The SFRA Review

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President's Message:

Blowoffs Happen

Well, here it is... the big blowoff. This is the last presidential message I'll be sending through the net to Betsy. Dave Mead is our President-elect, and he and I are even now working on the transition. The new EC (Dave, Muriel Becker, Joan Gordon, Bob Ewald, Daryl Mallett and myself) will be meeting in January, and it is then that Betsy Harfst and Daryl Mallett will complete their own transition to Daryl's editorship of the Review. I have certainly enjoyed working with my colleagues on the outgoing EC — without Betty, our tax exemption would still be hanging fire; Muriel helped build our ranks; Edra, Betsy and Dave did the yeoman's work of the organization, and as always a yeoman works a lot harder than a lord (or president). Betsy deserves the special thanks of our Association for so skillfully and energetically developing our Newsletter into the SFRA Review.

Some last reminders 'ere I go:

Our next annual meeting, SFRA 24 in Reno, promises to be spectacular and I hope you will all make every effort to be there. I, for one, am very much looking forward to swapping tall tales of the Sixties with Timothy Leary. Those interested in hosting our 1994 annual meeting should contact either me or Dave Mead.

As this will reach you when the holiday spirit is abroad in the land, let me remind you of our Scholars Support Fund and, too, of how helpful packages of life's necessities (and small luxuries) will prove to our colleagues in the former Soviet Bloc where economic conditions continue to worsen. The LA Times has just reported that the average age at death is declining precipitously in Russia. We might not be able to save the world, folks, but we can help our friends. Please do something.

The efforts of the publications committee headed up by Daryl Mallett should be coming to first fruition soon, yielding more opportunities for members to publish. Daryl is talking about an SFRA Publications imprint with Borgo, and he and Gary Wolf are working on a conference volume. Watch for future publications committee announcements in the Review.

Fred Pohl's new Gateway computer game is great fun. I'm currently attempting to understand the life cycle and breeding patterns of the aliens of Aleph 4 that I might get close enough to a cache of Heechee artifacts to snatch them. And keep your eyes open for The Phoenix in Flight, the first book in a five book TOR SF series by my wife (as Sherwood Smith) and Dave Trowbridge. I know I might be thought to be a tad biased in recommending it but I suspect you won't be doubting my objectivity once you read it.
SFRA is online on the GENie network — if you have a modem, you can join us for only $4.95/month (USD). Set your modem to half duplex and 2400 baud, dial 1-800-638-8369 and upon connection type HHH. At the U# prompt enter XTX00544, GENIE and press return. You’re in. Just find your way over to the SF Roundtable and ask a sysop admission to the SFRA Category.

Because of strong and sometimes blinding prejudice against SF scholarship on the part of some of our more mundane colleagues in the academy, the tenure and promotion processes of junior faculty who publish in the field can be difficult. Senior scholars who would be willing to serve on a troubleshooting committee to render all appropriate assistance to those whose tenure and promotion processes go awry should contact me or Dave Mead.

That’s all, folks — see you in Reno!

Pete Lowentrout

NEWS & INFORMATION

Facsimile Reprints Announced

Woodstock Books of Oxford, England, is publishing a series of clothbound facsimile reprints in a series called Revolution & Romanticism 1789-1834, chosen and introduced by Jonathan Wordsworth. 76 titles appeared in the first three series, with the fourth series being issued in spring/summer 1992. Among the new titles are the 1831 (2d) edition of Frankenstein ($48) and De Quincey’s Gothic fantasy, Klosterheim, 1832 ($55), along with Maturin’s gory melodrama, Bertram, 1816 ($40). Printed on acid-free paper, they are distributed by Publishers Distribution Center, Box C831, Rutherford, NJ 07070, 201-939-6064, which can supply more details. —NB

Fantastic Magazine Index Nears Completion

If any index of English-language fantastic fiction magazines has the right to be called definitive, it’s Science Fiction, Fantasy & Weird Magazine Index: 1890-1990, the camera ready copy for which will be delivered to Garland Publishing this fall. To be published in three 500+ page volumes, one each providing access by author, title and magazine contents, the century of coverage will include more than 600 magazines, a great many of them extremely rare or obscure, and more than 11,000 individual issues. The index was compiled by Stephen T. Miller, William G. Contento and Kenneth R. Johnson, working directly from the issues themselves. Much new information is provided, such as information on pseudonyms not previously known. This index will largely supersede the multitude of partial indexes published since World War II. Watch these pages for the price and date of publication. —NB
Tatsumi Essay Collection Released

The Rhetoric of Contemporary Science Fiction by Takayuki Tatsumi was a June 1992 title from Tokyo’s Iwanami Publishers, ¥2300/US$17, 266 p. The seven chapters and bridge material are all in Japanese, and some has been extensively revised from its earlier appearance in English. This book follows his edited work, also in Japanese, Cyborg Feminism: Haraway, Delany, Salmonson, Treville Publishers, Tokyo, May 1991, ¥2500. —NB

The Library of Congress Marches On, Sort of

In SFRA Newsletter 183, page 5, I summarized the belated efforts of the Library of Congress to treat SF seriously from a bibliographic standpoint. In a September letter, Joseph Mayhew, recommending officer for SF, said LC’s selection officer “has agreed to separate out science fiction and fantasy mass-market-only collections and anthologies and route them for cataloging. The bulk of the other mass-market-only editions will continue to be warehoused unsorted and uncataloged. However exceptions to this treatment can be made on a case by case basis. This is where I need help from those who know of significant works published mass market only.” (You can write him at 7-S Research Rd, Greenbelt, MD 20770 with suggestions.) Some very limited efforts have been made to acquire magazines and other serial publications. He alerts publishers of magazines that LC would welcome two deposit copies of each issue, which costs only the postage. It is only copyright registration that costs money (a modest one-time sum), not simple deposit.

About the time Mayhew wrote me, the summer 1992 Cataloging Service Bulletin 57 was issued by LC, which discussed the CIP program. If you look at the back of the title page of almost any American hardcover published during the past two decades you’ll see CIP information—Cataloging in Publication, a slightly abbreviated version of what you were used to seeing on the 3x5 index cards in library card catalogs, which have increasingly been converted to electronic indexes. The bulletin says to reject for CIP treatment all mass market originals or reprints, along with other categories, like vanity press publications. So it appears that different departments of LC are working at cross-purposes. So much for library leadership. —NB

Book Notes

This is the rubric under which I’ll put miscellaneous notes not worth separate entries. Much of the information for this is supplied by Michael Klossner, a catalog librarian at the Arkansas State Library, and the Review’s A/V editor. A 1991 title from McFarland is Kenneth Von Gunden’s
Postmodern Auteurs: Coppola, Lucas, De Palma, Spielberg and Scorsese, 200 p., $25.95. A mixed review in Choice found Von Gunten's application of postmodernism "somewhat mechanical, more intent on labeling than on exploration," but judged his readings of individual films of some value. // Some books achieve a "cult" status, especially on college campuses, from Catcher in the Rye to Stranger in a Strange Land to The Hitchhiker's Guide to the Galaxy. Fifty such books, from 1774 to the Adams book in 1979, are the subject of short essays by Thomas Reed Whissen (Wright State Univ.) in Classic Cult Fiction: A Companion to Popular Cult Literature, Greenwood, 1992, 310 p., $65. He includes a chronology of 83 major works of cult fiction, a list of the first and current editions of the 50 selected for examination, and a brief annotated bibliography of works for further reading. // Jerry Griswold surveys a dozen classic children's stories in Audacious Kids: Coming of Age in America's Classic Children's Books, Oxford UP, 1992, 320 p., $24.95, two of them The Wizard of Oz and Tarzan of the Apes (Burroughs buffs may resent the children's book label). // Fredric Wertham's The Seduction of the Innocent had considerable influence on the content of comic books back in the '50s. Between 1949 and 1955 British media railed against "American-style" horror comics, and Parliament passed an act making it illegal to publish or sell any material judged harmful to children. The campaign to pass this act is the subject of A Haunt of Fears: The Strange History of the British Horror Comics Campaign by Martin Barker, originally published in the UK in 1983 and recently reprinted by the Univ. Press of Mississippi, 235 p., $35 cloth, $14.95 paper. A new postscript is included in the reprint. // By the time you read this DC Comics will have (AHH! EEE! POW! BIF!) ended the life of Superman after 54 years. The people in Metropolis, Illinois, will ignore this and continue to hold a four-day convention that attracts about 50,000 each June (take that!, Hugo convention-goers). // If you're a video nut, you might want to investigate L.A. Morse's Video Trash & Treasures: A Field Guide to the Video Unknown, HarperCollins, Toronto, 1992, 368 p., $C5.95. // Image Publishing, 2083 Hempstead Turnpike, Suite 150, East Meadow, NY 11554, resembles Pioneer Publishing, Las Vegas. Both publish fan-oriented trade paperbacks devoted to the least distinguished of fantastic cinema and TV. A recent Image title is When Dinosaurs Ruled the Screen, 1992, 106 p., $12.95. Speaking of dinosaurs, the Memphis Zoo had a "Dinosaurs Live" exhibit of 21 noisy, moving replicas of the originals which departed about 65 million years ago. About six adults demanded a refund of their $2.50 when they learned the dinosaurs weren't the real thing. // John Izod examines The Films of Nicholas Roeg in a summer title from St Martin's, $39.95. Among the films are Don't Look Now, The Man Who Fell to Earth and The Witches. A September St Martin's title is Children in the
Movies by Neil Sinyard, which celebrates its subject, with one chapter ("Little Horrors") dealing with children in fantasy and horror films. 13 essays written by classicists attempt to link Classics and Cinema, ed. by Martin M. Winkler (Bucknell Univ. Press, 1991, 283 p., $21). The films discussed range from Clash of the Titans, Return of the Jedi to Chinatown. The Choice reviewer says "what results is so-so classics and pretty dismal cinema studies." —NB

Address Changes

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Election & Amendment Results

Here are the official results of the 1992 SFRA election ballots: David Mead is the President; Muriel Becker is the Vice-President; Joan Gordon is the Secretary; and Robert Ewald is Treasurer. All of the Amendments to the Bylaws passed.

Elizabeth Anne Hull
Editorial

While it is very easy to leave a job that you dislike, it is very difficult to leave one that you enjoy. I know a bit about both situations now that I am turning over the editorship of the SFRA Review. I am not going to miss the printing deadlines, the proof reading, nor the editing/cutting/rearranging of nine page reviews down to two pages. Yet, I will miss the challenge of trying to publish, just once, an issue without any mistakes (never succeeded); of trying to retain the sense and continuity of reviews which needed extensive editing; of trying to be objective about reviews of books I had read and interpreted from a completely opposite viewpoint. Most of all, I will miss the people contacts; some of you I have never seen face-to-face, yet you have become valued friends through reviews or letters, both within the national and the international communities; others of you, especially the Executive Committee, have become almost like family. I have enjoyed working with all of you and I will look forward now to seeing you all at our yearly conferences.

Daryl Mallett will take over the editorship with the January/February issue. All editorial correspondence, as well as announcements and other news, should thus be sent to him effective immediately. His home address is 11451 Magnolia Ave.,#234, Riverside, CA 92505. He is also an editor at Borgo Press. His home phone: (714) 689-3882; B: (714) 884-5813; FAX: (714) 888-4942. The editorial transition is going very smoothly, and I would like to wish Daryl all the best in his new position.

Betsy Harfst
Non-Fiction

A Legend in his Own Mind


Ackerman published 181 issues of his juvenile magazine, Famous Monsters of Filmland, from 1957 to 1982. This volume includes black-and-white reproductions, at one-quarter original size or less, of the cover art from issues 51 to 100—only 40 issues, since Ackerman, with typical eccentricity, skipped from number 69 to number 80. Except for a collection of accolades for Boris Karloff which appeared in FM after the great star's death in 1969, Ackerman reprints little of interest from the magazine, probably because there was little of permanent interest in FM. He mostly reminisces about his fellow fans and especially about his own relationships with the famous. About half the many illustrations are of Ackerman with his friends or with filmmakers and stars; the others are interesting stills from his vast collection of rare film materials, most of it now sold to a Berlin museum. The most valuable tidbit is a three-page 1932 treatment of The Invisible Man by Frankenstein director James Whale, intended for Karloff and quite different from Whale's 1933 film with an invisible Claude Rains.

