AGAIN INTO CYBERSPACE

Alan Elms

First, SFRA's Web page address is now officially <http://www.sfra.org>. That may seem a very small step for humankind, but have you ever tried to tell a potential member of our organization, "Oh, sure, all you need to do is check out <http://www.uwm.edu/~sands/sfra/scifi.htm>"? Much thanks again to Pete Sands, Adam Frisch, and Len Hatfield for overcoming the various complications of getting the new address and for keeping the Web page going, and extra thanks to Len's home institution for giving the page a free home on its server. (Thank you, Virginia Tech, thank you thank you thank you.)

The new address was set up just in time, too. The current issue of the SFWA Bulletin says somebody has been snapping up such Web addresses as <annemccaffrey.com> and <larryniven.com>, presumably in hopes of selling them to the named authors or their publishers for a profit as Web commerce expands in scope.

One more thank you to Craig Jacobsen, for providing clean and colorful logos both for the SFRA Web page and for the SFRAReview Web page. I do appreciate the efforts of previous logo artists, but the Executive Committee felt that Star Trek's Captain Picard had dominated our Web presence long enough.

So now it's deadline day for this column: four days before the century's most massively publicized sci-fi event (May 19, 1999: will you remember that date 50 years from now?), and less than a month before I'm scheduled to present a somewhat less publicized paper at the SFRA conference in Mobile.

In connection with the latter, let me perseverate on last issue's topic: doing research via the Internet. Last time I listed a number of Websites specifically relevant to science fiction research. There are plenty of non-SF sites, however, that may prove surprisingly useful when you need a bit of last-minute information to complete your paper or review or column on deadline. Among the broad-sweep search engines on the Net (Yahoo!, HotBot, Lycos, etc.), my current favorite is Google <www.Google.com>. Home-based at Stanford and still in a beta version, Google can produce vast amounts of information that other search engines overlook.
Among more specific sites, one that may lead you in lots of interesting directions is <www.newspapers.com>. More and more newspapers worldwide are making at least part of their content available on the Web, and sometimes you can quickly find very detailed information about very obscure locations and topics via such a search. At other times, you can waste incredible amounts of time searching, and searching, and searching . . . . (And nothing on the Internet can beat leafing through an actual 1926 Nairobi newspaper, page by crackly page, at the British Library's branch newspaper library in a suburb of London.)

One illustration of Internet use: I recently decided it was time, after some twenty years of intermittent research, to wrap up my Cordwainer Smith/Paul Linebarger biography. One of the last things I needed to learn more about was the first home Linebarger could remember: "a great, scattered old Southern house, bayou-encircled, looking out on the Bay of Biloxi." Paul and his parents lived in this mansion when he was three to six years old, in 1916-1919. From my archival research and from phone conversations years ago with Paul's now-deceased brother, I knew that the mansion had been located in a wooded area along Davis Bayou, near Ocean Springs, Mississippi.

Last September I spent most of a day there, looking for any trace of the mansion or its specific location, without success. That had been a Sunday, with Ocean Springs' public offices and library closed, and I'd had to move on to other obligations in other cities. I did pick up a copy of the weekly Ocean Springs newspaper, which featured its new e-mail address on the front page. I'll check with them later, I thought as I drove on eastward.

Eight months later, I'm just starting to write my paper for the SFRA conference in Mobile. "Cordwainer Smith as a Southern Writer," its subtitle reads, and I really, really want to know more about that mansion and its location. (The mansion appears pretty directly in Cordwainer Smith's "On the Storm Planet," and his childhood years there enter less directly into several other stories.) So I write a letter to the Ocean Springs Record, appealing to its editor and its readers for information. But the new e-mail address announced so prominently eight months ago doesn't respond. Apparently the Record's deal with AOL just didn't work out. So I check for an Ocean Springs Record home page on the Net. No luck. I do find, in a different Internet newspaper index, a post office address and a fax number for the Record. By now it's yesterday morning (Friday), the newspaper's weekly deadline for Letters to the Editor is Monday, and the SFRA conference starts less than three weeks from now and counting. So I drop my letter into the US Mail, fax another copy, and sit back to wait hopefully.

Bingo! By 4 PM Friday afternoon, I have in hand an e-mail message from a true Southern gentleman, Ray Bellande, a local historian and newspaper columnist in Ocean Springs. The editor has given him a copy of my fax, and also plans to print it in next week's Record. Ray tells me exactly where the Linebarger mansion stood; he says he paddles his canoe past the site frequently. He also tells me who built the mansion, who sold it to Paul Linebarger's father on what date, and who Linebarger's father sold it to three years later. After a couple more e-mails back and forth, Ray offers to send me pictures of the mansion (which, alas, no longer exists), plus maps and his newspaper columns on both the mansion and Linebarger Senior.

I tell Ray several things he hadn't known (e.g., that little Paul eventually became a lot better writer than Paul's father, under the name of Cordwainer Smith), and Ray tells me more things that I'm happy to learn, and it isn't even Saturday yet. "Western science is so wonderful," as Cordwainer Smith titled one of his stories. Or at least, the Internet and e-mail and fax machines can be pretty useful research tools sometimes.

One last quick example of that: Several months ago I was working on a different (but related) research topic, this one dealing with James Tiptree, Jr. I was puzzled by the title of one of her most powerful stories, "Her Smoke Rose Up For-
ever" (which has also been used as the title of the best Tiptree collection). The story itself gave no source for the title, and the title wasn’t obviously related to the story’s content. Tiptree seemed to like William Blake, so I looked in my collected Blake, with no luck. Then by e-mail I asked Julie Phillips, who’s working on a full-scale biography of Tiptree. But Julie didn’t know the title’s origin either.

So I simply entered the whole title, in quotation marks, into one of the standard Internet search engines. Bingo again! Try it yourself and you’ll see. (Skip over the entries that refer to Tiptree’s story; they won’t tell you about the title. When you come to an entry that begins, “The End of the Wicked Contemplated by the Righteous,” go there.)

SFR NEWS

VICE PRESIDENT’S REPORT

Adam Frisch

Now that SFRA’s Website address has stabilized at <http://www.sfra.org>, we can begin the task of redesigning our home page to reflect our primary interests and to attract and retain new members.

I plan to use many of the suggestions made at the Mobile meeting to accomplish this task. Thanks again to those of you who have already sent me your individual home page URLs; I would urge any of you who maintain a home page that might be of interest or use to the broader membership to do likewise for eventual linking to our organization’s main Web page.

EDITORIAL

MOBILE

Craig Jacobsen

Though it won’t be mailed until late June, the contents of this issue (except this editorial) were set before the Mobile conference. That means that the August issue will contain the award winners’ speeches, interviews with some of the guest authors (Benford, Pohl, Goonan, McDevitt and Stableford, though probably not all in one issue) and other conference-related material.

The conference itself was wonderful. Tom Brennan and Andy Duncan put together a collection of interesting papers and engaging guest authors, and provided the perfect mid-conference break: a beach party on Dauphin Island, complete with twenty pounds of fresh shrimp. The porpoises and pelicans were nice touches. Mobile was a delightful city where, as past-President Joan Gordon noted, good food is plentiful.

A Saturday morning session about the Review was well-attended, lively and I’ve got pages of great suggestions, many of which we will be incorporating in the coming months, provided we can twist some arms and get folks to help us out by doing some writing. It was gratifying to hear that members feel this publication is not only visually pleasing, but genuinely useful as well.

A good time was had by all.

In this issue we spotlight Philip K. Dick’s Do Androids Dream of Electric Sheep? and its Hollywood adaptation, Blade Runner. In August we’ll focus on Russ’s The Female Man, October brings us Miller’s A Canticle for Leibowitz, and December delivers Clarke’s and Kubrick’s 2001. So submit and share your wisdom and experience with your colleagues.

In our continuing effort to be of public service, in the center of this issue you’ll find a civil defense poster. Simply pry up the staples, pull it out, and post it somewhere prominently so that you can do your part in staving off the impending dangers of Y2K.

POEMS:
“QUESTIONS” AND “COSMIC COMICS”

HOWARD NEMEROV

Questions
1. Why is the universe mysterious?
Why should it be? Did someone make it so?
And if he did, was it as having us
In mind, and our importunate will to know?

Echo answers, the radar of the mind,
Receiving what is sends, but modified.
The breath of language goes out on the wind,
The drumming on the eardrum comes inside.

What was it drew the spirit from the stone,
Going so much and hiding so much more!
And does the temptress of the To Be Known
Summon across a sea that has no shore?

II. Or will the whole relation and somewhere
In libraries abandoned, books decayed,
Language itself no longer in the air
And men relaxing from an era’s raid

Into the other mind? Where would it go,
Where be, the knowledge that we never had!
Would we remember what it was to know,
Be teased for a time by dreams of going mad

With nearly knowing or half-remembering
Identities of truth we could not keep,
Before the icy dark began to sing,
Rocking the cradle of our backward sleep?

Cosmic Comics

There is in space a small black hole
Through which, say our astronomers,
The whole damn thing, the universe,
Must one day fall. That will be all.

Their shrinks can’t get them to recall
How this apocalyptic dream
’s elaborated on a humbler theme:
The toilet bowl, the Dupont.

Let prizes from the Priy Purse
Reward the Ultimate Hygiene
For flushing all flesh from the scene.

Where Moses saw the seat of God 
Exod. 33:23
Science has seen what’s just as odd,
The asshole of the universe.
SFRA PRESS COMMITTEE APPOINTMENTS

At the SFRA’s annual meeting in Mobile, Alabama, formation of an SFRA Press Committee was discussed at some length. The committee will be asked to explore various questions connected with the status of suspended Borgo Press projects, as well as other questions concerning the potential role of an SFRA Press in developing the SFRA’s own publication program. The committee will be expected to provide the Executive Board and the membership of SFRA with detailed information and recommendations on these matters. We have several volunteers already on record as interested in serving on the committee; we’d like to hear from others who also want to serve so we can get a broad representation of member interests. Within a few weeks after you see this announcement, the Executive Board will appoint a full committee—so get your name and a little information about your interests to at least one Board member soon if you’d like to be considered.

—Alan Elms

BORGO PRESS CLOSES ITS DOORS

Robert Reginald, in an e-mail to SFRAReview editor Karen Hellekson, has confirmed that Borgo Press, a publisher of SF bibliographies and single-author studies, has closed its doors.

[These poems are reprinted from The Collected Poems of Howard Nemerov, University of Chicago Press, 1977. Nemerov (1920–1991) was U.S. Poet Laureate, and this collection won the National Book award and the Pulitzer prize. Reprinted by permission of his widow, Margaret Nemerov. —Ed.]

