

THE
FIFTH
WORLD
FANTASY
CONVENTION



Guests of Honor

Stephen King
Frank Belknap Long
Michael Whelan

Master of Ceremonies

Charles L. Grant

Welcome to Providence

Welcome to Providence. The City speaks for itself. So should the convention. If something is not quite right, blame me. For those things you enjoy, thank the following people:

Harry L.P. Beckwith
Mary Booth
Jane Brisson
Richard Brisson
Les Daniels
Paul Dobish
G. Duncan Eagleson
Donald M. Grant
Douglas Grant
Nancy Grant
Shirley Grant
Michael Lawton
Ronald Levasseur
Joe Schifino
John Stanley
Chris Steinbrunner

Thank you,

Robert A. Booth
Chairman



1979 WORLD FANTASY AWARDS

NOMINEES

Life Achievement:

- ✕ Jorge Luis Borges
- John Collier
- L. Sprague de Camp
- H. Warner Munn
- John Myers Myers
- Manly Wade Wellman

Best Novel:

- The Black Castle* — Les Daniels (Scribner's)
- The Sound of Midnight* — Charles L. Grant (Doubleday)
- The Stand* — Stephen King (Doubleday)
- Night's Master* — Tanith Lee (DAW Books)
- ✓ *Gloriana* — Michael Moorcock (Avon, U.S. ed.)

Best Short Fiction:

- Within the Walls of Tyre* — Michael Bishop (*Weirdbook 13*)
- A Good Night's Sleep* — Avram Davidson (*F & SF*)
- ✓ *Naples* — Avram Davidson (*Shadows*)
- Hear Me Now, My Sweet Abbey Rose* — Charles L. Grant (*F & SF*)
- The Magic Goes Away* — Larry Niven (Ace Books)

Best Collection/Anthology:

- The Redward Edward Papers* — Avram Davidson (Doubleday)
- ✕ *Shadows* — Charles L. Grant, editor (Doubleday)
- Night Shift* — Stephen King (Doubleday)
- Heroes and Horrors* — Fritz Leiber (Whispers Press)
- Year's Best Horror #6* — Gerald W. Page, editor (DAW Books)
- Night Winds* — Karl Edward Wagner (Warner Books)

Best Artist:

- ✕ Alicia Austin
- Dale Enzenbacher
- Stephen Fabian
- Michael Whelan

Special Award/Pro.

- ✕ Edward L. Ferman
- Donald M. Grant

Special Award/Non-Pro.

- Fantasy Newsletter*
- Shayol*
- Weirdbook*
- Whispers*
- ✕ Donald H. Tuck

Stephen King

by Charles L. Grant



The weekend of 20-22 April, 1979, was somewhat hectic. In the first place it was the time of the Science Fiction Writers of America Nebula orgy, when we con ourselves into thinking that we've conned the editors and publishers into thinking they're impressed — and if they are, they've become masters of the understatement: "Nice." On that Friday I drove into Manhattan to begin setting up the hotel for the proceedings. On Saturday my wife drove in to attend the banquet. It was her first time driving in the city — with our/her new car, yet — and I was frazzled by the middle of that afternoon just thinking about my piece of the rock chipping off. Saturday night we drove home in her car. Sunday I returned to the city to pick up my car, and wound my way through the Queens Midtown Tunnel to LaGuardia Airport. From there I was to fly to Maine to meet my agent and Stephen King.

On Delta Airlines.

Sigh.

My first intimation of impending disaster should have struck me when I found a parking space at the airport without any trouble at all. That just isn't done. In Newark, maybe. In Los Angeles, perhaps. Even, for God's sake, in Philadelphia. But not in New York. But I was undaunted. The weekend had been successful, I hadn't gotten more than ten minutes lost, and there was that marvelous parking space on Level 2 of LaGuardia's multi-tiered concrete tomb.

Fool that I was, I smiled, hefted my bags (one suitcase, one briefcase) and walked the fourteen miles to the Delta Airlines ticket counter. Ordered my ticket, paid for it, saw my bag swallowed, and headed for the check-in line. I was supposed to end up in Bangor. The notice on the wall behind the jacketless attendant said I was going to end up in Portland. I considered for a moment before asking the attendant to take a look at my ticket.

Delta Airlines.

I ran back to the ticket counter, did my best to complain in a civilized manner, and was presented — with profuse and gentle apologies — with the proper papers.

Lord was that plane small!

But it did take me, eventually, to Bangor. And note, should you ever want to fly to Bangor (don't ask), that it should always, but always, be done during the day. I flew at night. Ten minutes outside the airport the pilot had to turn on his headlights to find the place. Believe me, it was *dark* out there. I thought we had been flying over the ocean, the occasional light being that of a ship or beacon. What I had really been looking at were trees — millions of them. If there were any roads, they were camouflaged. And if it hadn't been for the guy standing in the middle of the runway with the flashlight . . . well, I don't really want to think about it.

It would be anticlimactic to say that the airline also lost my one suitcase. But it happened. I was to leave on Tuesday afternoon. The bag showed up Monday night. Delta claims it's ready when I am — But I can't help thinking about the cameraman on that Cecil B. DeMille epic who, after a massive battle scene during which all the other cameras were either destroyed or malfunctioned, grinned at the director and said: "Ready when you are, C.B."

