

fantasy newsletter

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NO. 32

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Cover by Stephen Fabian - "Midnight Excursion"

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News in Brief

The annual British Fantasy Awards were announced at Fantasycon VI in Birmingham, England, in early October. Following is a list of the winners in each category, along with runners up, courtesy of Peter Coleborn, Vice President of the British Fantasy Society.

Best Nov. 1: *Death's Master* by Tanith Lee; *Harvest in the Wind* by Patricia McKillip; *Worcester's Son* by Phyllis Eisenstein.
Best Short Fiction: "The Button Molder" by Fritz Leiber; "First Make Them Mad" by Adrian Cole; "Red As Blood" by Tanith Lee.
Best Film: *Alien*; *Zombies-Dawn of the Dead*; *Lord of the Rings*.
Best Small Press: *Fantasy Tales* #5; *Whispers* #13/14; *Fantasy Media*, Vol. 1.
Best Artist: Stephen Fabian; Dave Carsons; Rowena Morrill.
Best Comic: *Heavy Metal*; *Elfquest*; *Savage Sword of Conan*.

Additional details have been announced for Fool-Con IV, to be held April 3-5, 1981, at Johnson Community College in Overland Park, Kansas. Guests of Honor at the convention will be Robert A. Heinlein, Katherine Kurtz and Michael Whelan, and Toastmaster will be Robert Lynn Asprin. Other guests at the convention will include Lynn Abbey, C. J. Cherryh, David Houston, Lee Killough, Richard Lupoff, Carl Sherrell and Tim Kirk, among others. Memberships in the convention are \$7.50 prior to March 15, 1981; \$9 thereafter. Memberships including attendance at the Balrog Awards banquet are \$15 and \$17.50, respectively. Johnson Community College, Overland Park, KS 66210.

Fantasy Worlds Festival III will be held February 28-March 1, 1981, at the Finnish Brotherhood Hall in Berkley, CA. Guests of Honor include Elizabeth A. Lynn and Marion Zimmer Bradley. Memberships are \$12 until February 15th; \$15 thereafter.

NECON '81, scheduled for July 24-26, 1981, at Roger Williams College in Bristol, R.I., will have Peter Straub and Les Daniels as Guests of Honor. Guest Artist will be Rowena Morrill and Toastmaster will be Pete Paultz. For information, write chairman Bob Booth, 67 Birchland Ave., Pawtucket, RI 02860.

A correction to a news item in FN #30, courtesy of James Van Hise, editor and publisher of the RBCC. In my review of the Harlan Ellison issue of RBCC (#151), I incorrectly noted that "Basilisk" was a new story; in fact, the story first appeared in the August 1972 issue of the *Magazine of F&SF*. In addition, I neglected to mention a postage charge of 75c when ordering copies of RBCC #151.

fantasy newsletter

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Editorial

Somehow it doesn't seem possible, but *Fantasy Newsletter* has completed--full cycle--its first year as an actual magazine rather than a 12-page newsletter. When I first announced the change in format in 1979, everyone told me it couldn't be done. But I wanted to do it.

If nothing else, I've proven that it can indeed be done on a reasonably timely basis and with a high level of quality--the latter attributable to my contributors.

It was quite an honor to hear my name called as the first recipient for a 1980 World Fantasy Award in Baltimore. Someone once told me that you momentarily lose consciousness at such times and it's true--my memory of walking the distance to the stage is a fuzzy one.

I owe that World Fantasy Award to an awful lot of people who have made *FN* what it is: Fritz Leiber, Karl Edward Wagner, Jeffrey Elliot, Bill Warren, Mike Ashley, Doug Winter, Stephen Fabian, Roy Krenkel, and many, many others whose names have graced *FN*'s contents page. In addition, my printer and other behind-the-scenes people I've tried to acknowledge here from time to time. And my wife, who has been very tolerant of the whole process over the past year.

FN's first year as a magazine was a good one, despite a worsening recession and rising inflation. In the face of all that, I doubt that I could have picked a poorer time in which to do it, but time is never a provider of choice. Despite the economy, *FN* has sustained a net growth over the past year to a circulation that is approaching 3,000 with this issue. A steady growth is continuing (with the peaks and valleys of uneven distribution and the false starts some quantity orders subtracted out to provide a true picture). When the economy does turn around, *FN* should be in an excellent position for growth.

Well, we're moved. The past month has been a hectic one, but the move itself went smoothly with nothing of significance lost or damaged that we've yet been able to determine. As I type this, I'm sitting in a cold, unfinished basement amongst a couple hundred boxes of books, back issues of *FN*, and assorted junk. Fortunately, I've been able to locate most of the materials I need to assemble this



issue--the IBM Selectric, office supplies, subscription files, mailing lists, etc. I'm still missing a roll of Rubylith, but I'm sure it will turn up somewhere (that's what I use to make the "windows" for the photographs you see in *FN*).

If you have not yet recorded our new address, please do so at once. And please address all mail to the P. O. Box; our home address should be used strictly for UPS delivery.

As some of you may have already noticed, there is a second name in the publishing information on page two: that of my wife, Sue. Now that we have moved, she has dropped a number of activities that kept her busy in Colorado. In the future, she will doing a substantial amount of the work on *FN*. All of the features in this issue were

typed by her--and on a crash basis. In fact, this *entire* issue is being assembled on a crash basis, a process I imagine is not too dissimilar to building a Boeing 747 with a pot of glue and some rubber bands. (On second thought...maybe that *is* how they build them...) In the future, Sue will be processing all subscriptions and dealer orders in addition to handling many of the typing and production chores required to get this thing out every month. So say hello to her the next time you write.

A new name to *FN* this month is Susan M. Schwartz with the first of what we hope will be an irregular column of sorts, "Other Worlds." In it, Susan will be surveying the fantasy worlds of various writers, (Continued on Page 11, Col. 3.)



ON FANTASY

by Karl Edward Wagner

"Out and About, in October Country"

There seems little enough reason to have to say much about the recent 38th World Science Fiction Convention, Noreascon Two, held in Boston this past Labor Day weekend: while I understand that attendance was officially estimated at something past 6,000, a headcount while waiting for an elevator makes it probable that six million was a more realistic figure; which means that you were almost certainly there yourself and thus I need say no more.

Taking nothing away from Noreascon Two, which impressed me as a miracle of program planning and crowd control, the fantasy fan may take heart in the knowledge that fantasy fandom has itself not one but two conventions of international aspirations where one may actually find world enough and time to chat with favorite writers and artists, peruse a dealers' room where one may examine tables of books and magazines without being blinded by dazzling displays of Star Wars toys, or lurch quietly down a hotel hallway without being trampled by shrill hordes of bathrobe-clad combatants blazing away with rayguns and plastic laser swords.

Both fantasy conventions have recently marked their sixth incarnations: Britain's Fantasycon, held in England each year by the British Fantasy Society, and America's World Fantasy Convention, held annually in the U.S. Both conventions offer an attractive alternative to the hugeness of their far more established science fiction counterpart, nor is the distinction purely that of attendance figures. Despite their small size (many of the various regional SF conventions draw bigger crowds), both fantasy conventions manage to project the ambience of a "world" convention. The two conventions make for some interesting comparisons with one another, as well as with the World Science Fiction Convention.

Fantasycon VI was held this past October 3rd through 5th in

Birmingham, England, at the new Imperial Hotel. The hotel has been the site of several previous fantasy and SF conventions, and is presently being remodeled under a new management. A double room with private bath cost £23.57 a night (about \$57.28), which included all taxes and an English breakfast. However, since the convention had only reserved two such rooms with private baths (these for the Guest of Honour and Master of Ceremonies), everyone else who attended the convention paid rather less for their room and took a short walk to the loo down the hall. Imagine the reaction of American fans upon discovering that their convention hotel boasted only a few rooms with private baths, and right away you will begin to grasp that certain philosophical differences exist between British and American fans.

This year Fantasycon was co-sponsored along with the British Fantasy Society by *Fantasy Tales* and *Fantasy Media*--the former being Britain's equivalent to *Whispers*, the latter to *Fantasy Newsletter*. As a sad irony, it was announced at the convention that *Fantasy Media* had cancelled publication. Guest of Honour was English author Ramsey Campbell, Special Artist Guest was Irish artist Jim Fitzpatrick, while yours truly was the American import for Master of Ceremonies. Registration was over 200, with about 150 fans attending. This made Fantasycon VI the *largest* one yet--and here you can see another of those differences.

Programming was on a similar smaller scale compared with American conventions, and the effect made for a low-key, relaxed atmosphere rather than the hectic pace of larger cons. Only one program event was scheduled at any one time, thus avoiding the conflicts that often occur with larger cons. Programs were interesting and well attended: only *one* panel discussion (this an authors/editors panel), with talks and presentations taking their place--interspersed

with breaks for trips to the other places of interest (bar, art show, dealers' room, restaurant, bar) and for the film program. Films offered ranged from deliberate schlock (*Incredible Petrified World* and *Teenage Zombies*--the latter too ratty to stay on the projector, much to everyone's dismay) to some excellent recent films (*Phantom of the Paradise*, *The Lathe of Heaven*, *Race with the Devil*) that were unfamiliar to a British audience.

Despite the small size, an impressive number of fantasy professionals were in attendance. Other writers who had come included Dennis Etchison (from Los Angeles!), Tanith Lee, Pat McIntosh, George Hay, Gerald Suster,¹ David Riley, and Douglas Mill. Artists included Jim Pitts, Dave Carson, Stephen Jones, John Stewart, and Mark Vanopper (from Belgium). There were editors: Ann Suster of *Sphere*, Phil Edwards of *Millington*, Hilary Muray of *W.H. Allen*, Jill Mackay of *Piccolo*, Dutch editor Koen Olie and Dez Skinn, former editor of *Starburst* and *Halls of Horror*. Among the well-known British fans (doing much of the con work) were Jo Fletcher, Steve Jones, Carl Hiles, Sandra and David Sutton, Peter Coleborn, and Jon Harvey.

In another departure from most American conventions, there was no banquet--sheer genius that, considering the typical con banquet fare. The Guest of Honour speech was held Saturday afternoon, while the British Fantasy Awards were presented Saturday evening--thereby allowing fans to attend both events without having to pay a fortune for a bad meal, nor worrying about checking out and getting to the airport in the midst of things. This year saw a redesigned British Fantasy Award, as the molds had inexplicably deteriorated from the familiar statuette designed by Jim Pitts of a cloaked figure of Death. The new award was designed by Dave Carson and is a rather hefty statuette of Cthulhu. Carson's original was stolen from the casting firm, and by an effort worthy of an

Irish hero he completed a second statuette in time for the awards to be case. British Fantasy Award winners were Best Novel: *Death's Master* by Tanith Lee; Best Short Fiction: "The Button Molder" by Fritz Leiber (from *Whispers* #13/14); Best Film: Ridley Scott for *Alien*; Best Small Press Publication: Stephen Jones and David Sutton for *Fantasy Tales* #5; Best Artist: Stephen Fabian; Best Comic: Ted White for *Heavy Metal*.

On a sombre note, Fantasycon VI was dedicated to Dave McFerran, the well-known Irish fan who died suddenly from cancer this past February. Dave was Master of Ceremonies at Fantasycon V the year before, and his death also put an end to several fan press projects he had underway. Appropriately, the magazine Dave was editing, *Airgedímh*, was published by friends and debuted at Fantasycon VI in his memory.

Fantasycon VI was a relaxed, thoroughly enjoyable convention. Perhaps much of this is due to its small scale; at 1500 attendees the atmosphere would have to become impersonal and frantic. Or so one assumes. Personally I feel that much of the difference derives from the fact that British fans are not quite so frenetic and loud as American fans tend to be. (Seacon doesn't count; only Americans attended Seacon, and sf riffraff at that.) Perhaps they're more civilized over there. It's certain, however, that the training that enables one to carry four brimming pints across a pub packed elbow-to-elbow would permit one to maintain *sang-froid* even in world-sf-con-sized crowds.

America's counterpart, the Sixth World Fantasy Convention, was held in Baltimore, Maryland over the recent Halloween weekend at the Marriott Hunt Valley Inn. A double room cost \$63.27 (all taxes included); this was with private bath and without English breakfast. I suspect the hotel would have been happy to sell you an English breakfast, but they'd probably have called hotel security if you asked for a cheaper room with the john down the hall.

Guest of Honor for the Sixth World Fantasy Convention was Jack Vance, Guest Artist was Boris Vallejo, while Robert Bloch was Master of Ceremonies. The convention was dedicated to the memory of Edgar Allan Poe, and the convention committee was headed by Chuck Miller and Tim Underwood of Underwood/Miller Publications. Attendance was said to be 713, making this close to, if not the largest World Fantasy Convention thus far.



At the door registration was \$25.00 with banquet tickets available at \$10.50. In comparison, Fantasycon VI membership cost £7.00 (about \$17.00) to the general public, or £6.00 (about \$14.50) to British Fantasy Society members or *Fantasy Media* subscribers. The higher membership cost can be attributed to the lavish 96-page hardcover program book published by Underwood/Miller for the Sixth World Fantasy Convention, which was also available with a \$7.00 supporting membership. While not as impressive as the MidAmeriCon Program Book (the only other hardcover con book that I can recall), this is a far cry indeed from the shoddy leaflet from the First World Fantasy Convention. The Fantasycon VI Programme Booklet, while not hardcover, was an excellent publication as well, and it would appear that program booklets are fast becoming items of more enduring interest than mere souvenirs. On the subject of souvenir items, Fantasycons have included metal buttons (badges, they call them there) made up especially for each convention as part of the membership package--but not name badges (probably called buttons over there). Presumably one waits to be introduced.

The Hunt Valley Inn was a modern, almost luxurious hotel, and the convention facilities were quite adequate to handle the crowd. I think this was the first time in my experience that the ice machine on my floor had ample ice throughout a convention weekend. The hotel, however, was not within walking distance of anything else, and fans without access to rides were thrown upon the mercy of the hotel's expensive restaurant.

Although something like a tenth of the size of a world sf con, the World Fantasy Conventions always seem to attract about as many pros as attend the sf cons, and this one was no exception. At times, it seemed there were as many or more writers, artists and editors than there were common garden variety fans. And unlike the world sf cons where you have to seek out the pros in the secret SFWA suite and the closed parties, here you could get that armload of books autographed long before the covers got all sweatstained and battered from wild pro chases. The fans who come to the World Fantasy Conventions are another distinctive feature. They seem to come back each year, so that after several of these weekends you start to feel that you know almost everyone you run into when the next one is held. This I think is the most enjoyable feature of the World Fantasy Conventions: You can actually enjoy them. Quite possibly there are fans who really do enjoy being crushed on elevators, or using binoculars to catch a glimpse of some favorite writer, or dressing up in a space suit and dashing frenziedly through the hallways. I mean, all those thousands who turn out for the world sf cons must have some reasons for going--or maybe they just don't know about fantasy cons.

With so many pros attending, programming was extensive and interesting, with a dozen panels and presentations, bus tours to Poe's house and grave, signing parties, a dealers' room (one with *books* for sale!) and an excellent art show. The major disappointment was the lack of any real film program, an absence that has always

seemed to plague the World Fantasy Conventions. It seems curious that a convention of this sort can't begin to approach the film offerings of most of the regional sf cons.

On Sunday afternoon the annual World Fantasy Awards banquet was held--a full house and quite good meal, although I was horrified to learn that free banquet tickets were not furnished to the award nominees who were present. Ramsey Campbell started things off by presenting Gordon Dickson with the British Fantasy Award he had won for *The Dragon and the George* from 1976! (Better show up for the Fantasycon next time, or wait for dragon-mail.) Awards this year were carried over by Steve Jones to be presented to Leiber, Fabian, and White, only the suitcase containing them was lost by British Airways and not recovered until after the con. Is there a curse?

World Fantasy Award winners

were Best Novel: *Watchtower* by Elizabeth Lynn; Best Short Fiction: (A Tie) "The Woman Who Loved the Moon" by Elizabeth Lynn (from *Amazons!*) and "Macintosh Willy" by Ramsey Campbell (*Shadows 2*); Best Anthology/Collection: *Amazons!* edited by Jessica Amanda Salmonson; Special Award--Professional: Donald M. Grant; Special Award--Non-Professional: Paul C. Allen; Best Artist: Don Maitz; Life Achievement Award: Manly Wade Wellman; Special Convention Committee Award: Stephen King.

It has always happened that there is very little crossover between the British Fantasy Awards and the World Fantasy Awards, and again this year continued the tradition. There were no co-winners, and only a few co-nominees: Patricia McKillip's *Harpist in the Wind* in the Best Novel category, Fritz Leiber's "The Button Molder" and Elizabeth Lynn's "The Woman Who Loved the Moon" in the Best Short

Fiction (interestingly, each won one of the awards), Stephen Fabian as Best Artist, and Stuart Schiff in Small Press/Non-Professional. This is in contrast to the Hugo and Nebula Awards which often seem to use carbon-copy nominations.

The reason for this apparent lack of consensus is that the British Fantasy Awards and the World Fantasy Awards are chosen by different systems. The British Fantasy Awards are chosen by a vote of the membership, as are the Hugo and Nebula Awards. In the past this has been members of the British Fantasy Society, but this has been expanded to include Fantasycon members, regardless of BFS affiliation. The World Fantasy Awards are selected by a panel of five judges. While World Fantasy Convention members may nominate two of the nominees in each category, past experience has shown that these nominees are generally passed over by the judges.

