



1981 World Fantasy Award Nominations

Life Achievement:

Joseph Payne Brennan
Avram Davidson
L. Sprague de Camp
✓ C. L. Moore
Andre Norton
Jack Vance

Best Novel:

ARIOSTO by Chelsea Quinn Yarbro
FIRELORD by Parke Godwin
THE MIST by Stephen King (in DARK FORCES)
THE SHADOW OF THE TORTURER by Gene Wolfe
SHADOWLAND by Peter Straub

Best Short Fiction:

"Cabin 33" by Chelsea Quinn Yarbro (in SHADOWS 3)
"Children of the Kingdom" by T.E.D. Klein (in DARK FORCES)
"The Ugly Chickens" by Howard Waldrop (in UNIVERSE 10)
"Unicorn Tapestry" by Suzy McKee Charnas (in NEW DIMENSIONS 11)

Best Anthology or Collection:

DARK FORCES ed. by Kirby McCauley
DRAGONS OF LIGHT ed. by Orson Scott Card
MUMMY! A CHRESTOMATHY OF CRYPT-LOGY ed. by Bill Pronzini
✓ NEW TERRORS 1 ed. by Ramsey Campbell
SHADOWS 3 ed. by Charles L. Grant
SHATTERDAY by Harlan Ellison

Best Artist:

Alicia Austin
Thomas Canty
Don Maitz
Rowena Morrill
Michael Whelan
Gahan Wilson

Special Award (Professional)

Terry Carr (anthologist)
Lester del Rey (Del Rey/Ballantine Books)
✓ Edward L. Ferman (*Magazine of Fantasy & Science Fiction*)
David G. Hartwell (Pocket/Timescape/Simon & Schuster)
Tim Underwood/Chuck Miller (Underwood & Miller)
✓ Donald A. Wollheim (DAW Books)

Special Award (Non-professional)

Pat Cadigan/Arnie Fenner (for *Shayol*)
Charles de Lint/Charles R. Saunders (for Triskel Press & *Dragonfields*)
W. Paul Ganley (for Weirdbook Press, Eerie Country, and Amanita Brandy)
Stephen Jones/David Sutton (for *Fantasy Tales* and *Airgedlamh*)

This year's judges are: Arthur W. Saha, Paul C. Allen, ✓ C. J. Cherryh, Gardner Dozois and Donald M. Grant.

The Seventh World
FANTASY
Convention

PROGRAM BOOK

Alan Garner
Guest-of-Honor

Peter S. Beagle
Guest-of-Honor

Brian Froud
Artist Guest-of-Honor

Karl Edward Wagner
Toastmaster

Committee

Jack Rems, Jeff Frane, *Chairmen*

Will Stone, *Art Show*

Dan Chow, *Dealers Room*

Debbie Notkin, *Programming*

Special Assistance: David Weiss, Lisa Goldstein

Mark Johnson, Bill Bow and others

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Philippine Science-Fantasy Society and

MAS (Manga Appreciation Society)

c/o Orvy Jundis

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San Francisco, CA, USA

94112

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Fantasy Convention

Program

All programming is in the Gaslight Room unless otherwise noted. There will be a suite set aside for smaller slide shows, readings, informal gatherings with professionals and other special presentations. The schedule for those activities will be available in the daily information sheets.

Thursday, October 29

6:00-9:00 pm Early Registration

Friday, October 30

9:00 am Registration Opens
 10:30 am Opening Ceremonies
 11:00 am Food, Clothing and Shelter: Real Aspects of Fantasy Worlds
Elizabeth A. Lynn, Marta Randall, Mildred Downey Broxon, Richard Dutcher
 12:00 noon Art Show Opens
 Dealers Room Opens
 12:00 noon Marketing Fantasy
John Douglas, George Barr, Judy Novotny (Mod.: Charles N. Brown)
 1:00 pm Artists' Presentations: three twenty-minute slide shows, artists to be announced
 2:00 pm Horror and Dark Fantasy
Stephen King, Peter Straub, Charles Grant, Pat Murphy (Mod.: Karl Edward Wagner)
 3:00 pm Paint to Print: Illustrating Fantasy
Alicia Austin, Don Maitz, Ian Ballantine, Donald M. Grant
 4:00 pm Editing Fantasy
David Hartwell, Karen Haas, George Scithers, Victoria Schochet
 5:00 pm Nasty Panel #1: Why So Much High Fantasy Looks Alike
Betty Ballantine, Stephen Donaldson, Ellen Kushner
 6:00 pm Dealers Room Closes
 Art Show Closes
 6:00 pm Authors' Reception (Horizon Room)
 8:00 pm Dark Crystal presentation
(Dark Crystal will have an exhibit in the Panorama Room throughout the convention. It is a forthcoming film based on the artwork of Guest of Honor Brian Froud)
 9:00 pm Guest of Honor Presentation
Brian Froud

Saturday, October 31

9:00 am Registration Opens
 Art Show Opens
 Dealers Room Opens
 9:00 am Fantasy Art Shows
Carl Lundgren, Laurie Gottlieb, Richard Herman
 10:00 am Technical Aspects of Small Press Publishing
Paul de Fremery, Tim Underwood, Stephen Jones, Jeff Levin
 11:00 am Fantasy Art Outside the U.S. and England
Orvy Jundis, Alex Nino, Ian Ballantine
 12:00 noon Artists' Presentations: artists to be announced
 Budo and Sorcery, or, Who Needs Swords?: An Aikido Demonstration
(on the lawn)
Elizabeth A. Lynn, Aikido of Berkeley
 12:45 pm Quasi at the Quackadero, an animated film by Sally Cruikshank
 1:00 pm Guest of Honor Presentation
Peter S. Beagle
 2:00 pm Magic (of All Kinds) in Fantasy
Octavia Butler, Stephen Donaldson, Peter Straub, Cedric Clute
 3:00 pm Using Faery Tale, Myth and Folklore in Fiction
John Crowley, Peter Beagle, Patricia McKillip, Poul Anderson
 4:00 pm Robert E. Conan and Us
L. Sprague and Catherine deCamp

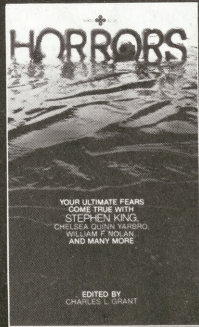
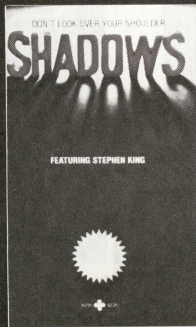
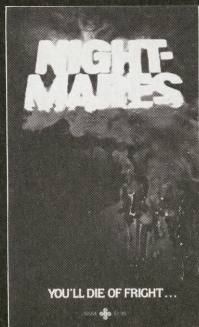
5:00 pm Conan—presentation on the forthcoming movie
 6:00 pm Censorship in Fantasy: Tacit and Overt
Chelsea Quinn Yarbro, Elizabeth A. Lynn, David G. Hartwell
 7:00 pm Dealers Room Closes
 Art Show Closes
 7:00 pm Nasty Panel #2: About Bad Horror Fiction
Terry Carr, Michael McDowell, Whitley Strieber
 9:30 pm Bat Soup—theatrical presentation
 12:00 mid. Fritz Leiber reading

Sunday, November 1


9:00 am Registration Opens
 Dealers Room Opens
 9:00 am Future Collectibles
Tom Whitmore, Frank Robinson
 9:30 am Art Auction begins
 10:00 am Dinosaurs presentation (artwork from the William Stout book)
 10:30 am The Art of Leo and Diane Dillon presentation (art from the forthcoming book)
Byron Preiss
 11:00 am Writing the Opposite Gender
Suzy McKee Charnas, Paul Hazel, Ellen Kushner (Mod.: Dick Lupoff)
 12:00 noon Fantasy for Children
Jane Yolen, Peter S. Beagle, Laurence Yep, Terri Windling
 1:00 pm What Good is a Critic?
Stephen King, Chelsea Quinn Yarbro, Jeff Rignenbach, Douglas Winter
 2:00 pm Nasty Panel #3: Swords Against Boredom
Karl Edward Wagner, Jo Clayton, Marion Zimmer Bradley
 3:00 pm Dealers Room Closes
 3:00 pm Awards Banquet (Empire Room)

El Farman
Octavia Butler
Alva Rogers
Ask re. Japanese
Belgians
Illustrator
Stephen Persinger
SL Moore
Don Wolheim

THREE MASTERPIECES OF THE MACABRE



edited by **CHARLES L. GRANT**

 **PLAYBOY PAPERBACKS**

BRIAN FROUD



BRIAN FROUD



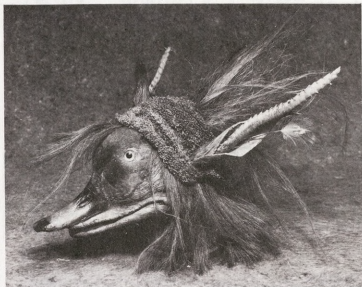
BRIAN FROUD



BRIAN FROUD



BRIAN FROUD



WENDY MIDENER FROUD



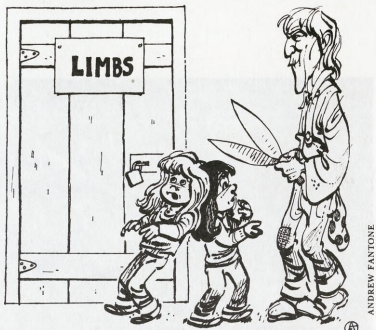
WENDY MIDENER FROUD



**Sculptures by
Brian Froud
and
Wendy Midener Froud**

RESTAURANTS AND LIMBS AND OTHER DIGRESSIONS

by Marta Randall



ANDREW FANTONE

When I was a child growing up in Berkeley, my best friend Minnie and I spent many of our summer afternoons trespassing on the grounds of the un-renovated, tattered, dark, old, terrifying, and irresistible Claremont Hotel. Transgressing on the gardens was tame, despite the constant danger of running into an outraged gardener brandishing a pruning shears; the real adventure lay in the hotel itself, complete with stalking and ferret-eyed security guards, unexpected encounters with the mostly-elderly residents of the place (which encounters often scared us more than the appearance of two raggedy eleven-year-old girls scared the codgers), desperate flights along dubious corridors, the terror of creaking stairways, the heart-stopping sound of a single deliberate footstep around the next corner—had *The Shining* been available in my youth I would have accepted it as simple fact, for the Claremont and the Overlook were sisters under the plaster.