Delta Airlines.

Bangor, Maine.

It's no wonder Stephen Kings writes what he does.

Now the *New York Times Book Review* may not care for his work, and Kirkus doesn't like ANYTHING that smacks of intelligence, but I'm here to tell you something you already know — we have in our midst a writer not only of immense talent (a talent that somewhat frighteningly continues to develop), but also a man/writer of finely tuned sensitivity. Because it is not the "thing" in the story that makes a horror novel (or shorter piece) effective, it's the *people*. Cardboard characters faced with slobbering, gibbering, mauling, stinking, clawed-and-fanged, slithering, moaning, bloody, headless, mindless, foul creatures only get soggy. They do not get frightened. They are not terrified. And if they are not frightened, or terrified, then we aren't either.

On the other hand, characters who live, breathe, love, hate, fornicate, wheel-and-deal, pray, smile, drink, lust, dedicate, and learn, *do* get frightened. They *do* get terrified. And when that happens, so do we. It's an absolutely fool-proof equation: real people equal real emotions.

Stephen King knows it well

And there's no sense at all asking where, or how, he came by it. He was born and raised in Maine, has spent all but six years of his life there, and probably doesn't give a damn that Delta Airlines has to turn on the headlights to find the Bangor airport. Why should he, when he has all he needs right in his pocket: a marvelously witty and extraordinary wife named Tabitha, three children that make me wish I were a rich uncle so I could spoil them rotten, a state that's as beautiful as any I've seen, and . . . an avocation that also happens to be his career.

Of course, he wasn't always a writer. First there were those fun-filled years at the University of Maine where, in 1968, he met Tabitha. On their second date he took her to the drive-in. He kissed her. She said: "What did you have for dinner?" He said "Spaghetti." She said: "Went a little heavy on the oregano, didn't you?" To get her off his back, he married her in 1971. He has a B.S. Degree from the College of Education, taught high school English before he got smart and got the hell out. His first published story was called "The Glass Floor" and appeared in THE MAGAZINE OF STARTLING STORIES. Fifteen or twenty pieces later he sold *Carrie* for an advance that's too insulting even to type. He fishes, hikes, plays guitar, has a VCR camera, reads, sees every damned horror movie that comes down the pike, and rides a Yamaha 650.

And writes.

We all have our favorite King novel (mine happens to be *Salem's Lot*), and we all have our favorite scenes in those books we rank slightly lower (mine, here, is the topiary scene in *The Shining*). But no matter which it is, it's a solid bet that the effectiveness of the scene lies not surprisingly with a vivid lead-in, an undisturbed continuity and, most importantly, real people.

And these people are not necessarily the protagonists. They are secondary and tertiary characters. They are leagues ahead of what might be in another writer's hands mere spear carriers. They are Stuart Ullmann and Dick Hallorann, Larry Crockett and Dud Rogers, Eva Miller and Ann Norton, Nadine Cross and Abigail Freemantle, Donald Elbert and Lloyd Henreid. An extraordinary cross-section not of characterization but of humanity. They do nothing they're not supposed to, and they do everything they should. Real. People. No more (for they would be incomprehensible) and no less (for then they would be unbelievable).

And the horrors and the triumphs that they survive or not are played on a stage that is as grandly constructed as the real world itself. Because it *is* the real world. It's a place where the reader lives

himself, knows the highways, the small towns, the cities, the country. You can find most of it on a map; and what isn't on a map is merely cartographer's error.

Sensitivity. And talent. Talent for what? For being able to create not just the people who live in these stories, but also the stories themselves. King is a story-teller. Not a preacher, or a speechmaker, or a versifier, or a Rambler. Story-teller. Sit me down, Steve, and tell me a story that will scare the hell out of me. Beginnings and middles and ends. It's not as simple as it sounds. You can be taught the mechanics, but you can't find the talent in a classroom. You have it. You don't. And when you have sensitivity and talent that come in something larger than itself has no name . . . you have someone like Stephen King.

Now I don't mean to suggest that the man is perfect when he sits down at the typewriter. If he were, we'd have absolutely nothing to look forward to. In the mornings he works on his important stories; in the afternoons on what he calls his "toy trucks" — those bits and pieces of novels and stories that eventually grow into something that he simply has to finish. He claims that he also does his correspondence in the afternoon. Well . . . like I said, the man's not perfect. After all, he did teach a course or two at the University of Maine in Orono (Oregano? Oreos?): Forms of Literature, Writing Fiction, Writing Poetry, Directed Writing, and Themes in Horror and the Supernatural. He gave up the profession, then slipped back into it while none of us were looking.

And none of us have so little class that we say "I told you so, idiot!"

So there Kirby McCauley and I were. In Orono, Maine. We spoke one morning to his class on THS. I don't know how well we did, but on the final examination King asked the class who we were . . . and none of them got our names right. One of them said that one of us looks like Woody Allen. Not anymore. Kirby has a beard.