Obviously there is no perfect system with which to select "the best" of anything. Awards are nothing more than a symbol of recognition that one's work has met with the approval of the agency presenting the award. The criticism has been raised that awards chosen by popular vote deteriorate into popularity contests, with an uninformed majority bestowing them upon perennial favorites. A panel of judges, presumably, can be selected from knowledgeable and interested authorities. However, inasmuch as personal tastes and fields of expertise vary widely, ten different panels of judges might well choose ten different winners in a given category. The International Fantasy Award was chosen by a panel of judges, the Hugo by vote of world con membership. The Hugo is still with us.

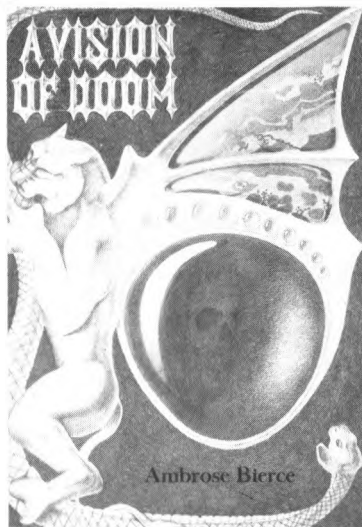
The two fantasy conventions of 1980 were a lot of fun, both of them entirely successful. For those fans who have become disenchanted with the masses and noise of the giant SF cons, they offer a welcome alternative. And by their 38th incarnation...

-- Karl Edward Wagner

(Next issue: "On Fantasy" will be written by Fritz Leiber.)



Specialty Publishers



Artist: Frank Villano

DONALD M. GRANT

Donald M. Grant introduced two new titles at the World Fantasy Convention in Baltimore. *Tales of the Werewolf Clan, Volume Two* by H. Warner Munn is his second collection of werewolf tales including the following: "The Master Meets A Worthy Foe," "The Diary," "In the Hulks," "In Regard to the Opening of Doors," "The Transients," and "The Master Goes Home." The 208-page, deluxe clothbound volume sports a color dust jacket illustration, illustrated endpapers and more than a dozen interior b&w illustrations by Jeff K. Potter.

A Vision of Doom is a collection of poetry by Ambrose Bierce, also introduced at the convention. The 110-page deluxe clothbound volume contains some fifty poems by Bierce, edited and introduced by Donald Sidney-Fryer. The book features a color dust jacket and four interior color plates illustrated by Frank Villano, in addition to some interior b&w artwork. Both volumes are limited to 1,000 copies and are priced at \$12 each. Donald M. Grant, West Kingston, RI 02892.

CHEAP STREET

Another item introduced at the World Fantasy Convention is *Ervoöl* by Fritz Leiber, a limited edition chapbook publication of Leiber's early story whose only previous publication was in *The Acolyte* in 1944. Also included in the 20-page chapbook is an appreciation by Alva Rogers. The booklet is printed on



Artist: Stephen Fabian

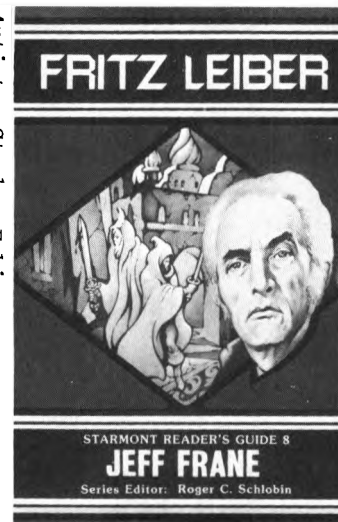
a Classic Laid Baronial Ivory stock with heavier covers and is limited to 226 copies. 200 numbered copies signed by Leiber are available at \$5 plus \$1 postage. Cheap Street is, in fact, the husband and wife team of George O'Nale and Jan Landau; planned for future publication are additional chapbooks of previously unpublished titles. Cheap Street, Route 2, Box 293, New Castle, VA 24127.

HERESY PRESS

Published in October by Heresy Press is the long-awaited index to the artwork of Tim Kirk: *Kirk's Works* edited by George Beahm. The 122-page, oversized (9" by 12") volume contains a complete index to Kirk's published work, divided into such categories as books, professional periodicals, fanzines, convention material, calendars, etc. Also included are appreciations by William Rotsler, George Barr (who also contributed a full color portrait for the frontispiece), and Mike Glicksohn, along with an essay on "The Making of Monsters" by Kirk and an interview with him.

Not incidentally, the volume also contains about 225 illustrations by Kirk reprinted from hundreds of sources and dramatically displaying the incredible range (in subject and media) of Kirk's talents. The volume sports a full color wraparound painting by Kirk executed especially for *Kirk's Works*. In short, *Kirk's Works* is far more than an index! Two editions are available. A trade

Artist: Stephen Fabian



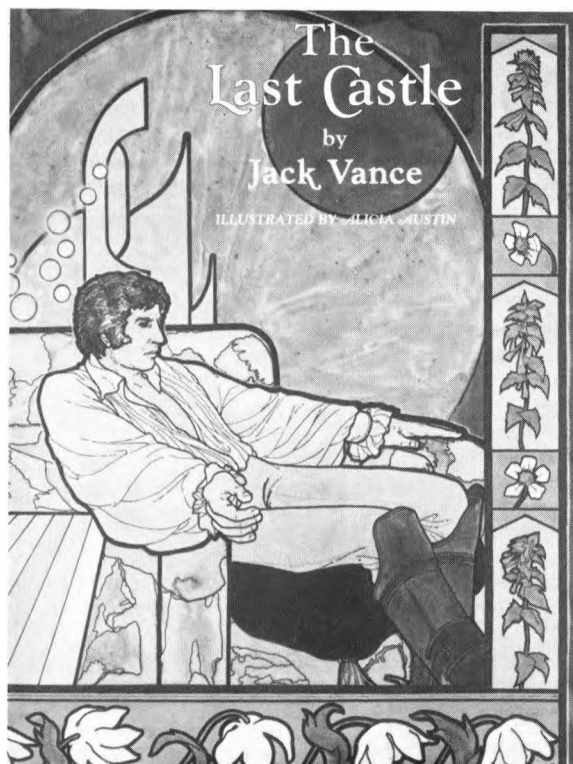
paperback edition (with sewn signatures) of 1,500 copies is priced at \$10. A 100-copy limited hardcover edition, with dust jacket and with a special tipped-in sheet signed by artist, editor and book designer, is priced at \$25. Heresy Press, 713 Paul St., Newport News, VA 23605.

ROBERT WEINBERG

Just out from Robert Weinberg as this issue goes to press is *The Dance of the Skeletons* by Norvell Page, volume six in his pulp reprint series of *Weird Menace Classics*. In addition to the title short novel, the 96-page, digest size volume contains two short stories: "Tiger Pit" by Arthur J. Burks and "Daughter of the Plague" by Hugh B. Cave. All three stories are facsimile reproduced from their original pulp appearances in the mid-30s. The perfect-bound softcover booklet sports a new cover illustration by Stephen Fabian and is priced at \$5.50. Robert Weinberg, 15145 Oxford Dr., Oak Forest, IL 60452.

STARMONT HOUSE

The latest volume in the StarMont Reader's Guide series of one-author studies and bibliographies recently appeared: #8 in the series is devoted to Fritz Leiber and is written and compiled by Jeff Frane, under the general editorship of Roger C. Schlobin. The 64-page trade paperback follows Schlobin's previously established format in providing a chronology of Leiber's life, an introduction, essays on



Artist: Alicia Austin

his major works and/or series, an essay on the balance of his work ("Themes and Short Stories"), a bibliography of his books, and a bibliography of critical references. The volume features a cover illustration by *Stephen Fabian* and is priced at \$3.95. Starmont House, P. O. Box 851, Mercer Island, WA 98040.

UNDERWOOD/MILLER

Published in time for the Sixth World Fantasy Convention, as previewed in *FN* #30, is *The Last Castle* by *Jack Vance*. Originally published as a novella in *Galaxy* in 1966, this is the first hardcover edition: a 116-page, 9" by 12" quality cloth-bound volume sporting a full color wraparound dust jacket painting by *Alicia Austin*. Inside are four full color plates and numerous b&w illustrations, in addition to border decorations on each page. Two editions are available. The 1,000-copy trade edition is priced at \$20, while the 200-copy signed and numbered limited edition, with a special binding, is priced at \$30.

Also released at the convention is a 96-page hardcover memory book entitled *The Book of the Sixth World Fantasy Convention*. Included in the book are: a profile of Jack Vance by *Poul Anderson*, a bibliography of his works by *Daniel J. H. Levaack*, profiles of Robert Bloch by *Harlan Ellison* and *Fritz Leiber*, a profile of Edgar Allan Poe by *Robert Bloch*, "Silence: A Fable" by *Edgar Allan Poe*, and two portfolios by

numerous artists illustrating the works of Vance and Poe. There's more--too much to describe here. The book is limited to 1,000 copies and--if still available at this writing--is priced at an unbelievable \$9.95. Underwood/Miller, 239 North 4th St., Columbia, PA 17512.

DE LA REE

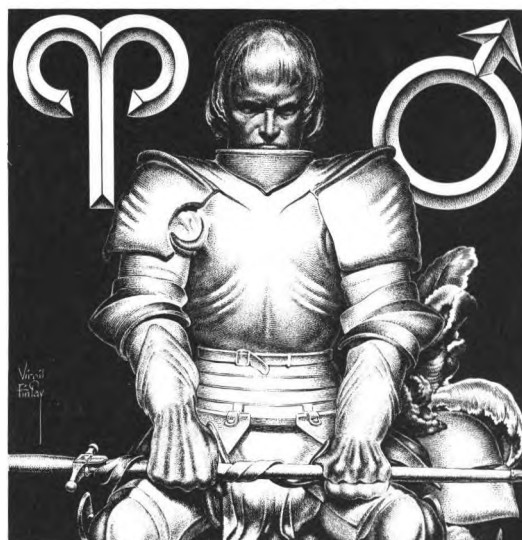
Out from Gerry de la Ree is *The Sixth Book of Virgil Finlay*, another 128-page hardcover portfolio of Finlay's black-and-white work. Unlike de la Ree's previous five volumes in this series, the volume does not cover Finlay's work for the fantasy and SF magazines, but instead concentrates on the later years in Finlay's life and covers exclusively the black-and-white artwork he prepared for the astrology magazines of the 1956-70 era. De la Ree maintains his usually high standards of quality reproduction, coated enamel stock, and quality cloth binding. Price is \$15.75 in dust jacket. Gerry de la Ree, 7 Cedarwood Lane, Saddle River, NJ 07458.

OWLSWICK PRESS

Out from Owlswick Press is a new guide to writing fiction by *Barry B. Longyear* entitled *Science Fiction Writer's Workshop-I*, a 161-page guide to the mechanics of writing fiction, how to spot errors and flaws, and how to get it to the editor. Longyear takes a practical, "how-to" approach and uses

The Sixth Book of Virgil Finlay

Artist: Virgil Finlay



Edited by Gerry de la Ree

many examples from his own works. In addition to individual use by the beginning writer, the volume can be used as the basis for SF writers workshops. The trade paperback is priced at \$5.95.

Also available from Owlswick is *Spirits, Stars, and Spells* by *L. Sprague de Camp* and *Catherine Crook de Camp*, a study of magic in history and practice originally published by Canaveral Press in 1966 at \$5.95. Available are copies of the original Canaveral Press edition with a new dust jacket by Owlswick, priced at \$17. Owlswick Press, P. O. Box 8243, Philadelphia, PA 19101.

NECRONOMICON PRESS

Recent publications from Necronomicon Press include *The First World Fantasy Convention: Three Authors Remember*, priced at \$4.95. The 52-page, 7" by 8½" booklet contains three reminiscences of the first WFC in Providence, R.I., in 1975, by *Robert Bloch*, *T. E. D. Klein* and *Fritz Leiber*. Also included in the booklet are four pages of photographs, in addition to a wraparound cover illustration by *Duncan Eagleson*.

A *Dim-Remembered Story* is a short story in the Lovecraft tradition by *Robert H. Barlow* that first appeared in a 1936 issue of *The Californian*. Also included in the 28-page booklet (same format as above) is a preface by *H. P. Lovecraft* reprinted from a 1936 essay. Price is \$1.50.

Also available is the third issue of Marc Michaud's *Lovecraft Studies*. Featured in the 44-page issue (7" by 8½") are articles by T. G. L. Cockcroft, Mathew H. Ondaerck and S. T. Joshi, in addition to book reviews and "Extracts from the Letters to G. W. Macaulay" by H. P. Lovecraft. Price is \$2.50.

Finally, *Necronomicon* is also offering a set of paper cut-outs of "H. P. Lovecraft & the Lovecraft Circle," which includes paper cut-outs of HPL, his desk, and five of his contemporaries. Definitely for the more rabid HPL fans in the audience...\$1.50. *Necronomicon Press*, 101 Lockwood St., West Warwick, RI 02893.

PHANTASIA PRESS

Coming from Phantasia Press in early 1981 is a new science fantasy novel by *Larry Niven* and *Steven Barnes* entitled *Dream Park*. Phantasia describes it as an SF, mystery, suspense and high adventure novel that "...transports the reader to Dream Park, the ultimate amusement park of the future, where all fantasies can literally come true." The signed and numbered 600-copy first edition will be slipcased and will feature a full color wraparound dust jacket illustration by *Rowena Morrill*. Advance orders are being accepted now at \$35 plus \$1 for postage.

Also planned for release in February is *The Gates of Creation* by *Philip Jose Farmer*, the second novel in his five-volume "World of the Tiers" series. The book will be bound uniformly with Phantasia's first volume and will sport a full color wraparound dust jacket illustration by *George Barr*. The 750-copy trade edition will be priced at \$15 and the 250-copy special edition (signed and numbered by Farmer and provided in a slipcase) will be \$25. Phantasia Press, 13101 Lincoln St., Huntington Woods, MI 48070.

PEREGRINE BOOKS

Announced for Spring 1981 publication by Peregrine Books is *The Art of Mahlon Blaine*, a collection of his artwork that will include a bibliography by *Roland Trenary* and a reminiscence of Blaine by *G. Legman*. Featured in the volume will be more than 70 b&w drawings, four color plates, and his two scarce portfolios, "Nova Venus" and "Venus Sardonica." Peregrine Books, P. O. Box 17, E. Lansing, MI 48823.

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SCANES & SCANES

The Voyage of the Ayeguy is
the title of a new six-plate, full
color portfolio by *Josh Kirby*, pub-
lished by Schanes and Schanes in
November. The portfolio consists
of six paintings telling the story
of "The Voyage of the Ayeguy": the
tale of a human Messiah who lands
on an uncharted planet, is cruci-
(Continued on Page 30, Col. 1.)

Trade Books



Artist: David Wenzel, "Kingdom of the Dwarfs"

CENTAUR BOOKS

An October release from Centaur Books is *Kingdom of the Dwarfs* by David Wenzel and Robb Walsh, a 150-page, large format trade paperback allegedly examining the existence of a race of dwarfs that ruled the Earth long before the advent of man. The volume opens with a delightful tongue-in-cheek introduction describing the early discovery of remnants of the race (in the geranium garden of Sir Rupert Grootes) and from there launches into a detailed explication of the life and times of the dwarfs with text by Robb Walsh. The book's principal attraction, of course, is the artwork of David Wenzel (who is also responsible for the book's concept)--the volume contains nearly 50 full color illustrations and probably another 100 b&w pieces. Reproduced here (in b&w, alas) is one of the color plates from the book depicting the Royal Hall of the Dwarf King. Price is \$8.95. Centaur Books, Inc., 799 Broadway, New York, NY 10003.

INDIANA UNIV. PRESS

A late November publication from Indiana University Press is *The Fantasy Tradition in American Literature: From Irving to Le Guin* by Brian Attebery, an examination of the development of fantasy literature in America and its roots in

folklore. Beginning with the European influence found in the works of Washington Irving, Attebery traces the development of a distinctly American brand of fantasy, which actually began with L. Frank Baum. The 212-page volume is indexed and includes supplementary bibliographies of recommended reading. Price is \$17.50 in a library quality clothbound edition. Indiana University Press, Bloomington, IN 47401.

ACE BOOKS

Originally announced for July and then August release (see FN #26 and #27), *Science Fiction Studies in Film* by Frederik Pohl is now scheduled for January release as a trade paperback original, priced at \$6.95.

Of the four trade paperback titles announced for October publication (see FN #29), *Blood's A Rover* by Harlan Ellison has been delayed for 1981 publication. Ace Books, 51 Madison Ave., New York, NY 10010.

GREGG PRESS

Two October releases from Gregg Press I was unable to cover last issue are *Night's Black Agents* by Fritz Leiber and *Black Easter/The Day After Judgment* by James Blish. The Leiber volume is a facsimile reprint of the 1978 Berkley

paperback edition and features a new introduction by Richard Gid Powers, priced at \$15. The Blish volume reprints two short novels from their 1968 and 1971 Doubleday editions, with a new introduction by David G. Hartwell, priced at \$16.95. Gregg Press, G. K. Hall & Co., 70 Lincoln St., Boston, MA 02111.

