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Back cover by Sabrina Jarema - "Victory at the Armageddon"

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Editorial

It's All Noah's Fault

As anyone who has joined the 7th World Fantasy Convention knows by now, the convention committee has decided to ban unicorns from the art show and has asked dealers purchasing tables at the convention to use discretion in exhibiting their unicorn-related wares.

The committee's intentions are honorable. Considering the fact that unicorns have always been popular items at fantasy cons and adding to that the fact that Peter S. Beagle (*The Last Unicorn*) is this year's guest of honor, it doesn't take a degree in psychology to realize the potential outcome. Between the money-grubbers attempting to make a fast buck and the innocent-but-dumb minority of fans who would tastelessly trivialize the whole affair, the con could indeed be a dismal event.

However, sympathetic as I am with the committee's intent, I can't help but feel that the solution is perhaps more extreme than the potential problem itself. One doesn't invoke the death penalty for a crime like jaywalking. And I can't help but wonder why dealers are capable of discretion but artists apparently are not. A more rational (and certainly fairer) approach might be to merely limit the number of unicorn-related works an artist may submit, thus maintaining the number of unicorns in the art show at a reasonable level; say, one-third or less.

Beyond that, the committee could leave it up to the (presumed) good taste of everyone involved. You cannot legislate or decree common sense, one can merely hope to encourage its use by others. If our society has taught us anything, it should be that penalizing everyone for the mistakes of a few is not right.

While I respect the committee's worthy endeavor to preserve the integrity and dignity of the commercially beleaguered unicorn, I would hope that moderation can prevail in both directions. After all, the purpose of having this convention in the first place is so that people can *enjoy* their common interest in fantasy.

Our covers this issue are by Florida artist Sabrina Jarema and are but two pieces from a set of 14 illustrations for a novel she is writing, *Star-Stone*. In addition to these, I've purchased two



others from the set that you will eventually be seeing here.

This issue might almost be called a Karl Edward Wagner issue since it contains both his column as well as part one of a lengthy interview with him. It just happened to work out that way; part two will appear next issue. And we'll eventually feature a similarly lengthy interview with Fritz Leiber.

On page 34, you will find a list of the display advertisers appearing in this issue and I plan to make the Ad Index a regular feature. When responding to an advertisement in *FN*--or to an

editorial mention here--please note that you saw it in *FN*. It will help keep both the news and advertising coming in. As advertising grows, so will *FN*. I continue to receive excellent feedback from many people who advertise or are reviewed here, so it's apparent that many of you are mentioning *FN* and it's helping.

Finally, I should note that another back issue has slipped out of print (#15). You'll find a coupon on page 35 for ordering back issues; #13 is nearly out of print and a few others are not far behind it.

-- Paul C. Allen



ON FANTASY

by Karl Edward Wagner

"Even a Man Who is Pure in Heart"

I was watching that masterpiece of French New Wave cinema, *Abbott and Costello Meet Frankenstein*, for maybe the hundredth time the other afternoon (Costello's powerful performance reveals new depths of metaphor with each viewing), and it occurred to me that out of Universal's gallery of those monsters we've all grown up with, the Wolf Man was just about the only one who was created for the films--the others (Dracula, Frankenstein's monster, the Invisible Man) having crept onto the screen from the pages of classic works of fiction. True, there's the Mummy, but he wasn't in this film.

The point is that there hasn't been a "classic" werewolf novel that has achieved the stature of *Dracula* in the public's imagination to the extent that Dracula and vampire are virtually synonymous by the time a kid is two years old. Lord knows how many times Dracula has flashed his toothy smile on film, and his innumerable reappearances in novels, short stories and comic books probably hold the all-time record for pastiches. *Dracula* seems inevitably to be the standard of comparison for every vampire novel written since; it's either "a gooseflesh chiller in the tradition of..." or else "a terrifying new departure from the tradition of..." Pretty impressive when you remember that Bram Stoker's *Dracula* only appeared in one novel, and that some eighty-five years ago.

It does seem curious that there has not been a werewolf novel that has achieved similar dominance within this particular subgenre--no leader of the pack, if you will. Both the vampire and the werewolf are creatures hallowed by centuries of legend and folk traditions, as opposed to being mere creations of some deadline-haunted novelist's

imagination. Both creatures have the potential to inspire sympathy as well as fear, for they are themselves victims of the curse that has robbed them of their humanity and made them objects of dread--children of the night who cannot control their compulsive need to feed upon human flesh and blood. Romantic, mysterious, terrifying--their murderous assaults evoke repressed sexual fantasies, creating the underlying eroticism essential to horror fiction.

Perhaps it was a matter of timing. Classics, by definition, should be at least a century old (I forget which of my English teachers told me that), or better still, should be at the right place on the shelf at the right time. *Frankenstein*, after all, has been around since 1818; *Dracula* only since 1897, but it did well on the stage and the silent screen, and exposure counts for a lot. There actually were a few werewolf novels published sufficiently long ago to qualify as classics. There was the Victorian Penny Dreadful, *Wagner, the Wehr-Wolf*, written by G. W. M. Reynolds, that first appeared in 1846. Suppose it's just as well that one didn't become a household word. In France, *The Wolf-Leader* by Alexander Dumas was published in 1857; Methuen published an English translation in 1904. Clemence Housman's novelette, *The Were-Wolf*, was published by John Lane in 1896. Aside from some short fiction, that's about the field for 19th century werewolf novels. These were all books that were well liked in their day and have gone through various editions over the years--still, none has the stature of *Dracula*. Perhaps it's really a matter of charisma.

Actually, the question of the "classic" werewolf novel is something I've been mulling upon for the last few years. At the time, Ramsey Campbell was writing a novelization of Curt Siodmak's 1941 film script of *The Wolf Man* (one of three such books Campbell wrote for Berkley under the house pseudo-

nym, "Carl Dreadstone"), and he mentioned this curious absence of a definitive literary archetype, as well as expressing hope that Stephen King might revitalize the werewolf theme in a manner similar to his rejuvenation of the vampire novel in *Salem's Lot*. While I'd been a regular werewolf fan since it all began, Ramsey's letter set me off on a quest to find the "classic" werewolf novel and, once having established the "classic," to find the "bold new departure."

So, after a few years of digging through dealer's shelves and catalogues, comparing want lists and playing the old "but have you ever heard of this one" with other collectors, I have managed to find and read a sizable shelf of older werewolf novels--all of which leads me to conclude, he says, pausing: During the first half of this century an impressive number of excellent werewolf novels have been published; a few of these are considered "classics" although some of the best remain thoroughly obscure; there is no "definitive literary archetype" but rather a consistently varied approach to the lycanthropy theme with the best of the novels; there probably never will be a "Fred the Werewolf" rising to fame as a household name, which is just as well.

While I don't propose to embark upon a bibliography of the werewolf novel, I thought I might offer a few comments on some of the more noteworthy examples of the art from among those which I've encountered along the way.

The Door of the Unreal by Gerald Biss (1919) is about the earliest of the 20th century werewolf novels to attract much attention. It is chiefly remembered because Lovecraft gives the book brief mention in his *Supernatural Horror in Literature* and because bibliographers misspell the author's name as "Bliss" more often than not; it is not readable, except possibly to early motoring enthusiasts. Quite a good read, however, is Robert W. Service's *The House of*

Fear (1927). Service is far better remembered today as a poet (e.g., *The Spell of the Yukon*), but this novel of a haunted chateau, a gang of Parisian murderers, and a descendant of Gilles de Rais remains a nifty thriller.

Perhaps the most successful novel of the 1920s was *The Undying Monster* by Jessie Douglas Kerruish (1922), an excellent lycanthropy thriller involving an ancestral curse, somewhat blunted by a glib ending. The novel attained considerable popularity during the 1930s and was reprinted in paperback several times in recent years. In 1942 it was filmed (under its own title, surprisingly)--only the third werewolf movie of any note, and one of the best. Less well remembered from the same period is *The Thing in the Woods* by Harper Williams (1924). This werewolf novel has some fine creepy moments, and is one of several that have lapsed into undeserved obscurity. Would that some paperback publishers would consider reprinting some of these instead of spewing out more plastic horror mass market originals.

With the advent of *Weird Tales* in the 1920s, werewolf fiction now had a ready market. While I don't intend to discuss short fiction here, *Weird Tales* did publish a few werewolf novels in serial form, which eventually appeared as books. Grege La Spina's *Invaders from the Dark* ran as a three-part serial beginning with the April, 1925, issue; Arkham House brought it out in 1960, and it was later reprinted by Paperback Library as *Shadow of Evil*. It is a bit dated, but packs a nice grimness that still comes through. The July, 1925, issue featured "The Werewolf of Ponkert," the first of a series of connected novelettes and serials by H. Warner Munn. Lovecraft had suggested that someone attempt to write a werewolf story from the werewolf's point of view, and Munn accepted the challenge, creating a series of stories dealing with successive generations of those afflicted with the curse. Central to the stories is a deathless sorcerer known as "the Master"--a character derived from the hero-villain of the Gothic novel, rather than the burgeoning pulp tradition. The first two episodes of the series were published in hardcover by The Grandon Company in 1958 as *The Werewolf of Ponkert*. Donald M. Grant collected the series as a two-volume hardcover set, *Tales of the Werewolf Clan*, and thus Munn had the pleasure of seeing his best known work published in permanent form shortly before

his death early this year. Given the scope of this work and the timing, had these been published in mass-market book form about 1930 instead of languishing in an obscure pulp magazine, the Master might well have become lycanthropy's Dracula.

The 1930s was a prime decade for the werewolf novel. If one were searching for a topic for a thesis, I suppose one might attempt to tie this in with the rise of Nazi Germany and pull it off quite nicely. It wasn't due to a spin-off from the movies, since *The Werewolf of London* (1935) is the decade's only film entry. Neither can the pulps have had much influence, since these novelists were several cuts above the *Weird Tales* class.

Whatever the reason, it was a good period for horror fiction in general, and the best of the werewolf novels were to see print during the 1930s. Alfred H. Bill's *The Wolf in the Garden* came out in 1931. This offers an historical treatment of the werewolf theme, with the villain a fugitive French aristocrat who settles in upstate New York during the early 19th century. No surprises, but still a good read. The novel that comes closest to ranking as a popular classic in this field was published in 1933--*The Werewolf of Paris* by Guy Endore. Endore was a highly regarded "serious" writer, and this novel stands up well even as mainstream literature. *The Werewolf of Paris*, with its disturbing blend of mental imbalance, sexual aberration, and social upheaval is very reminiscent of the novels of Hanns Heinz Ewers, and if it were first published today, no doubt the blurbs would tell us it was a "startling new interpretation." Again, the treatment is historical, climaxing in the bloody days of the Paris Commune. Supposedly the 1961 film, *The Curse of the Werewolf*, was based on *The Werewolf of Paris*, but don't you believe it.

The werewolf also appeared in contemporary settings during the 1930s to good effect. Jack Mann added lycanthropy to the supernatural menaces confronted by his occult detective, Gees, with *Grey Shapes* (1937). The Gees novels (nickname of private investigator Gregory George Gordon Green), while written to a formula, are generally excellent, and *Grey Shapes* is one of the best. The werewolves are of the traditional school, skillfully handled, and the climax is unforgettably grim. In the U.S., Manly Wade Wellman's occult investigator, Judge Pursuivant, tackled lycan-

thropy in *The Hairy Ones Shall Dance*, published as a three-part serial in *Weird Tales* beginning in January, 1938. Wellman explained the transformation process on the basis of ectoplasm, one of the early attempts to offer readers a quasi-rational explanation for theriomorphy. This short novel will be reprinted soon in *Lonely Vigils*, an omnibus collection of Wellman's occult investigator series tales forthcoming from Carcosa.

To my mind, the best two werewolf novels of the whole pack are a pair that came out at the close of the decade: *Fingers of Fear* by J. U. Nicolson (1937) and *Echo of a Curse* by R. R. Ryan (1939). For that matter, these are two of the best horror novels ever written. Neither novel is a "pure" werewolf novel, inasmuch as both incorporate lycanthropy with vampirism, hauntings, family curses, hereditary madness, sadistic crimes, sexual pathology--you name it. These are two intense, powerful horror novels, superbly crafted, and decidedly non-formula. Both books are also quite obscure. I'm told that *Fingers of Fear* was marketed as a mystery thriller (the sort of thing in which we learn in the final chapter that the ancestral ghost was really just disinherited Cousin Reggie creeping about the castle with a sheet over his head) and that it was just a bit much for its intended audience. At least it made 333, while Ryan's brilliant *Echo of a Curse* never even made it into either edition of Bleiler. I suspect Ms. Ryan's novels are probably a bit much for most audiences.

Two other noteworthy werewolf novels appeared just before the start of World War II. One was a mainstream novel, *The White Wolf* by Franklin Gregory (1941); again, it's a contemporary treatment, traditional in approach, and somewhat uninspired. The second werewolf novel came directly from the pulps--Jack Williamson's *Darker Than You Think*, first published in the December, 1940, issue of *Unknown* (Fantasy Press brought it out in hardcover in 1948). Williamson had earlier tried his hand on the werewolf theme with a marvelously gruesome novelette, "Wolves of Darkness," featured in the January, 1932, issue of *Strange Tales*. He was much more polished as a writer by the time he wrote *Darker Than You Think*, but he hadn't lost the edge needed to create a genuinely frightening novel. This time the werewolves are members of an alternate race, Homo Lycanthropus, living unsuspected alongside humanity, seeking out and killing any humans

who learn of their existence. Gee, somebody ought to take that idea and make a movie.

The pulps furnished one more memorable werewolf entry just at the close of the first half of the century, and this in the unlikely science fiction pulp, *Thrilling Wonder Stories*, where James Blish's "There Shall Be No Darkness" appeared in April, 1950. This novel-ette was brought out in hardcover in the 1952 Twayne triplet, *Witches Three*, and has often since been anthologized. Supposedly the 1974 film, *The Beast Must Die*, is based on the story. Blish is another who attempts a quasi-rational explanation for the process of transformation; he succeeds rather well, and "There Shall Be No Darkness" deserves its status as a "modern classic."

Well, that's a quick overview of "classic" werewolf novels. All together, an impressive group for so narrow a category; I don't think one would fare as well running down the list of vampire novels for the same period. I've skipped over the "natural explanation" ones, as well as the forgettable ones, the ones I have but haven't read or don't have and haven't read or have never heard of and haven't read and some turkeys like Norman Berrows *It Howls at Night* that no one's ever heard of but I hunted down at no little effort and expense and wish I hadn't bothered.

Which leads us to more recent and not yet classic werewolf novels. With the advent of the paperback original and the current popularity of the horror novel, I'm not even about to try to run through them, and I suppose *The Howling* will unleash a whole new mongrel horde. For the record, two less well known books worth serious attention are Claude Seignolle's *The Accursed* (1967) and David Case's *The Cell* (1969). *The Accursed* is two novellas, written in French just after World War II, and includes "Marie the Wolf"--excellent horror by a neglected French author. *The Cell* is three novelettes/novellas. The title novelette is a relentlessly bleak portrayal of a man trying to come to terms with his lycanthropic affliction, setting his thoughts down in diary form once the disease has progressed from childhood "strangeness" to uncontrollable transformation as an adult. It provides that sort of intensely introspective point of view through a madman's eyes that Ramsey Campbell has used to excellent effect. The second novelette is "The Hunt-

er"--also a werewolf story, albeit with a rationalized ending, which was filmed in 1974 as a rather excellent made-for-TV movie, *Scream of the Wolf*. Case is an extremely good horror writer, and I was very pleased to see that Arkham House has coaxed him back into the genre.

Finally getting back to Campbell's wish for a "modern" treatment of the werewolf novel a la Stephen King, I can close this by affirming that such a book has been written--and not by Stephen King but, ironically, by Ramsey's former editor at Millington Books, Thomas Tessier. The novel is *The Night-*

walker, published in hardcover in 1979 and now out in paperback from Signet.

The Nightwalker is Tessier's second novel, the first being a British paperback entitled *The Furies*, a good contemporary horror novel that reminded me a bit of Peter Straub. *The Nightwalker* is the best werewolf novel to come along in years, one of the best horror novels of the current generation. The setting is contemporary London; the protagonist an American, once reported dead in Vietnam, supposedly staying in

(Continued on page 31, Col. 2.)

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Donald M. Grant has announced the most ambitious publishing schedule ever seen by a specialty publisher in this field and one that rivals the schedule of most trade publishers active in fantasy and SF. Planned for publication between April 1981 and April 1982 are 15 deluxe, limited edition volumes by a variety of fantasy writers.

Available now is *Ealdwood* by C. J. Cherryh, a fantasy novel in the classic tradition recounting how: "Ciaran of the tainted blood came to the old forest of Arafel, quarry of man and of the Lord Death, and of the strange alliance that grew out of his visit." This deluxe first edition is illustrated by the author's brother, David A. Cherry, and features a full color jacket and six interior color plates by him, in addition to b&w illustrations. The 143-page volume is deluxe bound in a leather-like binding, is limited to 1,000 signed and numbered copies, and is priced at \$25.

Following is a very quick rundown of the remaining 24 volumes planned for publication over the next year; prices and other details will be added as more information becomes available on them.

Heroes and Hobgoblins is a poetry collection by L. Sprague de Camp originally planned for publication by Heritage Press. It will include six full color plates plus b&w illustrations by Tim Kirk. It



Artist: Michael Whelan

will be limited to 1,200 copies and is tentatively planned for a July release at \$15.

Lord of the Dead by Robert E. Howard is a collection of his three detective stories pitting Erlik Khan against Steve Harrison, illustrated by Duncan Eagleson with an introduction by Robert E. Briney. It will also be available in July at \$15.

The Wonderful Lips of Thibong Linh is a collection of three stories by veteran pulp writer Theodore Roscoe, with some 25 illustrations and designs by Stephen Gervais. It is also planned for July availability at \$15.

Yellow Men Sleep by Jeremy Lane is a lost race novel from the teens and will be illustrated in color by Alan McLucky.

Scarlet Dream by C. L. Moore is a collection of nearly all of her Northwest Smith stories. It will be illustrated in full color by Alicia Austin as a companion volume to Grant's earlier collection of Jirel of Joiry stories, *Black God's Shadow*.