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quently endows his creation with superhuman characteristics. His Monster demonstrates his physical superiority on Mount Blanc, in swimming the English Channel, and in racing across the frozen north. He also demonstrates his intellectual capabilities in outstripping his learning partners in the hovel. Dr. Frankenstein, for his overstepping his domain, for his hubris, is also punished for his actions. Although he is not crucified, nor is his liver eaten, he is punished through the repetitive act of having his family members and loved ones destroyed, one by one. As the Monster swears his renewed vengeance on the doctor, Frankenstein remarks, "I desired that I might pass my life on that barren rock" (p. 161), thus drawing his own connection between himself and Prometheus.

In the film Blade Runner, Tyrell becomes the Prometheus/Frankenstein figure. In designing and producing the replicants, he too has taken on the creator role. And while the two former creators desired to create a "noble race," Tyrell was simply creating a mass of slave labor, a race that, in his own estimation, was anything but noble. However, the replicants have also been endowed with superhuman characteristics, which they demonstrate when Leon removes a manufactured eye from the liquid nitrogen; when Pris removes an egg from a boiling pot; and when Roy shoves his head through the plaster wall and crucifies himself with a nail. Apart from their physical characteristics, they also demonstrate their mental acuity (as does Frankenstein's Monster), when Roy discusses biomechanics with his own creator and quotes Blake. Interestingly, though, in Blade Runner, the emphasis has shifted from focusing on the creator to the created. Consequently, perhaps, the punishment and torture of the creator Tyrell is not prolonged but rather short and quick, sealed with a kiss. Roy meets his maker and dispatches him.

Although the Greeks gods are not generally provident gods, Prometheus is often read as a provident creator. It can be argued that it is precisely for this transgression that he is so roundly punished. However, it is precisely this provident stance that makes him a friend to humanity. His benevolence is one of the characteristics that has made him such a sympathetic character. Shelley's novel seems to be criticizing Dr. Frankenstein in particular and scientists in general for a failure of providence. It is clear from the first moments of the Monster's birth that his creator fails miserably in his charge: He flees the room and abandons his creation.

Three years later, when the Monster pleads with him on the mountaintop, he says, "for the first time, I felt what the duties of a creator towards his creature were" (p. 97). A day late and a dollar short. In Blade Runner, Tyrell also seems to fail in his role as provident creator: He packs his creations off to dangerous offworld occupations; he limits their lifespans for the sake of convenience and control; he lies to and manipulates them. For his failure of providence, in the logic of the narrative, he is punished.

Because of the ancient Greek adherence to the unities of time, place, and action, all of the events of Prometheus Bound take place atop a rocky mountain, Mount Caucasus. This rocky terrain is reproduced for us in Frankenstein when the Monster confronts his own maker atop Mount Blanc near Chamonix. By this time, the doctor already knows that the Monster has killed his brother, and the Monster threatens more killing if his demand is not met. Such torture is, for Frankenstein, akin to the perpetual consumption and regeneration of his liver. The scenario is also reenacted in the film version. The outside shots show us the Tyrell Corporation in the shape of a large pyramid, and we see Roy and J. F. Sebastian creeping up the side of the mountain via elevator in order that Roy meet his own maker atop the mountain. Here Roy, too, makes a demand of his maker. Instead of a companion, he demands of his creator, "the God of biomechanics," Tyrell: "I want more life, fucker." When Roy then descends from atop the mountain, we see him look up into the stars as they fall away from him: his Fall from Grace.

When Philip K. Dick wrote Do Androids Dream of Electric Sheep? in 1964, he was writing, in part, in response to the Vietnam war, fearing that we as
Some of you have in the past expressed an interest in helping improve science fiction's outreach to young people. During the last few years, some fan-based committees (mostly on the East Coast) have begun taking seriously their charter pledges to promote SF literacy to kids and educators. Efforts in Boston, Philadelphia, Dayton, and Baltimore have borne fruit. Unfortunately, the idea has been greeted with active hostility by most con committees west of the Mississippi. But that may change.

In any event, I think it's time to try something new. For some months I've been talking with Stan Schmidt and the publishers of Analog and Isaac Asimov's Science Fiction Magazine about endowing a new contest. Its aim will be to encourage and reward the development of sites on the World Wide Web that use science fiction literature to assist educators in livening up their curricula. For instance, with the right supporting materials, a chemistry teacher could help illustrate aspects of science with a Hal Clement story. Another might bring ethical questions into clearer focus using the famous moral quandary tale, "The Cold Equations," if she had access to study guides, illustrations, and provocative question sets... and the story itself.

The advantage of doing this through Web sites is apparent. Excellent sites can be produced part-time by a teacher or aficionado at almost no expense. Once a site is up, it's permanent and accessible. Teachers all over the world can use it, cost-free, and news of the best sites can spread rapidly by word of mouth. Incremental improvements are easy to make as teachers gain experience with the materials.

Some very good examples were created, human beings were becoming hardened to the violence and inhumanity of the televised war. Therefore, in Electric Sheep, Dick seems to be suggesting that the androids are decidedly not human beings and not capable of becoming so. By the time Ridley Scott undertook the film version of the novel (1982), the scientific and cultural terrain had changed dramatically. The news was filled with announcements of in vitro fertilization, of test-tube babies, and of cloning, all of which again raised the question of what it means to be human and how technology intervenes in that question. Scott seems to be suggesting a vastly different answer, especially in the director's cut version of the film.

The question has been already raised for us in Frankenstein, and in response to similar developments. According to the author's introduction to the novel, Shelley suggests that she was unable to envision a compellingly frightening scenario until she read of the experiments of Dr. Darwin trying to reanimate a piece of vermicelli via electric current. Shelley then raises through her narrative the question of being "human." Is the Monster human? Does he become human? What does it mean to be human? This, it seems to me, is one of the toughest sells for contemporary students. Although generations of readers and critics have identified with the Monster and his plight, students now have a much more difficult time doing so. They are much less willing to forgive he Monster's transgressions, preferring instead a lock-him-up-and-throw-away-the-key attitude. However, as Harold Bloom suggests in an afterword to Frankenstein, although the Monster may be physically repugnant, he is "more human than his creator" (p. 215).

Despite being abandoned by his creator and left to fend for himself in the wilderness like an animal, the Monster learns the positive values of society through reading Paradise Lost, Plutarch's Lives, and The Sorrows of Young Werther, and through observing his adopted family. Through these experiences, he develops a kind, loving demeanor and wants to embrace humanity. In the end, after failing miserably to integrate himself, he removes himself from the world for the betterment of the world. In Blade Runner, many of these plot lines are replicated. For the most part, the replicants are left on their own, in the wilderness of the offworld colonies, to fend for themselves. Although Pris is "a standard pleasure model," she discusses her "accelerated decrepitude" with J. F. Sebastian, and, as we have already seen, Roy discusses biomechanics with Tyrell and quotes Blake. But the replicants can no more integrate into humanity than could the Monster; he for his physical imperfection, and they for their physical perfection.

However, we must remember that the motto of the Tyrell Corporation is, "More human than human." In implanting memories in the replicants, Tyrell has provided for them one of the keys to humanity: memories of human interaction, of meaningful relationships, of personal history. In Prometheus Bound, Prometheus looks back as he is tried to the rock and recounts for the Chorus his own litany of personal accomplishments for human beings. In Frankenstein, the Monster recounts for Dr. Frankenstein his litany of personal memories of his relationship to the cottagers. In Blade Runner, this is perhaps most clearly seen in Rachael, the Nexus 6 replicant who, unlike the others, does know that she is manufactured and cannot distinguish the implanted memories of Tyrell's niece from the real memories of her own life. This process, however, is also powerfully evident in Roy Batty, especially as his moment of termination approaches. Although he could easily destroy his would-be terminator, in the end he saves Deckard's life. His lifetime of memories, his litany of "things you people wouldn't believe," brings him to humanity, to his supreme act of human charity. Roy's final act reads very much like the admiration and respect that the Monster demonstrates toward Dr. Frankenstein once he boards Walton's ship in the northern wilderness.

The body of criticism on Blade Runner is ample, and it provides quite a number of important and interesting ways to read and understand this film. Gender criticism, postcolonial readings, and cultural studies approaches all offer in-
sights into the text of the film. I would like to suggest, however, that the mytho-
logical, thematic approach I have sketched above has value. It is a way to bring stu-
dents to a fuller understanding of the film than they might have otherwise have
had, and, more importantly for me, it is a way to bring them to see and understand
that myths and mythology functions in their everyday, contemporary lives.

STUDY GUIDE

Rich Erlich

The following study guide is from <http://www.muohio.edu/~erlichrd/>; it is used with permission.

Citations from T. Dunn and R. Erlich, *Clockworks*:

*Blade Runner*. Ridley Scott, director. USA: Warner et al., 1982. 114 or 188 min.
film, 123 min. VHS. Based on Philip K. Dick’s *Do Androids Dream of
Electric Sheep?*


A separately copyrighted version of the film deleting the voice-over narration and the final escape sequence ending the 1982 version and adding “the expunged unicorn scene which suggests that Deckard is a replicant” (Dennis K. Fischer, *Cinefantastique* 22, no. 5 [April 1992]: 60). The unicorn scene is very brief, and the suggestion of Deckard’s being a replicant is subtle.

**CAST LIST**

Rick Deckard: Harrison Ford
Rachael: Sean Young
Roy Batty: Rutger Hauer
Gaff: Edward James
Olmos Bryant: M. Emmet Walsh
J. F. Sebastian: William Sanderson
Pris: Darryl Hannah
Leon: Brion James
Tyrell: Joe Turkel
Zorah: Joanna Cassidy

**Comments and Questions**

- *Blade Runner* is best known for its cyberpunk mise-en-scène: the incredibly dense texture of its shots (especially impressive if you know the street scenes were shot on a back lot: the tricks are mostly old-fashioned set dressing and theatrical effects). Watch very carefully to see how a whole culture is suggested visually; you’re cued to watch by all that imagery of eyes.

- In *Do Androids Dream*, androids are inhuman because they do not have empathy. Do the humans in *Blade Runner* feel empathy (or much of anything else)? Do Rachael et al. help to teach Deckard how to be human? If so, what defini-

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**Analog**

An Analog contest, the Analog award, is now open. The Analog award is a $1,500 prize and is open to any student who is a U.S. citizen. The Analog award will be given to a young writer who is the first to send in a novel. The Analog award is sponsored by Analog magazine and is judged by Analog staff.

The Analog award is open to anyone who is interested in writing science fiction. The Analog award is judged by Analog staff and will be given to the best novel submitted. The Analog award is judged by Analog staff and will be given to the best novel submitted.

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We need someone to help write and polish both the contest rules and the press release.

We need someone with knowledge of the education community, to help spread the press release where it will do the most good—such as teachers’ organizations and groups of Web designers.

We need someone to create a supplementary resource list, including the examples given above, that can be posted, helping anyone interested in competing to come up with good ideas for Web-based projects.

