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Guest Editorial by Jessica Amanda Salmonson "Shadowings" by Douglas E. Winter "Collecting Fantasy" by Robert Weinberg

18 "Warren's News & Reviews" by Bill Warren 22 "The British Scene" by Mike Ashley

"Secrets from the Vault"

ecrets from the Vault"		by Nei	l Barron
Specialty Publishers	8	Editorial	4
Trade Books	10	Classified	34
Paperbacks	28	Ad Index	34
The Fan Press	32		
Magazines	33		

Cover illustration by Stephen Fabian Karen Kuykendall - p.3 Michael Morrison - p.4 Carl Sherrell - p.5 R. Garcia Capella - p.18

5

12

15

23



Editorial

#40! Somehow, it doesn't seem possible. I can still taste the thrill of mailing out that crummy, 8-page, all-text, unillustrated, cheaply reproduced first issue three years and a few months ago. Then the anxious wait for critical reaction (or any reaction) and wondering if it would continue... FN has come a long way.

Unfortunately, Karl Edward Wagner was unable to send his column in under the deadline for this issue. When I talked to him last, he was finishing up a long novelette for *Whispers* and departing for Fantasycon VII in Britain. Fritz Leiber will be on hand in the October issue and Karl will return in the November issue. Coincidentally, I happened to have a brief editorial piece on hand by Jessica Amanda Salmonson, which makes a good substitute this issue for the regular "On Fantasy" column.

I'd also like to welcome Neil Barron to FN's pages with an article I've been wanting to run for some time: how to get started forming a good SF and fantasy reference library. Neil's revised and expanded Anatomy of Wonder has just appeared from R. R. Bowker as this issue goes to press and will be covered here next issue.

Miscellaneous Notes:

The World Fantasy Awards Administration is interested in hearing from parties who might be interested in organizing and running a future World Fantasy Conven-

tion. Groups or individuals with an interest should contact the WFA Administration with the following information: proposed dates, the number of people involved, hotel information (rates, number of rooms necessary to guarantee, size, location, availability to public transportation, etc.), projected membership rates, proposed chairman and point of contact, as well as any other pertinent information. Contact: Peter D. Pautz, Assistant Administrator, World Fantasy Awards, 68 Countryside Apts., Hackettstown, NJ 07840. Phone: (201) 852-8531.

Los Angeles area fans may want to tune into KPFK-FM (90.7 mhz) on the last Friday of each month to listen to FN's own Bill Warren. Bill appears on "Hour 25," a talk show that addresses SF subjects, aired from 10 to 12:00 p.m.

I haven't been able to report much on Jim Baen's Tor Books line of science fiction, distributed by Pinnacle Books. His first titles began appearing in May and are currently scheduled to appear at the rate of two new titles per month through the end of this year. Although most titles are either new or making their first paperback appearances, the series does contain a few reprints (which I'll attempt to identify here on the information I have). Following is a quick rundown on the titles, all priced at \$2.50.

May releases were The Water of Thought by Fred Saberhagen (expanded from the 1965 Ace edition) and Forerunner by Andre Norton. June titles were The Psychotechnic League by Poul Anderson (a collection of four stories) and The Breaking Earth by Keith Laumer. July releases are Father to the Stars by Philip Jose Farmer and A Transatlantic Tunnel, Hurrah! by Harry Harrison (a reprint). Due out in August are Winners by Poul Anderson and The Technicolor Time Machine by Harry Harrison (a reprint). Slated for September are The Cache by Philip Jose Farmer and Fantasy by Poul Anderson. Coming in October are Earth Descended by Fred Saberhagen and The Guardians of Time by Poul Anderson (a reprint). November will see Explorations by Poul Anderson and Beyond the Imperium by Keith Laumer. And, in December, watch for Planet of the Dammed by Harry Harrison (a reprint) and The Berserker Wars by Fred Saberhagen.

I will try to provide additional details as more information becomes available on Tor titles. To date, the books seems to be receiving good distribution generally.

GUEST Editorial

"Taking Swords and Sorcery Seriously"

by Jessica Amanda Salmonson

Many anthologists and magazine editors who habitually publish fantasy send out market reports saying, "We cannot use swords and sorcery." Terri Windling's market report for *Elsewhere*--an important three-volume anthology series coming from Ace Books--is only one of many to make this statement.

When one looks at the kind of swords and sorcery usually written (and I won't mention names on this point), it is perhaps understandable why editors would say, "No swords and sorcery." They really mean they don't want any of those stupid muscle-bound barbarian schmuck-o stories that give adolescents wet dreams, sell pretty well, but have virtually no socially redeeming value. An editor with an ounce of literary intent doesn't want to see this sort of story. I agree wholeheartedly and yet it grates on me anyway, to see the nasty phrase, "No swords and sorcery.' ' I believe many editors misunderstand the simple fact that swords and sorcery doesn't have to be the abysmal run-of-the-mill sort of nonsense we see in comic books and pastiches. Hell, Macbeth is swords and sorcery!

In the specific case of Terri Windling's *Elsewhere*, she bought my novelette, "The Prodigal Daughter," about a swordwoman fleeing an invisible monster, who ultimately turns and fights it. Sword and sorcery? Probably. But it's also about a child being raised in the traditional role most girls have imposed upon them, and who is punished for admiring the swordswoman. It is about dealing with a family that disapproves of a woman choosing an unorthodox lifestyle. It's about class position. It's about a lot of things. What it is not about is this: Violence is the only answer, and how can I kill this wizard without getting my tush set on fire.

Semantics might circumvent if not correct the problem. I can say I write "heroic fantasy," for instance. My own personal term happens to be "adventure fantasy" and it gets me around the prejudices of the majority of editors, who would shy away from the frank phrase, "swords and sprcery." However, if you're writing about muscle-bound barbarians and anything vaguely similar to that, semantics won't cure the problem. I write about martial arts from a large base of knowledge, and my background for the fantastic is not derived from Weird Tales authors, but from folk tales, legends, history, mythology, religions, anthropology, and medieval epic poetry. My story, "Eagle-Worm," in Orson Scott Card's Dragons of Light (Ace) draws on native American myths, although it is no mere retelling of something you can find in a collection of Indian legends. "Lincoy's Journey" in The Berkley Showcase, Vol. 3, is based on a (probably

true) story told to me by my stepmother Lumchuan about her childhood in Thailand; so that story is rooted in Buddhist belief and experience. A story upcoming in *Hecate's Cauldron* (DAW) called "The Harmonious Battle" is set in my own mythical archipelago of Naipon, drawing on Japanese traditions.

There are darned few authors doing this. Amazons II will feature a tale by Gordon Derevanchuk based on Slavic folk tradition. It remains to be seen if he'll do more like that one. Charles R. Saunders' forthcoming DAW title, Imaro, is set in a mythical ancient Africa which draws on real myths, legends,



beliefs, and histories. I once chidingly called Imaro a "chocolate covered Conan" and there's an element of that perhaps; but Charles' knowledge of his subject is tremendous. There is great depth to his swords and sorcery yarns. Any editor who says "no swords and sorcery" probably does not mean "no fantasy with tremendous depth." But the "S&S" label can be poison. It indicates a ghetto within our genre ghetto. Swords and Sorcery is unjustly despised--the best of it has been judged by the cliches of the worst of it.

Heroic fantasy (to be semantically pretentious, we'll avoid swords and sorcery as a label) does occasionally draw on actual myths. Almost invariably this turns out to be Viking, Arthurian, or Celtic in origin. This isn't getting far from convention and cliche. While most mythical frameworks have been ignored by modern fantasy writers. these three have been done to death. If I see one more Lancelot, Brunhilde, or Cormac mac Art, I think I'll puke. It might be interesting, however, to see that Arthurian style used without reference to all too familiar characters: a tale of knights who never even heard of the round table, but whose culture is every bit as complex in mythic scope. Gillian Fitzgerald--whom you don't know yet, but you will; she has stories upcoming in both Elsewhere and Amazons II--writes in the Celtic setting. She has avoided the hoariness of the stage by avoiding the classical heroic age. Thomas Burnett Swann was a master at this. He could draw on Egyptian mythology, for example. without choosing the most familiar or cliched characters and ideas from it. A bad Egyptian fantasy would be about King Tut and an



attempt to resolve the Riddle of the Pyramids, or some such foolery. A bad Celtic tale would feature Cormac mac Art, the Children of Lir, and Cuchulain for good measure. A Scandinavian fantasy surely must feature Valkyries and second sons a-Viking--preferably Leif himself. discovering America. There are huge elements of all these mythic frameworks which are little used and little known...but it's easier to do what has been done before, and been done better, than to do a little research on something relatively untouched by modern fantasists.

Avoiding the Big Three (Viking, Celtic, Arthurian) may not cure the problem either. If a writer, or would-be writer, has no imagination whatsoever, then even researching a topic may not patch the hole. Need a Hebrew mythic framework be about Moses? Need a French framework be about Charlemagne? There are two reasons why Historical novels are even more stupid than Fantasy novels (despite the potentially greater depth of capturing an entire, actual culture): (1) the Torn Bodice Romance sticks its tedious head in there too often, and (2) the historical frameworks are too often the most familiar and cliched. Heroic fantasy has the potential of being what heroic historicals can rarely be: truly imaginative and original. But too often, fantasy authors miss the boat as completely as authors of historicals.

If editors say they don't want swords and sorcery, perhaps they mean they don't want the most obvious stuff.

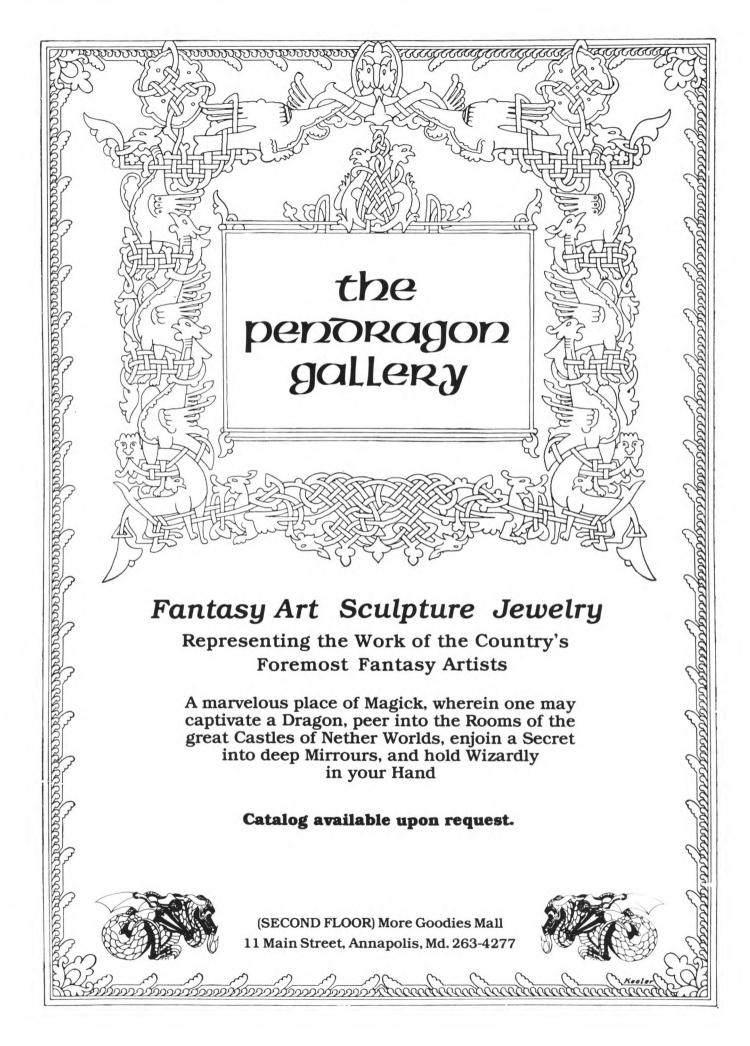
So if you see one of those market reports, and you know your work isn't obvious, sell that editor your swords and sorcery anyway --only, just don't tell him or her that it's swords and sorcery.

To many, swords and sorcery means "bad stuff." Just like the phrase "science fiction" in circles outside our own community of fans and professionals means "Star Wars" and other junk food.

If it turns out you really are writing unoriginal pablum, the editors will send it back and remind you they don't want swords and sorcery and wish you'd drop dead. If your writing is that of a damned talented fantasist, they'll buy it and never know (until you tell them later) that it was swords and sorcery all along.

-- Jessica Amanda Salmonson

(Ms. Salmonson is the author of "Tomoe Gozen" and the World Fantasy Award winning editor of "Amazons!")



Specialty Publishers



UNDERWOOD/MILLER

Earlier this year, the publishing team of Tim Underwood and Chuck Miller announced a number of new titles scheduled to appear in June and July (for details, see FN #35 and FN #37). The first two titles that will appear just as this issue goes to press are The Changing Land by Roger Zelazny and The Desert of Stolen Dreams by Robert Silverberg. The Zelazny title is the first. hardcover edition of a novel published in paperback last April by Del Rey Books; Zelazny's first novel about his fantasy hero, Dilvish the Damned. The volume features a very attractive dust jacket illustration by Thomas Canty and is available in two editions. The 800-copy trade edition is priced at \$14.95 and a 200-copy signed and numbered edition is \$30.

The Desert of Stolen Dreams is a short novel (104 pages) set in the same world of Majipoor as Lord Valentine's Castle and concerns the adventures of Initiate Dekkeret and his journey across the Desert of Stolen Dreams. The book is illustrated by Stephen Fabian and is also available in two editions. The 800-copy trade edition is priced at \$12.50 and the 200copy signed edition is \$30. Underwood/Miller, 239 N. 4th St., Columbia, PA 17512.

ADVENT PUBLISHERS

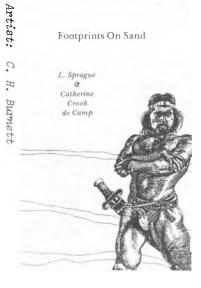
Now available from Advent Publishers is a new collection of



writings by and about L. Sprague and Catherine Crook de Camp entitled Footprints on Sand. The 327-page clothbound volume features tributes to the de Camps by Robert Heinlein. Lin Carter, Isaac Asimov, Poul Anderson, Andrew J. Offutt, Patricia Jackson and George Scithers. Following the tributes are four sections containing selected writings by the de Camps. "Ink Blots from Two Pens" contains eight essays by the two; "Wind Chimes at Twilight" collects 17 poems by them; "Strange Happenings" features three stories by Catherine; and "Dreams and Surmises" contains five stories by them.

The stories contained in the volume are: "The Boy Who Could Fly," "The Horse Show," "The Million Dollar Pup," and "Windfall" by Catherine de Camp, and "The Space Clause," "Eudoric's Unicorn," "The Emperor's Fan," and "Algy" by L. Sprague de Camp.

The volume is illustrated by C. H. Burnett and includes a color frontispiece photo of the de Camps. Footprints on Sand was published jointly by Advent Publishers and the 1981 Milwaukee SF and Fantasy Convention committee (X-Con 5). It is available in two editions. The 1,000-copy trade edition is available at \$12 from Advent Publishers, P. O. Box A3228, Chicago, IL 60690. Some copies remain of the 500-copy signed and numbered souvenir edition from X-Con 5, at \$16, from X-Con Publications, 1244 S. 19th St., Milwaukee, WI 53204.



NESFA PRESS

Last February, NESFA Press (the New England Science Fiction Association) published a small clothbound collection of stories and poems by *Tanith Lee* for her appearance as Guest of Honor at Boskone XVIII. The book is now being made available generally. Entitled *Unsilent Night*, it contains ten poems and two stories, the latter being "Sirriamnis" and "Cyrion in Wax." ("Cyrion in Wax" also appeared in *Dragonfields* #3.)

The 84-page, 5½" by 7½" book is limited to 1,000 copies and is available at \$11, postpaid. NESFA Press, Box G, MIT Branch Post Office, Cambridge, MA 02139.

ROBERT WEINBERG

Just out from Robert Weinberg is his third volume of Incredible Adventures, reprinting a novel by Ray Cummings entitled Into the 4th Dimension. The novel originally appeared as a 9-part serial in the September, 1926 through May, 1927 issues of Science and Invention, published by Hugo Gernsback. This new edition also includes a selection of the Frank R. Paul illustrations that appeared with the novel. The 80-page, digest size, perfect bound booklet is priced at \$5.95 per copy.