The Pool of the Black One by Robert E. Howard will be Volume X in Grant's matched, deluxe Conan series, illustrated in color by Hank Jankus.

As It Is Written by Clark Ashton Smith is a never-before-published novel (actually, a long novelette) that was originally submitted to *The Thrill Book*, never appeared and was then forgotten. This first edition will include introductions by Donald Sidney-

Fryer and Will Murray, and will be illustrated in color and b&w by R. J. Krupowicz.

Durandal by Harold Lamb is a heroic fantasy novel that cast the mold for much of Robert E. Howard's fiction and will be illustrated in color by George Barr and Alicia Austin.

Talbot Mundy: Messenger of Destiny by Donald M. Grant & Others will be a nonfiction volume devoted to Mundy, featuring an extensive bibliography of his work, biographies by Dawn Mundy Provost and Peter Beresford Ellis, and appreciations by Fritz Leiber and Darrel Crombie.

Creep to Death by Joseph Payne Brennan will be a poetry collection illustrated in b&w by Jane Kendall and limited to 750 copies.

The Queen of Hell & Other Fantasies will be an 8½" by 11" volume collecting the artwork of R. J. Krupowicz, containing some 25 color plates, plus b&w work.

Lair of the Hidden Ones by Robert E. Howard and Darrel Crombie will be a rewritten version of Howard's *Three-Bladed Doom*, which Grant describes as fantasy and high adventure.

King Kull by Robert E. Howard will collect all of Howard's King Kull stories and will feature ten full color plates by Ned Dameron.

Last, but far from least: *Gunslinger/The Dark Tower* will be a collection of Stephen King's stories about Roland, the last gunslinger, and his quest for the Dark Tower, which have appeared in *F&SF*. The volume will contain six color plates plus b&w illustrations by Michael Whelan. Donald M. Grant, West Kingston, RI 02892.

ARCHIVAL PRESS

Now available, although not seen at this writing, is *The Vanishing Tower* by Michael Moorcock, the first of five deluxe editions of Moorcock's Elric series to be published by Archival Press. The series was originally begun by the now defunct Blue Star Publishers with *Elric of Melniboné*, in 1976 (and now out of print). The volume is uniform in format with the earlier Blue Star edition, bound in a red leather-like binding with matching slipcase. It features a color frontispiece illustration (reproduced here) and additional b&w illustrations by Michael Whelan.

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World Premiere Performance by the Florida Atlantic University Contemporary Music Ensemble, March 19, 1981. Recorded live by William H. Archer. The ensemble: flute, Bruce Scott; Kevin Quartarone; Oboe, English Horn, Phyllis Movitz; Clarinet, Bass Clarinet, Wineglasses, Laura Zisman; Trumpet, Wind Machine, Metallophones, James Bonner; Trumpet, organ, Metallophones, Christopher B. Kinsman; First Violin, Joe Glassman; Second Violin, Barry N. Malzberg; Viola, Julius Martisak; Cello, Marie Manuel; First Piano, Manuel Ferro; Second Piano, Percussion, Sheri Lynn Brooks; Third Piano, Percussion, Holly Ballard; Tympani, Joseph Walyus; Speaking Voice, Timothy R. Sullivan; Whispering Voice, Jay Gallagher.

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The volume is limited to 2,300 copies and is priced at \$25. A 150-copy special edition, signed by Moorcock, Whelan and the publisher, is also available at \$45. (If you are one of those who purchased one of the signed numbers from Blue Star in 1976, Archival will attempt to provide you with the same number from the 150-copy special edition, if you wish. Ask if your number is available.)

The remaining four volumes in the series will be published as the artwork for them is completed, which may not agree with the correct order of the series (*Vanishing Tower* is the 4th title in the series). Artists working on the series include Rodney Matthews, Thomas Canty and Steve Hickman. Archival Press, Box 93, MIT Branch, Cambridge, MA 02139.

ARKHAM HOUSE

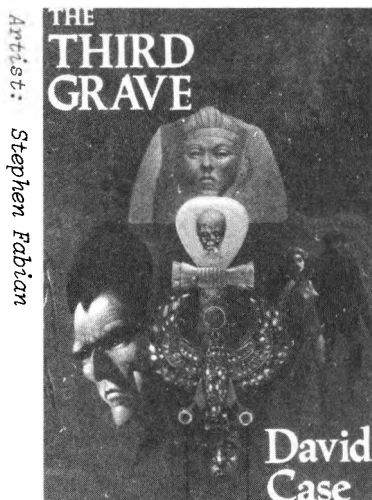
Due out from Arkham House in mid-June is *The Third Grave* by David Case, a terror tale about the discovery of some papyrus scrolls in an Egyptian archaeological dig that reveal an arcane knowledge of the past. The \$10.95 volume sports a color dust jacket and four b&w interior illustrations by Stephen Fabian. I'll have a review of the volume next issue. Arkham House, Inc., Sauk City, WI 53583.

ODYSSEY PUBLICATIONS

Following a four-year hiatus, Odyssey Publications has resumed publishing its trade paperback series of facsimilie reprints of classic pulp stories. In April, they published their 11th volume in the series, reprinting some of the best stories from *Action Stories*, a Fiction House pulp published between 1923 and 1950. Included in the 128-page volume are: "Exiles of the Dawn World" by Nelson S. Bond, "The Devil's Derelict" by Lester Dent, "Captain Cut-Throat" by Albert Richard Wetjen, "Murder Sands" by John Starr, "The Lion Goddess" by John Wiggin, "The Coast of Hate" by Frederick L. Nebel, "Hermit House" by Theodore A. Tinsley, and "Emperor of the Three" by Jack Smalley. Will Murray provides a brief introduction with information about the pulp and the stories reprinted here. The price is \$4.95 plus 75¢ postage from Odyssey Publications, P. O. Box G-148, Greenwood, MA 01880.

ROBERT WEINBERG

Out from Robert Weinberg in mid-April is the definitive volume



Artist: Stephen Fabian

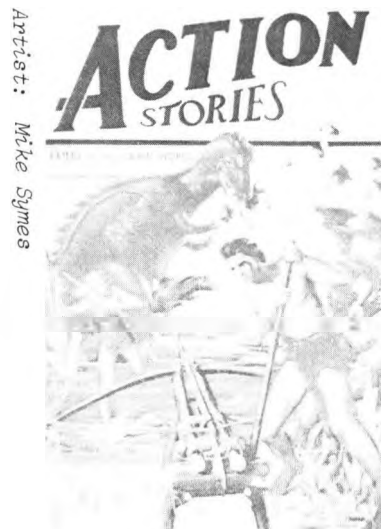
on *Astounding* and *Analog* magazines: *The Complete Index to Astounding/Analog* compiled by Mike Ashley with the assistance of Terry Jeeves. This is a massive, 253-page, 8½" by 11" tome that provides an unbelievably complete index to everything that ever appeared in the two magazines. Following a brief introduction on how to use it are: a 92-page issue index listing the contents to every issue from January, 1930, through December, 1979 (plus three anthologies); a 62-page author index divided into fiction and nonfiction; a 39-page title index, also divided into fiction and nonfiction; and additional indexes covering series works, artists and letters. Also included are appendices providing a variety of statistical data about the magazines.

The volume is available only in a 500-copy, limited hardcover edition priced at \$29.95. Robert Weinberg, 15145 Oxford Dr., Oak Forest, IL 60452.

PHANTASIA PRESS

Announced for late June publication from Phantasia Press is a new Roger Zelazny fantasy novel, *Madwand*, a sequel to his earlier *Changeling*, which appeared as an Ace trade paperback original last June. The Phantasia volume will sport a full color wraparound dust jacket illustration by Rowena Morrill. As with previous Phantasia volumes, it will be limited to 750 signed and numbered copies, slip-cased and priced at \$35.00. Its June publication from Phantasia precedes its planned trade publication as an Ace trade paperback release in November.

Another new novel announced for late July release is *Oath of Fealty* by Larry Niven and Jerry Pournelle. It will appear in the



Artist: Mike Symes

same format and print run as the Zelazny title, but will have a wraparound color dust jacket illustrated by Paul Lehr. Price is \$35. This title will eventually be a Pocket Books release. Phantasia Press, 13101 Lincoln, Huntington Woods, MI 48070.

NEWCASTLE PUBLISHING

A mid-April release from Newcastle Publishing Co. is *The Celtic Dragon Myth* by J. F. Campbell and George Henderson. The \$5.95 trade paperback is a facsimilie reprint of a British volume relating the history of dragons in Celtic mythology, including translations of two Gaelic stories. This is the first American edition and is volume four in Newcastle's Mythology



Artist: Riley K. Smith

Library. (The previous three were *Celtic Myth and Legend* by Charles Squire, *The Romance of Chivalry* by A. R. Hope-Moncrieff, and *Tales of Atlantis and the Enchanted Islands* by Thomas Wentworth Higginson.) Newcastle Pub. Co., Inc., P. O. Box 7589, Van Nuys, CA 91409.

KENT STATE UNIVERSITY

The Gallery of the School of Art at Kent State University spon-

sored a major exhibition of SF and fantasy illustration April 20th through May 15th that included 69 paintings, drawings, photographs and works of sculpture by 32 artists in the field. Included were most of the major names in the field today: DiFate, Freas, Giger, Hildebrandt (both), Kaluta, Lundgren, Schoenherr, Vallejo, Whelan, Canty, Morrill, and numerous others. A 40-page illustrated catalog has been published, reproducing many of the pieces in b&w. Planned is an expanded version in book form with color reproductions. For information, write: Kent State University, The Gallery School of Art, Kent, OH 44242.

ABRAXAS GRAPHIX

Available now from Abraxas Graphix is a color, four-card, postcard set featuring the work of four artists: Ron Miller, Vicki Wyman, Mark Wheatley and Mark Hempel. The postcards range in size from 5½" by 7" to 5½" by 9" and are priced at \$2 for the set, postpaid. All four are full color reproductions of paintings. Abraxas Graphix (Mindbridge, Ltd.), 1786 Merritt Blvd., Baltimore, MD 21222.

SCIENCE FICTION BOOK CLUB

June selections of the Science Fiction Book Club are *Dream Park* by Larry Niven and Steven Barnes, member-priced at \$3.98, and *Too Long A Sacrifice* by Mildred Downey Broxon, at \$2.98. The former was a hardcover release from Phantasia Press and an Ace trade paperback in April. The latter was a paperback original from Dell in March. Alternate selections are *Kingdom of Summer* by Gilian Bradshaw, at \$5.50 (a March hardcover from Simon & Schuster), and *Unaccompanied Sonata* by Orson Scott Card, \$5.50 (a February release from The Dial Press).

July selections are *Unfinished Tales* by J. R. R. Tolkien, published last November by Houghton Mifflin and member-priced at \$4.98, and *King David's Spaceship* by Jerry Pournelle, published by Simon & Schuster last November and member-priced at \$2.98. Alternates are *Asimov on Science Fiction*, at \$5.50 (an April hardcover from Doubleday), and *Small World* by Tabitha King, at \$4.98 (an April release from Macmillan). Science Fiction Book Club, Garden City, NY 11535. *

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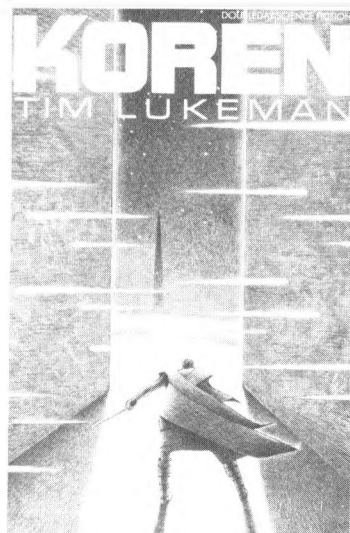
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Trade Books



Artist: John Cayea

DOUBLEDAY & CO.

Two issues back, I noted here the untimely demise of fantasy writer *Suzette Haden Elgin* and was in error; I've since been assured that she is alive and well and behind the typewriter creating. My apologies for any alarm I created with that bit of misinformation.

As a matter of fact, the second volume in her Ozark fantasy trilogy, 'Twelve Fair Kingdoms,' will appear from Doubleday in July, entitled *The Grand Jubilee*. Price is \$9.95. Volume one, *Twelve Fair Kingdoms*, is a May release, and volume three will be *And There'll be Fireworks*.

Also scheduled for July is *The Best of Tom Scortia*, a collection of stories by Scortia, edited by *George Zebrowski*. Included in the \$10.95 volume will be a complete bibliography of his works.

A mainstream Doubleday release for July is *Air Glow Red* by *Ian Slater*, at \$10.95. The science fiction novel is about a future energy shortage and a program to harness energy from the sun via an orbiting power station. An unfortunate side effect of all this is the creation of a new technology with tremendous destructive potential.

Following is a quick rundown on March and April Doubleday releases which recently caught up with me; all of these were previewed (at least in brief) in *FN* #35. *Koren* by *Tim Lukeman* is a heroic fantasy novel set in the same world as his earlier *Rajan*, published by Doubleday two years



William K. Carlson

ago. *Sunrise West* by *William K. Carlson* is a science fiction novel about a black man and a female bandit in a post-holocaust world who attempt to lead mankind to spiritual survival. Both are priced at \$9.95.

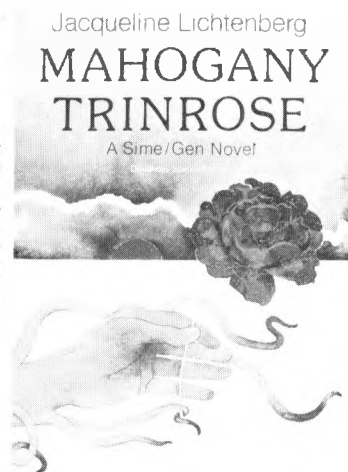
Another March release is *They Came from Outer Space* edited by *Jim Wynorski*, a collection of 12 stories that went on to become motion pictures. The contents are: "Dr. Cyclops" by *Henry Kuttner*, "Who Goes There?" by *John W. Campbell, Jr.*, "Farewell to the Master" by *Harry Bates*, "The Fog Horn" by *Ray Bradbury*, "Deadly City" by *Ivar Jorgenson*, "The Alien Machine" by *Raymond F. Jones*, "The Cosmic Frame" by *Paul W. Fairman*, "The Fly" by *George Langelaan*, "The Seventh Victim" by *Robert Sheekley*, "The Sentinel" by *Arthur C. Clarke*, "The Racer" by *Ib Melchior*, and "A Boy and His Dog" by *Harlan Ellison*. Also included is an introduction by *Ray Bradbury* and 55 stills (on coated stock) from the motion pictures. Price is \$11.95.

April releases that appeared on schedule are *Mahogany Trinrose* by *Jacqueline Lichtenberg*, her 4th Sime/Gen novel (\$10.95), and *Dark Stars and Other Illuminations*, a collection of nine stories by *Thomas F. Monteleone*, with an introduction by *Roger Zelazny* (\$9.95). Included in the Monteleone collection are: "The Star-filled Sea is Smooth Tonight," "The Curandeiro," "Present Perfect," "Just in the Niche of Time," "Mister Magister" (two versions), "Camera Obscura," "Where All the Songs Are Sad," "The Dancer in the Darkness," and "Taking the Night Train."

A nonfiction release for April is *Asimov on Science Fiction* by *Isaac Asimov*, at \$14.95. The volume is a collection of 55 essays and reviews on SF subjects from a

Artist: Mango Hemm

Artist: Michael Flanagan



variety of sources, including editorials in his own magazine and articles from a number of anthologies and mainstream publications. Doubleday & Co., Inc., Garden City, NY 11530.

THE VIKING PRESS

Forthcoming from The Viking Press in June is *The Psychic and the Swamp Man* by *Kathleen Martell Gordon*, which the publisher bills as "an enchanting brew of comic ghost-hunting and more serious psychological soul searching." It is a contemporary fantasy set in the Florida Everglades about a woman whose sister runs a seance parlor, whose mother keeps sending lessons from beyond the grave, and whose own psychic powers disturb her. It will be priced at \$12.95. The Viking Press, 625 Madison Ave., New York, NY 10022.

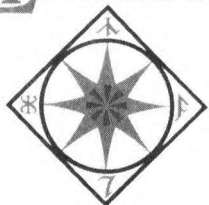
ARBOR HOUSE

Another lycanthropy novel to be added to Karl Edward Wagner's list this issue is *The Beast Within* by *Edward Levy*. Originally planned for an April release (see *FN* #35) from Arbor House, it is now due to appear June 21st at \$12.50. The horror novel is about a child born as a Jekyll-and-Hyde werewolf and the seed that was passed down generations to create him.

Originally scheduled for May (see *FN* #36) but now slated for a mid-June release is *The Arbor House Treasury of Horror and the Supernatural* compiled by *Bill Pronzini*, *Barry Malzberg*, and *Martin H. Greenberg*. This is a massive, 600-page anthology containing a total of 41 stories with an introduction by *Stephen King*. The volume is divided into two sections, *Grandmasters* and *Modern Masters*.

Drawing on the texts of THE SILMARILION, THE HOBBIT and THE LORD OF THE RINGS, this Atlas is the most complete and authoritative guide to Tolkien's world.

THE ATLAS OF MIDDLE EARTH

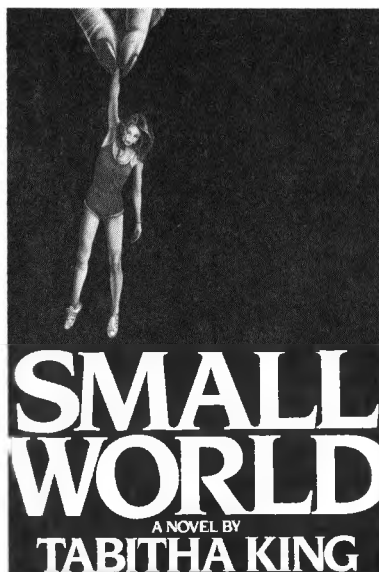


KAREN WYNN FONSTAD

Comprising the Grandmasters section are 17 classic stories: "Hop Frog" by Edgar Allan Poe, "Rappaccini's Daughter" by Nathaniel Hawthorne, "Squire Toby's Will" by J. Sheridan Le Fanu, "The Squaw" by Bram Stoker, "The Jolly Corner" by Henry James, "Man Overboard!" by Winston Churchill, "The Hand" by Theodore Dreiser, "The Valley of the Spiders" by H. G. Wells, "The Middle Toe of the Right Foot" by Ambrose Bierce, "Pickman's Model" by H. P. Lovecraft, "Yours Truly, Jack the Ripper" by Robert Bloch, "The Screaming Laugh" by Cornell Woolrich, "A Rose for Emily" by William Faulkner, "Bianca's Hands" by Theodore Sturgeon, "The Girl With the Hungry Eyes" by Fritz Leiber, "Shut a Final Door" by Truman Capote, and "Come and Go Mad" by Fredric Brown.