HARPER & ROW

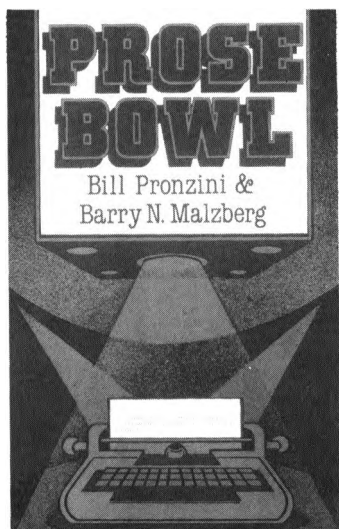
Out from Harper & Row in mid-November is *Orbit 21* edited by Damon Knight and priced at \$12.95. Included in this 21st volume of his original anthology series are the following stories: "Love, Death, Time, and Katie" by Richard Kearns, "The Greening" by Eileen Roy, "Abominable" by Carol Emshwiller, "Underwood and the Slaughterhouse" by Raymond G. Embrak, "Hope" by Leila Rose Foreman, "The Mother of the Beast" by Gordon Eklund, "Robert Fraser: The Xenologist as Hero" by Sydelle Shamah, "Persephone" by Rhondi Vilott, "The Smell of the Moose, the Roar of the Blood" by John Barfoot, "And the TV Changed Colors When She Spoke" by Lyn Schumaker, "The Only Tune That He Could Play" by R. A. Lafferty, "Survivors" by Rita-Elizabeth Harper, and "On the North Pole of Pluto" by Kim Stanley Robinson. Now 15 years old, this will be the last *Orbit* volume due to low sales over the past six years. Harper & Row, 10 East 53rd St., New York, NY 10022.

BERKLEY/PUTNAM

Due out from Berkley/Putnam in January is *The Final Quest* by Richard Monaco, the third volume in his Grail War series (reviewed this issue). This is the first volume to appear first as a hardcover release; the previous two--*Parsival: A Knight's Tale* and *The Grail War*--first appeared as trade paperbacks. Price is \$13.95. Berkley Publishing Corp., 200 Madison Ave., New York, NY 10016.

ST. MARTIN'S PRESS

A mid-November release from St. Martin's Press is *Prose Bowl* by Bill Pronzini and Barry N. Malzberg, a parody of the writing profession in which hack writers of the future are glorified like the sports superstars of today. The novel had its beginnings in a short story in the July 1979 *Magazine of F&SF*. Price is \$9.95. St. Martin's Press, 175 Fifth Ave., New York, NY 10010.



Artist: John Clarke

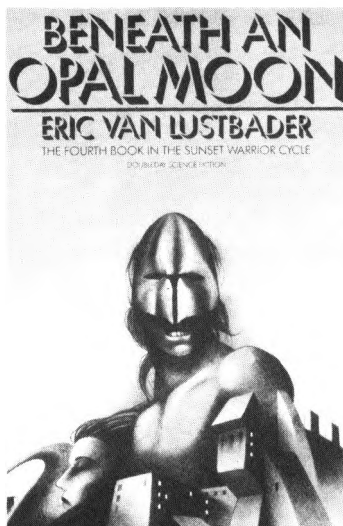
DOUBLEDAY

Coming from Doubleday in January is the first collection of short stories by Walter Tevis entitled *Far From Home*. Included in the collection are new stories in addition to material from *Galaxy*, *If* and *F&SF*. Price is \$10.95. A novel slated for January is *Mahogany Trinrose* by Jacqueline Lichtenberg, her fourth Sime novel, priced at \$8.95. (For details on other novels in the series, see "Work in Progress" in FN #26.)

A mainstream release of possible interest to some is *The Devil's Voyage* by Jack L. Chalker, an adventure novel based on the story of the U.S.S. *Indianapolis*, the ship that transported the atom bomb during WW II. Price is \$10.

November releases that were previewed here a couple of issues back include *Beneath An Opal Moon* by Eric Van Lustbader, a welcome continuation of his excellent "Sunset Warrior" trilogy, and *Shadows 3* edited by Charles L. Grant, the third volume in his original anthology horror series. Both are priced at \$9.95.

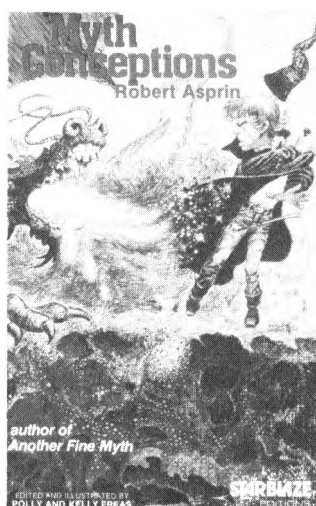
Included in *Shadows 3* are the following new stories: "The Brown Recluse" by Davis Grubb, "To See You With, My Dear" by Bruce Francis, "Avenging Angel" by Ray Russell, "The Ghost Who Limped" by R. Chetwynd-Hayes, "Janey's Smile" by Julieen Brantingham, "Opening A Vein" by Barry N. Malzberg and Bill Pronzini, "The Partnership" by William F. Nolan, "Wish Hound" by Pat Murphy, "Ant" by Peter D. Pautz, "Tell Mommy What Happened" by Alan Ryan, "At the Bureau" by Steve Rasnic Tem, and "Cabin 33" by Chelsea Quinn Yarbro. Doubleday & Co., Inc., 245 Park Ave., New York, NY 10017.



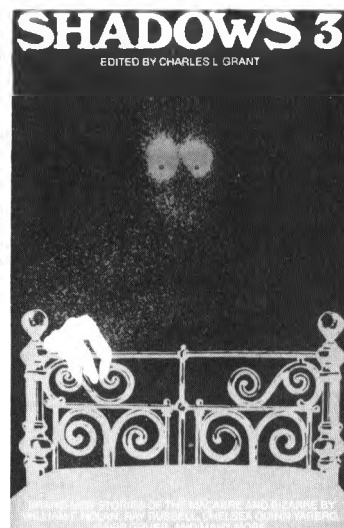
Artist: John Cayea

THE DONNING CO.

Two new Starblaze Editions that appeared in October are *The Trouble With You Earth People* by Katherine MacLean and *Myth Conceptions* by Robert Asprin, respectively, volumes 11 and 12 in the series, priced at \$4.95 each in trade paperback. *Myth Conceptions* is the second volume in Asprin's "Myth" series; forthcoming are *Myth Directions* and *Hit or Myth*. The MacLean volume is a collection of 12 stories that includes the title story plus: "Unhuman Sacrifice," "The Gambling Hell and the Sinful Girl," "Syndrome Johnny," "Trouble With Treaties," "The Origin of the Species," "Collision Orbit," "The Fittest," "These Truths," "Contagion," "Brain Wipe" and "The Missing Man." Both volumes feature wraparound color covers and interior illustrations by Kelly Freas. The Donning Co./Publishers, 5041 Admiral Wright Road, Virginia Beach, VA 23462.



Artist: Kelly Freas



Artist: Scott Chelms

WM. B. EERDMAN'S

A late November release from Wm. B. Eerdman's Publishing Co. is a 4-volume collection of the complete shorter works of George MacDonald. The four volumes, containing twenty stories, are entitled: *The Golden Key and Other Fantasy Stories*, *The Wise Woman and Other Fantasy Stories*, *The Light Princess and Other Fantasy Stories*, and *The Gray Wolf and Other Fantasy Stories*. Format is mass market (rack size) paperback and each volume is illustrated by Craig Yoe. \$2.95 each or the set of all four in a slipcase for \$12.95. Wm. B. Eerdman's Pub. Co., 255 Jefferson Ave., S.E., Grand Rapids, MI 49503.

BALLANTINE BOOKS

The Art of Leo and Diane Dillon edited by Byron Preiss, originally announced for November publication from Ballantine Books, has been delayed until 1981. At this time, no definite publication date has been set and the price will likely be higher than previously indicated (see FN #30). *

("Editorial" ...from page 3.)

beginning this issue with Marion Zimmer Bradley's *Darkover*.

And, since I knew I'd have my hands full with the move, I asked Washington, D.C., fan Ron Weston to fill in with a report on the World Fantasy Con.

Finally, don't look too hard for the review of *Richard Monaco's The Final Quest* as mentioned in "Trade Books" this issue. Book reviews got axed at the last minute but will be back next month.

-- Paul C. Allen

Other Worlds

by Susan M. Shuartz

By the Light of the Bloody Sun

J.R.R. Tolkien in his essay "On Faerie Stories" states that a secondary world must induce belief. In other words, someone entering the world, say, of Marion Zimmer Bradley should be able to suspend not just disbelief, but--at least temporarily--awareness of this world. Darkover should become real.

Thanks to Marion Zimmer Bradley's skill as a world-creator and writer, *if* Cottman IV did exist on star charts and *if* there were a star drive capable of getting us from Terra to the Rim (two very big ifs), then readers of the Darkover books, given proper clothing, a knowledge of at least one Darkovan language, and a reasonable chance to avoid blood-fueds, might know exactly how to prosper under the light of the Bloody Sun. In eighteen years of professionally published Darkover fiction, Darkover has become as real to readers as Frank Herbert's Dune or Middle-earth itself.

I first became aware of Darkover when I read *The Bloody Sun* in 1963. "This is the way it was," Jeff Kerwin started his story of exile, homecoming, and change, "you were an orphan of space." He might have been talking about himself, but his words hooked me too. His description of earth and of Darkover seemed to be something I too remembered dreaming.

But the sky of Earth was a cold burning blue; the hills were a cold, unfriendly green, and the pale-blazing yellow sun hurt your eyes even when you hid them behind dark glasses. You missed the cold, and the winds that swept down from the high, splintered teeth of the mountain skyline; you missed the dusty dim sky and the lowered, blazing crimson eye of the sun. Your grandparents didn't want you to talk about Darkover or think about Darkover, and once when you saved up your pocket-money and bought views taken in the Rim planets, they took the pictures away from you.

Kerwin's grandparents didn't stand a chance.

Darkover, that world of the Bloody Sun, and of *Iaran*, the telepathic and telekinetic powers of the Comyn, stood opposed to the "arrogant and mobile" race of the Terran Empire which planned to exploit it.

As much as I loved discovering a new planet and learning, as Kerwin learned, about the Comyn, seven domains of redheaded psigifted nobles who ruled over people who had begun to rebel, it was Marion Zimmer Bradley's characters that grabbed me: Kerwin the roughneck who wanted family; Taniquel, puckish and compassionate; Elorie, the virgin Keeper who loved an Earthman; and Kennard Alton, gnarled, sad, and wise.

All right, so I didn't have red hair and six-fingered hands like Comyn, but I wanted to join a Tower and learn to use the matrix crystals to transport molten copper or power an aircraft too.

With my discovery of *The Sword of Aldones*, which was a Hugo nominee, came my discovery that Darkover wasn't just a world; it was a series. Now I met Lew Alton, whom Bradley had admitted is her viewpoint character and alter ego. Lew Alton was a maimed hero. He carried the great, matrix-powered sword of Sharra, he had lost a hand and a wife in the mountain rebellions when he had allied with the renegade Aldarans, and he felt as if he lived under a curse. Half-Terran, he hated Terra even more than he hated himself, yet felt defeated by it.

Possibly *Sword of Aldones* is the most satisfying space opera I have ever encountered. Its climactic battle scene in which the wielders of the Sword of Sharra are sucked into the Overworld ranks--for excitement and sheer melodrama--with Kartr's discovery in Andre Norton's *Last Planet* that the world on which he had crash-landed was--yes, indeed, folks--Terra of Sol. The sincerity and joy of both writers in story-telling reaches out to draw the readers into secondary belief and participation--just as Tolkien said they must.

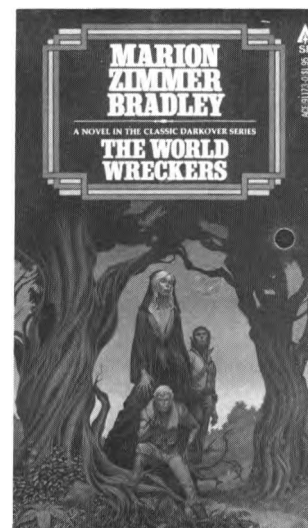
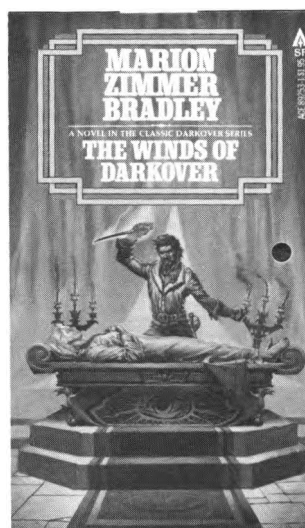
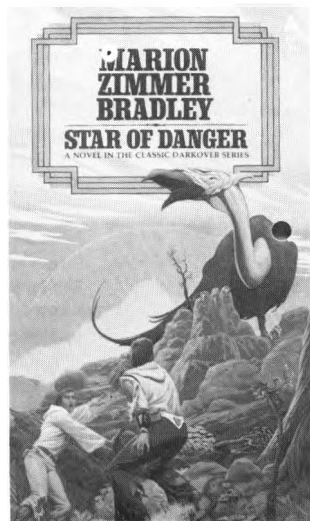
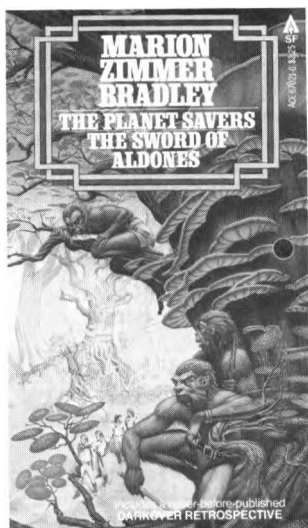
So, as Lew Alton watched his enemies disappear and prayed, "Aldones!" Lord of the Singing Light! Is there mercy for them too?" I wanted to cry. Despite his own injuries, his own grief, Lew had forgiven Thyra, who had tricked him, Dyan Ardais, who had made his youth miserable, and Kadarin, who had sworn to kill him. That kind of generosity of spirit was a revelation to a thirteen-year-old.

A friend's attic hoard produced the juveniles *Planet Savers* and *Star of Danger*, and I got to meet the non-human Darkovan races: the Trailmen, arboreal humanoids living in the Hellers, and the *chieri*, Bradley's homage to Tolkien's elves. I learned even more about Regis Hastur and about the Domains he was destined to govern. And the world of Darkover, as a physical place, was beginning to form in my imagination. Beyond Thendara lay Armida, Kennard Alton's home, and beyond it lay mountains, appropriately names the Hellers. Beyond them loomed the Wall Around the World. As in the old maps, there were monsters in those mountains: the foul, heat-sensing banshees. And there were bandit chiefs who threw people off cliffs. I added Marion Zimmer Bradley to the list of authors whose works I looked for whenever I went book-shopping.

But it was four years until I found the next one. By this time I had moved to Massachusetts. On a night as cold as anything on Darkover, friends dropped me off in Harvard Square to find my own way to my cousin's place. Naturally, I managed to lose myself and almost got frostbite simultaneously. But as I whimpered with the cold in a most unDarkovan fashion, I stumbled into a bookstore to ask for a phone. There on the shelves was *Winds of Darkover*. For the first time, I read about the Dry towns where ferocious men kept women in chains like exotic pets. And I met Dan Barron, the first of Bradley's many Terrans to change planets.

The theme of switched allegiances seemed to me to blend with Jeff Kerwin's desire to find a home. Not that it would be easy: Dan Barron knew that he would be "relentlessly torn" in the place where he had come to belong, but he accepted that as the payment for his choice.

Bradley's next two novels, *The World Wreckers* and *Darkover Landfall*, examined this theme of choice in greater detail. These two books were the first ones in which Bradley resigned herself to the fact that



she had created a series and that people wanted to know what it was all about--from the beginning, please. Previously, Darkover had been an adaptation for professional sale of Al-Merdin, the fantasy universe in which she had learned her craft as a fan. In it, versions of Lew Alton, Regis Hastur, the Tower, and lovingly crafted borrowings from Kuttner, Brackett, and Tolkien were developed. Much of this original novel would ultimately become *Heritage of Hastur*. But *World Wreckers* answered fannish questions such as "What happened after *Sword of Aldones*?"

At the start of *World Wreckers*, Darkover seems to be losing the struggle between its old ways and the ways of the Terran Empire. The Empire is playing dirty, the Domains are all but wiped out, and Lew Alton had even said that Darkover is pretty much finished, tamed, by Terra. But Regis Hastur, a secondary character in *Sword of Aldones*, emerges as a powerful leader who has sacrificed his dreams of space exploration in order to help his world. To him come telepaths from all over the galaxy. They are in so much torment from their unwelcomed, untrained gifts that they can live either on Darkover or no place. Project Telepath is assisted by some sympathetic Terrans and by the elen *chieri*.

At first *Darkover Landfall* seems to be about the denial of personal choice. A ship crashes. Its crew and passengers are denied the lives they might have had; instead they must master the world that will be their new home... if they live. In the struggle to survive, the world changes them. Hallucinogenic plants stir up ancestral gifts; interbreeding with the *chieri* alters them yet further. In all of this, they can only go

along. And when Camilla Del Rey, one of the main characters, wants to have an abortion, she doesn't even have control over her own body.

So how is *Darkover Landfall*, about choice? Simply: the colonists and crew could choose to lie down and die, as one of Joanna Russ' characters does. Or they could allow factionalism to destroy them, or they could develop such a technological society that Darkover's limited mineral resources couldn't support it for more than a few generations.

But these choices are all negative, lethal. The new Darkovans opt instead for life and a low-level technological culture in which human life and individual potential become of overmastering importance. In this evolving culture, any kind of custom which takes hold must be tolerated because clearly, it is designed to help people survive. So *Darkover Landfall* explains how the ferocious Darkovan respect for the individual begins: in choice and in deprivation. For if choice is central to the Darkover books, so is the belief that choosing one thing means that you must renounce something else. At least, this is the lesson that Rohana gives her young cousin Jaelle in *Shattered Chain*: whatever you get, you pay for.