We need criticism and suggestions about how this project can be made to succeed.

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Analog created a year or so ago. California High School teacher Don Braden created a Postman curriculum site <http://postman.cosmic.org> correlating both the novel and the movie with a two-week curriculum concerning history, society and ethics. Braden’s latest is a colorful site dealing with The Martian Chronicles.

I have offered to fund the first and second prizes, totalling $1,500. Analog will promote and publicize the contest, receive entries, coordinate the judging, and present the awards.

Now we need volunteers.

- We need to create a panel of judges. These people will be sent the URLs of candidate sites, look over the nominees, and deliberate among themselves in order to choose finalists. Almost no paperwork will be involved, just a commitment to browse nominated Web pages and discuss which ones best achieve the goal of helping to link good SF literature with the needs of teachers and kid-friendly curricula.

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- We need someone to create a supplementary resource list, including the examples given above, that can be posted, helping anyone interested in competing to come up with good ideas for Web-based projects.

- We need criticism and suggestions about how this project can be made to succeed.
Do you feel qualified to take on one of these tasks? Can you suggest someone who would make a great judge?

If we can make this work, it might wind up doing a lot of good.

—David Brin
<brin@cts.com>

**SFRA 2000 UPDATE**

Joe Sanders has provided an update for SFRA 2000. The theme: SF and... The dates are June 28–July 2 at the Comfort Inn, 1800 Euclid Avenue, Cleveland OH 44115 (phone 216/861-0001), $72 per night for single or double and includes continental breakfast. Guests include the following: Richard A. Lupoff is guest of honor; others include Karen Joy Fowler, Geoffrey Landis, Maureen F. McHugh, Mary Doria Russell, and Joon Sionczewski. Registration is $70 until the end of '99; $90 until Easter 2000; $100 until date of conference; $125 at the door. The SFRA conference will meet in conjunction with the Imagination writers’ conference at Cleveland State University and cochaired by Neil Chandler and Karen Joy Fowler. Lakeland Community College is a supporter of SFRA 2000.

For more information, e-mail Joe at <joesanders@aol.com> and keep watching this space!

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**STUDY QUESTIONS**

*Margaret McBride*

I use these questions to generate discussion and writing with junior–senior level students (mostly non-English majors) at the University of Oregon. Watching *Blade Runner* is highly recommended, but not required, and we spent one day on it compared to four days on the book. Even so, we did a lot of comparison with the book.

1. Discuss the way animals are used to show or develop time period, culture, characters, and themes.

2. Write about your impression of Chapter 10 (where Rick doesn’t get his wife when he phones, etc.) Why might Dick have put such a scene in the middle of the book? How does it connect with theme issues?

3. On page 110, Rick says he no longer feels it necessary to think of an andy as an it. Why? How does that scene and statement fit with other themes or with the development of Rick’s character?

4. Why does Rick burn the art book he brought for Luba Luft? How does the scene in the art museum and the purchase of the book, etc., contribute to themes of the novel?

5. Analyze what is going on in the scene where Rick talks to Mercer (pp. 155–57). Why might Dick include this passage—what does it add to themes?

6. Write about the different aspects of how Isidore and Pris interact. How do Isidore’s feelings and the way Pris treats him add to the themes?

7. From K. W. Jeter (working on sequels to be consistent with *Blade Runner*):

   “My feeling is that so much of what people tend to think of as answers in Phil’s books were really Phil’s own explorations, his own process of raising more and more questions. So if there are some crazy things in *Do Androids*, things that don’t add up—the whole process of determining who’s human and who’s not is flawed—I don’t think of that as contradiction with what Phil himself was shooting for. His argument and his exploration of the question of what’s human and what’s not, that’s one of the great themes in his books, but it was a theme that was an exploration, not a pronouncement.” Using references from several places in the text, explore Jeter’s ideas. Does this view of the book justify or change your reaction to some of the plot contradictions and other problems in the novel?


9. These comments are from the First American Philip K. Dick Convention, September 1993, printed in the New York Review of Science Fiction, June 1994. Choose any one and show why you agree or disagree with it for either the book, movie or both.

   a. Kathryn Cramer: One way in which Anglo-American modern literature is different from modern literature in the rest of the world is the idea that it’s char-
acter driven . . . Philip K. Dick was in one sense a European modernist rather than an American modernist because, yes, you can point out instances of good characterization, but his work is as much about the dissolution of character as it is about characterization.

b. David Smith: I want to pick up on the idea of inversion. The moment when the funny man and the straight object, if you will, reverse. Or where the thing that appeared to be an extruding object is an intruding object. Monty Python does this a lot. They'll have a bit where you're absolutely sure that someone's the straight man and then he'll say something and then it's clear that there is no straight man. Almost at every point in a Philip K Dick novel, he announces "This is the straight man, this is the frame, this is the premise, this is where we are," and somewhere in the book, none of that is right.

c. Quote from Dick about his own work: All I can say to defend it is that people who read it are disturbed and go off brooding, very puzzled and unhappy.

1. Discuss some significant difference between book and movie: depiction of specific character, things eliminated from the movie (Mercerism, wife) or things added to the movie. What are the effects of the changes? Which did you find the more interesting, the more thoughtful (for the particular difference you are analyzing, not necessarily your judgment of the whole book or movie)?

2. Discuss the effect of some of the common SF tropes in the film. Does the movie alter them in any way? You can include cyberpunk tropes. Don't forget Frankenstein motifs.

3. Does the movie make you think Deckard is a replicant? How and why? Analyze film effects: lighting, camera angle, fades and scene changes, etc. What are the results? How do they shape theme exploration, character development, etc.?

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**BIBLIOGRAPHIES**

**Hal Hall**

**Bibliographer's Note:**

I did an Alta Vista search of the Web this morning and got the following results. The search string: "Do androids dream of electric sheep" hit 1258 Web pages. I looked at the first thirty or so, including: <www.bit.net.au/~muzzle/bladerunner/dados.html> (short, but some interesting tidbits), <www.wsu.edu:8080/~breians/science_fiction/bladerunner.html> (Paul Brian's study guide to Blade Runner), <home.earthlink.net/~samuri5/bladerunner.html> (a "study page"). I would guess about 100 of the 1200 are of some value; the advantage is that they are all accessible to any scholar.

Using the search string "Blade Runner" hit 25,524 Web pages. I was daunted—I didn’t even look at this batch. The point is still valid—there is a lot out there on the Web, and some of it is worth the time.

**Do Androids Dream of Electric Sheep? Bibliography**


Bush, C. K. *Splintered Shards: Reality and Illusion in the Novels of Philip K. Dick.*

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Clepsydre is now ready. La Clepsydre is a small press magazine dedicated to the theme of time in fictions, such as alternate history, steampunk, or historical fantasy, but it is also a coordination tool that aims to display on the World Wide Web resources on the topic, from any medium or language. The first issue contains book reviews of works by Christopher Priest, Ken Grimwood, Michel Pagel, Paula Volsky, and Parke Godwin, includes interviews with Michel Pagel and Gerson Lodi-Ribeiro, and includes short stories by Lodi-Ribeiro and the Philippe Heurte. Interested people can visit the Web site at <http://perso.infonie.fr/clepsydre/>.

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1987 SFRA ANTHOLOGY STILL AVAILABLE

Patricia Warrick, Martin Greenberg, and Joseph Olander’s *Science Fiction: Contemporary Mythology*, the SFRA anthology, is still available from Addison Wesley Longman. Although many of our members have used the new SFRA anthology, *Visions of Wonder*, edited by David Hartwell and Milton Wolf, with great success, others still prefer the original 1987 anthology and we have received several requests that we check to see if copies are still available. According to the current publisher, 840 copies are currently available.

**MEMBER-**

**SHIP**

Mike Levy reports that membership is currently at 284. He gave a full Treasurer's Report at the June meeting, and a written version of that report will appear in the next SFRAReview.
SFRA MEMBER UPDATES

J. Albert Bacardit is doing research on epidemiologic literature.

New member Amy Clarke is working on a book-length study of ecology and SF, including the works of Le Guin, Kim Stanley Robinson, Callenbach, Herbert, etc. She's also working on an article on Le Guin's story "The New Atlantis.

New member Bill Dynes reports that he's working on an essay on "Multiple Perspectives in Kim Stanley Robinson's Red Mars."

Craig Jacobsen reports that he's working on an essay on cryonics in SF and is busy producing the SFRAResearch.

Jeff King is working on an SF quotebook—quotes from SF writers, editors, and others about SF.

Michael Levy has been named Maybelle Rainey Price Professor of Education at the University of Wisconsin-Stout. He will be teaching in Scotland in the fall semester of the year 2000, assuming that the world does not in fact end before that time.

Tom Moylan has a new address: Liverpool John Moores University, School of Media, Críocul, and Creative Arts Dean, Walters Building, St. James Street, Liverpool L1 7BR, UK.

Nancy Steffen-Fluhr is writing an essay on the SF film Gattaca.

Janeen Webb and Jack Dann have just published an original anthology

———. "Reality in Drag: A Profile of Philip K. Dick." Science Fiction Review 9
Labyrinthian, Warren, Eugene.
Williams, Van Hise, James.
Stewart, Bhob.
Suvin, Darko.
Stricker, Stableford, B. M.
Taylor, Angus.
Rickman, Greg.
Wingrove, David. "Understanding the Grasshopper: Leitmotifs and the Moral Di-

Blade Runner Bibliography

Muriel Becker <murielr@juno.com> reports, "The New Jersey English Journal, an annual publication of the New Jersey Council of Teachers of English [of which I am the current president] has put out a call for articles for the spring 2000 issue on 'Futurism,' and there's no reason why SF film would not be accepted. Our editors are looking for articles on technology applied to the teaching of English, recent scientific research as it may apply to language arts instruction at any grade level, and the teaching of science fiction. They ask for two hard copies and a disk copy of the double-spaced titled manuscript and a cover sheet with name, address, phone number, institutional affiliation, and not more than a five-sentence autobiographical sketch. Its distribution is primarily in New Jersey. The deadline is September 15, 1999, with notification by December. Send manuscripts to Rosalind Jones, 5 Mead Place, Pompton Plains, NJ 07444."
CALL FOR PAPERS: SCIENCE FICTION AND ROMANTICISM

William Gibson's cyberpunk novel, *Neuromancer*, even as it invented the future now up on the screen in *The Matrix*, winked back at the past with its evocative title. "Neuron" "Romancer" for sure, but also, "New" "Romance"—or "New Romantic". The connections between science fiction and romanticism are not limited to cyberpunk allusion. The claim that Mary Shelley "invented" science fiction in *Frankenstein* and The Last Man has been made for some time, while the continued reworkings of the former in film and novel argue for its foundational importance to the genre.