Modern Masters contains 24 stories: "The Scarlet King" by Evan Hunter, "Sticks" by Karl Edward Wagner, "Sardonicus" by Ray Russell, "A Teacher's Rewards" by Robert Phillips, "The Roaches" by Thomas M. Disch, "The Jam" by Henry Slesar, "Black Wind" by Bill Pronzini, "The Road to Mictlantecutli" by Adobe James, "Passengers" by Robert Silverberg, "The Explosives Expert" by John Lutz, "Call First" by Ramsey Campbell, "The Fly" by Arthur Porges, "Namesake" by Elizabeth Morton, "Camps" by Jack Dann, "You Know Willie" by Theodore R. Cogswell, "The Mindworm" by C. M. Kornbluth, "Warm" by Robert Sheekley, "Transfer" by Barry Malzberg, "The Doll" by Joyce Carol Oates, "If Damon Comes" by Charles L. Grant, "Mass Without Voices" by Arthur L. Samuels, "The Oblong

Artist: Jeannette Adams



Room" by Edward D. Hoch, "The Party" by William F. Nolan, and "The Crate" by Stephen King.

The volume will be available in hardcover at \$19.95 and as a Priam trade paperback at \$9.95. Arbor House Pub. Co., 235 East 45th St., New York, NY 10017.

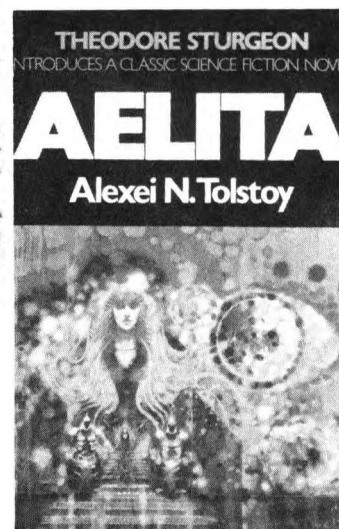
HOUGHTON MIFFLIN

May releases from Houghton Mifflin Company, as previewed here a couple of issues back, included the 25th anniversary edition of *The Lord of the Rings* by J. R. R. Tolkien in a deluxe bound, slipcased edition, priced at \$50. This silver anniversary edition features a silver, cloth-like binding with red and black stamping on each of the books, with a black, cloth-like finished slipcase. The price, however, will probably make this edition of interest primarily to devoted Tolkien fans.

The Atlas of Middle-earth by Karen Wynn Fonstad, at \$14.95, should have wide appeal to Tolkien fans, on the other hand. This 8½" by 11" volume contains dozens of highly detailed, two-color maps of Tolkien's world covering the saga from beginning to end. In addition to covering places, the maps show troop positions for battles, travels and voyages described in the saga, flora and fauna, and even such details as the Tower of Cirith Ungol from four viewpoints. The maps are more than merely annotated—they're accompanied by brief articles citing detailed information from the books. Died-in-the-wool Tolkien fans and scholars will have a picnic poring over this one!

Also out from Houghton Mifflin in May is a trade paperback reprint, revised and expanded, of *Notes to a Science Fiction Writer* by Ben Bova.

Artist: Richard Powers



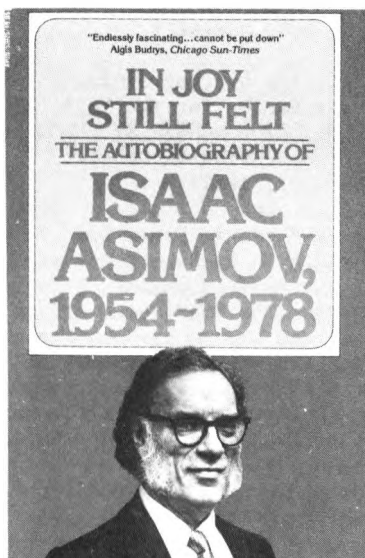
Price is \$5.95. Houghton Mifflin Company, 2 Park St., Boston, MA 02107.

MACMILLAN

An early April release from Macmillan, as noted last issue, is *Small World* by Tabitha King, the wife of horror writer Stephen King. The novel sounds like something her husband could just as easily have written: the daughter of a former president grows up with an interest in miniatures and doll houses. She encounters a "mad" scientist who has invented a "minimizer" capable of miniaturizing anything and begins decorating her houses with real miniatures. Price is \$10.95.

A late April release from Macmillan is *Space Apprentice* by Boris and Arkady Strugatsky, the newest volume in Macmillan's Best of Soviet SF series and its first publication in the U.S. The novel concerns a young man's voyage into space to escape the petty intrigues of Earth life, only to discover he hasn't. Price is \$11.95.

Planned for a late May release is another Best of Soviet SF volume, *Aelita* by Alexei N. Tolstoy, at \$11.95. Originally published in 1922, the novel is considered a classic of Soviet SF and concerns an expedition to Mars in which two astronauts meet up with a radiant princess who tells them of her ancestors' flight from Atlantis. They eventually become embroiled in a revolution against the tyrannical Supreme Council and are forced to flee Mars, leaving the princess behind. Both of these Best of Soviet SF volumes feature introductions by Theodore Sturgeon. Macmillan Pub. Co., Inc., 866 Third Ave., New York, NY 10022.



Artist: Robert Aulicino, Alex Gotfred

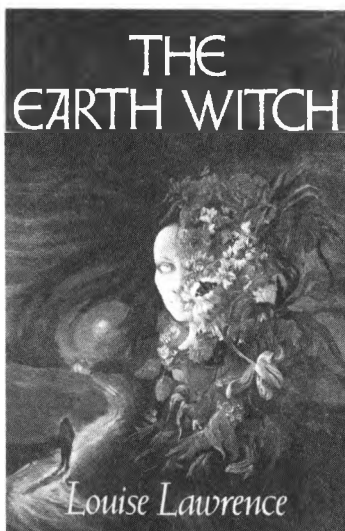
AVON BOOKS

A mid-April release from Avon Books is the first trade paperback edition of *In Joy Still Felt* by Isaac Asimov, the concluding volume of his two-volume autobiography. The paperback is a thick 828 pages and includes the complete text, plus photographs, from the Double-day hardcover edition. Price is \$9.95. Volume 1, *In Memory Yet Green*, was paperbacked by Avon in March, 1980. Avon Books, 959 Eighth Ave., New York, NY 10019.

HARPER & ROW

Nebula Winners Fifteen edited by Frank Herbert appeared from Harper & Row in early April, at \$12.95. Honoring the winners of the 1980 Nebula Awards, the volume contains the following stories: "Camps" by Jack Dann, "Sandkings" by George R. R. Martin, "Enemy Mine" by Barry B. Longyear, "giANTS" by Edward Bryant, "The Extraordinary Voyages of Amelie Bertrand" by Joanna Russ, and "Unaccompanied Sonata" by Orson Scott Card. Also included are two essays: "The Straining Your Eyes Through Viewscreen Blues" by Vonda N. McIntyre and "We Have Met the Mainstream..." by Ben Bova, in addition to a listing of 1979 winners and runners-up, plus a listing of winners from 1965 to 1979.

Three Harper Junior Books appeared in March for young readers, aged 10 and up. *Devil's Donkey* by Bill Brittain, illustrated by Andrew Glass (\$8.95), is about a young man who cuts down some branches for firewood from a tree that belongs to the last of the Coven Tree Witches. *The Earth Witch* by Louise Lawrence (\$9.95) is about a young man who is strange-



Artist: Ronald Himler

ly attracted to a lonely woman who who lives by herself in a cottage; after moving in with her, he discovers the horror of her attraction. *Cat's Magic* by Margaret Greaves (\$8.95) is about a young girl, an orphan, who meets a cat goddess and is transported back to Victorian England to rescue two of her ancestors. Harper & Row, 10 East 53rd St., New York, NY 10022.

G. K. HALL & CO.

Two releases from Gregg Press that appeared in April are *Beyond This Horizon* by Robert A. Heinlein (\$14.95) and *The Diploids* by Katherine MacLean (\$13.95). The Heinlein title is facsimile reproduced from the 1948 Fantasy Press first edition and includes the original illustrations in addition to a new introduction by Norman Spinrad. *The Diploids* is a collection of stories by MacLean, reproduced from the 1962 Avon paperback.

A nonfiction volume published under the Twayne Publishers imprint is *Frank R. Stockton* by Henry L. Golemba, at \$11.95. The biography examines the life and times of this 19th century writer and includes a lengthy discussion of Stockton's fantasy and SF. The 182-page volume, like the Gregg Press editions, is printed on acid free stock. G. K. Hall & Co., Inc., 70 Lincoln St., Boston, MA 02111.

BERKLEY/PUTNAM

An update: Last issue, I noted the June publication date for *Fredrik Pohl's Favorite Stories*. The volume has now been postponed and no revised publication date has yet been announced. *



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A BALLANTINE BOOK

Events & Awards

HUGO NOMINEES

CONFERENCE ON THE FANTASTIC

An "invasion" of arctic air drove bathers from the beaches on opening day, but didn't cool the enthusiasm of 500 delegates to the Second International Conference on the Fantastic in the Arts, March 18-21, in Boca Raton, Florida. Brian W. Aldiss gave the keynote address and American absurdist John Barth, as Guest of Honor, dazzled writers and academics with a demonstration of multiple framing devices in narrative, "Tales Within Tales Within Tales."

Twenty-nine authors' readings, organized by author Timothy R. Sullivan, drew much larger crowds than the usual fan convention turnout. Almost one-fifth of the total registered came to hear special guests Fritz Leiber, Gene Wolfe and Barry N. Malzberg, despite the conflicting attractions of a program 8 to 10 events deep at every hour of the day. Aldiss' reading of "Last Orders," a wry end of the world story never published in the U.S. (though it has been done on London's West End stage) drew the largest daytime audience.

At the autograph table, the "Woman of Wonder" session, starring Marion Zimmer Bradley, Jacqueline Lichtenberg and Jean Lorrah, drew the longest lines and gave away the most books. Besides those mentioned, the list of performers included James Gunn, John Morressy, Jo Clayton, Nicholas Yermakov, Justin Leiber, Gary Alan Ruse, Joseph Green and Somtow Sucharitkul. "Starscapes," Sucharitkul's

original symphonic song cycle, commissioned by the conference, provided the most "backstage drama." Two days before the performance, Florida Atlantic University's conductor still hadn't handed out parts to the orchestra. Barry N. Malzberg, who volunteered to play second fiddle in the orchestra, called the performance "the most moving musical experience of my life." "Starscapes" will be available in a superb recording by William Archer through the Swann Fund, \$7.95, postpaid.

Malzberg, the only professional writer to enter the Conference's "Last Page Contest" (contestants lampooned modern "isms" by creating apocalypse to fit the world view projected by each group) was the subject of a banquet "roast," which included the presentation of the Barry N. Malzberg Memorial Chutzpah Award, a gold statuette of the rear end of a horse.

Special displays included an artists and illustrators show. A bewildering array of academic sessions (85 of them crammed into 13 time slots) was available, ranging in topic from the esoteric to the classic. Included were sessions on George MacDonald, Abraham Merritt, Olaf Stapledon, J. R. R. Tolkien and Thomas Burnett Swann. An "abstract" booklet, giving the gist of each of the 254 papers, was provided for each registrant. The dates for next year's Conference are March 10-13, 1982.

-- Timothy R. Sullivan



Barry N. Malzberg (left) is presented the "Barry N. Malzberg Memorial Chutzpah Award" by Nicholas Yermakov (center) and Timothy R. Sullivan, for losing (and being the only entrant in) the "Last Page Contest."

Following are the nominees in all 12 categories for the Hugo Awards, to be presented at the 39th World SF Convention in Denver, September 3-7, 1981:

Novel: *Beyond the Blue Event Horizon* by Frederik Pohl, *Lord Valentine's Castle* by Robert Silverberg, *The Ringworld Engineers* by Larry Niven, *The Snow Queen* by Joan D. Vinge, and *Wizard* by John Varley.

Novella: "All the Lies That Are My Life" by Harlan Ellison, "The Brave Little Toaster" by Thomas M. Disch, "Lost Dorsai" by Gordon R. Dickson, "Night Flyers" by George R. R. Martin, and "One Wing" by George R. R. Martin and Lisa Tuttle.

Novellette: "The Autopsy" by Michael Shea, "Beatnik Bayou" by John Varley, "Cloak and Staff" by Gordon R. Dickson, "The Lordly Ones" by Keith Roberts, "Savage Planet" by Barry Longyear, and "The Ugly Chickens" by Howard Waldrop.

Short Story: "Cold Hands" by Jeff Duntemann, "Grotto of the Dancing Deer" by Clifford D. Simak, "Guardian" by Jeff Duntemann, "Our Lady of the Sauropods" by Robert Silverberg, and "Spidersong" by Susan C. Petrey.

Nonfiction: *Cosmos* by Carl Sagan, *Di Fate's Catalog of SF Hardware* by Vincent Di Fate and Ian Summers, *Dreammakers* by Charles Platt, *In Joy Still Felt* by Isaac Asimov, and *Warhoon 28* edited by Richard Bergeron.

Professional Editor: James P. Baen (*Destinies*), Terry Carr (*Universe*), Ed Ferman (*F&SF*), Stanley Schmidt (*Analog*), and George Scithers (*Asimov's SF Magazine*).

Professional Artist: Vincent Di Fate, Stephen Fabian, Paul Lehr, Don Maitz, and Michael Whelan.

Fanzine: *File 770* by Mike Glyer, *Locus* by Charles N. Brown, *Science Fiction Chronicle* and *Starship* by Andrew Porter, and *Science Fiction Review* by Richard E. Geis.

Fan Writer: Richard E. Geis, Mike Glyer, Arthur Hlavaty, Dave Langford, and Susan Wood.

Fan Artist: Alexis Gilliland, Joan Hanke Woods, Victoria Poyser, Bill Rotsler, and Stu Shiffman.

Dramatic Presentation: *Cosmos*, *The Empire Strikes Back*, *Flash Gordon*, *The Lathe of Heaven*, and *The Martian Chronicles*.

John W. Campbell Award: Kevin Christensen, Diane Duane, Robert L. Forward, Susan C. Petrey, Robert Stallman, and Somtow Sucharitkul. *



INTERVIEW

Karl Edward Wagner

Dr. Jeffrey Elliot

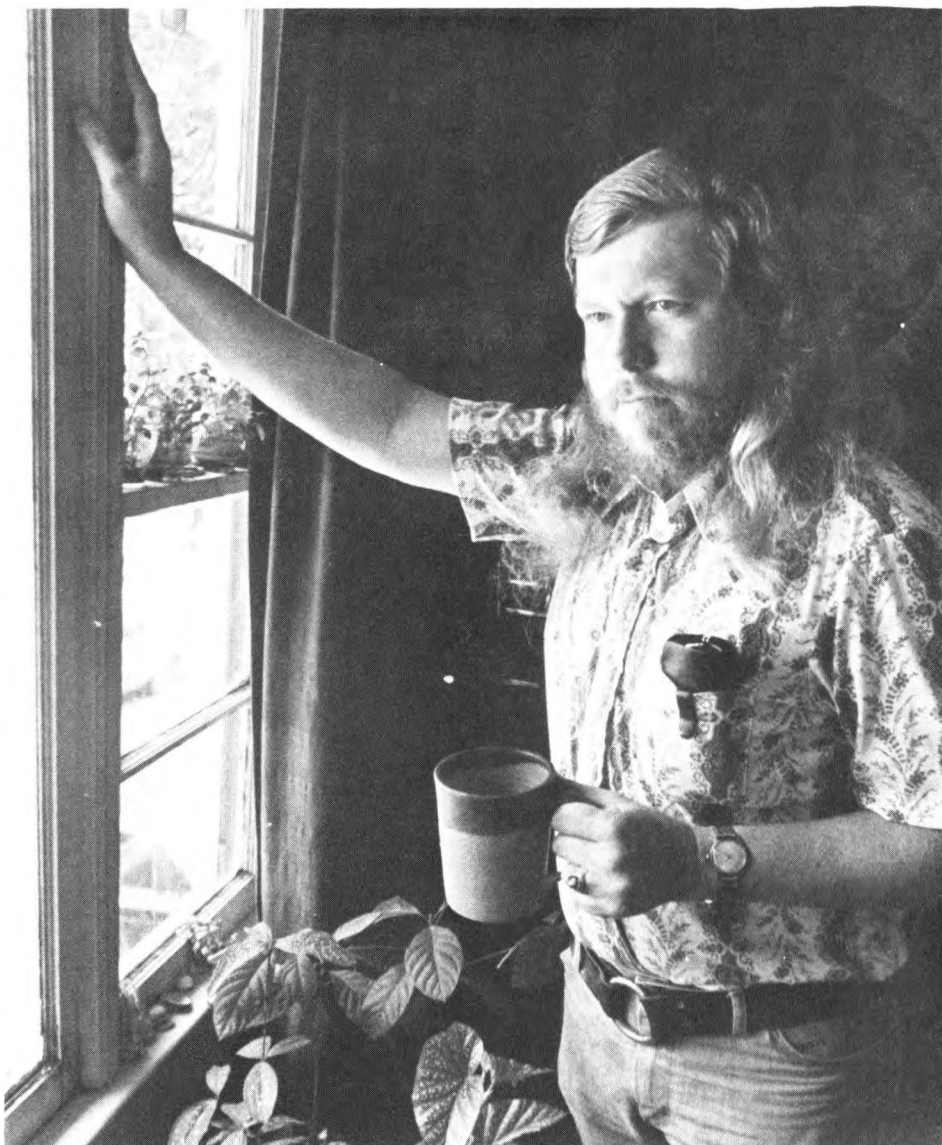
Born December 12, 1946, in Knoxville, Tennessee, Karl Edward Wagner is the youngest of four children (one sister, two brothers). His parents, Aubrey Joseph Wagner and Dorothea Johanna (Huber) Wagner, were both graduates of the University of Wisconsin. A self-made man, his father moved to Knoxville in 1934 to work for the Tennessee Valley Authority; he retired as chairman of the board of directors of TVA in 1978.