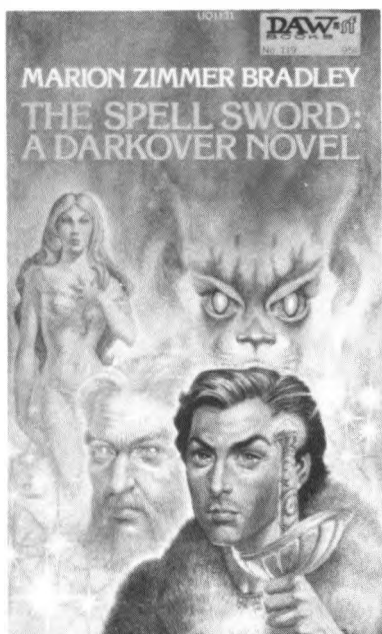
1974's *Spell Sword* introduced Damon Ridenow, the man whose life was blighted by his own *laran*. Told that he was too sensitive, that if he had only been female he might have been a Keeper, Damon was sent away from a Tower and had to rebuild his life in any way he could. *Spell Sword*, in which he battles inhuman Catmen, gains him a wife, a home, and a Terran brother-in-law, Andrew Carr. As he learns that he can indeed master his powers without a Keeper's

assistance, he gains a new purpose in life. This purpose becomes, in *Forbidden Tower*, a rebellion against the system of cloistered Tower circles and Virgin Keepers which all but destroyed him. Remnants of Damon's renegade tower survive into the time of Jeff Kerwin.

Unlike Arilinn or the other traditional towers, Damon's tower is based on the conviction that denying human potential--including sexuality--is wrong. He bases this belief on the hardships of Callista, a young Keeper who must fight to give up her powers in order to marry the Terran Andrew, a fight which almost kills her. Only Timesearch, during which Damon meets Varzil the Good, one of his distant ancestors, enables him to help solve his world's problems.

But other Darkovans do not see Damon as a humanitarian but as a traitor. For them the Way of Arilinn and the other Towers, which stresses the ritual virginity of the Keeper, is more important than what those towers can accomplish. Such superstition brings about the death of Damon, Andrew, and their wives. Ultimately it means the death of Damon's daughter Cleindori by the Jaelle of *Shattered Chain*. She is the rebel keeper mentioned in *Bloody Sun* whose sacrifice opens up the Towers--and she is Jeff Kerwin's mother.

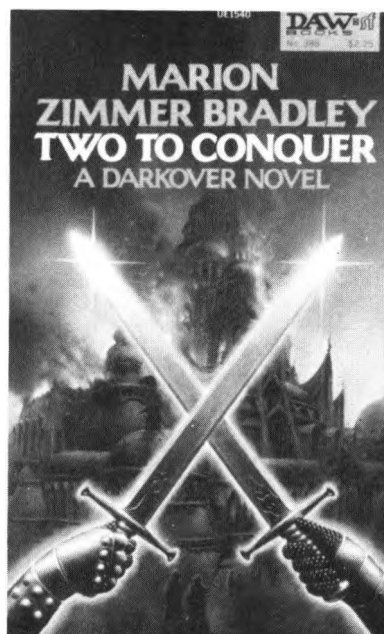
By the freedoms Cleindori died to secure, nonComyn telepaths may enter some of the Towers. One such entrant is Lew Alton. Son of Kennard and Heir to the Alton Domain, Lew is regarded as a bastard because his mother Elaine is part-Terran and part-Aldaran, a noble of the renegade Comyn domain. So Lew feels like an exile on his own world. But in *Heritage of Hastur*, the first of the long, agonizingly complex novels which characterize



Bradley's present work, Lew is contrasted with Regis Hastur, a prince of the Domains who possesses everything Lew could want--except *laran* itself. Both are alienated from their worlds, both seek escape, and both, ultimately, participate in the Sharra rebellion. Lew, because he made choices in anger and vengeance, must suffer more than Regis, whose unselfishness is rewarded with a wife (Linnea, in *World Wreckers*.) and with an opportunity to reshape his world.

The books which follow *Heritage of Hastur* all explore aspects of Darkover--and of choice--which Bradley only touched on in her earlier novels. *Shattered Chain* is the story of the Free Amazons first mentioned in *Planet Savers*. The Amazons are a group of emancipated women who lead lives radically different from those of other Darkovan women. These lives may be lives of choice, but they are also lives of renunciation: these women have great freedom, but they must renounce all rights to be protected by their male kin. That giving up husband, protection, social acceptance may hurt has made *Shattered Chain* a controversial book among feminist readers, but the Amazons are among Bradley's most beloved creations.

Forbidden Tower, the sequel to *Spell Sword*, explains Damon's transformation from Tower out-cast to renegade Keeper. It also amplifies a different part of the theme of choice: Sexual choice. Implicit in this is the idea of sexual orientation: David Hamilton in *World Wreckers* fathers a child by one of the hermaphroditic *chieri*; *Darkover Landfall* examines



the idea of group marriage; *Shattered Chain* touches on Lesbianism as one among many different kinds of love; and in *Forbidden Tower*, Andrew Carr the Terran comes to terms with the idea of group marriage, non-possessive contacts, and his affection for Damon Ridenow. Like Regis Hastur in *Heritage of Hastur*, he is very much afraid of his own attraction to other men.

Throughout these books, Bradley does not advocate any form of sexuality except whatever a person deliberately and responsibly chooses. For example, in *Heritage of Hastur*, Dyan Arda is blameworthy, but for coercing young men into becoming his lovers, not for wanting them.

Bradley's most recent two novels, *Stormqueen!* and *Two To Conquer*, are both set in "medieval" Darkover, that time referred to as the Ages

of Chaos. This was a time of abuse. People bred for *laran*, mating their children as a cat-breeder might mate cats in search of a desired characteristic. Towers became munitions factories which dump radioactive dust or napalm-like clingfire on enemies. In *Stormqueen!*, Allart Hastur unified the domains briefly, but by the time of *Two To Conquer*, they had split into the Hundred Kingdoms, each one of which used *laran* to destroy the others.

Stormqueen! deals with the breeding program of the Comyn. In it Dorilys Aldaran has the power to summon lightnings--and the choice not to use it until her father's castle is besieged. In breaking the siege, she loses all control over her disastrous gift and--just as she killed her own mother at birth--she kills the brother she adores.

Two To Conquer deals with combat-by-*laran*. Like *Stormqueen!*, it is a novel of royal dynasties and of power, but its focus is radically different. Bard di Asturien, its protagonist, is outlaw, rapist, and killer, but he is also a man who becomes a king and who agrees to the Compact of Varzil the Good. This Compact, forbidding any weapon other than one that a warrior can hold himself, is at the heart of the Darkovan ethical system. Bard needs to be reformed, and Varzil is one of the people who helps to reform him.

In these latest books, Bradley has demonstrated masterful ability both in planet-building and in creating characters that tease or torment readers as well as each other. The death of Donal in *Stormqueen!* resembles the death of Kevin and Bronwen in Katherine

Chronology of Marion Zimmer Bradley's Darkover Books

<i>The Planet Savers</i>	Ace Books, 1962; Reprinted 1976; Includes the short story, "The Waterfall."
<i>The Sword of Aldones</i>	Ace Books, 1962; Reprinted 1976.
<i>The Bloody Sun</i>	Ace Books, 1964; Reprinted 1975; Rewritten and enlarged, 1979; Includes the short story, "To Keep the Oath."
<i>Star of Danger</i>	Ace Books, 1966; Reprinted 1975.
<i>The Winds of Darkover</i>	Ace Books, 1970; Reprinted 1977.
<i>The World Wreckers</i>	Ace Books, 1971; Reprinted 1977.
<i>Darkover Landfall</i>	DAW Books, 1972; Reprinted 1975.
<i>The Spell Sword</i>	DAW Books, 1974; Reprinted 1976.
<i>The Heritage of Hastur</i>	DAW Books, 1976.
<i>The Shattered Chain</i>	DAW Books, 1976.
<i>The Forbidden Tower</i>	DAW Books, 1977.
<i>Stormqueen!</i>	DAW Books, 1978.
<i>Two to Conquer</i>	DAW Books, 1980.
<i>The Keeper's Price</i>	DAW Books, 1980; Includes: "The Keeper's Price" with Elisabeth Waters, "The Hawk-Master's Son," and "Blood Will Tell."
<i>Sharra's Exiles</i>	forthcoming from DAW Books, 1981.

Kurtz' *Deryni Checkmate* for heart-break. And Bard di Asturien is a character whose pathology occasions lively discussion.

Several years ago, a group of Marion Zimmer Bradley's friends out in California formed themselves into an organization called the Friends of Darkover. An ad in DAW books (DAW has been Bradley's publisher for Darkover books since 1972) attracted Darkovan fans nationwide into what has become one of the largest fan groups around, with its own newsletter, its own fanzine (*Starstone*) and the Thendara House Press. At any convention there are Darkovan programming, parties, and music.

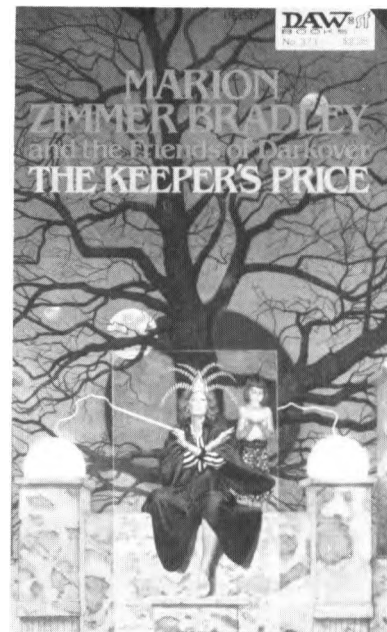
Darkover fandom even has its own professional anthology, *The Keeper's Price*, published in 1980. (Another one is scheduled.) While *Keeper's Price* includes some of Bradley's stories, it is chiefly composed of fan fiction. Of the contributors, only Diana Paxson, Jacqueline Lichtenberg, and Jean Lorrah have previously made fiction sales; the other *Keeper's Price* writers--myself included--seem to be unified by feminism and by a determination to go on to sell more.

Bradley's preface to *The Keeper's Price* explains why she is happy that other writers are learning their craft by writing Darkover stories. This way, she says, she gets to read Darkover stories without having to write them. This way, she is able to teach younger writers and fulfill her obligation to the people who helped her. After all, she once said, she wants interesting things to read after she retires. She realizes that for many of the Friends of Darkover, the stories they write are psychodramas--which help them solve problems in their own lives.

But the most important reason why Bradley supports the efforts of fan writers is her own joy in her craft. For all the seriousness of the issues with which her characters struggle, Darkover is a place where she goes to have fun.

Let her explain it herself: "Far, far away somewhere in the middle of the Galaxy, and about four thousand years from now, there is a world with a great red sun and four moons. Won't you come and play with me there?"

That's an offer almost no one can refuse.



-- Susan M. Schwartz

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The Sixth World Fantasy Convention

I cannot do it with the adeptness or humor of perennial ghoul Robert Blich, but to quell all suspense, for those who have yet to hear, the winners of the 1980 World Fantasy Awards are, in the order they were presentation: *Special Award--Non-Professional*: Paul Allen, *Fantasy Newsletter*; *Special Award--Professional*: Donald M. Grant; *Best Artist*: Don Maitz; *Best Anthology/Collection*: *Amazons!*, edited by Jessica A. Salmonson; *Best Short Fiction*: a tie, Elizabeth A. Lynn ("The Woman Who Loved the Moon") and Ramsey Campbell ("Macintosh Willy"); *Best Novel*: Elizabeth A. Lynn, *Watchtower*; and *Life Achievement Award*: Manly Wade Wellman.

Fittingly, a *Special Convention Award* was given to the person who had made the "biggest contribution to fantasy during the past year." The nominees were Jimmy Carter, Ronald Reagan, John Anderson, Ayatollah Khomeini and Stephen King. Again there was a tie; as the Ayatollah was unavailable, Master of Ceremonies Robert Bloch presented the Howard to a surprised Stephen King. Other awards that were recognized and presented at the awards ceremonies included the International Clark Ashton Smith Award, jointly awarded to Donald Sidney-Fryer and Fritz Leiber. Ramsey Campbell, with a humorous aside concerning curses and airline baggage handling, presented the British Fantasy Society's August Derleth Award to Gordon Dickson for *The Dragon and the George*.

Each award was greeted with enthusiasm, especially the Life Achievement Award, which received the tributary standing ovation. Judges for the 1980 awards were Stephen R. Donaldson, Frank Belknap Long, Andrew J. Offutt, Susan Wood and Ted White.

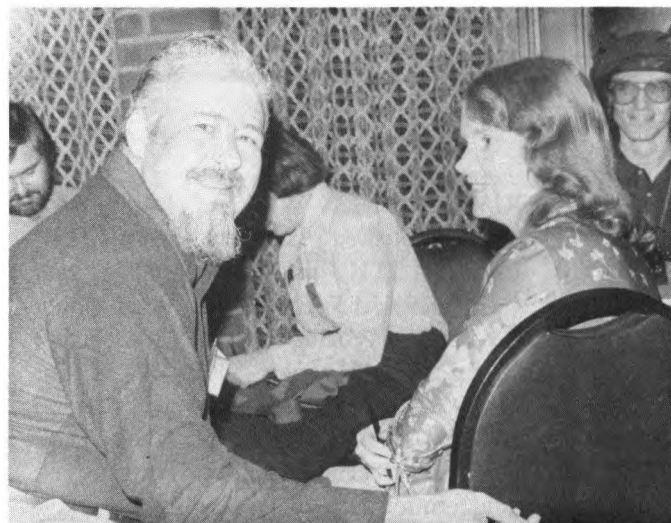
Maybe it was the size, or perhaps, the nature of the convention, but the Sixth World Fantasy Convention, held at the Hunt Valley Inn north of Baltimore Halloween weekend, was a satisfying experience -- the second best convention I have attended (the first being last year's Fantasy Con in Providence).

Robert Bloch publically saluted chairmen Chuck Miller and Tim Underwood for their managerial abil-

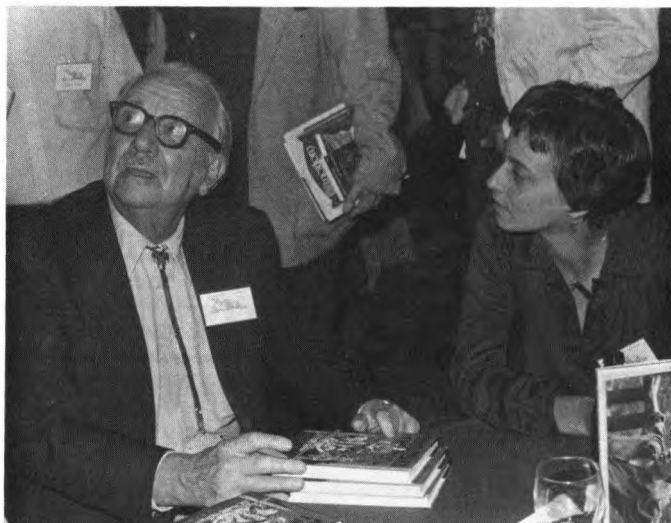
Alicia Austin and Stephen Fabian.



Robert Adams and Nancy Springer.



Manly Wade Wellman and Elizabeth A. Lynn.



Top Photo: Boris Vallejo, who was Guest Artist at the convention.

Bottom Photo: Robert Bloch, Master of Ceremonies at the convention, signs an autograph.



ity. The handsome, cloth-bound program book filled with art and literary work attests the care that went into convention planning. Organization and the absence of major problems were signs of competent handling of details, leaving few areas of complaint. Of course, there were those few areas....

The convention honored the literary heritage of Edgar Allan Poe with a panel, "An Informal Discussion of Horror and Fantasy in the Works of ..."; tours to the Poe House, grave and catacombs (including a midnight visit); several Poe films (scheduled during the banquet and awards); and a display in the Book Exhibit Room (including manuscripts and publications of Jack Vance, Robert Bloch, Clark Ashton Smith and M. P. Shiel).

Guest of Honor was Jack Vance. This little-seen, impressive stylist is a quiet, unassuming man, who seems embarrassed by the atten-

tion of fans (to the point of not wearing a convention badge). It was an unexpected treat to witness his marked sense of humor and definite coordination of finger movement and breath in a side room at Kirby McCauley's party as he enthralled Stephen King, Robert Bloch, Manly Wade Wellman and a host of others with his banjo and kazoo.

The Art Show was the expected array of the visual fantastic with impressive works that stilled the heart and instilled a desire for unlimited wealth. Much attention was paid to the detailed colors of Alicia Austin and the bold, striking new work of Special Artist Guest Boris Vallejo -- especially his highly erotic "Vampire Kiss" (oh, to meet his models!). Both Boris and Don Maitz held exhibitions concerning their work. There was some problem at the Art Auctions as items came up for bid when they were not supposed to, according to disgruntled fans.

One of the most interesting and impressive events at the convention, to my Lovecraftian mind, was the Essential Saltes Production of the 17-minute *The Music of Erich Zann*. The college-produced film, directed by John Stryzik, was the most successful cinematic adaptation of Lovecraft to date. The film shows what is possible with Lovecraftian material if interest and desire for faithful representation are guiding factors in the production. Lighting, camera angle, atmosphere and use of music marked it as an "artistic" film, yet this is probably the best way to "do" HPL. The only disappointment in the film was the 2001-ishness when the protagonist draws aside the curtain and gazes upon what could--and should--have been more artistically filmed as a gulf. The dancing female form in the sequence was decidedly un-Lovecraftian. The film is being shown at conventions under the auspices of Necronomicon Press' Marc A. Michaud.