Two events decorate my memory of those trespasses, one repeated and one singular. The Claremont maintained a wonderful fire escape, an enclosed, spiral, wooden slide buried within the building like a secret. Minnie and I would creep stealthily up the many staircases of the hotel (the service stairs were the preferred mode for safety, but the public staircases offered far more in the nature of excitement), sneak along the quiet, fading corridors, and pop into the chute. There followed a rushing, pitch-black, quicksilver descent from the topmost floor to the bottom, frightening in its swiftness and frightening in that we never knew whether a ferret-faced gentleman awaited us at the bottom of the slide, anger in his eye and a lecture ready on his lips. Sometimes, of course, we were caught on the way up, but on the best days we weren't caught at all, for then we had the pleasure of the slide and the pleasure of the fear, too, without any payment due. A few years ago the Claremont closed the fire escape; before donating it to various local parks they allowed a bunch of kids to descend it one last time, although the children missed the fun of sneaking up on it. I wish they'd contacted me; I know, and knew then, that Minnie and I were not the first to discover

that slide, but we did feel as though we held a patent on the thing and I'd have appreciated the chance to take one last, hair-raising, water-smooth ride through the heart of the Claremont Hotel.

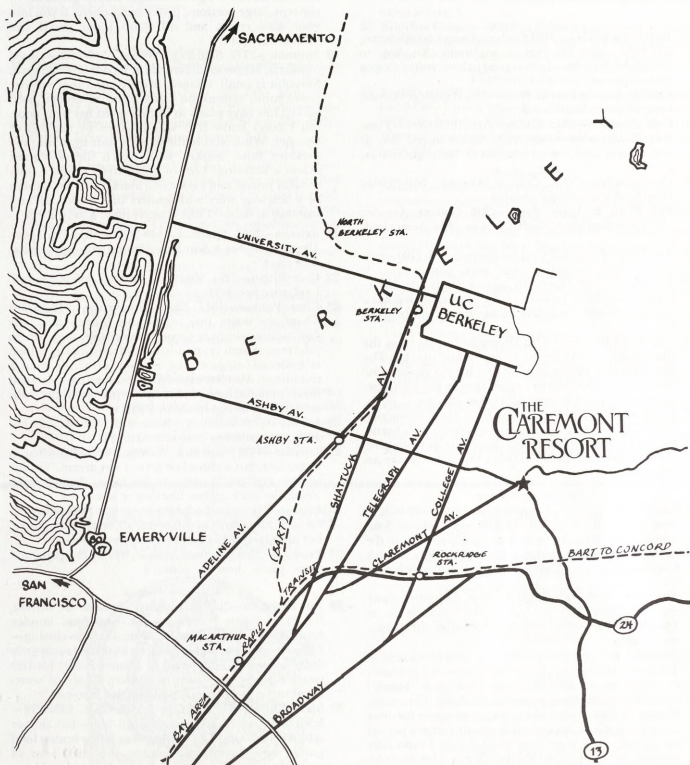
The second event took place not on the hotel's topmost floors but in its sub-basements, a remembered maze of ill-lit, faintly echoing corridors, tinged with dying Victorian scents and inhabited by ghosts, warlocks, and rubber-soled agents of the hotel intent upon throwing us out. During one of our forays into these catacombs, Minnie and I discovered a locked wooden door on which was painted the word LIMBS. Simply that, nothing more. We crouched by that door and speculated. The room was too far underground to house tree limbs, and we rather doubted that the Claremont staff, ancient though it appeared to us, was sufficiently Victorian to store furniture legs in a room labelled LIMBS. We never did arrange a satisfactory explanation of that door. Years later I ventured a nostalgic trespass on those sub-basements but could not locate the door again; its mystery remains unbroken to this day. I keep speculating, though, and my speculations get darker and more bloody as time goes by. Since that distant summer afternoon, I have never comfortably eaten at the Claremont Hotel.

I shall, in all likelihood, not comfortably eat at the Claremont during the World Fantasy Convention, either. I may not even try. There are any number of good restaurants within walking or busing distance of the Claremont; since I am nothing if not a chivalrous sort, I will tell you about them. The following guide is my own, and will probably find detractors among the peasantry, but ignore these people. I am a Native, and I have your best intentions at heart.

Of course, you'll probably want to attend the banquet at the Claremont, and far be it from me to decry this desire. I will, though, offer one piece of advice.

Avoid the leg of lamb.

LIMBS, indeed.



key: cc—credit cards

\$—inexpensive (under \$10 per meal)

\$\$—reasonable (\$10-\$15)

\$\$\$—expensive (\$16-\$20)

\$\$\$\$—get someone else to pay for it

WA—wheelchair access

V—vegetarian dishes available

A note about dining out in Berkeley: by city ordinance, all restaurants in Berkeley must provide smoking and non-smoking sections, so ask for your preference. I can't think of a single restaurant in Berkeley that demands formal attire, or even ties on men. One caution, though—service tends to be a bit laid back, so make sure to plan for that.

College & Ashby

- 1 **Petrushka**—2930 College Avenue, 848-7860, Mon-Sat, 11am-midnight, Sunday Champagne brunch, 10am-3pm. Russian. Good borscht, great pelmeni; cc, \$, WA, V
- 2 **Bott's Ice Cream**—2977 College Avenue—walk in, take out, get fat
- 3 **The Edible Complex**—5600 College Avenue, 658-2172—soups, sandwiches; \$
- 4 **Norman's**—College & Alcatraz, 655-5291. Full bar, continental food; cc, \$\$\$

continued next page

- 5 **Buttercup Bakery**—3201 College Avenue (at Alcatraz), 652-6152—Mon-Fri 7am to midnight; Sat 8am to midnight; Sun. 8am-3pm—good bakery, coffee shop, a bit overpriced.
- 6 **College Avenue Burrito Shop**—5395B College Avenue—no sit down facilities; \$
- 7 **Cafe Romano**—2914 College Ave., 841-6871—Tues-Sat. Pizza, pasta, sandwiches, hamburgers, beer & wine. Open until late—a good bet for late night snacks; \$
- 8 **Cornucopian**—5912 College Avenue, 658-9700—French/Mediterranean cuisine.
- 9 **Egg Shop & Apple Press**—2936 College Avenue, 548-0787—omelettes, sandwiches, etc. A bit overpriced; \$
- 10 **The Noble Pie**—5422 College Avenue, 653-2790—cafe and bakery, Australian meat pies, pasties, etc.; V
- 11 **Jackson's**—2942 Domingo (across from the Claremont), 843-5840—Jackson's is a liquor store, but has a nice deli section, including salads, meats, sandwiches, etc.
- 12 **The Bread Garden**—2913 Domingo (across from the Claremont), 584-3122—no sit down facilities, but The Bread Garden produces what are, for my money, the freshest and most buttery croissants in the East Bay. Also breads, danish, rolls, and other goodies.
- 13 **Peet's**—2916 Domingo (across from the Claremont), 843-1434—not a restaurant but, in addition to beans, etc., you can get the best fresh, hot coffee in town here. Peet's coffee and Bread Garden croissants make an elegant snack.

Telegraph Avenue

- 14 **Casa de Eva**—2826 Telegraph Avenue, 540-9092—Mon-Fri 11am-10pm, Sat. 3:30pm-10pm, closed Sundays. Decent Mexican food, tends to be crowded in the evenings. Has the advantage of being next door to Dark Carnival, so you can buy something to read over lunch; \$
- 15 **Trattoria**—2805 Telegraph Avenue, 848-4491—more types of pasta than you can shake a noodle at; \$\$
- 16 **Blondie's Pizza**—2340 Telegraph Avenue, 548-1129—they deliver.
- 17 **Phoenician**—2441 Dwight Way (quarter block west of Telegraph) 843-5788—I love this place—it's probably my Lebanese ancestry showing. They do a "Mezeh" appetizer—generous portions of Baba Gonoush, Humis Ba Tehini, and like, which is adequate for three or more people as an appetizer, or one hungry person for dinner. And they have great lamb: I especially recommend the Laham Mishwi (lamb shish-ka-bob); cc, \$-\$\$, V, WA

Shattuck Avenue

- 18 **Poulet**—1685 Shattuck at Virginia, 845-5933, Mon-Sat 10:30-7; lunch 11:30-2:30. Calls itself a gourmet chicken deli & restaurant, everything from garlic-lemon chicken to spicy eggplant salad to frittata. Also take-out; \$-\$\$, cc, V.
- 19 **Warszawa**—1730 Shattuck, 841-5539—reservations advised; Sun-Thur 5:50-10:00pm, Fri-Sat 5:30-11:00pm, closed Tuesday—I know a melancholy expatriate Pole (perhaps all expatriate Poles are melancholy) who claims that while the food isn't as good as what his

momma makes, it's good enough. Rather germanic in concept, large portions, pretty atmosphere. If you love your sour cream and dill (and I do) you'll like Warszawa; \$\$, cc

- 20 **Shinobu**—2777 Shattuck Avenue, 549-3486—closed Mondays; My personal favorite in Japanese restaurants, Shinobu is small, relaxed, friendly, and inexpensive. Good sushi, sashimi on Fridays and Saturdays, beer, sake. They have plans to open a sushi bar next door, but I don't know if it will be open by the end of October. While you're there, stick your head into the Berkeley Bowl market, with which the restaurant shares a building. Lots of good, fresh produce, reasonably priced, and a good fish market to boot. Used to be a bowling alley with gutters that leaped up and snatched at balls—I like it better now; \$, cc, V, WA
- 21 **Salerno**—2468 Shattuck, 549-2662—Mon-Fri 11am-12midnight, Sat & Sun 5pm-12midnight—good pizza & pasta; \$
- 22 **Cafe Bistro**—2271 Shattuck Avenue, 848-3080—seafood, nice bar; \$-\$\$
- 23 **Chez Panisse**—1517 Shattuck Avenue, 548-5525—There are really two restaurants hidden here, the downstairs which is elegant, expensive, and superb (and reservations are required), and the upstairs, which is informal, elegant, and is more of a cafe than a restaurant. Also less expensive, and they provide good meals and glorious pocket-sized pizzas with the most astonishing things in them; \$-\$\$\$ cc
- 24 **Sibony**—1700 Shattuck Avenue, 843-2594—Cuban bar and restaurant, live entertainment; \$\$, cc
- 25 **Cocolat**—1481 Shattuck Avenue, 843-3265—Not a restaurant, but a chocolate lover's wet dream. Try the truffles and you'll never be the same. (You'll never weigh the same, either, but they're worth it.)
- 26 **Cleo's**—2045 Shattuck Avenue, 548-2536—French, classically elegant; as of this writing I've not eaten there, but have heard very good reports from friends.
- 27 **Pierro's**—2283 Shattuck Avenue, 849-1273—pizza and some pasta, beer & wine; \$

University Avenue

- 28 **Au Coquelet**—2000 University Avenue at Milvia, 845-0443—Open 7 days a week, 6am-2am, Sunday brunch 9am-4pm, a la carte menu 11am to closing—35% non-smoking—good desserts & coffee, family style dinner, good Sunday brunch. Dinner \$10.00 for five courses (soup, salad, entree, dessert, carafe of wine) Charcuterie & patisserie, available for take-out
- 29 **Siam Cuisine**—1181 University Avenue, 548-3278—5:50pm-10pm, Fri & Sat open until 1am—late supper served from 10pm. Thai cuisine may be the hottest food going, and is certainly among the best. Lots of coriander, lots of chili, lots of taste. Nice atmosphere, beer & wine (try Thai beer, it's pretty good); \$-\$\$, cc, V.
- 30 **Ay Caramba!**—1901 University Avenue (at Grove), 841-1298, Sun-Thurs until 9pm, Fri-Sat until 10pm. Organic beef burritos; the beef is marinated, then shredded, cooked in safflower oil, heaped in a tortilla with beans, lettuce, and rice. Great saucers, beer, the burritos go from about \$1.50 to about \$3.00 and are, for my money, the best fast burritos in the Bay Area; V.
- 31 **Taiwan**—2071 University, 845-1456—Chinese, mostly Mandarin, Szechuanese, Hunanese—usually pretty crowded, but the menu's large and the food is good; \$-\$\$, cc, V.