ARE WELCOME. Any topic will be considered, but we are especially interested in issues of:

- Ethnicity
- "Race"
- Gender
- Sexuality
- Religion
- The Family

Deadline for completed papers: September 15, 1999
Length: 35 pages maximum
Attribution: MLA parenthetical or endnotes
Submit two copies of your completed paper to:

Robin Anne Reid
Department of Literature & Languages
TAMU-Commerce
Commerce TX 75429

or

Judy Ann Ford
History Department
TAMU-Commerce
Commerce TX 75429

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CALL FOR PAPERS: SCIENCE FICTION AND ROMANTICISM


Pringle, David. "*Do Androids Dream of Electric Sheep?* by Philip K. Dick (1968)."

“Ridley Scott’s Tightrope.” Variety, July 9, 1980, pp. 6, 22.


Philip K. Dick Secondary Sources


Anton, Uwe, ed. Welcome to Reality: The Nightmares of Philip K. Dick. Cambridge,
what ways are these forces being "resisted"? The idea of a single Earth culture wrought by technology is a persistent dream of Western science fiction. Western SF is now in full swing imagining Asian futures, "high-tech" Tokyos, Taipeis, Shanghais. But what sorts of technological societies and physical landscapes are actually emerging from these locations? And how are these being depicted in the rapidly growing number of Asian SF works? How do these works envision the forms or structures of Western technology?

Hong Kong seems an ideal venue for this conference that examines such questions. On one hand, it offers a unique cultural landscape of a "cyberfuture." It can be variously seen as a postmodern city-state, or a "third wave" satellite culture in its rapid diffusion of media events, a place of ceaseless meltdown and fusion of formerly landed cultural forms and values. It also appears to offer — in its architecture, institutions, and social and ethnic patterns — a science fiction city, in the sense of Bruce Sterling, who sees the new century no longer writing SF but building and living it. On the other hand, Hong Kong is a cultural crossroads. It is an interface between Eastern and Western societies, traditions, a place where maintaining cultural identity deeply matters.

As applied to the Hong Kong question, the term "science fiction" designates a widely shared set of themes, icons, media events, technological devices, and modes of living in relation to dreams of Earth's future. We seek papers, whatever their period or discipline, that discuss the impact of Western technology and culture on the East and/or Eastern SF as seen from the West — or conversely, that measure Mass.: Broken Mirrors Press, 1991.


[Whole number 84.]


the impact of Eastern technology and culture on the West and/or Western SF, as seen from the East. How does the concept and reality of an emerging "global village" lead to a reformulation of relations between the terms "technology," "identity," and "futurity" along the East-West axis?

If you have a paper idea that "pushes the envelope" of this topic, or one that hits dead center, please send a one-page abstract by October 1, 1999, so that it can be considered at the mid-October teleconference between UC and CUHK. The final deadline for submissions is December 15, 1999. E-mail proposals or papers to BOTH coordinators:

Wong, Kin-yuen
<kinyuenwong@cuhk.edu.hk>

George Slusser <george.slusser@ucr.edu>

Or mail two copies to:

George Slusser
Special Collections Library
University of California
Riverside CA 92517 USA
(909) 787-3233
(909) 787-6384

RECENT AND FORTHCOMING BOOKS


Whitney, Grace Lee and Jim Denney.
The Longest Trek: My Tour of the

Howlett-West, Stephanie. The Inter-Galactic Price Guide to Science Fiction/Fantasy and Horror. Author, 1100 Sylvan Avenue #153, Modesto, CA 95350, May 1999. Spiral bound ($35), CD-ROM or floppy disk ($35 each), both $50; tax = 7.375%; darkman@s2.sonnet.com.

Robb, Brian J. Screams and Nightmares. Overlook, May 1999. Examines the films of Wes Craven (1984's Nightmare on Elm Street is perhaps the best known), with more than 200 black-and-white stills.


Howlett-West, Stephanie. The Inter-Galactic Price Guide to Science Fiction/Fantasy and Horror. Author, 1100 Sylvan Avenue #153, Modesto, CA 95350, May 1999. Spiral bound ($35), CD-ROM or floppy disk ($35 each), both $50; tax = 7.375%; darkman@s2.sonnet.com.

Robb, Brian J. Screams and Nightmares. Overlook, May 1999. Examines the films of Wes Craven (1984's Nightmare on Elm Street is perhaps the best known), with more than 200 black-and-white stills.


Howlett-West, Stephanie. The Inter-Galactic Price Guide to Science Fiction/Fantasy and Horror. Author, 1100 Sylvan Avenue #153, Modesto, CA 95350, May 1999. Spiral bound ($35), CD-ROM or floppy disk ($35 each), both $50; tax = 7.375%; darkman@s2.sonnet.com.

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Howlett-West, Stephanie. The Inter-Galactic Price Guide to Science Fiction/Fantasy and Horror. Author, 1100 Sylvan Avenue #153, Modesto, CA 95350, May 1999. Spiral bound ($35), CD-ROM or floppy disk ($35 each), both $50; tax = 7.375%; darkman@s2.sonnet.com.

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Howlett-West, Stephanie. The Inter-Galactic Price Guide to Science Fiction/Fantasy and Horror. Author, 1100 Sylvan Avenue #153, Modesto, CA 95350, May 1999. Spiral bound ($35), CD-ROM or floppy disk ($35 each), both $50; tax = 7.375%; darkman@s2.sonnet.com.

Robb, Brian J. Screams and Nightmares. Overlook, May 1999. Examines the films of Wes Craven (1984's Nightmare on Elm Street is perhaps the best known), with more than 200 black-and-white stills.


---. "The Non-Science Fiction Novels of Philip K. Dick (1928–82)." BRG


CORRECTION

NPR TO BROADCAST RADIO DRAMAS

National Public Radio commissioned Peabody award–winning audio producer/director Yuri Rasovksy and his Hollywood Theater of the Ear to create Beyond 2000, a series of twenty-six one-hour dramatizations of classic tales, all set in the time period after 2000 A.D. Harlan Ellison will host the series and act in some. A pool of about fifty stories will be drawn from, with Heinlein's "By His Bootstraps" used as a demonstration and pilot program. Taping will be finished by the end of November, with airing probably in early 2000 over the NPR network. The programs will later be released on cassette in the Dove Audio line. Call your local NPR station in January to persuade them to carry the series.

—Neil Barron


**How do I prepare for the impending collapse of global post-industrial society?**

It is impossible to determine with confidence just how disruptive the Y2K bug will be. If the consequences are as dire as some fearmongers and profit-seekers would have us believe, there is little you can do to avoid spending the remainder of your days eking out a meager existence in the cold shadows of the decaying ruins of our once glorious culture, burning Stephen King novels to keep warm and pondering whether talking apes will one day hunt your descendants for sport.

On the other hand, there are a number of things that you can do that will keep you occupied, help to take your mind off of the prospect that you will soon be using the Yellow Pages as toilet paper, and provide you with a genuinely warming false sense of preparedness.

**Shelter**

Even as you read this poster you are wasting valuable time. Read faster. While your current shelter may be more than adequate for the Y2K disaster, and you may need no more powerful protection than the television remote control required to save you from watching Dick Clarke's New Year's Rockin' Eve, there is little as satisfying or comforting as a good old-fashioned underground bunker (request plans Y2K-A from your local Civil Defense Warden).

The construction of this bunker can be made into a family project, with Dad at the shovel, Mom on wheelbarrow duty, and Junior and Kitten helping out wherever little hands are most needed. You'll have to swear the kids to secrecy, however, as "Loose Lips Sink Ships." Neighbors who notice the activity can be mislead by telling them that you are simply installing a new sprinkler system—a very deep sprinkler system.

**Protection**

None of us likes to think about it, but in times of great stress, human nature can be an unpredictable thing. Often disasters cause folks to pull together, each lending a hand and helping others. Just as often, however, human nature leads people to a fistfight in supermarket aisle twelve over the last jar of Cheez Whiz. Remember that if you have wisely prepared for Y2K, you may become the object of your "friends'" jealous attention. In the post-collapse world, your careful forethought may make you a full-fledged member of the elite "have-nots," and thus an attractive target for the lazy, disbelieving, hippie/commie "have-nots" you formerly called "neighbors."

Only you can decide what measures you are prepared to take to protect your home, family, pets, bottled water, emergency rations, and compact disc collection.

**Food & Water**

It's a good idea to have some of each handy.

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**Can Anything Good Come Out of Y2K?**

- You won't have to worry about paying off those student loans when the international banking system collapses and canned ham becomes the medium of exchange.
- With all of the time you're not spending reading and writing e-mail, you can do something productive, like learning to spin your pet collie's hair into yarn and weave it into ponchos.
- Scavenging through the burned-out remains of your local Seven-Eleven for looked snack cakes can be a very satisfying way to spend a day.
- There's little chance that as you're huddled around a bonfire of burning Lay-Z-Boys, heating water to reconstitute your full pouch of dehydrated potatoes au gratin, you'll be interrupted by someone selling carpet cleaning.
- Never again will some self-important idiot with a cellular phone nearly run you off of the freeway.
- Think of all of the time you'll have to catch up on your reading. Don't drop your glasses, though.


CONVENTION LOG

July 9–11, 1999: Readercon 11, Waltham, Mass.; Readercon, Box 381246, Cambridge, MA 02238-1246; <zeno@mit.edu>


September 2–6, 1999: Aussicon 31199 Worldcon, Melbourne, Australia; Aussicon 3, GPO Box 1212K, Melbourne VIC 3001 or Box 688, Prospect Heights, IL 60070-0688; <info@aussicon3.worldcon.org>

November 4–7, 1999: World Fantasy Convention, Providence, R.I.; WFC, Box 1010, Framingham, MA 01701; <wfc@mcfi.org>

May 11–14, 2000: World Horror Con, Denver, Colo.; WHC2000 Inc., Box 32167, Aurora, CO 80041-2167; <tharker12@aol.com>


Tol, Verena. "Der roh in drei ausgeholten phantastischen texten der Moderne." Quarber Merkur 33, no. 2 (December 1995): 34–46. [Whole number 84.]


----- "To Flee from Dionysus: Euthousiasmos from 'Upon the Dull Earth' to VALIS." In Philip K. Dick, edited by Samuel J. Umland, pp. 81–100.


THE LAND THAT TIME FORGOT

Donald Glizerger, Jr.


Edgar Rice Burroughs seems to be undergoing a sort of renaissance. Consider the new biography by John Taliaferro, Tarzan Forever: The Life of Edgar Rice Burroughs, Creator of Tarzan (Scribners, 1999), the Disney animated Tarzan due this summer, and the fact that most of his major series (the Tarzan, John Carter on Mars, Pellucidar, and Venus novels) have never been out of print. Even an establishment writer like Gore Vidal admits, in “Tarzan Revisited” (Esquire, December 1963), that Burroughs has “a gift very few writers of any kind possess: he can describe action vividly” and thus can tell a ripping good story. So it is a pleasure to discover that the University of Nebraska Press has reissued The Land that Time Forgot in a handsome trade paperback edition (at a fair price) including reproductions of the original J. Allen St. John illustrations and a text apparently photo-offset from the plates of the 1924 edition.