Aside from autograph hounding, holding portentous literary discussions with fantasy illuminati over bottles of vanishing beer, the futile quest to find inexpensive copies of *Weird tales*, and learning the ability to be in at least three places at one time, as essential aspect of genre conventions is panel discussions. The Fantasy Con had its variety, even though a Lovecraft panel was "conspicuous by its absence." Rumor had it that the chairmen decided there were too

many Lovecraft panels around and that another one would serve no useful purpose -- they must have been thinking of last years "discussions" in Providence.

Saturday was set aside, for those who could be lured from the Dealers' Room next door, as a time of exposition, discussion and reminiscence.

The Poe panel, composed of scholars, addressed the nature of the appeal of horror, the comic aspects of terror, the philosophic and symbolic themes of Poe and a psychological inquiry into Poe's poetry and fiction. The panel was a presentation of academic papers, epitomized by a strange, overlong "read" by Carole Peirce who catalogued every literary parallel she could find between Poe and Tolkien without drawing firm conclusions or presenting an hypothesis concerning the "correspondences." A request for questions fell on deaf ears until devil's advocate George Wetzel posed two queries concerning Poe's "plagerism" and whether or not he is actually buried in Westminster.

Charles N. Brown's interview with Jack Vance showed that Vance is not really a talker: he does not want to be a personality; rather, he wants to be judged by his product. Several tid-bits came out of the interview: that he is somewhat critical of cover artists, observing that the writer and illustrator seem to be rarely working on the same book; he used to write in inks of different colors; he wrote two or three scripts for "Captain Video" before being fired after a month; his wife, Norma, transcribes his books from his "atrocious" hand writing; among his influences are P. G. Wodehouse, Lord Dunsany, Clark Ashton Smith and Edgar Rice Burroughs; his next project for Berkley/Putnam is a medieval fantasy with vaguely Arthurian tendencies but less Christian and chivalrous; advice to writers -- keep away from writing schools, be your own critic, write, put away, improve, then submit; writing should have a rhythm so it can be spoken easily; music is a big part of his life--he is fascinated by its structure.

Darrell Schweitzer moderated a panel on *Unknown Magazine*, which went as could be expected with old hands Manly Wade Wellman, Frank Belknap Long, H. Warner Munn, L. Sprague de Camp, Fritz Leiber and Robert Bloch.

(Continued on Page 31, Col. 1.)

by Ronald L. Weston

INTERVIEW

Robert Reginald

Dr. Jeffrey Elliot



Robert Reginald was born February 11, 1948, near Fukuoka, Kyushu, Japan, the son of a career Air Force officer. He spent his childhood moving from state to state and country to country with his family, living in Massachusetts, Northern California, Turkey, Kansas, Washington state, Oregon, and finally Southern California. He received his A.B. in English literature and classical Greek from Gonzaga University, Bing Crosby's alma mater, and spent a year living in central Los Angeles while attending the University of Southern California on a government fellowship; he was awarded a master's degree in library science from that school in 1970.

Reginald's first book, *Stella Nova: The Contemporary Science Fiction Authors*, was cited by Brian Aldiss in his Afterword to *Best Science Fiction: 1971* as one of three noteworthy books published during the previous year. His 16th book, *Science Fiction Fantasy and Literature*, has been generally accepted as the standard bibliography of the science fiction field. Reginald has written dozens of articles, reviews, and essays under 20 different pseudonyms for a wide variety of professional publications. He has also edited or co-edited four re-

print series for Arno Press, a professional science fiction magazine, two book companies, and a reprint program for Newcastle Publishing Company. He started the Borgo Press in 1975, and has seen it grow from the two books published in April 1976 to 50 books at the end of 1980. He has more than 30 different monographs in various stages of completion, including anthologies, historical studies, and reference works.

Reginald enjoys fine food, films, good conversation, solitary research, swimming, genealogy; he dabbles in Akkadian, ancient Greek, Russian, and English. He would probably enjoy many more things if he could ever find the time. He has a "remarkably tolerant" wife, six dogs, three chickens, and a "hard-headed" step-daughter who wants to be a farmer. Asked to describe himself, Reginald confesses that he is wanted in six states for manslaughter, foully abuses his authors, loves to torture friends who are on diets by gorging himself on crab and strawberry shortcake, has S&M tendencies, eats live goldfish, wanders the neighborhood at night clothed only in a pair of socks and a paper sack, has fathered 23 children by seven

different wives (only one of which he has divorced) and is really the son of Tsarevich Alexei, who was smuggled out of Russia in a diplomatic pouch in 1919. He also claims to be Pope, Duke of Anguilla, and the seventh Count of Monte Cristo. He loves playing Johnson to Eliot's Boswell. *Timeo Danaos et ferentes dona* is his motto.

Elliot: How and when did you first become interested in the publishing field?

Reginald: I've been interested in books since my childhood, having gotten hooked by science fiction through the Winston juvenile series. I attended my first science fiction convention--Baycon--in 1968, and while talking with Emil Petaja, whom I met on the bus going from San Francisco to Berkeley, it suddenly occurred to me that a biographical-bibliographical directory of science fiction writers might make interesting reading, particularly if I could get comments from the authors to enliven otherwise dry text. When I went back to Spokane, Washington, for my senior year at Gonzaga University, I did a proposal for the Honor's Program there, of which I was a member, and managed to convince Dr. Fran Polek, one of my advisors, to support the project. They gave me six semester credits over two terms to work on my first book. At the end of the year, I managed to scrape together a few bucks, and ran off 106 copies on offset masters, publishing it myself anonymously under the imprint of Unicorn & Son, Publishers. It was all terribly amateurish! Still, I know of now way to learn about this business except by doing it, and I enjoyed every minute of it. The book finally appeared nearly a year later, in May of 1970, while I was at USC, and sold out within a few months. More than half of the copies went to libraries; I'd guess perhaps 40-45 would up in private hands. I've only seen one used copy offered for sale since then, by my friend Lloyd Currey.

Elliot: What was the lure of publishing your own line of books?

Reginald: It allows me to do more than I could by myself. And it will give me, I hope, some measure of financial independence over the long haul. I never thought during my college years that I would enjoy being a businessman. I came out of the Vietnam generation, and was appropriately liberal in my views at the time, decrying business and those who work in business. But times change, and so do people--I now see my business as a way of escaping the encroachment of governmental and large corporation bureaucracy, a creeping plague that threatens to overwhelm man's need for independence and creativity. I enjoy the cat-and-mouse game of trying to beat the marketplace, of trying to outguess the giants. The only way I can compete with large, established publishers is by offering things they can't, by taking chances, by providing good service, by looking for opportunities in the back alleys of the literary world. I get bored rather easily, so I must always be looking for new areas in which to expand, new facets to explore, new things to do. Perhaps that's the child in me. But at this point in my life, I'd be perfectly content to be obscurely successful, making just enough from the business to pay the bills, with a little left over to support the petty vices I cherish so much. I also like being my own boss.

Elliot: What factors led you to establish the Borgo Press?

Reginald: Initially, the reasons were chiefly tax-related. By 1975, I was earning enough in outside income from my freelance writing and editorial work to cause me concern. I was single then, and most of this income went untaxed until the end of the year, when Uncle Sam would hit me over the head with the tax-hammer, and take most of it away. An awful situation, you'll agree! Then, too, I was beginning to realize at about this time that there's no future for someone my age in education: jobs were beginning to get scarce, making upward or sideways mobility for instructors and librarians increasingly difficult. If you can't move up and can't move out, you're effectively stuck in one or perhaps two places for the rest of your career. As I mentioned earlier, I get bored of doing the same things over and over again, and after five years in academe, I had already started running out of career options--and I could see quite clearly that these options would only decrease with time, for

me and for my colleagues. So I began thinking seriously about my future, about what I really wanted to do with my life. My years in academe had made me extremely cynical about higher education in general, and I was becoming increasingly dissatisfied with my salaried job. So I took the money I was making on the outside, and started the Press. I was doing editorial work for Newcastle at the time, and Al Saunders, its president, graciously agreed to handle our books as part of his line. Thus I could start small--with just two books--and still have middling-level distribution.

Elliot: How difficult was it to get started? Did you have problems in raising the needed capital?

Reginald: Starting was easy--it was simply a matter of making the decision. Of capital I had very little, only my royalty checks, and this had been true throughout the history of the company. All of my outside income, which is now substantially larger than five years ago, goes into the Press--I re-plow it into other literary fields, so to speak, and raise a new crop.

Elliot: What hopes did you have for the venture? Have these changed over time?

Reginald: I hoped to become a general trade publisher. I now hope to make money. These two aspirations are mutually exclusive.

Elliot: How would you describe your line of books? In what ways is it different from other houses?

Reginald: In a great many ways, I am the Borgo Press: it is as much a reflection of my interests and personality as anything I've ever done. My tastes are catholic, but I have a particular affinity for literature and history--hence the literary and historical orientation of the line. I find amusing the comments which are sometimes made that The Milford Series is a collection of chapbooks on science fiction authors. In fact, The Milford Series includes books on mainstream authors, mystery authors, western authors, and science fiction and fantasy authors. Of course, some of this, as with all publishing houses, is hidden: the reader sees what he or she wants to see, and in any case no more than has been published. But, like the iceberg that killed the *Titanic*, there are a great many things lying just beneath the surface, waiting to emerge, and in this case many of these are non-

science fiction items. We changed our orientation in early 1980 from the general trade to library publishing, chiefly because trade publishing was in such bad shape at the time (and still is); what was initially a survival tactic had become a renaissance, and I now think we should have done this long ago. This is, after all, a market that I know intimately, having been a professional cataloging, acquisitions, periodicals, and reference librarian at the college level for just over ten years now. If we're different from other houses, as I think we are, it's primarily due to the personal touch. We are scrupulously honest, among other things.

Elliot: What criteria dictate whether a book is right for the Borgo Press? Who makes basic publishing decisions?

Reginald: Most of the proposals we receive are sent by would-be writers who have clearly never opened one of our books. They either get sent back immediately (if the "author" has sent return postage), or dumped into "File 13." A very small number of prospective authors have examined our line intelligently, written a proposal that fits our requirements, and have previously-published credits that we can examine. I make the final decisions on what we buy and what we don't, but I rely heavily on my wife's judgments and opinions as well. She has training in both literature and history, and I value her comments greatly.

Elliot: How many titles are produced annually? Are these released at fixed times during the year?

Reginald: We're now doing about 12 books a year, and plan to increase that to about 20. With our new orientation, we try to spread production out over the entire year, to keep the work level down to an acceptable load. Since we do all of our own production work in-house, this is absolutely necessary.

Elliot: What is the physical format of a Borgo Press book? Does it have any distinguishing features?

Reginald: Most of our books are 64-page paperbacks; we produce library cloth editions simultaneously. I prefer this length over others we have tried: they're relatively easy to produce, return a fairly high margin of profit, and allow us to spread our resources over a great many more publications than we could otherwise do. The risk on

any one book is reduced considerably. I know now in advance how almost any book in the line will do. We will continue to publish larger books, but at irregular intervals. The physical size of the books is 5.25 x 8.25 inches.

Elliot: Are your books aimed at a particular audience? If so, which one(s)?

Reginald: Our books are now aimed exclusively at the library and academic market. Library sales now account for more than two-thirds of all books sold; more importantly, they account for perhaps 85-90 percent of our income, an almost complete reversal of our situation a year or two ago. Any other sales we get are extra.

Elliot: Does the Borgo Press publish fiction as well as nonfiction? Do you concentrate on one as opposed to the other?

Reginald: We no longer are buying fiction; our plans in this area are cloudy. There's no point in publishing books that will take years to recoup their investment--they just eat up badly-needed capital--and with the trade market in its present state, fiction is a highly risky venture. Some of our fiction contracts I've returned; others have been retained at the request of the authors, and we will attempt to do these books in the future, perhaps as limited edition books for the collectors' market. But I can't say precisely when. Our emphasis has changed completely in the last year from fiction and popular nonfiction to literary criticism, serious historical studies, reference books, and other nonfiction items oriented toward the literary market.

Elliot: How active are you in the science fiction and fantasy field? Is this a major area of emphasis?

Reginald: We've never strictly been a science fiction or specialty publisher; the fact that we did so many books in this area initially reflected both my personal taste and my perception that very little criticism had then been published on the subject. We *were* the first company to produce critiques on science fiction writers. But even at the beginning, we did books on mystery and mainstream writers; and our second novel was an historical piece on Charles Baudelaire. Now, I find myself exploring other areas. I feel, both personally and from a business point of view, that

I am reaching the limits of what I can accomplish in this field. The only thing that I haven't done is to write a major novel, and I haven't the patience at this point to put in the years of apprenticeship necessary for such a move. We will never abandon science fiction and fantasy, but we *are* attempting to broaden the line, moving into interviews, film criticism, serious historical studies, art criticism, political science, religious studies, and reference works. The "hidden" portions of the Press, the 40-odd contracts issued since the beginning of the year, for example, reflect these changes. I do not want the Borgo Press pegged as a science fiction publishing house--the label limits our potential sales and potential growth. We will go whichever direction we need to go to survive and expand. Personally, I have never limited my interests to science fiction; among my current books are an analytical congressional directory, a chronological checklist of Eastern Orthodox patriarchs, a study of the monarchies of Malaysia, a genealogical history of my family, as well as 20 anthologies and a similar number of small reference works. As a professional, my services are available for hire to anyone willing to pay the price.

Elliot: Who distributes the Borgo Press line? How are the books marketed and sold?

Reginald: Newcastle Publishing Company continues to handle trade sales for the ten novels we have published; trade sales for our nonfiction books are currently handled by F & SF Book Company. However, we distribute all our books directly to libraries and to library vendors; we also distribute to the same market the entire publication lists of Newcastle Publishing Company, including the Forgotten Fantasy Library; Fax Collectors Editions; Starmont House; Fictioneer Books Ltd.; Joanne Burger; H. W. Hall; Aardvark House; Cosmos Literary Agency; the Fellowship of St. Alban and St. Sergius; Greystoke Mobray Ltd.; Robert Weinberg; and several miscellaneous books and magazines. In cases where the publisher has no cloth edition available of a particular title, we will produce a plain, jacketless library edition under our own imprint. We rely heavily on direct-mail advertising; our recently-published Fall 1980 Library Catalog runs 20 pages and lists some 165 titles with annotations.

Elliot: Is all typesetting and production work presently done in-house?

Reginald: Except for our first few books, we've always done our own typesetting on our own photocompositor. My wife does most of the typesetting, and I do most of the paste-up, although we will hire temporary help when needed. As with most other things in this business, we taught ourselves how to do it by doing it. We exchange labor for money; by doing the work ourselves, we save a considerable chunk of change, while simultaneously maintaining much better control over the internal appearance of the books.

Elliot: Who does the artwork on your books? Is exterior or cover art important in terms of sales?

Reginald: Currently, our books are being packaged by our printers, Victory Press, effective with our Fall 1980 titles. Previously, most of our covers were designed by Judy Cloyd; paintings for the novels were purchased from George Barr, Larry Ortiz, Mary Sherman, Tony Yamada and Cathy Hill, all California artists. With our change in orientation towards the library market, most of our books are now being sold by mail, thereby reducing the impact, positively or negatively, of the cover work. Thus, you will be seeing plainer covers on our books in the future.

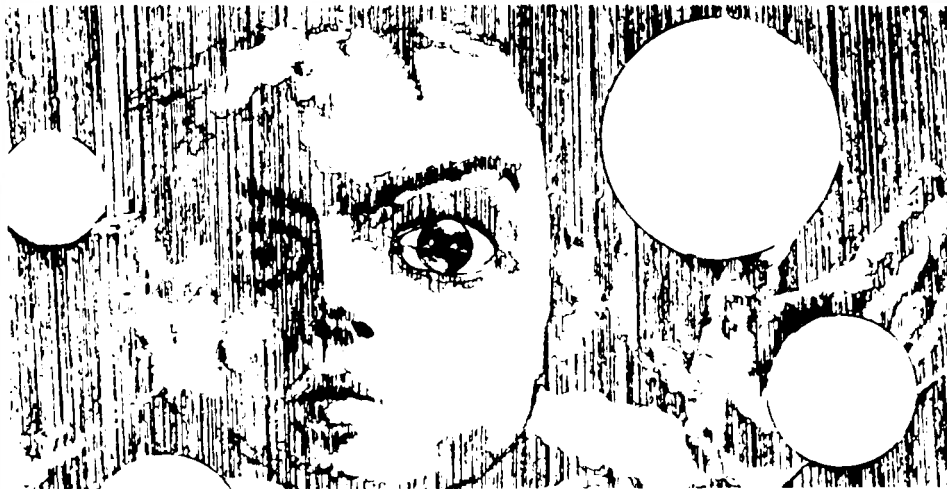
Elliot: What is the average list price of a Borgo Press book, both in cloth and paper?

Reginald: Our 64-page titles sell for a uniform \$2.95 each in paper, \$8.95 each in cloth. Other books are priced individually, depending on demand, print runs, market, and purpose.

Elliot: How many authors does the Borgo Press currently have under contract? Who are your leading authors in terms of numbers of books written and total sales?

Reginald: We presently have contracts with 50-60 authors; without digging through my files, I can't be more precise. We're constantly adding new authors to our list, so the number continues to increase at a rapid rate; with the expansion of the line, it becomes more difficult for me to keep track in my mind of the individuals behind the names. The first author we signed, George Slusser, has done more books

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

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for us than anyone else; counting his first book as two works (it was recast and completely rewritten for the second edition), he has penned eight books for us. The first of these, *Robert A. Heinlein: Stranger in His Own Land*, has 8,000 copies in print; the second, *The Farthest Shores of Ursula K. LeGuin*, has sold nearly 5,300 copies. Cumulatively, his books have sold more copies than any other author in the line. We have, however, several newer writers who have signed more contracts with us than George, but their books have yet to appear. Generally, those authors who do not work out, for whatever reason, do not come back to us again; those who do work out invariably sign additional contracts, and these men and women have, for the most part, been our most successful authors, both from a sales and a critical viewpoint. Since we can't pay top dollar, I can only assume that they remain with us for other reasons.