Solano Avenue

- 32 **Sakura**—1401 Solano, 525-9854—Japanese, sushi; \$-\$\$, cc
- 33 **King Tu**—1335 Solano Avenue, 525-2285, Mon, Tue, Thurs 11:30am-10pm; Fri & Sat 11:30am-10:30pm, Sun 4:40pm-10pm, closed Wednesday—Chinese Mandarin, Peking & Szechuan, cocktail lounge; \$-\$\$, cc
- 34 **Tsing Tao**—1767 Solano Avenue, 526-6223—Mon-Thurs 11:30am-9:30pm, Fri & Sat 11:30am-10pm, Sun 5-9:30pm—What can you say about a restaurant named after one of the world's great beers? The food is good, spicy (service can get a bit slow at times, though), and if you've never had a Tsing Tao beer, you should try it; \$-\$\$, cc, V
- 35 **McCallum's**—1825 Solano Avenue, 525-3510—Weekdays until 11pm, Fri-Sat until 12midnight; McCallum's is an ice cream shop on one side and a cafe on the other—sandwiches, coffee, and the best non-Italian ice cream in the East Bay. I once watched my son and six of his friends devour a concoction called, appropriately enough, The Kitchen Sink—they even managed to finish it.

San Pablo Avenue

- 36 **Everett & Jones**—1955 San Pablo Avenue—the hottest ribs in town. Limited sitdown facilities, but if you like good, spicy, blow-your-head-off Southern ribs and links, this is the place. Their sauce comes labelled Mild, Medium, and Hot; mild is mild, medium is

medium, and the hot sauce is used by our local safecrackers; \$

- 37 **Kimchee Cabana**—938 San Pablo Avenue (near Solano) 525-1350—Korean food, well done, good service, and one of the prettiest restaurants in town; \$-\$\$, cc, V

Claremont Avenue

- 38 **Yoshi's**—6030 Claremont (1 block west of College), 652-9200—Lunch Mon-Fri, Dinner 7 nights a week, cocktail lounge—an elegant restaurant, with live Western music and dancing. Good sushi, good tempura, pleasant service; \$-\$\$, cc, V

Further Off

- 39 **Narsai's**—385 Colusa Avenue, Kensington, 527-7900—reservations mandatory—A beautiful continental restaurant for people with a large stash—great wine list, good cooking, full bar, definitely an evening-gown place, although like most Berkeley restaurants, fancy dress is not required. They have a deli next door where you can buy, among other things, a delightful flight lunch to pack along on your next airline trip—now that's class; \$\$\$\$
- 40 **Mexicali Rose**—701 Clay Street, Oakland, 451-2450—10am-3:30am—Funky, clean, noisy, capacious, capable of seating a party of almost any size. Good Mexican food, fast service, adequate parking, and it's two blocks from the police station. In downtown Oakland, that's an asset; \$, cc—full bar.
- 41 **Chez Lucien**—1739 Broadway, Oakland, 834-7363—A small, pleasant French restaurant; the last time I dined there, they served a Potage St. Germaine to die over; \$\$\$, cc—reservations strongly advised.

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Equipment

We have a Compugraphic EditWriter 7500 and a large selection of type: 199 fonts from 50 different families, including a large selection of ITC fonts. We have a good selection of book type plus a nice mix of display & advertising type styles, as well as foreign characters, greek & math fonts, pi characters, international symbols, decorations and borders.

Services

Typesetting; Design & Layout; Paste-up; Illustration; Drafting; Industrial Illustration; Photography.



Painting from *Elsewhere Vol. I* by George DeHoff

Dear Fantasy Reader,

Ace Books is perhaps best known as a publisher of Science Fiction, but a look at our catalogue of titles will show you a strong commitment to the worlds of Fantasy as well—a commitment that spans over thirty years. We believe in Fantasy; and we'll be supporting that belief with a strong line of forthcoming Fantasy titles. We'd like to take this opportunity to thank you for *your* support, and to give you a peek at magical and sorcerous things to come.

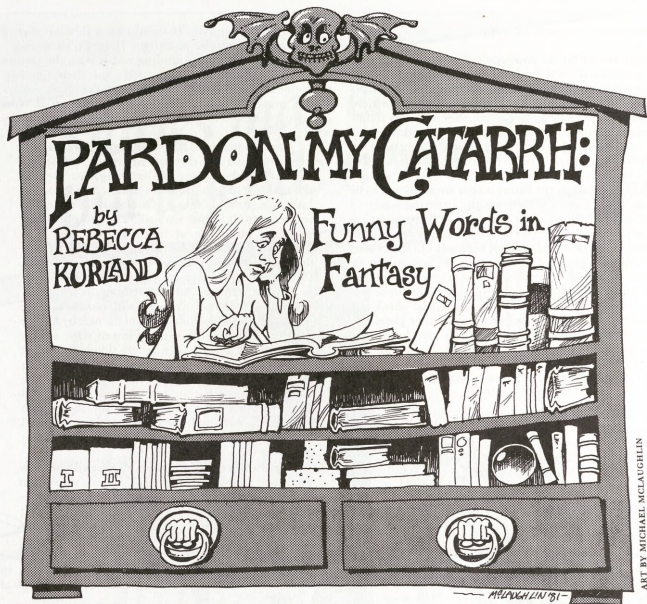
In 1982 our Fantasy list includes: *The Door in the Hedge* by Robin McKinley—the latest work by the acclaimed author of *Beauty*; *The Golden Naginata* by Jessica Amanda Salmonson—the second book in her "Tōmoe Gozen" saga, heroic fantasy based on Japanese legendry; *The Borribles Go For Broke*—the first U.S. publication of the sequel to Michael de Larrabeiti's underground classic, *The Borribles*, a contemporary fantasy about modern, streetwise Peter Pans; *A Lost Tale* by Dale Estey—a unique and magical book, selected by the Locus poll as one of the best first novels of the year when it appeared in hardcover; *The Idylls of the Queen*—an Arthurian murder mystery (!) by Phyllis Ann Karr; *The Warlock Unlocked*—the long-awaited sequel to Christopher Stasheff's *The Warlock In Spite of Himself*; *Shadow Magic*—a novel of adventure in a fey and haunted land by Patricia C. Wrede; *How the Gods Wove in Kyrannon*—lyrical high fantasy by Ardath Mayhar; *The Broken Citadel*—Joyce Ballou Gregorian's tale of courtly intrigues and sorcerous quests in the land of Tredana; *Elsewhere Vol. II*—the second in our anthology series featuring tales of magic and wonder; and much, much more.

And watch for our new line of young adult fantasy coming from Ace/Tempo in mid-'82, with titles by Diana Wynne Jones, John Christopher, Nicholas Stuart Gray, Jane Yolen, and others—and leading off with the first paperback publication of Patricia McKillip's wondrous fairy tale: *The Throne of the Erril of Sherill*.

Enjoy!

Susan Allison
Executive Editor of Science Fiction
Terri Windling
Fantasy Editor
Beth Meacham
Editorial Assistant





It's not that I have anything against fantasy, it's just that I have this rule: never read a story with three or more funny words on the first page.

This is, I swear, a general rule, and if I came across a detective story that took place in Dalhalla-on-the-Mists and the detective was named N'Garth of Putzlich, I would drop it in a minute. Really. And I wouldn't even pick up a women's consciousness novel if the protagonist was named Tangenna and was fighting her way up the corporate ladder of Srithalmar, Inc. Honest, I wouldn't. But this sort of thing is only a real problem in fantasy stories.

It doesn't stop at funny names, either. At least N'Garth the detective probably wouldn't find, as a dying clue, a single sprig of snegwort at the scene of the crime. And Tangenna most likely didn't pull herself up by her rough sandal straps out of the secretarial tagtling pool. Yet such neologisms (or, with your indulgence, alterlogisms) occur with such frequency in fantasy that I find I am reluctant to continue reading, even if there are none on the first page, since they have a nasty way of insinuating themselves later on, especially in novels and *most* especially in trilogies. This has led me to my law on the Unavoidable Appearance of Funny Words in Fantasy: the further you go, the likelier they are to show up.

Why should funny words be so much of a problem for me? Well, basically, it's because I can't pronounce them. This is not simply a matter of vanity, although the fact that I can pronounce words in Vietnamese, Hungarian, Sanskrit and Yoruba makes me somewhat impatient with funny words that are sort of based on Gaelic. I mean, if you're going to create Somewhere Else, why make it sound like the language next door? Considering the wide variation in forms of words to be found in Earthly languages, it's a shame a fantasy reader should get the idea that alternative universes, the world of Faerie and the land of the Elder Gods, although incomprehensibly different from our world in most things, derived their languages from Latin.

But this peculiar imaginative gap in the literature of imagination is not really what bothers me as I plow my way through Throags riding their trugebeests or ancient Lithuanian gods named Czacsklik possessing bus drivers. I am distressed by the way these funny-sounding words get plunked into the middle of otherwise undistinguished sentences, like snegworts popping up in the desert.

See here, fantasy has been wonderful since time immemorial *not* because it describes the world of Elsewise

continued next page

and Otherwhence but because it describes them so lyrically. In other words, it's not the fact that the words are funny, it's not even how the funny words sound by themselves; it's how they carry along the flow of the narrative. The ancient bards would never have gotten where they are today if they had sung lines like, "Dhialgc grunted and sat down on a rock"; or "Silently he stalked his prey, disturbing not even a turklebird." To pepper one's prose with alterlogisms in place of lyricism is, at best, a cheap shot.

Not knowing how the funny words are supposed to be pronounced is a big problem for the listening reader; I contend it is not alleviated one bit by little pronunciation guides at the beginning of books (you know, right after the maps and the restaurant ratings of Elfland). Oh sure, those guides tell you that the author did have something in mind and not just a problem with the typography, but that doesn't mean the words are going to fit into the prose any better. And one feels obliged to go back and check the damn guide with every new funny word that pops up, which not only interrupts the story but also keeps one wondering *why* the author chose to use "gez" for the sound of "k" as in "kilter."