Ackerman has parlayed his decades as a hanger-on in the movie industry into a reputation not only as the world's greatest fan but also as a significant figure in the history of fantasy. Testimonials in this volume from Stephen King, filmmakers Steven Spielberg, John Landis and Rick Baker and film scholars Bill Warren and Philip J. Riley come close to endorsing Ackerman's claim that he "saved" fantasy from philistines during the dark days of the Eisenhower era. Actually fantasy was in great shape during the 1950s, with several big-studio productions as well as the work of AIP, Hammer and Harryhausen. Ackerman’s many self-aggrandizing publications are for those who share not only his love of old movies but also his enthusiasm for his own legend.

Michael Klossner

A Rigorous Study of Frankenstein


Fred Botting says that, in addition to the film, TV, cartoon and science-fiction monsters inspired by Shelley’s novel, “there are many more monsters spawned by Frankenstein: literary, political and critical in their form.” In this
carefully researched and extremely challenging book, he examines these monstros or "monstrous" ideas in the literary, political and critical realms. "My double engagement, with Frankenstein and its criticism, attempts to challenge and undo strategies aimed at closure and also to trace some of the lines of divergence made visible by the disruptive reflections of and on the text." Among the elements "made monstrous" is the reader, who creates his/her own "monstrous texts, whose meaning can neither be controlled or unified." Reading Botting's book, I felt this prophecy fulfilling itself, as I struggled with the critical ideas he juxtaposes and places in both complementary and confrontational positions; in the process I recognized my own inclination toward closure, toward determining and articulating a useful, satisfying way of considering the text, an inclination Botting would regard, I think, as reductive and limiting.

These sections are preceded by a lengthy introduction, primarily concerned with post-structuralist theory about relationships among writer, author, text, critic, and reader which concludes by relating the concepts of the Frankenstein story to the privatization of the electricity industry in Britain.

Part of the first section concerns the variety of conflicting critical theory on the novel re the question of its Gothic and/or Romantic derivation, the framework (concentric, nested, or open-ended), and the use of feminine vs. masculine signifiers in the text. The other part focuses on the introduction to the 1831 edition and how it complicates and opens up the fiction of the novel itself.

The second section discusses biographical material, examines the ways in which psychoanalysis applied to a text can be useful or dangerous, and ends with a discussion of critical views of what Frankenstein may be about in the context of past and present theories about gender and sexuality.

The third section provides an extended discussion of critical application of Freud to Frankenstein and the revolutionary politics of the late eighteenth century and the way in which those political upheavals affected and are reflected in Frankenstein. The section concludes with a discussion of science and art, examining theories about alchemy and modern science as they relate to the concepts and philosophies expressed in the novel.

Making Monstrous is rigorous reading, and in places difficult for those of us less familiar with post-structuralist theory and language. However, the serious student of Shelley, Frankenstein, history and psychology and their impact on art, feminist approaches to art, or any number of other subjects, will find Botting's book a valuable experience. He moves from critic to critic and from critic to text with clarity and care, and his attention to the details of the novel allow him to accomplish his stated aim: to engage himself and us readers with the text and its many and varied critics, and to trace for us the "lines of divergence" his study makes clear.

M. Parish
Unwieldy Text, Attractive Package


Sylvie and Bruno was first published in 1889, and Sylvie and Bruno Concluded, in 1893. An unnamed narrator—ostensibly a surrogate for Carroll—recounts his encounters with a tiny fairy brother and sister, Sylvie and Bruno, alternating their wanderings in such countries as Elfland and Outland with a realistic narration of the desultory amorous pursuit by the narrator's young friend, Dr. Arthur Forester, of Lady Muriel Orme.

Carroll avoids a straightforward framing device, employing instead a sinuous narrative in which the fairy elements intrude with increasing urgency upon the realistic ones. While the narrator is, initially, the only character who moves between the two realms, an initial confusing of Lady Muriel with Sylvie breaches the conventions that separate them. Bruno's affected childish patter, interspersed with sharp comments on adult foibles, is one of the more annoying features of a work that Brian Stableford describes as being a failure of an "abysmal magnitude in Barron's Fantasy Literature: Sylvie is meant to be the incarnation of childish feminine grace and magic, but she lacks the pragmatic nature that makes Carroll's Alice so appealing and is, finally, only slightly less annoying than the bumptious Bruno.

The Picasso-like semi-abstract illustrations by Rene' Flower are an attractive complement to the text. In fact, their sparing, effective use supplies a discretion lacking in Carroll's text. The editor, Thomas Christensen, claims that the importance of Sylvie and Bruno is in the way it "release[s] the novel from Victorian notions of realism." In any event, Mercury House has provided an attractive presentation for the unwieldy text, although the appeal of the book is surely more for the scholar and bibliophile than for the vast public of the two Alice books.

Walter Albert

Lewis Carroll & Stoic Philosophy


This book was originally published in France in 1969, and has been translated recently for this edition. Deleuze, the author of several other volumes devoted to philosophical studies, was a professor of philosophy at the University of Paris VIII until he retired in 1987. Although the jacket blurb comments on the author's "Witty style," the reader will be hard pressed to find examples
of it; the overall tone is exceedingly dry and pedantic. This may be due in part to the translation, since language is frequently a barrier to nuances. Overall, the translator did a creditable job, although there are unfortunate stumbles with homophones, such as the use of “yoke” where “yolk” is obviously intended.

However, the primary interest should be in the text itself. Here, the reader should be warned that there is only a tenuous link to fantasy and science fiction. Although the book begins with a discussion of the works of Lewis Carroll (primarily the two “Alice” books, and *Sylvie and Bruno*), they are used as a basis for the author’s exposition on Stoic philosophy. The further one delves into the book, the more remote the discussion of Carroll.

Only, the first two-thirds of the book is new text, the remainder is an Appendix (consisting of five previously published articles) and some 30-odd pages of notes. In the main text, Deleuze uses Stoic philosophy, sexuality; language, psychoanalysis, morality, and other tools in an attempt to link paradox and “nonsense” to their “real” (hidden) meaning. This presupposes that the apparent nonsensical, or fantastic, elements in Carroll’s (and other’s) works have some underlying inner meaning of which the author may or may not be consciously aware. (This is reminiscent of the possibly apocryphal tale of an author who, after listening to a lecture which attributed all sorts of hidden meanings to the author’s work, introduced himself to the lecturer and disavowed any such deeper meanings. The lecturer’s reply was “What makes you think you are an expert on what you wrote?”)

Chapter 29 of this book is titled “Good intentions are inevitably punished” and this review may seem to be a sterling example of that idea. That is not really the intent; there is much here that is worthy of further thought. However, the book is definitely not for the fantasy and SF aficionado, it is certainly not an easy book to read, and it will undoubtedly appeal to a very narrow audience. Recommended for those who are seriously interested in philosophy.

*W. D. Stevens*

**Horror Film: 46 Perspectives**


In recent years horror film has had a profound impact on the imagery and narrative forms of horror fiction, reversing the earlier dependence of horror movies on the texts from which they were adapted. Each of these books is to some extent a reflection of this shifting inter-relationship between horror’s visual and written mediums.
Cut! is the more ambitious of the two, offering a spectrum of viewpoints from 24 horror writers and critics on horror films. Though the essays cover an enormous amount of territory, from Tod Browning’s 1932 suppressed cinema classic Freaks to Jerry Zucker’s 1990 Ghost and the American B-movies of the 1950s to the contemporary Wagnerian epics of Dario Argento, the ordering of the book’s “chapters” (alphabetically, by author) and their widely veering quality indicates a near absence of editorial oversight.

One wonders, for example, how well the project was described to Nancy Collins, whose “The Place of Dreams” is little more than a nostalgic valentine to the movie theatre of her childhood, or what authority Kathryn Ptacek claimed to write “You Are What You Eat/Watch: Cannibalism in Movies,” which limits its discussion to three films—Motel Hell, Eating Raoul, and Consuming Passions—that are less than representative of their subgenre. Interview pieces with John Farris and Anne Rice, conducted respectively by Kelley Wilde and Katharine Ramsland (who has contributed her own overblown study of Alan Parker’s Angel Heart) are so focused on the writers—neither of whom has had a recognizable impact on the film industry—that one can only assume they were included to beef up the appeal of the names listed on the contents page. Ed German’s “Several Hundred Words About Wes Craven” is one of several pieces that are too brief and inconsequential to say anything substantial about its subject.

For all the apparent randomness by which contributors settled upon their subjects, several of the essays work together well. Peter Atkins’ interview of Clive Barker and articles by Ramsey Campbell and John Skipp and Craig Spector form a triptych on out-of-genre films that fall within the purview of horror, and Ray Gorton’s comparison of the 1942 Val Lewton/Jacques Tourneur noir classic Cat People (about which virtually everyone in the book has something nice to say) to Paul Schrader’s inferior 1982 remake serendipitously complements Charles Grant’s paean to black-and-white films which immediately follows it. Individual standouts include T. Liam McDonald’s brief descriptive history of the Hammer horror films, Chelsea Quinn Yarbro’s analysis of Freaks as seen at three different ages, Philip Nutman’s sociological critique of the films of David Cronenberg, and Paul Sammon’s study of David Lynch, which ultimately lifts itself out of the slough of personal vendetta to intelligently criticize Lynch’s status as a visionary rebel. And two essays are exceptional pieces of film criticism: Stephen R. Bissette’s “Higher Ground: Moral Transgressions, Transcendent Fantasies,” which explores the political subtexts of Flatliners, Ghosts, and Jacob’s Ladder as representatives of the subgenre of afterlife films; and Douglas Winter’s comprehensive overview, “Opera of Violence: The Films of Dario Argento.”
Where Cut! suffers somewhat from lack of editorial guidance, Dark Visions suffers from too-great consistency. Wiater's collection of 22 interviews with film personalities is a companion volume to his earlier collection of interviews, Dark Dreamers (1991), and as with that volume its questions sometimes seem dictated by rote rather than determined by the responses of the interviewee. Nearly every person in the book is asked how they got their start in the industry, whether they would consider doing films outside the genre, and what their attitude is toward the censorship of films. While the responses are never completely boring, the interviews become monotonous if read at length in one sitting.

To his credit, though, Wiater has assembled a motley crew of directors (Clive Barker, Wes Craven, John Carpenter, David Cronenberg), writers (Michael McDowell, William F. Nolan), actors (Robert Englund, Caroline Munro, Vincent Price), producers (Gale Ann Hurd), make-up artists (Stan Winston, Dick Smith), and publicists (Paul Sammon), each of whom has something interesting to say about his or her work in the genre. And because he does not discriminate against mavericks (including the king-of-'em-all, Roger Corman) and independents his book carries some of the most substantial coverage yet of Sam Raimi, Brian Yuzna and Stuart Gordon.

The best interviews succeed almost in spite of Wiater's questions. David Cronenberg is refreshingly candid in his discussion of the personal philosophical struggles that give rise to his disturbing treatments of decay and dissolution. Sam Raimi, George, Romero and John Carpenter all elaborate their remarks on film censorship to express their concern over the repressive political conservatism such censorship seems to portend. And Larry Cohen and Roger Corman reveal themselves to still be modest entrepreneurs rather than the auteurs they are sometimes treated as. For the most part, though, the conversations barely rise above the level of cocktail party chatter. In all fairness to Wiater, one suspects this has less to do with his skills as an interviewer than with the fact that his subjects are best represented on the silver screen rather than the printed page.

*Stefan Dziemianowicz*

**Recycled Tolkien**


This edition is a large-format reprint commemorating the centenary of Tolkien's birth. Originally published in 1976 and revised in 1978, the study is a disconcerting mixture of insight and assertion. Grotta acknowledges in his new preface and original Author’s Notes that he was denied access to Tolkien's family records and that consequently the biography was based on public records, interviews with the few family friends willing to talk with him, and the sketchy materials available in the early 1970s. As a result, the book frequently spends
less space on Tolkien and *The Lord of the Rings* than on cultural or historical backgrounds, the educational system in British universities, the structuring of British military units, or Grotta’s speculative ancestry for the Tolkien family (which he presents as probabilities in the opening chapter but admits in the Author’s Notes to be mostly speculation). There are no bibliographic references even though Grotta often cites other writers; the bibliography consists of six works published in 1974 or before; and his notes are less scholarly than anecdotal. And in spite of the book being presumably intended for Tolkien fans, he gives detailed plot summaries for the books, leading to some confusion as to who his audience is.

More importantly, however, the text seems unaltered from the 1978 version, except for a new preface. The text contains typos that should have been corrected. There is no information on the publishing history of *The Silmarillion* since 1977, and no substantive discussion of intervening scholarship, including Christopher Tolkien’s multiple volumes illuminating his father’s work. Granted that those volumes are not intended for every Tolkien fan, but they often provide insight to Tolkien’s mind during the composition of his novels, something Grotta says he is particularly interested in; more than once, in fact, he alludes to the possible publication of additional Tolkien tales. It would have been appropriate for him to revise the text at least enough to flesh out his own speculations and assertions.