This is probably the final volume of *Incredible Adventures*; the title was originally announced as a three-volume series. The first two were short story collections published in 1977. Robert Weinberg, 15145 Oxford Dr., Oak Forest, IL 60452.

PHANTASIA PRESS

As detailed here in *FN #38*, Phantasia Press has published a special 750-copy, signed edition of *Roger Zelazny's* new fantasy novel, *Madwand*, priced at \$35. The trade edition of this sequel to *Changeling* will appear in October as an Ace trade paperback. The Phantasia edition features a full color wraparound dust jacket illustrated by *Rowena Morrill* and is provided in a slipcase.

A similar 750-copy signed and numbered edition will be available in late July of Oath of Fealty by Larry Niven and Jerry Pournelle. The special Phantasia edition features a color wraparound dust jacket illustrated by Paul Lehr and is provided in a slipcase at \$35. The trade edition of the novel will be a Timescape hardcover release this fall. Phantasia Press, 13101 Lincoln, Huntington Woods, MI 48070.

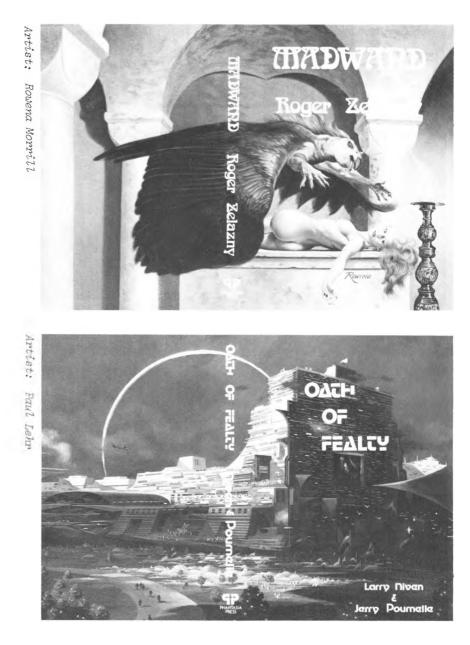
PEREGRINE BOOKS

Peregrine Books has announced a delay in the publication of *The Art of Mahlon Blaine*, originally scheduled for publication this spring. The book will now appear in the fall (Oct./Nov.) and is being expanded to include 12 color reproductions and more than 70 b&w drawings. See *FN* #32 for additional information. Peregrine Books, P. O. Box 17, E. Lansing, MI 48823.

DONALD M. GRANT

Donald M. Grant has asked me to note that Heroes and Hobgoblins by L. Sprague de Camp is priced at \$25, not the \$15 listed in *FN* #38. (The price and other information in that writeup were provided in a phone conversation and some of the information was still a bit tentative at the time.) As long-time readers of FN know, the volume was originally planned for publication a few years back by Richard Garrison at Heritage Press. The volume is a collection of poetry by de Camp that includes six full color plates illustrated by Tim Kirk. The volume will appear in late July along with two other Grant volumes: Lord of the Dead by Robert E. Howard, at \$15, and The Wonderful Lips of Thibong Linh by Theodore Roscoe, at \$15. See FN #38 for details on these and other Grant titles.

If you are one of the people who originally ordered *Heroes and Hobgoblins* from Heritage Press and



paid for your copy (directly to Heritage), do not contact Donald M. Grant. Instead, write Mrs. Catherine de Camp, enclosing a photocopy of your cancelled check (both sides) and/or your receipt from Heritage. Your request will be checked against the records left by Heritage and your order will be filled by the de Camps. Mrs. de Camp's address is: 278 Hothorpe Lane, Villanova, PA 19085.

Mrs. de Camp explains: "After lengthy negotiations with Richard Garrison, I managed to obtain a release of all rights and copies of the receipts that Heritage Press issued to people who sent in early orders. Heritage did not, however, make us a cash settlement, something fans have wondered about. The de Camps intend to make good on every prepaid order, so that none of Sprague's friends and admirers need be out of pocket a second time."

Of course, if you are not one of those who sent in a pre-paid order to Heritage, feel free to order the volume from Donald M. Grant. Donald M. Grant, West Kingston, RI 02892.

Miscellaneous notes:

Last issue, I mistyped the address for Cheap Street, publishers of A Rhapsody in Amber by Roger Zelazny. The volume contains two new stories by Zelazny and is illustrated by Duncan Eagleson. The correct address is: Route 2, Box 293, New Castle, VA 24127.

However, I did publish the correct address for Twaci Press-but have had mail returned from the address given, marked "addressee unknown." I will attempt to confirm the correct address by next issue. *

Trade Books

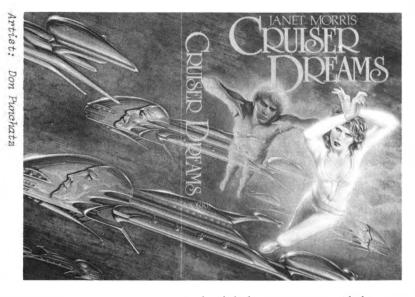


BANTAM BOOKS

A Bantam trade paperback original due out in September is John Crowley's newest novel, Little, Big, a massive 560-page novel, priced at \$8.95. This will be marketed as a mainstream release. although Ursula K. LeGuin has termed it "a book that all by itself calls for a redefinition of fantasy." The novel is a contemporary fantasy about a young man named Smoky Barnable, who leaves the city to marry a young woman; they settle in a house named Edgewood near a wood that is inhabited by the Drinkwater clan and various other real and imaginery beings. Beyond that, it's described by Bantam as "indescribable. Bantam Books, 666 Fifth Ave., New York, NY 10019.

ACE BOOKS

Coming from Ace Books in September is the long-awaited (see FN #26 for the background) anthology sequel to The Magic Goes Away by Larry Niven: The Magic May Return. Included in the original anthology are five new stories set in Niven's fantasy milieu (where magic comes from "mana") by Poul Anderson, Steve Barnes, Mildred Downey Broxon, Dean Ing and Fred Saberhagen, in addition to material by Niven. The \$6.95 trade paperback is illustrated by Alicia Austin. Ace Books, 51 Madison Ave., New York, NY 10010.



BERKLEY BOOKS

Op tap for September from Berkley Books are two new hardcover novels, including a limited edition. The Unreasoning Mask by Philip Jose Farmer is an SF novel about the impending destruction of the universe. The hero of the book is Ramstan, captain of the spaceship *al-Buraq* which operates on a new 'alaref' drive that makes instantaneous travel possible between any two points. While cruising through space, he discovers a mysterious presence that is relentlessly destroying sentient life on every planet it finds. The trade edition is priced at \$12.95. A limited 500-copy signed, boxed edition is priced at \$40.

The second novel is *Cruiser* Dreams by Janet Morris, Book Two in her 'Dream Dancer' trilogy. This volume continues the story of Shebat, the Earth-waif brought to riches in the Kerrion Empire. Price is \$14.95. Berkley Publishing Corp., 200 Madison Ave., New York, NY 10016.

DOUBLEDAY & CO.

New releases from Doubleday for September include And Then There'll Be Fireworks by Suzette Haden Elgin and Chrysalis 9 edited by Roy Torgeson, both priced at \$10.95. The Elgin novel is the final volume in her Ozark fantasy trilogy in which the trilogy's heroine, Responsible of Brightwater, must settle a bitter fued among the Twelve Families as well as handle the threat of an alien invasion. The first two novels in the trilogy were The Grand Jubilee and Twelve Fair Kingdoms. Chrysalis 9 will feature 12 new stories, including contributions from Somtow Sucharitkul, Margaret St. Clair, and Karl Hansen.

A mainstream release for September is the movie script to Time Bandits by Terry Gilliam and Michael Palin: the new Monty Python movie scheduled for release this fall. "A hapless band of greedy dwarfs and an English schoolboy are pursued through holes in time and space by the Supreme Being and an Evil genius--encountering everyone from Napoleon and Agamemnon to Robin Hood, and ending up on the maiden voyage of the Titantic." The \$9.95 trade paperback will include 25 color photos and 50 b&w photos from the movie. Doubleday & Co., Inc., Garden City, NY 11530.

HOUGHTON MIFFLIN CO.

A non-fiction title of interest here, due out in September, is *The High Road* by *Ben Bova*, in which he outlines how mankind can save itself by exploiting space technology and mining the Moon and the ateroids. Included in the volume is a preface by Senator *Harrison Schmitt*. Price is \$11.95.

ARBOR HOUSE

McDowell's Ghost is the newest novel by Jack Cady (author of The Well), due out from Arbor House in September. A Southerner returns to his ancestral home only to find that the haunting edifice is indeed haunted by a Confederate greatgreat grandfather who awaits his return. Price is \$12.50.

Also scheduled is A Sweet Familiarity by Daoma Winston, at \$11.95, a novel of occult vengeance and reincarnation. A young man returns to his hometown ten years after the death of his girlfriend; falling in love with another girl,



he begins to notice her strange resemblance to his dead girlfriend, who is returning from the grave for him. Arbor House Pub. Co., 235 East 45th St., New York, NY 10017.

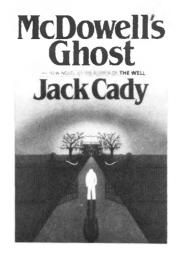
HOLT, RINEHART & WINSTON

The Wine of Violence is a first novel from a new writer by the name of James Morrow, slated for September release by Holt, Rinehart & Winston. The novel describes a future civilization on an Earth-like planet, based upon the moral and religious precepts of the Toltecs of ancient Mexico. HR&W is billing the novel as "the auspicious debut of a brilliant and astonishingly talented science fiction author." Price is \$13.95.

Also due in September is The Apocalpse Brigade by Alfred Coppel, at \$12.95. "Coppel is writing of the world as it may be a decade hence where private citizens are prepared to act when their governments are not." The novel appears to be about a world rife with terrorist activites--chilling but real.

A couple of non-fiction titles of interest: Under the Webb & Bower imprint, *The Shape of Futures Past* by *Chris Morgan* (\$12.95) provides an examination of predictions that did and didn't come about. Under the Owl Books imprint, *The Search for Life on Mars* by *Henry S. F. Cooper*, *Jr.* (\$6.95, pa.) details the Viking mission to Mars.

An item of associational interest is *The Wind in the Willows 1982 Calendar* illustrated by *Michael Hague* for Ariel Books as a Holt Calendar. The 24-page, 17" by 11" calendar is priced at \$6.95. Holt, Rinehart & Winston, 521 Fifth Ave., New York, NY 10017.



R. R. BOWKER

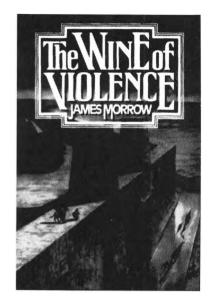
As noted by Neil Barron in his article this issue, R. R. Bowker has scheduled the second edition of his Anatomy of Wonder for a late July release. The completely revised, updated and expanded volume includes hundreds of additional annotated listings of works that have appeared since the first edition was published in 1976. The 720-page volume will be available in both hardcover and trade paperback editions, priced respectively at \$32.95 and \$22.95. R. R. Bowker Company, 1180 Ave. of the Americas, New York, NY 10036.

SO. ILL. UNIV. PRESS

A July release announced (but not yet seen) from Southern Illinois University Press is The Best Science Fiction of Arthur Conan Doyle edited by Charles G. Waugh and Martin H. Greenberg. Included in the collection are the following stories: "The Horror of the Heights," "The American's Tale," "The Lift," "The Great Brown-Pericord Motor," "The Adventure of the Devil's Foot," "The Adventure of the Creeping Man," "When the World Screamed," "The Disintegration Machine," "Through the Veil," "The Los Amigos Fiasco," "The Great Keinplatz Experiment," "The Last Galley," and "Danger." No price available. Southern Illinois Univ. Press, P. O. Box 3697, Carbondale, IL 62901.

CLARKSON N. POTTER

A mid-June release from Clarkson N. Potter is *Science Fiction Puzzle Tales* by *Martin Gardner*, a collection of his short-shorts from *Asimov's SF Magazine*. Each story



(36 in all) contains a puzzle to be solved, along with three answers to each. Editor *Isaac Asimov* provides a foreword to the 148-page collection. The trade paperback volume is priced at \$4.95. Clarkson N, Potter, Inc., One Park Ave., New York, NY 10016.

GALE RESEARCH CO.

Now available from Gale Research Company, as previewed in FN #36, is Science Fiction Book Review Index, 1974-1979 edited by H. W. Hall. The large format, 391-page, clothbound volume updates the original fifty year index, SF Book Review Index, 1923-1973. It provides listings of more than 15,600 book reviews published in more than 250 magazines (SF and general, as well as newspapers) between 1974 and 1979. The work is arranged alphabetically by author with book titles listed alphabetically below the author heading. For each book title, it lists the reviews published, including the reviewer's name. Thus, it is easy for one to quickly find all of the published reviews of a particular author's works. If you have a title, but no author, the supplementary title index provides the name of the author for each of the more than 6,200 books covered in the volume.

This is a handy reference tool for the researcher or librarian; it's well organized, easy to use, and appears to be amazingly complete (covering reviews even from such esoteric sources as FN itself). Unfortunately, it is of somewhat limited use to the average collector. Price is \$78. Gale Research Co., Book Tower, Detroit, MI 48226.

Shadowings

by Douglas E. Winter

Almost two years outward bound from home, 133 days from landfall. the Dutch ship Erasmus is blown ashore in the Japans. One of the few survivors is its English pilot, who embodies our image of the great Western explorer, defying the physical elements in a headstrong quest of manifest destiny. He will confront and transcend cultural and political barriers, coalescing with our image of the Oriental warrior--inscrutably fearless in combating human and spiritual enemies --and become advisor to the most powerful man in Japan. And thus James Clavell's Shogun undertook what, for millions of Americans, was a first introduction to feudal Japan and its legendary warrior class, the samurai.

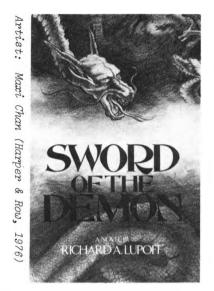
The knight of medieval Japan, the samurai had been on the scene for some seven centuries before the 1600 time setting of Shogun. He was an awesome figure, armed with two swords of the finest quality ever produced by the world's military technology, and guided by a moral code that glorified courage, honor, combat and death. Yet any modern attempt to depict the samurai stems not only from historical reality but also from oral traditions and repeated mythic representations in art, literature and film. Much like the American cowboy, it is almost impossible to view the samurai without the mists of legend--and indeed, more than one Occidental director has found it convenient (as in the case of The Magnificent Seven, A Fistfull of Dollars and The Master Gunfighter) to translate the plot and mood of a Japanese samurai movie into an effective Western.

The first major English language treatment of the samurai in fiction was the monumental bestseller Shogun, released in 1975, which should require neither introduction nor critical commentary at this late date. The novel operates within the conventions of the historical novel, its focus less on story than a social and geographical travelogue. Clavell's forte is cultural interaction and indoctrination, and it is this element of the novel that transcends occasionally overagile plotting and a rather abrupt conclusion. Loosely

based upon fact, the novel recounts the rise to power of Tokugawa Ieyasu ("Toranaga"in the book), who established a political system that produced more than 250 years of political stability, economic growth and cultural renaissance unparalleled in world history--and yet a system that ironically would spell the doom of the samurai class that founded it. One of Tokugawa's advisors was the shipwrecked Englishman Will Adams ("Blackthorne") whose exploits are presented in supposedly non-fictional form in The Needlewatcher: The Will Adams Story by Richard Blaker (Tuttle, \$5,95).

Shogun was by no means the first English language novel concerning the samurai; indeed, a novelization of the Will Adams story, Daishi-San by Robert Lund. now out of print, had appeared in the mid-1960s. Yet Clavell's flawed epic offered a mass consumption product from a proven author at a time when American interests in Japan were heightening. Over the past several years, and particularly in the wake of Shogun, the samurai have been the subject of several new novels and of translations of older Japanese works. This column will provide a survey of these books, which are of undeniable interest to the readers of fantasy fiction. As history's ultimate swordfighter, the samurai in fact and legend bears a close kinship with the protagonists of heroic fantasy--consistently associated with extreme violence, polarized characterizations and a sense of dutiful adventure; and moreover, Japanese folklore and fiction are rife with intimate association between the samurai and the supernatural. For example, historical and semi-historical heroes often are aligned with deities who derive power from the sword; indeed, even today, several shrines in Japan worship divine swords as religious relics.