Elliot: Do many well-known authors write for the Borgo Press?

Reginald: I've been continually pleased and surprised by the talented individuals who have published with us. We don't have the money to compete with the university presses or large trade houses. We're certainly not as well known as these older, more established publishers. Yet, we've done books by Robert Nathan, Leonard Wibberley, Colin Wilson, Piers Anthony, D. G. Compton, and Brian Stableford, among many others. Several of our lesser-known authors, such as George Slusser and Richard Mathews, have built at least part of their professional reputations on books written for our line. Persons who have contributed material to our interview books and similar works include Alex Haley, A. E. Van Vogt, and William F. Nolan, entertainers, and numerous other celebrated figures. Perhaps we've just been lucky, but we are extremely proud of the fact that we have been responsible in some measure for preserving the words and thoughts of these talented individuals.

Elliot: What is the average print run for one of your books? What factors determine the size of a run?

Reginald: They vary from 500-5,000 copies, depending on the name of the author, the strength of the subject, distribution channels for a particular item, and other "X" factors that are not easy to define,

including guesses. Publishing has always been a guessing game, even at the highest levels--that's what makes this business so exciting, so dynamic. It's also the reason that publishing will never be the most profitable of businesses, even at its optimum. Gains from a bestselling title are often more than offset by small, cumulative losses elsewhere. I tend now to be cautious, to do lower print runs at higher prices--the return is better, the control firmer, the risk less. One can always reprint if necessary. It's better not to sell a book than to take a loss on it; and while I'm a maniacal perfectionist with anything I do, I must keep reminding myself that certain economic principles are at work here: if we don't get enough return for the books we sell, everything else will have gone for naught, and we'll be out of business.

Elliot: The Borgo Press is best-known, perhaps, for its popular "Milfors Series." Can you describe this line?

Reginald: "The Milfore Series: Popular Writers of Today", to give it its full title, has always been the backbone of our line, even at the beginning. Certain titles in the series have sold better or worse than others, but they have all continued to sell consistently, even the weakest of them (which shall go unnamed here). There are now 28 books in the set: Volumes 1-30, less 14 and 16, which have never been completed by the author. Volumes 31-35 are scheduled for Fall and Winter of 1980/1981. Initially, the series was restricted to single-author critiques, but I've recently broadened the line to include interview collections, extended interview and tribute volumes with one author, and collections or anthologies of essays dealing with one or more authors. Our only restriction is that the books must deal in some way with authors, editors, or other *littérateurs*.

Elliot: Do you have other series currently under way? If so, which one(s)?

Reginald: Actually, Every book we publish in the future will be packaged together in one or another monograph series, some as series within series. It's a gimmick which works for our market. We actually have books in hand or contracts for the first volumes in the following series: The Borgo Press Library, Great Issues of the Day, I. O. Evans Studies in the

Philosophy and Criticism of Literature, Stokvis Studies in Historical Chronology and Thought, Malcolm Hulke Studies in Cinema and Television (named after my late friend and colleague, Malcolm "Mac" Hulke), and Borgo Press Bioviews. Others are currently in the planning stages.

Elliot: Who do you view as your competition in the small press field? How keen is the competition?

Reginald: I have never considered the Borgo Press a "small Press" in the usual sense of the term. We're also not a "specialty press," although we have carved out a well-defined market for our books. We do not publish obscure poetry or philosophical solutions to man's ills. We have 60 books published or scheduled for the near future, more than most "small presses," and we sell them to a different kind of audience. We are thoroughly professional in our production work, our dealings with authors, our distribution and sales. We differ from other professional houses only in scale, and that is a difference I hope to eliminate in the next ten years. Our line is unique: there is no one else in publishing doing exactly what we are doing. Our principal competitors are publishers much bigger than we are, including Twayne, the large university presses, and any trade house doing criticism or other serious non-fiction. We compete by undercutting their prices, by doing books on subjects these houses won't deign to touch, by constantly developing new ideas while many of these presses are recycling old ones, and by advertising our products vigorously. We do not make waves; we will be noticed when we are big enough to be noticed.

Elliot: What constitutes a "best-seller" from your point of view? Do many books achieve this status?

Reginald: Any book which makes money. All of our nonfiction books make money.

Elliot: Do the mass-market houses ever buy reprint rights, either in cloth or paper, to your books once they are published?

Reginald: Mass-market companies have bought reprint rights to several of our novels, but don't touch scholarly nonfiction, which is not appropriate to their area. However, we invariably sell pieces of our nonfiction titles to various

reference volumes, thereby increasing the return to both the author and publisher.

Elliot: What services can you provide authors and/or readers which are difficult for the larger houses?

Reginald: We care. It is, after all, our money, our reputations, our sweat on the line, and we work very hard to produce a product that we can send into the world without covering our faces in shame. I edit the books myself. The authors proofread the galleys themselves, at which point they have a chance to make changes and correct typos. I try very hard to brief new authors on what they can expect from us, with no wild promises and no great expectations. No one who has signed a contract with us can say they haven't been told. We don't lie to our authors. We make payments on schedule. We ship books to vendors and readers alike within a week of receiving an order. We try to produce products that are readable, attractive, and that have genuine content, as opposed to plot summaries or vacuous conversation.

Elliot: How has the recession in the publishing industry affected the Borgo Press?

Reginald: It has forced us to re-examine our priorities, to take a closer look at the direction of our company, to realize that our time and resources are limited and must be utilized to the most efficient degree possible. In the course of just over one year, we began selling books directly to libraries (February 1979), began producing cloth editions of our books (May 1979), decided to abandon (perhaps temporarily) the fiction market (December 1979), took back total distribution of our nonfiction titles from our distributor (March 1980), terminated our book review magazine (April 1980), decided to move completely away from the trade market (April 1980), moved our book stock from Newcastle's warehouse in North Hollywood to our own storage facilities in San Bernardino, a distance of 75 miles (May 1980), signed library distribution agreements with ten other publishers (June 1980), signed a trade distribution agreement with F & SF Book Company (August 1980), and began moving into the videotape market (September 1980). The changes have been enormous, the paperwork overwhelming, the entire process extremely invigorating. Once we began producing cloth editions, the die

was effectively cast; I can see now in looking back that this was a major step for us. Previously, library sales were a small factor when compared to our overall income; now, less than 18 months later, they account for 85 percent of our receipts, and our receipts have continued to rise steadily. We have survived, I think, by being flexible enough to change with the times, by actively seeking new directions in which to expand.

Elliot: What are the principal problems that a small house, such as yours, faces in competing with the larger ones?

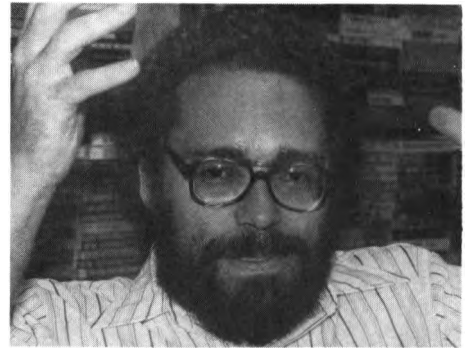
Reginald: Not enough money, not enough time, not enough staff.

Elliot: Do you have plans to expand the number of titles produced annually?

Reginald: We will be expanding from about 12 titles per year to about 20-25 titles per year by the end of 1982.

Elliot: What new titles do you have scheduled for release later this year?

Reginald: Our Fall/Winter schedule includes a large number of books, some of which may slip to Spring or Summer, as these things have a way of doing, depending primarily on the time available to handle the production work. Among them are: *Science Fiction Voices #4*, *Science Fiction Voices #5*, *Fantasy Voices #1*, *Masters of Science Fiction #1*, *Anti-Sartre (With an Essay on Camus)*, *The Future of the Space Program/Large Corporations and Society (Great Issues of the Day #1)*, *Wilderness Visions (I. O. Evans Studies #1)*, *Science Fiction and Fantasy Statistics*, *Science Fiction and Fantasy Awards*, *Science Fiction Price Guide*, *Science Fiction and Fantasy Reference Guide*, *The Milford Series: Popular Writers of Today Index*, *Eastern Churches Review Index*, *Lords Temporal and Lords Spiritual (Stokvis Studies #1)*, and others. We've dropped the *Science Fiction and Fantasy Annual* as being primarily a trade book, but will produce a microfiche edition of *Science Fiction and Fantasy Book Review*, including an issue #14 with all unpublished reviews. The latter is about half completed. All the others are in various stages of completion. We will do the Sartre/Camus critique by Colin Wilson first, since this is an original work, and probably the Great Issues book second.



Elliot: Do you envisage any new directions in your line? If so, what?

Reginald: As it happens, we've just begun moving into the production of video lectures and interviews for the educational market. We have filmed interviews with authors William F. Nolan, Robert Nathan and A. E. Van Vogt; Alex Haley will follow later this Fall. George Slusser is preparing several lectures on various literary topics, including Kerouac, Heinlein, and science fiction illustrations of the 1930s. We're very excited about participating in the video revolution, if such it is, and look forward to expanding our offerings in this area rather rapidly. We also intend, of course, to keep developing new projects for the book line--the first volume in the Malcolm Hulke Studies series on film will be appearing in mid-or late 1981. Also, we have ideas for further possibilities on microfiche and film.

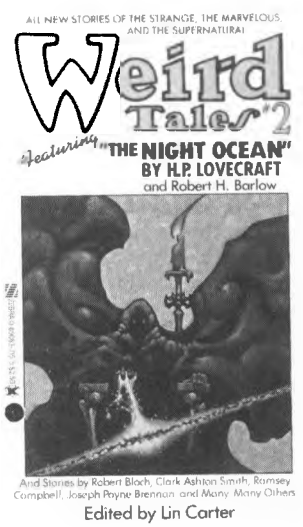
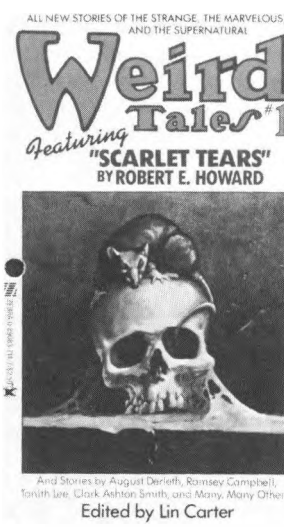
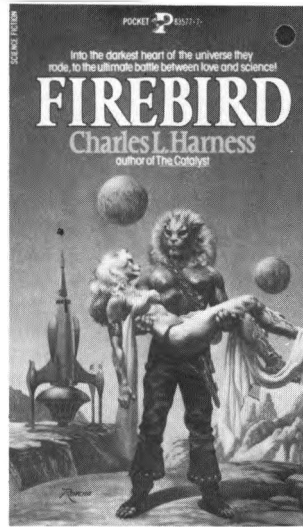
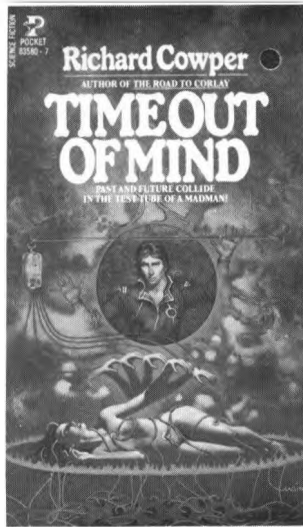
Elliot: What satisfactions do you derive from operating a publishing house, such as the Borgo Press?

Reginald: Publishing and writing are honorable professions (for the most part) in a world that has left few hiding places for men and women of creative vision. I like being my own boss, setting my own hours, without being fettered by the bonds of salary, time clocks, regulations, bureaucratic restrictions, political gamesmanship, interminable meetings that accomplish nothing but support the coffee lobby, and other activities that tend to retard one's intelligence and spirit. I enjoy trying new things, seeing how much I can do, how far I can go, without worrying about the prospect of falling flat on my face, as I frequently do. If you've got enough things in the planning stages, some invariably work out, just as some eventually fall away. I

(Continued on Page 30, Col. 3.)

Paperbacks

Cover artists: "Time Out of Mind" by Don Maitz; "Firebird" by Rowena Morrill; "Weird Tales #1" and "Weird Tales #2" by Tom Barber; "Unless She Burn" by Rowena Morrill.



POCKET BOOKS

Two new science fiction novels from Pocket Books for January are *Time Out of Mind* by Richard Cowper and *Firebird* by Charles L. Harness, each priced at \$2.25. The Cowper novel is about an agent for Narcotics Security who had a strange childhood vision telling him to kill someone; as an adult, he encounters that someone as a powerful government official carrying on secret research on a new telepathic drug. *Firebird* is billed as "the ultimate battle between love and science" in which two lovers become involved in a plot to destroy the computer that rules civilized life.

A new story collection for

January is *The Best of John Sladek* (\$2.25), which includes the following stories: "The Secret of Old Custard," "The Poets of Millgrove Iowa," "Is There Death On Other Planets?" "The Transcendental Sandwich," "The Steam Driven Boy," "Elephant With Wooden Leg," and "Space Shoes of the Gods," among others.

Making its first paperback appearance is *Songs From the Stars* by Norman Spinrad, an SF novel published in hardcover this past summer by Simon & Schuster (\$2.50). Reprints and reissues are *Night of the Living Dead* by John Russo and *Birth of Fire* by Jerry Pournelle, at \$2.25 each.

AVON BOOKS

An Avon original for January is *Unless She Burns* by Francine Mezo (\$2.25), the second volume in Ms. Mezo's "The Fall of Worlds" trilogy begun in November with *The Fall of Worlds*. Making its first paperback appearance in January is *Yesterday's Child* by Barbara Wood (\$2.50), an occult romance novel set in both contemporary and Victorian England. A reprint for January is *Barefoot in the Head* by Brian Aldiss (\$2.25).

ZEBRA BOOKS

Due out in January from Zebra Books are the first two volumes in the long-awaited *Weird Tales* paperback series edited by Lin Carter. Included in each volume, *Weird Tales #1* and *Weird Tales #2* (\$2.50 each), are new stories along with

a classic reprint. Cover featured in #1 is "The Night Ocean," a short story found in the papers of Robert H. Barlow and believed to have been written by H. P. Lovecraft. The cover story in volume two is a short story by Robert E. Howard, "Scarlet Tears." Other contributors to the two volumes include: Robert Bloch, Clark Ashton Smith, Ramsey Campbell, Joseph Payne Brennan, August Derleth, and Tanith Lee, among others.

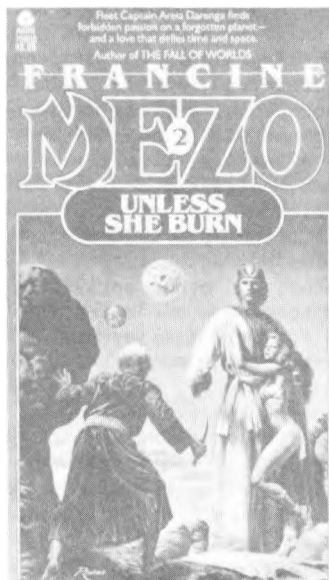
BANTAM BOOKS

Bantam releases for January are a reissue of *High Cough of Silistra* by Janet E. Morris, the first novel in her "Silistra" series (\$2.25), and the latest Doc Savage volume (#101/102) featuring two novels: *The Time Terror* and *The Pharaoh's Ghost* (\$1.95).

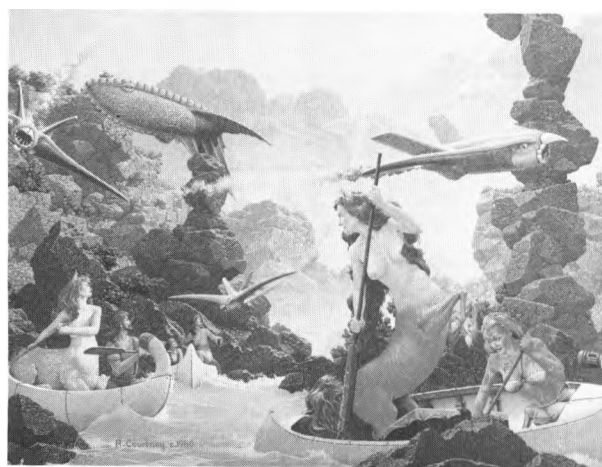
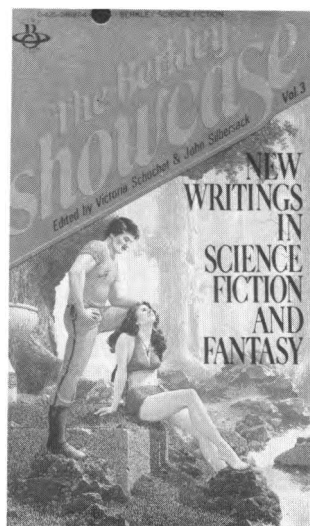
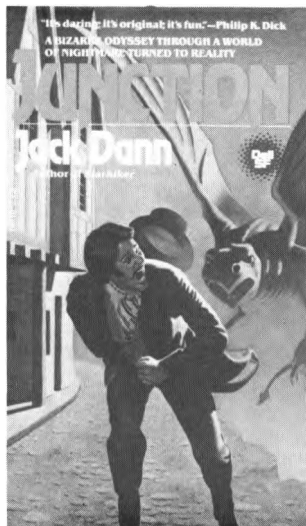
DEL REY/BALLANTINE

Two paperback originals from Del Rey Books in January are *The Venus Belt* by L. Neil Smith and *Stellar Science Fiction Stories #6* edited by Judy-Lynn del Rey. *Venus Belt* is Smith's second SF novel (following *The Probability Broach*) continuing his series of novels about the alternate universe North American Confederacy of 1999.