Karl Wagner grew up in Knoxville, attending Central High School there. He went on to Kenyon College in Gambier, Ohio, receiving his A.B. (cum laude) in history, and graduating Phi Beta Kappa.

In fall, 1967, Wagner moved to Chapel Hill, North Carolina. There, he attended the University of North Carolina School of Medicine, graduating from that institution in 1974 with his M.D. The following year, Wagner took his residency in psychiatry at the John Umstead hospital in Butner, North Carolina. While in medical school, he also participated in a Ph.D. program in neurobiology at the University of North Carolina.

Not currently practicing, Wagner makes his living as a full-time free-lance writer. He began writing for publication in 1960. His first sale, *Darkness Weaves*, was published in 1970 by Powell Publications. Since then, he has published numerous works, among them: *Death Angel's Shadow*, *Bloodstone*, *Dark Crusade*, *Night Winds*, *Legion from the Shadows*, and *The Road of Kings*. Forthcoming volumes include: *In the Wake of the Night*, *Queen of the Night*, and *In a Lonely Place*.

In addition to the above, Wagner has edited the authorized Conan series for Berkley/Putnam: *The Hour of the Dragon*, *The People of the Black Circle*, and *Red Nails*. He is also the editor of *The Year's Best Horror Stories*, an annual collection from DAW Books, beginning with Series VIII. The editor of *Carcosa*, a small press book publishing project, he is a regular columnist for *Fantasy Newsletter*. In addition to his American sales, his work has been published in Britain, Germany, and Italy, and he has had stories translated into French and Dutch as well.



A leading writer in the fantasy field, he is the recipient of numerous awards, chief of which are the British Fantasy Award (Best Short Story) in 1975 for his tale, "Sticks," and again in 1976 for "Two Suns Setting." In addition, he was awarded the World Fantasy Award (for *Carcosa*) in 1976 and The Phoenix Award in 1978.

Karl Edward Wagner and his wife, Barbara Ruth (Mott) Wagner, reside in Chapel Hill, where they share their home with their German shepherd, Kelly, and black cat, Shakespeare. When he is not writing, Wagner enjoys films, guns, cars, football, rock music, fish-

ing, travel, and Jack Daniels Black Label.

Elliot: Why, after completing your residency in psychiatry, did you choose to pursue writing as a career as opposed to going into practice?

Wagner: It's kind of a long story. I had always wanted to write full-time. I'd been trying, ever since I was a freshman in high school, to get stories published. I was realistic enough about it to understand that, in the first place, I might never get anything published, and, in the second place, if I did, it would be awfully hard to make a

living at it.

So, I planned on going into medicine from high school days, too. I thought that it would be a lucrative career, and that it would furnish me with material for writing.

I kept writing all through college and into medical school. When I was a first-year medical student, I would cut labs and stay back in the dorm and work on Kane stories that I was trying to sell at the time. I was trying to sell Kane stories all through high school and college, too, but with no success.

About the time I finished my second year of medical school, I finally sold my first book, *Darkness Weaves*. The summer that Powell bought the book from me, I was living in a log cabin in the North Carolina mountains, working in a medical clinic. I thought, "Fine, I sold a book. That's good. I might be able to write as a hobby or something." Well, I then sold a second book during my third year of medical school (which is the worst year, as anyone who has been through medical school can tell you). Paperback Library bought *Death Angel's Shadow* and expressed interest in another Kane book I was trying to complete at the time, *Bloodstone*. That was at the end of my third year of medical school, and I had lost patience with that scene.

This was 1969 to 1970--the height of student activism. I was into a lot of other ideas and things that my classmates weren't into. The situation in medical school was incredibly repressive in terms of any kind of intellectual freedom. One of my classmates wore a black armband after the Kent State massacre, and was told he was going to have to take his surgery rotation over again--nine weeks of pure hell--just because he was demonstrating interest in something other than medicine. That was the way medical school was, and I just didn't want any part of it. So I dropped out of medical school to finish *Bloodstone*.

I did a brief stint in a Ph.D. neurobiology program, and decided, "To hell with that, I don't need to be a student. I can be a full-time writer." I spent about eight months working full-time to complete *Bloodstone*. At that point, Warner bought what had then been Paperback Library from Coronet Communications. The editor remained the same; she had liked the Kane books, but the new owners decided that they would phase out their science fiction line because

it wasn't very profitable for them. I got a letter from my editor saying, "This is the saddest letter I ever hope to write. I am returning the manuscript for *Bloodstone*, unread. We are unable to buy it. I'm not even sure that we'll ever publish *Death Angel's Shadow*." This was the spring of 1971. All of a sudden, my budding literary career just came crashing down on my head.

I spent about two years working on other books, trying to sell them to other publishers, with no success at all. *Death Angel's Shadow* finally came out in the summer of 1973, and it sank like a stone, the same way *Darkness Weaves* had done three years previously. No one noticed it. Sales were terrible. After a couple of years of trying to make it as a writer, with my parents being very patient and supporting me, I decided that it was time to realize that it wasn't going to work; that I would go back to medical school, and grow up and earn a living. So I went back to medical school, figuring that my literary career was all washed up.

Instead, *Death Angel's Shadow* evidently did well enough that Warner Books finally decided to spring for *Bloodstone*. *Bloodstone*, due to some fortuitous circumstance, was graced with a Frank Frazetta cover. Because it had a Frazetta cover, it sold very well, and Warner decided that they wanted some more Kane books. Meanwhile, I had obtained an agent, and he had arranged for me to do some Bran Mak Morn pastiches for Zebra Books. By now, I had graduated from medical school, was in the middle of a residency in psychiatry, and had sold two books that I hadn't even written yet. Even psychiatry, despite what other M.D.s will say, is too demanding a profession to allow you to have the concentration you need for writing, and certainly for writing novels. I had to make a choice then whether to drop my practice, write full-time, or else tell my agent, "Well, I guess I'm just not going to have time to do these books. I'm sorry."

This was one of those times, I felt, when I had to lay aside the small securities and do what I wanted with my life, instead. Otherwise, I could see myself twenty years down the road; a nice, prosperous psychiatrist somewhere, sitting around at a cocktail party, listening to someone mentioning that so-and-so had just sold a book, and then saying to someone, "Oh, yes, I once could have made it as a writer," and he

would smile politely and wonder when this silly old fart was going to shut up.

I knew that I had an M.D., and that I could always be a psychiatrist. If there were publishers around, I thought, who really wanted to buy my stuff, I had better strike while they were still crazy! So I quit medicine and started writing full-time. I've been doing that for three years now, and I haven't regretted that decision for a minute.

Elliot: What are the major psychological rewards you derive from writing?

Wagner: Probably the most obvious one, I think, is the boost to your ego, whether it's realized on the conscious level or not. To begin with, a person has to have a fairly powerful ego to think that anything he writes down is worth someone else's attention to read. If you think you're creating something that's worth other people's attention, then when you finally do convince a publisher somewhere that people would like to see this, and the book is published and people are nice enough to buy it and say that it's a pretty good book, you get a nice little glow inside.

On other levels, there's something to be said for knowing that a story or a book you've written has impressed someone enough to give them a nightmare, or to make them want to write themselves, or just to send you a letter saying, "Boy, that sure was a good book. I read it in half an hour!" You feel like you're doing something that's worthwhile and that people appreciate it. That's one of the things, I might add, that you don't get in psychiatry. Psychiatry is the one medical specialty where your patients don't thank you. There were too many manic-depressives who would say to me, when I was trying to get them to taper off their manic phase on lithium, "Doc, why do you want me to come down to your level?" or schizophrenics who argued, "I'm perfectly happy the way I am. Why do you want me to think otherwise?" And I couldn't really come up with a good answer to that, which is another reason that I decided to do something else for a while.

Elliot: Why did you choose to write fantasy, as opposed to some other form of literature?

Wagner: It was always my favorite stuff to read. That goes back to Grimm's fairy tales and Norse

myths, which were considered good reading for children since they didn't contain sex and violence and horrible things like that.

As a kid, in addition to having been brought up on gruesome fairy tales, I was fond of horror comic books. This was in the early '50s, before the Comics Code Authority took all the violence out of comic books. They were always my favorite ones, probably because my parents wouldn't let me buy them, and I had to read other people's copies, or sit around the comic stand and read them until the manager would throw me out of the store.

There's something about fantasy that appeals to most people. Maybe they outgrow it, or have it drummed out of them at a certain stage in their adult lives, but fantasy gives free rein to your imagination, and it also has the ability to frighten you. Everyone likes scary stories and ghost stories, especially kids. On a camping trip, you would sit around the fire and tell spooky stories. You can sit around as an adult and think back on the books you read as a kid. Most of them--the ones that were good stories for children about good little boys and good little girls and had happy endings--you've completely forgotten. You remember the stories that frightened you, the movie that you weren't supposed to see that gave you a nightmare. Terror is a very profound emotion. Imagination is a talent that's fun to employ. When you put the two of them together, you create an imaginative setting in which the reader can be thrilled or terrified.

Elliot: Did your formal academic training--which was fairly traditional--hinder your development as a writer?

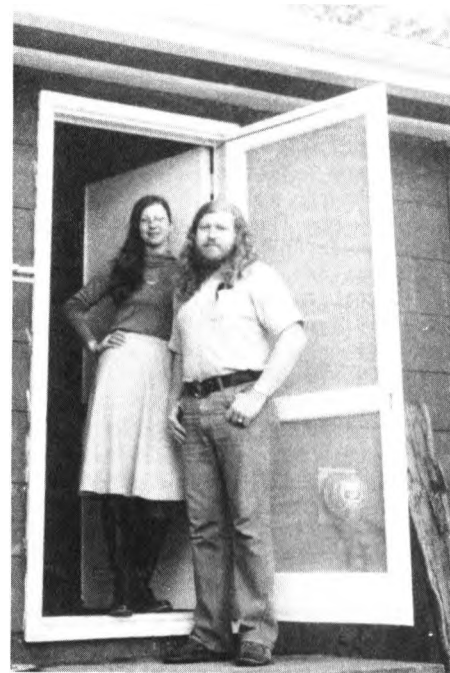
Wagner: I've often wondered about that. I don't think it really hurt me. There were times when I might have been writing or doing something more enjoyable instead of studying stuff that didn't interest me. But then, anything that you do in life can be valuable to a writer. Look at someone like Theodore Sturgeon, for example, who held all sorts of different jobs early on. At one point, he operated a bulldozer, and later he wrote a story called "Killdozer," which I think is one of the five or six best modern horror stories. If he had never operated a bulldozer, he probably wouldn't have written that story.

To me, the atmosphere of modern

medicine is stifling, and medical education is a dehumanizing experience. But then, I had come into medicine from a liberal arts background. In some fumbling way, I was trying to follow the Renaissance ideal of the man who can write prose with one hand and take out an appendix with the other. This, at one point, was the ideal--the well-rounded man. One of my history professors said very gruffly to me during graduation activities, "Well, here's young Mr. Wagner, who's going to go out and attempt to bridge the gap between the arts and sciences." I'm not sure that I bridged any gap, but I certainly stumbled into the ditch midway between.

The medical background, the discipline itself, is useful. Most people don't understand that being a writer doesn't mean that you stay home all day and goof off. Writing is awfully hard work. Few things are more frightening than sitting down at a desk and looking at a big ream of blank typewriter paper, and realizing that you have to put words that make sense on every single page of that paper before your job will be done. There's a lot of mechanical drudgery as well as intellectual effort that's called for in writing. Any kind of good formal education will give you training and self-discipline. The difference is instead of writing a term paper for a professor, you're writing a book for an editor somewhere. Even worse, once the editor takes it, you're going to have tens of thousands of readers out there who are going to pass judgment on it. Of course, by the time that they decide they don't like it, they've already bought the book, so you've gotten yours! It's nice, however, to have them think that their \$1.95 was well spent.

The only time I've tried to use my medical background for a story was in one called "The Fourth Seal," in which I drew upon some lectures on epidemiology about the cyclical nature of the killer plagues that strike mankind. For dialogue and characters, I drew upon conversations that I had had with my colleagues during labs and after rounds, that sort of thing. This story, for all its factual medical background, was rejected by the first two editors who saw it. One of them said it was a pretty good story, but the ideas in it were just too far-fetched to be true. Another editor looked at the tale and commented that it was a pretty good story, but that the characters just didn't ring true, and had I ever listened to a *real*



Karl and Barbara Wagner outside their home in Chapel Hill, N.C.
(Photo by Dennis Etchison)

manic talk before... Stuart Schiff at *Whispers*, maybe because he was a dentist and had enough medical background to appreciate the true horror of the story, bought it. The lesson from this is that if I want to write stories about immortal warriors, werewolves, vampires, and sorcerers--I can get away with that. If I try a factual background, it's too *unbelievable* for people to buy!

Elliot: Despite the difficulty in placing the story, do you find that your knowledge of psychology proves helpful when it comes to creating believable characters?

Wagner: I think it's useful. A criticism that is frequently levelled against writers, especially in science fiction and fantasy, is that their characters are unbelievable because the writers themselves are shy, retiring types who don't relate to the real world. You've got some writer trying to describe brawny barbarian soldiers sitting around a bar and getting drunk, and perhaps this writer is a person who doesn't drink and would never go into a bar, and if he did, it would never be with rough types like that. Or you have people writing torrid love scenes who are Casper Milquetoast types.

In psychiatry, you see a lot of people's minds spread out before you, like someone has broken open a television set for you to put back together. You see certain

aspects exaggerated and thought processes that are really bizarre. When you see things in an exaggerated form, it makes them easier to understand when you see them in a more subtle form. When you sit in a room and talk with a paranoid-schizophrenic for an hour or so, you know how the thought processes of paranoia work within the brain. Paranoids are usually very well put-together people. They can be very rational within their fantasies, as opposed to most schizophrenics who have such complete disintegration of the personality that talking to them is like paging through a phone book or catalog at random and pulling out a sentence here and there. You can understand thought processes better by seeing them in bizarre, exaggerated forms. A physician understands the human

body because he has learned how to heal it. A psychiatrist learns about the human mind as he attempts to heal it.

Elliot: What are the salient characteristics of a Karl Edward Wagner book? What qualities make it distinctive?

Wagner: The character of Kane makes those books distinctive and sets their tone. In the Kane books, there is no clear-cut good or evil, as opposed to Michael Moorcock's Elric, with whom Kane is sometimes compared. However, Moorcock is very much obsessed with the forces of law versus chaos, order versus evil, light versus darkness. That's a nice fantasy universe, but it certainly isn't very realistic.

In the Kane books, there is no good or evil, other than in the eye of the beholder. Kane's actions are often despicable, and other times they're laudable, depending on your point of view. He's certainly more of a demonic than a heroic figure. Actually, he's not even the hero of the books. Usually, there's another character in the book or story who's sort of a reader-identification character, somewhat less inhuman than Kane. The demonic nature of Kane, I think, appeals to a lot of people. It's something very much different.

When I created the character of Kane in high school, it was in part a reaction to a lot of things that I'd read that I didn't particularly like. I'd read all the Burroughs stuff--the Martian books and the Tarzan novels. His characters, John Carter or Tarzan, are too Simon-pure. You can predict that if some person should save John Carter's life, then John Carter is going to be his friend forever. Forty-two chapters later they're going to meet in the arena and John Carter is going to refuse to kill the other guy and they'll battle their way out of the arena and go on to rescue yet another princess.

Kane, on the other hand, in *Bloodstone*, has his life saved by a soldier, and then kills the man because there's a chance that this person might interfere with Kane's plans. Kane is an immortal, which makes his point of view and motivations entirely different from those of normal humans, or even those of normal villains. Still, the people that Kane is involved with are frequently despicable types. Kane, being very good at destruction, often manages to wipe out enough of the unsavory types to be consid-

ered a hero. But it's not being done for the purpose of righting wrongs. It's being done for Kane's own purposes.

Perhaps Kane is a hero for the '60s or '70s, the way Conan was very much a pulp hero. Where Conan succeeds--and this is where Howard's genius came through despite all the pulp taboos and editorial meddlings--is that Conan was a very, very dangerous person. He *is* a barbarian, and he acts according to his own code of honor. Farnsworth Wright, editor of *Weird Tales*, mistakenly considered Conan a chivalrous hero, and he rejected two of the Conan stories that had Conan trying to rape the female leads, instead of rescuing them. If I had tried to write about Kane in the '30s, I don't think I could have gotten anyone to publish him. Certainly, not in the pulps. Possibly some hardcover publisher might have thought that Kane would make a good arch-fiend, like Fu Manchu, but I would have had to include a series hero to battle Kane all through the books.

There's a change in popular taste, today. Take westerns, for example--the corny matinee movies compared to the modern western films. A lot of people say that heroic fantasy is the western of the science fiction/fantasy field--good guys in white hats, bad guys in black hats, with a shootout at the end. Everything's swell, the farmer's daughter is rescued, and the hero rides out of town, looking for new adventures. There are probably some fantasy writers who write like that. Kane is more like what Sam Peckinpah might have in mind. Kane is a brother of *The Wild Bunch*, as opposed to *The Lone Ranger Rides Again*.

Elliot: In the past, you've described your work as "acid Gothic." Could you define the term? How is it reflected in your writing?

Wagner: It was probably more a bit of whimsy than anything else to call it that. John Mayer always liked that term. It may be appropriate. What I was trying to say is that it's an attempt to write Gothic fiction in the sense of the Gothic trappings of dark atmosphere, heavy mood, supernatural happenings, but yet do it with modern approach and technique. I called it "acid" because, at the time, the inspiration of LSD and a few other things were starting to crystallize the images that I wanted to reproduce in my writing.

In the Gothic novel, there really isn't a hero, certainly not



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in the modern sense of the hero in fiction. The hero-villain is the chief protagonist, and while he's portrayed as a person who is admirable for his heroic qualities (that's heroic in the grand scale sense, not the dime novel sense), on the other hand, he's an evil person, in the sense of Christian morality, at any rate, Kane is that sort of character.