It is thus not surprising that several heroic fantasy novels using samurai characters have been written, albeit with varying degrees of success. Without doubt, the foremost of these novels is Richard Lupoff's *Sword of the Demon* (Avon, \$1.75), which was first published



in 1976. A masterpiece of style based upon Japanese mythology, this dream-like novel follows the existential quest of demigods across a Sea of Mists to the land of Tsunu. Read as an allegory, a contemporary fairy tale or simply an adventure story, *Sword of the Demon* is heroic fantasy at its best, written with a hypnotic splendor that bears reading again and again.

In stark contrast is the newly released Tomoe Gozen by Jessica Amanda Salmonson (Ace, \$2.50), apparently the first installment of a "saga" surrounding the novel's title character, a woman samurai in an alternate version of feudal Japan. Like most of the plastic chesspieces who pass for characters in heroic fantasy fiction, Tomoe Gozen exists only to frequent scenery laden with requisite amounts of blood and severed limbs. Although mercifully lacking the vacuous polemic that tainted Salmonson's Amazons! anthology, this novel suffers by failing to invoke the positive aspects of that anthology, whose purpose in part was to cause constructive change in the formularidden heroic fantasy genre. Tomoe Gozen takes several elements of potential, not the least of which is its female samurai protagonist, and produces nothing new.

More highly recommended is the "Sunset Warrior Cycle" of Eric Van Lustbader, initiated in 1977 with The Sunset Warrior, and followed roughly annually thereafter with Shallows of Night and Dai-San (Berkley, \$2.50 per volume), and Beneath an Opal Moon (Doubleday, \$9.95). One should not be put off by the first novel in the series (which was also Lustbader's first novel), which has a simplistic feel and strongly echoes Logan's Run; the subsequent novels unfold as mature, hard-driving heroic fan-

tasy reminiscent of Michael Moorcock. The first three novels chronicle the adventures of Ronin, an apparently half-Japanese warrior who roams a post-apocalypse world in fulfillment of an enigmatic destiny. Beneath an Opal Moon begins a new story-cycle in which a minor character in the initial trilogy, the sailor Moichi Annai-Nin, replaces Ronin as the principal protagonist. All four novels retain thematic coherency, however, and show definite affinity with the Japanese chambara or ken-geki (literally, "sword theatre"): characterizations are vividly polarized between good and evil; violence is stylized and depicted with surreal extremity; and the focus is a single individual whose destiny is to take the paramount role in a seemingly cosmic struggle.

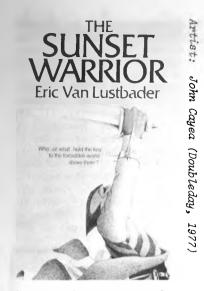
Ronin (literally, "man on the wave"), although used as a character name by Lustbader, actually is the historical namesake of the masterless samurai. The ronin occupies a major role in all samurai fiction and film, his fallen status--typically the result of fate or misguided ambition--invoking highly melodramatic qualities that have characterized the ronin allegorically, romanticizing him much like the Western outlaw. Rarely does the literature bear the truth that most ronin were reduced to mercenary employment or criminality as their means of support.

Probably the first focused English language fiction concerning the ronin was William Dale Jennings' aptly titled The Ronin (Tuttle, \$5.75; Signet, \$1.25), first published in 1968. The Ronin is a sparsely written tragicomedy based upon the same Zen tale that provided part of the inspiration for the curious Western film El Topo. Although at heart a shaggy dog story lacking in historical flavor, The Ronin is an entertaining read that avoids romantic excesses.

The most famous and perenially popular of all Japanese dramas concerns the ronin. Novelized in 1970 by John Allyn, The Forty-Seven Ronin Story (Tuttle, \$4.25), recounts the historical vendetta undertaken in 1703 by the former samurai retainers of Lord Naganori Asano. Their Lord had been ordered to commit suicide because of a petty effrontery against the corrupt Lord Yoshinaka Kira. Set adrift as ronin, the loyal retainers bided their time, then stormed Kira's estate; after killing him, the ronin committed ritual suicide. A mere two weeks after these events, the first dramatization of this vendetta was performed; ever since, the tale has captivated Japanese and Occidental audiences alike, and has been translated into numerous works of art, film and fiction, including the 1915 play by John Masefield, The Faithful. Allyn's novelization is only passable; but the compelling story overrides the novel's many faults. A more authentic and dramatic version of the story is available in Allyn's principal source, the original written puppet play, which is available in a translation by Donald Keene, Chushingura--A Treasury of Loyal Retainers (Columbia University, \$3 50).

One cannot address the samurai or the ronin without mentioning the legendary folk hero Musashi Miyamoto, whose exploits are made fully available for the first time in English translation in the massive Musashi by Eiji Yoshikawa (Harper & Row/Kodansha International, \$17.95) released this summer. Musashi lived during the time period depicted in Shogun, but his story concerns not sweeping warfare and political intrigue but the individual deeds of a single ronin who roams Japan seeking glory, only to embrace instead the mystical Way of the Sword. Musashi emerges as a

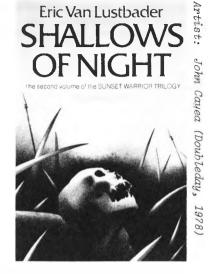




character larger than life, an idealization of bushido--the code of the samurai. Yoshikawa's rendition of Musashi's life has been a best-seller in Japan for the past fifty years, reportedly selling over 120 million copies.

Musashi was himself an author, and his A Book of Five Rings (Overlook Press, \$10.95) is renowned as the foremost guide to Japanese swordfighting as well as a potent analysis of strategy. Eric Van Lustbader used Musashi's book as the framework for his best-selling novel The Ninja (Evans, \$12.95; Fawcett Crest, \$3.50). This contemporary "erotic thriller," set principally in Manhattan, depicts a running duel between a half-Oriental, half-English man trained in martial arts and a deadly ninia assassin. Their combat climaxes a mystery spanning over decades to pre-World War II Shanghai and postwar Japan. Historically, the ninja were not samurai, but of a lesser caste; their skills of stealth and assassination were considered beneath the dignity of a warrior. Lustbader's ninja is firmly within the traditional conception of these dark agents as relentless, almost superhuman killing machines. The novel, undoubtedly his best, moves briskly with effective use of digressions to develop its mystery; only certain decidedly silly sex scenes mar an otherwise enjoyable book. Those interested in reading supposedly non-fictional discussions of the ninja should attend Ninja: The Invisible Assassins by Andrew Adams (Ohara, \$5.95) and Clan of Death: Ninja by Al Weiss and Tom Philbin (Pocket, \$2.50). The latter, an obvious attempt to cash in on Lustbader's success, includes several tepid short stories.

In the wake of the success of Shogun and The Ninja, several main-



stream novels have been released using feudal Japan and the samurai as their subjects. Two notable novels released this summer draw upon the Japanese epic tale Heike Monogatari, which chronicles the twelfth century conflict between the Taira and Minamoto clans and which often has been compared with the Song of Roland, with which it is roughly contemporary. A recent translation of this epic, which was preserved for centuries by oral tradition, is available in a handsome two-volume set, The Tale of Heike, translated by Hiroshi Kitagawa and Bruce T. Tsuchida (University of Tokyo, \$12.50/set). A heavily abridged, but often more lyrical version, appears in The Ten Foot Square Hut and Tales of the Heike, translated by A. L. Sadler (Tuttle, \$3.50), while an early 1950s novelization by Eiji Yoshikawa, The Heike Story (Tuttle, \$10.25), is now in its fourteenth printing.

The struggles between the Taira and Minamoto clans are interesting both historically and dramatically. Their conflict surrounded the first ascension of members of the samurai class to power, replacing aristocratic control of the emperor. The Taira ("Heike" in Chinese pronunciation) took ruling authority in 1159 after their military strength was decisive in resolving a quarrel between rival factions at court. The Minamoto ("Genji") aligned with the losing side, but the leader of the Taira was persuaded to spare the lives of two Minamoto heirs, Yoritomo and Yoshitsune. Through these two survivors would come the downfall of the Heike, crowned in the 1185 sea battle of Dan-no-ura.

Lynn Guest's The Sword of Hachiman (McGraw-Hill, \$12.95), winner of the 1980 Georgette Heyer Historical Novel Prize in England, Artist: John Cayea (Doubleday, 1978)

is a fairly straightforward retelling of the epic. Its focus is the character of Yoshitsune, youngest of the brothers who headed the Minamoto clan and heir to the famed sword of the war deity Hachiman. Although the brothers fought together to defeat the Heike, once Yorimoto became the first Shogun in Japanese history, rivalry ensued and Yoshitsune became a rebel against his clan, with dire results. Guest works best with settings and personalities rather than action; her scenes of court life and intrigue are memorable and provide welcome relief to readers whose tastes prefer more than endless swordfighting.

A more action-oriented, but less sophisticated version of the Tale of the Heike is presented in the two-volume Shike saga, Time of the Dragons and Last of the Zinja (Jove, \$2.95 each), which is less a historical novel than a fantasy loosely based upon the epic. Although a character similar to Yoshitsune ("Yukio") plays a major role in the novel, the principal characters are not samurai, but a half-Mongol, half-Japanese warrior monk who becomes Yukio's chief adviser, and a noblewoman with whom he is in love. Their star-crossed adventures range the length of Japan and deep into a China held sway by Kublai Khan. An explicit mystical element even qualifies the novel as heroic fantasy, although Shike fails to rise above the level of passable entertainment.

Last and certainly least in this survey is the ludicrous Six-Gun Samurai series begun this year under the likely pseudonym Patrick Lee. These novels--to date, Six-Gun Samurai, Bushido Vengeance and Gundown at Golden Gate (Pinnacle, \$1.95 per volume)--are produced by (Continued on page 17, Col. 3.)

Collecting FANTASY by Robert Weinberg

In "The Mirrors of Tuzun Thune" Robert E. Howard wrote:

"There comes, even to kings, the time of great weariness. Then the gold of the throne is brass, the silk of the palace becomes drab."

The same feeling can be said to strike collectors, though, fortunately, not with the same results. It is a rare fan who will not admit that sometime during years of collecting he (or she) suddenly grew bored with buying old books or magazines. The novelty is gone. This is the time that many collectors suddenly get that urge to sell everything and get into a saner, more normal hobby, like collecting stamps. Or bowling. After a few days, this temporary madness passes and it's back to bargaining for Weird Tales and looking for that perfect Arkham House jacket.

There is another solution than just sitting back and hoping that this malaise will pass. There are collectibles in the fantasy field that exist in just about no other genre. Such unusual items present a challenge that few collectors, no matter how jaded, can resist. They are unique and a source of constant wonder and delight to both the neophyte and the long-term die-hard collector. They can raise anyone out of the doldrums. For lack of a better inclusive term, I call them "Fantasy Esoterica."

An all-purpose definition for such a scattered and diverse group is almost impossible. Suffice it to mean everything and anything related to the science fantasy field that is not actually a book, magazine, fanzine or piece of artwork (some purists might argue that the last two categories are part of the Esoteric, but since there are so many collectors who specialize in collecting just fanzines or artwork, they qualify as separate categories of their own and not as branches of Esoterica). Esoterica can range from manuscripts to Worldcon Program books to magazine giveaways to bookplates and a hundred more totally wild and collectible items. It is such a vast topic that I can cover only a small portion of the many items that it encompasses. Enough, though, to



The Program Book from the 1951 World SF Convention with Hannes Bok cover.

give you an idea of the richness and depth of the field.

To begin with, there are all sorts of professional publications and prints that are extremely collectible. In the early 1930s, Hugo Gernsback's Stellar Publishing Corp. issued a series of attractive paperbound booklets called "The Science Fiction Series." Each booklet was 24 pages, entirely professionally done, and featured one or two stories by SF authors. Many of the booklets featured a full page Frank R. Paul illustration. Some of the authors featured with new stories in the series were Manly Wade Wellman, Clark Ashton Smith, Raymond Z. Gallun, and Leslie F. Stone. The booklets sold for 10¢ each or twelve different for \$1. There were at least eighteen of them that I know of.

In the 1940s, Famous Fantastic Mysteries offered a series of stunning art portfolios, done on high quality slick paper, 9" by 12" in size, featuring eight full page illustrations by Virgil Finlay and Lawrence Sterne Stevens. Three Finlay portfolios were done and two Lawrence folios. These publications were offered for only 25c each to people who subscribed to the magazine for a year. Otherwise, they cost 75c each. The Finlay portfolios were later reprinted by a fan group, but on cheap paper, loosing all of the fine detail and exciting contrast that only glossy paper could capture.

An interesting area of Fantasy Esoterica that has been largely ignored are the announcements of the Science Fiction Book Club. These colorful little pamphlets have been coming out since the early '50s and often feature some fine artwork as well as giving an interesting overview of the SF and fantasy publishing field. A number of "Things to Come" announcements featured new artwork by Virgil Finlay, all of which has never appeared elsewhere. A dedicated collector of esoterica can even hunt for the little stamps that prospective members were sent to paste on their reply paid postcards. (Yes, I have a set! I even have the letter welcoming the newcomer to the club!)

In a similar vein, there are stock lists from various small press publishers in the field. Most interesting are the Arkham House stock lists and announcements.

August Derleth had ambitious publishing plans and often announced books that did not appear for ten or fifteen *years* after they were first listed as forthcoming in a stock list. Some books, like *Worse Things Waiting* by Manly Wade Wellman, were on the Arkham forthcoming books list for so many years that it was a distinct relief when Carcosa finally published the collection.

Other companies that published attractive (and often intriguing) catalogs included Gnome Press, Fantasy Press, and Shasta. Several of these companies also published sideline items that now are very collectible bits of esoterica. For example, Fantasy Press published a very attractive series of bookplates (detailed in my column in FN #33). Gnome Press, in cooperation with Julius Unger, published three very attractive calendars for 1949, 1950 and 1951. Art was by Cartier, Bok and Paul. The third calendar featured four pieces in color, all by Cartier.

Let me not give the impression that all esoterica is old and hard to find. Calendars are a perfect example of modern Fantasy Esoterica. The Tolkien Calendars of the past few years are stunning pieces of work, filled with fine artwork that is unavailable elsewhere, and eminently collectible. Several years ago, Sam Moskowitz put together a stunning series of science fiction calendars featuring reproductions of original paintings by Finlay, Paul and Schomberg that rate high on the list of esoteric collectibles.

In fact, more esoterica is being produced today than ever before. All the major SF publishers, especially the paperback houses, come out with many, many pieces of advertising tie-ins that are easy to obtain now, but in years to come will be collectible fantasy esoterica. There is the White Dragon bumper sticker from Del Rey Books, for example. And the Oz T-shirts. Ace Books did a very nice series of bookmarks for several of their trade releases, including Empire of the East. Ace also has a monthly newspaper with little features on their upcoming titles. Just about every publisher, both paperback and hardcover, has printed posters at one time or another for bookstores to advertise their new releases.

Professional esoterica can cover a wide range of publications: *Time* magazine, with its writeup in 1939 of the first World SF Convention to its long book review column on H. P. Lovecraft a few years back; *Family Cirele* in 1938, with its full color cover and long interview with and article about Frank R. Paul, with reproductions of many of his best covers. There are many more more examples if one wants to start looking for them.

Another area of esoterica, still somewhat in the area of professional material, are original manuscripts. In the last few years, these have become very collectible and many collectors have spent quite a bit of money obtaining the original manuscripts to stories by their favorite authors. Most of these have been sold at World or local science fiction conventions. but some have turned up from private book dealers and even from the authors themselves. It is not as new an occurrance as some fans may think. Back in the late '40s, Charles Hornig, who published the legendary fanzine The Fantasy Fan, offered for auction in one of the SF advertising fanzines of the day, two original manuscripts of stories done by H. P. Lovecraft for the fanzine. A number of other important manuscripts by top authors of the 1930s and '40s were sold at early World SF Conventions, including some of the Lensman novels. David H. Keller used to advertise

and sell the manuscripts to his stories directly to fans and collectors.