Stellar SF #6 contains eight new stories, including: "Byte Your Tongue" by Clifford D. Simak, "Till Death Do Us Part" by James P. Hogan, "Cinderella Switch" by Anne McCaffrey, and "The Cerebrated Jumping Frog of Calaveras III" by Martha Dodson and Robert L. Forward. Both



Cover artists: "Junction" by Richard Lon Cohen; "The Berkley Showcase" and inset to "Wizard" by Roger Courtney; "The Future I" by Roger Courtney.



are priced at \$2.25.

Making its first paperback appearance in January is *Split Infinity* by Piers Anthony (\$2.50), published in hardcover by Del Rey Books last April.

Reprints and reissues include *Star Surgeon* by James White (\$1.95), *Close to Critical* by Hal Clement (\$1.95), and *The Tin Woodman of Oz* by L. Frank Baum (\$2.25).

A reprint of interest under the Ballantine imprint is *Night Whispers* by Charles Veley (\$2.75), about a vampire killer loose in a city hospital.

FAWCETT BOOKS

The Sendai by William Woolfolk (\$2.75) is a Popular Library original for January billed as "a genetic horror novel." It concerns a rash of infant deaths at a test-tube baby clinic and the development of a new strain of virus.

A new anthology for January under the Fawcett Crest imprint is *The Future I* (that's *i*) edited by Isaac Asimov, Martin H. Greenberg and Joseph D. Olander (\$2.50). The volume contains 19 SF stories--all of them written in the first person--with an afterword by Barry N. Malzberg. Included are: "Love is the Plan, the Plan is Death" by James Tiptree, Jr., "Closed Sicilian" by Barry N. Malzberg, "Transit of Earth" by Arthur C. Clarke, "Bernie the Faust" by William Tenn, "Ishmael in Love" by Robert Silverberg, "The Secret Place" by Richard McKenna, "The Large Ant" by Howard Fast, "Fear Hound" by Katherine MacLean, "Positively the Last Pact

With--the Devil?" by J. O. Jeppson, "Rejoice, Rejoice, We Have No Choice" by Terry Carr, "Air Raid" by John Varley, "The Pi Man" by Alfred Best-er, "Prototaph" by Keith Laumer, "Black Charlie" by Gordon R. Dick-son, "With Morning Comes Mistfall" by George R. R. Martin, "End As A World" by Floyd F. Wallace, "The Mathenauts" by Norman Kagan, "How Can We Sink When We Can Fly?" by Alexei Panshin, and "The Red Queen's Race" by Isaac Asimov.

DELL BOOKS

A paperback original from Dell for January is *Junction* by Jack Dann (\$2.25), set in the fictional town of Junction 400 years from now. A black hole approaches Earth, containing an entity causing people to realize their dreams and nightmares and creating chaos. The novel is based upon a short story that appeared in *Fantastic* in 1973.

Scheduled for reprinting in January is *Timescoop* by John Brun-ner, at \$2.25.

December releases from Dell that were announced too late for inclusion last issue include the first paperback edition of *Opus 200* by Isaac Asimov, a collection of material from his second 100 books published in hardcover by Houghton Mifflin in 1979. Also scheduled is a reissue of *Opus 100*. Prices are \$2.50 and \$2.25, respectively.

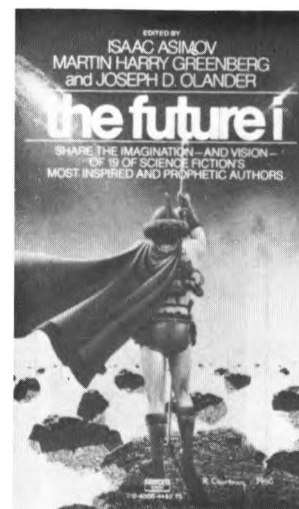
BERKLEY BOOKS

Coming from Berkley in January is the third volume of *The Berkley Showcase* edited by Victoria Schoch-

et and John Silbersack (who recently resigned his position as senior editor of SF at Berkley). Included in the original anthology are: "On the Uses of Torture" by Piers Anthony, "Call Me" by John Coyne, "The Dolls: A Tragic Romance" by Ronald Anthony Cross, "Amnesia" by Jack Dann, "Lincoy's Journey" by Jessica Amanda Salmonson, "The Oonaa Woman" by Robert Thurston (the cover story), "Descent" by Doris Vallejo, "Crash Course for the Ravers" by Nicholas Yermakov, two poems by Thomas M. Disch, and a profile of Theodore Sturgeon by Paul Williams. Price is \$2.25.

Also scheduled is the first paperback edition of *Wizard* by John Varley (\$2.50), published in hard-cover this past July by Berkley/Putnam. The paperback will include a full color insert painting by Roger Courtney.

Circus World by Barry B. Long-year (\$2.25) is a new collection of



The Pocket Books F & SF Page

It should be easy to spot the new Zelazny, Young, Wilder, Goulart, and Wynne Jones this month: the first four have covers by award-winning artist Carl Lundgren, and the fifth features an exceptional wraparound painting by Lisa Falkenstein. This may be our best month for covers, as well as books!---D.G.H.

Starfinder

Robert F Young

Starfinder kills space-whales, the living ships of the Space-Time Sea. But when one of the whales survives and promises him power, Starfinder boldly starts a new life--sailing the light-years, diving into the past. Then the love of a dead woman calls Starfinder to the ultimate galactic challenge of romance and vengeance, horror and salvation--for the Space-Time sailor seeks to conquer Death.

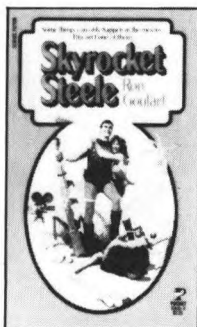
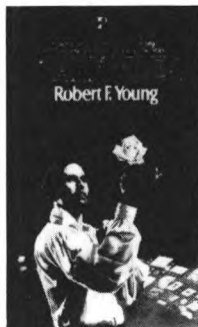
A POCKET BOOKS ORIGINAL
83282-4/\$2.50

Skyrocket Steele

Ron Goulart

It's 1941, and pulp writer Pete Tinsley is hacking out the script for a low-budget sf serial. But when frail Tracy Flinn flings crooks around like pancakes, Pete discovers that the props aren't just props: they're real, and part of an alien plot. Pete has to save himself, Tracy, Hollywood and Earth, from big-budget, real-life cosmic disaster! "Goulart writes a fast-paced yarn, filled with quick chuckles and unexpected twists. This one's a romp." --F. M. Busby, author of *The Demu Trilogy*.

A POCKET BOOKS ORIGINAL
83410-X/\$2.25



The Last Defender of Camelot

Roger Zelazny

A rich collection of Roger Zelazny's favorites--strange and beautiful tales by the Hugo and Nebula winning author of *Lord of Light* and the Amber series. Nebula winner "He Who Shapes," the original "Damnation Alley," "For a Breath I Tarry," "The Engine at Heartspring's Center," the classic title story, and 12 more that cover the sweep of Zelazny's genius and vision. "One of the great science fiction writers"--*The Boston Globe*. "A unique blend of hard scientific extrapolation and rich poetic vision...fast-paced action and singing imagery"--*Fantasy & Science Fiction*. "Zelazny's stories are fabulous!...I envy anyone who has not read them and is about to!"

--Theodore Sturgeon.

A POCKET BOOKS ORIGINAL
41773-8/\$2.50

POCKET BOOKS

David G. Hartwell, Director of Science Fiction

The Spellcoats

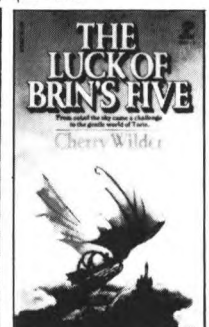
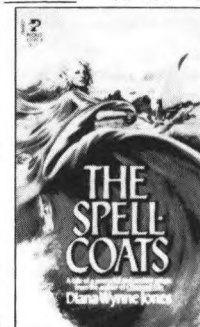
Diana Wynne Jones

Because of their alien looks, and because they worship a different god, the Undying, Tanaqui, her brothers and sister are hated by the villagers. And when their father does not return from the war, they flee down the river, only to be caught in the soul nets of the evil sorcerer Kankredin. What Tanaqui has yet to discover is that the means to defeat him are in her magical, deft, spellweaving hands! "A haunting, wonderful book." --Paul Hazel, author of *Yearwood*. "Superior fantasy...an excellent book."--Andre Norton. By the author of *Charmed Life*. 83599-8/\$2.25

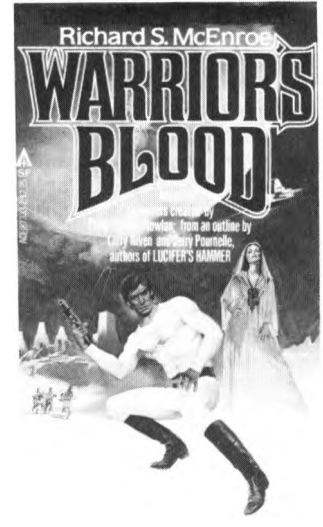
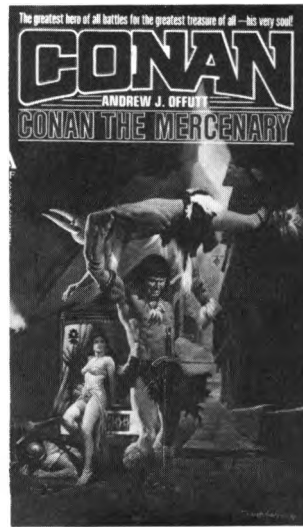
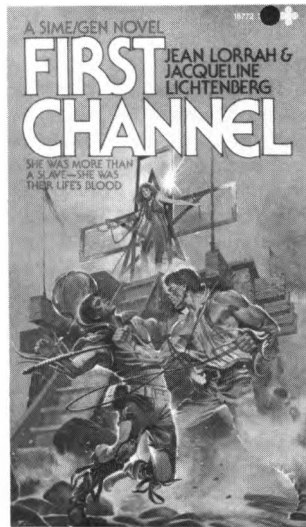
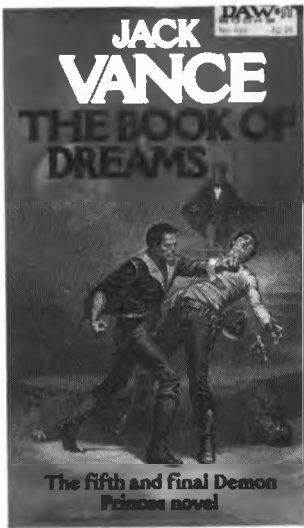
The Luck of Brin's Five

Cherry Wilder

Scott Gale falls from the sky to ancient, gentle Torin, where he is adopted by the clan Brin's Five. But the Earthman's knowledge of Earth technology attracts the oppressor Tiath Pentroy, leading Brin's Five into danger, as they battle the feared ruler who wants to destroy Torin. "A rich (and) ambitious book." --*Foundation*. "...as important as it is entertaining...fascinating and unusual!" --*Locus*. 41637-5/\$2.50



Cover artists: "The Book of Dreams" by Ken Kelly; "First Channel" by Fernandez; "Conan the Mercenary" by Sanjulian; "Warrior's Blood" by Enrie.



his stories set on the circus world of Momus. A companion volume to his novel, *City of Baraboo*, published in hardcover by Berkley/Putnam in July.

DAW BOOKS

January is *Jack Vance* month at DAW with all five releases for the month being authored by *Jack Vance*. Leading the pack is a new novel, *The Book of Dreams*, his fifth and final volume in the "Demon Princes" series (\$2.25). A new Vance collection is *Dust of Far Suns* (\$1.75) which sounds like it might be a re-titled edition of *Future Tense* (Ballantine, 1964); contents include the title story plus "Dodkin's War," "Ullward's Retreat," and "Gift of Gab."

Reprints include the Alastor cluster series: *Trullion: Alastor 2262*, *Marune: Alastor 933*, and *Wyst: Alastor 1716*, at \$2.25 each, all sporting new covers.

SIGNET

Leading off Signet releases this month is the first paperback edition of *The 81st Site* by *Tony Kendrick* (\$2.75), a "thriller" in which London is destroyed by a V-1 bomb with an atomic warhead left over from Hitler's grand scheme. *The Best of Trek #3* edited by *Walter Irwin* and *G. B. Love* (\$1.95) is a new collection of articles from *Trek* magazine.

Beyond Forever by *J. Bradford Olesker* (\$1.95), described as "a novel of haunting love," is about a woman whose dead husband beckons her from his grave.

PLAYBOY PRESS

A new horror novel due out from Playboy Press is *Hellstone* by *Steven Spruill* (\$2.50), a chiller concerning the discovery of a stone by the shores of Loch Ness; the stone bears an inscription unlocking the secret of the Loch Ness monster. Also scheduled is the first paperback edition of *First Channel* by *Jean LORRAH* and *Jacqueline LICHTENBERG*, the third volume in the latter's Sime/Gen series (\$2.50). It was published in hardcover by Doubleday last January.

ACE BOOKS

Ace Books has been maintaining an active schedule that has been a bit difficult to follow in recent months due to a number of scheduling changes. But, for better or worse, here are the most recent selections for January.

Two original novels are the long-awaited *Conan the Mercenary* by *Andrew J. Offutt* and a new Buck Rogers novel, *Warrior's Blood* by *Richard S. McEnroe*. The Conan volume features 50 interior illustrations by *Esteban Maroto* and is priced at \$2.50. *Warrior's Blood* was created from an outline by *Larry Niven* and *Jerry Pournelle*; price is \$2.25.

Also slated is *After the Fall*, an anthology of humorous end-of-the-world stories edited by *Robert Sheckley* (\$2.25). Originally scheduled for September (see FN #28), the volume contains contributions by *Harlan Ellison*, *Philip Jose Farmer*, *Roger Zelazny*, *Ian Watson*, *Harry Harrison*, *William F. Nolan*,

Bob Shaw, *Thomas M. Disch* and editor *Sheckley*.

Reprints for January include *The Black Flame* by *Lynn Abbey* in its first mass market paperback edition (\$2.50) and *Quest Crosstime* by *Andre Norton* (\$2.50).

A new title of interest under the Charter imprint is *The Alchemist: Death of a Borgia* by *Charles Graves* (\$1.95). This is the first novel in a new mystery/detective series concerning the adventures of an English student of alchemy in Renaissance Rome.

Also new under the Tempo imprint is volume four in *David Hagberg's* new Flash Gordon series, *Forces from the Federation* (\$2.25). Reprints under the Tempo imprint include: *The Cave Girl* by *Edgar Rice Burroughs* (\$1.95), *Alice in Wonderland* by *Lewis Carroll* (\$1.25), *The Wizard of Oz* by *L. Frank Baum* (\$1.50), and *Peter Pan* by *James M. Barrie* (\$1.25).

Originally scheduled, but now apparently postponed until later was *Combat SF*, a new anthology of war stories edited by *Gordon R. Dickson*, \$2.50. A reprint scheduled but then scratched from a later list I've seen is a two-in-one volume by *Robert Sheckley*: *The People Trap* and *Mindswap* (\$2.50).

TOWER/LEISURE

A recent Leisure Books release is *The Amazons of Somelon*, a heroic fantasy novel by *Raymond Kaminski* (\$1.75). Out from Tower Books is *Starflight to Faroul* by *Patrick Dearen*, an SF space adventure novel (\$1.95). *

The Fan Press

SPACE & TIME

Space & Time #58, for January, features the following new stories: "Fist in A Box" by John Alfred Taylor, "In the Dust, In the Rain" by Rick Lawler, "It's Nothing" by William Bitner, "The Beholder" by M. Lindholm, "The Rending" by Eric Leif Davin and Camille Leon, "The Doctor's Tale" by Darrell Schweitzer, "Doorway to Death" by Norman Rudnick, and "The Ring of Brodgar" by Charles de Lint. Poetry is by Scott Green, Len Fite, Stephanie Stearns, and George Bessette. Artists include Stephen Schwartz, Steven Fox, David Mowry, Bob Conway, Gary Kato, Allen Koszowski, Joe Erslavas, and John Charette, among others.

Space & Time is the longest-running and most regular semi-pro fiction magazine around; published quarterly and priced at \$2 per copy or \$6 per year. Issues currently average 60 digest size pages. Gordon Linzner, 138 West 70th St.,

STARSHIP

Starship #40, for Fall, 1980, features an interview with Diane Duane, "A Special Dreamer" by Harlan Ellison (the rejected introduction to Michael Whelan's *Wonderworks*), "Kate Wilhelm is A Writer" by Susan Wood, "Burning My Bridges" (column) by Frederik Pohl, and the usual film and book review columns by Robert Stewart and Susan Wood. The 52-page issue features a full color cover by David Egge and is priced at \$2.50. Subscriptions are \$8 per year for 4 quarterly issues. Due to the recession and delayed publishing schedules, however, the next issue of *Starship* is scheduled for February 1981 publication (only three issues appeared in 1980). Andrew Porter, P. O. Box 4175, New York, NY 10017.

