SF Review

Issue #203, January/February 1993
SFRA REVIEW

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on receiving
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for his invaluable contribution to science fiction, fantasy,
and horror bibliography

and also to

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for Most Collectible Author of 1992

and

Joe Stefko and Tracy Cocoman
Charnel House
for Most Collectible Book of 1992
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Science Fiction & Fantasy Literature
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310/458-6111
INCOMING PRESIDENT'S MESSAGE

"A beginning is the time for taking the most delicate care that the balances are correct."

—Frank Herbert, *Dune*

Dear Friends and Colleagues,

It is indeed a time of beginnings, and for taking care. Our newly-appointed *Review* editor, Daryl F. Mallett, has just called to invite my first President's Message, which will appear in the first issue of the *Review* by our new publisher, The Borgo Press. Early in the new year, the recently-elected Executive Council (EC) will meet to seek its balances and make its plans. I am sure that, amidst all these new beginnings, we will all work thoughtfully and carefully to help SFRA continue to grow and prosper.

Thank you for your confidence in electing me President. I know that Vice-President Muriel Becker, Secretary Joan Gordon, Treasurer Bob Ewald, and Past President Peter Lowentrout join me in promising to do what we can to help build the Association, and to work faithfully to achieve its goals and purposes. Let me invite you, sincerely, to let us know your ideas for building or improving our organization. We will listen and, where we can, act.

Despite our best efforts, I expect we will make the occasional mistake, or do a thing which doesn't please. When we err, I hope our errors will arise from our having tried to do good. Please be patient with us.

The new year and my deadline are almost here. I am very excited about SFRA's future, and our new beginnings. We live in an amazing, horrifying, exciting, promising age, and love a literature that alone seems capable of exploring its infinite possibilities. What could be more intriguing?

Best wishes to you and yours at the beginning of this extraordinary new year.

—David Mead

1993 SFRA CONFERENCE UPDATE

While we're finally getting some much needed snow and water here, when June rolls around temperatures of 80-85 degrees are common and we are blessed with a dry heat which preserves fossils and academics equally well.
Of importance to many of you will be the news that there will be a published (through an SFRA imprint with Borgo Press) 1993 SFRA Conference Proceedings after the June meeting in Reno, Nevada. Daryl F. Mallett, who recently accepted editorship of SFRA Review and Publications Committee chairmanship, will join me in editing the proceedings and we anticipate an interesting and valuable publication. In addition, a yearly SFRA anthology of papers is being planned, and I think it safe to project that SFRA is on the road to continuous and useful contributions to our field. Much credit goes to Daryl for perseverance and energy devoted toward providing the membership with more publishing opportunities.

This is probably a good time to remind you again that I have been appointed editor of a Special Issue of Shaw which will be concerned with "Speculative Fiction and George Bernard Shaw." I am interpreting that loosely enough to invite articles on late 19th century speculative literature which may have influenced GBS and the English culture of the time. There will be a panel on this subject at both the next IAFA meeting in March and at the SFRA meeting in Reno. I welcome proposals for both the meetings and the publication. There is plenty of lead-time, so give it some thought.

So far some of the proposals which I have already accepted for the upcoming conference are: "Translating SF," "Latin American Imaginative Fiction," "SF Fandom," "Genetic Manipulation of Art," and a special panel on "Heinlein," as well as "The New Woman in Science Fiction," "John Campbell: A Retrospective," "GBS and Speculative Fiction," "SF Bibliographers," "Future Information Access," and "Chaos Theory and Literature." If you are interested in any of these or would like to propose others, please contact me while there is still plenty of time to set up a valuable presentation.

Other panels of interest will be on "SF Publishing" and "How to Get Published." Don Palumbo, recently appointed as a co-advisor for Greenwood Press's Contributions to the Study of Fantasy and Science Fiction Series, will be here and is interested in assisting SFRA members in publishing. As is Dr. Fred Crawford, editor of Shaw. Then there is an opportunity to be published in the Conference Proceedings as well as several other avenues for the publish or perish professional. Robert Reginald, Mary A. Burgess, and Mallett of Borgo Press will also be in attendance, as will Felicia Campbell of the Far West Popular Culture Association (who will be presenting a paper on Tim Powers, William Gibson, and Kate Wilhelm) who is looking for contributors to her popular culture review.