And in spite of leering promises (didn't I tell you Tabby was a gem?), none of those "with-it" young coeds came to our motel that night. God knows we tried, but I suppose my own particular dialect of body language responds more readily to braille.

No, the man's not perfect.

But I have just finished reading his latest book, *The Dead Zone*, and I am here to tell you that there is something in the wind. Not only is it a novel Elizabethan in its tragedy, but it also contains the single most frightening line in anything I've ever read.

It is obviously much too soon to evaluate a career that's just getting started, has decades yet to run, but I am confident that critics (of the purest sort) will mark *The Dead Zone* (in essays yet to be written) as one of those elusive "turning points" in the development of a writer. Or milestone, perhaps.

Whatever the word, the effect will be the same.

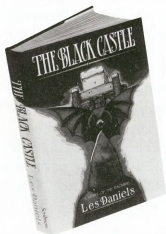
A man standing in the middle of a runway, waving a flashlight, guiding . . . something . . . down from the night sky.

And when it lands, my friends . . . oh lord, when it lands!

Fine Fantasy from Scribners

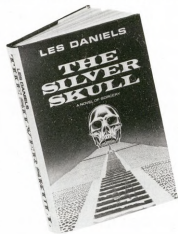
Les Daniels

Nominated for Best Novel 1979 World Fantasy Convention



THE BLACK CASTLE

A novel of the macabre that combines the horrors of the Spanish Inquisition with vampires. "Chilling."—*Publishers Weekly*

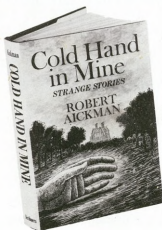


THE SILVER SKULL

Just published. A sequel to *The Black Castle* set in 16th century Mexico.

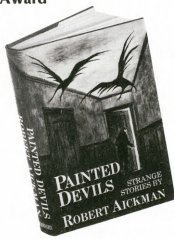
Robert Aickman

Winner of the Best Short Fiction Award



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Frank Belknap Long

by Joseph Payne Brennan



Illustration by Robert Arrington

Frank Belknap Long, Guest of Honor at the 5th World Fantasy convention, scarcely needs any formal introduction. Short-story writer, poet, novelist, editor, biographer, critic and reviewer, Long has been publishing steadily in professional markets for well over fifty years. He was an early and frequent contributor to *Weird Tales* and an intimate friend of H. P. Lovecraft. (He estimates that he and Lovecraft exchanged over a thousand letters during the course of their friendship.)

The work of Long cannot be fitted neatly into any one category. He has written straight fantasy, macabre stories, science fiction, detective stories, adventure, Gothics and some tales which probably defy rigid categorization. Dozens of his stories have been anthologized — some many times — translated and dramatized. It seems certain that stories such as “The Hounds of Tindalos,” “Second Night Out” and “A Visitor from Egypt” will be causing shudders as long as people go on reading.

Long was a charter member of the Kalem Club, a group of writers centered about Lovecraft during his residence in New York. His book, *Howard Phillips Lovecraft, Dreamer on the Nightside*, is basic and essential reading for anyone intrigued by the great Providence fantasiste. With the possible exception of Lovecraft's wife, it seems unlikely that anyone knew H.P.L. better than Long.

On the maternal side directly descended from one of the *Mayflower* crew, Long was born and brought up in New York City. In some respects his boyhood was average and even typical, but he possessed an introspective bent which led him frequently to books. He became a dedicated reader at an early age. First prize in a letter contest in a boy's magazine resulted in his joining the United Amateur Press Association. Somewhat later, his story, “The Eye Above the Mantel,” published in *The United Amateur*, brought a letter of congratulations and encouragement from Lovecraft. It was the beginning of a lifelong friendship.

Long's first story in *Weird Tales*, “The Desert Lich,” was published in 1924. He became a regular and frequent contributor to “the Unique Magazine.” Subsequently he published in *Astounding*, *Thrilling Wonder Stories*, *Strange Tales*, *Marvel Tales*, *Startling Stories*, etc. — to mention only a few.

Long's first volume, a book of verse entitled *A Man from Genoa and Other Poems*, published in 1926, is now a rare and highly-priced collector's item.

Here it might be noted that his success did not come easily nor overnight. He worked very hard for several years with little financial return and only occasional encouragement. At this time, he was far from unacquainted with printed rejection slips.

But once he began to publish professionally, he rapidly climbed up the slippery ladder of free-lance endeavor. Although for several years he worked as associate editor on magazines — notably *Mike Shayne Mystery Magazine* — he not only survived but prospered in the fiercely competitive free-lance arena.

Long's famous story "The Hounds of Tindalos," was the first non-Lovecraft Cthulhu creation ever to appear in print. His book collection of stories, *The Hounds of Tindalos*, was published by Arkham House in 1946. It immediately established his reputation as a gifted and important author in the genre.

Over the decades Long has sustained and extended his early reputation. From *The Hounds of Tindalos* to his book of poems, *In Mayan Splendor*, published by Arkham House in 1977, he has never disappointed his wide and appreciative audience. *The Horror from the Hills* (1931), *The Rim of the Unknown* (1972) and *The Early Long* (1976) are other notable books. His personalized biography of Lovecraft, of course, stands apart as a unique and invaluable volume.