Unpublished manuscripts abound. I know of one collector who owns an unpublished novel by John Taine. Another fan and author mentioned to me several years ago he owned an entire series of stories by David H. Keller entitled 'Tales of the North Shore.' I believe that these stories are now appearing in the revived *Weird Tales*. I know of several other Keller manuscripts that have never been published.

Tarzan on Mars is one of the most famous of the unpublished manuscripts that falls squarely into the esoteric category. This long novel, which had Tarzan travelling to Mars to meet John Carter, was written by Stuart Byrne and promoted by Ray Palmer in his magazine Other Worlds as a perfect answer for all those fans who wanted Edgar Rice Burroughs' characters continued in new novels. Evidently, the Burroughs estate did not agree with Palmer's view, and the manuscript remained just that. Copies of the story have been circulating in the fantasy field since the late 1950s.

So far I've mentioned only professional esoterica. But in a field so rich and varied as ours, there is a great deal of amateur or fan-oriented esoterica. Probably the most familiar and most interesting are the World Con Program Books.

Every World SF Convention since the first one in 1939 in New York has published a souvenir program book. Most of these were not very large nor very fancy, but over the past few years they have become more and more elaborate. While recent program books are most fascinating for their articles, artwork, and even hardcover bindings, the early Worldcon booklets are equally interesting with the picture they depict of an SF fandom where 100 people attended a worldcon. Items of special note to collectors are the 9th Worldcon (NOLAcon) booklet with its great Hannes Bok cover and the 13th Worldcon (Cleveland) Program Book with its full color painting by Frank R. Paul.

Speaking of World Cons, they always feature other esoterica, as well, for the hardcore collector. Probably the most unusual item ever produced for a convention was the deck of playing cards, featuring an original Virgil Finlay illustration, which was produced by the



A 1954 Science Fiction Book Club announcement for new selections.

13th Worldcon. It is an attractive and unique item in this field of unique items.

There are small booklets published by the various fan presses that surely qualify as esoterica. Not all of them have to date from the 1930s and '40s to be collectible. In the past ten years, a number of very collectible booklets of rare Robert E. Howard and H. P. Lovecraft material have appeared from the many fan publishers. Most of these were neither hardcovers nor fanzines, but just thin booklets publishing for the first time Howard poetry or unpublished short fiction, or Lovecraft poetry never before collected. Most of these qualify as true first editions and were often printed in editions of only a few hundred. Most of these items were bought by an eager group of Howard collectors and investors. Now, many of those fans are tiring of the field and selling their collections of such items, so a new fan can still find this material without a great deal of trouble or expense.

There is more, still much more. Letters and autographs are collected by many people outside the fantasy field. It is somewhat surprising that there is not more interest in such material in the fantasy field. Only H. P. Lovecraft letters and postcards are very collectible and go for high prices. Few other authors seem to attract much attention among letter or autograph collectors (unless the autograph is on a book). I feel that this is a branch of esoterica with great potential for the future. In my own collection of letters and autographs are signatures by such early fantasy writers as George Allan England, Charles Stilson, J. U. Giesy, Talbot Mundy, Otis Adelbert Kline, Henry Whitehead, and H. P. Lovecraft. A dedicated collector could probably assemble a similar grouping without much trouble at the present time, while the demand is not great.

Another ignored branch of esoterica has to be rejection slips. These little bits of paper, usually form letters, are quite interesting and offer a different view of the fantasy field. In my own collection is a *Weird Tales* rejection slip. But I don't have (and would dearly like to have) slips from *Strange Tales*, *Strange Stories* and *Unknown*. They are a small section of fantasy history that is ignored by most collectors and yet make a fascinating collecting sidelight.

I could go on and on. There is The Vanguard from Venus given away by Amazing Stories in 1928. And photos of fantasy authors and fans. There is Virgil Finlay's bookplate. Clark Ashton Smith's booklet, *The Double Shadow*, with the usual handmade corrections by CAS. There is fine weaving done by early *Weird Tales* contributor, Greye La Spina, the ARRA Press reprints, and the *Analog* cover prints of some years back. The list is endless if you keep on looking. By now, you must have the idea.

So, the next time... "When, even to the collector, the red spines of your *Weird Tales* turn yellow," don't start looking in the phone book for the nearest Tuzun Thune Mirror Factory. Instead, dive into the esoterica field. You might find it as fascinating as what was on the other side of those mirrors.

By the way, as a hardcore esoterica collector, I'd be interested in hearing from other collectors about items of interest that I might have missed.

Gerry de la Ree sent the following note of interest: "Irecently heard from Lloyd Eshbach regarding the number of copies published of *Invaders from the Infinite* and *The Vortex Blaster*. For years there has been some argument about the limitations and even Lloyd admitted he was uncertain. But in' his letter he announced he had finally located the records, which indicate that 112 was correct for *Invaders*, but that 341 was the correct figure for *The Vortex Blaster*." Many thanks to Gerry for this information. Additions and corrections to this column are always welcome.

-- Robert Weinberg

("Shadowings" by Douglas Winter continued from page 14.)

those wonderful folks who have published The Executioner, The Destroyer, Edge, Steele and other blood and sex stories. Recommended only to fans of Jeffrey Lord.

-- Douglas E. Winter



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The summer of 1981 is a good one for escapist films, and already Superman II and Raiders of the Lost Ark seem headed for new boxoffice records. As I write, Dragonslayer hasn't opened, but it promises to do well, also. Despite bad reviews, History of the World Part I (which is fantasy of a sort) and Clash of the Titans are also making a lot of money. All this means that the vogue for big-budget science fiction and fantasy movies is far from over, and bigger and bigger ones lie in the future.

The Adventure (and the profit) Continues

If you liked Superman, you'll like Superman IT; some reviewers are contenting themselves with pointing out how the director of the second film, Richard Lester, has added sophisticated gags that were missing from the first. However, many of those gags were in the footage shot for Superman II by the original director, Richard Donner, while the first film was in production. (Donner was removed from the sequel because of a disagreement with Ilva and Alexander Salkind, the producers.)

I happen to have enjoyed Superman a bit more than Superman II, mostly because one of the biggest thrills for me in the first film va- simply the idea of seeing Superman done on a big budget and with good special effects. Now that's out of the way and Superman II has to stand on its own merits. Fortunately, it has plenty.

In most ways that count, it really is a better film than the first one. It's smoother, so slick there's nothing to stop a viewer gliding effortlessly from one end of the picture to the other. There is, however, also somewhat less

excitement than the first time around. There's nothing that compares with Superman's jolly, actionpacked first night on duty that was a highlight of the first film. And the climax isn't quite as grand as stopping California from sliding into the ocean.

The biggest scene in Superman II is his battle with the three Kryptonian super-villains. It seems that while rescuing Lois Lane-she's strapped to the bottom of a plummeting Eiffel Tower elevator which also has an H-bomb in it--Superman tosses the bomb out into space which shatters the passing Phantom Zone where the three baddies were imprisoned in the first film. After killing some hapless astronauts, the baddies (Terence Stamp, Sarah Douglas and Jack O'Halloran) head for Earth and swiftly conquer it.

They can do this because, unaware of the villains' presence, Superman has revealed to Lois Lane that he and Clark Kent are one and the same, and has given up his powers so he can marry Lois.

But of course it all works out in the end. He gets his powers (and super-suit) back, and dukes it out with the baddies in the streets of Metropolis, finally luring them to a clever trap at the Fortress of Solitude.

Gene Hackman's Lex Luthor is not the Luthor from the comic books. but Hackman plays him very well indeed. He's evil, amusing and a little awed by the powers of the bad guys. I'd rather Luthor be the implacable scientific genius he is in the comics, but Hackman is excellent as this Luthor.

Christopher Reeve matches and surpasses his performance as Superman/Clark Kent from the first film, adding a dimension of human weakness to Superman while retaining his sense of humor. And Margot Kidder is also fine as Lois Lane.

The Superman series promises to be endlessly entertaining, but also too clearly calculated to make money. Unlike George Lucas and his Star Wars saga, there wasn't one person who was burning to tell the story of Superman on a mammoth scale. The films are fun, but they are monetarily inspired, not brought

to the screen because of child-like glee in their creation. This lack of inspiration tells, and you have the feeling that the series won't last much beyond Superman III, which has already been announced.

film neus by Bill Warren

Through Fire and Flood with Bullwhip and Gun

By the time you read this, it will be clear that George Lucas (and Steven Spielberg) has done it again: Raiders of the Lost Ark will undoubtedly be on its way to being one of the largest-grossing films of all time.

And for the most part, this affectionate recreation of some of the fun of old serials deserves all the money it will earn. Raiders is exciting, fast-paced and undemanding entertainment. It's less wiseass than the James Bond films, but otherwise accomplishes most of the same goals without the feeling of lugubrious sameness that has affected even the best of the most recent 007 adventures.

Harrison Ford's Indiana Jones is a sterling creation, lying somewhere between the great serial heroes and the great adventure movie heroes. He partakes of elements of Humphrey Bogart, Clark Gable, Errol Flynn and Cary Grant at his scruffiest. But Ford's performance is all his own, and the best he's done in movies. He's clearly fond of Indy, this twofisted, fighting and just a shade weary archaeologist. Ford displays a lot of gusto and a touch of nervousness in the part; he's just fine, and will never again be known merely as "Han Solo."

Steven Spielberg's direction and George Lucas' editing (Lucas tends to edit all Lucasfilm productions, no matter who--in this case, Michael Kahn--might actually be credited) work together to create one of the fastest-paced movies ever made.

There are some problems with the picture, however. The use of the Ark of the Covenant is one. Obviously, this was chosen because of the irony of the Nazis in the film (the time is 1936) being on the trail of the most famous Jewish artifact. Now, in the old serials,



After he has revealed to her that he and Clark Kent are one and the same, Superman (Christopher Reeve) flies Lois Lane (Margot Kidder) to his Arctic Fortress of Solitude and treats her to a super dinner.

such artifacts--often archaeological in nature--were generally lost superscientific gadgets. Introducing a Judeo-Christian reality to a slam-bang adventure film, in the form of the avenging angels (or whatever) that swarm out of the Ark at the climax takes the story in a very peculiar and not especially rewarding direction, although the effects are excellent. I hope that in the next Indiana Jones adventure, to be set in Edgar Rice Burroughs' territory in Africa, gets back on the track.

Another problem is inherent with the material. This movie is a huge, splendidly-produced and sophisticated B-movie, almost as if it was the feature version of the greatest serial ever made. As a result, the characters are flat and one-dimensional; once you see Indiana Jones in his outfit, you know everything you'll ever need to know about him. Once you learn a little of the past of Marion Ravenwood (Karen Allen, also excellent), there's nothing more to learn about her. The only character with any complexity, as is standard in such things, is Paul Freeman as Indy's villainous rival: the snake has all the lines.

Between them, George Lucas and Steven Spielberg share just about all the cinematic savvy available to any two guys. They aren't just whiz-kids; they are intelligent, skilled cinema artists, and it's too bad that they didn't feel it necessary to expand on the thrills in *Raiders of the Lost Ark*. And I do feel ambivalent: I'm very glad that *they* made this movie because it's done so damned well--but I'm sorry that they made *this* movie, in a way. It's wonderful fun, and I hope to see more Indiana Jones adventures, but it is rather slight. But I love it. But it is trivial. But it's fun. But...

Showdown on Io

Outland is a western set in outer space. Writer-director Peter Hyams seems to think he discovered or even invented the genre, despite 50 years of pulp science fiction stories that are outer space horse operas; the term "space opera" was formed from "horse opera," in fact. Outland isn't even the first space western; that was Moon Zero Two, which, despite a low budget, was more sophisticated in almost every way than Outland.

Peter Hyams is a skilled director; Outland looks and feels very good. There's plenty of tension, humor and excitement; the acting is all fine (but it is an especially good cast). The mood is well-sustained throughout. But Hyams is also a silly writer. I don't think I've seen an SF movie in the last five years with more technical absurdities. People do not explode when exposed to a vacuum, but they do in Outland. When an artificial gravity field is turned off, Hyams thinks it generates zero-g (in which blood drips up). Sides of beef -- sides of beef !-- are shipped from Earth to Io, instead of the colony growing their own, or using more efficiently-packed forms of protein.

There are also numerous plot glitches, some there to make the story run smoother---Marshal Sean Connery calls up on the computer all workers at the colony who were ever convicted of drug dealing, and



In the streets of Metropolis, Superman (Christopher Reeve) squares off for a super-slugfest with General Zod (Terence Stamp), the villain from Krypton with all the powers of Superman.

> then starts watching the two who are named, who are, of course, the guilty parties. But some show an ignorance of plotting that's quite foolish. The latter part of the film is almost literally High Noon in space; a shuttle bringing two hired guns is heading for the colony. Does the Marshal simply order the shuttle not to land? Don't be absurd. But the question of which of the passengers are the bad guys is solved quickly: they assemble their deadly weapons immediately under a highly visible TV camera with which Connery is watching them. Later, one of them is stalking Connery in a greenhouse, unaware that Connery is actually outside; the Marshal drops something past the window and the gunman shoots a hole in it. Which causes explosive decompression and blasts the baddie out onto the airless surface of Io. This is one of the top guns in space? Oi.

> Hyams made this movie for his kids, who were devoted fans of the Star Wars saga. I hope his kids like it, because an awful lot of money went into it. Outland is an entertaining film; even Hyams' previous picture, the abysmal Hanover Street, showed plenty of cinematic snap and savvy. He's got a real visual style, and he handles actors well. It's just too bad that his scripts always need five or six rewrites that they never get.

> Sean Connery is precisely the right chpice for the Marshal. First of all, he provides motivation simply by *being* Sean Connery. There's no real reason why the Marshal doesn't simply leave the colony (which is mining titanium--one of



Indiana Jones (Harrison Ford) runs for his life as a huge boulder, crushing everything in its path, moves relentlessly toward him in this scene from *Raiders* of the Lost Ark.

the most common elements on Earth), but Connery's strong, dedicated Scot face provides the reason. His gentleness and toughness work with each other, as they did in Clark Gable; he's a romantic and a professional. Connery imbues the Marshal with the values the script failed to provide; it's hard to imagine another actor being so acceptable in the part.

Frances Sternhagen effectively plays a tough, laissez-faire doctor (a role written for a man) who almost against her will helps the Marshal in his efforts to (1) overthrow the drug ring that is causing many deaths on Io, and (2) keep from being killed by the powers that be. Peter Boyle, a strong, idiosyncratic actor, is wasted in a Big Shot role; he's good, but not on the screen enough.

Outland is good entertainment, especially if you are quite undemanding, but Hyams' direction deserved better than Hyams' script.

Here There Be Dragons

The number of films made in English that have ever accepted dragons as a reality, and a serious danger, are damned few. The Magic Sword and The Seventh Voyage of Sinbad are among them, as is Disney's Sleeping Beauty. Now comes Dragonslayer, a somber, intelligent medieval epic with a fierce, fire-breathing dragon as the central menace.

Hal Barwood and Matthew Robbins wrote the picture, basing it partially on the story of the Sorcerer's Apprentice; Robbins directed and Barwood produced. They have approached the story as if it was a subject worthy of serious treatment, and for the most part, they succeed. *Dragonslayer* is truly the first of the sword-andsorcery stories to reach the screen; in most ways the ones that follow are going to have a high standard to reach.

There is, however, a defect in *Dragonslayer*. It may not be enough to destroy the film, but it is more than enough to cripple it for many people. Alex North's score is a disaster. Musically, it's not real bad; some of his previous scores, notably *Member of the Wedding*, A Streetcar Named Desire and Spartacus, have been quite good. The album from Dragonslayer may even be listenable, but it's bad for the film as you watch it.

Elliot Scott's production design and Derek Vanlint's photography are grim and solemn; the picture seems suffused with browns and grays. It's not a lightweight, jolly action piece, and the music should have brought out the fun in the story. Instead, North's music is even more grim and forboding than the images; the weight of the music drags the film down and makes it seem slow and pokey when it is actually swift-paced and vigorous. (Robbins does show a notable inability to stage big action scenes, as in the hero's escape on horseback from the King's clutches, but the rest of the film works okay in this respect.) The visuals in Dragonslayer provide all the grim mood the film can support; North's thudding music is like tossing a lead life ring to a drowning man.

The cast of *Dragonslayer* is mostly excellent. Peter MacNicol, as Galen, the proud apprentice who thinks he can vanquish Vermithrax



Indiana Jones (Harrison Ford, right) tells Sallah (John Rhys-Davies) to exit from the Well of the Souls after the Ark has been hauled up in *Raiders* of the Lost Ark.