To enhance its value as a centenary tribute, the volume includes colorplates by the Brothers Hildebrandt (their name is misspelled on the dust jacket) and a fully illustrated dust jacket by Graham Everden. Unfortunately, the Everden jacket bears little relation to the world Tolkien created (it seems more Renaissance than Middle-Earth and jars with the Hildebrandt’s style), and the Hildebrandt paintings are familiar from previously published Tolkien calendars. So there is really nothing new in *J.R.R. Tolkien: Architect of Middle Earth*, nothing in text or presentation that the reader has not seen before. Readers interested in a non-scholarly, accessible, coffee-table approach to Tolkien might be better served by John and Priscilla Tolkien’s *The Tolkien Family Album* (Houghton Mifflin, 1992, Review 198), which provides not only biography but also photographs, news items, and other memorabilia of Tolkien’s life. This edition seems little more than an attempt to profit from the centenary.

*Michael R. Collings*

**A Solid, Informative Introduction to Rushdie**


James Harrison, who also authored the Twayne volume on Rudyard Kipling, provides an excellent introductory overview of the controversial and
delightful Salman Rushdie. Born a Muslim in India in the year of independence, 1947, educated in England, spending the school vacations of his young adulthood in Pakistan, writing in English, Rushdie is an international author who draws upon and has helped to form contemporary world fantasy and magic realism. Rushdie’s success and popularity as a novelist began with his much honored Midnight’s Children (1981), but he burst upon a larger world stage in 1989 when, in response to the publication of The Satanic Verses (1988), Iran’s Ayatollah Khomeini condemned him and his publishers to death, offering a reward to faithful Muslims who help to slay him and martyrdom to those who die in the attempt. This condemnation remains in force in 1992, and Rushdie, a British citizen, continues to live in hiding and under continuous police protection.

Harrison characterizes Rushdie’s first published novel, Grimus (1975), as science fiction, its premise being the existence of multiple interpenetrating dimensions and the possibilities of travel between them. But Harrison also points out many elements of fantasy, allegory, and other genres in this apprenticeship novel.

Midnight’s Children looks more like fantasy, one of its central ideas being the birth in India of a thousand and one children, each with different magical powers, in the first hours of Indian independence. Like Grimus, however, this novel draws on many generic possibilities, and seems best characterized as magic realism in the mode of Gabriel Garcia Marquez. Harrison points out how the main characters, in name and action, evoke central members of the Hindu pantheon, and he characterizes this novel as Rushdie’s Indian/Hindu novel. Magic Realism becomes Rushdie’s primary mode as shown in his subsequent major novels, Shame (1983) and The Satanic Verses. Since going into hiding, Rushdie has continued to publish. Haroun and the Sea of Stories (1990) is children’s fantasy. Imaginary Homelands: Essays and Criticism appeared in 1991.

Harrison’s presentation is admirably suited to readers unfamiliar with the cultural and political background of Rushdie’s fiction. In addition to the usual plot summaries and technical analyses that are hallmarks of the Twayne series, Harrison provides helpful and balanced summaries of central features of Hinduism and Islam that are essential to understanding Rushdie, and he also provides a fairly continuous filling in of historical materials that help to make Rushdie understandable to Western readers, who often lack knowledge of and appreciation for the complexities of Hindu and Islamic cultures. Though he gives some attention to Rushdie’s nonfiction, mainly when it helps to explain the fiction, Harrison presents detailed discussions only of the novels, except for Haroun and the Sea of Stories, which he does not discuss.
Harrison sees one central aim of Rushdie’s fiction as illustrating the value to modern civilization of the multiculturalism that results from free immigration and the flexible interaction of many cultures. Rushdie contrasts the enhanced ability to change and develop in open “melting-pot” cultures to the main modern countermovement of fundamentalism. For Rushdie, fundamentalism, especially but not exclusively among Muslims, is characterized by the reification of a text, the assertion that a scripture has eluded the limitations of the humans who wrote and compiled and now interpret it to become the final, absolute, unchanging word of God and, therefore, the justification of all actions that those with sufficient power claim to be consistent with it. This view is not the only reason for Khomeini’s condemnation of Rushdie. Harrison carefully and briefly presents the complexities of this controversy, showing that wrong-headed as Khomeini’s condemnation is, Rushdie rather recklessly opened himself to Muslim anger, especially given the history of Western prejudice against Islam.

There are other useful books on Rushdie, but with the exception of Timothy Brennan’s *Salman Rushdie and the Third World* (1989), these deal mainly with the controversy over *The Satanic Verses*. Readers wanting a solid, informative introduction to Rushdie’s fiction should begin with Harrison.

*Useful Arthurian Anthology*


This anthology is, as far as I know, the first devoted to post medieval Arthurian literature. It is organized into sections which run from the renaissance to the twentieth century, and includes important Arthurian selections from John Leland’s *The Assertion of King Arthure* (1544) to Berger’s *Arthur Rex* and a poem by Valerie Colander dated 1989. Although the Victorian revival is well represented, many of the less well-known selections, such as Wordsworth’s “The Egyptian Maid” and pieces by modern poets like John Masefield, Richard Wilbur and John Ciardi, are particularly welcome, as they would be difficult to assemble otherwise. A few long works like Spenser’s *Faerie Queene* are necessarily represented by an excerpt, but Lupack avoids brief snippets and includes as many complete works as possible. He sensibly foregoes book-length works like Mark Twain’s *Connecticut Yankee* which are widely available.

The editing assumes almost total ignorance and a very limited vocabulary on the part of its readers: a literate reader may find the footnotes irritating
but Lupack undoubtedly knows his intended undergraduate audience all too well. Almost any reader, however, will find the introductions to each section both useful and informative. Taken together they constitute a concise history of Arthurian literature after Malory. There is also a selected bibliography of secondary works. Lupack is clearly widely read in Arthurian literature and criticism—the only account more detailed is Raymond H. Thompson’s *The Return from Avalon* (Greenwood Press 1985), which also contains an extensive bibliography of modern Arthuriana.

This anthology would be very useful for undergraduate courses, although some students may find even the paperback price a bit steep and the $75 for the hardcover out of sight. Your library will probably want a copy, and if you are interested in modern versions of Arthurian material, you will too.

*Lynn F. Williams*

**Fantasy as Subversion**


The first sentence of the preface to *Victorian Fantasy Literature* reads, “Certain readers will object to my subject as well as to my approach.” She then goes on to explain that she is dealing with fantasy literature (her subject), always considered less important than realistic literature, and that her approach will analyze it from a biographical/historical/cultural perspective because she does “not believe that texts are produced in vacuums.” Her defensiveness is understandable, especially as she seems to have come to fantasy rather recently in her academic career, but it is ultimately superfluous. Both her subject matter (especially considering the authors she chooses to examine) and the approach are valuable, and she should be confident enough to let them stand on their own merits.

After chapters on “Fantasy, Early Nineteenth-Century Reviewers, and Samuel Taylor Coleridge” and on “Fantasy and Christian Evangelicalism,” Michelson examines Ruskin’s *The King of the Golden River*, MacDonald’s *Phantastes*, and Kingsley’s *The Water Babies* as reactions against or attacks on various aspects of organized religion. Michelson then discusses “Fantasy and Victorian Education,” explaining both the moral and civic orientation of nineteenth-century British education, and examines Haggard’s *She*, Kipling’s *The Jungle Books* and *Puck of Pook’s Hill* as reactions against or attacks on nineteenth-century British imperialistic attitudes. Each author chapter is divided into two sections: the first deals with the historical and
cultural influences on the author’s life and the second presents text analysis within its historical context.

Overall, Michelson argues that both organized religion and politics (supported by education) in nineteenth-century Britain not only emphasized realism but made realism a major tenet in their respective ideologies. As a result, then, both had to see fantasy as subversive. “Writing fiction was considered by many evangelical Christians to be tantamount to telling lies, and many of them believed that excessive novel reading could lead to insanity.” In spite of this pervasive attitude, Ruskin wrote a fantasy novel of Christian redemption, MacDonald used fantasy to suggest that the spiritual world could be reached only through the imagination, and Kingsley, subverting both Christian and scientific theories, offered a world in which randomness and chaos are important forces.

As the influence of the church waned, the influence of politics increased, and realistic English literature became both “a means of instilling proper morality and right behavior into students, and ... an evangelizing instrument of the cult of Englishness.” Neither Haggard nor Kipling wrote stories which could be considered as presenting proper role models for “aspiring colonial workers.” Haggard’s duo, in She is not the typical male-hero-and-companion of the conventional adventure, but rather act in traditionally feminine ways; and Kipling’s Puck presents an empire of equals, not an empire in which “modern” group is both master and savior to a “primitive” one.

I have only a few quibbles with this book. In terms of subject matter, I wish William Morris and the Pre-Raphaelites had received some extended treatment; much of their rebellion may not have been so directly oriented toward church and state, but understanding their rebellion makes a stronger case for the rebellion of the authors Michelson does examine. In terms of style or tone, I am bothered that Michelson occasionally resorts to verbal “elbow in the ribs.”

The concept of “fantasy as subversive literature” has been stretched to the breaking point (or beyond) in the past few years. But I think that Michelson is on the right track here. Her material is well-researched and cogently presented, and I find her willingness to discuss texts in terms of the cultural matrices in which they developed not only logical but admirable. While I have some fiscal reservations about recommending a book that costs $89.95, Michelson’s Victorian Fantasy Literature is definitely an important look not only at major fantasy works of the period, but also at why realistic literature did make it into the canon and fantasy literature did not. Have your library purchase it,

C.W. Sullivan III
“Somehow, Toto, We’ve Been Diddled”


According to the author bio on the back cover of this volume, Paul Nathanson is “a researcher in the field of Religious Studies at the McGill Centre for Medicine, Ethics, and Law,” and in *Over the Rainbow* he has produced, to use the terminology of his discipline, evidence of a devotion bordering on monomania. His is not the first book length study of *The Wizard of Oz*—that palm probably belongs to Aljean Harmetz’s *The Making of “The Wizard of Oz”: Movie Magic and Studio Power in the Prime of MGM and the Miracle of Production* #1060 (Knopf, 1977). But while Harmetz’s book was an excellent history of Wizard’s production and reception, gathering material from diverse sources to produce what remains the most comprehensive and perhaps also the best analysis of the trajectory of a single film’s career, Nathanson’s text is a critical study pursuing a narrowly defined thesis: that *Wizard* articulates a (more or less) traditional Christian vision within a secular framework that is quintessentially American. There is nothing inherently wrong with this argument, indeed, it would probably have made for a solid forty-page essay but Nathanson spends over 400 needlessly detailed and endlessly digressive pages attempting to prove it. The result makes for numbing reading.

Nathanson’s argument, in broad outline, is fairly simple: *The Wizard of Oz* secularizes Christian themes of personal identity and empowerment, communal stability and change, and cosmic destiny in a way that links them with typically American ideals, aspirations and historical realities to produce a modern myth of America. Again, there is fodder here for a fine, compact essay. But instead, *Over the Rainbow* offers critical overkill of epic proportions—perhaps the most egregious example of which is a 24-page analysis of the rhetoric of Biblical hymns purporting to show how Wizard’s depiction of the baffled relationship between “home” (Kansas) and a paradisical realm (Oz) converges with the traditional Judaeo-Christian vision. I must admit that, at this point, I started skimming.

Part of the blame for all the padding must lie with Katherine K. Young, general editor of the McGill Series in the History of Religions, of which this book forms a part. In her foreword, Young claims that “Nathanson has thrown down the gauntlet for the next generation of students in the fields of religious studies, film studies, popular culture, and American cultural history” with his “new and provocative view of the relation between religion and secularity, or tradition and modernity.” She must be kidding. Either that or
religious studies in Canada is a real backwater where an approach that assumes the mythic status of popular texts (an approach at least as old as Roland Barthes' *Mythologies* [1957], which Nathanson cites) represents a critical watershed. Young is closer to the truth when she says that *Over the Rainbow* "has something for everyone" including, thanks to her negligent editing, the proverbial kitchen sink.

Rob Latham

**Excellent Reader's Guide to Gibson**


This first book-length study of the "godfather of cyberpunk is a typical example of what we've come to expect from Starmont House, a solid combination of detailed textual explication, straight-forward literary criticism, and relevant historical and intellectual context, fleshed out with basic biographical materials and annotated primary and secondary bibliographies.