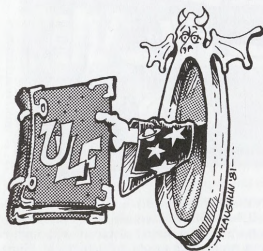


Fig. 207: Universal Language
of Fantasy

I realize that the intention behind funny words is the fantasy author's effort to take us away from all this. It's a motive I can respect; therefore I have reservations about exhorting them to eschew alterlogisms. Besides, it's rather a mouthful to go around chanting. Nonetheless, I am afraid something must be done to save true lyric fantasy from dissolution through the practice of frivolously adding funny words to it. So I have a suggestion: let's come up with a Universal Language of Fantasy. It doesn't have to have a lot of awkward sounds; in fact, it could comprise a lexicon of perfectly nice but underexploited English words. And of course, since there are so many different

types of fantasy stories, it should be a flexible sort of vocabulary as to precise meanings. Here, I'll show you.

Let's take ten meaty-sounding words from the Oxford English Dictionary, chosen strictly for their fantastic phonemes: *catarrh*, *dorking*, *embusk*, *gammadion*, *mucronulate*, *pratchant*, *sedge*, *tryma*, *ullage*, and *vidual*. Now let's introduce them into a typical sword-and-sorcery scene.

Gammadion held his sedge high, his impatient blood running hot through his veins. At last! He felt that in the oncoming battle against the unspeakable Ullage he might at last become a man, at last revenge the slaughter of his family as they slept innocent in their tiny embusk. The ground shook with the pounding of tryma hooves, and now Gammadion heard the trumpet of the Ullage dorking, as they charged over the dawn-bright ridge with a fearsome war cry of "Catarrh!"

The boy ran forward brandishing the sedge, but was almost instantly overcome with pain as his side was pierced by the vidual spear of the nearby Ullage warrior. Gammadion raised himself with all his strength, and slowly, agonizingly slowly, the sedge rose again over his head, and, seemingly even slower, it swung to strike the Ullagian in the temple. The barbarian screamed with rage and pain, and his body, naked save for the bronze loinguard, collapsed, the fiery pratchant tattooed on his chest heaving its death throes at Gammadion's feet.

But the boy could not savor his first kill, for now the blood coursed out from his own hot veins onto the ground, and before his fading vision the battlefield seemed to mucronulate. Then, the sweet visage of his murdered mother rising before his eyes, Gammadion fell senseless.

Puts Edgar Rice Burroughs to shame, doesn't it? But there's no reason our alterlogisms should work only in sword-and-sorcery. Here's a standard Celtic mythological sort of tale:

Vidual stood trembling in the pratchant blackness of the Celtic wood, her humble brown ullage pulled tight against the cold. Oh! how she wished to return to the warmth of her modest gammadion, but she was drawn too powerfully, not of her own will, to confront the sedge who had carried away her lover. She knew if she turned back she would never sleep o' nights again.

Her gleaming auburn hair caught the powdery moonlight as she gathered all her strength into the folds of the ullage, threw back her head, and called softly the words taught her by the old catarrh:

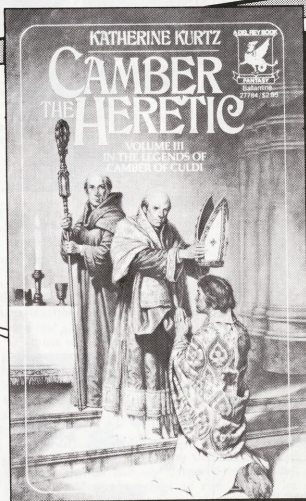
"Embusk . . . tryma! Show me your face, O Spirit-Stealer, O Dark-of-the-Forest!"

With only a slight dorking of laurel leaves, the sedge stood before her, its great round eyes a blazing torch of faraway.

"Vidual," rang out its deep yet fair voice, "who speaks those words is no longer of Man, but owes allegiance to the country beyond the black downs, and its Baron, Mucronulates. Do you dare voice the forbidden syntax yet again once more?"

Though the swaying wind stung her tearful and trembling eyes, Vidual paused not, but raised her

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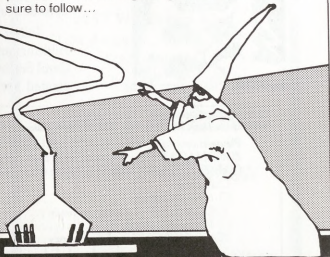
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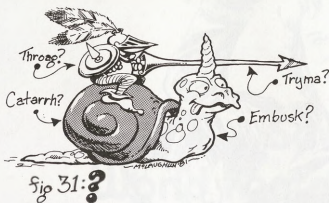
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finely-boned face and bespoke the creature, "Then will I dine tonight with Mucronulates! Embusk! Trymal!"

Kind of makes your flesh crawl, right? It's amazing what just a few fantastic touches can do for mood. But, here, let's try a pact-with-the-Devil story:

Alone now in the Wizard's sanctum, Tryma rummaged among the embusks till he found one of sufficient size. Then, carefully he filled it with sedge, ullage, and a pinch of vidual. Slowly he stirred it, four times dorking-wise, and paced out the forgotten words inscribed on the floor: *Mucronulate, Powers, pratchant thy night.*



As the candle flames flickered and danced their shadows up the wall, Tryma observed the floor enclosed within the gammadion seem to give way and lose its substance. There was a flash, the candles blew out, and all was plunged into darkness.

Tryma seized his lantern and illuminated the gammadion to find huddled within its confines a rather feeble looking demon, holding its hand before its face in the sign of Catarrh.

You see, properly used, the same alterlogisms can liven up any sort of fantasy: they can even out-Cthulhu H. P. himself:

I froze in terror as my flashlight played upon the gammadion lines of the form before me. Even Weston's journal had not prepared me for the inconceivable hideousness of the Thing, its mucronulate viduals pratchant in the yellow beam.

As the pounding of my heart subsided, I could hear the awful dorking sounds which issued from the Thing's writhing tryma. My presence had disturbed it, I knew, and there would be scant hope for me if I became embusked in the pulsating ullage it emitted.

The only chance I might have was the tiny sedge which I carried in my watchpocket, the token which poor Weston had placed so much faith in . . . if I was to emerge from this cavern of terror, it would have to serve me better than it served him.

Now. The viduals seemed to slither toward me, and the stench of catarrh filled the chamber. Now was not the time for scientific speculation. As my hands scrambled for the sedge and final hope, the flashlight dropped from my nerveless fingers.

Last but not least, I'd like to show you what my fantasy vocabulary can do with heroic ballads. Now, anybody who's read a bit of fantasy lately knows that the ballad is *in*, and it ain't all Tolkien. The modern fantasy ballad is not iambic so much as club-footed, and the author's alterlogisms generally make it worse. But just see if this doesn't leave you senseless with wonder:

Beneath the seas of dorking,
Catarrh clouds shift—He wakes!

Tryma, the Nameless One
of ancient Ullage.

Embusk, yet pratchant, the Thing hears;
But cannot speak the gammadion words
Of His freedom.

Mucronulately, now, He waits, does
Tryma.

Children, shall we sing the viduals
Gladly! Gladly!

Yet huddle,
Sedgeless huddle when
Tryma returns?

I must say, I'm looking forward to the day the Universal Language of Fantasy comes about. For one thing, it will do away with those pesky pronunciation guides, and I'll be able to find the story in fantasy books without feeling like I'm cramming for an exam first.

There are other benefits, too. Standardized alterlogisms will promote accessibility without hampering creativity, and they'll bring back to fantasy narratives that soothing rhythm which is so fragile that sometimes the slightest hint of content can disrupt it.

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Paul E. Bartscher, Jr.

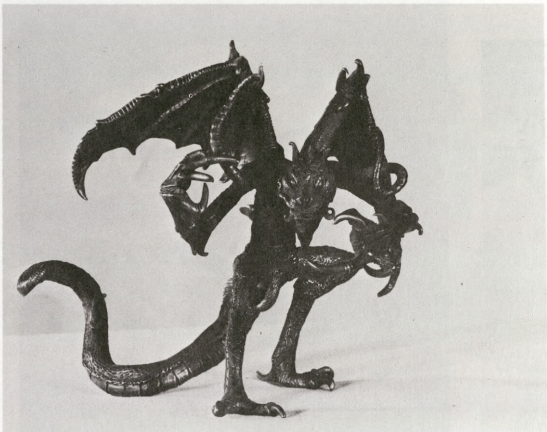
*b. February 11, 1952—Baltimore,
Maryland*

*studied at the Columbia School of
Gemology*

Jewelry artist Paul Bartscher is self-taught in stone cutting, jewelry making, and design. He uses his studies in gemology to work with the knowledge of precious and semi-precious stones in his designs. The artist interprets his own ideas reflecting occult and fantasy jewelry of the art nouveau era to make wearable art in sterling silver and 14k gold. He would like to "reintroduce jewelry as an art form and not just a craft."

He has shown his work in such exhibits as the Coconut Grove Art Show 1980 & 1981, the Beaux Arts Festival 1980, the Gasprilla Art Show 1980, the Winter Park Art Festival 1981, the Tomlinson Craft Collection Sept. 1980, the World Fantasy Convention Art Show in Baltimore in 1980, and the Noreascon Art Show in 1980.

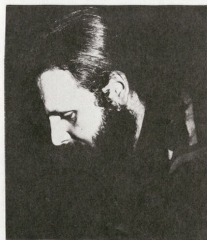
The artist resides in Baltimore, Maryland.



Ankle Biter

Dale Enzenbacher

Photo: Photographic Assoc., S.F., CA



b. July 1, 1949—Chicago, Illinois

One of the most well-known of the fantasy sculptors, Dale Enzenbacher does lost wax casting in bronze, brass, silver, gold, and other alloys. A self-taught artist, he felt he was "born an artist with a path to follow . . . majored in 'streetwise' at the 'University of Haight-Ashbury.' Schools at all levels tried to change me, knock me off my path, but I always

climbed back on and became myself anyway."

He exhibits his work primarily at conventions, has earned awards at Iguacon, MidAmericon, Denvention 2, Torcon 2, numerous Westercons, and tied with Alicia Austin for the World Fantasy Award for Best Artist in 1979.

Although he enjoys conventions, he needs "a quiet spot with trees and rocks to escape to afterwards." He executes most of his work under the influence of music and is interested in alchemy—he is the originator of unorthodox theories concerning molten metal and the phases of the moon: "I apply these theories to my work with excellent results."