Gary Westfahl has also promised to entertain and enlighten us with a session on "In Research of Wonder: The Future of Science Fiction Criticism." This should be a very intellectually stimulating event. For those of you not familiar with Westfahl's work, I suggest you prepare yourselves for a little mental workout. Daryl F. Mallett will lead a discussion on the works of Kevin J. Anderson. Those interested in participating, please contact him.

Also, I am proud to announce that our Guest Artist will be Rodney Marchetti. Many of you will be very pleased with his imaginative realm, and I
suspect that some of you will want to take it home to place on any walls you might have bare.

Please read Boat of a Million Years by Poul Anderson and The Stress of Her Regard by Tim Powers for discussion at the conference.

There is still time to get involved, so please let me know what you would like to do. Just so things are kept in perspective, the retiring Neil Barron has been appointed MC of laughter. Besides a trivia quiz about our fields of mutual interest, Neil will also be holding a "Hugo Gernsback" contest. More on that in the next issue.

—Milton T. Wolf

PILGRIM & PIONEER AWARDS

The Pilgrim Award Committee for 1993 are: Donald Hassler, Chair; William H. Hardesty, and Carolyn Wendell. Send your recommendations and reasons why your nominee should win to all three judges.

Hal Hall has turned over his Pilgrim Award winning speeches book to Daryl F. Mallett, who will publish it as Volume 1 in the SFRA STUDIES IN SCIENCE FICTION, FANTASY, AND LITERATURE series, which will be done through Borgo Press. The title/tentative subtitle is Pilgrims and Pioneers: The History, Winners, and Speeches of the Awards of the Science Fiction Research Association.

—Daryl F. Mallett

EDITORIAL

Hello, and welcome to my first edition of SFRA Review. Apologies right away for it being late…the transition took a bit longer than expected, and there are still many things which need to be ironed out. You should be getting issue #204 almost right on top of this issue.

However, as you can already see, there have been some changes and I expect there will be many more before I am finished. Hopefully I will continue to build upon the work of my predecessor, Betsy Harfst. Betsy turned SFRAR into a fine publication, with many great changes, and made it relatively simple for me to step into the position. Please make sure you all write Betsy (and Ernie) and express your sincere thanks and appreciation of a job well done!

First of all, the 1993 color will NOT be yellow; in 1994, I expect to change it again, and continue to change annually.

For purely mechanical reasons, I have moved the printing of the magazine to Van Volumes Ltd. in Thorndike, MA. I do most of my work at Borgo Press through them, and it has been incorporated smoothly. The new cover was designed by Highpoint Type & Graphics in Claremont, CA, with whom I also work. Write me and let me know what you think of the new look. I am submitting camera-ready copy to the printers, which will reduce our costs. However, I do wish to extend special thanks to Alan Newcomer for his many years of dedicated and excellent service to SFRA, and encourage you to do the same.
As Dictator Pope Editor the First, I am overturning some of the things announced in previous issues:

Since I feel SFRA can do more to promote SF scholarship through this organ, I will be accepting reviews of science fiction, fantasy, and horror, as well as supernatural, utopian, dark fantasy, apocalyptic, post-holocaust, and any other kind of word you can put on SF/F/H, both nonfiction and fiction, though the former continues to be our focus.

I may be assigning reviews to certain people, but I heartily encourage "spec" submissions.

I will also be continuing the juvenile/young adult reviews (though they will be merged with the general fiction section); the audio/video sections; and have introduced a new section for associational items such as SF calendars, games, comics, toys, and the like to help expand the boundaries of what we study in the field.

I will accept bad reviews—that is, reviews of a book which wasn't that good...badly written reviews will not be published.