In an extended first chapter, "Revolution, Revelation, and Rock’n’Roll," Olsen begins with a brief discussion of the enormous effect Gibson’s first novel, *Neuromancer* (1984), had on the science fiction community and the literary world at large. Based primarily on a number of interviews of Gibson by Larry McCaffery, Olsen, and others, it retells several of the better Gibson stories—his writing of *Neuromancer* on a manual typewriter, his first run-in with a computer—and summarizes the available biographical material. Olsen then touches on some of the important issues relevant to Gibson’s writing, for example, his internationalism, his connection to postmodernism, and his intense intertextuality. Olsen quotes the postmodernist writer Kathy Acker (who has stuck whole chunks of *Neuromancer* into her own novels) as recalling that Gibson once wrote to her that "we don’t call it 'plagiarism,' dear, but 'appropriation.'"

Much of Olsen’s first chapter is a very good survey of the current state of Gibson scholarship and cyberpunk scholarship generally. Focusing on various outside influences, he discusses Gibson’s relationship with Thomas Pynchon, William Burroughs and other writers, examines at some length Gibson’s claim that he is actually more of a postmodernist than a science fiction writer, compares the cyberpunk movement to Italian Futurism, and discusses the influence on cyberpunk of Alvin Toffler’s *The Third Wave* (1980). Olsen then goes on to examine the importance of Japan and multinational corporations in Gibson’s work, the metaphoric importance of
cyberspace, and the author’s use of fantasy motifs in what is otherwise hard SF. Particularly noteworthy is his discussion of Gibson’s obsession with the mind-body problem and the concept of free will. To what extent are we merely meat machines? To what extent are we merely sophisticated, but predetermined computer programs? Moving from matters of theme to matters of technique, Olsen also discusses Gibson’s intentional use of flat, somewhat distanced characters; his love of bricolage and collage; the poetry-like informational density of his work; and his ambiguous feelings concerning the necessity of reaching closure at story’s end.

Following his excellent overview of Gibson’s work, Olsen devotes chapters to the short fiction in *Burning Chrome* (1986), to *Neuromancer*, to *Count Zero* (1986), and to *Mona Lisa Overdrive* (1988), explicating the texts in a lively fashion and discussing in more detail the themes and techniques brought up in the first chapter. Although he is obviously a strong exponent of Gibson’s work, Olsen’s writing is refreshingly free from the hype and exaggeration that sometimes seems endemic to discussion of the cyberpunk movement.

As has occasionally been the case in the Starmont series, Olsen’s *William Gibson* does have some problems with typographical and other errors. The careful reader is likely to wonder why the chronology that opens the book lists the author’s birth date as March 17, 1949 while the first chapter opts for the same date in 1948 (the latter is correct). Olsen also repeats the time-honored but untrue claim that the term “cyberpunk” originated in an article by Gardner Dozois in the *Washington Post*. Dozois certainly popularized the term, but its first usage occurred somewhat earlier in a short story by Bruce Bethke. I was also a bit surprised by Olsen’s use of Asimov’s *Foundation* trilogy as an example of “conventional science fiction... typically set in the distant future, peopled with aliens, and enacted on a galactic and heroic scale.” The trilogy may be distant, galactic, and heroic, but, so far as I remember, contains no aliens. A final problem that is undoubtedly not Olsen’s fault, but rather a result of publishing schedules, is the almost complete lack of reference to Gibson’s most recent novel, *The Difference Engine* (1991; coauthored with Bruce Sterling). This book, although it retains some of the author’s key themes and techniques, clearly represents an entirely new phase in his career. I, for one, would very much like to know what Olsen thinks of it.

Quibbles aside, this book is an excellent introduction to the work of William Gibson and to the cyberpunk movement generally. I strongly recommend it.

Michael M. Levy
A Paradigm of the Genre Writer


One might at first wonder whether a study of Mary E. Wilkins Freeman was relevant to the field of SF. Although she did write some excellent fantasy stories—most are collected in The Wind in the Rose Bush (1903), and some romances, her specialty was the realistic story of small-town New England life. However, Freeman’s career was in many ways a paradigm of the genre writer, of today as well as the late nineteenth century. Like so many women of her time, she wrote not out of artistic yearnings but because she needed the money. Under the threat of poverty most of her life, she turned out fourteen novels, more than two hundred short stories, and a large number of children’s stories, articles, poems, plays—anything that would sell. Although she took her craft seriously it is not surprising that under these circumstances her work is uneven. She often acceded to the conventions of her time, which required an artificial, sentimental style, and followed editors’ instructions to produce stories with happy endings. Although her genius lay in the short story, she spent much of her time on less-successful but higher-paying novels. She enjoyed a high degree of popularity for many years, but in time literary fashions changed and the quality of her work declined. By the time she died in 1930 she was almost entirely forgotten, and her work is only now enjoying a revival by critics who have come to see her as an original artist ahead of her time.

Mary Reichardt, who has also edited an anthology of Freeman’s uncollected stories, focuses on the women characters in her work. Her organization follows the relationships among the women—mother-daughter, marriages, women as friends, women alone—rather than proceeding chronologically through Freeman’s writing. Reichardt’s focus is on the psychology of the characters rather than on other aspects of Freeman’s art. She puts too much emphasis on what the stories reveal about Freeman’s own life, I believe, and not enough on their artistic and social values. The fantasy elements are barely mentioned. In most cases she makes a reasonable case for her analysis, but her emphasis on the events in the author’s life leaves some doubts. Although it might seem reasonable that Freeman’s generally weak and unreliable male characters reflect her disappointing marriage to a man who was both an alcoholic and a drug addict, the fact is that she did not marry him until she was forty-nine years old, and most of the stories were written earlier. There is more than this to say about Freeman.

A worthwhile study of a neglected author that will interest readers of pre-feminist American woman writers.

Lynn F. Williams
A Test Case for Todorov


Tzvetan Todorov’s book on the fantastic is one of the best-known efforts at a structuralist analysis of narrative genre, and yet many fantasy scholars find it irrelevant and slightly irritating. His “fantastic” consists of a handful of examples including “The Turn of the Screw,” in which the central point is uncertainty as to whether the events we are reading about are supernatural or not. In focusing on this state of hesitation—which some have called the Todorov shuffle—he dismisses what many of us find more interesting, the utilization of believable impossibilities in traditional and modern narratives.

Rodríguez-Luis begins this brief study with a chapter on Todorov’s theory, which he then applies to the short fiction of two major Argentinean writers, Jorge Luis Borges and Julio Cortázar. He finds that both writers do write stories that conform to Todorov’s description, sometimes, to an extent. The least interesting result of his survey is a division of stories into categories like the fantastic, the marvelous, and the allegorical. The most interesting results come when Rodríguez-Luis and/or the stories themselves challenge Todorov’s assumptions. Rodríguez-Luis draws on a number of critics who offer more substantial analyses of the fantastic. Ana María Barrenechea, for instance, whose work, because it has not been translated from Spanish, is little known in the Anglo-American academy, offers the following critique (in Rodríguez-Luis’s paraphrase): “There are other...means, perhaps more subtle than the character/reader’s hesitation, of provoking the same effect as that caused by witnessing the violation of the world’s order, i.e., the ‘fantastic’ effect.” Among these “other means” are cultural clashes: “a fantastic text can take as its subject the beliefs of groups outside the culture of the author and absorb the abnormal event by inscribing in the text the appropriate cultural codes according to which the categories of normal and abnormal are elaborated by that culture.”

Implicit within this text is another, fuller analysis of the contemporary fantastic, one that takes up what Todorov ignores, including historical changes, political forces, psychological configurations, and the effect of all of these on the writers and audiences of fantasy. If those hints were developed as Rodríguez-Luis seems to be capable of developing them, this would be a major study rather than an exercise in Todorovian categorization.

*Brian Attebery*
Authorized Orwell: Lucid, Balanced


My first memories of Orwell date from 1949, when at age 15 I read a part of *Nineteen Eighty-Four* in *Reader’s Digest* of all places. My memory says the excerpt wasn’t “digested,” which may explain why it had such a powerful effect on me and resulted in my ordering a copy directly from Harcourt Brace in advance of publication. This was coincidentally the relatively brief period during which I was a trufan, reading little but SF.

I later read almost every work by Orwell and acquired the invaluable four volume set, *Collected Essays, Journalism and Letters of George Orwell*, 1968, edited by his second wife, Sonia Orwell, and Ian Angus, director of the Orwell Archive at University College, London, which Shelden quotes from frequently. And I’ve read some of the many studies of Orwell, although not Bernard Crick’s 1980 biography, authorized by Sonia Orwell, who later “condemned it as too political, too dry, and too unsympathetic and tried to stop it from being published,” according to Shelden, who does regard it as rather bloodless but improperly omits it from his selected bibliography.

Shelden, an English professor at Indiana State, who has written a study of Orwell’s school friend, Cyril Connolly, was authorized by Orwell’s current literary executor to write this biography, which draws on much new information. Although the picture of Orwell that emerges does not differ in any major way from what we have known, this lucid, balanced and well-written work deserves to become the standard biography of one of this century’s most important literary and journalistic figures.

Each of Orwell’s books, from *Down and Out in Paris and London*, 1933, to his last, *Nineteen Eighty-Four*, published seven months before his death from tuberculosis in January 1950, is placed in its biographical context. Shelden effectively links the events of Orwell’s life to his writings, all of which embody elements from Orwell’s varied experiences, but this is a life, less a study focused on the writings.

SFRA members may be most interested in his last work, repeatedly revised as he worked intensively on it at an isolated Scottish island, his health steadily deteriorating. As late as January 1949 the title was uncertain, its working title having been “The Last Man in Europe.” Nothing especially prophetic was meant by Orwell in his choice of the final title, since he simply reversed the last two digits of 1948, when he was working intensively on the manuscript. “It is Orwell’s most compelling work, and its enormous success over the years is well deserved, but it is also his most misunderstood work.” Shelden is especially good at showing how Orwell incorporated and transmuted his experiences to create what is, probably the single most influential novel published since World War II.
Orwell adopted an infant a few years before his death, who was raised by his sister, an implicit comment on Sonia Orwell. His son owns the adoption certificate, in which the names of the true parents have been eliminated by Orwell’s cigarette—"perhaps he took this action in a lonely moment after Eileen’s death, vaguely thinking that he was creating a stronger tie with his son by eliminating the reminder of the boy’s other parents. Shelden concludes his biography:

Many adopted children might resent such tampering, but Richard has said that he does not mind it. He does not even want to know the identities of the missing names. He is content to be Richard Horatio Blair, the son of Eric Arthur Blair and Eileen O’Shaughnessy. He is part of them. The books belong to all of us.

Neil Barron

One Culture Too Many?


Two shadows loom large over the essays in Beyond the Two Cultures. One is that of C. P. Snow, whose divisive lecture "The Two Cultures and the Scientific Revolution," delivered at Cambridge in 1959, identified science and the humanities as antagonistic entities within a schizophrenic American culture. The other is that of Thomas Kuhn, whose notion of scientific revolution through paradigm shift informs, explicitly or implicitly, a great deal of recent commentary on science in 20th-century society.

The present collection offers an extravagantly diverse selection of such writing. Editors Slade and Lee have tried to bring coherence to this cornucopia, organizing the book’s 14 essays, originally delivered at the 1983 Conference on Science, Technology, and Literature, into three major sections. Each section and subsection has an informative introduction, and the whole enterprise features a selected bibliography and thorough index. But, with texts that range from modernist American poems to the human skeletal system, and topics from the growth of the field poppy to the second law of thermodynamics, this vertiginously eclectic book defies contiguity.

In "The Texts of Nature," for example, three critics explore the roles of textual interpretation and conceptual models in science. In the best of these essays, Stephen J. Weininger traces the classical concept of molecular structure from its introduction in the 19th century through its clash with quantum mechanics in the 20th and thereby sheds light on the importance of metaphors in modern chemistry. Beyond its intrinsic interest, Weininger’s inquiry raises deeper questions concerning the role of ordinary language in the discourse of modern science.
The influence of Thomas Kuhn is most evident in the section entitled "Quests for Paradigms." Continuing the rampant eclecticism of this collection, this section offers an application by John F. Callahan of Kuhn's ideas to the formal innovations Ralph Ellison brought to American fiction with his 1952 novel, Invisible Man; an exceptionally exciting essay in which Linda S. Bergmann exposes the rhetorical strategies Charles Darwin used in On the Origin of Species (1859) to convince his readership to buy into theories that diminished their influence and marginalized their God; and—of all things—an account by Edmund Denhert of how the invention of musical notation altered the criterion of value in music, shifting the emphasis for composer and listener from performance to printed score. Denhert's essay is so fascinating that one tends to overlook its acutely tenuous connection to the rest of the book.