I was interested in the Gothic novel. I liked them because they were excellent horror novels, and they were written in a sort of imaginary medieval world setting. I see myself more as a writer of horror stories than I do as a heroic fantasy writer. What I wanted to do with Kane was to write Gothic horror stories.

It seems today that in order to be known as a horror writer, you must always set your stories in small New England towns, or California towns, or New York City. You have your typical American family enmeshed in strange, shadowy horrors, nightmares, witchcraft, and stuff. That's been done well and poorly, but it's certainly been done enough.

In *Death Angel's Shadow*, I used Gothic vampires and werewolves in an epic fantasy story. At the time, I thought it hadn't been done. As it turned out, it had been done in the 19th century by Greenough and later by Crockett, but I didn't know that until years later. Instead of writing a werewolf story that was set in Los Angeles, I wrote a werewolf story in a heroic fantasy milieu with Gothic trappings. So "acid Gothic" was an attempt to merge different genres, different motifs, different concepts, into a synthesis that hadn't been done before, using modern writing ideas and experimental techniques.

Elliot: In what ways have your experiences with LSD and other mind-altering drugs proven artistically enlarging?

Wagner: You don't have to look further than Coleridge, for example, for the strong effect of opium on the imagination. Writers are frequently trying mind-altering experiences. One age, it's opium, another age, it's absinthe. Hashish was very big at one point. Marijuana was the clandestine drug of the "lost generation." At one point, bootleg hooch was big. In the '60s, LSD dominated the scene, and had advantages over a lot of the others.

I think the main thing that it did was that it tended to alter

your perceptions. You aren't opening the doors of perception, but you're altering perception so that you're seeing reality from a different point of view. It's getting the different perspective, the different view, that enhances your understanding of significances and relationships.

It's like the old story about the blind men trying to describe the elephant, each one hanging onto a different portion of its anatomy, and saying, "An elephant is like a snake," "An elephant is like a wall," "An elephant is like a tree..." With mind-expanding drugs, after you've been hanging onto the elephant's foot, you go apart from yourself and see the whole elephant.

A lot of writers--Lovecraft is an example--have said they've gotten visions in dreams that they've later used for stories. You don't dream a novel or trip a novel, but you maybe get an inspiration. In a story that I did, "The Dark Muse," the opening passage was an acid trip. The final chapter of *Dark Crusade*, "In the Lair of Yslsl," is a collection of all the bad trips that I could think of at the time. That's the acid coming into the Gothic. If I had been writing during Prohibition, my nightmarish happenings in some of the Kane books might have been due to hangovers from bathtub gin.

Elliot: Does your fiction contain a personal message? Do you write with that objective in mind?

Wagner: Yes. I try not to make it as horribly obtrusive as a "message," but there are little bits that people can pick up on. Kane is written to be enjoyed on multiple levels. Some people will pick up a Kane book for a good, quick action read. Other people will want to look a bit deeper and find other things, whether it's an in-joke, a head-game, or some of my own philosophy of life. The anti-war motif is recurrent in the Kane books, which makes the gratuitous violence charge an interesting criticism.

Dark Crusade, which is probably the most intricate of the books, includes an epigraph from William Blake's *London*: "And the hapless Soldier's sigh Runs in blood down Palace walls." *Dark Crusade* is about that: ordinary people who are caught up in the cogs of society, of a social movement, which they have no control over. You must either conform or die. If you do conform, you're destroyed by becoming one of the soulless

members of a mass society. War is the means to power. Those who hold the power reap its rewards; those who win that power for them earn only slavery and death.

Kane's ally and eventual chief antagonist in *Dark Crusade*, Orted Ak-Ceddi, was based on Billy Graham and Richard Nixon--a religious zealot with mass political power and no scruples about increasing his power. (The Vietnam War and Watergate were all too real when I was writing *Dark Crusade*.) After the final battle, Orted escapes, the leader who has brought about the slaughter of millions of people. Some fans speculated from this that I must be planning on writing a sequel. Well, I wasn't. On the contrary, *Death Angel's Shadow*, published three years earlier, mentions in the first story that Kane eventually caught up with Orted and killed him. Kane did this for his own purposes, though--he had been double-crossed and wanted revenge. He wasn't trying to right wrongs. The point I was making by having Orted escape is that the leaders are never punished. In war, the leaders never go out and die, the generals stay at their desks, the politicians stay in the State House, but *they* keep sending the soldiers out to die for the causes that *they* believe in. At the end of the war, the generals shake hands and go out to plot other wars. The politicians are re-elected, or else go off to San Clemente and live off the taxpayers. In war, it's the soldiers who suffer and the civilians who suffer, while the leaders who start the wars reap the profits and share none of the risks.

Elliot: In *Night Winds*, one of your stories contains the line: "Security equals boredom equals stagnation equals death." Is this also part of your own personal philosophy?

Wagner: Yes, that's a bit of my philosophy. Also, it's a part of the underlying philosophy of the Kane series. In a settled existence, nothing changes, and, if it can't change, it eventually deteriorates. A society or civilization can exist for only so long, then it has to undergo so severe a transformation that it results in the disruption of that society in order to move onto another level.

Kane is a motive force. He may be destructive, but wherever he goes, things have changed when he's gone. He's like a comet or a glacier. No matter how well entrenched the status quo, once Kane becomes involved, there'll be some changes

It's a philosophy that might have grown out of the late '60s, when there was a tremendous feeling of individual helplessness in the face of society. The Vietnam War was kind of the culmination of that --being sent off by a society you detested to defend that society for a cause that was against your principles (and immoral even according to the principles of that society), and being powerless to do anything because you were only an individual against an entire society. You had a feeling that this was going to go on and on, and that the only way you were going to stop it was to tear it all down. There's still a feeling of desperation--that when a situation is intolerable, it must be changed, and if violence will change it, so be it.

that statement?

Wagner: There are various approaches to writing a story. One is to write "idea stories"--get an idea for a story, plot it out, write it down. On the other hand, I usually write to create a certain mood--often as a response to having experienced that mood. An example would be "Mirage," a vampire story in *Death Angel's Shadow*. The inspiration came while doing acid and listening to an album by one of the early psychedelic rock groups, Ultimate Spinach. "Sing a Last Song of Valdesse," one of the stories in *Night Winds*, grew out of a mood I experienced in the North Carolina mountains. Obrey Ramsey was playing some mountain ballads on his banjo, and I was probably crooked on White Lightning at the time. While he was singing, I suddenly got this flash--an eerie feeling of the dark mountains and the loneliness of lost love. Rather than simply tell a story, I'm try-

There are some people who will argue that a sword and sorcery story always has to have some mighty warrior in the center stage, brainlessly hacking and thewing all about him at all times. Well, Kane's not that type of character, and I'm not that type of writer. I try to write the sort of stories that would interest me if I was reading them, and, if I'm lucky, maybe someone else will find the stories of interest, too.

Elliot: In the past, you've taken umbrage with the term "sword and sorcery." Why?

Wagner: It's simply labelling the genre with the cliches that too many people see as being heroic fantasy's hackneyed limits. You might as well call it "blood and thunder," or "thud and blunder," even. It's like calling all mystery stories "whodunits" or "cops and robbers," or calling all westerns "horse opera," or calling all science fiction "space opera." To condemn an entire genre for the cliches of one trivial aspect of it, I find very irritating. I know a lot of science fiction fans and writers hate the term "sci fi."

"Sword and sorcery" conjures an image of yarns about girls in brass bras who are in constant danger of losing them, and mighty warriors with eighteen-foot-long swords killing wizards and monsters faster than thought. A sword fight every other page, kill a monster every other chapter, and rescue a girl at the end--there's your sword and sorcery yarn.

Science fiction has gone a long, long ways past the old days of space pirates and bug-eyed monsters, even though the most successful things in science fiction lately have been space opera--*Star Wars*, for example. Science fiction itself, as a genre, has become far more literary, for more innovative than standard space opera fare.

There's also a lot more to epic fantasy or heroic fantasy than sword and sorcery. Would you call Tolkien's work "sword and sorcery?" You could do that. You'd have to change the titles to something like "Frodo and the Magic Ring." Covers and blurbs are never very descriptive, and they're almost always misleading. Imagine something like "Frodo the Invincible." with

(Continued on page 34, Col. 2.)



The British Scene

by Mike Ashley

I have in front of me a letter from the publisher Robert Hale which rather surprised me. It reports that, "At the moment conditions for SF/fantasy are rather difficult and we are therefore not accepting new titles." I know we are all sick to the teeth of the 'recession' being used as an excuse by one and all to explain away anything from incompetence to general apathy, but one thing that has always been apparent is that SF always sells. It might not sell in vast quantities but it has a reliable, regular readership. Robert Hale is Britain's biggest publisher of genre fiction and produces SF by the shelf. It always has, and so when Hale's actually consider a hiatus in their SF publishing then we must have reached rock bottom.

I highlighted three of Hale's recent books last column: *Fantocine* by Leigh Beresford (Jan., £5.95), *The Fifth Sally* by Daniel Keyes (Apr., £6.75) and *The Head of Oerin* by Tony Barnett (Jan., £6.50), and I said I'd look in more detail at their list this column, so here we go.

Hale's are a good first-rung publisher. Many a novice has started his career with them. Some may remain Hale regulars. Occasionally Hale acquire books by big-name authors, both British and American. This first half-year includes the following books by U.S. writers: *The Alien Way* by Gordon R. Dickson (Jan., £5.75), *Starry Messenger*, the *Galileo* selection by editor Charles C. Ryan (Apr., £5.75), *The Witch Queen of Lochland* by George H. Smith (Apr., £5.75) and *Deathbeast* by David Gerrold (May, £6.25).

Scottish writer Iain Douglas has two books in the latest releases. *The World of the Sower* (Jan., £5.75) is set on Saturn's moon Titan and concerns a rather unlikely religious scheme. *The Hearth of Ruwaig* (June, £5.95) concerns a mixture of corrupt politicians, drug traffickers and a runaway jewel thief on the world of Sirenia.

The Gabriel Inheritance by Alfred Dyer (Jan., £5.75) concerns Cern Staedtler who, recovering from a collision in space, finds a strange coloration to his skin which causes an irrational fear in the native Erosian race.

The Well of Time by John Light

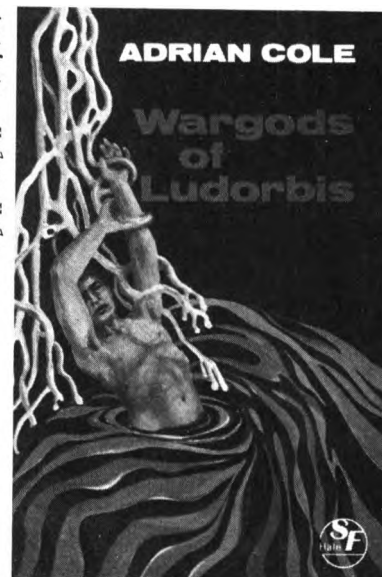
(Feb., £5.75) sounds like a book for all ecologists. Set on the orange-skied world of Lavendral where its unadventurous people have farmed the red landscape for millenia, an alien presence brings a grey plight which threatens the destruction of all its life forms. *Fire in the Sky* by Chris L. Wolf and Michael F. Maikowski (Feb., £5.75) reverses the plot with the Earth having squandered its natural resources and heading for self-destruction, finding itself having to depend on a marooned and beautiful alien. And if you want an Earth that has destroyed itself, try Audrey Peyton's *Ashes* (Mar., £5.75) wherein three survivors meet in southern California in search of a garden of Eden that seems to exist on Hawaii. *If It's Blue, It's Plague* by L. P. Reeves (May, £5.95) is another 'the day the world ended' story tracing the trail of Earth's resurrection.

Ras Ryman is one of those names that oozes pseudonymity, though I could be wrong. His novel, *Weavers of Death* (May, £5.95) is a fantasy about Dredwulf and Vorgathe and their perilous escapades culminating in a desperate attempt to stop the Black God Sharnac from materialising and beginning his eternal lordship.

Douglas R. Mason is one of the better known names in Hale's SF lists. Mason, a headmaster from Wallasey in Merseyside, has written some forty books under his own name and that of John Rankine--under which he writes his popular Dag Fletcher series. (He also employed the name R. M. Douglas on a historical novel, *The Darkling Plain*.) His latest are *Horizon Alpha* (Feb., £5.75), which follows the time-honoured theme of an enclosed society and one man's bid for the open air and freedom, and *The Typhon Intervention* (May, £5.95) uses another time-hallowed theme, that of the alien invasion.

Equally well known in English SF circles is Eric C. Williams who was one of the original gang in the late 1940s who helped form Nova Publications and re-launch *New Worlds*. He only started to write and sell fiction in the mid-1960s but has since sold about a dozen novels, of which the latest is *Homo Telekins* (Mar., £5.75). "Though man had expanded into virgin territory,"

Artist: Helen Hale



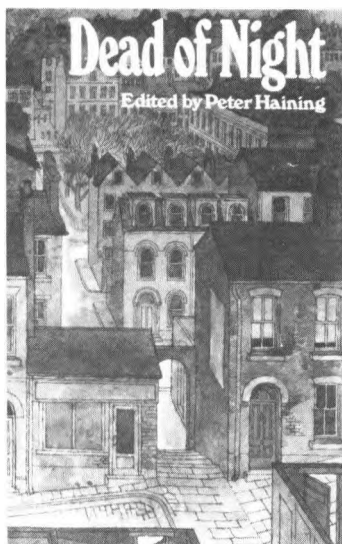
says the blurb, "the problem of overcrowding arose again. But Tog stumbled upon a solution so implausible that even in their anguish the strangling worlds could not believe it. Now mankind faces the irrevocable choice of belief or perish." Which reminds me, a few years ago Eric Williams wrote a series of stories based on the character in his story, "The Garden of Paris," published in John Carnell's anthology, *Weird Shadows from Beyond* (Corgi, 1965). The series was sold to Cassell's who then dropped their SF line and so far as I know the volume remains unpublished. I shall try and find out what has become of it.

Adrian Cole's latest UK hardcover is *Wargods of Ludorbis* (Apr., £5.75) which should be enjoyed by all lovers of wargames. Adrian has another novel lined up for July publication, *The Lucifer Experiment* (£5.95), about a super computer called Lucifer which can control people's dreams.

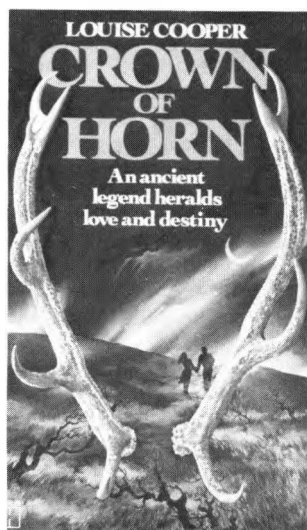
Another well known writer is John Lymington and his latest novel is *The Power Ball* (June, £5.95). "In 1937," so the publicity goes, "Sir Arthur Barnes created a device which generated electricity without the need of fuel. When he died his secret was intact. But why was no generator visible, and what happened to his notes?" Lymington is, of course, the pen name of John Newton Chance and his latest crime fiction release under that name is *The Death Importer* (May, £5.75).

And that is by no means all of Hale's SF list, which will be given in toto in my half-yearly summary of SF hardcovers next column.

Staying with hardcovers, Sidgwick & Jackson have an impressive SF programme for the first half of



Artist: Ironicus



Louise Cooper

1981. Starting in January with Clifford Simak's *The Visitors* (£7.95) they've also published *The Outcasts of Heaven Belt* by Joan D. Vinge (Jan., £6.95), Vincent DiFate's *Catalog of SF Hardware* (Jan., £8.95), *Songs from the Stars* by Norman Spinrad (Mar., £7.95) and *The Shadow of the Torturer* by Gene Wolfe (Mar., £7.95). Sidgwick helped pioneer the SF omnibus volumes, a format they continue this season. *SF Special 32* (Mar., £7.95) runs to 640 pages and includes the three novels: *Survivor* by Octavia Butler, *The Anarchistic Colossus* by A. E. van Vogt, and *Under a Calculating Star* by John Morressy. *Quantum Special 2* (Mar., £7.95) runs to 748 pages and is a real bargain incorporating Gordon R. Dickson's *The Far Call* and John Varley's *In the Hall of the Martian Kings*. Then there is Patricia McKillip's *The Chronicles of Morgon*, *Prince of Hed* (Mar., £7.95), the superb trilogy all in one volume.

One thing I cannot understand is that these three bumper volumes all roundabout 700 pages cost only £7.95, whilst Poul Anderson's *The Merman's Children*, released in May, runs to only 320 pages and also costs £7.95. Production costs aside, Sidgwick cannot answer that fantasy won't sell so much because of the McKillip volume, and Poul Anderson's name is probably better known than any of those in the omnibus collections. Does it imply that Sidgwick's won't promote the book as much and thus raise the price to even out the cost?

Also released in March was *Fireship/Mother and Child* (£6.95) by Joan D. Vinge, which collects the two novellas into one slim volume. This same book appeared in paperback soon after from Methuen/Magnum (April, £1.10).

Magnum, under the editorship

of Dorothy Houghton, has a good line-up for the start of 1981. February saw two Ben Bova titles, *As On a Darkling Plain* (£1.25) and a reissue of *Colony* (£1.50) which has reportedly sold very well. March saw *The Well of Shiuan* by C. J. Cherryh (£1.50), whilst May brings *On Wings of Song* by Thomas M. Disch (£1.50) and *Deathwatch* by D. G. Compton (£1.50). This latter volume is a film tie-in, being the third retitled of a book that started out as *The Continuous Katherine Mortenhoe* in 1974 and saw a U.S. edition as *The Unsleeping Eye*.

June will see a Philip K. Dick story collection, *The Golden Man* (£1.50), and July the first volume in Diane Duane's trilogy, *The Door Into Fire* (£1.50).

Author Spotlight

In my last column I reported Souvenir Press's new imprint, Nightowl Books, which will specialize in SF and fantasy. I little realised then that the editorial consultant for the series is the ubiquitous Peter Haining. Haining's latest anthology is *Dead of Night* (Kimber, May, £5.50) which he refers to as a kind of "autobiography in horror," as it brings together the various short stories which were influential on Haining over the years. He has also compiled *The Best Short Stories of Rider Haggard* (M. Joseph, June, £6.95)--I'll try and get the contents detailed for the next column. A Haggard story, incidentally, is reprinted in the March, 1981, *Short Stories*, "Only a Dream," introduced by Peter Beresford Ellis. Haining is also present in that issue with an essay on Gaston Leroux introducing that writer's "Letters of Fire." Later this autumn Robert Hale will be publishing Haining's

A Dictionary of Ghosts, to which I'll return in a later column.