There will not be a limit on how long a review may be. Just write the damned thing, write it well, and let me worry about where to put it, though I prefer short and concise. The shorter your review, the happier I am. Concise is good...

Neil Barron has stepped down as nonfiction review person, and Robert Reginald will be assisting me in that capacity and serving as associate editor. Michael Klossner and Muriel Becker will continue in their roles as contributing editors in audio/video and young adult fiction respectively. Furumi Sano, a colleague of mine, will be picking up the new "associational items" section. I will be welcoming fellow authors and scholars with whom I work closely as my assistant editors from time to time, and my wife, Annette, will also be assisting me in that capacity. I have also instituted an Editorial Board of SF scholars, librarians, and writers for any questions which may arise, including Dr. Gary Westfahl, whom I have challenged to help make SFRAR a better publication (see his letter in SFRAR 199). They will be assisting me in the direction of the magazine, subject, of course, to ratification by the Executive Council. If you are interested in serving, please contact me.

As Publications Committee Chair, I will occasionally be including a section called "Market Report" which will inform you as to where to publish your articles. SFRA news and info will be featured, as well as info on the SF field in general. For those of you who do not already subscribe, I heartily endorse both Locus and Science Fiction Chronicle. If you want to be involved...these are a must.

I will also be featuring lead articles for SFRAR. This issue features Gary Westfahl. If you are interested, contact me.

As you can also see, I have instituted sponsorships. This will offset the costs of printing the magazine and enable us to publish a better periodical. I will also be trying to work out special group sales for SFRA members on certain items from certain publishers. The first offer I can announce will be: All SFRA members will receive 10% off of any Borgo Press proprietary titles. (Of course, if you write a book for us, you can get 40% off... Send proposals to me at The Borgo Press,
When ordering books, mark "SFRA member discount, 10%" on your orders, please.

I would greatly appreciate it if you can submit reviews on disk (either 5.25" or 3.5") IBM compatible...I work on Microsoft Word. I can, however, translate WordPerfect and other programs with Microsoft Word for Windows. If you are submitting more than one review, please don't make them all separate files; rather put them all together on one file...it cuts down on translation time. If you must submit hardcopy, please, double-spaced, single-sided pages of clear type. Include ISBN, pagination, date of publication, city of publication, publisher, title, and prices...if you don’t meet the specs set up in this issue, your reviews will not be published.

In any case, watch for more changes. I welcome any and all feedback, positive and negative. Please feel free to write me or call me to make suggestions. I will endeavor to do my best to make this publication succeed and grow.

Ad astra!

—Daryl F. Mallett
Science Fiction and Fantasy Literature, 1975-1991

The standard science fiction bibliography, complete and up-to-date

Science fiction constitutes one of the largest and most widely read genres in literature. And there is only one source to consult for the latest and most accurate bibliographical information about this field: Science Fiction and Fantasy Literature, 1975-1991.

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Alphabetically arranged by approximately 10,000 author names, Science Fiction and Fantasy Literature, 1975-1991 is straightforward and easy to use. Each entry provides complete bibliographic information on the individual works, including:

• Title
• Publisher
• Date and place published
• Number of pages
• Hardbound or paperback format
• Type of book (novel, anthology, etc.)

Where appropriate, entries also provide translation notes, series information, pseudonyms, and remarks on special features, such as celebrity introductions.

You'll also find excellent referencing, including textual cross references and four indexes—book titles, series, awards, and a "doubles" index providing a unique source for locating volumes containing two novels.

About the Author

Robert Reginald, a librarian and professor at California State University, San Bernardino, and publisher of Borgo Press, is the author of 62 published books and 135 articles on a wide variety of topics. He is the compiler of numerous bibliographies on science fiction writers, has edited four science fiction reprint series, and has written two books on science fiction films.

Related titles

Science Fiction and Fantasy Literature, 1900-1974

This two-part reference work provides both a complete checklist of all varieties of science fiction, fantasy, and supernatural literature from 1700 to 1971 and 1,442 biographical sketches of modern science fiction writers, living and dead.