Pejorative, the dragon, is somewhat Skywalkerish, but has enough vim and vigor to make his character interesting and sympathetic. Caitlin Clarke as the heroine Valerian, who has spent 18 years disguised as a boy--to keep from being drawn in the lottery that provides a virgin sacrifice for ol' Vermithrax--is even better. She's distinctive, talented and believable. Her character is strong and angry, and Clarke brings out her contrariness and contradictory attitudes extremely well. It's a most impressive debut.

Ralph Richardson plays Ulrich, the old sorcerer who is tired of living and not afraid of dying. His reappearance at the end of the film (dressed all in white) should surprise no one, but his attitude after this resurrection might. Richardson is one of the finest actors in the world, and doesn't appear to think of this role as slumming. His crafty old sorcerer is a little bogus, but still powerful. His personality is so strong that it is felt throughout the film.

The dragon itself is done mostly in stop-motion animation by Phil Tippett and Ken Ralston. The effects were done by George Lucas' Industrial Light & Magic, Inc., in Marin County. Seeing this film right after Clash of the Titans indicates that Harryhausen had better consider adopting the computer aided animation techniques employed in Dragonslayer. The dragon is simply the most life-like animated creature that I have ever seen, although we don't see enough of it and the flying scenes are not what they should have been.

Dragonslayer is full of authen-

tic sounding medieval lore. Richardson identifies the dragon from scales alone. Valerian uses the scales to make a very useful shield for Galen. Christianity is beginning to peep in around the edges. The King (played extremely well by Peter Eyre) is only the king of a small region, and has an insecure grasp on that. The dragon is a full-fledged fire-breathing monster, but has intelligence and discernible motivations. The sets are superb.

Except for the weak handling of the action scenes and Alex North's totally inappropriate score, *Dragonslayer* could have been a classic. As it is, it's a decent, responsible try at something unusual, and deserves to be regarded with some respect.

Hash of the Titans

Ever since I was ten years old, Ray Harryhausen was a name I respected, even at times worshipped. His stop-motion films provided some of the best fun the 1950s SF movies had to offer: the big octopus pulling down the Goldem Gate Bridge in It Came from Beneath the Sea. The Ymir from Venus tromping around Rome in 20,000,000 Miles to Earth. And so on, up through even his most recent Sinbad films. I always thought that if someday Harryhausen and his producer Charles Schneer could get the money, they'd be able to hire good writers and directors -- the acting was always adequate -and then we'd really see something, by God.

Clash of the Titans has a \$15 million budget and it's no better than all those cheap films. In some ways, it's worse. Desmond Davis's ponderous direction makes the movie seem interminable, and Beverley Cross' unimaginative script gets in the way of the action.

Even Harryhausen's contributions are below par. There's a huge vulture that carries Andromeda's spirit nightly to a swamp, but it's just a big bird. Nothing unusual about it at all, so that the inherent slightly unrealistic look of the animated model calls attention to itself. The monstrous Kraken lunges up out of the sea at the climax--and proceeds to do nothing at all. It just stands there until Our Hero (Perseus) aims the gorgon's head at it and turns the sea monster to stone. In a battle with giant scorpions, the rear-projected image is so foggy as to destroy any illusion of reality at once.

The film lacks the thrills of

The Seventh Voyage of Sinbad and the wit of First Men in the Moon. It doesn't even have the majestic art direction of Sinbad and the Eye of the Tiger. There's no grace in Olympus; the gods stand around like statues, instead of doing godlike things. Harry Hamlin as Perseus is inexpressive and thug-like; he looks like he'd make a superb Black Prince in a swashbuckler, but he's all wrong for a dashing hero. The film is too solemn for children, too naive for adults.

Clash of the Titans, however, is hardly without merits. The sequence in which Perseus crosses the River Styx to the Isle of the Dead and manages to lop the head off Medusa the gorgon is among the best sequences in any Harryhausen film. It's handsome, eerie and frightening; the gorgon herself is one of Harryhausen's greatest achievements, with the most mobile face I've ever seen on one of his puppets. The animation of Pegasus is excellent (it's by Jim Danforth), but the mattes putting the flying horse into the scene don't work well. As Zeus, Laurence Olivier gives one of the best performances he's done in years; Zeus is imperious, wanton, wise, proud and just a bit foolish. He's a Greek god to the core, and he's a sight to behold. Burgess Meredith is underused as Perseus' actor friend, but he's good, too. And as Andromeda, Judi Bowker has a doll-like beauty that seems just right.

I'm told that Ray Harryhausen and Charles H. Schneer simply do not understand on any level the success of films like Star Wars and Raiders of the Lost Ark. They do not grasp that audiences' demands have changed, and they continue to produce well-made 1958 movies. Clash of the Titans is a good movie for that year, perhaps even an outstanding one--but by today's standards, it's heavy going. It opened well at the boxoffice, but I wonder how it is going to hold up against the competition of Superman II, Raiders of the Lost Ark and Dragonslayer. I respect Harryhausen as a technician and I like him as a person. But I think the times have left him behind.

Brooks Blows It

Mel Brooks' new movie, *History* of the World Part 1, is his worst. He's got the idea that enough Jewish shtick and piss jokes make a movie automatically funny, but he's dead wrong. Even though it's short, *History of the World* seems endless and lifeless. Brooks is a talented man and I've enjoyed some of his



Perseus (Harry Hamlin) conquers the Medusa in *Clash of the Titans*.

previous films, notably Young Frankenstein and Silent Movie, but this parody vein seems pretty well tapped out.

He also should get another star. Mel Brooks is okay in small doses--he didn't appear at all in *The Producers* or *Young Frankenstein* --but he's giving us huge doses now and they don't go down so well. He's hammy, way too hammy, and sells every joke as if he's sure it's hilarious. His confidence is not catching.

Every gag that comes along is repeated endlessly. We see four or five signs in the Roman sequence in which the U's have been replaced by V's, and *then* Ron Carey says, "You're nuts. N-V-T-S. Nuts." For those of us who can't read.

The cast is laden with comedians. Some work--Harvey Korman, Spike Milligan, Bea Arthur--but most fall flat on their asses--Jack Carter, Sidney Lassick, Mel Brooks himself.

There's a long, elaborate musical number, "The Spanish Inquisition," which is interesting for its dazzling technical expertise. But it simply is not funny at all, which makes it deadly.

At the end, after an interminable and unfunny French Revolution sequence, Mel shows us scenes from *History of the World Part 2*, including "Jews in Space." I hope someone can talk him out of it.

. . . And it Should Only Stay That Way

Dead and Buried is being touted as the first new film from the guys that gave us Alien, namely Ron Shusett and Dan O'Bannon. Shusett (Continued on page 34, Col. 3.)

THE BRITISH SCENE by Mike Ashley

From hardcovers last month, this month I cover most of the paperbacks issued between January and June, 1981. I tend to keep this list shorter because so many of the books are either new editions of hardcovers covered in earlier columns, or of paperbacks published in the U.S. and thus covered in earlier issues of FN. My apologies for the lack of chit-chat, but it does serve as an easy checklist. Next column I'll get back to more behind-the-scenes news of what writers are up to, and what I was doing on television with Anne Mc-Caffrey and Tanith Lee.

- Joan Aiken: A Touch of Chill, Armada, May, 95p.--a collection of horror, fantasy and suspense stories.
- Guy Alimo: The Hunting of Salyut 7, Corgi, Mar. ±1.75 --I must admit I first thought this title was "The Haunting of Salyut 7," which I think would have been far more interesting than what is basically a routine space thriller.
- Poul Anderson: The Earth Book of Stormgate 3, NEL, Feb. 51.25
- Jean Auel: The Clan of the Cave Bear, Coronet, June, bl.25--the first cheap edition of this novel set in prehistory.
- Alfred Bester: Golem 100, Pan, Feb. L1.75

James Blish: Black Easter/Day After Judgement, Arrow, Apr. bl.50--combined volume of these two 'black magic' SF classics.

- Frena Bloomfield: Dragon Paths, Sky Fleet of Atlantis, The Tantrik Warriors, Eel Pie, May, 3 vols., H1.50 each--simultaneous publication of 'The Darkworld Legends' trilogy. I haven't seen them yet, but I think each book stands on its own as an individual episode.
- Ben Bova: As On a Darkling Plain, Magnum, Feb. ±1.25, and Colony, Magnum, Feb. ±1.50--both reissues.
- Steve Bowles: *Twisters*, Armada, Feb. 90p.--a horror anthology for younger readers.
- Octavia E. Butler: *The Survivor*, Sphere, Apr. £1.25-about a savage girl whose alien background is vital to the survival of her adopted parents on a new planet.
- Ramsey Campbell: The Height of the Scream, Star, Feb. El.50--almost the same as the Arkham and Millington editions, but missing "The Dark Show" and "Second Chance."
- Orson Scott Card: A Planet Called Treason, Pan, Jan. E1.50
- Jayge Carr: Leviathan's Deep, Orbit, Mar. ±1.50
- Robert Charles: *Flowers of Evil*, Futura, Feb. <u>61.25</u>--a story about man-eating plants (just what we all needed!).
- C. J. Cherryh: The Well of Shiuan, Magnum, Mar. £1.25
- R. Chetwynd-Hayes: *The Monster Club*, NEL, Mar. El.25-now reissued by NEL (orig. 1975) to tie in with the Milton Subotsky film starring just about everyone.
- D. G. Compton: Deathwatch, Magnum, May, El.25--another film tie-in and a retitling of The Continuous Katherine Mortenhoe.
- Louise Cooper: Crown of Horn, Hamlyn, Apr. El.25, and Walburga's Eve, Hamlyn, Mar. El.35 (under the alias Elizabeth Hann--see FN #38).
- Basil Copper: Necropolis, Sphere, Feb. ±1.50, and Here Be Daemons, Sphere, May, ±1.75
- Richard Cowper: Clone, Pan, June, E1.25--new edition.

- Philip K. Dick: *The Golden Man*, Magnum, June, ±1.50-- collection
- Thomas M. Disch: On Wings of Song, Magnum, May, El.50 Philip Jose Farmer: The Magic Labyrinth, Granada,
- Jan. 11.50, and Riverworld and Other Short Stories, Granada, Feb. 11.25
- John Farris: Shatter, Star, May, El.50--new 'shockhorror' novel.
- Patricia Finney: *The Crow Goddess*, Fontana, Jan. ±1.50 --a combination of fantasy, myth and Irish history.
- David Fisher: Dr. Who and the Creature from the Pit, Star, Jan. 90p.
- Nicholas Fisk: *Catfang*, Knight, June, 85p.--the third in the series for young readers that started with *Starstormers* and *Sunburst*.
- Stephen Goldin: Planet of Treachery, Granada, Jan. 95p.--the latest of the Doc Smith Imperial Stars series.
- David Graham: Down to a Sunless Sea, Pan, Jan. ±1.50 -- the novel of a nuclear war.
- Max Gunther & Dr. Richard Lerner: Epidemic 9, Corgi, Feb. Ll.50--one guess what this is about.
- Charles L. Harness: *The Rose*, Granada, Feb. <u>11.25</u>--new edition.
- Harry Harrison: Wheelworld, Granada, Mar. El.25--the latest in the 'To the Stars' trilogy.
- Robert A. Heinlein: *The Number of the Beast*, NEL, Apr. **b2.25**
- Frank Herbert: The Eyes of Heisenberg, NEL, Mar. 1.25 --new edition.
- Frank Herbert: The Priests of Psi, Orbit, May, El.35 --collection.
- Frank Herbert: Dune, Alpha Books, Jan. 70p.--a special edition for schools, edited by Rosemary Border.
- William Hope Hodgson: *The Ghost Pirates*, Sphere, Apr. Ł1.10--new edition.
- James Hogg: The Private Memoirs of a Justified Sinner, Oxford Univ. Press, June, £1.95--a long overdue paperback edition of this 1825 novel about the Devil's gradual conquest of a self-righteous man.
- Monica Hughes: Crisis on Conshelf Ten, Magnet, Feb. 90p. and sequel, Earthdark, Magnet, Mar. 95p.--about 15-year-old Kepler Masterman who was born in Moon gravity and so when brought to Earth has to live underwater. In the sequel, the buy returns to the Moon.
- Monica Hughes: *Keeper of the Isis Light*, Magnet, May, 95p.--see also last month's listing.
- William Katz: Vision of Terror, Arrow, Jan. 1.25-yet another possessed child novel.
- David A, Kyle: The Dragon Lensman, Corgi, Apr. 1.25 David Langford: War in 2080, Sphere, Apr. 1.50--a
- non-fiction forecast. Andrew Laurence: *The Hiss*, Star, Apr. Ы.50--а novel about a boy who can talk to the dead.
- Ursula K. LeGuin: *Malafrena*, Granada, Apr. 51.50--a non-fantasy novel, issued with a very attractive cover in the style of the M. M. Kaye novels.
- Fritz Leiber: A Spectre is Haunting Texas, Granada, Apr. 51.50
- Doris Lessing: Shikasta, Granada, May, £1.25
- David Lindsey: Voyage to Arcturus, Sphere, Jan. 1.50 --new edition.
- Norah Lofts: The Haunting of Gad's Hall. Coronet, Mar. (Continued on page 27, Col. 2.)

SECRETS FROM THE VAULT: Building a Personal Reference Library by Neil Barrow

In those cozy days of the early 1950s an SF fan could have bought and read all the SF magazines and books that appeared. The fan presses--Gnome, Fantasy, Shasta, etc. -- were the primary sources for hardcover books, and SF paperbacks were relatively few. Criticism was largely confined to fanzines and reviews in prozines. Most criticism in more general magazines was ill-informed and consistently negative, often with good reason. Fans diligently compiled fugitive lists and bibliographies, most of them amateurish in the worst sense and rarely of any value today.

Some works of continuing value date from that relatively early period and are discussed later in this essay. Critical, historical and bibliographic works continued to appear during the 1960s in modest numbers, but in the 1970s this trickle swelled to a flood. As any SF/fantasy reader knows, buying-much less reading--any large percentage of today's output of fiction and non-fiction has become impossible.

Non-fiction books dealing with SF and fantasy number in the hundreds today, stimulated in part by growing acceptance of American academia, with a consequent tooling up of the scholarly mills. I became aware of the problem in the late 1960s, years after my active fan days in the late 1940s and early 1950s. Two bibliographic essays in Choice, a review journal for academic and larger libraries, attempted to survey non-fiction material available to the serious researcher. These led to my Anatomy of Wonder (1976), the first retrospective critical guide to the field, which attempted to identify and evaluate the best or better books from the earliest proto-SF to contemporary works, both fiction and non-fiction. It was selected as an outstanding reference book by two of the leading library journals and was widely reviewed in the SF magazines from *Analog* to *Vector*.

A thoroughly revised and greatly expanded second edition is scheduled for publication this summer. This article is derived partly from my work on the guide and offers suggestions for a basic reference library for the serious reader or collector of SF and fantasy. It may be supplemented in future issues by occasional shorter articles surveying subsequent nonfiction works.

The revised Anatomy of Wonder has a best books listing of fiction and non-fiction designed primarily for libraries wishing to develop or strengthen a core collection. The choices in this article are primarily mine, supplemented by your editor's suggestions, and are limited to non-fiction works primarily of value to (and I hope within the budget of) the more determined collector. I have been very selective and have tried to limit my choices to works which I judge most consistently helpful, mainly for the collector and scholar of English language works. Many additional works, including many not available in English, are evaluated in Anatomy of Wonder.

Among the key works for any collector or scholar are bibliographies, which range from the relatively comprehensive to the very specialized. Although many short lists appeared prior to World War II, the first relatively comprehensive bibliography of the field was compiled by Everett Blei-

ler, long active as an executive with Dover Publications, and who also edited a number of their excellent books. Bleiler's Checklist of Fantastic Literature (1948) listed approximately 5,300 prose titles from 1764 to early 1948. This seminal work was based on several large collections listed in the acknowledgements and on works in the annotated bibliography and was for many years the standard reference in the field. Since fantasy permits many definitions, other fans compiled lists of omissions and additions. Bleiler revised his early work in The Checklist of Science Fiction and Supernatural Fiction (1978), which deleted 600 marginal or improper titles and added 1,150 through the end of 1948. He tried to list only the first edition, although the points of importance to the collector are lacking, and later works sometimes dispute his bibliographic details. The revised edition includes subject codes denoting the dominant themes. Because so much material has been published since 1948, Bleiler's compilation is primarily of historical interest and has been largely superseded by Reginald and, for the collector, Currey.