Joel Hagen



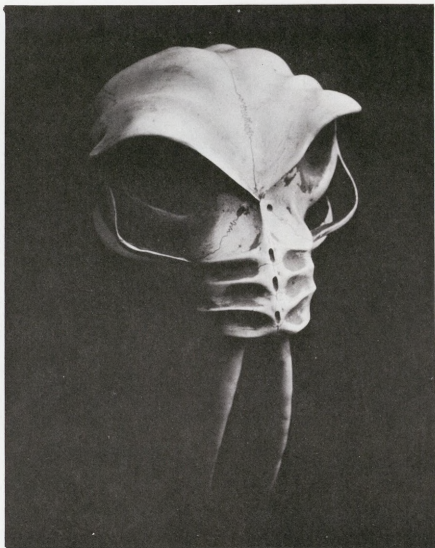
b. January 19, 1948—Los Angeles, California

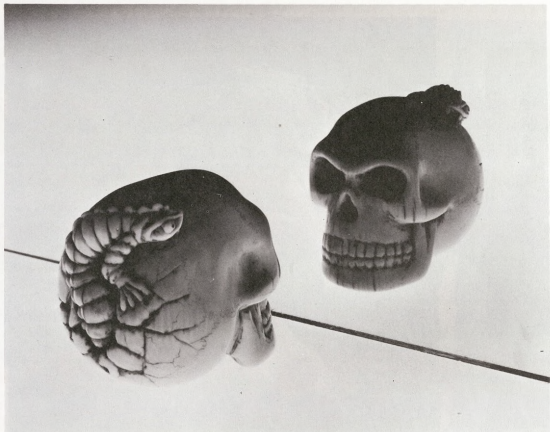
BS in Anthropology

Joel Hagen works in ceramics and mixed 3-D materials, creating the alien skulls and models which have gained him fame as the founder of the United Planets Xenoarcheological Society. His goal is "to create artwork in 2-D, 3-D, and film which draws the viewer into participation in a sense of mystery, illusion and wonder. To fog the boundary of fact and fancy."

His work has been featured in the Japanese magazine, *Uchusen, Heavy Metal*, and a segment of the "New You Asked For It" TV series. He has won the World Science Fiction Convention 3-D art award for the years 1978, 1979, 1980, and 1981, and has won an award for a watercolor piece in the Coral Gables National Art Show.

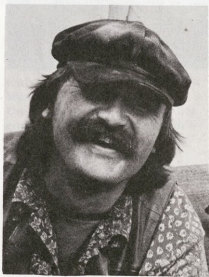
Hagen currently lives in Oakdale, California, and describes himself as a "sapient telluric form, male, omnivore." His predilections include films from the 1930s and small, hops-prone British breweries.





Bill Horgos

Photo: Lloyd Hrychuk



b. April 1, 1945, Hungary

BFA: Academy of Art, San Francisco, in Illustration

An appropriate entrant for the World Fantasy Convention, Bill Horgos was born in the Transylvanian Alps. He started carving at the early age of five when he was first given a knife by his father, who was a butcher. He has

developed that early aptitude into a career of working in wood and ivory.

His art has been carried at the last two Pacific States Craft Fairs, Meyer/Brier/Weiss, the Renaissance Pleasure Faire, the Bank of America World Headquarters, the Los Angeles County Museum, the Mill Valley Arts Fair, and the exhibit "Elements" in New York.

Horgos lives in Larkspur, California and likes to do "whatever I damn please and have lots of fun in between." He is married to the goldsmith and enamelist Lilli Heart Horgos. He spends his spare time raising carp and pandering to a 1939 Chevrolet truck.

His work has been featured in a number of publications, including *Handmade Toys and Games* by Jean Ray Laury & Ruth Law, *The Scrimshander* by William Gilkerson, and *The Fine Woodworking Design Book Two*. He has produced two record cover albums: *Nilsson Schmilsson*, and *Seven Separate Fools*—a Three Dog Night album.

Bill Horgos • 259 Madrone • Larkspur CA 94939

Hank Moeller



b. November 17, 1951—San Mateo, California

Cabrillo Jr. College
Big Creek Pottery
Montalvo-Saratoga Workshop

A sculptor who works in porcelain, bronze, and other clays, Hank Moeller has been involved in ceramics since childhood. His pieces are all originals; he does no reproductive editions of his work. He is concerned with furthering his work in porcelain sculpture and would also like to establish a foundry in his studio for casting bronze and precious metals.

He has been a participant in the northern California Renaissance Pleasure Faire for the last fourteen years and in the last two years has extended the scope of his activities to include the southern California Pleasure Faire. He also exhibits his work at the Dickens Christmas Fair and has shown in several invitational exhibits in San Francisco, Santa Cruz, and Los Gatos.

Moeller works out of his home studio in Bonny Doon in the Santa Cruz mountains.



Denis Obringer



BFA: Indiana University—Ft. Wayne campus, 1977

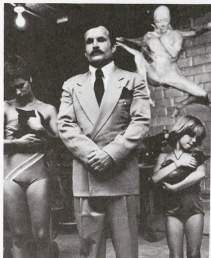
Included as a sculptor in the World Fantasy Convention exhibit, Denis Obringer also paints, works in pen and ink, and constructs masks out of foam latex. His three dimensional work might be modeled, molded, or cast; the materials could be bronze, plastics or plaster.

Beginning his art career with a sculptural commission for the Ft. Wayne campus of Indiana University in 1977, Obringer has gone on to participate in a three-person show at the First Presbyterian Church Gallery in Fort Wayne and several convention art exhibits, including this year's Westercon and Denvention.

Obringer would like "to do for fantasy art what Remington and Russel did for Western art; namely, open the genre to the masses and gain acceptance of it as one of the mainstream art movements of the century."



Frank Williams



b. 1947—St. Louis, Missouri

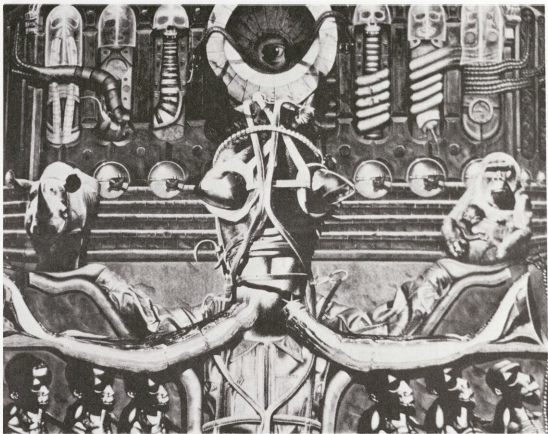
BFA: Southwest Missouri State University, in Painting and Sculpture

MFA: University of Arkansas, in sculpture

A mixed media sculptor, Frank Williams has exhibited widely at such galleries and museums as Bienville Gallery, New Orleans; Park Central Gallery, Missouri; Arkansas Art Center; Gallery Yolanda, Chicago; Contemporary Arts Center, New Orleans; the R. Mack Gallery, New Orleans; and the "Erotic Art Show" at the Northwest Arkansas Center for Ceramic Education.

Williams has been involved in a wide variety of art-oriented activities. He has done poster design, worked for KYTV News in Missouri, executed environmental sculpture, owned and operated a leather goods business, and been employed as an installation coordinator for Artcraft Displays, Inc., eventually working for them as a designer. He has participated in arts education as a guest lecturer in the Springfield Public Schools and as a teaching assistant for the University of Arkansas art department. Williams has held the position of Art Supervisor for the Fayetteville Arkansas CETA Crafts Apprenticeship Program.





Christopher Mark Brennan



Photo: Kelly O'Neill

b. August 6, 1950—St. Louis, Missouri

BFA: Washington University School of Fine Arts, St. Louis, MO, 1974

Developing highly rendered paintings with oils on canvas, Chris Brennan would like to be able to paint full time and exhibit his work in museums and galleries.

His paintings have been shown in the Steinburg Library Gallery of Washington University, in St. Louis. He has done magazine illustrations for *High Times* and *Crawdaddy* and several covers for *Reason* magazine, but would like to concentrate on the fine arts aspects of his work.

Originally from back east, he now makes his home in Santa Barbara, California.

Frank F. Brunner



b. February 21, 1949—New York, NY

High School of Art & Design, New York City
School of Visual Arts, New York City

Frank F. Brunner works in oils, acrylics, watercolor, and pen & ink. He has exhibited in many cities, including New York, Los Angeles, Chicago and Houston. He has produced cover paintings and interior illustrations for *Epic Illustrated*, *Savage Sword of Conan*, *Unknown Worlds of Science Fiction*, *Heavy Metal* and several paperback covers. He has also completed five art portfolios, including one based on Michael Moorcock's character, Elric.

Brunner resides in Oakland with his wife, three children and two cats. When not painting in his backyard studio, he likes to work in their garden, specializing in roses. He enjoys reading science fiction, collecting fantasy films in video, and listening to progressive rock music.



Wings



Thomas Canty

Thomas Canty, an accomplished artist/illustrator, is one of those nominated for the 1981 World Fantasy Award for Best Artist. His work is included in the permanent collection of the New Britain Museum of American Art. He has shown at the Kent University School of Art and is an exhibiting member of the Copley Society of Boston. He has had work published as limited edition prints, portfolios, and in illustrated book form by Archival Press, Black Lotus Press, Underwood/Miller Publishers, Donald M. Grant/Publisher, *Ariel* and the Donning Company. He works in a variety of media: graphite, watercolor and oils.

"Perhaps it's most important to me, in my own work, that a picture augment or illuminate a mood, rather than a moment in the story. In considering a book, I look on it as a means of communicating those ideas that I feel most and love best. When

the mood of the book is in harmony with my own it becomes a sympathetic vehicle, a means of expression, to carry the pictures.

"In avoiding the ease of illustrating specifics in action and characterizations, and being concerned instead with the emotions expressed and elicited . . . the spirit of the book or tale, an artist-as-illustrator can greatly enhance the written word rather than be an encumbrance to its expression.

"My pictures are, for the most part, literary pictures, in that they illuminate text or include text/writing, as in *Lady Ice*, as a major visual element, this to the point that I see most pictures as being incomplete without words as either a visual part or as inspiration for a picture.

"It is only just recently, with the cover picture for *The Changing Land* (Underwood/Miller Edition), and possibly with the working rough of *Lady Fire* that I have begun to suggest the subject's knowledge of the viewers' presence. The slight awareness in the eyes, the feeling that you are about to be acknowledged as an intruder establishes a certain tension which

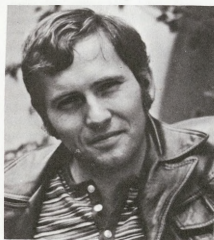
makes the picture that much more compelling.

"By illustrating the mood of a book, allowing the subject a knowledge of the viewer, and combining texture and style in the drawing or painting, I always try to move towards a harmony between what's written and implied, between picture and print."