The third and longest section, "Literary Responses to Science and Technology," includes two essays on the 19th-century romantic critique of science, two on how contemporary fiction and literary theory have appropriated metaphors from modern physics, two on the use of the language and tropes of mechanization in modernist fiction and poetry, and two on popular scientific biography. This hodgepodge varies in quality almost as much as in topic.

Taken individually, most of the essays in Beyond the Two Cultures are accessible and stimulating. Indeed, this book reveals the intellectual breadth and potential of this most interdisciplinary of areas far better than, say, the recent collections One Culture: Essays in Science and Literature (ed. George Levine; Madison, WI: Univ. of Wisconsin Press, 1987) and Literature and Science: Theory and Practice (ed. Stuart Peterfreund, Boston: Northeastern Univ. Press, 1990), most of whose contents are so overtly academic that they leech all excitement from their topics. Taken as a whole, Beyond the Two Cultures continues the lambasting of Snow's thesis begun in 1962 by F. R. Leavis in Two Cultures? The Significance of C. P. Snow. At their best, its contributors prove by example that, as Judith Laross Lee writes, "the very notion of the two cultures [is] an intellectual convenience—at best a paradigm whose time has passed, at worst little more than a political slogan, but at heart an inadequate image."

Michael A. Morrison

An Important Study of King


Stephen King: Man and Artist is a trade edition of the earlier limited-edition study of King by one of his professors at the University of Maine, Orono. This revised edition, like the earlier version, brings to bear on the question of King's status as a contemporary author not only Terrell's several
decades of association with King, but also an enviable background in contemporary literary criticism. As the author or editor of published works on Ezra Pound, Robert Creeley, William Carlos Williams, Basil Bunting, and Louis Zukofsky, Terrell is aware of important currents in recent thought, and in *Stephen King: Man and Artist*, he relates King’s concerns and approaches to those of Yeats, Joyce, Pound, Eliot, Wolfe, Faulkner, and others. King’s themes, Terrell argues, are the same as those in Homer, Dante, Chaucer, Cervantes, Shakespeare, and others ... and those themes stem ultimately from religious sources. Discussing King’s work from *Carrie* to *The Talisman* and *It*, relating King’s achievements to the great writers of Western Culture, and demonstrating the philosophical and religious underpinnings for his horror, Terrell is at once insightful, persuasive, and personal.

This revised edition incorporates a number of changes. The chapter originally titled “From Celebrity to Phenomenon,” which recounted elements of King’s personal life and reactions to his increasing fame, has been deleted, emphasizing the analytical nature of Terrell’s text in general; and b/w graphics found in the original edition have disappeared, as well as the skeletal “Works Mentioned in the Text” listing. The changes suggest a more direct, scholarly approach to the topic, although the lack of any sort of index or bibliography makes it difficult to appreciate the many cross-references Terrell incorporates.

In spite of revisions, however, *Stephen King: Man and Critic* is nonetheless an important study, illustrating the potentials of King’s fictions as well as making a strong, well-supported, and demanding case that King’s “serious work ... places him in the forefront of a dozen or so great writers of the 20th century” and “the prediction that in the future he will be included in a brief list of the greatest writers of all time.”

*Michael R. Collings*

**Demythologizing Prince Vlad**


It’s hard to say with certainty how great an impact Radu Florescu and Raymond T. McNally’s *In Search of Dracula* (1972) had on Anne Rice’s Vampire Chronicles, Chelsea Quinn Yarbro’s Chronicles of St. Germain, Les Daniels Chronicles of Don Sebastian, even Brian Stableford’s *The Empire of Fear* (1988) and Dan Simmons’ *Carrion Comfort* (1989). Yet ever since Florescu and McNally exhumed the historical Vlad Tepes, the fifteenth century Romanian Prince of Wallachia whose bloody reign gave rise to the legends of the supernatural monster Count Dracula, the best vampire fiction has tended to view its mythical subject in the context of known history.
This volume in the Eastern Monograph Series continues the work of Florescu and McNally (both of whom contribute essays), presenting 14 essays and numerous historical documents—family genealogies, folk tales, extracts from correspondence, portraits, period maps—concerned with the historical Dracula, in an effort (in Treptow’s words) “to present a historical portrait of the life and times of this Romanian prince which can be used as a basis for penetrating through the many different myths surrounding him.” The demythologizing that results affords a fascinating glimpse at the process by which historical fact is rendered into, and overwhelmed by, fiction.

Indeed, the contents of the book are assembled to describe the arc of this process. The opening essay, Constantin C. Giurescu’s “The Historical Dracula, recounts the life and times of Dracula, born to Prince Vlad Dracul (the last name interpreted variously as “dragon” or “devil”) of Wallachia, circa 1428. At the time, the countries that would later became Romania were threatened on one side by the Ottoman Empire, and on the other by the growing economic power of German nobles in Transylvania. Such circumstances engendered an apparently justified siege mentality in the rulers of Wallachia and Moldavia, as well as barbarous reigns. Other essays detail Dracula’s two reigns as prince, in 1448 and 1456 to 1462—before his death in 1477, the political/economic climate in Europe and the East; exploits from which the Dracula legends grew: tens of thousands of deaths by impalement, earning him the nickname Vlad Tepes (“the impaler”); the laying waste of entire villages of his enemies; swift and bloody reprisals against those disloyal to him. Yet viewing these acts as part of “the atmosphere of cruelty [that] existed all over Europe,” Giurescu concludes, “they were not committed heedlessly, out of a sadistic impulse in his nature, or out of caprice, but for well-founded reasons of state.”

Satanic and mythical associations with Dracula also began for reasons of state. Anton Balota’s essay, “An Analysis of the Dracula Tales,” shifts the focus of study to the mythical and shows how Dracula, Vlad Tepes became a legend in his own time, thanks to German stories aimed at discrediting him with his protector Matthias Corvinus, King of Hungary. These portraits of Dracula as a cruel tyrant parallel Romanian stories that drew on the same historical data to paint Vlad as a hero, as McNally’s “almost a Robin Hood”, who resorted only to such means as were necessary to preserve his nation in a time of political chaos. Other tales picture him in Saxon towns as a vampire. The end of Dracula’s life coincides with a Western European shift in artistic sensibility from the serene style to a grotesque fascination with corpses and death. In this aesthetic climate it is hardly surprising that depictions of Dracula’s gruesome handiwork became the stuff of supernatural legends that were to influence Bram Stoker some four centuries later.
Dracula: Essays on the Life and Times of Vlad Tepes is packed with perhaps more information than anyone researching the Dracula legend will need to know, and its durability as a reference volume is compromised somewhat by its poor typesetting and shoddy paper quality (the book was printed in eastern Europe, simply distributed by Columbia). Nevertheless, it provides a look by mostly Eastern European scholars at the local legends behind one of the most potent and enduring Western myths, and enriches that myth even as it digs at its foundations.

Stefan Dziemianowicz

FICTION

Something Akin to Cyberpunk/Chivalry?


Inadvertent rescues, honor codes reminding one of the Age of Chivalry, but belonging to a fourteen-year-old titled refugee with more brawn than brains, Paladin (continuing the knightly thread), an illegal computer ‘Library,’ of prewar material, all are the stuff of Hellflower, a saga about the various journeys of the smuggler Butterfly St. Cyr, her good spaceship Firecat with its illegal brain Paladin, and the many, many groups and subgroups of a wide-ranging criminal network, all of whom she seems to be at odds with. (Sorry, but this novel inspires this reviewer to write long sentences, with a mixture of standard English, patois, and mind-bending dialect!)

bes Shahar writes something akin to cyberpunk, with Butterfly as the possessor of a highly illegal remote transponder implant, enabling her to be in near-constant contact with her Pal[adin]. As a ‘Librarian,’ she is going directly against the anti-technological strain of her culture, which means that she can never allow the ship to be inspected. The novel is about her loyalties, not only to her various criminal employers, but also to Paladin and Tiggy, the young alMayne heir whom she finds herself rescuing again and again from all manner of crime-laden situations. Why has she such loyalty to Starbringer Valijon (alias Tiggy)? What kind of person has he sworn companionship and loyalty to? What manner of quest is Paladin on?

All these, and other questions of plot, keep the reader going through what at times is an irritating linguistic puzzle. Butterfly has many antecedents in the genre, as a tough, not entirely self-reliant, semi-criminal loner, but her quasi-maternal feelings for Tiggy are intriguingly handled, and bes Shahar writes an interesting first novel. This new talent is worth watching. Recommended!

Tanya Gardiner-Scott
Master at Work


Bujold’s richly detailed language in her first fantasy makes this book a true delight. Her characters come to life as well as the realities of political intrigues in a Renaissance Italy where adepts can use magic.

*The Spirit Ring* is told through the eyes of Fiametta, the sixteen year old daughter of Prospero Beneforte, master mage and goldsmith to the local Duke. Fiametta’s life in a typical upper class artisan household is realistically centered on details familiar to any young teenage girl. Fiametta dreams of finding her true love. She also looks toward the day that she will be a metalsmith and a mage, just like her father.

A Machiavellian plot by a visiting lord radically alters her life and future. Complications, some personally tragic and some politically perilous arise. Fiametta must learn how to survive, to master her magical talents as well as her temper, and how to rescue her father’s spirit. Her goal, as well as Thur’s—her father’s apprentice—is to find a “true vocation...true love...[and] true faith.”

With *The Spirit Ring*, Bujold has made a grand entrance into the fantasy field. Highly recommended for fantasy readers.

E. Susan Baugh

Cherryh’s Third Russian Fantasy


*Yvgenie*, the third of Cherryh’s fantasies set in medieval Russia, (the first two were *Rusalka* and *Chemevog*) again demonstrates that it isn’t all that easy to be a wizard. You have to be careful what you wish for, lest it come true in unexpected ways; you are going to be treated with suspicion by ordinary people; and you are likely to be pretty lonely even though you are accompanied by ghosts, leshys, domovoi, and other nature spirits, not to mention a monstrous serpent who haunts the river bank. Sasha is luckier than most, though he doesn’t always think so. At fifteen he ran away with his only friend, ne’er-do-well Pyetr, from the uncle who didn’t want him and the village that suspected him as a witch, only to fall under the power of a crotchety wizard. The wizard used Sasha to help him revive his daughter, who was a Rusalka—a ghost maiden who drains the life out of the living—trees and animals as well as humans. Now, after the adventures recounted in the two previous volumes, he has a family of sorts—Pyetr, settled down and married to the reborn Eveshka, and their daughter Ilyana, now fifteen and also a wizard, and a house next to Pyetr’s on the river bank. But he is still lonely.
Although these people love each other, they are always a bit tense for fear that an unwise wish might destroy the delicate balance of their happiness. But they get along well enough until two invaders disrupt the domestic scene, first the revenant ghost of their dead enemy, the wizard Chernevog, and then a half-drowned young boyar. Since Chernevog had once seduced both Ilyana's mother and her grandmother, it isn't hard to predict that he will make trouble, and he does.

What makes these fantasies superior to most is partly the well-researched and interesting use of Russian folklore. The book is good on the relation of magic to the natural world and the spirits that are a part of it. Cherryh borrows from LeGuin the useful distinction between the legitimate wizard, who works within nature, and the sorcerer, who violates its principles. Even more enjoyable, to me at least, is that these wizards act like real people. The parents scold and lecture and yell at their kid, who is a teenager in love as well as a wizard. Anyone who has been there knows that upsets are unavoidable in the best of families, and will understand why the mother and daughter fight while the father tears his hair and wishes he were in Kiev.

But as in the earlier books the action is slower than it should be, and too often the characters' motivation is unclear. They stand around worrying when they would be better off sitting down with their daughter and telling her a little family history to explain why Chernevog is such a danger, instead of driving her to run away with him and then chasing after. And Cherryh's style lacks grace and variety—surely medieval Russians had more interesting expletives than "dammit" and "god"! Those who enjoyed the first two books will like this one too—it may not be the last—but others might prefer to begin with Rusalka.

Lynn F. Williams

Gripping Read


Not having read the first three books of the Starbridge series, I want to get them now that I have read this fourth one. The descriptions of the various aliens are fascinating, the human characters in the series are empathetic, and the use of referents to classic movies and classical music add an extra resonance to the characterization.

Starbridge Academy is turned on its ear by the arrival of a gifted, troubled young girl, Heather Farley, who happens to be a powerful telepath. Because her ethics need to catch up with her powers, she is on probation, and much of the novel is taken up with her struggles regarding the use of that power. Her growth is movingly portrayed, and there is much affectionate humor.
Rob Gable is the link figure, the counselor who deals both with Heather and those students who are not quite what the Academy set out to produce. Serge LaRoche, the gifted musician turned archaeologist, and Jeff Morrow, the brilliant engineer, are two ex-students whom Rob has to counsel with great care, and the way he handles people and aliens is powerfully realized, as is Hing Oun, Serge’s and Heather’s talented student friend.