In 1978 Long was presented the Life Achievement Award at the Fourth World Fantasy Convention held in Fort Worth. Opinion appears to be unanimous that no more worthy recipient could have been chosen.

Today, happily, Frank Belknap Long is still writing and publishing and promises to continue doing so for years yet to come.

We are honored indeed that he has consented to attend the Fifth World Fantasy Convention as a widely respected and well loved Guest of Honor.

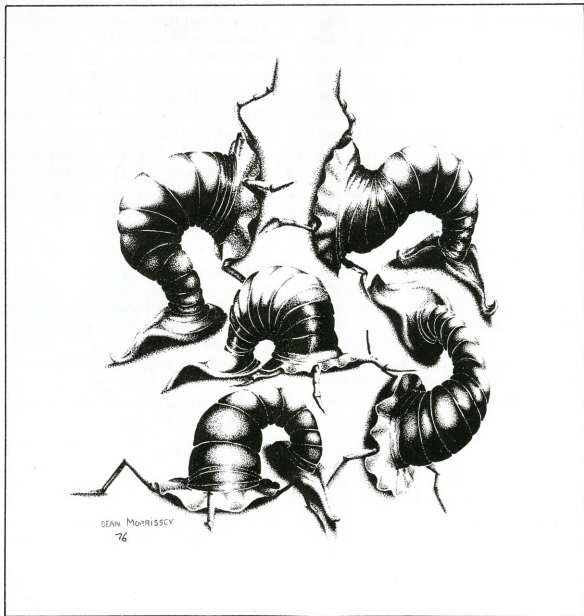
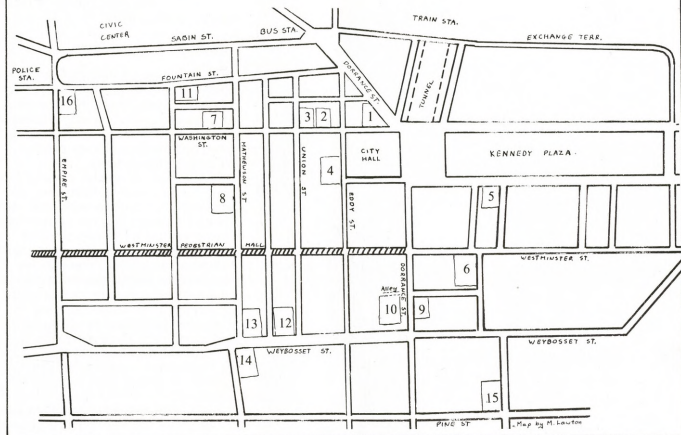


Illustration by Dean Morrissey

Providence



Key to Restaurant Map

In order of distance from hotel

- | | |
|-----------------------------------|-----------------------------|
| 1. Biltmore Hotel | 9. Duck Soup |
| 2. Winkler's Steak House | 10. Dilly Deli in the Alley |
| 3. Buttery Coffee Shop | 11. McDonald's |
| 4. Luke's Luan Hut | 12. Dunkin Donuts |
| 5. Ming Garden | 13. Riccotti's Subs & Pizza |
| 6. Dave's Riccotti Submarine Shop | 14. Town Chef |
| 7. New Japan | 15. Christopher's Deli |
| 8. Athens Corner | 16. Burger King |

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WONDERWORKS

by MICHAEL WHELAN

With commentaries by

Paul Anderson, C. J. Cherryh, Alan Dean Foster, Anne McCaffrey, Michael Moorcock

Michael Whelan is the brightest star in a rapidly expanding galaxy of science fiction and fantasy artists. In less than five years, he has gathered an enthusiastic following of every persuasion, from the followers of Fafhrd and the Gray Mouser to Ann McCaffrey's dragon-riders.

His paintings are notable both for their subtle but brilliant color harmonies, and for his careful attention to every detail. Michael Whelan's technical skills are outstanding, but more important is his deep personal involvement with every picture he paints.

Michael Whelan has illustrated over 90 science fiction and fantasy covers. He has exhibited and won prizes at numerous conventions, and has already been nominated for a Hugo Award as best professional artist in science fiction, and a Howard Award for best fantasy illustrator. He is presently completing the prestigious John Carter of Mars series by Edgar Rice Burroughs.

This first collection of Michael Whelan's contains over 100 paintings and drawings—many done especially for the book—with 58 in full color. Only 2,000 limited editions are available, each autographed, numbered, beautifully bound and boxed. Volumes will be numbered in the sequence in which orders are received. Be among the select few who own this first work by an artist who is already one of the greats in his field.

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—From the Editor's Note by Kelly Freas

"...long though the history of imaginative art is and brilliant though many of its practitioners have been, he already has made his own considerable mark upon it."

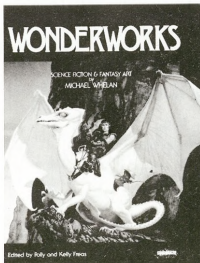
—Paul Anderson

"...I have a series of covers far better than any series of covers I have had in America before."

—Michael Moorcock

"Fortunate indeed is the author who has Michael Whelan for illustrator."