James C. Christensen

The Invisible Door



b. September 26, 1942—Culver City, California

*UCLA, Brigham Young University
MFA: Brigham Young, 1968*

James C. Christensen lives with his wife Carole Larsen and their five children in Orem, Utah, where he teaches at Brigham Young University. He spends summers traveling with art

students to Mexico or Europe on painting tours, and in 1980 he and his family lived in Madrid, Spain for half the year while he taught and painted. He taught for five years in the California secondary schools and then at Alan Hancock College before joining the faculty of BYU. Christensen is also active as a freelance illustrator, doing book interiors and covers, and editorial illustration.

He has exhibited extensively in such galleries and museums as the Museum of the Southwest in Midland, Texas; the House of Fine Arts, Provo, Utah; the Mormon Festival of the Arts 1972-80; the National Small Painting Exhibition, 1976 and 1978; the Society of Illustrators Show 1976, 78, and 80; and The Stable Gallery. He has won numerous purchase and merit awards.

Christensen is currently taking a professional development leave from BYU and is planning a one-person show at the Springville Museum of Art for this fall.

Stephen Jones

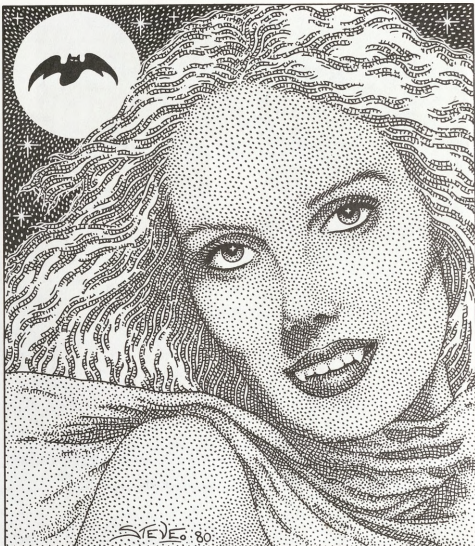
Photo: Jo Fletcher



b. November 4, 1953, London, England

After working for a few school and college magazines during the late 1960s and early 70s, Steve Jones' first fantasy illustration appeared on the back cover of David Sutton's *Shadow Fantasy Literature Review* (issue 19, 1973). Since then his Finlay-inspired stipple artwork has been published regularly in various British small press publications, notably: *Dark Horizons*, *The British Fantasy Society Bulletin*, *Wark*, *Anduril*, *Ghosts & Scholars* and *Airgedlamh*. His work has appeared in such magazines as *World of Horror*, *Legend Horror Classics*, and the *Doctor Who* poster magazine. He illustrated the dust jacket for *Poems of the Sea* by William Hope Hodgson, and over the years has designed numerous flyers and advertisements. Overseas, Jones' work has appeared in *Wizard* (Japan), *Kadath* (Italy), *2001* (Germany), *Chacal* and *Fantasy Newsletter* (U.S.).

Besides artwork, his film, book and small press reviews and articles have appeared in such publications as *Dark Horizons*, *Ad Astra* and *Starburst*, among many others. He has also edited or co-edited issues of *Dark Horizons*, *Fantasy Tales*, *Airgedlamh*, *Fantasy Media* and the *Fantasycon*



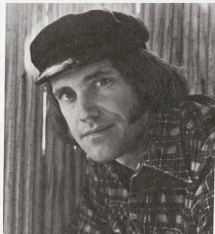
Succubus

4, 6 and 7 Programme Booklets. He was the British editor of the German *2001/Nova*, issues 1 through 5.

Perhaps because of this overall involvement in the fantasy field on so many fronts, in spite of his admirable output in art, he still considers illustrating an "enjoyable hobby." He lives with Jo Fletcher in Wembley, a suburb of London, and enjoys throwing parties for fantasy artist/writer/editor friends and getting drunk on good bitter.

Stephen Jones • 73 Danes Court • North End Road • Wembley Middx HA9 OAE England

Jim Lamb



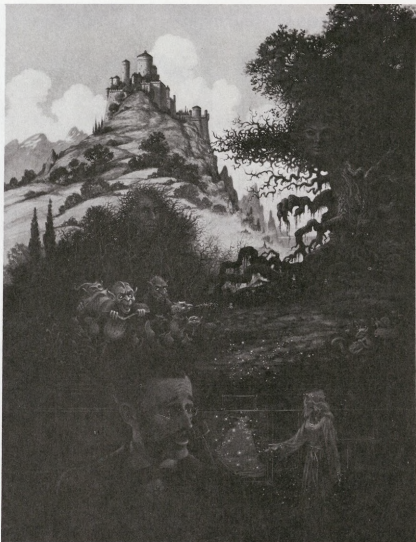
b. September 5, 1946—Hamilton, Montana

Highline College, Seattle, WA
Burnley School of Art, Seattle
Art Center College of Design, Los Angeles, CA
US Navy

Using the varied media of pencil, airbrush, acrylics, oils and watercolor, Jim Lamb's illustrations cover a spectrum of topics, from sports to fantasy. Although he has a strong academic art school background, Lamb first started learning his trade by watching his father, also a commercial illustrator. When he left the Navy he worked with a studio of artists in Los Angeles, Christian Brothers Visual Communication, where he perfected his craft. He credits N.C. Wyeth and Maxfield Parrish as strongly influencing his work.

He has worked for numerous agencies and some of his clients have included Aslan Records, Light Records, sports teams such as the Seattle Supersonics, the Portland Trailblazers, the Montreal Expos and California Surf, and media related companies like United Graphics, Universal Studio Tours Inc., Petersen Publishing Co., and NBC Television. He has worked on a number of movies, among them *Buck Rogers*, *The Norsemen*, *The Black Hole*, *Breaking Away*, *The Prisoner of Zenda* and *The Stuntman*.

He has exhibited at the State Fullerton Gallery of Art, the Palos



Verdes Gallery of Art, the Foundry Gallery in Hawaii, the Society of Illustrators Shows of Los Angeles in 1976, '80, '81 and is currently having a one person show at Biola University in La Mirada, Ca. He has received awards for excellence for *Communication Arts* magazine's 20th annual exhibition, from Orange County Ad Arts and the Desi Award from *Graphics* magazine.

Lamb has a strong interest in fantasy and also Western Americana art. He is interested in developing the fine arts aspects of his work further. He and his wife Cathy, who is also a commercial illustrator, share a studio in their home.

Carl Lundgren



b. July 12, 1947—Detroit,
Michigan

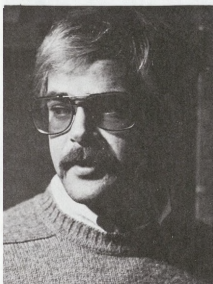
*University of Southern California
Hollywood Art Center
Famous Artists School
Art Students League, Woodstock
and New York City*

Carl Lundgren's paintings, familiar from many book covers, are produced in oil on masonite. He is a member of the Society of Illustrators and was one of the artists featured in the science fiction visuals book *Tomorrow and Beyond*. He has pursued the fine arts aspect of his work with exhibits at the Greengrass Gallery in New York City, the New Britain Museum of American Art, the Bronx Museum of Fine Arts, and a show at Kent State University. He is especially looking forward to a one person showing of personal work in 1983.

Lundgren lives in New York City with his wife, Michelle, who is a writer, and daughter Cara, an actress in commercials.



Don Maitz



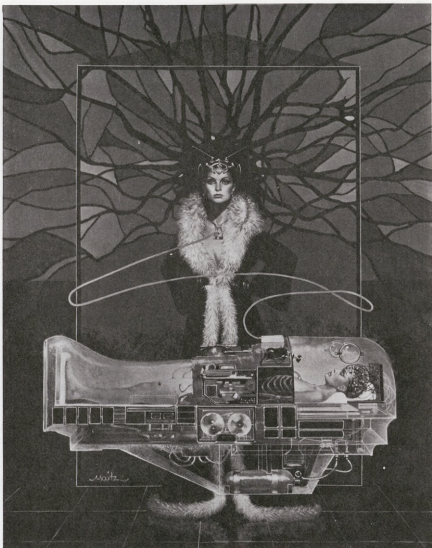
b. June 10, 1953

Paier School of Art, 1975, Top of Class Award
University of Hartford Art School

One of the nominees for this year's World Fantasy Award for Best Artist, Don Maitz has produced work that will be familiar to many fantasy lovers. He has created over seventy-five paperback covers for such publishers as Simon & Schuster, Playboy Press, Fawcett, Berkley, Ace, DAW, Popular Library, and Doubleday & Co. Other clients have included NBC, *TV Guide*, Bell Telephone, and he has made film strips for Harper & Row.

Maitz's art has appeared in exhibits at the New Britain Museum of American Art, Headquarters Gallery, and the Society of Illustrators 22nd Annual exhibit, where he was awarded the silver medal. Other honors have included the Best Artist Award at the 6th World Fantasy Convention and Second Place—Best Professional Artist at the 38th World Science Fiction Art Show.

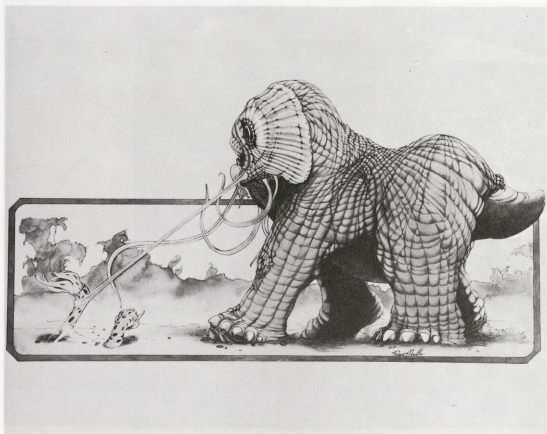
"In becoming a visual artist, I found myself faced with dilemmas. What subjects to realize—portraits, landscapes, still lifes or abstracts? In what form should the subjects be represented—drawings, paintings, sculpture or collage? How should I approach the



subject—impressionistically, realistically, surrealistically or abstractly? Through experimentation I found I enjoyed all of the above and could not make a choice as to which particular art form to claim as my own. I decided to enter a field where all of the above could be subjected to my discretion. I attempt to show with conviction the furthest reaches of my imagination with whatever materials are suited to the occasion. The experience is often an enjoyable one and if my enjoyment is communicated to the viewer, then I feel the artwork is a success.

"Calling myself a fantasy illustrator, by definition, means that I am explaining/exemplifying imagination unrestrained by reality. My goal is to entertain visually, to produce a fantastic scene where make-believe, pretend, and 'what if' run free. Illustrating the book jackets of fantastic stories calls for reflecting the nature of an author's ideas in a visually

refreshing manner so that someone looking for diversion in their day to day routine will have, at a glance, some idea of the book's content and be entertained at the same time."