The novel, which is a compilation of three short novels Burroughs wrote during 1917–1918: “The Lost U-Boat” (renamed “The Land that Time Forgot”), “Cor-Sva-Jo” (renamed “The People that Time Forgot”), and “Out of Time’s Abyss,” possesses the most science fictional edifice of any Burroughs story. The undiscovered, dinosaur-infested island of Caprona in the south Pacific, to which the main characters travel in a hijacked German U-boat, is the site of a unique evolutionary environment based on nineteenth-century misinterpretations of Darwin. On Caprona, humanity evolves from eggs laid by humans in pools of primordial water, first as tadpoles and then through various species including fish, amphibians, and reptiles. Those individuals fortunate enough to continue to evolve ultimately pass through seven ascending stages of humanity, thereby breaking the cycle of linear development from tadpole to human. If this system sounds confusing, it may be because Burroughs himself is not exactly clear about how it works, although he valiantly attempts to explain its mechanism on pages 349–52.

The advantage of this text for those planning to include Burroughs in a course is that, unlike his more famous series, The Land that Time Forgot is a stand-alone novel and does not require prequel–sequel contextualization. The text’s apparatus includes a comprehensive glossary, a reproduction of Burroughs’s handwritten “Map of Caspak on the Island of Caprona,” and an enthusiastic, but too brief, introduction by Mike Resnick. Furthermore, the novel is vintage Burroughs, filled with larger-than-life heroic protagonists, damsels in distress, fearsome opponents, physical struggle, ever-present danger, a well-imagined exotic setting, and the traditional Burroughsian racial and ethnic stereotyping. In other words, it displays his narrative strengths as well as his customary limitations concerning issues of gender, race, and class.

When he died at age seventy-five in 1950, Burroughs had sold over 35 million hardcover copies of his works in the United States alone, left an estate valued at more than $10 million, and named a town in California after his favorite character, Tarzana (ZIP code 91357-9999). He had also created the archetype for heroic fantasy that flourishes in many different forms to this day. That longevity attests to the universality of his characters, plots, and themes and to Burroughs’s skill as a storyteller. The Land that Time Forgot is a suitable yet revealing introduction to his oeuvre.

THE CONQUEROR’S CHILD

Michael Levy


Ursula K. Le Guin’s The Left Hand of Darkness (1969) may have been published first, but when Suzy McKee Charnas’s dystopian nightmare Walk to the End of the World appeared in 1974, followed in short order by Joanna Russ’s The Female Man (1975) and Marge Piercy’s Woman on the Edge of Time (1976), the science fiction community knew for certain that
it was in the midst of an angry feminist revolution. The Holdfast, as Charnas described it in that first novel, was perhaps the most gruesomely misogynistic civilization ever depicted in or out of the genre. *Motherlines*, published four years later, continued the author’s exploration of this postapocalyptic world but centered its narrative upon the neighboring civilizations of the Riding Women and the Free Fems. Charnas intended to continue the series more or less immediately by sending her protagonist, Alldera, back to the Holdfast, but found herself unable to write the novel. It was simply too hard, too painful. Years passed and the author turned to other types of fiction. Then, finally, she wrote *The Furies* (1994), one of the most long-awaited sequels in the history of the genre. Now, in *The Conqueror’s Child*, Charnas brings her classic SF series to a conclusion.

When Alldera led her conquering army of Free Fems back to the Holdfast, she left her daughter, Sorrel, with the Riding Women, and her daughter has never forgiven her for this. Grown to adulthood, Sorrel resents having been abandoned and resents never having been sent for; she is further embittered by her inability to conceive a child parthenogenetically in the manner of the Riding Women, by mating with her horse. Eventually she leaves the Riding Women, carrying with her an adopted boy child, the son of a dead Free Fem.

*The Furies* dealt in detail with the retribution visited upon the Holdfast by the avenging Free Fems and their setting up of an almost equally repulsive female-dominated society on the remains of the old male-controlled civilization. Several years have passed since that time, and things have hardly improved at all. The men are still held as slaves used primarily for procreation or as beasts of burden. Some people of both sexes want something better, though, including both Alldera and her old lover and nemesis, Daya, the pet Fem. Male and female anger remains high, and any number of new revolutions may be brewing in the Holdfast. Then things are brought to a head by the sudden return of the charismatic and wily D Layo, an unconquered man worshipped as the Sunbear by the enslaved men of the Holdfast. D Layo may in fact be Sorrel’s father as a result of his rape, many years ago, of Alldera.

Although Charnas does not hesitate to show many of her men and a few of her women as severely flawed, she never stoops to stereotypes or the simplistic depiction of personalities. Her characters, both major and minor, are well-developed people with complex, contradictory, and often rather messy motives behind their actions. Sorrel, Alldera, the librarian Eykar (another candidate for Sorrel’s father), D Layo, and Daya are all intensely believable. Further, Charnas avoids providing easy solutions to the almost insurmountable problems facing the women and men of the Holdfast. Nor does she minimize the enormous pain, anger, and hatred felt by both sexes. Any real trust between men and women is still a long way off, but by the end of the novel, a few honest gestures have been made in both directions and there is a sense that some sort of improvement is at least possible in the future.

*The Conqueror’s Child* is a well-written, honest, and ferocious novel and represents Charnas at the height of her powers. People who hated the first three books in the series won’t like this one any better, but there is much here of value. I strongly recommend this book to anyone who appreciates serious and morally challenging science fiction.

**Fiction Review**

**Speaking Stones**

Michael Levy


Stephen Leigh’s *Dark Water’s Embrace* was one of the major surprises of 1998, a paperback original sold at a cut-rate price and sporting a hideous cover that turned out to be an enormously intelligent planetary adventure featuring well-developed characters, a nicely thought-out alien civilization, solid writing, and the fascinating depiction of the development of a third human sex. I still haven’t figured out why the book wasn’t taken more seriously as a candidate for the Dick and Tiptree awards. Now, in *Speaking Stones*, Leigh has created a worthy sequel to that earlier novel.

A hundred years have passed since Anais Koda-Levin, the first human mid-male, or Sa, discovered the truth about her own sexuality and the vital role ker would play in preserving humanity from genetic mutation on the planet Mictlan’s highly radioactive surface. In this time, human beings, with human Sa help, have reproduced with increasing success. Equally important, the planet’s native intelligent species, the Miccai, once degenerated to little more than animals because of the mass suicide of their own third sex, have, with Anais’s help, regained their Sa and recovered much of their civilization.

Interactions between the two species are tense, however. Despite the development of a joint Human–Miccai religion and culture based around the Sa, many of the old human families still hold to their traditional hatred of both the indigenous race, whom they regard as little more than animals, and the human Sa, whose necessary participation in human reproduction
they see as a perversion. The tension gains crisis status when a two-year-old human Sa; born to the Allen-Shimmura family, the clan most hostile to both the Miccail and the entire idea of the Sa, is kidnapped and later found dead. The QualiKa, a militant "Mictlan for the Miccail" group, is suspected of having committed the murder, and the Allen-Shimmura family orders reprisals that are in turn met with more violence by the QualiKa. As events begin to spiral out of control, Caitlyn Koda-Schmidt, a young human Sa of no very obvious talent, finds herself serving in the role of detective, working frantically to uncover the truth behind the murder and end the violence before it becomes genocidal.

Leigh's Mictlan is a fascinating world and the various human and Miccail cultures are both well developed and highly believable. His characters, regardless of their species or their sexual apparatus are intensely human, given to making errors and capable of both love and hatred. Even his villains are well rounded. Although I would recommend reading Dark Water's Embrace first (and in fact going out of your way to find it), Speaking Stones stands on its own as one of the better planetary adven-

FICTION REVIEW

SLAUGHTERMATIC

Michael Levy


In Clute and Nicholl's Encyclopedia of Science Fiction, when Damien Broderick writes "Postmodernism is usually held to imply showy playfulness, genre-bending, and denial of neat aesthetic or moral wrap-up," he could well have been describing Steve Aylett's hilariously funny, ever-so-noir first novel Slaughtermatic. Set in the bloody twenty-first century city of Beerlight, "where to kill a man was less a murder than a mannerism ... [and] Crime was the new and only art form," where the cops consider it their duty to kill as many bystanders as possible before bringing in the guilty, or better yet, the innocent (since, after all, everyone is guilty of something), Slaughtermatic tells the tale of Dante Cubit, the Entropy Kid, and Rosa Control, three inept, sadomasochistic crooks out to rob a bank.

Things go wrong from the very beginning of the heist, when the Kid gets distracted filling out a euthanasia release form and Dante finds himself trapped in an argument with a bank teller over whose money he'll actually be stealing. Then there's the time lock on the vault, which is set to throw anyone with the wrong combination twenty minutes into the future, where they'll already be cuffed and surrounded by cops. Finally, there are the guns, dozens of different kinds, all described in loving, fetishistic detail: guns that will only shoot people who deserve to be shot; guns that will only shoot African Americans; guns designed to zero in on your target but also take out a randomly selected bystander or two as well.

There isn't really a lot of logic to Aylett's plot, and the cartoon violence isn't really designed to promote suspense. What counts here is the deliciously overblown language, full of metaphors gone bad and twisted, malapropisms, and allusions to the Divine Comedy, early twentieth-century science fiction, and a wide range of other literature. Although Slaughtermatic is unlikely to appeal to mainstream SF readers, it should tickle the funnybone of anyone who likes Kurt Vonnegut, Jeff Noon, Jonathan Lethem or, for that matter, The Goon Show.

NONFICTION REVIEW

DEEP TIME

Joan Canty


The title of Benford's first nonfiction book is misleading: only the first two parts of this speculative potpourri actually discuss human communication, and these sections are Benford at his best. A noted writer of hard SF and a distinguished research physicist at the University of California-Irvine campus, Benford expands the concepts of communication across time—and with aliens—that are central to many of his novels, such as the award-winning Timescape (1980).

He outlines in part 1 the Waste Isolation Pilot Project (WIPP), which involved the "deep time" task of both safely containing nuclear waste and successfully warning humans over millennia to avoid the containment area. Part 2 discusses the semiotic problems of human-alien communication he dealt with in the Cassini project. The focus of the book then switches to ecological concerns—our legacy to future generations. Part 3, based on a 1992 paper he published, calls for the establishment of a Library of Life in which genomes of biological species would be frozen in order to preserve biodiversity. He proposes
in part 4 technological solutions to global warming.