Basil Copper is as exhaustingly active as ever. In the crime fiction field Robert Hale publish his series about the laconic L.A. private investigator Mike Faraday, of which the 32nd novel, *The Empty Silence*, is published in May. It shows Copper's industriousness by the fact that he has just delivered to Hale's *The Hook* which is the 41st Faraday case. With this number in the pipeline, Copper reports that it now means he is free to return to major macabre novels this year. All this is helped by the news that *Necropolis* has gone back to press at Arkham House for re-printing, which is unprecedented for that establishment. Sphere brought out a paperback of *Necropolis* in January, whilst Copper's collection *Here Be Demons*, has been delayed until May. Copper now reports that he has been commissioned by both Arkham and Sphere to write two new macabre novels which he will complete this year. He also plans to write another six Solar Pons volumes in the near future. Two earlier completed volumes, *The Exploits of...* and *The Recollections of...* remain unpublished at present and are awaiting a new paperback publisher in the States since the paperback rights have been bought back from Pinnacle Books. Not surprisingly, with all this activity behind him and before him, Copper took off for three weeks well-earned rest in France in April.

At this point I'll try and clarify any confusion over the recent Louise Cooper books as reported in earlier columns. She has had two published almost simultaneously. *Crown of Horn* (Hamlyn, April, £1.25) has appeared under

(Continued on page 31, Col. 2.)

Shadowings

by Douglas E. Winter

The Archetypal ghost story, Joseph Sheridan LeFanu's "Green Tea," is not simply a tale about a man with a monkey on his back. It may readily be seen as a studied precursor of the medical horror story, which has swelled in popularity through the 1970s via such best-selling novels as Michael Chrichton's *The Andromeda Strain* and Robin Cook's *Coma*, and which presently is one of the horror genre's principal formulas. "Green Tea" featured probably the first psychiatrist in English literature, predating Freud by at least thirty years. Anyone who has read the story is not likely to forget its bemusing epilogue, in which the doctor purports to explain the haunted demise of his patient but fails utterly to do so. The tension is that responsible for so many tales of "dream detectives" and "psychic physicians" in an era when scientific imprimatur had not yet graced diseases of the mind: the inability to reconcile an apparently mystical experience with some rational scientific scheme. LeFanu's result is a chilling dislocation, in which horror and mystery are no less adequate than the medical and biological sciences to explain the human condition. This theme has been reechoed recently in striking contexts, most notably the ironic scene in *The Exorcist* when the physicians recommend exorcism, and in Stephen King's stunning "The Boogeyman," whose climax reveals a psychiatrist to be the mask for the slavering irrationality of a "boogeyman."

The medical horror story represents one of the most blatant exploitations of the subversive tendencies of horror fiction. The common interpretation of the massive interest in supernatural fiction in the late 1800s, when "Green Tea" and many other classic ghost stories were published, is that these stories represented a "swan song" of an earlier, pre-technological way of life. That view increasingly is forwarded to explain the current upsurge of interest in macabre fiction and films. Charles L. Grant has termed horror fiction as "the dark side of Romanticism," not simply a medium of escape but a rejection of the real horrors and

skepticisms of our technological civilization in favor of a sentimental vision that confirms the possibility of the unknown. It thus seems quite logical that some of the most effective contemporary horror fiction utilizes an exaggeration or extrapolation of modern technology as its surrogate for the unknown, operating as a cautionary tale that simultaneously rejects technology while reassuring the reader that things could be worse.

That the "technohorror" formula, of which the medical horror story is a major example, again has risen to vogue should come as no surprise. The halcyon years of "technohorror" were the 1950s, when fear of the ultimate possibilities of mankind's technology, omened by the nuclear devastation of Hiroshima and Nagasaki, was exposed at the visceral and readily dismissed level of the grade B science fiction movie. Yet as the 1960s and 1970s progressed, celluloid unrealities called *Them* and *The Beginning of the End* were hauntingly evoked in grim realities with equally colorful names like Agent Orange, Three Mile Island and Love Canal. Our belated awareness of the negative implications of technology, coupled with growing doubts about the ability of technology to solve the complex problems of modern society, has rendered "technohorror" a theme of undeniable currency, requiring the horror author to take but a simple step beyond front page news.

The medical sciences and profession are perhaps the perfect subject for the "technohorror" formula; not only is medicine the realm of science that intersects most personally with the average person and most obviously reminds us of our mortality, but doctors--from Faustus to Frankenstein--traditionally have been typified as possessed of an unprincipled (or perhaps merely unquenchable) thirst for forbidden knowledge and power. Equally important, however, is that the average person often views the medical community as a form of secret society, cloaked by closed hospital doors, its own language and a partially self-imposed sense of mystery. For this reason, the medical profession is an opportune

locus for conspiracy, which is often an important "technohorror" theme. Yet it is not surprising that the protagonist of the medical horror novel typically is a physician; an intrinsic appeal of these novels is the firsthand glimpse into the "secret society" of medicine, and a physician protagonist not only serves as an able tour guide but also is particularly qualified to understand and unravel the horror.

A well-worn medical horror plot concerns a disastrous epidemic that is or may be out of control. *Helix* by Desmond Ryan and Joel Shurkin (Pocket, \$2.75), is an example of scores of these relatively interchangeable novels, which have a clear line of descent from the tale of Pandora's Box via *The Andromeda Strain*, with recent impetus from Stephen King's *The Stand*. A maverick researcher--in this case, a disgruntled Palestinian student in Philadelphia--inadvertently produces an uncontrollable disease and/or releases it upon the population. The government overreacts--here, by a "shoot to kill" quarantine--while brave researchers simultaneously attempt to find the cure and fall in love. In *Helix*, they succeed on both counts; but the novel's life, as well as its logic, disappears after the opening descriptions of the descent of the plague.

While *Helix* seeks to probe the dangers of recombinant DNA experimentation, two other recent novels concern an equally well-publicized medical innovation: *in vitro* fertilization and embryo transplantation--the phenomenon of "test tube babies." In *The Sendai* by William Woolfolk (Popular Library, \$2.75), a medical clinic specializing in test tube babies abuses the procedure in an effort to breed a slave race. A young doctor stumbles upon the research conspiracy and must unravel it before it unravels him. Overly derivative of *Coma*, lacking both in conviction and good writing, this novel has little to recommend it. On the other hand, *Embryo* by Daniel M. Klein (Doubleday, \$11.95), produces a much more real and terrifying scenario. A doctor allegedly specializing in fertility problems actually is using *in vitro* fertilization and embryo transplantation to impregnate women with a "pure" stock, his obsessive penance for failing to diagnose a genetically defective child. Although both *The Sendai* and *Embryo* strain credulity in suggesting that their conspiratorial procedures could be performed with regularity without causing suspi-

cion, *Embryo* has effective moments raising it above the ordinary, and its downbeat ending is particularly compelling.

Two of the better recent medical horror releases, both written by physicians, present the time-honored fear of computerization in medical contexts. *The Unborn* by David Shobin (Linden Press/Simon & Schuster, \$11.95), is a "techno-horror" version of *Rosemary's Baby*. Participation by a pregnant student in a sleep-research experiment accidentally links the foetus with a nearly sentient computer, causing it to absorb all of the computer's medical knowledge and prompting foetal control of its mother. The mother, who is unwed, falls in love with the director of the sleep research program, and only he realizes the evil of technological manipulation that has overcome her. This first novel succeeds despite its rather dubious premise because Shobin's characterizations, medical realism and rather relentless pacing effectively provoke reader involvement. Recommended.

Robin Cook returns to the medical horror field with *Brain* (Putnam, \$11.95), which like his best-seller *Coma* concerns a medical conspiracy uncovered by young physicians-lovers. Several women--and in one case, only a woman's brain--disappear from a metropolitan medical center, their only link a peculiar brain dysfunction and visits to the center's obstetrics/gynecology section; in fact, they are the prey of a pervasive conspiracy tied to the development of advanced computers. Given Cook's background and track record, *Brain* is a major disappointment, although a worthwhile read. The mystery is grossly inadequate--apart from the missing women, the clues are beyond the reader's ken, dependent upon a link of medical evidence that not even the protagonist can decipher until it is too late; and as a result, the book drags considerably despite strong writing until the last fifty pages, when the puzzle parts are fitted together in a rather abrupt and tidy whirlwind of action.

Ironically, two of the most effective recent evocations of medical horror revisit the vampire story. *Charles Veley's Night Whispers* (Ballantine, \$2.50), concerns the misdeeds of a secret cult thriving within New York City, its participants tied to its mysterious leader by a medical innovation involving drugs and blood infusions. The cult's growing need for blood leads to an attempt to infiltrate a metropolitan hospital, and a

woman surgeon who is the cult's target ultimately proves its undoing. Unlike most of the other books under review, *Night Whispers* does not rely merely upon its medical realism or the dire potential of scientific abuse for its horror; Veley rather relentlessly pursues the reader, creating rare suspense with originality and wit.

The Hunger by Whitley Strieber (Morrow, \$10.95) is the second in that author's modernizations of legendary horror themes. As in Strieber's first novel, *The Wolfen*, this book concerns the efforts of a parallel race (in *The Hunger*, what we routinely call vampires, although Strieber pristinely avoids using that term) to co-exist with humans in modern society. Unlike the recent "revisionary" efforts of Chelsea Quinn Yarbro, Fred Saberhagen and Suzy McKee Charnas, Strieber's vampire, Miriam, is a somewhat synpathetic yet ultimately horrific character; her alien motivations, fully understood only in the denouement, are a frightening mixture of the need for companionship and the inevitable hunger for human sustenance.

In an effort to obtain a new companion, Miriam seduces a woman physician involved in sleep research, which may offer the key to effectuating a lasting transformation of humans into immortal creatures like Miriam. Although at times Strieber's writing falters, *The Hunger* is well-paced and effectively intermingles medical and fantastic elements. Both *Night Whispers* and *The Hunger* are well recommended.

Retrospective: Bari Wood

Unlike the realm of general fantasy fiction, the contemporary horror genre seems particularly dominated by male authors. Although women writers (notably Mary Shelley and Shirley Jackson) have played important roles in the development of the literature of horror, at present one could count the significant horror authoresses on the fingers of one hand. Among them is the relatively little known Bari Wood, author of the newly-released *The Tribe* (NAL, \$12.95).

Although Wood is not a physician, she has had experience in the medical profession that has been placed to excellent use in her novels. Her first book, *The Killing Gift* (Signet, \$3.50), published in 1975, is one of the most effective and realistic analyses of strange talents this side of Stephen King. The title refers to a genetic mutation of a woman that

results from her mother's exposure to x-rays during pregnancy; it is literally the mental ability to cause death. A police officer's investigation of a self-defense killing provokes a book-long exegesis of the power's manifestation and growth. Wood displays a talented use of digression that is a stylistic strength of each of her novels. The principal power of *The Killing Gift*, however, lies in superb characterization and conscientious exploration of the real, human consequences of a person's possession of uncanny mental abilities.

In her 1977 novel *Twins*, co-authored with Jack Geasland (Signet, \$3.50), Wood explores a bizarre, yet undeniably realistic, obsessive relationship between twin brothers. Beginning with the mysterious deaths of the brothers in a Manhattan apartment, the novel develops retrospectively the chilling and somewhat lurid path to their demise. The brothers, both doctors, are unable to find separate identities; one thrives upon the other in almost a parasitic manner, revealing the twins not so much as mirror images of each other, but as positive and negative aspects of a single individual. The inevitability of their deaths only compounds the human tragedy of the vivid narrative. The best of Wood's novels, *Twins* is certainly one of the premier psychological horror novels of the past five years.

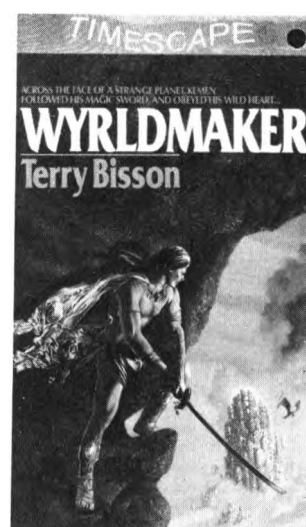
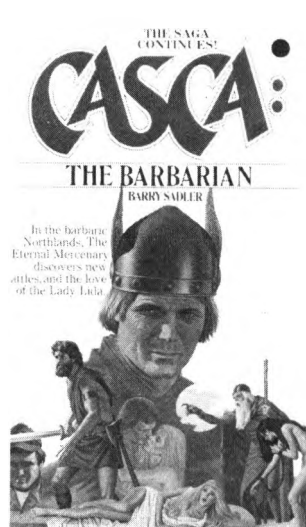
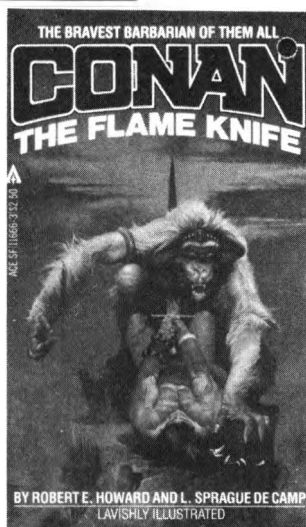
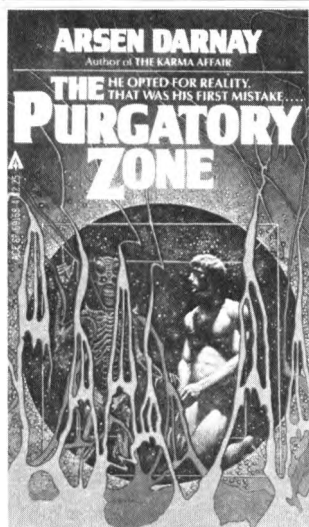
Wood's new novel, *The Tribe*, marks a turning away from medical trappings, finding its strength instead in Jewish lore, and, again, Wood's strong sense of character. In modern New York City, a group of survivors of a Nazi concentration camp is privy to a cabalistic ritual that invokes a *golem*, best described as a Jewish Frankenstein's monster. Use of this creature was justified to ensure their survival of the Holocaust; but when one of their sons is murdered in 1980 by a street gang, they unleash the *golem* to obtain revenge. Wood depicts the efforts of a detective and the murdered son's widow as they seek to discover the dark mystery of "the tribe"--and, intriguingly, it is a secret that they do not wish to learn. Although the conclusion is somewhat disappointing, *The Tribe* is imbued with tension and is an engrossing read.

One cannot be anything but enthusiastic about Bari Wood. She writes extremely well, clothes her horror with compelling humanity, and effectively works the fundamen-

(Continued on page 34, Col. 3.)

Paperbacks

Cover artists: "The Purgatory Zone" by Don Maitz; "The Flame Knife" by Sanjulian; "The Barbarian" by Olivere; "Wyrldmaker" by Carl Lundgren; "Blakely's Ark" by Tom Hallman; "The Berkley Showcase" by Robert Courtney; "Horn Crown" by Michael Whelan; "Banners of the Sa'yen" by Ken Kelly.



ACE BOOKS

Two original science fiction novels planned for July release are *Octagon* by Fred Saberhagen (\$2.50) and *The Purgatory Zone* by Arsen Darnay (\$2.25). The former is about a computer play-by-mail game that accidentally gets plugged into a top secret government data bank that begins destroying the players. The Darnay title is about a young man who doesn't like his Zen society of the future and is offered the opportunity to travel through time to an Earth society of his own choosing.

Hidden Variables by Charles Sheffield (\$2.50) is a new collection of 13 of his stories from the SF magazines and other sources.

The Flame Knife by Robert E. Howard and L. Sprague de Camp is a Conan novella that will make its first solo appearance in book form, profusely illustrated by Esteban Maroto (\$2.50). This is a story that de Camp converted to a Conan yarn for *Tales of Conan* in 1955.

Reprints and reissues for July are as follows: *Conjure Wife* by Fritz Leiber (\$2.25), *The Veils of Azlaroc* by Fred Saberhagen (\$1.95), *Time to Teleport* and *Delusion World* by Gordon R. Dickson (\$2.25, an Ace double together for the first time), *Iron Cage* by Andre Norton (\$2.25), *Conan the Avenger* by Howard and de Camp (\$2.25), *Conan of Aquilonia* by de Camp and Lin Carter (\$2.25), and *Conan of the Isles* by de Camp and Carter (\$2.25).

A title of interest under the Charter imprint is *Casca: The Bar-*

barian by Barry Sadler (\$2.25), the fifth volume in his 'Eternal Mercenary' series, this time set in ancient Rome and Scandanavia. Also scheduled for reissuing are the first four volumes in this series, priced at \$2.25 each: *The Eternal Mercenary*, *God of Death*, *The War Lord*, and *Panzer Soldier*.

Under the Tempo imprint, watch for *Citadels on Earth*, Book Six in Tempo's new series of Flash Gordon novels by David Hagberg (\$2.25). Also scheduled are *Star Hawks II* and a reissue of *Star Hawks* by Ron Goulart and Gil Kane, collecting their popular newspaper comic strip (\$1.75 each).

Finally, a note regarding *Destinies*: with the departure of James Baen Ace has decided to discontinue the original anthology (or magazine/paperback, as some prefer) series. *Destinies* #10, for Winter, 1981, was originally announced for February release (see FN #33) and was delayed until April. *Destinies* #11, originally announced for April release (see FN #35) is now scheduled for August release and will be the last issue.

POCKET/TIMESCAPE BOOKS

An original fantasy novel due out under the Timescape imprint in July is *Wyrldmaker* by Terry Bisson (\$2.25), a sword & sorcery novel (sorry, Karl...) that Timescape is comparing to Michael Moorcock and Nancy Springer. The hero of the novel is heir to eleven kingdoms, but is haunted by the vision of a lost lover; with his sword wyrldmaker, he sets out on a quest for

life.