—Anne McCaffrey



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Michael Whelan

by Don Maitz



Illustration by G. Duncan Eagleson

Michael Whelan, the Guest Artist at this World Fantasy Convention, is a present-day master of communicating visual scenarios non-existent in our world. Put a little more simply, he is a fantasy illustrator of very high calibre. Having spent some time and effort searching to achieve that title myself, I can say through experience that it is a difficult position indeed to attain. To produce quality illustrations of a fantastic nature one must have artistic capabilities pushed to the maximum, an incredible imagination, perception, diligence, patience, and whatever else it takes to have people look, react, and then . . . wonder. Not only is Michael Whelan a competent fantasy illustrator, he is a successful one. Which means that a lot of people what to see want this artist has to present to them.

An artist whom I have a great respect for once told me that the first one thousand paintings an artist attempts are the hardest to produce. As in achieving most any goal, one must take many awkward steps until proficiency through experience results, enabling one to run and leap with fluid coordination. Fluid coordination in making intelligent illustrations requires an artist to have a thorough conception of light on form, size and shape relationships, anatomy, perspective, color reactions, aerial perspective, mood, textural sensitivity, photography, and draftsmanship. I have yet to see an illustration by Michael Whelan that fails to exhibit a marvelous display of all these factors. A considerable amount of study and practice is necessary to demonstrate such expertise. Michael, now at an age of twenty-nine, began studying the art of making pictures fourteen years ago by taking summer art classes before entering high school. He attended San Jose State University, receiving a B.A. in Fine Arts and Painting. Another nine months were spent studying at the Arts Center College of Design in Los Angeles, after which he moved to the east coast to freelance for New York publishers.

I was in art school at the time Michael's work was first published (Fall of 1974), and I recall the impression his work had upon me. The illustrations were very imaginative, yet the works had a serious dedication to form . . . real but unreal. Michael's work obviously had favorable reactions from book publishers as well, for more than one hundred and ten paperback covers have subsequently appeared. His publication includes the following: *Marvel Comics*, DAW Books, Random House, Ariel Books, Ballantine—Del-Rey, Pocketbooks, Doubleday Science Fiction Book Club, *Gallery Magazine*, *The Journal of Bone and Joint Surgery*, and *National Geographic Magazine*.

Michael is also a member of the Society of Illustrators. Membership in this group requires the recognition of an illustrator's capabilities and performances by several of the artist's peers who are already members. In attending conventions and art shows throughout the United States and abroad, Michael Whelan has not only exhibited and sold his work, he has secured awards at all those he entered. Surely that is a positive response from those that look upon what he chooses us to see.

It is evident that Whelan enjoys what he does by the vast amount of work that he has produced. There has to be something rewarding and enjoyable happening for someone who faces frightful deadlines, incredible competition, and constant pressure. Yet, one after another, Michael caresses each work with imagination and artistic grace. As an added attraction, he teases us with his MW seal, his sigil which is incorporated in his illustrations with a treatment reminiscent of searching for the bunny's head in the photography on the cover of one of this country's major magazines. It is there; just look for it.

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Fritz Leiber is the winner of science fiction's most coveted awards: He has won 3 Nebulas, 8 Hugos and this year's World Fantasy Award.



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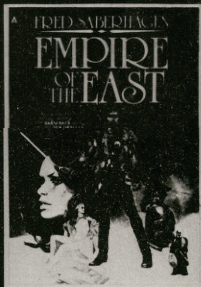


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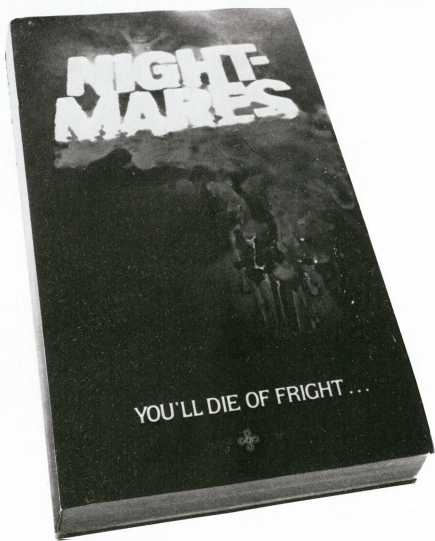
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salutes
CHARLES L. GRANT
and a host of masters of the macabre for producing
NIGHTMARES



A SEPTEMBER RELEASE

Charles Grant

by Les Daniels

Charlie Grant sneaks up on people.

It's his job, and he does it well.

For the past decade or so, he's been sneaking up through the ranks of fantasy writers, and by now he's very near the top. He started slowly, with a handful of subtle, skillfully crafted short stories that have slowly turned into a hideous horde. They appeared in magazines such as *Fantastic*, *Fantasy* and *Science Fiction*, and *Midnight Sun*, and they reappeared in anthologies; by now it is difficult to imagine a volume of *The Year's Best Horror Stories* without a sample of Grant's patented grue.

He also sneaks up on people in elevators. That's how I first met him, at a previous World Fantasy Convention, and he proved to be an unassuming gentleman with the same quality of understatement that distinguishes his work.