At a Glance:

Title: Science Fiction and Fantasy Literature, 1975-1991
Edited by: Robert Reginald
Publication date: November 1992
Number of articles: More than 30,000
Number of pages: About 1,200
ISBN: 081031825-3
 Gale order number: 005295-18599981

Science Fiction and Fantasy Reference Index, 1870-1985

This comprehensive guide provides more than 45,000 author and subject access points to historical and critical books, articles, and essays on science fiction and fantasy literature that have appeared during the period 1870-1985. This work is arranged in two sections—by author and by subject. There are 19,000 unique bibliographic citations, with 10,000 complete author citations and 27,000 complete subject citations.

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FORTHCOMING BOOKS

Date of publication as shown. (P)=publication confirmed, (R)=reprint. All unconfirmed dates are tentative, delays are common. Most original books have been or will be reviewed in these pages.

REFERENCE


HISTORY & CRITICISM


**AUTHOR STUDIES**


FILM & TV


MAGAZINES


VIDEOS

An American Tail, by Judy Freudberg & Tony Geiss. Universal City, CA: MCA Universal (70 Universal City Plaza, 91608), 1990, 1 cassette, 1 hr. 21 min., color; ISBN 1-55880-191-X.


—Neil Barron & Daryl F. Mallett

NEWS & INFORMATION

BOOK NOTES

Not seen was Richard W. Bailey's Images of English: A Cultural History of the Language (Univ. of Michigan Pr., 1991, $27.95). Various types of English are discussed in detail, including English abroad, English transplanted, post-colonial English, and imaginary English, which is devoted to linguistic issues in SF and utopian writings.


Robert Murphy explores Sixties British Cinema (British Film Inst., distr. by Indiana Univ. Pr., $59.95/cloth, $29.95/paper, 320 p.), with the scope including realist, crime, comedy, and horror films.

The Edges of the Earth in Ancient Thought: Geography, Exploration, and Fiction, by James S. Romm (Princeton Univ. Pr., $29.95, [256] p.) explores Greek
and Roman literary representations of the furthest perimeters of the Earth, including such regions as the homes of idealized human societies or bizarre animal life.


*Framing Truths: Parodic Structures in Contemporary English-Canadian Historical Novels*, by Martin Kuester, discusses Margaret Atwood's *Bodily Harm* and *The Handmaid's Tale* among its six novels (Univ. of Toronto Pr., 1992, $50/cloth, $18.95/paper, [192] p.).

—Neil Barron

**40 TIMES DICK**

*On Philip K. Dick: 40 Articles from Science-Fiction Studies* was published in October by SF-TH Inc., c/o Arthur B. Evans, East College, DePauw Univ., Greencastle, IN 46135-0037, ($29.95/cloth, $16.45/paper (US); $31.75/$20.25 (Canada); £16.50/£9.00 sterling (UK)). Edited by four SFS regulars, this xxx +290 p. book reprints in chronological sequence 40 pieces from 1975-1992, including the pieces from the two Dick issues, March 1975 and July 1988. Istvan Csicsery-Ronay Jr. discusses in his introduction the changing critical reception of Dick; Will McNelly and Sharon Perry provide a detailed checklist of the Dick Mss. Collection at the Cal. State Univ. Fullerton library; and there is a primary book bibliography and a selective secondary bibliography. Notes on contributors, index.

—Neil Barron

**SF FOUNDATION TO MOVE**

Last April's issue (#196) had a detailed letter from Edward James of the SF Foundation in London. A decision was reached on 1 October 1992 by the SFF Council to accept the offer of the Univ. of Liverpool to relocate there as soon as the mechanics can be worked out. Liverpool has the papers of Olaf Stapledon, who taught there, and will acquire the SFF library now housed at the Polytechnic of E. London, recently renamed the Univ. of E. London.

Unlike the Polytechnic, where there was little sustained interest in SF or using SF materials, at least five of the Liverpool faculty are teaching, supervising, or engaged in research related to SF. A February meeting will handle the formalities of the transfer.