In late 1979, after five years of compulsive effort, R. Reginald saw publication of his massive Science Fiction and Fantasy Literature and Contemporary Science Fiction Authors II. Reginald's afterword in Volume two explains his methodology, which--unlike far too many other bibliographies -relied on primary research. He claims--and it would be a staggering job to dispute him--that he lists 95 to 98% of all English language prose fantasy and SF books published from 1700 through 1974: 15,884 first editions plus another 2,000 retitlings. Another 4,000 titles were examined and rejected as unsuitable. Since some of these are sometimes cited in other bibliographies, Reginald's own Borgo Press will publish his "anti-bibliography," XYZ, which lists those works. Supplements at five year intervals and cumulations are planned.

Although Reginald attempted to list only first editions, he did not list the points often essential to identify true first printings and editions of interest to collectors. Although single author descriptive bibliographies had appeared (e.g., Heins on Burroughs), it was not until late 1979--incredibly-that collectors had a meticulously compiled, comprehensive and reliable guide: Science Fiction and

Fantasy Authors: A Bibliography of First Printings of Their Fiction and Selected Non-Fiction by L. W. Currey, the enormously knowledgeable antiquarian dealer, assisted by Dave Hartwell, SF editor for Timescape Books. Like Reginald. Currey relied on primary research, consulting many of the 215 authors, from Wells to contemporary writers. Fiction through June 1977 is listed, with non-fiction about the subject authors through June 1979, which includes many of the fugitive fan publications rarely recorded elsewhere. Collectors should realize that Currey sometimes differs from Reginald (see the entries for Aldiss, for example) and naturally provides far more essential details for many works. Only the first or significant other editions are listed, not the many reprints or foreign language editions. A companion volume listing earlier authors is in preparation.

Currey is also the general

editor of the valuable series being issued by G. K. Hall, 'Masters of Science Fiction and Fantasy': carefully compiled and comprehensive author bibliographies which include primary and secondary bibliographies, unpublished works, etc. The books do not include the collector's points, but are essential starting points for the authors covered.

Comparable to Bleiler in its historical importance, but much more comprehensive, is another standard: The Encyclopedia of Science Fiction and Fantasy Through 1968, lovingly and carefully compiled by Donald H. Tuck, of far-off Tasmania. Volume 1 (1974) and Volume 2 (1978) provide a who's who and works, with some biographical information more recent than the nominal 1968 cutoff. Tuck provides an extraordinary amount of detail, especially bibliographic, and his compilation is a model of fan scholarship. Volume 3, still in preparation, will provide exten-



sive paperback information, checklists of magazines, series, sequels, etc. Although growing dated (supplements are promised), it is still an essential bio-bibliography.

In addition to these relatively comprehensive bibliographies. there are many other works of a more specialized nature, only a few of which I will discuss here. George Locke is a British collector, dealer and bibliographer, and his specialty Ferret Fantasy publications will interest the collector and larger library. His most recent bibliography is A Spectrum of Fantasy, which profiles in detail his collection of 3,100 books. Less comprehensive is his Science Fiction First Editions, which describes in detail about 200 books selected from the first edition of my Anatomy of Wonder. He includes valuable information for any book collector on the esoterica of book collecting. More specialized still is his Voyages in Space, much of which is repeated in A Spectrum of Fantasy.

Other specialty bibliographers include I. F. Clarke's *Tale of the Future...*, which lists about 3,900 utopian, political and scientific romance tales of the future published in Britain from 1644 to 1976. Lyman Tower Sargent's *British and American Utopian Literature 1516-1975* provides a well-documented introduction to this significant type of literature.

Roger Schlobin surveys The Literature of Fantasy, a recent work which provides details about more than 1,000 novels, anthologies and collections, excluding the supernatural and horror (although many of the short stories fall into the latter category), and emphasizing nominally adult fantasy. A more personal view is found in Diana Waggoner's The Hills of Faraway: A Guide to Fantasy, which provides more comprehensive coverage of children's fantasy, and which has some odd omissions; it is sometimes idiosyncratic in judgments and deficient bibliographically. A more selective guide is Fantasy Literature: A Core Collection and Reference Guide, compiled by Tymn, Zahorski and Boyer. About 240 key English-language works, 1800-1978, are annotated at length, and Tymn provides an excellent annotated bibliography of books and articles dealing with fantasy and much other useful information.

All the preceding bibliographies usually restrict themselves to books in English. A valuable index to the insides of roughly 1,900 of them, published through June 1977, is William Contento's Index to Science Fiction Anthologies and Collections, which indexes about 12,000 stories by more than 2,500 authors. Indexing is by author, editor, story title and book title. Contento relied on the magazine indexes discussed below for his citations of the original source. This supersedes the badly dated index by Brooklyn fan Walter Cole, A Check-List of Science Fiction Anthologies. Bill continues to keyboard data on his home computer, and a supplement is planned for about 1983. Tymn and his collaborators provided a thematic supplement to Contento in the Index to Stories in Thematic Anthologies of Science Fiction, which indexes 181 anthologies under 50 theme headings.

Fans have provided detailed indexes to the increasingly costly and scarce fantasy and SF pulps. The first comprehensive index was compiled by the late Donald B. Day, *Index to the Science Fiction Magazines, 1926-1950.* Successor indexes include those by Strauss and Metcalf for the 1951-1965 periods and the New England SF Association (NESFA) for the subsequent years, although NESFA is unforgiveably overdue with cumulations for the 1971-1980 years. British fan Mike

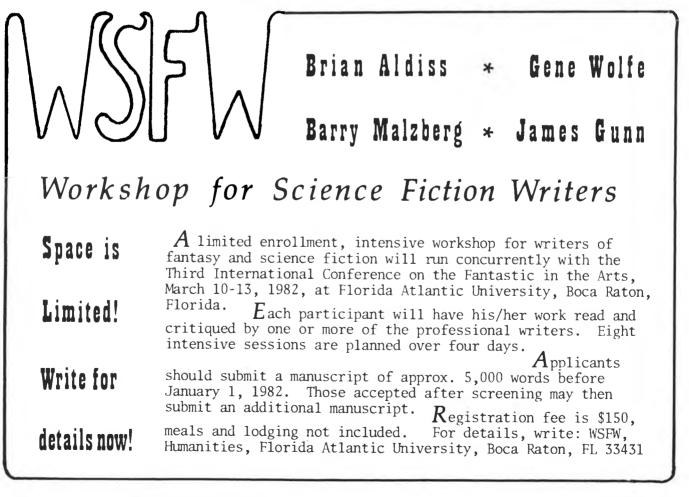
Ashley recently completed his The Complete Index to Astounding/Analog, one of many specialized indexes published over the past three decades. Bradford M. Day's The Complete Checklist of Science Fiction Magazines lists magazines published from 1895 to 1960 and is especially valuable of the pre-1926 period. Although there are some histories for the pre-1926 pulps, a comprehensive index to fantasy and SF stories in 19th and early 20th century English language magazines would be most valuable. Perhaps a fan with a home computer could get together with Sam Moskowitz and create this needed tool. A start is the anonymously compiled Index to Fantasy and SF in Munsey Publications, published by Bill Crawford's Fantasy Publishing Co., Inc. in pamphlet form.

A very recent work which deserves a wide audience, beyond its nominal appeal to teachers of SF, is Tymn's *The Science Fiction Reference Book*. This comprehensive handbook provides a panoramic survey of SF and fantasy, with excellent reading lists, other bibliographies, and reference aids.

Hal Hall, a librarian at Texas A&M, aided scholars desiring to

determine a book's critical reception with his Science Fiction Book Review Index, 1923-1973, which provides citations to almost 14,000 reviews of 6,900 books in the pulps since 1923 (founding year for Weird Tales), and more general magazines such as Starship, Extrapolation and Publishers Weekly, since 1970. He publishes an annual supplement and a cloth 1974-1979 cumulation recently appeared, which lists more citations than the original 50-year cumulation (one measure of the tremendous growth and academic acceptance of SF).

As the critical literature has grown rapidly in recent years, efforts have been made to provide access to it. Tom Clareson, the founding and current editor of Extrapolation (1959-), compiled Science Fiction Criticism, a useful annotated listing of more than 800 items from popular and academic sources, excluding fanzines and most European sources. Marshall Tymn and Roger Schlobin continued Clareson in their annual bibliographies in the spring issues of Extrapolation. The first four were cumulated as The Year's Scholarship in Science Fiction and Fantasy: 1972-1975, and the 1976-1979 cumu-



lation is in preparation. Coverage includes British and American magazines, including selected fanzines, as well as books, doctoral and master's theses.

1979 was an outstanding year for SF scholarship. In addition to the Reginald and Currey bibliographies, there appeared what is probably the single most valuable reference work devoted to SF ever published: The Science Fiction Encyclopedia, edited by Peter Nicholls and compiled with the assistance of about 30 contributors. It's the first true English language encyclopedia (alphabetically arranged entries with cross-references) and is an outstanding job. In spite of its very wide scope and length--672 triple-column pages--it is surprisingly free of significant errors or omissions, perhaps because it was based on primary research. Anyone connected with the field owes Nicholls and his staff endless thanks, and it deservedly won a Hugo for 1980. Because the encyclopedia is on tape, revisions can be made relatively easily and a revised edition is likely in a few years. Nicholls is seeking a

bibliography

publisher for a companion fantasy encyclopedia.

There are several forthcoming reference works which Fantasy Newsletter readers should know about. David Cowart and Thomas Wagner have edited Twentieth Century American Science Fiction Authors as part of the 'Dictionary of Literary Biography' series, in which 85-90 authors are discussed in entries ranging from 1,000 to 15,000 words. Biographical information, criticism, primary and secondary bibliographies, and photos are included. Everett Bleiler of Checklist fame has edited a similar work, Science Fiction Writers, for Scribner's. Approximately 558 English language writers, 47 writers in other languages, and five major fantasy writers are profiled in Twentieth Century Science Fiction Writers. edited by Curtis C. Smith. The second volume of Reginald's bibliography provides profiles along the line of Contemporary Authors, an expanded and much improved version of his Stella Nova. More modest (about 400 authors in each) and less expensive compilations include Brian Ash's Who's Who in Science

Fiction and Mike Ashley's Who's Who in Horror and Fantasy Fiction. but the collector and scholar will prefer the more comprehensive biographical works.

Aficionados of supernatural fiction should be well-served by two forthcoming reference works. Marshall Tymn and several colleagues compiled Horror Literature: A Core Collection and Reference Guide, which should provide a useful starting point. Reflecting a longtime interest and based on wide personal reading, Everett Bleiler has compiled The Guide to Supernatural Fiction for his own imprint, Firebell Books. More than 1,200 books and several thousand short stories are described, evaluated and indexed, and a motif index permits readers to locate and compare books with similar themes.

In future essays, I will offer guidance in selecting the most valuable works of criticism, history, SF and fantasy illustration, and studies of SF and fantasy films. Watch the skies.

-- Neil Barron

- (Note: All books are hardcover unless otherwise noted. Publisher addresses and prices are listed in Books in Print and British Books in Print, revised annually, or are from publishers' catalogs or correspondence. Information for forthcoming books is tentative.)
- Brian Ash: Who's Who in Science Fiction. New York: Taplinger, 1976, 220pp. \$8.95; \$4.95 pa.
- Mike Ashley: The Complete Index to Astounding/Analog. Oak Forest, IL: Robert Weinberg, 1981, 253pp. \$29.95
- Neil Barron, ed: Anatomy of Wonder: A Critical Guide to Science Fiction. 2nd ed., rev. & enl. New York: R. R. Bowker, 1981, (c. 700pp) \$22.95 (pa ed. planned)
- Gerald Bishop: Science Fiction Books Published in Britain, 1974-1978. Aardvark House, 1979, 82pp. \$8 pa.
- Everett F. Bleiler: The Checklist of Fantastic Literature. Chicago: Shasta, 1948, 452pp. OP
- Everett F. Bleiler: The Checklist of Science Fiction and Supernatural Fiction. Glen Ridge, NJ: Firebell Books, 1978, 266pp. \$20
- Everett F. Bleiler: The Guide to Supernatural Fiction. Glen Ridge, NJ: Firebell Books, 1981, forthcoming \$30
- Everett F. Bleiler: Science Fiction Writers. New
- York: Scribner's, 1981, forthcoming \$55 Thomas D. Clareson: Science Fiction Criticism: An Annotated Checklist. Kent, OH: Kent State Univ. Press, 1972, 225pp. \$10
- I. F. Clarke: Tale of the Future from the Beginning to the Present Day: An Annotated Bibliography. Chicago: American Library Assoc., 357pp. \$14 pa. Walter R. Cole: A Checklist of Science Fiction Anthol-
- ogies. Brooklyn: author, 1964; New York: Arno, 374pp. \$21

- William Contento: Index to Science Fiction Anthologies and Collections. Boston: G. K. Hall & Co., 1978, 608pp. \$28
- David Cowart & Thomas Wymer: Twentieth Century American Science Fiction Authors. Detroit: Gale Research, 1981, probably 2 vols., \$54
- William Crawford: Index to Fantasy and Science Fiction in Munsey Publications. Alhambra, CA: Fantasy Pub. Co., Inc., n.d., 36pp. pa. OP
- L. W. Currey: Science Fiction and Fantasy Authors: A Bibliography of First Printings of Their Fiction and Selected Non-Fiction. Boston: G. K. Hall & Co., 1979, 571pp. \$50
- Bradford M. Day: The Complete Checklist of Science Fiction Magazines. Woodhaven, NY: SF and Fantasy Pubs., 1962, 63pp. pa. OP
- Donald B. Day: Index to the Science Fiction Magazines, 1926-1950. Portland, OR: Perri Press, 1952, 184pp. OP
- H. W. Hall: Science Fiction Book Review Index, 1923-1973. Detroit: Gale Research, 1975, 438pp. \$64
- H. W. Hall: Science Fiction Book Review Index, 1974-1979. Detroit: Gale Research, 1981, 391pp. \$78
- George Locke: Science Fiction First Editions: A Select Bibliography with Notes for the Collector. London: Ferret Fantasy, 1978, 96pp. 13.50
- George Locke: A Spectrum of Fantasy: The Bibliography and Biography of A Collection of Fantastic Literature. London: Ferret Fantasy, 1980, 246pp. \$81
- George Lock: Voyages in Space: A Bibliography of Interplanetary Fiction, 1801-1914. London: Ferret
- Fantasy, 1975, 80pp. pa. OP Norman Metcalf: The Index of Science Fiction Magazines, 1951-1965. Richmond, CA: J. Ben Stark, 1968, 253pp. \$11.95

- New England Science Fiction Association: Index to the Science Fiction Magazines, 1966-1970. Cambridge, MA: NESFA, 1971, OP
- New England Science Fiction Association: The NESFA Index: Science Fiction Magazines and Original Anthologies. Cambridge, MA: NESFA, 1971-72, 1973, 1974, 1975, OP 1976, \$5
- Peter Nicholls: The Science Fiction Encyclopedia. New York: Doubleday, 1979, 672pp. \$24.95; \$12.95 pa.
- R. Reginald: Contemporary Science Fiction Authors. New York: Arno, 1974, 358pp. \$20 (Reprint of Stella Nova, author, 1970)
- R. Reginald: Science Fiction and Fantasy Literature: A Checklist, 1700-1974, with Contemporary Science Fiction Authors II. Detroit: Gale Research, 1979, 2 vols., 1141pp. \$74
- 2 vols., 1141pp. \$74
 R. Reginald: XYZ. San Bernardino, CA: The Borgo
 Press, 1981, \$8.95; \$2.95 pa. forthcoming
- Lyman Tower Sargent: British and American Utopian Literature, 1516-1975: An Annotated Bibliography. Boston: G. K. Hall & Co., 1979, 324pp. \$28
- Roger C. Schlobin: The Literature of Fantasy: A Comprehensive Annotated Bibliography of Modern Fantasy Fiction. New York: Garland, 1979, 425pp. \$30
- Curtis C. Smith: Twentieth Century Science Fiction Writers. New York: St. Martin's, 1981, forthcoming
- Irwin S. Strauss: The MIT Science Fiction Society's Index to the SF Magazines, 1951-1965. Cambridge, MA: NESFA, 1966, 207pp. \$12
- Donald H. Tuck: The Encyclopedia of Science Fiction and Fantasy through 1968. Chicago: Advent, 1974 (Vol. 1), 1979 (Vol. 2), 530pp. \$27.50/vol.
- Marshall B. Tymn, Kenneth J. Zahorski and Robert H. Boyer: Fantasy Literature: A Core Collection and Reference Guide. New York: R. R. Bowker, 1979.