Benford’s book is unique in that no other nonfiction work I know of has combined such a diverse set of issues relating to long-term human communication and the impact of technology on the earth. Similar in approach, if not in scope, are Freeman Dyson’s Imagined Worlds (Harvard, 1997), Jonathan Schell’s The Fate of the Earth (Avon, 1982), and Edward O. Wilson’s The Diversity of Life (Harvard, 1992).

Despite its interdisciplinary approach, its excellent illustrations, and its exploration of the multifaceted concerns of communicating through time, the book jacket’s promise that Deep Time will address “the why and how of truly deep issues” is only partially fulfilled. Although he discusses in detail deep time matters, Benford gives short shrift to the ethical issues involved in human projects. Addressing the problems caused by technology, he labels as “puritans” those concerned with changing human behavior, and contrasts them with the “prophets,” scientists such as he who propose expedient technological solutions. In this stance he is opposed by Dyson, Schell, and Wilson, among others.

Benford’s writing style is uneven; each section is a mixture of reflection, scientific evidence, speculation, and narrative. Besides the four parts, the book features an introduction and afterword, followed by end notes that are ordered by section but that do not refer to page numbers. The notes are difficult to follow, especially given the lack of a formal bibliography, and the index is scanty.

Benford mentions a forthcoming book by Jon Lomberg, a fellow collaborator on the WIPP and Cassini projects, which will take a different approach to deep time concerns; it will be interesting to compare the two texts.

Deep Time is suitable for public and academic libraries. The educated nonspecialist reader might wish to seek a more balanced perspective on the multiple issues involved in preserving the legacy of Earth. Additional readings to this end might include Dyson and certain publications recommended by the Union of Concern Scientists that promote workable social and political action.

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**Nonfiction Review**

**FANTASY COMMENTATOR**

Neil Barron

Searles, A. Langley. Fantasy Commentator (periodical fanzine). $5 from Searles, 48 Highland Circle, Bronxville, NY 10708-5909 ($5.75 outside the U.S.A.); eight-issue subscription, $35 ($41 foreign).

A. Langley Searles, a retired professor of chemistry, has been publishing his fanzine since 1943, with some lengthy gaps. Officially irregular, issues surface roughly yearly. Issue 51, dated fall 1998, appeared last April in its familiar 8½ × 11-inch format, offset from typescript; no word processor or PC here. Fantasy Commentator tends to look back at SF and fantasy, and this issue is no exception.

Although Pilgrim award-winner Sam Moskowitz died in April 1997, he’s prominent in this issue, in his first of several parts describing the return of Gernsback in 1953 with Science-Fiction Plus, which Sam edited for its seven issues. Another thirteen pages of reminiscence is devoted to his life and work in letters from Mike Ashley to Gary Wolfe. Darrell Richardson profiles Oswald Train (1915–1988), active as an early fan in the Philadelphia area and later a publisher (Prime Press and Oswald Train: Publisher). A mail interview of Neil Barron by Ev Bleiler provides biographical details and a discussion of the evolution of the four editions of Anatomy of Wonder and SF scholarship generally. Barron adds a two-page addendum, “The Erosion of Wonder,” tracing the reasons for his general estrangement from SF. Verse and book reviews complete the issue.

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**MUP ENCYCLOPEDIA**

Neil Barron


Peter Nicholls, an expatriate in the U.S.A. and UK for two decades (1968–1988) and now a resident of Victoria, well knows the perils faced by editors of encyclopedias, and engagingly recounts them in an informative foreword. Nicholls ven-
tured a rough guess of 90,000 books of SF and fantasy published in English to date, of which perhaps 2,000 were written by Australians, even if some have been expatriates for decades, such as John Brosnan or Cherry Wilder. Australia is defined as Australasia, to include New Zealand and Tasmania. Collins was assisted by two editors, a bibliographic consultant (Graham Stone), and fourteen contributors. Coverage includes SF and fantasy, with an essay on dark fantasy, but “straight” horror is excluded. The encyclopedia is multicultural and correct and contains an entry on indigenous mythology, which explores the folklore of Aboriginal Australians.

The largest number of entries by far are for authors, including many cross-references from pseudonyms. I suspect even a widely read North American reader of SF/F wouldn’t recognize even 10 percent of them, especially if their works were published only in Australia. Even a well-read Australian reader will find many unfamiliar names. A typical entry shows year of birth (and death), where born, a brief biographical sketch, and a list of SF/F works (identified as novel, collection, or anthology), including a commendably thorough coverage of children’s and young adult fiction. Unlike the Encyclopedia of Science Fiction, short fiction, its sources, and later reprints is also shown. Editor Collins’s entry shows his many edited works, a dozen books (some nonfantastic), and almost three columns of short fiction, listed chronologically. The bibliographies begin with 1950, but one of the seventeen subject entries is early Australian Science Fiction and fantasy, the five pages of which provide a useful historical perspective. (Richard Bleiler’s roughly equivalent overview in the 1993 Encyclopedia of Science Fiction takes two pages but extends its coverage to the present.)

Authors discussed in the subject entries which have their own entries are identified by having their surnames in capital letters, but others do not. This absence of cross references to such authors, which would have added only a few pages of the book, is the only significant weakness of the encyclopedia.

Non-Australians should find the recent general encyclopedias of SF and fantasy by Nicholls and Clute more than adequate, but this attractively designed and comprehensive survey is an essential supplement and should be considered by those few libraries collecting intensively in this field.

**Nonfiction Review**

**TIME PIECES**

*Ed Higgins*


If you’re a fast Michael Bishop fan, you’ll want this attractively presented collection of forty-nine poems, thirty-five previously published, ranging from ‘70s stuff to more recent offerings. But if you’re a modest reader of Bishop’s, quite respectable novels and short stories, you’ll likely find him less engaging as a poet than as a prose craftsman. Still, there are nuggets of poetic reward if one moderates the expectation of his established reputation in SF and horror fiction.

Many of the poems have been published in all the right SF poetry places, from *Star*-*time* to *The Magazine of Speculative Poetry* and others. The collection saves you the trouble of having to search for a remembered piece in a hard to recover zine or anthology.

Not all the poems are SF or speculative pieces. The poems remind me of the nursery-rhyme girl with the curl in the middle of her forehead: when she was good she was really good, and when she was bad she was horrid. When he’s good, as in the 1979 Rhysling award-winner “For the Lady of the Physicist,” Bishop is at humorous and parodic heights, keying off Marvell’s “To His Coy Mistress” with charming wit as “In rapturous dance, loin to loin, / Deep space itself would seem discern / Galactic rhythm in our burn.” A sardonic humor pervades the fine postapocalypse “Ith-Corof,” where “the earth in ruins, the oceans like magenta slime, / bones of bridges fossilized in bomb-fused quartzite” reveal an alien archeologist discovering and deciphering a toothbrush logo.

Far too many poems, however, are bad, flat as crarf, preachy in theme. “To a Chimp Held Captive for Purposes of Research,” for example, is awkwardly driven by the impulse to propagandize and reform. Whatever your leaning toward lab primates, there’s only maudlin sentimentality in “But that you do possess an upward-yearning / Spirit that might have stood / In the same nearness to mine as Shakespeare’s— / Given but love an hypnotism-led learning.”

I regularly include a section on SF poetry in my SF course. Although I wouldn’t want Bishop’s entire volume there, I’m glad to discover several of his collected pieces I didn’t know before and would want to have students also discover them. One back cover blurb flacks the poems as “undimmed brilliance by a acknowledged master of the genre.” Such unpoeitic hyperbole would better apply to Bishop’s more acknowledged prose storytelling.

Overall, not bad, but unless decidedly curious or a devoted fan, be prepared for a more chaff than undimmed wheat.
This book celebrates the more than fifty-year career of an artist whose work essentially defined the look of mass market heroic fantasy from the mid-1960s through the 1980s. It focuses mainly on Frazetta’s fantasy and SF paintings (more than 70 full-page color plates are included) but also includes samples of his work in comic books and magazines, movie posters, and advertising. Also included are a foreword by Rich Berry, an introduction by James E. Bama, a biographical and career survey and appreciation, “Frank Frazetta: Master of the Fantastic” by Arnie Fenner, and “Frank Frazetta: Motion Picture and Advertising Artist” by William Stout, plus generous commentary on most of the plates.

The obvious characteristic features of Frazetta’s art are on display: the opulently endowed female forms (which have for years given commentators the opportunity to use the word “steatopygous”) and the brutal, heavily muscled barbarians. But also on display are the artist’s humor, his sense of color, his sure draftsmanship, and a broad range of mood and atmosphere. The early watercolors for Ace Books editions of Tarzan, the sensuous “Egyptian Queen,” the mood of loss and ruin in “Atlantis Rising,” and the dark, menacing portraits of The Death Dealer are all recognizably the work of the same artist, but they are very different from one another.

It is natural to compare Icon with a previous survey, Frazetta: A Retrospective, published in November 1994 by the Alexander Gallery in New York. This book includes only half as many color works, but more from other areas: schoolboy cartoons, work from comic books and comic strips, fashion drawings, and pages from the artist’s sketchbooks. For those primarily interested in Frazetta’s work in fantasy and science fiction, Icon provides a generous and well-balanced overview. It is fitting that the book was published in the same year that the artist was elected to the Society of Illustrators Hall of Fame.

[Two out-of-print editions of Icon preceded the trade paperback: a 1200-copy numbered and 52-copy lettered edition, clothbound, gold-stamped, in a slipcase, with a numbered limitation page and facsimile signature ($125), and a 100-copy leatherbound edition ($300), both with art not included in the trade edition. —Ed]

Inness (affiliated with the Department of English at Miami University in Ohio) has written or edited studies on women, sexuality, and popular culture such as Delinquents and Debutantes: Twentieth-Century American Girls’ Cultures. Here she again flexes her critical muscles, demonstrating her attention to depth and detail with endnotes, an index, and an eighteen-page works cited list, yet still leaves the reader awaiting a concrete definition of “tough” by the end of the first chapter. It’s not so much that anything’s missing from her definition, but she constantly reminds us that the definition changes in time and space.

I agree that the meaning of “toughness” fluctuates across space, time, and sexualized bodies. But her discussions about various tough girls are precariously because her original loose definition allows for shifting, almost contradictory assertions. Whether she’s discussing the “Pseudo-Tough” Emma Peel, Charlie’s Angels, the Bionic Woman, women “cross-dressing in ladies’ magazines, and various “lady killers”—Nikita, Ellen (The Quick and the Dead), Thelma and Louise—or the “real” tough Jodie Foster, Gillian Anderson, Lieutenant Ripley, Captain Janeway, Sarah Connor, various comic book characters, and Xena, Inness repeatedly claims they all embody both “tough” and “traditional” female characteristics. After reading the chapter that first engages with “real” tough girls, I was no longer surprised by her analysis: repeatedly both “tough” and “traditional,” the remaining characters support her original loosely defined term. She concludes that the important fact is that tough women are becoming more common and are “helping to change how society perceives the relationship between women and toughness” (p. 178).