Also on tap is *The Best SF of the Year #10* edited by Terry Carr, a series new to the Timescape imprint having previously appeared each year from Ballantine/Del Rey. Included in this latest volume are: "Grotto of the Dancing Deer" by Clifford D. Simak, "Scorched Supper on New Niger" by Suzy McKee Charnas, "Frozen Journey" by Philip K. Dick, "Nightflyers" by George R. R. Martin, and additional stories by Michael Swanwick, Howard Waldrop, John Varley, Bob Leman, Zenna Henderson, Barry Malzberg, F. Gwynplaine MacIntyre, and James Tip-tree, Jr. Price is \$2.95.

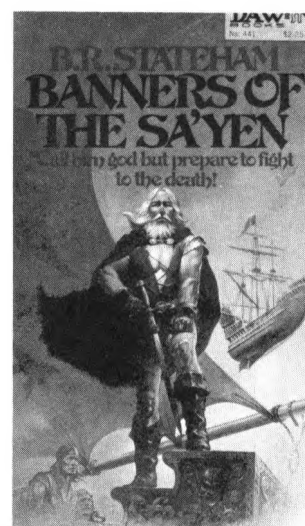
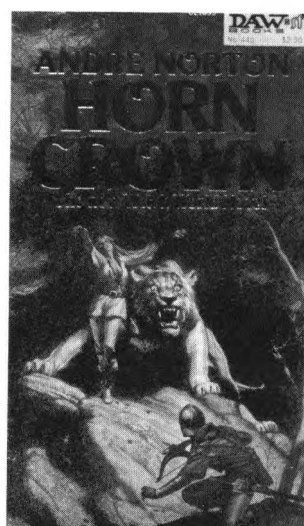
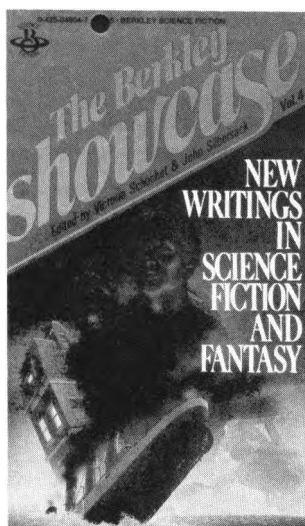
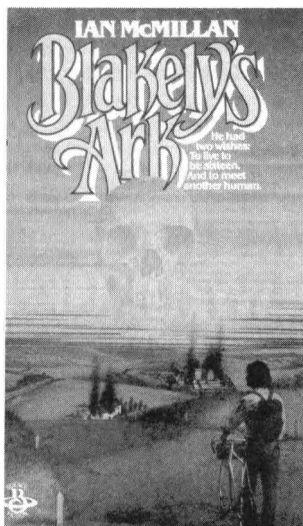
Reprints under the Timescape imprint are *Retief of the CDT* by Keith Laumer and *The Voyage of the Space Beagle* by A. E. van Vogt, at \$2.25 each.

Making its first paperback appearance under the Pocket Books imprint is *Timescape* by Gregory Benford (\$2.75), the science fiction novel that inspired the new imprint. The novel was a hardcover release from Simon & Schuster just a year ago and is set late in this century when the world is on the verge of ecological collapse.

Of related interest is a new mystery/suspense novel for young readers by Andre Norton, entitled *Ten Mile Treasure*. It is an Archway release at \$1.95, illustrated by Edward Emerson.

BERKLEY BOOKS

Shadow of the Swan by M. K. Wren is the second volume of 'The Phoenix Legacy' that began with



Sword of the Lamb, released in February. The trilogy is a science fiction epic detailing the history of a future family empire. Price is \$2.75.

Another SF original for July is *Blakely's Ark* by Ian McMillan (\$2.25), about a United States whose population has been virtually wiped out by a parasitic virus. The novel's protagonist sets off through a plague-ridden landscape to locate Blakely's Ark--New York City, sealed off by a dome.

Also scheduled for July is *The Berkley Showcase, Volume 4* edited by Victoria Schochet and John Silbersack, at \$2.25. Included in this latest volume of what is now an annual original anthology series are: "Fairy Tale" by Jack Dann, "Younggold" by Kevin O'Donnell, Jr., "Seduction" by Doris Vallejo, and "Distress Call" by Connie Willis, in addition to an interview with Elizabeth A. Lynn, and additional stories by Pat Cadigan, Ronald Anthony Cross, Phyllis Gotlieb, R. A. Lafferty, Marge Piercy, Alan Ryan, and Robert Thurston.

PLAYBOY PAPERBACKS

Playboy's July release will be a reprint of *Doc Savage* by Philip Jose Farmer, originally published in hardcover by Doubleday and paperbacked by Bantam Books.

BANTAM BOOKS

Slated for July release from Bantam Books is the first paperback edition of Robert Silverberg's already classic fantasy novel, *Lord Valentine's Castle*, priced at \$2.95. For a review of the hardcover, published by Harper & Row last April, see FN #25 (I liked it a lot better than my reviewer did).

A science fiction original planned for July is *Starworld* by Harry Harrison, at \$2.25. This is the final volume in his 'To the Stars' trilogy; the first two were *Homeworld*, last November, and *Wheelworld*, in March.

A reissue this month is *The Carnelian Throne* by Janet E. Morris, the fourth volume in her Silistra series, at \$2.50.

DAW BOOKS

Due out from DAW in July is a new Witch World novel by Andre Norton entitled *Horn Crown*. DAW describes the book as the "seminal" Witch World novel, telling about the first coming of mankind to Witch World and thus setting the stage of the remainder of Norton's series. Price is \$2.50.

Another fantasy original for July is *Banners of the Sa'yen* by B. R. Stateham, a novel in the tradition of Burroughs' Mars tales in which a warrior's appearance on another planet is hailed as the second coming of the Lord. Price is \$2.25.

A reprint new to the DAW imprint is *The Repairmen of Cyclops* by John Brunner (\$2.25), originally a 1965 Ace double. DAW will have two reissues in July: *Insud* by Jo Clayton (\$2.25) and *Hadon of Ancient Opar* by Philip Jose Farmer (\$2.50).

SIGNET

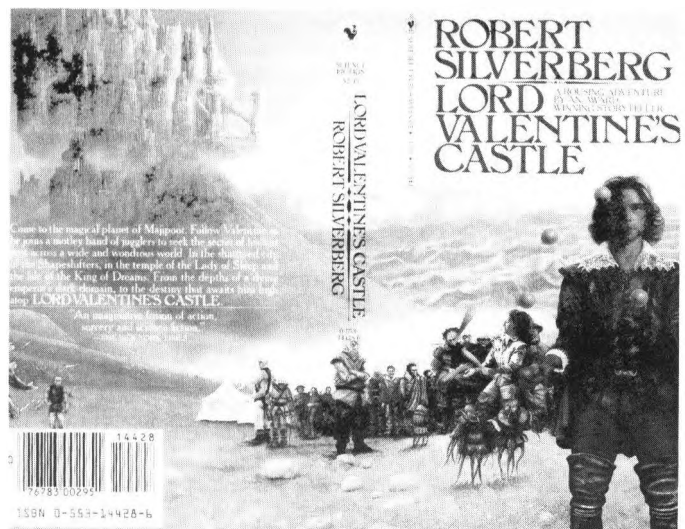
The only Signet release for July is a reprint of *The Other Side of the Sky* by Arthur C. Clarke, at \$2.25.

DEL REY BOOKS

On tap from Del Rey Books for July is *The Vampires of Nightworld* by David Bischoff, the science fantasy sequel to his earlier *Nightworld*, published two years ago. *Vampires* is priced at \$2.25 and a reissue of *Nightworld* is priced at \$1.75.

Giant's Star by James P. Hogan (\$2.50) is a science fiction original set in the same universe as his previous two novels, *Inherit the Stars* and *The Gentle Giants of Ganymede*.

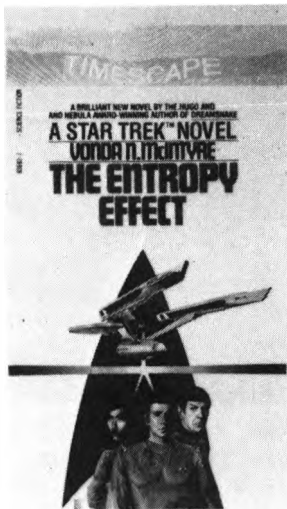
(Continued on page 31, Col. 3.)



Artist: Jim Burns



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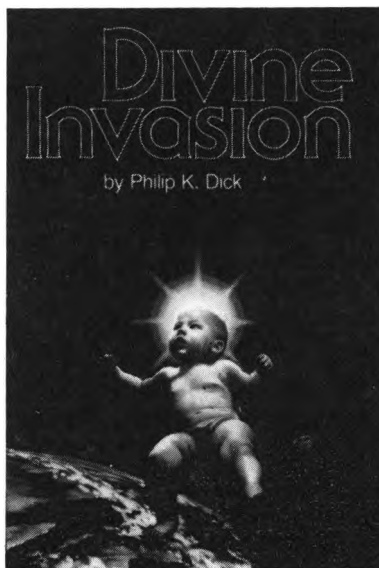
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TIMESCAPE BOOKS Published by Pocket Books
David G. Hartwell, Director of Science Fiction

The name "Timescape" is taken from the novel by Gregory Benford.

Magazines

If you've had trouble finding *Future Life* lately, it's because the magazine is no longer distributed to general newsstands. It is available only in specialty shops, some chain stores and via subscription. The last issue that appeared generally on newsstands (in the Northeast, at any rate) was #25, dated March, 1981. The May and June issues have since appeared; its publication schedule is every seven weeks (eight issues per year) and annual subscriptions are \$14.98.

Effective with issue #13, *Questar* will become *Quest/Star*, subtitled "The World of SF." The magazine began as a fanzine in 1978 and eventually went to newsstand distribution. Taking over the editorial helm will be Horace L. Gold, the founder of *Galaxy* in 1950. It appears that future issues may place more emphasis on fiction by name authors; past issues have run the gamut of articles, stories, comics and film coverage.

Featured in the June issue (#6) of *Epic*, Marvel's answer to *Heavy Metal*, are two new SF stories: "Bugg Lives" by Ron Goulart and "Life Hutch" by Harlan Ellison. Announced for the 7th issue is an interview with former Conan artist Barry Windsor-Smith.

Meanwhile, the June issue of *Heavy Metal* (#41) features an interview with fantasy artist Richard Corben.

Fantasy artist Tim Hildebrandt makes a solo appearance in the May issue of *The Dragon* (#49), the monthly magazine of fantasy gaming. The issue features a lengthy interview with him, a color cover by him and some interior color art. Also included in the issue is a fantasy short story, "Wishing Makes It So" by Roger E. Moore. \$3 per copy at your local hobby shop or from: Dragon Publishing, P. O. Box 110, Lake Geneva, WI 53147.

And while I'm on the subject of fantasy gaming I may as well note that The Chaosium--a manufacturer of fantasy games--recently published a second edition of *Basic Role Playing: An Introductory Guide* by Greg Stafford and Lynn Willis. The 20-page booklet includes a simple gameboard and is priced at \$4. Planned for release later this year by The Chaosium are several new games closely related to well-known fantasy works. The first three will be *Thieves' World*,

Stormbringer and *Call of Cthulhu*. The Chaosium, Inc., P. O. Box 6302, Albany, CA 94706.

Also available in specialty bookstores is the first issue of *Fantasy Empire*, a new bimonthly magazine published by New Media Irjax that features articles on fantasy and SF in all the media. Included in the issue are articles on *Dr. Who* (including a complete season guide), the BBC radio production of *The Hitchhiker's Guide to the Galaxy*, fantasy folksinging, *The Golden Voyage of Sinbad*, and Judge Dredd (from the British comic, 2000 A.D.), in addition to letters and review columns. The cover price is \$1.95.

CHILLERS

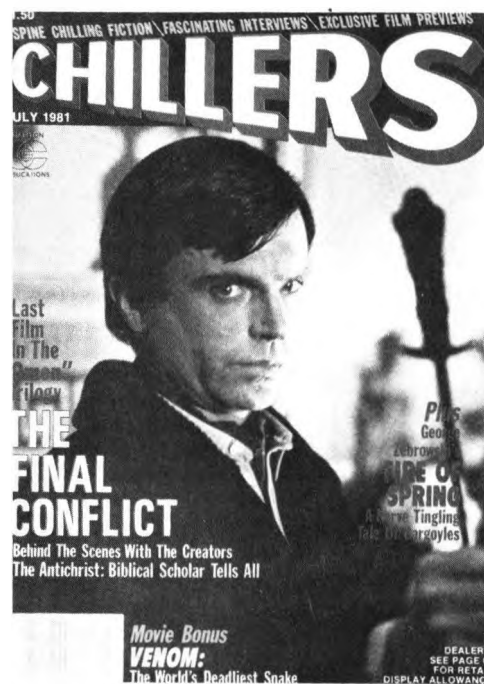
A new magazine that combines horror fiction with coverage of horror movies appeared on newsstands in late April. *Chillers*, dated July, 1981, is edited by Roger Elwood in a format (8½" by 11") similar to other movie magazines. Included in the first issue are the following stories: "Black Magic" by Jessie Adelaide Middleton, "Requiem" by Gail Kimberly, "Tarantula" by Ward Smith, "Night Prowler" by William Colbert, "Fire of Spring" by George Zebrowski, and "Homecoming" by Howard Goldsmith. The balance of the 68-page issue features articles on a variety of horror films. The cover price is \$1.95. The publisher is Charlton Publications and the announced schedule is bimonthly.

MAGAZINE OF F&SF

Planned for the July issue of *F&SF* are three novelettes: "Were-wind" by J. Michael Reaves, "The Summer's Dust" by Pamela Sargent, and "The Slow Mutants" by Stephen King. Short stories are: "An End of Spinach" by Stan Dryer, "The Quiet" by George Florance-Guthridge, "Paid Piper" by Tanith Lee, "Bars: An Aspect of Night Life" by Graham Petrie, and "Memory-Mate" by Susan Coon. "Books" are by Thomas M. Disch and the cover is by Bash.

ASIMOV'S SF MAGAZINE

Scheduled for the July 6th issue of *Isaac Asimov's SF Magazine* are the following stories: "Exposures" by Gregory Benford, "The Jinn from Hyperspace" by Mar-



tin Gardner, "The Lions of Tulath" by Tony Richards, "Adventures in Unhistory: An Abundance of Dragons" by Avram Davidson, "The Sneeze" by Lowell Kent Smith, "Author Plus" by Elizabeth Anne Hull and Frederik Pohl, "A Million Shades of Green" by J. O. Jeppson, "Earthchild Rising" by Sharon Webb, and a Feghoot by Grendel Briarton. The cover is by Robert Crawford for "Exposures."

Upcoming for the August 8th issue are the following stories: "Sea Changeling" by Mildred Downey Broxon, "The Balls of Aleph-Null Inn" by Martin Gardner, "Interlude in a Laboratory" by Steve Rasnic Tem, "Conversion" by Bob Shaw, "Magic, the Sea, & Our Conference in Avernus" by J. P. Boyd, "Highest Honor" by Hank Simpson, "Away from It All" by Joanne Mitchell, "The Dust" by Somtow Sucharitkul, "Improbable Bestiary: The Genie in the Lamp" by F. Gwympaine MacIntyre, "Dinosaur Weather" by Dona Vaughn, and "Slac//" by Michael P. Kube-McDowell. The cover is by David Mattingly for "Slac//" (and you thought that was a typo, right?).

ANALOG

Slated for the July 20th issue of *Analog* is the conclusion to *Dawn* by Dean McLaughlin and two novelettes: "Deep Joat" by Ian Stewart and "The Gifftie Gie Us" by Timothy Zahn. Short stories are: "Gentle into That Good Night" by Joseph Green, "Blessings Well Mixed" by Jack Alston, "The Blue-Tail Fly" by Thomas A. Easton, and "The Iceworm Special" by Joe Martino. Cover is by Wayne Barlowe.

On tap for the August 17th

issue of *Analog* is a new novella by Michael McCollum, "Which Way to the Ends of Time?" and a novellette, "Gift of Fire" by Steven Gould. Short stories are: "Mercy" by Ron Goulart, "Diminution" by Martin Harry Greenberg, "Thinking of Romance" by Rick Wilbur, "The Cyphertone" by S. C. Sykes, and "The Big Black Bag" by Michael A. Banks. The cover is again by Wayne Barlowe.

THE TWILIGHT ZONE

Planned for the September issue of *The Twilight Zone* are the following stories: "While the Cat's Away" by J. A. Taylor, "The Loaner" by Gary Brandner, "Stroke of Mercy" by Parke Godwin, "Matinee at the Flame" by Christopher Fahy, "Chameleon Junction" by Hal Hill, and "Premonition" by Jack Wodhams, in addition to an excerpt from *Roderick, or, The Education of a Young Machine* by John Sladek. Additional contents will include an interview with Richard Matheson and a retrospective of his films, a TV script by Rod Serling ("Time Enough at Last"), and "Forerunners of 'The Twilight Zone'" by Allan Asherman.

OMNI

The tentative lineup for the August issue of *Omni* includes: "Voyagers" by Ben Bova, "The Microbiotic Revolution" by Ian Stewart, and "I Am Large, I Contain Multitudes" by Melisa Michaels (the latter apparently rescheduled from the July issue, as noted in *FN* #37).

FANTASY BOOK

An update on the planned debut of *Fantasy Book* in July, noted here last issue: The magazine will now have an 8½" by 11" format and will run 80 pages. The cover price has been set at \$3 and subscriptions will be 4 quarterly issues for \$9.96. The fiction lineup for the first issue includes the following: "The Assiz Dragon" (the cover story) by Sherwood Springer, "The Were-Human" by L. Ron Hubbard, "The Room at Inglenook" by Walt Lieb-scher, "Another Creator" by Kris Neville, "The Ballad of Lookhama" by Jon L. Breen, "We Take Care of Our Own" by Terri Pinckard, "A Symphony for Sarah Ann" by Sheila Finch-Rayner, "Three Parts Djinn" by Boyd Correll, "Wasps" by Walter Beckers, "The Hour of the Anvil" (poem) by Jim Neal, "The Devil Behind the Leaves" by Kathleen Sky and Stephen Goldin, "It Ain't Missed Yet" by Michael Bernard,

"The Musician" by J. Neil Schulman, and "Warm, Dry Places" (a reprint) by H. L. Gold. (At press time, the last four stories were still pending.)