The serpent of the title is not a literal one, but to say more would be to reveal the plot.

This is a strong novel, carefully crafted and full of the wisdom of the heart, which stands well on its own. Highly recommended for a gripping, enjoyable read!

Tanya Gardiner-Scott

Parallel Ring Saga


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These two volumes are the beginning of Donaldson’s new five volume work. In an Author’s Afterword, in *The Real Story*, he describes how and where he got the idea for this series. The theme is one of three characters whose roles change during the story; the story itself is patterned after Wagner’s “Ring” operas. This idea is so important that Donaldson actually summarizes all four operas in his “Afterword”; a task that is probably necessary since the similarity of the two works is more one of parallel themes than of story lines.

In the first volume the three principals are introduced (a nasty, filthy, degraded space pirate, a beautiful female space cop in thrall to the pirate, and her rescuer—another, but far less detestable pirate). A brief story tells of how the “nice” pirate rescues the fair lady from the nasty pirate, who then goes to prison—and then the REAL story is told, with all the twists and turns and behind-the-scenes detail. This merely sets the stage for the series.

In the second volume, the plot develops in more detail and some of the “Ring” parallels become more obvious. The “nice” pirate really isn’t; the lady delivers a child; the aliens enter the picture, and the nasty pirate re-enters the story. The child will obviously turn out to be the “Siegfried” of this epic.

The “Gap” of the title is the vast abyss of interstellar space between civilized planets, and the “Gap Drive” is the only way to cross such distances. It also has peculiar side-effects necessary to the story.
Donaldson's characters are usually unsavory in one way or another, and this set is no exception. There are no real heroes; just varying degrees of distasteful people.

Donaldson fans will undoubtedly hail this series with great enthusiasm. Others, particularly those experiencing his work for the first time, may be put off by the black tone. Even those, though, will probably find a morbid fascination in the story. Although the series is starting rather slowly, so did Wagner's operas—and they have become classics.

W. D. Stevens

[The Gap into Power, Vol. 3, is advertised as being available. BH/ed.]

**Australian Short Story Anthology**


Australians read science fiction, judging by the number of title displayed in book-stores, but not many Australians write it. In two of the largest book-stores in Sydney, the clerks could cite only one Australian who had a 1992 book to buy. “There's Terry Dowling,” the clerk in Grahanners said, “He comes in here occasionally. He does a column reviewing science fiction and fantasy for a Sydney paper, you know.” Lacking both time and adequate directions, I didn’t try to find Sydney's store specializing in science-fiction, fantasy and horror books to investigate further; I bought Dowling's latest book.

He has written two others, one of which, *Rynosseros*, tells an earlier story about Tom Tyson of the Blue, one of the Seven Colour Captains who have unique status in both halves of a future Australia. In this Australia, present day movements have developed the Tribes of aborigines (Ab'Os in Dowling's text) and the Nation have equal and competing sovereignty. Only the Colour Captains move freely between the two realms in their charvolants (kite-driven vessels). Psychic phenomena — “berking”, “haldane”, and mind-war — half understood today as part of the aborigines’ Dreamtime, are common reality. Artificial intelligences are used as sentient guide-posts.

*Blue Tyson* consists of ten stories, in nine of which Tyson is a major character. All of them deal with problems involving aboriginal beliefs or customs, known today, which might affect society or individuals in this future Australia.

As a reflection of present knowledge of aboriginal culture, and an interpretation of what it may become with good fortune, “Blue Tyson” is fascinating reading. Jack Vance, in his introduction, says “He has started with a culture essentially incommensurable with our own and has developed therefrom a new culture of extremely elaborate textures”. But I feel that Dowling’s occasional mixture of other mythologies (Quetzalcoatl, the Egyptian Book of the Dead) into the stories are an unnecessary enhancement.

*Blue Tyson* is worth republishing for a larger market than Australia’s.

Paula M. Strain
Thirty Classic Pulp Stories


In this day and age there is a shortage of great 'B' movies and good pulp fiction. This book almost makes up for the lack of movies, too.

Famous Fantastic Mysteries is a collection of 30 short stories culled from the classic pulp magazines Famous Fantastic Mysteries and Fantastic Novels. The authors read like a Who's Who of SF/Fantasy: Francis Stevens (Gertrude Bennett), August Derleth, Donald Wollheim, Arthur C. Clark, Bram Stoker, H. P. Lovecraft, Ray Bradbury, even Conan Doyle, Max Brand, and Jack London. And the type of fiction ranges from the romantic as in A. Merritt's "The Face in the Abyss," to the supernatural horror of Stoker's to "The Burial of the Rats."

What's most interesting about these stories, published between the beginning of the century and the early fifties is the vision of the authors themselves. Conan Doyle could not have known that the dangers of flying were not as in "The Horror of the Heights", but current fiction does not hesitate to transplant these same horrors even further in space. Murray Leinster's "The Day of the Deepies" takes the after-the-holocaust theme in still familiar directions. In tone, Derleth's "The Lonesome Place" can be seen throughout much of Stephen King's handling of the children and monster theme.

These stories can be read again and again and never become tiresome. These are modern classics. Too bad we've given up on the art form.

Nolan Anglum

First Adult Novel


Two strands of action interweave in this novel—the awakening from two-thousand year sleep of two creatures out of Chinese legend, and the lives of half a dozen middle class residents in modern Los Angeles. Though their own lives occupy most of the thoughts of the human characters, they are inevitably drawn into the feud between the lion-dog demon buried beneath Emperor Huang's clay army in Xian and the phoenix which once sought immolation in the La Brea tar pits. The humans, by being present at the climax of a battle between the two legendary creatures, find some of their personal problems solved.

This is Forrest's first adult novel; she has written some juvenile books, which, judging by titles, are not fantasies. While the plot involving the human characters is familiar, her fantasy creatures and the way she depicts their inhuman behavior are pleasantly unfamiliar to the reader. Phoenix Fire is a good read. Forrest's development as a writer of fantasy will be worth watching.

Paula M. Strain
**A Cliff Hanger**


In magnificent Bagdad, a porter stops to rest at the door of a wealthy merchant, who invites him in to be entertained by the host's story of how he became wealthy. The boasting tale is interrupted by a violet cloud which fades into the head of a djinni seeking to punish Sinbad. But which of the two Sinbads present is he to kill—the porter or the merchant?

Thus begins the eighth voyage of Sinbad the Sailor and his companions: Sinbad the Porter, assorted servants and ruffians, a magician under a spell, and unseen Fatima of the lovely laugh and long-fingered hand. These mismatched voyagers suffer—in quick sequence—storms at sea, shipwreck, a pursuing Rukh, a ship of pirate apes, a valley of talking figs, among other incidents that occurred—in less hasty sequence—in the *Arabian Nights* voyages of Sinbad the Sailor. Here, it is Sinbad the Porter who yearns for the fair Fatima while being lusted for by Willa the sea vampire, Kowda the bird woman, and the veiled queen of the apes.

Absurdities abound in the quickly paced action, and slightly blue shades of humor, may be noted in occasional situation and speech. In other words, a typical Gardner fantasy—slapstick action for his adolescent readers, amusing parody or satire for the adult—and a cliff-hanging ending that promises another volume or two of the same before the voyage ends.

Paula M. Strain

**Memorial to Tolkien**


Veteran editor Martin H. Greenberg has brought together some of the best contemporary fantasy writers and one or two perhaps better known for their science fiction, and asked them, as Jane Yolen remarks in her introduction to the volume, "to write a Tolkien-esque story, not in imitation of the master—for none of us are imitators—but in honor of his work." The result is a fine "birthday volume, a *festchrift* a present for the 100th anniversary of his birth—and for his many readers" (ix).

Greenberg opens the volume with Stephen Donaldson's "Reave the Just," a short story of almost medieval style which contains some of the best writing Donaldson has done in a long time. "Reave the Just" unfolds at a leisurely pace, allowing Donaldson to present fully-rounded characters in a nicely-drawn-in setting; like Tolkien, Donaldson gives the reader a story that is both new and familiar—and "Reave the Just" is a hard act to follow.
In “Faith,” Pohl and Karen Anderson tell a very satisfying story about what happened to the children stolen by goblins and how, eventually, those children are revenged. John Brunner’s “In the Season of the Dressing of the Wells” has a twentieth-century setting in rural England, but Brunner’s characters draw on the healing power of tradition and ritual in their time of trouble, reifying sacred wells that date to Celtic times and beyond. Charles DeLint’s “The Conjure Man” has a contemporary setting in which the main character discovers the power of “story,” something Tolkien’s friend C.S. Lewis wrote so cogently about in an essay entitled “Of Stories.” De Lint’s John Windle recalls both Tolkien himself and Tom Bombadil. In Emma Bull’s “Silver or Gold,” a young apprentice goes in search of her teacher who vanished while seeking a missing prince, and another “old story” receives a moving new treatment. Jane Yolen’s “Winter’s King” is a sharp little fable which may say as much about children in modern society as it does about the cold child who finds his kin in a snowstorm. Greenberg closes After the King with Judith Tarr’s “Death and the Lady,” a story set in post-plague France, specifically in a small village in the real world located just at the edge of faerie, and about the tension between the demands of the real world and the demands of faerie.

In discussing a group of writers of this quality, very little separates those already mentioned from the others in the volume—Terry Pratchett, Robert Silverberg, Elizabeth Ann Scarborough, Patricia A. McKillip, Harry Turtledove, Andre Norton, Dennis McKiernan, Karen Haber, Peter S. Beagle, Mike Resnick, Barry Malzberg, and Gregory Benford—except that this latter group has written somewhat less Tolkien-esque stories than the ones discussed above. Their stories are uniformly fine stories and certainly do honor Tolkien as a writer of fantasy and as the writer of high fantasy. And Martin H. Greenberg deserves the credit editors so seldom receive for putting together After the King; it is an excellent volume. Highly Recommended.

C.W. Sullivan III

Rich Crossover Fantasy


Blood Trail represents a welcome addition to several genres—vampire tales, werewolf tales, detective novels, and novels with Canadian content (something highly prized and not so common in fantasy stories). This is a rich crossover fantasy, with its linking of the realistic everyday for some, crossroads, the Toronto police and the farming community outside London, Ontario, with figures of mythic resonances. Huff has her vampire, the charming, four hundred and fifty year-old Henry Fitzroy, make jokes about Dracula, and be a writer of historical romances, a rich touch, up against his human ‘rival’, macho Italian-Canadian Mike Celluci, Vicki Nelson’s erstwhile partner on the Toronto Police Force.
But it is Vicki who has left the Force and is working as a private detective, using her police training and connections as well as her tolerance for a world more complex than she thought it initially, who solves the murders and stalking of an extremely attractive family of werewolves.

The Heerkens family is being targeted by someone with a high-powered rifle and a sense of mission. In true detective story fashion, Huff takes us into the mind of the killer, as well as sharing with us an imaginatively rich picture of a family both completely wer and engagingly human. We empathize with their grief for the murdered family members; we become caught up in the pack behaviors; and we applaud Vicki's decision to take on the case.

This fantasy is a 'must read'. It is engagingly written, imaginatively rich, and the characterizations of the wer, in both human and wolf manifestation, are graceful, strange and familiar. We meet Rose and Peter (a.k.a. Cloud and Storm) the teenagers, their father Donald, their uncle Stuart (a.k.a. Tag) and aunt Nadine, and, in a surprising twist, their policeman—oldest brother Colin. Huff writes a moving myth about those who are other in our society, and urges acceptance and tolerance of difference through this remarkable book. Highly recommended.

Tanya Gardiner-Scott

Haunting Novel a Stern Warning

With the west coast ravaged by flooding caused by the same global warming that has turned the prairie into desert, there are few places left for humankind to live. The reason is clearly spelled out, more clearly here than is usual in Hughes's novels which often centre around the theme of ecological balance: in our greed, we have largely destroyed the earth, both the land and the atmosphere. This is a bleak look at a future that seems all too possible; yet, the novel also shows the indomitability of the human spirit.