While Inness ends optimistically, I fear her analysis leaves women a lot to worry about. She repeatedly emphasizes
how the various women's sexualities—both as objects of male desire and as mothers—ultimately undermine their toughness. Inness argues that the textual forms of the direct-to-video film Nemesis 2, the comic book Give Me Liberty: An American Dream, and the campy TV series Xena, ultimately undermine the tough characters Alex, Martha Washington, and Xena, respectively—the few women who carefully negotiated their sexuality. This representative argument contradicts her optimistic conclusion, demonstrating how various popular texts subvert the “progressive” tough girls.

Without giving the reader a solid definition of example of unsubverted tough girl, Inness appears to leave the reader empty-handed. However, the numerous, detailed examples she provides from various popular culture sources allow the reader to begin constructing her own definition of a tough girl. By repeatedly pointing out popular culture’s bifurcation of tough and traditional on the female body, Inness alerts her readers to a seemingly positive advancement that also carries potentially dangerous complacency.

Although I believe Inness’s loose definition partly undermines the strength and authority of her argument, she still makes a tough critical move by choosing to analyze what many still deem unworthy, unacademic, and nonproblematic. Since the reader does not need to trip over tough theory, Tough Girls is a quick enough read for anyone interested in women, masculinity, and popular culture.

[Two other recent books that explore aspects of female toughness are both by Trina Robbins: The Great Woman Superheroes (Kitchen Sink, 1996) and From Girls to Grrrlz; A History of [Female] Comics from Teens to Zines (Chronicle Books, July 1999). —Ed.]

**DRACULA**

Joan Gordon


This conference was one of a range of events commemorating the centenary of the publication of Stoker’s novel, Dracula. Three-fourths of its twenty papers deal with sources and influences, largely historical rather than literary. All are quite short, unexpanded from presentation length, and the volume has no index. For these three reasons alone, it is unlikely to become the sourcebook for scholars of the novel that Margaret Carter’s *Dracula: The Vampire and His Critics* (1988) and Carol Senf’s *The Critical Response to Dracula* (1993) have become. Nevertheless, the volume offers some interesting observations about sources and a few insights into the text itself. The essays are consistently lucid and exhibit evidence of Miller’s careful editing.

After Miller’s brief, graceful, but simply descriptive introduction, and an equally brief but stimulating essay by Nina Auerbach that asks why we’re “giving Dracula a birthday party at all” (p. 23), the five sections follow: “Dracula and the Germans,” “Dracula and the Victorians,” “Dracula—the Text,” “The Historical Dracula,” and “Dracula—New Perspectives.” The contributors range from the obscure to the famous (Radu Florescu, Clive Leatherdale) and include both Europeans and North Americans.

Generally, the approaches are quite conservative; most of the essays could have been written ten or twenty years ago and not been out of place. Having determined a source or influence on the text, the essays tend to avoid exploring the significance of these findings. For instance, Diane Milburn’s “For the Dead Travel Fast: Dracula in Anglo-German context” establishes evidence of the influence of Goethe’s Faust and Wagner’s *The Flying Dutchman*, but does not move on to the significance of these influences to the novel’s themes. Bernard Davies identifies “Inspirations, Imitations and In-Jokes in Stoker’s Dracula” without demonstrating how these influences illuminate the text. Indeed, neither of these essays nor many others intend to discuss significance. This may have been because of the brevity of the essays, or it may be that the volume represents those aspects of Dracula scholarship more concerned with cause than effect. The three essays devoted to “The Historical Dracula,” by Miller, John F. Crossen, and Radu Florescu, are intriguing but have nothing to do with the novel and suggest that such is the case.

A few essays look at effects, among them David Schmid’s “Is the Pen Mightier than the Sword? The Contradictory Function of Writing in Dracula” and Harse’s “Stalwart Manhood: Failed Masculinity in Dracula.” Schmid’s essay points out the many ways in which faith in writing is undermined while the late Victorian imperialist tools of “blood, violence, and
money" prove far more useful in repelling Dracula's threat (p. 129). Harse's essay discusses how "it may be the model of manhood, rather than the inability of the heroes to achieve it, that constitutes that "failed masculinity" (p. 234). These two essays demonstrate my preferences: They are concise and illuminating, useful in advancing my understanding of the novel.

When Veronica Hollinger and I edited Blood Read: The Vampire as Metaphor in Contemporary Culture (1997), not only were we looking for essays dealing with contemporary manifestations of the vampire rather than with Stoker's novel, we were looking for contemporary critical approaches as well, and we wanted to avoid any notion of the vampire as "real," so discussions of historical personages were irrelevant to our project. The purposes of this conference were clearly different, but I think it would be fair to say that the volume could have been strengthened by more contemporary approaches to the subject and by more discussion of significance in interpreting the novel. That said, this collection is readable, full of interesting information, and, occasionally, illuminating as well.

[The Desert Island Dracula Library, says the publisher, "promotes the study of Dracula, vampirism, and the works of Bram Stoker." Write the UK publisher for details. —Ed]
Wordlessly she signals me
to activate the mima.

How grand she is, how unapproachable.

She wounds you in the way that roses wound,
though not, as has been often said, with thorns.

Scholars may want to use this translation, but for the casual reader, MacDiarmid's translation is superior.

[Since Richard McKinney is an SFRA member as well as fluent in Swedish, I asked him to provide a second opinion: — Ed.]

Despite the recognition of Aniara has received, the poem is not well known in the English-speaking literary world, nor in SF circles. One reason may be its format, a book-length epic consisting of 103 individual poems. A further difficulty is the large number of neologisms, many with scientific or quasiscientific origins. The main problem, however, has been the poor quality and incompleteness of the sole previous English-language translation.

Without denying the intrinsic impossibility of translating poetry, it is nevertheless true that various attempts can be more or less successful. Klass and Sjöberg have produced a version of the poem that is considerably truer to the style, tone, and literal meaning of the original than did Schubert and MacDiarmid. For instance, Martinson's scientific language often has a Greek or Latin basis and can therefore be relatively easily shifted to an Anglicized equivalent. Many of the historical and mythical linguistic connotations are also nearly as well done in English as in Swedish. Of course, detailed comparison with the original undoubtedly leaves room for quibbles about individual choices of work or image. Attempts to deal with future slang, for example, are less than completely successful, but so are they also at times in the original Swedish.

For a readership on the verge of a new millennium, it's important to remember that this work was first published nearly half a century ago. Much of what was original, or even shocking, to a Swedish readership in the mid-1950s will hardly seem original or shocking to us today. It's not as accurate futurological prediction that the book can best be appreciated. However, there are deeper issues in Aniara, and although I don't believe Martinson always gets it right, the questions he raises are important, and many are as relevant now as when they were first written. It is a dark and catastrophic future Martinson's poetry paints for us, though one also filled with moments of mirth and light, and much of its strength comes from its particular control of the Swedish language, a fleeting thing that can't be captured in translation. Nonetheless, we should welcome this new English version of the journey of the doomed Aniara. It displays a noteworthy sensitivity to poetic nuance and meaning.

Barlowe's Inferno & Fantastic Art of Beksinski

Walter Albert


Although a brochure enclosed with my review copy of Inferno promised “80 pages of full color art,” only twenty-three of the seventy-two numbered pages contain color representations of Barlowe's vision of Hell. There are six black-and-white sketches of preliminaries, but the remaining pages are all devoted to text that includes an introduction by Tanith Lee, a foreword by the artists, and commentary—also by Barlowe—accompanying the paintings.

From Lee's overwrought introduction (“a treasury of superlative art [and] a monument to the human mind”), a tone of apocalyptic fervor is set, which some might see as appropriate to the dramatic, feverish climate of Barlowe's netherworld. Barlowe's text is somewhat less grandiose, and his portentous narrative odyssey includes matter-of-fact commentary that gives a curiously chatty air to the work. The paintings (whose actual dimensions aren't given) are characterized by towering buildings and impressive avenues. In earlier comments on this project in The Alien Life of Wayne Barlowe (Morpheus, 1995), Barlowe confesses the his infernal city is inspired by Albert Speer's “start architecture of the Third Reich.” His sources are also cited variously as Milton and St. John and (by Lee) as Breugel, Klimt, and Blake.

Any artist who undertakes a visualization of Hell is working on a concept with centuries of literary, philosophical,
and artistic baggage, but it is unfortunate that Barlowe’s often striking art is weighted down with so much text. The predominant tones of black and gray are troubled by intrusions of red, sometimes coalescing in rivers of burning lava and angry skies. Although the landscapes resemble alien cities populated by grotesque, impassive beings, Barlowe believes that “we need not look too far to see [Hell].” “See” is the key word, and the text should only be approached cautiously and selectively after the troubling images have been studied.

In contrast to Barlowe’s need to involve the viewer in his artistic process, Beksinski professes not to know what his paintings mean: “I do not know, myself. Moreover, I am not at all interested in knowing.” He claims not to pick up ideas from outside sources (except for music) and has been trying “simply ... from the very beginning to paint beautiful paintings.” He calls the method achieved in these paintings, achieved between 1968 and 1986, “fantastic realism.” He is not quick to acknowledge influences, but in a 1984 painting (p. 31), a seascape reminiscent of J. M. W. Turner hovers above a cemetery that almost inevitably morphs into a town. Magritte also seems to lurk in some of the paintings, while a Maxfield Parrish landscape (p. 35) is haunted by a bloodred figure clinging to a pillar.

Although he grew up in southeastern Poland and was not directly exposed to the horrors of the war, his paintings appear to refer to it and evoke in particular the horrors of the German concentration camps: skeletal bodies wrapped in futile embraces, piles of rotting corpses, a skull wearing a steel helmet. Yet these images could as easily recall the first World War in their mute timelessness. It is an image of a century that Beksinski is recording, one that has been devastated by a holocaust. Unlighted buildings tower in enveloping mists on desolate plains, and apparently endless rows of stone pylons are occupied by skeletons in dark cloaks crouching round tiny fires. In one of his most striking paintings, a spiderlike figure, its head wrapped in white cloth stained with red, crawls painfully away from a burning city. Where Barlowe’s Inferno unfolds like illustrations from some familiar text, Beksinski’s oils seem unmediated by any sense other than the eye. And in spite of their terrible desolation, they are graced with extraordinary beauty, their colors heightened by a light that is sometimes like an affectionate caress.

Barlowe’s Inferno is the accomplished work of an artist more in the mainstream of popular fantasy illustration and deserves to be in any library where that work is represented. Beksinski may well appeal to that audience but also to a more academic one that is less interested in popular illustration. Libraries at universities with a strong art history program should also acquire it.