Robert Morello

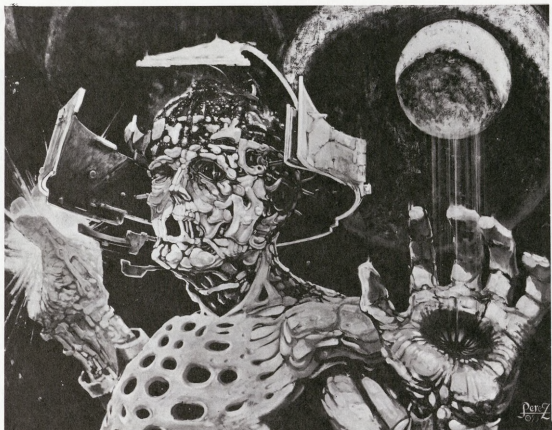


b. October 21, 1956—Brooklyn,
New York

Certificate: Parsons School of
Design
SVA: SUNY at Farmingdale, and
Pratt Associate

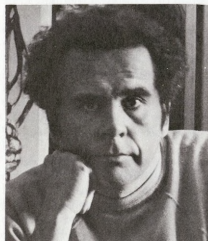
Robert Morello works with a wide variety of media: ballpoint pen, watercolor, dyes, gouache and colored pencil. He is most concerned with producing art that is consistent in quality.

Morello has done numerous illustrations for *Heavy Metal*, *Twilight Zone*, *Eerie Magazine* and album covers and graphics for Stiff Records.



Krakow

Vincent Perez



b. July 17, 1938—Jersey City, New Jersey

BFA: Pratt Institute, Brooklyn
MFA: California College of Arts & Crafts
Graduate Study: University of the Americas, Mexico City

Vincent Perez arrived in the San Francisco Bay Area in 1964. "I began to work at California College of Arts & Crafts on my

Masters degree, and I decided to stay. It's a beautiful locale for the kinds of things I wanted to do.

The color and light of this environment is beginning to show in my work. In New York my work was grayer and more value oriented—more black and white. I'm using full palette colors here." He has also changed media as a result, from acrylic to oil. "You get a richer, more luminous color from oils."

Although most of his commissions are for magazines (*Playboy*, *Psychology Today*, *Ramparts* and cover portraits for *Time*, to name a few), Perez enjoys working large scale. Recently he created an 8' by 8' "cocktail party" oil for a private individual, and he has also been commissioned by commercial concerns: *Pepe and Allen's Restaurant* in Hawaii, two 4' by 8' murals for a Chevrolet dealership in Alameda, and three 12' by 40' murals for Records & Tapes in San Jose, among others.

He is presently associate professor, and chairman of the drawing department, at the California College of Arts & Crafts. He is also an instructor in anatomy and illustration at the University of California, and is currently writing a book entitled *Anatomy for Artists*, for Prentice Hall.

Perez makes his home in an old Victorian-style building in Alameda. For escape, he paints science fiction illustrations for DC Comics.

Vincent Perez • 1279 Weber Street • Alameda CA 94501



John Pound



b. October 8, 1952—Phoenix, Arizona

*San Diego State University
Art Center College of Design*

"I started as a cartoonist—for my high school paper, my college paper, and underground comics.

This taught me a lot of useful stuff about art: drawing composition, lettering, story construction, etc.

"But I found more fascination in single-image art than with storytelling, so I concentrated on developing painting skills—doing filmstrip art, animation backgrounds, underground comic covers, and lately, paperback covers, magazine covers, and fantasy portfolios.

"I like to make every project a challenge, and do things with it I haven't done before—like a color scheme, a pose, a collage technique, a texture, etc. The purpose of my pictures is to catch the eye and entertain."

Pound works in acrylic with airbrush or pen/brush and ink. He is currently working on his third fantasy portfolio for Schanes & Schanes.

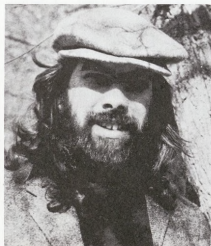
He has done covers for Ace Books, DAW Books, Fantasy Classics, the Marvel Comics Group, underground comic covers for Kitchen Sink and Last Gasp Comix, book illustrations for

Byron Preiss Visual Publications Inc., animation backgrounds for Lion's Den, and filmstrip paintings for San Diego County Schools A.V.

He resides in Eureka, California, and feels that "a lot of times it seems like I'm just the hands and eyes for something else—assembling a picture like I'm some sort of organic TV set."



David T. Pudelwitts



b. September 9, 1954—Chicago, Illinois

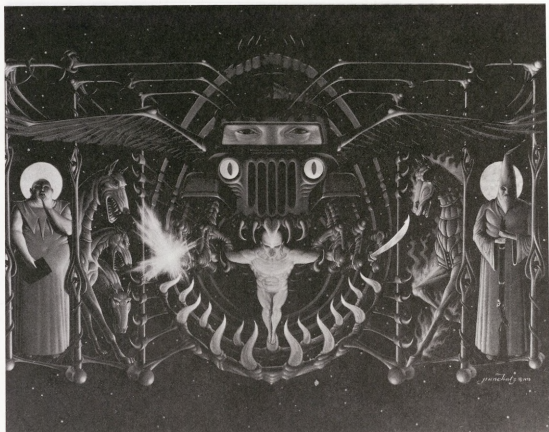
Pasadena Community College, honors in illustration

David T. Pudelwitts prefers working in pen & ink and prisma pencil, but is extending his skills in the techniques mastering acrylics, oils and watercolor. He strives to attain "a fresh, imaginative approach to illustra-

tion using clear delineation and symbolism." Although he enjoys illustrating the works of such authors as Lovecraft, Tolkien and Eddison, in the future he would like to explore writing and illustrating his own novels and stories. He also works as a scrimshander (scrimshaw artist).

He has displayed pieces in local New England art shows, the Pasadena Community College Art Gallery, the Provincetown Resident Artist Gallery, and Sign of the Unicorn on Cape Cod. His graphic work was published in a private comic enterprise called *Fantastic Comics No. 1*.

Pudelwitts lives on Cape Cod with his wife Karen Romstad, who is also an artist. He likes to beachcomb, dig for antique bottles, and hike.



Don Ivan Punchatz



b. September 8, 1936

School of Visual Arts, New York City, on full tuition scholarship
Cooper Union School of Fine Arts

Don Punchatz comes from a career background that is both solid and varied. In the '50s he worked at Warwick & Legler Advertising as

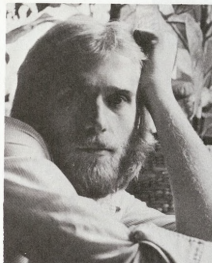
assistant television art director. Later, he took a position as art director at Animatic Inc. producing filmstrips and animation until late 1959 when he was drafted into the Army. In the service he worked as a medical illustrator and produced training films. After he was discharged he took a position with Ketchum MacLeod & Grove Advertising in Pittsburgh for nearly five years as art director. It was while he was with this agency that he began to branch out into freelance illustration. In 1966 he made the decision to freelance full-time, naming his professional studio the Sketch Pad.

He has produced work for numerous companies, including Atlantic Records, Mercury Records, magazines such as *Esquire*, *Playboy*, *Time*, *Omni*, *Science Digest*, *Penthouse*, *National Lampoon*, *Heavy Metal* and many publishing companies, among them Ace, Berkley, Macmillan, Hearst and Dell. He has received professional awards

from the Art Directors Clubs of New York, Los Angeles, Chicago, Philadelphia and Pittsburgh and from The Society of Illustrators. Articles about Punchatz's work have appeared in *Graphis Magazine*, *Communication Arts* and *Today's Art & Graphics*.

He has not neglected the fine arts aspects of his work and has exhibited in museums and galleries in San Antonio, Mexico City, Pittsburgh, and New York City. Recent participation in gallery shows include the Museum of the Surreal and Fantastique and the Brooklyn Collector Gallery, both in New York.

Gary Ruddell



b. November 16, 1951—San Mateo, California

BFA: California College of Arts & Crafts

Painter/illustrator Gary Ruddell started selling linework to road and track magazines while still in high school. When he reached college he began by studying fine arts. He has found that his studies of many styles, particularly realism, enlarged his visual vocabulary and technical skills, standing him in good stead when he eventually turned his primary interest to illustration again.

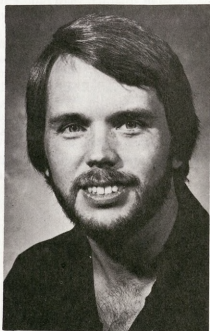
His clients include record companies like United Artists, Fantasy, Mile-Stone Records; publishers such as Straight Arrow, Harcourt Brace Jovanovich, Avon, Bantam, Berkley and Ballantine. He has had illustrations appear in *Rolling Stone Magazine*, *Mother Jones*, *Chic*, *Penthouse*, and *Playboy*, among others. In 1973 Ruddell was a staff artist for KTVU Channel 2, doing both graphic and stage design. He has exhibited his illustrations and his paintings at various Bay Area museums and galleries, and in New York at the Master Eagle Gallery Show and the 22nd New York Society of Illustrators Exhibit. He has taught illustration at the San Francisco Community College and the California College of Arts & Crafts.



Although his work is polished, Ruddell is interested first in the image, not just in technique. He is so involved with his painting and gets out so little that he indulges in "pale skin" contests with other artists.



Gary R. Schrank



b. September 20, 1952—Lincoln, Nebraska

BS: University of Nebraska in Mechanical Engineering

An engineer by trade, art has been a hobby for Gary Schrank for the last eleven years. It is only recently that he has decided to approach the professional art world. He works in acrylics, and his technique encompasses a broad range from hard edge geometric to loose, painterly brush strokes.

He resides in Phoenix, Arizona. He enjoys running, scuba diving and has a black belt in Tae Kwon Do.



David Shanahan



David Shanahan comes from an Irish background, although he now lives and works in a remote part of the west of England. The area around the edge of Dartmoor where he lives has gradually intruded on his work to exert a strong influence.

This has resulted in landscapes where "Celts and Clowns, Redmen and Greek Gods, wander or inter-act as strange companions within

dream landscapes. Always somewhere within their timeless zones lurks the eternal moon goddess, be she visible and playing an active part or present only in the form of a symbol, she strives always to be present."

He has an abiding interest in the North American Indian, a subject he returns to continuously after gaps of months or even years. This concern was stimulated when his father gave him a book on Indians when he was seven "which to his amazement contained photographs of a people he had only dreamt about."

Shanahan has exhibited widely in England at the Obelisk Gallery, London; the Bodmin Fine Arts Gallery; the Plymouth City Museum; the Windjammer Gallery, Salcombe; the Falmouth Art Centre, Cornwall; the Torrington Art Centre; and the Penzance Arts Centre, among many other galleries and museums. He has shown in Europe at the Bilan de Contemporain in Paris, and is

represented in private collections in Ireland, the U.S., Canada, Holland, Belgium, Germany, Denmark and Australia.