He's at his sneakiest in his stories and novels, where he concocts quiet, carefully conceived situations that build inexorably into a clear, ringing note of unadulterated terror. He's a crusader for the tasteful, low key, indirect approach to dark fantasy, and everything he writes proves the merit of his position. Even those of us who are inclined toward the bludgeon rather than the scalpel would never deny the effectiveness of his technique.

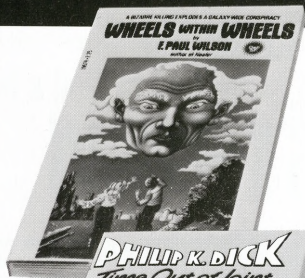
The proof can be found in such fine short stories as "White Wolf Calling," "When All the Children Call My Name," "If Damon Comes," and "Hear Me Now, My Sweet Abbey Rose." Working on a larger canvas, Grant has produced a series of fine novels about a singularly unpleasant New England town called Oxrun Station: *The Hour of the Oxrun Dead*, *The Sound of Midnight*, and a new one entitled *The Last Call of Mourning*.

When some of us aren't looking, Grant also excels in the science fiction field, where he has written several novels and a healthy stack of short stories. Along the way, he's earned himself a couple of Nebula Awards.

And on the subject of awards, it's worth noting that this year Charles L. Grant has been nominated for World Fantasy Awards in three separate categories. This is quite an achievement in itself; Grant's triple threat is unprecedented. *The Sound of Midnight* has been nominated as best novel; "Hear Me Now, My Sweet Abbey Rose" has been nominated as best short story; and *Shadows*, the anthology of new fiction which Grant edited, has been nominated as best collection.

If he keeps up this sort of thing, Charlie Grant will be obliged to stop sneaking around in the shadows and get out in the spotlight where everyone will be able to see the bloodstains on his sleeves and the wild look in his eyes.

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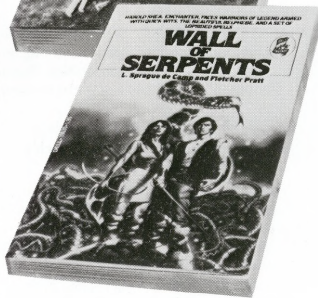


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Illustration from DREAMSNAKE by Vonda N. McIntyre
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Providence is a city of approximately 160,000 individuals (not counting certain varieties of underground dwellers), which was founded in 1636 by Roger Williams. It is located in the State of Rhode Island (full name: State of Rhode Island and Providence Plantations), which is the smallest state in terms of area. Call it what you will, Rhode Island is little more than a tiny city-state, and yet Providence, Rhode Island was host to the First World Fantasy Convention held in 1975 (or was it 1795?). That was a fabled affair whose events have been discussed in hushed whispers until they were finally chronicled and made public earlier this year with the publication of *Act of Providence*.

The supernatural abounds here, and there are no guarantees that some nameless evil may penetrate the curtain of security that guards the convention. Despite the threat that lurks over (under?) Providence, the following list of authors and artists who are represented in the books of Rhode Island publisher Donald M. Grant have indicated their intention of being in attendance at the Fifth World Fantasy Convention: (Attendees names in caps.)

BOOKS	AUTHOR	ARTIST
<i>Act of Providence</i>	J.P.BRENNAN & D.M.GRANT	ROBERT ARRINGTON
<i>Age of Dreams</i>	ALICIA AUSTIN	ALICIA AUSTIN
<i>Bazaar of the Bizarre</i>	FRITZ LEIBER	STEPHAN PEREGRINE
<i>Black Colossus</i>	(Robert E. Howard)	NED DAMERON
<i>Black God's Shadow</i>	(C. L. Moore)	ALICIA AUSTIN
<i>The Black Wolf</i>	GALAD ELFLANDSSON	RANDY BROECKER
<i>The Bowl of Baal</i>	(Robert Ames Bennet)	DAVID IRELAND
<i>The Chronicles of Lucius Leffing</i>	JOSEPH PAYNE BRENNAN	(John Linton)
<i>The Dream of X</i>	(William Hope Hodgson)	STEPHEN FABIAN
<i>Emperor of Dreams</i>	(Donald Sidney-Fryer)	NED DAMERON
<i>Fields of Sleep</i>	(E. C. Vivian)	THOMAS CANTY
<i>The Iron Man</i>	(Robert E. Howard)	DAVID IRELAND
<i>Jewels of Gwahlur</i>	(Robert E. Howard)	DEAN MORRISSEY
<i>Lovecraft's Providence</i>	H. L. P. BECKWITH	DAVID IRELAND
<i>Mayhem on Bear Creek</i>	(Robert E. Howard)	TIM KIRK
<i>The Pride of Bear Creek</i>	(Robert E. Howard)	TIM KIRK
<i>The Revenge of Dracula</i>	PETER TREMAYNE	(Dan Green)
<i>The Road of Azrael</i>	(Robert E. Howard)	ROY G. KRENKEL
<i>The Sowers of the Thunder</i>	(Robert E. Howard)	ROY G. KRENKEL
<i>Tales of the Werewolf Clan</i>	H. WARNER MUNN	JEFF K. POTTER
<i>To Quebec and the Stars</i>	L. SPRAGUE DE CAMP (editor)	(Rob Macintyre)

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Conan and the gray man-ape, art by Ned Dameron from *BLACK COLOSSUS* by Robert E. Howard.