Left completely alone after the desertion of their father and the death of their mother, young teen Megan and ten year old Ian leave the dust bowl that was once their farm and head west to the Rockies where rain still falls. While most people they encounter, like the survivalists who attack the children with vicious dogs, would rather kill the children than share their plentiful supply of water, others share willingly. Thus, Megan, herself selfless, learns from some not to trust, from others neither to give in nor to give up hope. Megan is the character that stops this novel from becoming a bleak, hopeless expose of human folly. She makes the novel not only bearable but positive.
Excellently written, this is indeed a haunting novel of a near future where environmental damage to the ozone has destroyed the bread basket of North America, the prairies. At the same time Hughes offers a stern warning about human greed, she presents well-drawn characters to delight both young and older readers.

J.R. Wytenbroek

Mage Winds Sequel


The second act of a play and the second volume of a fantasy trilogy must develop and present characters, but need not advance the plot very far.

What happens to the four major characters of the earlier Winds of Fate in the eight months after that book closed make up the events of Winds of Change. Most deal with changes in the personalities involved. Elspeth alters her "I am the competent Royal Heir" attitude. Nyara becomes less a sex-lure and more a human girl. Skif and Darkwind talk about their problems and change emotional focus.

Other characters grow: Wintermoon, a bare walk-on in the first volume, assumes importance as Skif's friend. Tre'valen has a brief and dramatic role. The cocky but brilliant Firesong, a descendant of Herald-Mage Vanyel, enters mid-book as a major player sure to have importance in the final volume of the trilogy. Ten pages before the story closes, a hitherto unmentioned sixth clan of Tayledras appear en masse with a new form of magic. Even the lightly sketched villain, Falconsbane, is given a bit of personal history that may re-appear in a future Valdemar tale.

Winds of Change will be enjoyed by readers of Winds of Fate. It is not, however, the book with which to open acquaintanceship with Valdemar history.

Paula M. Strain

Al Receives Thoughtful Treatment


Welcome to a cyber-world that is beyond punk! This is the 21st century world of Mikhail Gonzales, an independent auditor with SenTrax corporation's department of Internal Affairs. Gonzales lives in a time when big corporations control the most advanced technology, when artificial intelligences (AI) are fairly common, virtual realities are readily accessible through neural interface sockets, and use of tailored drugs seems to be common. High level corporate types have computer assistants (memexs) to keep
track of their complex lives—Gonzales's memex aka “HeyMex” regularly communicates with “Mr. Jones” the memex belonging to F.L. Traynor, the division head. After a brush with death while returning from an audit in southeast Asia, Gonzales is reassigned to space station Halo as watchdog for a project involving the interface between Aleph (an AI) and John Chapman (who is comatose). He is specifically to monitor Dr. Diana Heywood, who plays a key role in this experiment because of her previous relationships with Aleph and Chapman. Aleph creates a virtual reality for Chapman to inhabit—Diana, Gonzales, HeyMex, and others join him there—but in the process almost destroys him/itself (only by reading the novel can you appreciate the complex ramifications of that statement).

Maddox has bitten off a real mouthful in this novel. I think he may confront most of the major problems connected with the development of artificial intelligence. Just to name a few: What are person and personality? What is real (virtually?)? Will artificial intelligences die? Will they self-replicate? How will they relate to human beings? Perhaps the reader is going to have some trouble digesting it all, but it certainly offers a wonderful philosophic smorgasbord. Moreover, the answers the novel suggests for some of these questions are interesting and innovative. Read this one if you have the least interest in artificial intelligence. I look forward to his future work.

Robert Reilly

Robot Runs Amuck!


Solo, the robot hero who apparently committed suicide at the end of Mason’s earlier novel, Weapon, returns for another go-around with the Army, the CIA, and Naval Intelligence. Admiral Finch of Naval Intelligence (who is convinced Solo survived his plunge into the sea) is busy trying to recapture him, and Col. Sawyer is using highly repressive conditioning methods to train a new robot, Nimrod, so it will be completely controllable and capable of killing Solo. Meanwhile, Solo (who has access to all the communication satellites and thus knows most of the military’s plans) has returned to New York, where he meets and befriends Laura Johnson-Reynolds, a well-to-do woman who has become a streetperson because of an earlier traumatic experience. Solo’s other friend is his designer, Bill Stewart, who knows he has survived and is hiding that fact. Solo, having frustrated Finch’s efforts to capture or destroy him, determines to “rescue” Nimrod. This leads to the battle confrontation between the robots which is the climax of the novel (I will not spoil the run by letting you in on the surprise which follows that confrontation).
The publisher bills this as a "technothriller." Indeed, it is jam packed with both technology and action. The suspense is well handled—one reads on with the sense that Solo just may not be able to overcome the seemingly overwhelming forces that the military musters against him. Yet, there is a deeper level here. Solo is regularly referred to as a robot, but he transcends that term. The way in which Mason manages to personalize and humanize him is one of the book's more subtle and effective features. Because Solo makes friends, acts on ethical principles, and shows compassion, he becomes a character who arouses the sympathy of the reader. All in all, this is a novel which not only provides thrills, but invites the thoughtful reader to consider some of the more significant social and moral questions posed by the advent of artificial intelligence.

Robert Reilly

Chinese Cyberpunk?


Zhang is a young, gay, ABC (American Born Chinese) who works as a construction technician in late 21st century New York. Because the Chinese have come to dominate the world, economically, politically, and technically, New York is a provincial backwater. Zhang would like to improve himself, but doesn't quite know how. His boss offers him an opportunity to gain Chinese citizenship by marrying his daughter. Of course, he finds this unacceptable. Later, she runs away and takes refuge with Zhang. So he loses his job and is forced to take another—at a research station in Hudson's Bay. What looks like exile proves to be his main chance, gaining him entrance to a prestigious engineering program at the University of Nanjing. After a disastrous affair with his tutor (who commits suicide), he becomes a highly motivated student and is assigned to a cooperative project with the Wuxi Corporation. This enables him to master Daoist engineering—a method of design that links the designer directly to a computer system. Ultimately he returns to New York where he becomes a teacher and starts his own design firm.

McHugh has produced an outstanding first novel here. It utilizes many of the conventions of cyberpunk: enormously advanced technology, different (but rather repressive) social system, an alienated hero. Yet it uses these elements in a very sophisticated way, combining them with some of the patterns of a bildungsroman. Indeed, this is primarily a novel about self-discovery and self-development. Zhang has many adventures, confronts adverse social conditions, and deals with rapidly changing technology, but his own psychological growth is the central interest of the book. Moreover, the society depicted is credible and the style is interestingly rich.

Robert Reilly
Detective and Unicorns


His name...is never mentioned. But there he is, a private eye, following the beautiful granddaughter of a brilliant but unworldly old scientist through a maze of hallways. He doesn't know why he's there. He isn't sure at first how to react to his guide because, unlike most granddaughters of brilliant but unworldly old scientists, she is splendidly chubby. There's chubby and chubby, don't you see, and fortunately she is the right kind. She's also mute, which makes it difficult for her to explain where they're going, especially as she doesn't seem to be aware of her handicap.

In the second chapter, the narrator (also [still?] unnamed—in fact, no one in the book is ever given a name) is found talking to the Gatekeeper of a small town where he has recently arrived. He observes the unicorns being herded out of town for the night. It is an idyllic scene, tinged with gentle melancholy.

Do these narratives have any connection with each other? The styles and contents are so different that one is left doubtful. A look at the page headers is unhelpful. Odd-numbered chapters are labeled 'Hard-Boiled Wonderland' on even-numbered pages. Even-numbered chapters are labeled 'The End of the World' on odd-numbered pages.

Our detective is totally alienated. Though the scene is Tokyo, he thinks of nothing but Occidental movies, music, and food. He finds himself in secret tunnels, which is okay, but their obligatory sinister inhabitants are kappas, traditional Japanese monsters which are anomalous in a hard-boiled detective story.

Nor is the End of the World a pleasant place. The narrator learns that he will not be leaving. He learns that the unicorns die and are butchered. He learns other disagreeable things, and his shadow is amputated. None of this affects him; he is emotionally numb. Indeed, long-time inhabitants of this village are emotionally dead, and this is the fate that awaits him.

Nothing is what it seems to be. The old scientist is involved with the criminal underworld and is more ruthless than they are. The End of the World is real, after a fashion. It is connected to Hard-boiled Wonderland through the work of the old scientist (how else? but the connection defies description. I can't decide whether or not the ending is happy.

This is an extraordinary book, filled with invention. It exhibits a penetrating analysis of the foundations of detective stories, fantasy, and science fiction: in laying them bare, it shows the absurdity of common conventions to which we assent. Yet it is not Post-modernist, for it is consistent in its own very peculiar way. (The "science" is gibberish, but this is not unknown in science fiction.)
It is as hard for us to imagine how this book would appeal to Japanese readers as it is to imagine why French intellectuals admire Jerry Lewis. Yet I think it must seem strange to Japanese readers too. Alienation is a common theme in modern Japanese literature (at least that which is translated), but our hero snaps out of it, and that is not common at all. The expectations which are defeated may be different, but the effect is the same.

This is a book which deserves serious attention. It is also a book which is fun to read. Such a combination is rare and notable. Highly recommended.

William M. Schuyler, Jr.

Enjoyable Anthology


This fine collection of short stories by Asimov, Clarke, de Camp, Heinlein, Leiber, Norton, Simak and Williamson represents those stories these Grand masters of science fiction see as their best short work. Thus, although all of them are reprints hitherto not easily available to the general reader, they have their own integrity as special choices and benefit by their juxtaposition here. The collection is introduced by Robert Bloch’s lively introduction. With this blend of Bloch’s personal reminiscence and Norton’s literary comments on each story, along with a detailed biography and thumbnail bibliography of each Grand Master, it is an accessible, well structured book, well suited to the general reader just testing the waters and the afficionado alike.

The stories themselves are related in their examination of the links between human and machine, and the human and the magical, in the case of Norton, Leiber and Simak. In each story, we see the consequences of choices made by the protagonists. Heinlein’s “The Long Watch” and Clarke’s “Transit of Earth” show us characters who have acted according to their consciences at the cost of their lives and are waiting out their final hours. The bravely independent tone of each narrator catches at our definitions of what it means to be human, in settings that allow for extrapolations in futuristic times and places. Asimov’s “The Last Question” and Leiber’s “Lean Times in Lankhmar” joke about religion, the former in the guise of confused computers, the latter in terms of a religious cult where the boundaries between the real and the mythic seem perilously unclear.

Simak’s “The Autumn Land” is also about boundaries, this time those of the mind. It is perhaps the least rounded story in the collection, and leaves more questions than it provides answers for. Sprague de Camp’s “A Gun for Dinosaur” is a time-travel story with a twist; it plays on the human relation-
ship with nature, and its tone is urbanely devastating, as is that of Williamson’s “With Folded Hands,” an exploration of what can go wrong with perfection in the form of robots, a story that reminded me of Clarke’s Childhood’s End in its entropic portrayal of humans as humans. Norton’s “Toads of Grimmerdale” shares many of the human-centered themes of the other stories, going against all odds, allying oneself with the mythic, learning a lesson about one’s character, and for this female reader the woman protagonist, the only one in the collection, was especially moving.

This is a satisfying, enjoyable grouping of stories, juxtaposed tastefully by Norton for maximum contrast. Highly recommended both for neophyte and initiate reader.

Tanya Gardener-Scott

A Star Being Born


Michael Levy has reviewed Reed’s earlier books for SFRAR and has proclaimed him “clearly the best writer to have yet emerged from the...Hubbard Writers of the Future Contest.” Levy is right. Reed’s previous novel, Down the Bright Way was, as Levy pointed out, a competitor in galactic vision to Greg Bear, David Brin, and Rebecca Orr.

With his new work, Reed appears to be entering Kim Stanley Robinson territory, or what Robinson might do if he ever left Mars and/or Orange County. Set in the unguessably remote future, The Remarkables depicts a universe which humans have terraformed to accommodate their trillions, only one sentient alien race has been discovered, the Remarkables, Ent-like trees whose malleable rotund offspring must make a trek to their planet’s sacred mountain before anchoring themselves to the soil.

Humanity might just roll over them except for the fact that one of the early interstellar human ships crashlanded there. The survivors formed a symbiotic relationship with the Remarkables and have domain according to interstellar laws. For some reason they have allowed the immensely rich terraformer Gootich to invite some of his colleagues to participate in the most sacred of rituals, the passion, and to accompany the young Remarkables to the sacred mountain. All of the characters, terraformers, symbiot humans, and young Remarkables, have secrets, even from themselves, that are revealed during the trek.

Reed trusts the slow pace of his writing here, as Robinson does in his novels. Readers willing to accept that pace will be rewarded, Reed’s every new work explores a different facet of the SF universe. He’s one of the exciting ones to watch and read, and The Remarkables an easily recommendable work.