NONFICTION REVIEW

DISCOVERING STEPHEN KING’S “THE SHINING”

Wendy Bousfield


This collection of ten essays is a revision of Magistrale’s The Shining Reader (Starmont, 1990). Out of the original fifteen, the second edition has retained three essays, slightly revised, by Michael N. Stanton, Leonard Mustazza, and Mark J. Madigan. My own choices for reprinting in the new edition would have been Mary Jane Dickerson’s “The ‘Masked Author Strikes Again’: Writing and Dying in Stephen King’s The Shining”; Jeanne Campbell Reesman’s “Stephen King and the Tradition of American Naturalism in The Shining”; Vernon Hyle’s “The Dark Side of Childhood: The 500 Hats of Bartholomew Cubbins and The Shining”; and Burton’s Haden’s “Good and Evil in Stephen King’s The Shining.” Dickerson’s discussion of the importance the acts of speaking, reading, and writing have in The Shining is extraordinarily illuminating. Reesman’s, Hyle’s, and Haden’s essays are informed, not only by a knowledge of King’s canon, but by a profound humanity. Since only a few libraries hold the earlier edition, these essays are unfortunately very difficult to obtain.

The second edition is graphically less pleasing and less conveniently organized. Whereas notes followed individual essays in the first edition, the second groups them at the end under roman numerals; not essay titles. Maddeningly, the cited references of individual essays are merged into a single bibliography. Although the second edition is considerably shorter, it includes an unnecessary index and a chronology of King’s works.

That said, I enthusiastically recommend Magistrale’s 1998 collection both to libraries and to King fans. Although essays in the 1990 collection are traditionally structured works of literary criticism, those in the new edition are looser and more conversational. The 1998 collection is praiseworthy for the spirit of dialogue with which a community of King scholars approach the novel and, to a lesser extent, the Kubrick film and 1997 television miniseries. The contributors question earlier critical approaches, their own included. Several explain how their own readings of King have matured or changed in response to his rapidly growing body of work. Because the arguments of several contributors use the earlier collection as a point of de-
parture, it unfortunate that, owing to its scarcity, most readers will not be able to read the two back to back.

The essays by Brian Kent in the first and second editions epitomize their difference in approach. Kent’s original piece was “Canaries in a Gilded Cage: Mental and Marital Decline in McTeague and The Shining”: a discussion of the influence of the Naturalists on King, which only minimally employs the first person. In his later essay, Kent admits that his own comparison between Frank Norris’s novel and The Shining now seems “an artificial activity.” In “And We All Shine On: Stephen King’s The Shining as ‘Stream of Non-Consciousness’,” Kent describes reading and rereading The Shining, each time recognizing different patterns of literary allusions. Although both essays are concerned with the internal and external forces that precipitate Jack’s downfall, the second shares with the reader the process Kent went through to reach the conclusions he did.

The 1998 collection concludes with “Sit and Shine,” a transcript of a conversation among Lynda and Bob Haas, and Mary and Donald Pharr. The four touch on the degree of free will that, respectively, the book, film, and miniseries permit Jack; the influence of naturalism on King; and King’s depiction of children—all subjects of the foregoing essays. Making this wide-ranging, sometimes silly, dialogue the book’s conclusion reinforces the laudable assumption underlying this collection. At its best, Discovering Stephen King’s “The Shining” suggests, criticism is not a succession of set pieces but an ongoing conversation among people in love with their subject.

NONFICTION REVIEW

LOVECRAFT REMEMBERED

Samuel Vasbinder

Cannon, Peter, ed. Lovecraft Remembered. Arkham House, Box 546, Sauk City, WI 53583, November 1998. xiv + 486 p. $29.95. 0-87054-173-0. Includes 10 black-and-white photos.

Lovecraft lovers, rejoice! Peter Cannon has gathered sixty-five pieces—letters, essays, and commentaries that provide an incredibly detailed view of Lovecraft—grouped in sections titled “Neighbors,” “Amateurs,” “Kalems,” “Ladies,” “Professionals,” “Fans,” and “Critics.” There was an amazing outpouring after Lovecraft’s death in 1937 giving intimate details of his life from close friends, his wife (certainly in its candor one of the best pieces), his publishers, and others who admired him. The book’s chief virtue is that it gathers some of the best of these commentaries and makes them available for the first time in years, decades after the long-out-of-print Arkham titles appeared, Marginalia (1944) and Something about Cats (1949).

The complexity and diversity of Lovecraft the man and writer is made clear as those who admired him, lived with him, published him, read him with attention, made their viewpoints public. They show that Lovecraft was a complex and subtle personality who cannot easily be explained in one or two essays. There emerges a picture of a man born in the wrong time, whose scholarship into obscure topics, particularly mythology, and whose career as a critic of beginning writer’s work, is exemplary. Another plus is the balanced collection of material, scholarly in its exactness and choice but accessible to any interested reader. Each essay, letter, or article brings to light interesting facts about Lovecraft that fans and scholars will find full of insights.

[Cannon’s H. P. Lovecraft, Twayne, 1989, provides a balanced overview of his subject’s life and work. Cannon is an SFRA member. —Ed.]

NONFICTION REVIEW

ULTIMATE ENCYCLOPEDIA OF FANTASY

Neil Barron


It’s obvious that the principal authors of this guide (Pringle, Brian Stableford, David Langford, plus Tim Dedopulos, a freelance editor and designer active in role-playing games) wanted to create something quite different from The Encyclopedia of Fantasy (1997), to which the first three contributed extensively. It’s a colorful, oversize (9 x 11 inches) survey meant to be read, not simply consulted. I suspect (or hope) that the hyperbole evident in the use of “ultimate” and “definitive” was suggested by the publisher’s promotion department, not the authors. These adjectives can be dismissed out of hand.

It’s also not an encyclopedia, which by general consensus includes entries and cross-references in alphabetical order.
The Clute-Grant fantasy encyclopedia is precisely that, far more detailed (xvi + 1049 pages), unillustrated, and a trifle forbidding with its invention of dozens of new terms designed, one assumes, to elucidate the nature and varieties of fantasy.

Pringle’s guide concentrates on those kinds of fantasy “which have been the most recognizable, and have meant the most, to most people. Popular fantasy, a body of stories that deals in the marvellous, the magical and the otherworld . . . is a fiction of the Heart’s Desire” (p. 19).

Following an eleven-page introduction is a twenty-one-page chapter analyzing eleven major story types: fairy tale; animal fantasy; Arthuriana; Arabian Nights fantasy; Chinoiserie; lost race tales; sword and sorcery; heroic fantasy; humorous fantasy; magic realism; and shared worlds. The next two chapters provide chronological surveys of fantasy in film (fifty-one pages) and TV (thirty-three pages). A who’s who of fantasy at sixty pages is necessarily extremely selective, omitting all the older, classic writers and most writers of children’s fantasy and pulp contributors, but including a number of very new people whose books were published in the ’90s at the expense of hundreds with more established reputations. Characters and creatures are allotted forty-two pages, from Cinderella to unicorns to Wonder Woman. Fantasy games are surveyed in nine pages, and eight fantasy worlds (Middle Earth, Lankhmar, Narnia, etc.) in fifteen pages. Magazines, past and present, get nine pages, followed by a glossary of terms and an index, which is essential to locate specific information quickly or verify it’s not included.

In summary, the Pringle survey helps us see the forest and some of its more prominent component parts, such as the groves devoted to lost race or humorous fantasy, while the encyclopedia’s focus is more in individual trees, sometimes even larger branches. Pringle’s text is undemanding and accessible to anyone, and it’s not a bad introduction to fantasy. More knowledgeable readers may find it too elementary and will need the encyclopedia or Pringle’s St. James Guide to Fantasy Writ-

**DISTANT TECHNOLOGY**

**Joseph Milicia**


The “machine age” subtitle refers to is a narrower band of time than some readers might expect: not roughly overlapping the industrial age but the interwar period, following *The Machine Age in America, 1918–1941* (1986), by Richard Guy Wilson et al. International in scope, the book examines a number of films always cited in histories of SF movies but—

with the major exception of *Metropolis*—rarely in depth: notably the Soviet *Aelita*; Fritz Lang’s *Die Frau im Mond*; Clair’s *Paris qui dort*; and Gance’s *Le Fin du monde*; in America, *Just Imagine, The Invisible Ray*, the 1931 *Mysterious Island* and the serials of the ’30s; and the British *The Tunnel* and *Things to Come*. After considering representations of and attitudes toward technology in each of these films (and inevitably *Metropolis* as well), Telotte concludes with a look at that last hurrah of the machine age, the 1939 New York World’s Fair, and at a 1984 documentary on it, *The World of Tomorrow*. Thus in its coverage alone, but also in its thoughtful placing of the films within cultural contexts, *A Distant Technology* provides a valuable addition to SF film studies.

The title is a pun on various levels. The technology on display now seems distant—that is, quaint—to us, but the films were always what Telotte calls dreams of distance and detachment. “Distance” is often the films’ literal subject matter, as in stories of space flight or transatlantic tunnels, but distancing/alienation is nearly omnipresent, beginning with the separation of social classes in *Metropolis*, the emotional detachment of technocrats and mad scientists in many films, and Charlie Chaplin enmeshed in the gears of *Modern Times*. Of course, motion pictures themselves are a technology of distance, as Telotte points out: displaying viewers’ desires and fears on a “distant” screen and bridging the gap between us and possible futures with special effects.

An important virtue of the book is Telotte’s attention to significant national/cultural differences in his chosen films. In *Aelita*, for example, he notes a unique Soviet ambivalence about technology as a rival to the “technology” of the Revolution and as something suspiciously allied to western ideology. In French films, he finds the most easygoing acceptance of technology, thanks at least in part to such French “monuments” as the works of Jules Verne, the sheer presence of the Eiffel Tower, and the cinefantasies of Georges Melies. Other chapters are organized around a central theme: the American chapter stresses Guy Debord’s notion of the “society of the spectacle,” while the British chapter emphasizes the monumentality of the few British SF films of the era—indeed, perhaps overemphasizes the point by ringing changes upon the word “monumental” in
practically every paragraph.

Telotte makes a great deal of use, carefully and generously acknowledged, of other studies of culture and film. Robert D. Romanyshyn's *Technology as Symptom and Dream* (1989) and Garrett Stewart's classic 1985 article "The 'Videology' of Science Fiction" are among the more frequently cited. Although one learns much from Telotte's dialogue with other scholars, the text tends to the drily academic, with an occasional too-obvious statement. All the same, *A Distant Technology* is a worthy companion to *Replications*, Telotte's 1995 book on movie robots and androids, which covers a wider band of history but fea-
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