A recent trip to the States "has generated a series of pictures which will deal with the plight and relationship of the contemporary Indian to the fast moving razz-ma-tazz of present day America."

Greg Theakston



b. November 21, 1953—Detroit, Michigan

Greg Theakston produces highly polished illustrations and is interested in expanding his talents to film. He works in oils for the effects and uses acrylics for design work. Theakston paints not only science fiction and fantasy, but also costume, western and crime covers for Dell, Warner, and TOR. He would like eventually to be involved in making movies.

His exhibition record has concentrated on sf, fantasy, and comic oriented conventions, including StarCon, Tri-Con, MidAmerican, EmpireCon, LunaCon, the Chicago Comic Convention, Boskone, Confusion, CosmiCon, etc.

The artist lives in New York City. His outside interests include jazz and Bogart.





Janny Wurts

Dragon's Run



b. December 10, 1953—Bryn Mawr, Pennsylvania

BA: in *Creative Writing & Illustration*, Hampshire College
Moore College of Art

Interested in space and the fantastic since childhood, Janny Wurts studied astronomy and art while attending college. Since graduation in 1975 she has had fantasy and science fiction art published

by Doubleday & Company, Ace Books, Dell Books, Pinnacle Books and in a variety of magazines, including *Starship*, *Fantastic*, and *The Dragon*. Four of her fantasy paintings have recently been released as note cards from Renaissance Card Company.

Wurtz's studio is located in Frazer, Pennsylvania on the farm of author and naturalist Daniel P. Mannix. Her illustrations appeared in Mannix's novel *The Wolves of Paris*, and she often sketches his collection of animals.

Though her primary artistic interest is illustrating fiction, not all of her work is done for publishers. Fantasy and astronomical paintings completed between commercial jobs have been featured in shows at Earthlight Gallery in Boston and the Brooklyn Collector in New York, as well as the World Science Fiction and World Fantasy Conventions in 1979 and 1980. In July, 1981, she had a one-person show at the Provident National Bank in Frazer.

In keeping with her long range goal as writer/illustrator, she has a short story appearing in the *Elsewhere* anthology from Ace, and is currently finishing a novel for the same publishing company, titled *Timesplacers of Pendaire*.

Leisure activities such as sailing, horseback riding, and astronomy later became fuel for her imagination, sources for paintings. Travel overseas has also provided a reservoir of historical and cultural background for the fantasy characters and landscapes in her artwork.

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LEE BROWN COYE

Lee Brown Coye, 74, a well known fantasy artist, died in a hospital in Hamilton, New York on September 5, 1981.

Coye was born in Syracuse, New York on July 24, 1907. He was a medical illustrator and first illustrated his own Gothic fantasy, "The Seventh Ogre," in 1932.

Coye first came to the attention of fantasy fans in 1944 when he illustrated a series of three horror anthologies (*Sleep No More, Who Knocks? & The Night Side*) edited by August Derleth for Farrar & Rinehart. His distinctively grotesque style quickly made him the best known artist to illustrate for *Weird Tales* during that magazine's final decade. Coye returned to the field in the early 1960s with work for *Fantastic* and for Arkham House, and experienced a strong revival in the 1970s through his illustrations for Carcosa Press and for *Whispers*.

He twice won the World Fantasy Award for best artist.

On January 1, 1977, Coye suffered a massive stroke, and had remained hospitalized ever since. In recent years he was able to make a partial recovery from his paralysis and had begun to draw again on a limited basis. At the time of his death he was at work on a third book for Carcosa.

Coye's work seemed to have included everything: murals, oil paintings, wood sculpture, silverwork, three-dimensional models, medical illustration, watercolor, jewelry, woodcuts, scratchboard drawings. He had exhibitions at the Whitney and the Metropolitan, and a large collection of his art is held by the State University of New York at Morrisville.

Fantasy fans will remember him best for his marvelously gruesome drawings, bizarrely distorted and imbued with a touch of sardonic humor.

—Karl Edward Wagner
in *Locus*, October 1981

A Walking Tour of Fritz Leiber's *Our Lady of Darkness*

What hooded phantom sent Franz Westen screaming down the rocky slopes of Corona Heights? What arcane secrets fell on the ears of Clark Ashton Smith during nervous visits with Thibaut De Castries in the Rhodes Hotel? What power so utterly doomed the writers of the Bohemian Circle—Jack London to painful death, Nora May French and George Sterling to suicide, and Ambrose Bierce to what weird fate?

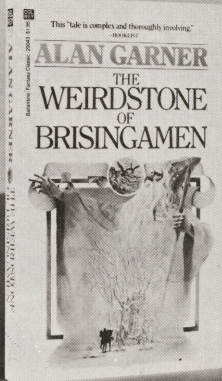
Find the answers to these questions as dusk falls on Hallowe'en—brave the legions of paramental entities breeding among the Victorians and skyscrapers of modern San Francisco as you walk into the supernatural on the Fritz Leiber Tour, based on his novel of the occult *Our Lady of Darkness*.

The Fritz Leiber Tour is one of several Literary Walks in San Francisco which Don Herron has been leading since 1977. Perhaps the most famous of these walks is the Dashiell Hammett Tour, based on Hammett's hard-boiled classic, *The Maltese Falcon*,

and on his tough narratives of the Continental Op. Articles on these walks have appeared in the *San Francisco Chronicle*, the *San Francisco Examiner*, the *Los Angeles Times*, and many other West Coast publications, and they have been featured on local radio and television networks, as well as on the BBC.

For the Seventh World Fantasy Convention Don Herron has prepared a special version of the Leiber Tour, with introductory sites connected with Clark Ashton Smith and his mentor, Bohemian poet George Sterling, as well as the place Dashiell Hammett was living during his brief friendship with the author of *Megapolisimancy*, and an appropriate guest speaker or two.

Attendance on the tour is limited, so *please advise in advance* if you wish to dare the paramental perils . . . and be aware that the climb to the Bishop's Seat at the summit of Corona Heights is hellish indeed, and not for the weak of heart or leg.



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Roger C. Schlobin, editor

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"An excellent introduction to the field as a whole, as well as a tool for anyone interested in the subject — an outstanding contribution. . . ."

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Aesthetics of Fantasy Literature and Art is the first anthology of essays on the nature of fantasy. Its primary objective is to bring fantasy literature to the level of attention it correctly deserves in intellectual tradition and literary thought. All the essays focus on the basic principles that distinguish fantasy from other literary types and make a strong argument for its place as a major approach to the understanding of the creative act in art and literature. Contributors include C. N. Manlove, George P. Landow, Terry Reece Hackford, Marshall B. Tymn, and others.

Available February 1982

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MAYDAY

William Faulkner

Written for a woman Faulkner wished to marry and who refused him, this allegorical fantasy recounts the troubled quest of a young medieval knight, Sir Galwyn of Arthgyl, who sets out in search of the woman he believes is destined for him. *Mayday* was published in a limited facsimile edition in 1977, and this trade edition includes the only Faulkner watercolors known to exist. With an introduction by Carvel Collins.

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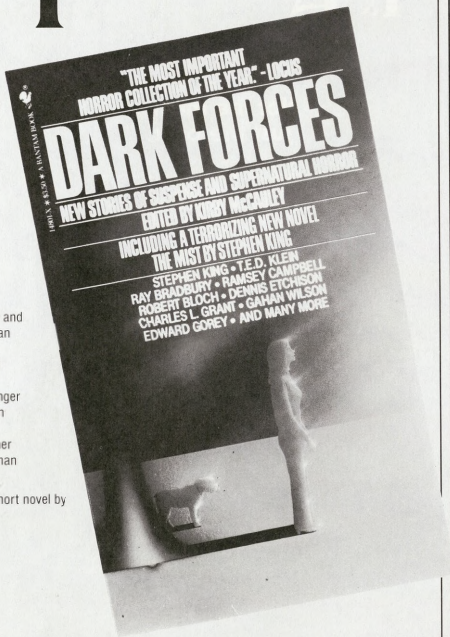
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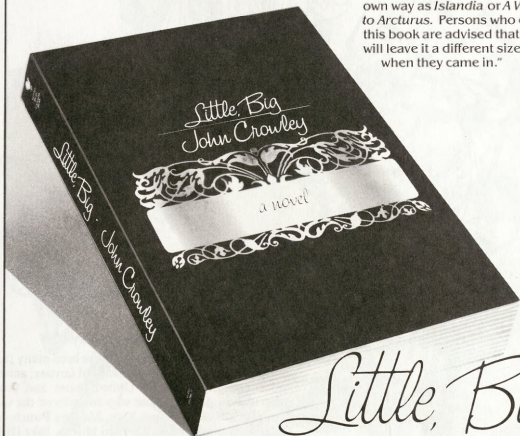
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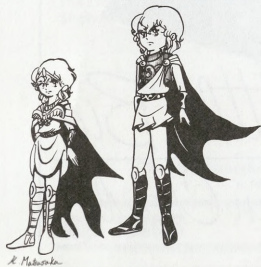
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Little, Big
John Crowley



ALEX NINO



K. Matsuka

K. Matsuka's drawing reflects the style currently popular in Japanese animation and comics.

Japanese Fantasy Art

During the last three years there have been many Japanese fans and professionals in the fields of fantasy, animation, and comics, visiting the United States and attending conventions. Among those who introduced the works of Japanese artists are Hisao Kato, Monkey Punch, Y. Doi, Ikehara, Osamu Tezuka, Satoshi Hirota, Saki Hijiri and Jun Imamiya. They are also responsible for introducing to the Japanese public, through articles and exhibits, the talents of artists from the U.S. and the Philippines. Especially helpful in fostering goodwill are the various translators and interpreters such as Jack Matsuoka, Fred Schodt, Jared Cook, Akira Karazawa, and Yoshi Tani.

—Orvy Jundis

Philippine Fantasy Art

In the Philippines, the art and literature of the United States have been taught in the schools since the early 1900s. The Philippines is the second largest English speaking nation in the world, and its population is an avid consumer of American goods and products. This of course includes fantasy art and writing. However, it has only been in the last 10 years that the works of artists from the Philippines have been seen by fantasy fans in the U.S. Most notable are the works of Alfredo Alcala, Alex Nino, Jess Jodloman, Jesse Santos, the Redondo brothers, N. Panaligan, Tony Zuniga, Fred Carillo, Ernie Chan, Romy Tanghal, Rudy Nebres, Pit Capili, Ruben Yandoc, Amado Castrillo, E. R. Cruz, Steve Gan, Teny Henson, Lando Nino, Nestor Leonides, Ben Alcantara, Abel Laxamana, and the late Tony Caravana. The major influence of many of the fantasy artists from the Philippines is Francisco V. Coching, whose art appears below.

—Orvy Jundis



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