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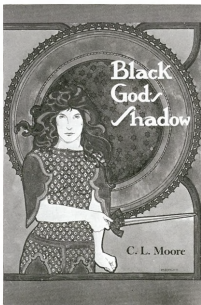
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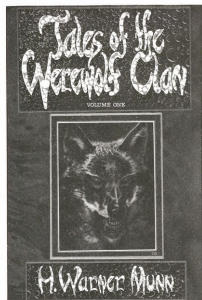
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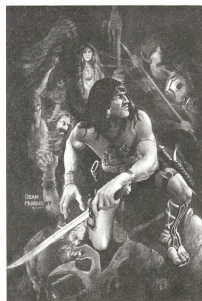
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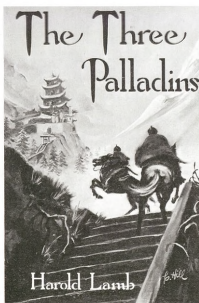
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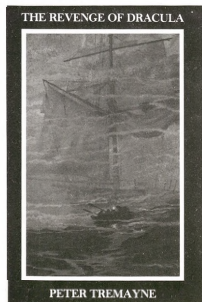


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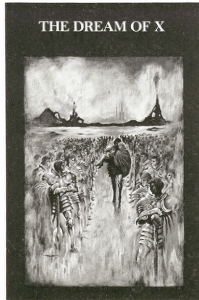


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FURTIVUS GERVAISIUM



GERVAIS

The quaint, placid setting of St. John's Cemetery in Providence seemed an ideal location for my second experimental 2D conveyance, employing use of the obscure Charpentier Abstract Transducer. This model was the first of its kind especially designed to translocate living organisms, (in this case myself), from 3D space/time to flat 2D space. It could also be custom modified to make utilizable many new forms of interagents. For me, the pencil was the proper interagent, and a piece of crescent board was to become my environment.

My drawing hand served as a link between 2D & 3D and appeared as a translucent white, giving the background over which this free appendage passed, a ghostly appearance. Upon completion of my forearm, unanticipated, cautious scrapings — the sound of rock

sliding against rock — became subtly audible to my penciled in ears. In static space, I was unable to turn my head to view its cause. Then, the paralyzing thought of a subliminal entity that I had purposely embedded into the nearby shadowed wall of the church convulsed my mind.

I peripherally caught glimpse of an undulating outline, groping nearby at eyelevel. A subliminal, emerging — percolating out of the stone wall! An intimately closeby liquid utterance jettisoned my free hand into an erasing frenzy in an attempt to divorce myself from the self-imposed graphite prison. It must have noticed the gothic style signature below, as it began belching out in pseudo-voice....Gervais...Gervais...

G

Stephen Gervais — Illustration and design work.
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WORLD FANTASY AWARDS

Rules

Following are the procedures for the selection of the nominees and winners for the World Fantasy Awards:

I. QUALIFICATIONS OF MATERIAL:

- a. Material must have been published for the first time during the award year (magazines must have a cover date for that award year).
- b. Collections and anthologies must have been published for the first time during the award year.
- c. Publication is not restricted to the United States, or to the English language; however, authors/editors of foreign material(s) may, in writing to the Awards Administration, withdraw their material(s) in favor of an American edition.
- d. All award are restricted to living authors, editors, etc.; however, exceptions may be made by the Awards Administration.
- e. Nominees will be notified prior to publication of the final ballot. Withdrawals for whatever reasons must be made in writing to the Awards Administration; all correspondence in this regard will be held confidential.
- f. Sitting judges are not eligible for any category awards.
- g. Special Award winners are not eligible in consecutive years.

II. CATEGORIES:

- a. Life Achievement
- b. Best Novel (40,000 words or more).
- c. Best Short Fiction (Less than 40,000 words).
- d. Best Collection/Anthology (original or reprint).
- e. Best Artist
- f. Special Award-Professional (editor, publisher, etc.).
- g. Special Award-Non-professional (editor, publisher, etc.).

III. AWARDS PROCEDURES

- a. A panel of select judges will be chosen by the Awards Administration no later than 15 January of the awards year. All judges should be willing to read the material, and have some broad knowledge of the fantasy field. The number of judges shall be five.
- b. Members of the two immediate conventions prior to the awards year, and the members of the awards year convention, shall be sent a ballot on which they may nominate up to five (5) names/titles in each of the categories.
- c. This membership balloting shall be completed and tallied no later than 30 June of the awards year in progress.
- d. The two (2) items in each category on the membership ballot which receive the most nominations will automatically be placed on the final ballot.
- e. Immediately following the completion of the membership balloting, the judges will be asked to submit in secret a list of five nominations, in no particular order, in each category; each item receiving two (2) or more nominations will be added to the final ballot, making a total of five (5) nomination in each category (excluding possible membership or judge ties).