For additional information, write: *Fantasy Book*, P. O. Box 4193, Pasadena, CA 91106.

("On Fantasy" by Karl Edward Wagner continued from page 7.)

London to write. The plot concerns the last days of his unsuccessful efforts to piece together the missing portions of his memory, to cope with his crumbling sanity, and to recognize that he is quite literally a monster. This is an extremely powerful, profoundly disturbing horror novel--very definitely not for those looking for just a fast, entertaining read. To search for parallels, it is reminiscent of Endore's *The Werewolf of Paris* with its visions of a disintegrating mind, its juxtaposition of eroticism and savagery--except that the view is more intensely personal, the London of Hyde Park joggers and punk rockers more immediate. The experience that comes closest is George Romero's masterpiece, *Martin*, a vampire film that meshes supernatural myth and pathological compulsion in a thoroughly convincing fashion. Curiously, Tessier did not see this film until after he had written *The Nightwalker*--and upon seeing *Martin* he hurriedly deleted a chapter in which his character describes his affliction over the phone to an uninterested audience of an all-night radio talk show, a scene similar to one in Romero's film.

Tessier has returned to the U.S. now after some years in Dublin and London; he plans to begin writing on a full time basis, in which case look out for his next book. *The Nightwalker* is brilliant. It is not for all tastes. It is a depressing, emotionally disorienting experience. And I'll take that any day over rubber wolf masks, slow-motion close-ups of gnawed faces, and technicolor screens-full of red paint.

-- Karl Edward Wagner

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

("The British Scene" by Mike Ashley continued from page 24.)

her own name and though labelled romantic suspense, has a strong supernatural thread in its unravel-

ling of an age old legend dealing with the Wild Huntsman. A few weeks earlier appeared *Walburga's Eve* (Hamlyn, Mar., \$1.35) under the alias Elizabeth Hann and this time, though labelled a children's book, is more a supernatural romance. Her next book should be *The Blacksmith*, which I shall report on nearer publication date.

-- Mike Ashley

(Paperbacks

continued from page 28.)

Two fantasy reprints new to the Del Rey imprint are *Elidor* and *The Owl Service* by Alan Garner, both priced at \$1.95. Another reprint is *The Space Merchants* by Frederik Pohl and C. M. Kornbluth, at \$2.50.


AVON BOOKS

An Avon original for July is *Emergence* by Robert D. San Souci, an occult horror novel set in contemporary New Mexico and based upon Indian folklore. Price is \$2.95.

Reprints this month include *The Second Trip* by Robert Silverberg and *Cryptozoic!* by Brian W. Aldiss, both at \$2.25.

DELL PUB. CO.

As noted last issue, there are no Dell releases in the SF and fantasy genre planned for July. Since last issue, Dell has also determined it will substantially reduce its SF and fantasy schedule from its already low level of activity. SF editor James Frenkel is no longer with Dell and future releases in this field will consist largely of backlist titles and past acquisitions that have yet to appear. *



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The Fan Press

WEIRDBOOK

When a new issue of *Weirdbook* or *Whispers* appears, it's an event. Both consistently publish just about the finest fantasy and horror fiction available. So here is an event: the appearance of *Weirdbook* #15. The stories in this issue include: "Recognition" by Brian Lumley, two Etelven Thios tales by Darrell Schweitzer, "The Painting at the Wrights" by Michael Avallone, "The Climbing Tree" by Lee Barwood, "Two Princes of Saturn" by Gerald W. Page, "The Chill" by Dennis Etchison, "The Prayer Machine" by Thomas G. Lyman, "The Twin Titans" by Jessica Amanda Salmonson, "Prisoner of the Omega" by William Scott Home, "Enoch Whately" by Wm. Tredinnick, "Never Touching" by Eddy C. Bertin, and "Wanderers of the Waters" by H. Warner Munn. The Munn story is the last of a trilogy published in *Weirdbook* and possibly the last story Munn wrote.

Artists this issue include Bradford Blakely, Rick Harrison, Stephan Peregrine, James William Hjort, Bruce Conklin, and Chris Pelletiere, among others. Poetry is by Robert E. Howard, Joseph Payne Brennan, Charles de Lint, A. Arthur Griffin, Bernadette Bosky, R. C. Walker, and Marion Schoeberlein. The 68-page issue is printed on book paper and perfect-bound; price is \$4.50. W. Paul Ganley, Box 35, Amherst Branch, Buffalo, NY 14226.

ELDRITCH TALES

Due to contractual arrangements in printing some years back, Crispin Burnham was never able to publish his planned 2nd issue of *Eldritch Tales*, now in its 7th issue (see FN #29). That matter has now been rectified with the recent appearance of *ET* #2, a 120-page digest issue that features the following stories: "The Sand Castle" by Edward P. Berglund, "Derrick's Ritual" by Alan Gulette, "The N-Scale Horror" by Gerard E. Giannattasio, "The Pool of Xoctl" by Gordon Linzner, "The Eggs of Pawa" by Richard L. Tierney, "The Darkness Beneath" by Shirley D. Sipe, "The Conqueror" by Wayne Hooks, "The Coming Out" by Stephen Gresham, "Mecroniya" by David C. Kopaska-Merkel, "Night Cry" by Steve Rasnic Tem, "Myth of the

Mythos" by James Anderson, and "Yhitagh" by Ardath Mayhar.

Also included are poems by a number of writers, an art portfolio by Jim Pianfetti, and additional artwork by Allen Koszowski, Joe West, Don Herron, and John Tibbetts, among others. This special issue is priced at \$6 per copy; the regular subscription rate (from #8 on) is \$15 for 4 issues. Crispin Burnham, 1051 Wellington Road, Lawrence, KS 66044.

WORLDS LOST...TIME FORGOTTEN

Worlds Lost...Time Forgotten #3 is a thick, 150-page, digest size fanzine loaded with fantasy and SF short stories and poetry. Following is a partial list of the contents, which includes more than 30 short stories: "Full of Surprises" by Tom Staicar, "Tamlin's Fee" by Nancy Mortensen, "Pen Strokes" by Janet Fox, "The Princess" by William R. Barrow, "Prayer to a Passing Necromancer" by D. M. Vosk, "Twinkle, Twinkle, Movie Star" by G. J. Bessette, "Demon Eyes" by David F. Nalle, and far too many more to list here.

The issue is priced at \$3.50 plus 70¢ postage. Back issues #1 (48pp) and #2 (96pp) are still available at \$3 each. Or, order all three for \$7.50. John W. Smith, P. O. Box 51, Alhambra, IL 62001.

SPACE & TIME

One of the longest running small press publishers of fan fiction still active in the field is *Space & Time*, edited by Gordon Linzner. Featured in issue #60 are: "Man-at-Arms" by M. A. Washil, "Elephant Man" by Hal Hill, "As Osiris Wills" by Mark McLaughlin, "Color Green Dead" by Gus Cazzola, "The Bride of Balan" by Glenn Rahman and Ron Fortier, and poetry by L. C. Fite, Gary Hall, Steve Eng, Kevin J. Anderson, and Michael R. Collings.

Artists include Gary Kato, Stephen Schwartz, Herb Bresky, Michael Roden, Rick Harrison, and John Borkowski, among others. Subscriptions to the quarterly are 4 issues for \$7; single copies are \$2. Issues generally average 60 digest size pages. Gordon Linzner, 138 West 70th St., Apt. 4-B, New York, NY 10023.

Artist: Dawn E. Wilson

PHILOSOPHICAL SPECULATIONS



Vol. 1, No. 1

March 1981

SKULLDUGGERY

In FN #36, I noted the return of *Skullduggery*, the quarterly digest of mystery and crime fiction. Just out is issue #6, featuring the following stories: "Play by the Rules" by James Reasoner, "The Manikins" by Michael Thornton, "Night Movies" by Dafydd Neal Dyar, "The Ethiopian" by W. S. Dosey, "The Cats" by Jane Rice, and "Dragon Marriage" by Robert Sampson. The 68-page issue is priced at \$2.50 and subscriptions are \$10 per year. *Skullduggery*, P. O. Box 191, MIT Branch Station, Cambridge, MA 02139.

PHILOSOPHICAL SPECULATIONS

Now available from Erwin H. Bush at Burning Bush Publications is the first issue of *Philosophical Speculations in Science Fiction and Fantasy*, a nonfiction, digest size quarterly. Included in this first issue are the following articles: "On SF and Philosophy" by Justin Leiber, "Encounters With Reality: P. K. Dick's *A Scanner Darkly*" by Frank C. Bertrand, "The Mirror of the Divine: Christian Platonism in C. S. Lewis" by Katherin A. Rogers, "Frank Herbert and Bill Ransom's *The Jesus Incident*: Variations on the God-game" by Peter Brigg, "Logic and Ethics of Asmovian Reality Changes" by Douglas P. Lackey, and "Time Travel, Determinism, and Fatalism" by Gilbert Fulmer. The 52-page issue is priced at \$2. Burning Bush Publications, P. O. Box 7708, Newark, DE 19711.

ORION F/SF

A publication of the Science Fiction Workshop at the University of Nebraska is *Orion Fantasy/SF* #2. Featured in the 140-page,

digest size, perfect bound issue are the following stories: "Where is Thy Sting?" by *Robert Wolcott*, "Violins in the Night" by *Steven P. Eells*, "Ashes from a Pyre" by *James Williamson*, "King Sword" by *Dennis M. Maloney*, "The Birth of Light" by *Max Levy*, and "Tule" by *Daniel McCullough*. *Orion* is published quarterly; single copies are \$1.50 and subscriptions are \$5 per year. Science Fiction Writers Workshop, Creative Writing Program, Univ. of Nebraska at Omaha, Annex 21, Omaha, NE 68182.

LOVECRAFT STUDIES

Now available from Necronomicon Press is the 4th issue of *Lovecraft Studies*, containing the following articles: "The Mythic Hero Archetype in 'The Dunwich Horror'" by *Donald R. Burleson*, "The City in H. P. Lovecraft's Work" by *Gilles Menegaldo*, "The Dignity of Journalism" by *H. P. Lovecraft*, "Xenophobia in the Life and Work of H. P. Lovecraft" (Part I) by *Barry L. Bender*, and a review of Lovecraft's *Uncollected Prose and Poetry II* by *Edward S. Lauterbach*. The 48-page, 7" by 8½" journal is single copy priced at \$2.50. Subscriptions to the semi-annual magazine are \$5. Necronomicon Press, 101 Lockwood St., West Warwick, RI 02893.

URANUS

Uranus #2, a fanzine devoted exclusively to poetry, recently appeared from *Roger L. Dutcher*. Included in this issue is poetry by *H. Warner Munn*, *Robert Frazier*, *Harry Bose*, *Steve Sneyd*, *Mark Rich*, *Chad Walsh*, *Raymond DiZazzo*, and editor *Dutcher*. The 24-page issue is priced at \$2.25, postpaid. *Roger L. Dutcher*, 1537 Washburn, Beloit, WI 53511.

ERBANIA

D. Peter Ogden recently published his 46th issue of *Erbania*, an Edgar Rice Burroughs fanzine that has been around since 1956. The 16-page issue features a couple of articles on Burroughs' writings and a lengthy piece by *Robert Barrett* on the artwork of *Michael Whelan*. Included are four full page illustrations by *Whelan* that were preliminaries for paintings and have never appeared elsewhere. Subscriptions are 4 issues for \$5. *D. Peter Ogden*, 8001 Fernview Lane, Tampa, FL 33615.

GOTHIC

Although dated December, 1980,

Gothic #4 just recently appeared and, unlike previous issues, features no fiction this time. Contents include a scholarly article on Victorian ghost stories by *Daniel Sheridan*, "Poe's Ligeia" and the Pleasures of Terror" by *Terry Heller*, and a bibliography of Gothic studies published in 1979, in addition to a number of book reviews. The 24-page issue is priced at \$3.25. Published semi-annually, subscriptions are two issues for \$6. *Gothic Press*, 4998 Perkins Road, Baton Rouge, LA 70808.

SF REVIEW

Featured in *SF Review* #39 from *Richard E. Geis* are: "The Engines of the Night" (an excerpt from a forthcoming collection of essays) by *Barry N. Malzberg*, an interview with *Gene Wolfe*, "The Two Tractates of Philip K. Dick" by *Steve Brown*, "The Nuke Standard" by *Ian Watson*, and "Lefty's Lament" (a poem) by *Neal Wilgus*. Plus, of course, the usual load of reviews, cartoons and Geis commentary. Covers are by *Stephen Fabian* and *Marco Bianchini*. \$2 per copy or 4 quarterly issues for \$7. *Richard E. Geis*, P. O. Box 11408, Portland, OR 97211.

JUMEAUX

If you're a fan of *Marion Zimmer Bradley's 'Darkover' series*, you may be interested in *Jumeaux*, a fanzine devoted exclusively to *Darkover*. Issue #10 is a 44-page issue featuring a variety of articles on the subject along with some nice artwork. Sorry, but there's no price on this copy. Write: *Lynne Holdom*, P. O. Box 5, Pompton Lakes, NJ 07442.

A couple of brief notes: If you're into *J. R. R. Tolkien's Middle-earth*, you may be interested in *The American Hobbit Association*, which publishes a regular 16-page newsletter and encourages local membership meetings around the country. Membership is \$3.75 to: *Rivendell*, 2436 Meadow Dr. N., Wilmette, IL 60091.

Stanley C. Baker is heading up a project for *The Norton Newsletter*, attempting to identify all of the cover artists for all of the paperback editions of *Andre Norton's* works. Since many of the early Ace editions, as well as others, did not carry credits for the artists, he needs help badly. If you can help, write him at 3705 So. George Mason Dr., Apt. 313-S, Falls Church, VA 22041. *

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Fantasy scholars: a dissertation perhaps of interest to you is "The Development of Fantasy as a Genre in 19th Century British Literature as represented in 4 periodicals, *Blackwood's*, *Edinburgh Review*, *Faser's*, *Cornhill*," by long-time fan Ruth Berman. Summarized in *Dissertation Abstracts LX* (1979), 865-A. Xerox order #791 8318. Order forms and further info at college or large libraries.

FANTASY MACABRE #2 - THE INTERNATIONAL FANTASY MAGAZINE. Stories by Thomas Ligotti, Dave Reeder. An interview with Ramsey Campbell, The David H. Keller Bibliography. \$2.50 a copy ppd. Write: Richard Fawcett, 61 Teecomwas Drive, Uncasville, CT 06382.

set up a situation for a cliché, and then have violated the cliché. There's the one I mentioned in *Bloodstone*, where the soldier saves Kane's life, and then, a few pages later, Kane runs a spear through his back. Kane was grateful for having his life saved, but he didn't want the guy to get in the way of something else.

The best example is "Undertow," another story in the *Night Winds* collection, where your typical sword and sorcery barbarian comes to town and confronts Kane. Kane is playing the role of an evil sorcerer, in what would be a standard sword and sorcery plot. I gave the barbarian hero a name I thought summed up all of the clichéd names -- "Dragar." About two years after I wrote the story, Dell Comics brought out a sword and sorcery comic book with a character named "Dagar" in it, so I must have been on the right track.

The hero in "Undertow" is a big, blond, fearless barbarian who comes into town and falls in love with a beautiful girl who is the captive of the evil sorcerer who has the entire town at his mercy. The barbarian has a magic sword and all the standard trappings. The difference is that the evil sorcerer he is up against is Kane, and not all is what it seems to be, including the girl that he falls in love with. The structure of "Undertow," going back to mood stories, was based on *Last Year at Marienbad*, a French film that I saw and admired because it distorted linear time. The scenes are out of sequence, and are frequently repeated from another character's view of reality. In fact, the film was so disjointed that, when I originally saw it, they ran a couple of the reels out of sequence. No one noticed it at the time. "Undertow" is structured so that objective realities take precedence over linear time, creating a disjointed sequence of events, like the ebb and flow of a nightmare.

(This interview with Karl Edward Wagner will be concluded in the August issue.)

("Shadowings" by Douglas E. Winter continued from page 26.)

tal paradox of horror fiction--drawing the reader closer to reality in order to invoke the most vivid experience of the unreal. Each of her novels is highly recommended.

-- Douglas E. Winter

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(Interview with Karl Edward Wagner continued from page 22.)

mighty-thewed Frodo on the cover, wearing a loin cloth, holding a gigantic sword, with a couple of partially-clad girls clinging to his hairy toes. "In the tradition of Robert E. Howard: Frodo the Barbarian!"

Elliot: Which sword and sorcery clichés do you most try to avoid? Which ones do you find the most objectionable?

Wagner: In the Kane stories, I have frequently and deliberately



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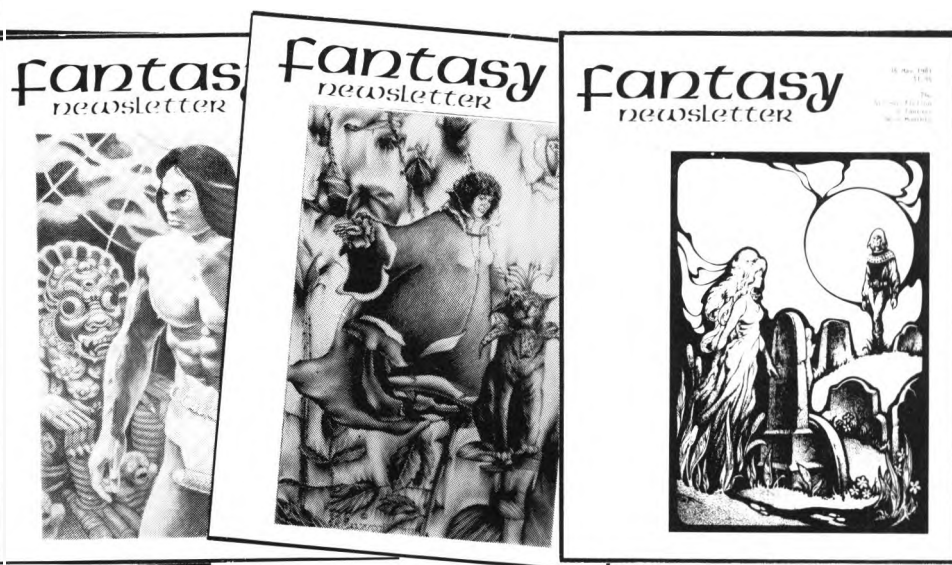
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