PAPERBACK QUARTERLY

Featured in the Summer issue of *Paperback Quarterly* (#10) are an

article on mystery writer Arthur W. Upfield, an interview with Kelly Freas, and articles on repairing paperbacks and on paperback interior illustrations. Although *PQ* is not devoted entirely to fantasy and science fiction, most issues feature at least a small amount of material of direct interest in addition to articles of general interest to anyone collecting paperbacks. This issue's interview with Kelley Freas occupies 24 of the magazine's 60 digest size pages. *PQ* is published quarterly and is priced at \$2 per copy or \$8 per year. Pecan Valley Press, 1710 Vincent St., Brownwood, TX 76801.

FANTASY MACABRE

The first issue of Britain's newest fantasy/horror fiction magazine, *Fantasy Macabre*, recently appeared from editor Dave Reeder (formerly editor of the *British Fantasy Society Bulletin*.) The 40-page, digest size issue contains the following stories: "Goldenhair" by Tanith Lee, "Corruption" by David Sutton, "A Gent of Providence" by Dave Reeder, and "The Horror in the Cave" by Jeffrey Goddin, in addition to a brief interview with Colin Wilson and poetry by Dave Reeder. Artists include Dave Carson, Steve Jones, Alan Hunter, Russ Nicholson, Allen Koszowski and Dave Reeder.

Although edited in Britain, *Fantasy Macabre* is printed in the U.S. Single copies are priced at \$2 or 60p. In the U.S., write: Dick Fawcett (editor of the *August Derleth Society Newsletter*) at 61 Teecomwas Dr., Uncasville, CT 06382; in Britain, write: Dave Reeder, 32a Lambourne Road, Chigwell Row, Essex, U.K.

AIRGEDLAMH

Another recent British fantasy publication is *Airgedlamh*, subtitled "An Irish Fantasy Fiction Magazine." Although subtitled a magazine, this is a one-shot publication edited by David Sutton and Stephen Jones as a tribute to British fan Dave McFerran, who died of cancer last February. *Airgedlamh* was the title of a magazine originally planned by Dave McFerran (along with *Vadhagh*).

Included in the tribute are "The Universe of Islands" by Adrian Cole (a new tale of the Voidal), "Manslayer!" by Simon R. Green, "Two Sorrows and A Joy" by Gordon Larkin, and poetry by John Hurley and Marion Pitman. Nonfiction features include an interview with artist Jim FitzPatrick (conducted by McFerran) and tributes to Dave

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McFerran by *Peter Tremayne* and *Karl Edward Wagner*. Artists include: *Jim Pitts* (full color cover), *Gene Day*, *Stephen Fabian*, *Steve Jones*, *Jim FitzPatrick* and *John Stewart*.

The 36-page magazine sports a full color front cover and is limited to 500 numbered copies. Price is \$1.75 or \$6.00 postpaid from: 33 Wren House, Tachbrook Estate, London SW1V 3QD, England.

MEGAVORE

With his latest bimonthly issue of *Megavore* (#11), editor J. Grant Thiessen appears to be living up to his subtitle, "The Journal of Popular Fiction." Previously devoted exclusively to the F&SF field as *The Science Fiction Collector*, *Megavore* now includes articles on mystery and detective fiction, as well. Included in this issue are "The Engineer and Me" by *Arthur D. Hlavaty*, "The Avon and DAW Problem" by *Richard Bilyeu*, "Confessions of A Thug" by *Andy Biegel, Jr.*, "The Door to Doom" by *David Skene-Melvin*, "Hiatus in Paradise" by *Dana Martin Batory*, and an interview with *Jonathan W. Latimer*, in addition to letters and reviews. The 48-page issue contains an additional 24

pages of advertising and is priced at \$2. Published bimonthly, subscriptions are \$10 per year. J. Grant Thiessen, Pandora's Books Ltd., Box 86, Neche, ND 58265.

OTHERGATES

Othergates is the title of a new semi-annual magazine providing market reports for writers covering principally the semi-pro field. Included in the first 12-page issue are detailed writeups on more than 40 markets. Price is \$2 per copy. Millea Kenin, 1025 55th St., Oakland, CA 94608.

ELFQUEST

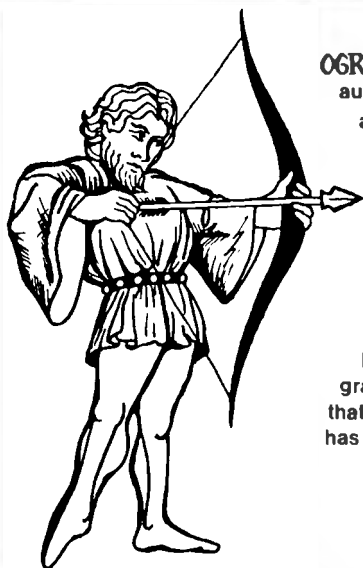
Out from Richard and Wendy Pini is their eighth issue of *Elfquest*, marking the midpoint of their planned 15-issue "Elfquest" saga (to be completed by early 1983). As usual, the issue runs 44 pages and sports full color covers by Wendy. Over the past year, *Elfquest* has been recognized with five awards in the comics industry. Single copies are \$1.50 and subscriptions are \$6 for four issues. WaRP Graphics, 2 Reno Road, Poughkeepsie, NY 12603.

ART PORTFOLIO

Now available from fantasy illustrator *Liz Danforth* (art director at Flying Buffalo, Inc., and editor of *Sorcerer's Apprentice*) is an eight-plate portfolio of her work entitled *Tokens, Portents & Patterns*. Each 8½" by 11" black-and-white illustration is printed on a textured, cream-color stock. I don't have a price on this, but the artist can be contacted at: P. O. Box 5192, Phoenix, AZ 85010.

Miscellaneous notes: Thrust SF in Review will be moving in January to: 8712 Langport Terrace, Gaithersburg, MD 20760. Because of the move, the Winter issue of *Thrust* will not appear. The next issue will be dated Spring 1981 and will appear in April.

Skullduggery, the mystery fiction magazine that lasted only four issues from publisher Michael L. Cook (see FN #28), is being revived by Corsair Press under the editorship of Will Murray. Submissions are now being accepted by him at P. O. Box 191, MIT Branch Station, (Continued on Page 30, Col. 2.)

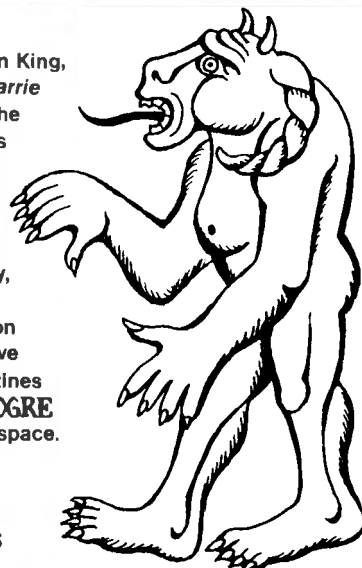


OGRE3 interviews OMNI executive editor Ben Bova; Stephen King, author of *Firestarter*, *The Shining*, *Night Shift*, *The Stand*, *Carrie* and *Salem's Lot*; and Stephen Donaldson, the author of the *Covenant* trilogy. **OGRE3** provides fantasygaming news with D&D and Fantasy convention reports. **OGRE3** explores the Dragonworld of Anne McCaffrey, plus the minds of horror filmmakers and the fantasies of comics writers. **OGRE3** is filled with book, movie and comics reviews, and contains SF/Fantasy commentary, poetry and fiction.

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FANTASY ART CALENDAR for 1981. Frank Cirocco, Lela Dowling, C. L. Healy, Ken Macklin, Linda Michaels, Victoria Poyser & other artists. \$4.95 plus \$1 postage. Fantasy artists Network, Kennedy Poyser, 503 S. Sawyer, Olympia, WA 98501.

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limited number of copies from a second 500-copy edition numbered and signed by Pierce and provided in a dust jacket. Price is \$25. Vernell Coriell, House of Greystoke, P. O. Box 1, Max Meadows, VA. Make checks payable to James H. Pierce.

(Interview w/Robert Reginald continued from page 23.)

find working with editors and writers and other literary people stimulating and invigorating. I love the creative aspects of writing and publishing--at least a third of our books, for example, possibly as many as half, have come out of personal discussions with our authors, sometimes at conferences or on the phone, sometimes in my all-too-infrequent letters. I'm an idea person, and I'll often have an inspiration while discussing something with a current or prospective critic. Of course, some of our books arrive complete, and others are based on proposals submitted to us; but there are always a great number that develop out of idle conversation. I enjoy seeing books with my name on them, either as author, editor or publisher--in a way, these are my children, they're what I'll be remembered for, if I'm remembered for anything. There's a great satisfaction, I find, in doing one's best for the sake of one's own standards, of knowing that a particular piece of work will stand up to the closest scrutiny. One can say with a certain amount of justifiable pride: "I made these books, I gave them to the world, and perhaps they wouldn't have existed without me."

Elliot: How can readers find out more about your line and/or order specific books?

Reginald: Our address is Box 2845, San Bernardino, CA 92406. We will send anyone a catalog on request.

Elliot: Finally, how do you view the future of the Borgo Press?

Reginald: The future appears promising; more than that it's difficult to say: I'm no more a prophet than anyone else. Clearly, we are having our best year ever, from several points of view. Sales continue to increase at a steady pace, and if they continue to grow, if our advertising gets returns, we will both probably spend the rest of our lives doing this. What else could anyone possibly desire?

-- Jeffrey M. Elliot

(Specialty Publishers continued from page 9.)

fied by its inhabitants, and resurrected by his spaceship. The six paintings--both macabre and beautiful--are elegantly reproduced in full color on a heavy enamel card stock. Each measures 17" by 13½". The portfolio is enclosed in an illustrated folder providing captions for the paintings and biographical material about the artist. Limited to 1,200 numbered and signed copies, the portfolio is priced at \$35 plus \$1.75 postage and handling.

Slated for December release is another full color art portfolio: *Elfquest: A Gallery of Portraits* by Wendy Pini, featuring characters from her award-winning *Elfquest* comic book. The portfolio will consist of eight 9" by 12" plates, will be limited to 2,000 signed and numbered copies, and will be priced at \$20. Pacific Comics

Distributors, 4887 Ronson Court, Suite E, San Diego, CA 92111.

HOUSE OF GREYSTOKE

Available from Vernell Coriell at the House of Greystoke is a hardcover autobiography of James H. Pierce, the oldest living Tarzan of the movies, entitled *The Battle of Hollywood*. Running approximately 200 pages, the 8½" by 11" cloth volume consists of a lengthy autobiography by Pierce, dozens of photos, and correspondence between Pierce and Tarzan's creator, Edgar Rice Burroughs. (Pierce starred in the 1927 *Tarzan and the Golden Lion* and went on to marry Burroughs' daughter, Joan.)

The volume was originally published in two editions. A 500-copy regular edition, without dust jacket, was distributed via F & SF Book Company in 1978 and sold out. Now available for the first time directly from the publisher are a

Magazines

MAGAZINE OF F & SF

Slated for the January issue of the *Magazine of F&SF* are two novelettes, "Breakaway" by George Alec Effinger and "Red Skins" by Gordon Eklund, along with seven short stories: "Santa Claws" by Maureen Exter, "The River Maid" by Jane Yolen, "Batteries Not Included" by Ron Goulart, "The Beasts of Love" by Steven Utley, "Rosfo Gate" by Coleman Brax, "The Seven Deadly Sessions" by Barbara Paul, and "Walk the Ice" by Mildred Downey Broxon. "Books" are by Algis Budrys, along with the usual de-

partments, and the cover is by Alex Schomburg for "Santa Claws."

ANALOG

Scheduled for the February issue of *Analog* is a novella by Poul Anderson entitled "The Saturn Game." Also included in the issue are *Shuttle Down*, part 3 of 4 parts by Lee Correy, "All the Colors of the Vacuum," a novelette by Charles Sheffield, "The Politics of Plenty," a novelette by Eric Vinicoff, and "Mostly Meantime," a short by Jack Wodhams. Add to that the usual departments and a cover by Vincent Di Fate.

AMAZING SF STORIES

Featured in the January issue

("Sixth World Fantasy Convention"
continued from page 17.)

The discussion "Fantasy and Mystery Crossovers" set the tone for the days' most interesting panel, "Horror in the 80s 'still alive and well'," with Charles L. Grant moderating Susy McKee Charnas, Peter Straub, Ramsey Campbell, Stephen King and Fritz Leiber. Charnas' opening remark concerning the need to replace the "lady in distress" cliché lead to a discussion of new methods in the field which may be "burning out" with the glut of bad mainstream horror novels. Straub suggested an emphasis on imagery while King emphasized a throw-back to technological fears. King, as an illustration, told the plot of an abandoned alternate world novel in which Lovecraft lived into the 1950s, becoming a best selling horror writer and influencing the society in which he lived.

Panels on Clark Ashton Smith and "Fantasy based on History and Legend" followed. The fun panel of the day was Paul Allen's Swords and Sorceries" with George Scithers, Karl Edward Wagner, Robert Adams and L. Sprague de Camp. The panel was interesting though they never really got around to answering the question -- what is the state of the sub-genre, where is it going and how can it be better done? Credit must be given to de Camp as he tried to draw all the disjointed threads together.

Even though time seems to stand still during a genre convention, the weekend does not really seem to have existed as it fled so quickly, leaving only blurred, sometimes disjointed, sometimes crystal-edged impressions, memories of sights, broken conversations and lost opportunities. And this World Fantasy

Convention was no different. Where was the time to see *The Wicker Man* again, this time rumored to be in the restored, uncut version; the time to see the film clip of *Clash of the Titans* and to see if they really substituted Darby O'Gill and the Little People for Jason and the Argonauts; and how did all those people keep coming into Kirby McCauley's party yet the number of people seemed to remain the same while no one was seen to leave(!) --about that strange picture on the wall with all those little people...; and how could that epicurean delight of Cockeysville, the "Wild Dog," be missed; and did Bloch really say that *Psycho II* is in the wings; and how many things were missed in the Dealers' Room (who bought that copy of Vance's *Bad Ronald* after Stephen King was told of its existence in the room)?

Next year the annual ritual for fans, friends and book junkies is scheduled for Halloween weekend at the Claremont Resort in Berkeley, California. For information and registration forms, write: Jack Rems, Dark Carnival, 2812-14 Telegraph Ave., Berkeley, CA 94705.

-- Ronald L. Weston

("The Fan Press"
continued from page 29.)

Cambridge, MA 02139.

Back in *FN #26*, I noted the revival of *Mythprint*, the monthly bulletin of the Mythopoeic Society. Planned for spring 1981 publication is the first issue of *Mythellany*, a new annual devoted to fiction and poetry. Submissions are being sought by the editor, Gary Myers, at 6153 McKinley Ave., South Gate, CA 90280.

Denver fan writer Stephanie

of *Amazing Science Fiction Stories* (combined with *Fantastic*) are nine new stories: "Run, Spot, Run" by Harlan Ellison (a sequel to "A Boy and His Dog"), "The Lang Concurrency" by Ron Montana and Susan Coon, "Buckeye & Spitball" by Lawrence Connolly, "Credit Where Credit is Due" by L. A. P. Moore, "Give Us This Day Our Daily Death" by Alan Ryan, "The Pod" by Joseph Farnan, "Trailing the Great White Snail" by S. A. Robbins, "Pearl Harbor Parallax" by Wally Coins, and "Love Among the Flowers" by Wayne Wightman. Also included are a 25th anniversary reprint of "Hole in the Air" by Robert Silverberg, an interview with Stanislaw Lem, and additional features.

Stearns is self-publishing her own poetry book, *The Saga of the Sword That Sings and Other Realities*. The format will be a unique one: each copy will be an original generated by a word processor with offset illustrations. No price or other details available, but Stephanie's address is: 3980 West Radcliff, Denver, CO 80236.

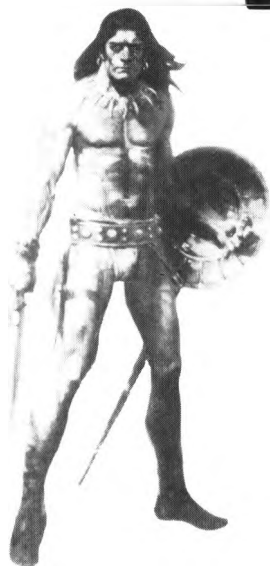
David Pettus writes in to note that he and Robert Barger are reviving *The Silver Eel* as a general fantasy magazine effective with issue #3 (issue #1 was originally planned as a one-shot tribute to Fritz Leiber and #2 is in the works). #3 will be a special horror issue with contributions from Chelsea Quinn Yarbro, Charles L. Grant, Robert Bloch, Ramsey Campbell (a new story), and Stephen King (an interview). Associate editor David Pettus is currently soliciting reviews of recent horror titles. David Pettus, Rt. #1, Box 301, Loretto, TN 38469.

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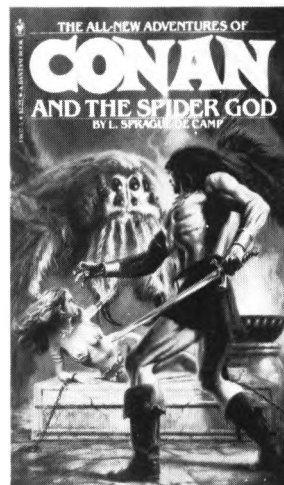
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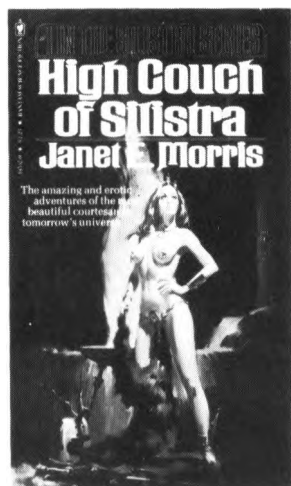
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