- f. If, on the nomination ballot by the judges, no item receives the requisite number of nominations, the judges will be notified of same and requested to submit a second ballot, this time the items to be listed in order of the number of nominations received on the first ballot.
- g. Nominees on the final ballot shall be notified within one week of that ballot's preparation.
- h. The judges will then participate in a second secret ballot to determine the winner in each category.
- i. The winner shall be defined as that item which receives the most votes in each category.
- j. Ties will be broken by a second secret ballot. Should a tie persist through this second ballot, however, duplicate awards will be presented.
- k. In exceptional cases, and with the agreement of the Awards Administration, the convention may present an out-of-category award, not to exceed more than one in any given awards year.
- l. The announcement of the list of winners will not be made until the awards year convention.

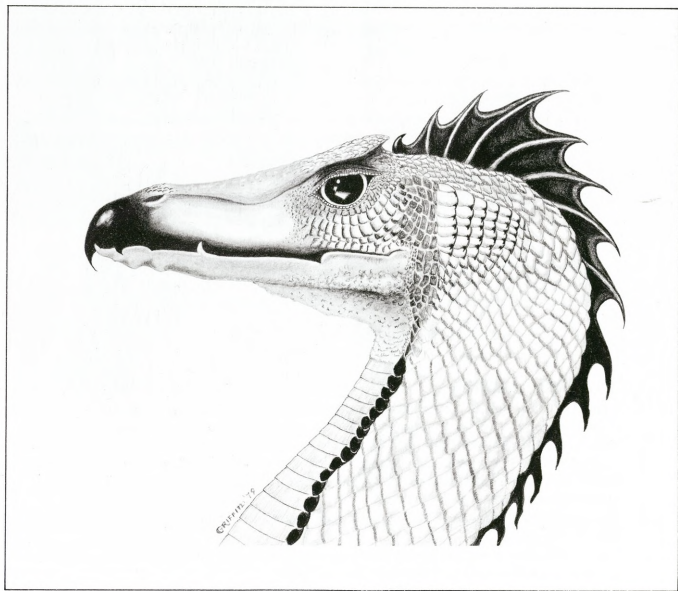


Illustration by S. Griffin



Gothic is a new periodical devoted to macabre fiction in the tradition of the eighteenth-century Gothic novel. *Gothic* features new fiction by contemporary authors as well as reprints of rare works from the eighteenth- and nineteenth-centuries. In addition, the review includes critical articles and book reviews. An annual feature is a bibliography of Gothic fiction criticism for the preceding year.

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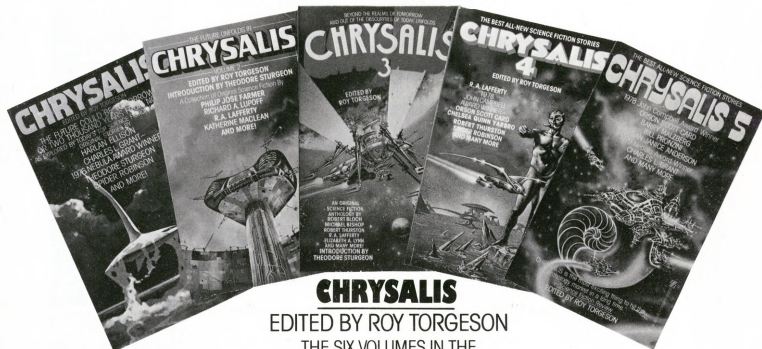


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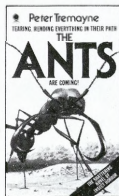
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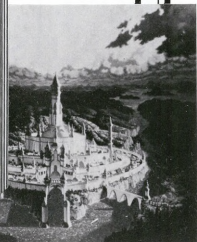
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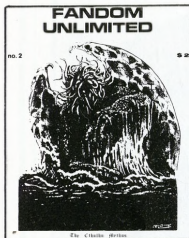
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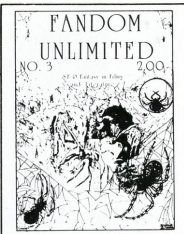
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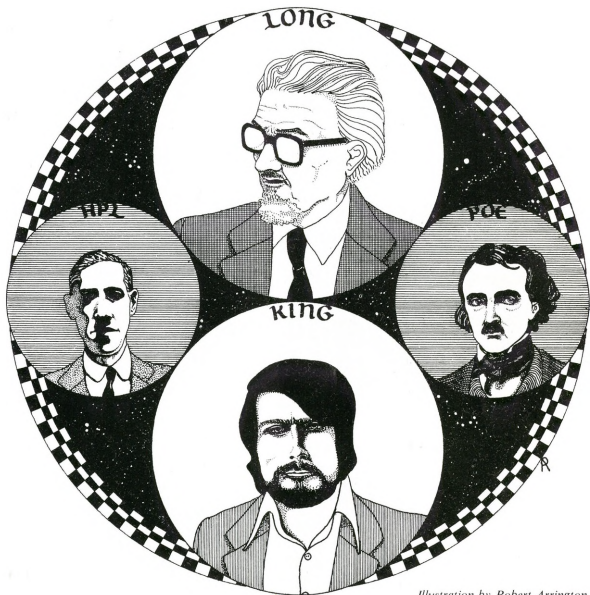


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