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- Marshall B. Tymn, et. al.: Horror Literature: A Core Collection and Reference Guide. New York: R. R. Bowker, 1981, \$22.50 forthcoming
- Marshall B. Tymn, Martin H. Greenberg, L. W. Currey and Joseph D. Olander: Index to Stories in Thematic Anthologies of Science Fiction. Boston: G. K. Hall & Co., 1978, 193pp. \$12
- Marshall B. Tymn, ed.: The Science Fiction Reference Book; A Comprehensive Handbook and Guide to the History, Literature, Scholarship, and Related Activities of the Science Fiction and Fantasy Fields. Mercer Island, WA: Starmont House, 1981, 536pp. \$20; \$14.95 pa.
- Marshall B. Tymn and Roger C. Schlobin: The Year's Scholarship in Science Fiction and Fantasy, 1972-1975. Kent, OH: Kent State Univ. Press, 1979, 222p. \$12
- Diana Waggoner: The Hills of Faraway: A Guide to Fantasy. New York: Atheneum, 1978, 326pp. \$16.95

("The British Scene" -- Continued from page 22.)

- **L**1.50--the sequel to *Gad's Hall* wherein the new owners of the hall turn to exorcism to try and rid the place of its evil forces.
- Thomas Luke: The Hell Candidate, Corgi, Apr. ±1.50-another novel of demonic possession.
- Robert R. McGammon: *Night Boat*, Sphere, May, 51.25--a sunken Nazi U-boat is dislodged from its watery grave along with its supernatural occupants.
- Gordon McGill: The Final Conflict, Futura, Jan. El.10 --the novelisation of Omen III.

Brian McNaughton: Satan's Mistress, Star, Jan. ±1.25--(Concluded on page 33.)

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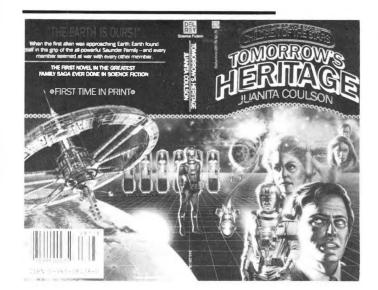
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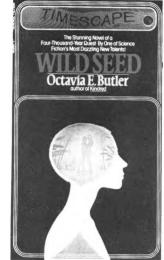


Paperbacks

Cover artists: "The Elves and the Otterskin" by Michael Herring; "Justice and Her Brothers" by Leo and Diane Dillon.







DEL REY/BALLANTINE

Reflecting the popular of the 'Family' sagas in popular historical fiction, I suppose, the trend seems to be invading the fantasy and SF field. In September, Del Rey will release the latest entry, Tomorrow's Heritage by Juanita Coulson. The novel is the first in a 5-volume series, 'Children of the Stars,' relating the multi-generational saga of the Saunders family. Volume one is set in the 21st century in which the family faces the survival of human civilization and the first contact with aliens. Price is \$2.75.

The Elves and the Otterskin by Elizabeth Boyer (\$2.50) is a new heroic fantasy novel about a



reluctant hero named Ivarr who has to seek out a magic sword in the land of the fire giants. "His only chance to return to his own realm was to become a hero for a group of outcast, incompetent elves and a wizard of doubtful qualifications. Ivarr knew nothing about being a hero, and the more he heard the less he liked the idea."

Also on tap for September are two reprints new to the Del Rey imprint, *The Weirdstone of Brisin*gamen and *The Moon of Gomrath* by *Alan Garmer*, at \$1.95 each. Both feature veru attractive covers and are billed as "Fantasy Classics."

Reissues this month are Deadly Litter by James White, at \$2.25, and The Eleventh Commandment by Lester del Rey, at \$2.50.

A non-fiction title of interest under the Ballantine imprint is The Making of 'Raiders of the Lost Ark' by Derek Taylor, containing 32 pages of photos and priced at \$2.75.

AVON BOOKS

In September, Avon/Flare books will release the first paperback edition of a young adult fantasy trilogy, 'The Justice Cycle Trilogy' by Virginia Hamilton. The epic trilogy relates the story of four children who discover they share the gift to travel through time. Together, they journey into the future to Dustland and ultimately to the last decadent civilization of Earth. The three volumes, priced at \$1.95 each, are entitled, Justice and Her Brother, Dustland, and The Gathering. All three volumes

sport very attractive cover paintings by *Leo* and *Diane Dillon*. Three other volumes will make

their first paperback appearances in September. Atlantis Fire by Gary Goshgarian (\$2.75) is a suspense novel about a search for the lost city of Atlantis that received a good review by Stephen King. Macrolife by George Zebrowski (\$3.95) is a science fiction novel of the distant future in which utopian space colonies carry off the clones of Earth's survivors. New Arrivals, Old Encounters by Brian Aldiss (\$2.25) is a collection of 12 short stories.

Also scheduled for September in its first mass market release is *Elephant Bangs Train*, a collection of 16 stories (fantasy to some, but possibly not to others) by *William Kotzwinkle*. Price is \$2.75.

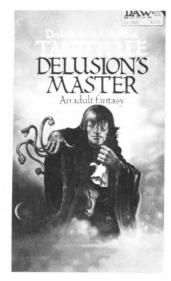
TIMESCAPE/POCKET BOOKS

The Former King by Adam Corby is the first novel in a new heroic fantasy trilogy set on an imaginary world where the sun is worshipped as a goddess and the moon is feared as an evil god. The novel actually combines elements of heroic fantasy and prehistoric (lost race?) novels. A primitive hunter lands on a distant shore to join a primitive tribe; he astonishes the tribesmen with his use of the bow and arrow and quickly rises to a position of power. Price is \$2.50.

Another first novel for September is *Starship & Haiku* by *Somtwo Sucharitkul* (\$2.50), an SF novel set in Japan in a time when

Cover artists: "The Former King" by Don Maitz; "Graymantle" by Esteban Maroto; "Delusion's Master." by Ken Kelly; "Darya of the Bronze Age" by Josh Kirby; "The Jaws of Menx" by Alexander.





nuclear warfare has created a series of plagues. Expanding upon the theme of ritual suicide (as being preferable to slow death), a Japanese minister converts an amusement park into a literal Deathland where people can go to die.

A new collection this month is The Best of Wilson Tucker (\$2.50), which includes the following stories: "To the Tombaugh Station," "To a Ripe Old Age," "Exit," "The Tourist Trade," and "Time Exposure."

Making its first paperback appearance will be Wild Seed by Octavia Butler (\$2.50), published a year ago by Doubleday. A reissue this month is Where Late the Sweet Birds Sang by Kate Wilhelm, at \$2.50.

Two horror novels that will appear under the Pocket Books imprint (the titles above are all Timescape releases) are *The Para*site by Ransey Campbell (§2.95) and Deathbell by Guy N. Smith (§2.50). The Parasite was a hardcover release from Macmillan last year. Deathbell was first published in Britain and is about a chapel bell in a quiet little village that begins ringing one day and driving the villagers into madness.

PLAYBOY PAPERBACKS

Slated for September release from Playboy Paperbacks is *Gray*mantle by John Morressy, the heroic fantasy prequel to last year's *Ironbrand*. Graymantle is the forefather of Ironbrand, who fights off twelve wizards to protect a longlost talisman. Price is \$2.50. Also scheduled is an occult, suspense-horror novel, Nightmare in Red by Jacqueline Marten, at \$3.50.

DAW BOOKS

Coming from DAW Books in September is *Delusion's Master* by *Tanith Lee* (\$2.25), the third novel in her series set in an age when the world was flat and ruled by the immortal lords of diabolical powers. The first two novels in this series were *Night's Master* and *Death's Master*, published in 1978 and 1979.

Also coming is September is Darya of the Bronze Age by Lin Carter (\$1.95), the fourth novel in his Zanthodon series a'la Burroughs' Pellucidar. The first three were Journey to the Underground World (1979), Zanthodon (1980), and Hurok of the Stone Age (1981).



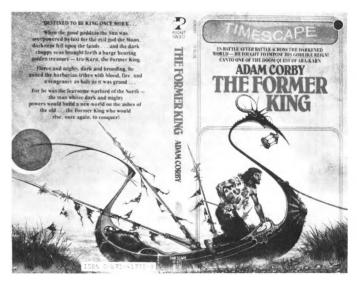


Yet another series entry is the latest Commander John Grimes space opera from A Bertram Chandler: The Anarch Lords, priced at \$2.25. Sorry, but this series is too long to detail here.

A reprint new to the DAW imprint is Now Wait for Last Year by Philip K. Dick (\$2.50) and the reissue this month is Night's Master by Tanith Lee, at \$2.25.

SIGNET

An SF original novel for September from Signet is *The Jaws of Menx* by *Ann Maxwell*, at \$2.75. This is SF adventure set on a world that shuns technology but must decide whether or not to join the Galactic Concord.



Cover artists: "The Woman Who Loved the Moon" by Eric Ladd.



BERKLEY BOOKS

Due out from Berkley in September is a first novel from Paul H. Cook entitled Tintagel, at \$2.25. The novel is about a strange plague that sweeps the Earth, causing people to escape (literally) to the worlds of their dreams. After important people begin disappearing and eventually dying in their dreamworlds, a man is found who is immune to the plague and who can enter peoples' minds to bring them back.

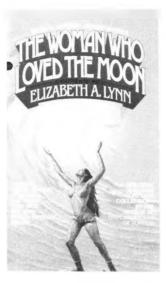
The Woman Who Loved the Moon and Other Stories by Elizabeth A. Lynn (\$2.25) is her first story collection. In addition to the title story, it contains: "Wizard's Domain," "The Gods of Reorth," "The Dragon That Lived in the Sea," "We All Have to Go," "The Saints of Driman," "I Dream of a Fish, I Dream of a Bird," "The Island," "The Fire Man," "Mindseye," "The Man Who Was Pregnant," "The Woman in the Phone Booth," "Don't Look at Me," "Jubilee's Story," "Circus," and "The White King's Dream."

A reissue for September is The Corridors of Time by Poul Anderson, at \$2.25.

A mainstream release of interest here is *Dance of the Tiger* by *Bjorn Kurten* (\$2.95), a novel of prehistory that is being favorably compared to *Clan of the Cave Bear*.

BANTAM BOOKS

Due to an unfortunate last minute switch, Bantam Books had to cancel the first paperback edition of *Dark Forces* this month, leaving



only two potboilers on its September schedule. Hot Time in Old Town by Mike McQuay (\$2.25) is the first in a new series of novels about a hard-boiled private eye of the 21st century named Mathew Swain. McQuay wrote the novelization of the movie Escape from New York.

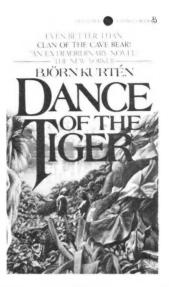
Quas Starbrite by James R. Berry (\$1.95) is a space opera about a 'Star Force' captain who battles the mysterious man-machine KraKon (who bear a striking resemblance on the book's cover to Darth Vader).

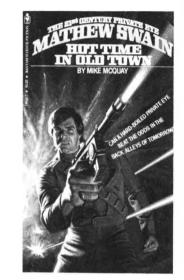
ACE BOOKS

Unfortunately, the usual batch of information from Ace Books didn't arrive this month, so I'm able to provide merely a listing of what is scheduled for September release.

Leading off the releases is Elsewhere edited by Terri Windling and Mark Arnold. This is an original fantasy anthology continuing the Basilisk series (it was originally scheduled as Basilisk II but has been retitled). Price is \$2.75.

New novels that will join existing series are Lord Darey Investigates by Randall Garrett (\$2.50) and Black Knight of the Iron Sphere by Gordon Eklund and E. E. Smith (\$2.25). Lord Darey Investigates is the third in Garrett's series, preceded by Too Many Magicians and Murder and Magic, both of which are being reissued at \$2.50 each. Black Knight is the third volume in Eklund's series of new Lord Tedric novels (preceded by Lord Tedric and Space Pirates).





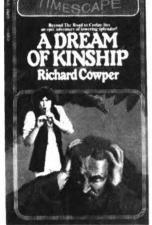
Another original science fiction novel is *Space Power* by *G*. *Harry Stine*, priced at \$2.50.

Reprints and reissues include The Fifth Head of Cerberus by Gene Wolfe (\$2.50), Behind the Walls of Terra by Philip Jose Farmer (\$2.50), The Mask of the Sun by Fred Saberhagen (\$2.75), and The Stars Are Ours by Andre Norton (\$1.95).

Also planned for September is a six-volume promotion of the Rim Worlds/Commander John Grimes series by A. Bertram Chandler. Sporting new cover packaging, each volume will contain two titles: The Road to the Rim & the Hard Way Up, The Inheritors & Gateway to Never, The Rim Gods & The Dark Dimensions, Into the Alternate Universe & Contraband from Outer Space, The Rim of Space & The Ship from Outside, and The Commodore at Sea & Spartan Planet. The second title listed is \$2.50 and the remainder are \$2.75.

Ace will also be releasing a number of boxed sets in September. Included will be: the 4-volume 'Casca' series by Barry Sadler, at \$9; a 4-volume 'Berserker' set by Fred Saberhagen, at \$9; a 3-volume 'Dorsai' set by Gordon Dickson, at \$7.25; a 4-volume 'Flandry' set by Foul Anderson, at \$8.95; the 5volume 'World of Tiers' series by Philip Jose Farmer, at \$11.75; and a 4-volume 'Conan' set (the last four of the original Lancer 12-volume series), at \$9.





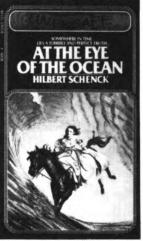
A POCKET BOOKS ORIGINAL 43304-0/\$2.50

A DREAM OF KINSHIP

Like angels of death, the sinister agents of the fanatic Secular Arm descended on Corlay, seeking to extinguish the spreading heresy of Kinship. And when they left, many of the Brethren were dead, and their monastery was a gutted ruin--but their faith lived on. A miracle had been prophesied ... the coming of the child of the Bride of Time, who alone could vanquish the deadly forces of Lord Constant and forge again A DREAM OF KINSHIP. The Road to Corlay (including "Piper at the Gates of Dawn") began this enthralling epic of a world building itself anew on the wreckage of our own.

AT THE EYE OF THE OCEAN Hilbert Schenck

The Cape Cod of a hundred years ago is the setting for this powerful story of a man and a woman and their mystical bond with the sea. Abel Roon was only a boy when he began helping escaped slaves reach Canada... but he already knew he could speak the Water Speech, the subtle language of the ocean. And when Hope Mayhew understood his gift, she knew she could be happy with no other man. For it was only the strong and gentle Abel who could lead her to the allknowledge AT THE EYE OF THE OCEAN.



A POCKET BOOKS ORIGINAL 82855-X/\$2.50

TIMESCAPE BOOKS Published by Pocket Books David G. Hartwell, Director of Science Fiction The name "Timescape" is taken from the novel by Gregory Benford.

FANE

David M. Alexander

Centuries ago, the Hartfords lived by technology. But that was before the wildly fluctuating magnetic fields on the planet Fane destroyed their machinery...and magic took its place. Now the wizard Greyhorn schemes to rule Fane. And when he sends his lazy but amiable nephew Grantin after a powerful magic ring, he sets in motion a battle of fantastic powers. A POCKET BOOKS ORIGINAL 83154-2/\$3.50

THE CITY OF THE SINGING FLAME

Clark Ashton Smith

Among the great fantasy writers of the twentieth century are H. P. Lovecraft, E. R. Eddison, Lord Dunsany ...and Clark Ashton Smith, whose imagination created such famous places as Hyperborea, Xiccarph, Zothique, and Averoigne. This is the first of four volumes that will collect the work of this major fantasist.