Bill Collins
On Making An Ass of Oneself


The Metamorphoses, better known as the Golden Ass, is a Latin prose narrative composed in the late first century AD. In this brief but rich study, Schlam emphasizes the interplay of two aspects of Apuleius’s tale: his rhetorical artfulness and his use of fantastic fictions to explore philosophic ideas. Delightful though the literal story of Lucius’s transformation into an ass and his subsequent asinine adventures may be, the real power of the narrative lies in “the exploits of language, the arts of narratives, and the force of religious and philosophic ideas” that the author combines into a satisfying whole.

One idea central to the design of the Golden Ass is that of union. Apuleius has fashioned a carnivalesque work (to use Bakhtin’s influential term) that joins the serious with the comic, the spiritual with the physical, the human with the bestial, the human also with the divine. Schlam’s explanation is both learned and sympathetic. It provides an excellent example of contextual criticism, for Schlam pays careful attention to the philosophic and religious thought of the era. He guides the modern reader through the patterns of plot and theme that give a sense of coherence to a narrative that has often been regarded as disjointed. Curiosity and pleasure, Schlam points out, are two of these guiding themes. Their union in a debased manner makes an ass of Lucius, but their higher union later makes him more fully human.

I recommend the Golden Ass to every reader of fantasy. (The 1951 translation by Robert Graves is recommended.) It is a brilliant work of philosophic fiction long undervalued by scholars, in part because of its fantastic nature. I also recommend Schlam’s study to every reader of the Golden Ass.

Dennis M. Kratz

Italian Gothic


Iginio Tarchetti (1839-69), whose tales appear here for the first time in English, belonged to a 19th century Italian literary movement known as the scapigliatura which drew primarily on translations of such French authors as Balzac and Sand to disseminate literature devoted to promoting social
change. Tarchetti chose to introduce the Gothic into Italian literature because, according to translator Lawrence Venuti, in that genre "chronological time and three-dimensional space are jettisoned, and personal identity remains in flux, able to escape the socially constructed boundaries between genders, races, classes" (9).

Nine of Tarchetti’s tales and two of his sources appear in this volume. His first published Gothic story, reprinted here as “The Elixir of Immortality (In Imitation of the English)” (1865), is actually an unacknowledged translation of Mary Shelley's “The Mortal Immortal” (1833). It is the lament of a man doomed never to age. “A Spirit in a Raspberry” (1869) tells of a baron who eats of a raspberry bush growing out of the breast of a murdered girl and is then seized by her spirit. It can be compared to its source, “The Burgomaster in the Bottle” (1862) by Emile Erckmann and Louis-Alexandre Chatrain. Also compare the macabre “A Dead Man’s Bone” (1869), in which a ghost visits the narrator to reclaim his lost kneecap, to Theophile Gautier’s “The Mummy’s Foot” (1840) in which a pharaoh’s daughter seeks her lost appendage.

One of the more intriguing stories in this collection is “The Letter U (A Madman’s Manuscript” (1869), a tour de force in which a lunatic describes the terror engendered by his encounters with a vowel.

“The Legends of the Black Castle” (1867) purport to be the memoirs of a man describing adolescent dreams of a previous incarnation and the premonition of his own death. In “Captain Gubart’s Fortune” (1865) a down-on-his-luck violinist is mistakenly appointed an army captain. “Bouvard” (1867) is the tale of a deformed musician’s passion for a beautiful but unattainable girl. “The Lake of the Three Lampreys (A Popular Tradition)” (1868) is a folk tale about an enchanted forest controlled by three impious hermits transformed into lampreys. In “The Fated” (1869) a young man is destined to bring destruction to those he cares about.

These nine tales by Tarchetti and two from his sources are flanked by the translator’s admirable introduction, which summarizes Tarchetti’s brief life and places his writing within both the scapigliatura movement and the Gothic tradition, and a memoir of Tarchetti by his contemporary, Salvatore Farina.

This gift edition is handsomely illustrated with ten full page black-and-white drawings by San Francisco artist Jim Pearson and comes with a ribbon marker. Venuti’s introduction of Tarchetti to English-speaking readers is a welcome addition to our knowledge of the Gothic tradition.

Agatha Taormina
A Pleasure to Read


This is a collection of five novellas: “Abercrombie Station,” “Cholwell’s Chickens,” “Chateau d’If,” “Gift of Gab,” and “Rumfuddle.” The first (1952), fourth (1955), and fifth (1973) have long since been reprinted in well-known collections. “Cholwell’s Chickens,” which is a continuation of “Abercrombie Station,” was also published in 1952.

The stories are vintage Vance, replete with exotic landscapes and behaviors taken for granted by those involved. All of them are mystery stories of a sort, and together they are enough to renew one’s faith in the extraordinary creativity which drives human depravity. “Abercrombie Station” is the story of an aspiring gold digger who uncovers something uglier than murder. “Cholwell’s Chickens” is a tale about the misuse of cloning. “Chateau d’If” is about a scam involving personality switches. “Gift of Gab” is an exercise in linguistics and murder. “Rumfuddle” is about alternate universes and corruption by power.

The book itself is an attractive production with a handsome dust jacket that draws heavily on Surrealist imagery; especially Dali and de Chirico. However, no dates of original publication for the stories are supplied, and the book is marred by a useless table of contents: only the first page number given is correct. It looks as if that page had been lifted bodily from another edition with no thought about what would happen to the pagination when the type was set for this one. Let the reader beware.

This is an expensive way to get these stories, but it will probably be worth it to dedicated Vance fans. For the really dedicated, there is an even more expensive signed edition. Enjoy!

William M. Schuyler, Jr.

Praise Qualified


A near miss by Kate Wilhelm is better than the best of many other writers. This science fiction-mystery has a stunning opening, appealing characters, a vivid setting, and a significant subject. However, these strengths
are undercut by a plot that wanders away from the most interesting thematic material into standard detective territory and by the endless ethical debates between the chief detectives, a father and daughter legal team. The novel begins in the midst of a paranoid fantasy made real: the viewpoint character gradually discovers that he has lost months or years of his life while being kept in a state of hazy amnesia by a sinister psychologist named Dr. Brandywine. He shakes off the drugs, remembers his name, Lucas Kendricks, and escapes to find his wife and son.

At this point the point of view shifts to Nell Kendricks, who hasn’t seen or heard from her husband for seven years. Nell lives in an idyllic setting, a forested piece of land in Oregon. She is devoted to protecting her ancient trees and her young children and has acquired a married lover. The last thing she needs is to have a wayward and irresponsible husband reappear. Yet he does reappear in the woods, mysteriously, laughing, calling to her to come see some secret wonder, just before he is blown away by a rifle shot.

Once again, Wilhelm shifts viewpoint to Barbara Holloway, the disaffected legal eagle who has fled her father and her practice but will, of course, be unable to resist defending Nell against the charge that she killed her husband. For the bulk of the novel, we are in familiar detective story territory: interviewing suspects, trying out theories, tracking down alibis, and following money trails. Wilhelm works through this material competently, but none of it seems as interesting as the secret Lucas was hiding.

That secret concerns computers, chaos theory, adolescence, madness, and perhaps access to strange new realities. Only at the end of the story, once the mystery has been worked out, does the Mystery reemerge. When it does, the fascinating realm of Mandelbrot sets and strange attractors begin to take on new significance as a way of seeing human lives, including those that have just played out their drama of murder and justice. I had the feeling that it would all come together about thirty pages after the actual end of the book—Wilhelm cuts us off just as things get most interesting.

A great book could be written linking scientific and criminal investigations, models of chaos and the turbulence of human behavior. Kate Wilhelm, an intelligent practitioner of both detective novels and science fiction, may well be the one to write it. This book isn’t it, but it’s worth your time while you wait for the masterpiece.

Brian Attebery
Audio-Video

Japanese Video Tale


This laser disc contains four subtitled episodes of an exemplary Japanese animation series. The translation of this dark fantasy is exceptionally articulate. Viewers will not have problems following the story.

The stories unfold with the modern Japanese spiritualist Himiko, and her encounters with Miyu, a mysterious young girl, and her silent companion, Larva.

"Unearthly Kyoto" is the first episode. Himiko travels to Kyoto, the ancient capital of Japan. She is asked to perform an exorcism on a sleeping child by the parents. After an unsuccessful attempt, Himiko stays to investigate other mysterious incidents. She discovers evidence that suggests vampire involvement. Himiko witnesses Miyu bestowing the kiss of blood on a young girl. She is confident that she has discovered the source of the vampire attacks, but things are seldom as they initially seem.

Himiko is hired to solve the disappearances of several students in the second episode, "A Banquet of Marionettes". A peculiar doll has been sighted at the place of each disappearance. Miyu is a student at the school where the disappearances have occurred. When Himiko recognizes Miyu, she starts following her. Himiko rapidly reaches the conclusion that Miyu is after Kei, the school hero. Kei is in love, but not with Miyu. Shortly, Kei must choose between eternal love or eternal life.

Miyu recruits Himiko to help her battle an armored warrior in "Fragile Armor". As payment for her assistance, Miyu reveals how she met Larva, her silent companion. Some of the mysteries surrounding Miyu are answered, but many remain.

In the last episode, "Frozen Time", Himiko goes to Kamakura, her childhood home. She dreams of running away in terror from a mysterious house. Later, while walking, Himiko finds the house of her nightmares, and discovers Miyu living there. As Miyu reveals both her past and her destiny to Himiko, Himiko remembers Miyu as the child living in the mysterious house of her dreams. She wonders if they were actually dreams or in fact, reality. Himiko perceives that her destiny and Miyu’s are interwoven.

As expected from a laser disc, the picture is sharp and the colors exceptionally clear. Details are easily seen in background, on clothes and buildings.
The subtitles are yellow which make them more readable than the traditional white subtitles. The individual letters are kerned for optimal viewing. This is a slight curving that causes the letters to stand out from the background. The subtitles have been synchronized so that they appear within one frame of the beginning of the dialogue which they translate. These account for the ease in which the viewer can read the subtitles and still follow the visual action of the story. AnimEigo adds an additional touch of excellence to their subtitles, with secondary subtitles in red containing the meanings of words unfamiliar to the English audience.

This is an exceptional feature for the collector or the film library, because of its overall high quality and haunting story line. In the future, AnimEigo will be the standard with which other Japanese animated titles released in this country will be measured.

E. Susan Baugh

Film, TV Newsletter

Henderson, Craig, ed. For Your Eyes Only. 1973-. Irregular. $8.00/6 issues; sample, $2. Box 1224, Lanham, MD 20703. No ISSN. (Issues 2-23 $5 each; issues 24 to date, $2 each.)

For Your Eyes Only provides fans with news on upcoming adventure and fantasy films and TV programs, especially James Bond movies. Twenty-three issues were published in the 1970s and only six since the newsletter resumed in 1990, but Henderson says FYEO is now published “bimonthly except when it’s not.”

Issue 29 has eight pages with only two small pictures, leaving plenty of room for information. Three pages cover the legal and financial problems that make the production of a new James Bond film problematic. The rest of the issue has brief news items on film and TV projects, including two new cable services, The Sci-Fi Channel and The Cartoon Network; a music column (here reviewing a CD of music from The Prisoner); twelve obituaries; and reviews of the TV series James Bond Jr., Eerie, Indiana, Young Indiana Jones and Mann and Machine and the film, Boris and Natasha. Both news and reviews are independent and critical. Of the five titles reviewed, Henderson is enthusiastic only about Eerie, Indiana; he is frank about producer Albert Broccoli’s failure to find a successful new tone for the Bond films. FYEO should interest serious fans but libraries can safely skip it.

Michael Klossner
Superficial Look at Universal


Founded in 1912, Universal is the oldest major U.S. studio. Thomas superficially cover all genres in Universal’s output—Westerns, romances, dramas and comedies as well as fantastic films. Even during the 1930s the heads of Universal, the Laemmle family and their successors, considered the famous Universal horror films something of an embarrassment. Thomas devotes one paragraph of description and enthusiastic appraisal to each famous movie. His chapter on horror is only twelve pages long. In addition to the horror classics of the 1930s and 40s, Universal’s fantastic films have included the silent *Hunchback of Notre Dame* and *Phantom of the Opera*, the *Flash Gordon* serials, *The Creature from the Black Lagoon*, *The Incredible Shrinking Man*, *Harvey*, *Bedtime for Bonzo*, *The Birds*, *Jaws*, *E.T.*, the *Conan* movies and *Back to the Future*. Thomas refers to Oscar-winning makeup artist Rick Baker as Rick Davis. Heavily illustrated, *The Best of Universal* is intended for novice fans and is not recommended even for them.


*Michael Klossner*
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