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20,000 LEAGUES UNDER THE SEA

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Jules Verne, one of the greatest of all explorers of the fantastic, first introduced Captain Nemo and his astonishing submarine, the Nautilus, more than a hundred years ago. Equally exciting today as it was then, with its accounts of nuclear submarines, sea farming, and underwater life, this definitive translation of the beloved classic belongs on every science fiction fan's bookshelf. A POCKET BOOKS REISSUE 43473-X/\$2.50

The Fan Press

THE PATCHIN REVIEW

Although it's hardly a "fanzine" in the traditional sense, The Patchin Review is a new bimonthly magazine published by SF writer and editor Charles Platt. It aptly calls itself "The unique and controversial guide to science fiction." Featured in the first issue for July, 1981 are: "Con Sordino" by Barry N. Malzberg, "A Punk is Not a Pistolero" by Harlan Ellison, "A Refuge for the Indolent" by John Shirley, and a series of one-paragraph reviews of current books-humorous and right on target--by editor Platt. Also included are such off-the-wall features as a humorous parody of gossip columns ("Tales to Astonish" by Gabby Snitch), "I Was a Sci-Fi Bride," and "Advice to the Alienated by Cousin Clara," among others.

The magazine is a thoroughly literate and delightful read (even though it will probably make a lot of enemies in the field). I just hope Platt doesn't grow weary of it and decide to chuck the whole thing--we need something like this. The 40-page, digest size issue is priced at \$2. Subscriptions are \$12 for six issues. The Patchin Review, 9 Patchin Place, New York, NY 10011.

OGRE

Featured in Ogre #3 are interviews with Ben Bova, Robert Sheckley, and Stephen R. Donaldson, a lengthy article on "Anne McCaffrey's Dragonworlds," Ben Bova's Guest of Honor speech at the 1980 PhilCon, and articles on comics and fantasy gaming, in addition to dozens of book reviews. New stories include "Revel" by David F. Nalle and "Alfredo Trinchillo" by Tony Russo, in addition to a number of poems. The 48-page issue is single copy priced at \$2. Peabody Press, Box 322, New Holland, PA 17557.

ALTERNITIES

Alternities #6, just out from the publishing team of Matthew Berger, Alexander Klapwald, and Kenneth Sharp, is a special Roger Zelazny issue. Featured in the issue are reprints of the following short stories by *Roger Zelazny:* "The Bells of Shoredan," "Comes Now the Power," "A Very Good Year," "Nine Starships Waiting," and "Synopsis of Part One" (a fragment from ... And Call Me Conrad). Also included are an interview with the author, three poems by him, and an annotated bibliography of his work.

The 64-page, 7" by 9" magazine sports front and back cover illustrations by *Thomas Canty* and interior artwork by *John Borkwoski*, *Allen Koszowski* and *Steven Fox*. The cover illustrations are taken from prints available from the artist. The volume is nicely done and quite attractive, but carries a fairly stiff price at \$5. A special 100-copy autographed edition is also available at \$10. 1985/Alternities Pubs., 18 Lester Place, White Plains, NY 10606.

PELLINNORATH

Those of you interested in fantasy cartography and geography now have a fanzine to serve you: Pellinnorath, "an amateur periodical devoted to the geographical settings of fantasy and science fiction stories." The first two issues for December and March each run 20 digest size pages (Xeroxed). #1 features material on Smith's Hyperborea, Lovecraft's Dreamworld, and Moorcock's Corum. #2 is devoted to a number of the worlds created by Edgar Rice Burroughs. \$1 per copy or 5 issues for \$4 from Rod Walker, 1273 Crest Dr., Encinitas, CA 92024.

INFINITY CUBED

Featured in Infinity Cubed #6 are the following stories: "The Case of the Amateur Astronomer" by Carter Perry, "Merging" by Lowell Cunningham, "Mellow Night's End" by Claudia Peck, "Child of God" by James Brooks, and "Change in Policy" by Michael Langdon. Additional contents include interviews with Robert Lynn Asprin and Wendy and Richard Pini, along with book reviews and poetry.

Still available are copies of Infinity Cubed #5, which featured interviews with Stephen King and George R. R. Martin. The 68-page issues are priced at \$2.50 per copy and subscriptions are \$10 for four issues. Infinity Cubed, Box 8445, U.T. Station, Knoxville, TN 37916.



SPECIAL ROGER ZELAZNY ISSUE

LAST OF THE ELVES

Now available from Gregory W. Cross is a self-published booklet of his poetry, entitled *The Last* of the Elves. The 28-page, digest size collection contains 16 poems and is illustrated by *Stacy Boniface*. \$2.40 per copy postpaid and a cut above your typical "vanity press" item. Gregory W. Cross, PSC Box 3533, APO, NY 09009.

EXTRO

Following a hiatus of quite a few months, Extro #6 has appeared from British publisher Robert Allen (no relation). Unlike previous issues, the emphasis appears now to be away from news as well as coverage of music; this current issue is devoted to fantasy and SF with a special section on the occult. In addition to a wealth of reviews, the issue features an interview with Christopher Priest. a Robert Silverberg bibliography by Graham Andrews, a short story ("Fidelity") by Christopher Evans, and articles on 'Dr. Who' in the U.S. and "Transatlantic SF."

Although printed in January, the issue was not distributed until April. Issue #7 is expected out in June and publisher Allen hopes to achieve a bimonthly schedule. \$2 per copy or 60p. Melissa Ann Singer, 68-61 Yellowstone Blvd. 304, Forest Hills, NY 11375. Robert Allen, Constellation Pubs., 28 Moorcroft Dr., Burnage, M19 1WH, Manchester.

As usual, all publications mentioned here are $8\frac{1}{2}$ " by ll" in format and are offset printed unless otherwise noted.

32 FANTASY NEWSLETTER - September 1981

Magazines

Featured in the July issue of Heavy Metal is a new story by Stephen King, "The Blue Air Compressor: A Telling of Horror." Also included in the issue are an interview with artist Richard Corben and an article about him by Harlan Ellison.

Stephen King also features in the August issue of Oui in a gang interview with horror-makers John Carpenter, David Cronenberg, Brian De Palma and George Romero.

MAGAZINE OF F&SF

Slated for the September issue of Magazine of F&SF are two novelettes, "Mythago Wood" by Robert Holdstock and "One Way Ticket to Elsewhere" by Michael Ward. Short Stories are: "The Gifts of Conhoon" by John Morressy, "Not Responsible! Park and Lock It!" by John Kessel, "There the Lovelies Bleeding" by Barry N. Malzberg, "Indigestion" by Thomas Wylde, "Dinosaurs on Broadway" by Tony Sarowitz, and "The Corridors of the Sea" by Jane Yolen. Book reviews

are by Barry N. Malzberg and the cover illustration is by Barbara Berger for "Mythago Wood."

THE TWILIGHT ZONE

Upcoming stories in the October issue of The Twlight Zone are: "Shootout in the Toy Shop" by Robert Sheckley, "Sea Change" by George Clayton Johnson, "Offices" by Chet Williamson, "Out of Place" by Pamela Sargent, "The Tear Collector" by Donald Olson, "Zeke" by Timothy Robert Sullivan, "Paintjob" by Jay Rothbell, and "The Burden of Indigo" by Gene O'Neill. Additional features include a TV script by Rod Serling ("The Big Tall Wish"). the conclusion to an interview with Richard Matheson, and the usual features, along with the announcement of a new short story contest.

OMN1

Tentatively scheduled for the October issue of Omni are an excerpt from Oath of Fealty by Larry Niven and Jerry Pournelle (to be a Timescape hardcover this fall), "Hinterlands" by William Gibson, and "On the Slab" by Harlan Ellison.

CHILLERS

Stories featured in the September issue of Chillers (#2) are: "Spare Change" by Bill Clayton, "The Witch of the Marsh" by Ethel Marriot-Watson, "Earth Around His Bones" by George Zebrowski, "Shadow. Shadow" by Anton Shayne, and "The Undead" by Thomas Paul. Also featured in the issue is an interview with John Newland and a number of articles on current movies.

AMAZING SF STORIES

If you haven't tried an issue of the new Amazing SF Stories, check it out. Included in the September issue are: an excerpt from Madwand by Roger Zelazny, "The Foxworth Legatees" by Ron Goulart, "The Sea Above" by Gene Kilczer, "Harmless Illusions" by Felix Gotschalk, "On the Nature of Time" by Bill Pronzini and Barry N. Malzberg, "Firebird Suite" by Richard P. Russo, "A Desert Stone" by Al Sarrantonio, "Sound as a Dollar" by L. A. P. Moore, and a classic reprint of "The Discarded" by Harlan Ellison. Also included are an opinion column by Robert Silverberg and an interview with Gene Wolfe. ×

("The British Scene" by Mike Ashley -- continued from page 27.)

the first of a series of sex-horror novels,

- Jan Mark: The Ennead, Puffin, May, 95p.--a fantasy novel to launch the new Puffin Plus series of soph-
- isticated books for older children. Ian Marter: Dr. Who and the Enemy of the World, Tar-
- get, Apr. 95p.
- Graham Masterton: The Wells of Hell, Sphere, Jan. L1.10, and Famine, Sphere, June, L1.25
- Richard Monaco: The Grail War, Sphere, Feb. E1.75
- Michael Moorcock: The Great Rock 'n' Roll Swindle. Virgin, Mar. L1.50--the first formal paperback edition of the novel issued in newspaper format last vear.
- David Morrell: The Totem, Pan, Mar. Ll.25--an eerie tale of hideous murders and mutilated bodies that disappear from the morgue and become werewolves.
- Peter Nicholls: The Encyclopedia of Science Fiction, Granada, May, £4.95--first paperbound edition (in the U.K.) of this essential reference work.
- Larry Niven: The Ringworld Engineers, Orbit, May, ±1.50
- William F. Nolan: Logan's Search, Corgi, Jan. ±1.00
- John Norman: Fighting Slave of Gor, Star, May, ±1.25
- Marc Olden: The Book of Shadows, Hamlyn, Apr. 1.75-novel of witchcraft.
- Doris Piserchia: The Spinner, Futura, Apr. 1.00
- Tim Powers: The Drawing of the Dark, Mayflower, Jan. £1.95
- Joe Poyer: Tunnel War, Sphere, June, El.25--first paperback edition of the novel about the plot to sabotage the Channel Tunnel.
- Christopher Priest: The Space Machine, Pan, May, E1.50 --new edition from a new publisher.
- Pamela Sargent: Cloned Lives, Fontana, Apr. ±1.50
- Bob Shaw: Dagger of the Mind, Pan, Feb. H1.25
- Robert Silverberg: The Songs of Summer, Pan, Apr.

⊾1.25

- Guy N. Smith: Doomflight, Hamlyn, Jan. L1.10, Manitou Doll, Hamlyn, May, L1.50, and Wolfcurse, NEL, June, ы1.25
- Donald Thompson: The Ancient Enemy, Coronet, Apr. Ь1.25
- E. C. Tubb: Incident on Ath, Arrow, Mar. ±1.15 Jack Vance: The Dying Earth, Granada, Feb. ±1.25 John Varley: Wizard, Orbit, Feb. ±1.75
- Joan D. Vinge: Fireship/Mother & Child, Magnum, Apr. ь1.10
- Joan D, Vinge: The Snow Queen, Orbit, May, ±1.95--although released in the same month as the U.S. Dell paperback, I think the Orbit edition beat it into print by a few days.
- Walter Wangerin: The Book of the Dun Cow, Penguin, Apr. 11.25
- William K. Wells: Effigies, Granada, Mar. 1.50--a novel of Satanic rites, mutilations, gruesome deaths, and who knows what else.
- Gordon Williams: The Micronauts, NEL, Jan. El.50, and Micronaut World, NEL, Feb. E1.50--the first two of a series about miniature people (yet again).
- Jack Williamson: Brother to Demons, Brother to Gods. Sphere, Jan. El.25
- Robert A. Wilson: Schrodinger's Cat, Sphere, June, L1.50--the sort of future/alternate world romp one might expect from the co-author of the Illuminatus trilogy.
- Robert C. Wilson: Crooked Tree, Arrow, Mar. £1.50-combines the magic and myth of the legends of the Ottawa Indians with a modern horror story.
- Chelsea Quinn Yarbro: Hotel Transylvania, NEL, June, 51.25

-- Mike Ashley

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OTHERGATES--The most complete sf/ fantasy market guide. Twice year, \$3/issue, \$5/2 issues. OWLFLIGHT--Alternative sf/fantasy magazine. \$3/issue, \$10/4 issues. Checks to Unique Graphics, 1025 55th St., Oakland, CA 94608. SF COLLECTOR. An 80 - 120 page advertising newspaper featuring articles, news, bibliographies, interviews, reviews, forthcoming books, etc. FREE SAMPLE! Box FN-86, Neche, ND 58265. New/Used science fiction, fantasy bought ¢ sold. Catalog available for 50¢ in stamps. Want lists with SASE OK. Hole in the Wall Books, 905 W. Broad St., Falls Church, VA 22046. (703) 536-2511. SCIENCE FICTION AND HEROIC FANTASY Author Index lists every SF book published 1947-78. Over 1000 auth~ ors, 5000 titles. Autographed to you 9.95 PB 15.95 HC. Stuart Wells 53 Center St., Westport, CT 06880. FREE MAIL ORDER CATALOG. Our huge selection of fantasy, SF and media merchandise includes stationery, rubber stamps, buttons, postcards, belt-pouches, bookcovers, bumperstickers, wallet ID cards, vinyl portfolios, memo pads, bookplates, and more! T-K Graphics, Dept. "FN", PO Box 1951, Baltimore, MD 21203. ATTACK OF THE GIANT BABY! 11×17 full color print, signed and numbered, by JILL BAUMAN. (Cover art for Kit Reed's book.) \$6.00 plus \$1.00 postage or SASE for descriptive folder. JILL BAUMAN, Box 152, Jamaica, NY 11415. LORD DUNSANY's The Ghosts of the Heaviside Layer. Stories, essays, plays, all never before collected in book form. Heavily illustrated by Tim Kirk, De Camp: "Dunsany's tales are a necessary possession for any lover of fantasy. Like first-rate poetry, they are end-lessly re-readable." Acid-free paper, sturdy binding: a collector's edition. \$20. Owlswick Press-F, Box 8243, Phila PA 19101. L. SPRAGUE DE CAMP, The Tritonian Ring. SF Review: "One of the best sword and sorcery adventures ever written--literate, intelligent, and not slavishly imitative of Howard." \$12.50. Owlswick Press, Dept. F, Box 8243, Phila PA 19101.

Books of Wonder	2
Dangerous Visions	6
Pendragon Gallery	7
The Science Fiction Shop	13
Phantasia Press	17
A Change of Hobbit	24
Thomas Burnett Swann Fund	25
Robert Weinberg	27
Timescape Books	31
Fantasy Book	35

("Warrens News & Reviews" continued from page 21.)

was executive producer of Dead and Buried, and O'Bannon's name is on the script, but that's the only connection this film has with Alien in any sense. That and the fact that every single scene, indoors and out, seems full of incense smoke. This becomes obvious and absurd after a while.

Dead and Buried is set in a small New England town, although it looks exactly like what it is: a small California town. The local sheriff, James Farentino, has noticed that people have been disappearing lately, and rightly suspects the local undertaker, Jack Albertson (the best performance in the film and a job of some substance). Turns out that Albertson hates to bury his handiwork and so has turned every single solitary person in town into a zombie. You'd think that somewhere along the line, someone who was still alive would have noticed, but nope --not even all the zombies know they are zombies. Why the zombies seek recruits to their ranks and then later want to be buried is a puzzle the picture ignores.

Dead and Buried is a boring. silly movie. Only one of the scare scenes works (this one involves an arm stuck on the grille of the sheriff's truck); the others are predictable and overdone.

It's not an especially gory film, although there are a few shots of unpleasant and gratuitous violence--a man is buried alive but doesn't die; later a needle is jabbed into his open eye in extreme closeup. The makeup effects are obvious for the most part, but that doesn't stop them from being ugly, as when a doctor is killed by having something forced up his sinuses. (A movie first.)

Dan O'Bannon is a writer of real talent and has many good films in the future. It's too bad that his first major credit after Alien has to be this noisome potboiler. -- Bill Warren

Miggy the Dragon says:

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