The SFF library is easily the largest publicly accessible one in the UK and deserves the support of all scholars. If you want to support the activities of the SF Foundation, membership is £19 for U.S. members, which brings you *Foundation* and *The Friends of the Foundation Newsletter*. If you're already a *Foundation*
subscriber, membership is £4. Send check/money order to Rob Meades, 75 Hecham Close, Walthamstow, London, E17 5QT ENGLAND.
—Neil Barron

AREA CODE CHANGE

Effective 9 November 1992 the telephone area code for western and central Riverside and San Bernardino counties in Southern California changed from 714 to 909. Dialing 714 will still get you through until about August 1993, after which time a recorded message will tell you to dial 909. Affected members in the 1992 directory include: Elsbree, Mallett, Reginald, Slusser, and Westfahl.
—Neil Barron & Daryl F. Mallett

OPEN INVITATION TO HONOR JACK WILLIAMSON

1993 marks two occasions for celebration. Both involve Jack Williamson. Not only will he celebrate his 85th birthday in April, but the year also marks the 65th anniversary of his first publication, "The Metal Man," in the December 1928 issue of Amazing Stories.

Eastern New Mexico University, Golden Library, and The Jack Williamson Science Fiction Library would like to invite all members of SFRA and other interested parties to participate in celebrating these events in either of two ways. We hope to use the time of the annual Williamson Lectureship, tentatively set for April 1993, as a time to honor Jack and his contributions to SF and the teaching of SF. Depending upon participation, we plan to have a dinner, art show, possibly even symposiums and/or autograph sessions. Attendees will need to come and stay at their own expense, but we can help locate places to stay.

We are also requesting contributions to a festschrift in honor of Jack. Contributions could be in the form of articles or stories, preferably original, although previously written material would also be appreciated. The festschrift would likely appear in late 1993 or 1994.

For more information, please contact Jeff Conner, Eastern New Mexico University, Williamson Science Fiction Library, Portales, NM 88130; 505/562-2636. Any further suggestions for ways to honor Jack Williamson would be greatly appreciated.
—Jeff Conner

CALLS FOR PAPERS

Two special issues of The Journal of the Fantastic in the Arts are planned for 1993. Critical, theoretical, and interdisciplinary studies are welcome, but all should focus on the specific topics. The first issue’s topic is quite specialized: "Cats in the Fantastic." Send c.250 word abstract by 1 Dec 1992, completed papers by 1 Mar 1993. The second issue is devoted to "Myth and the Fantastic," including the use of traditional, folk, or classical mythology. Abstracts by 30 Jan 1993, papers by 15
An international conference on the topic "The Time Machine: Past, Present, and Future," will be held July 26-29, 1995 at Imperial College, London, England. Sponsored by The H. G. Wells Society and The J. Lloyd Eaton Collection of Science Fiction and Fantasy Literature at the University of California, Riverside, the joint international symposium will be held to celebrate the centenary of H. G. Wells’s The Time Machine. Outline proposals for the following areas are particularly welcomed: The Time Machine as Text; TTM and the fin-de-siecle; TTM and 19th century science; TTM and the Int'l Development of Modern SF; TTM and Modern Cosmology: The Coming Together of Biology and Physics. Proposals should be sent to Dr. Sylvia Hardy, H. G. Wells Society, Dept. of English, Nene College, Moulton Park, Northampton NN2 7AL ENGLAND, FAX: 011/44/604-720636 and to Dr. George E. Slusser, J. Lloyd Eaton Collection, Rivera Library, University of California, Riverside, P.O. Box 5900, Riverside, CA 92517 USA, FAX: 909/787-3285.

—George E. Slusser

The 15th Annual J. Lloyd Eaton Conference on Science Fiction and Fantasy Literature will be held April 16-18, 1993 and will cover "Nursery Realms: Children in the Adult Worlds of Science Fiction and Fantasy." It will seek "to examine ways in which SF and fantasy might be characterized as forms or modes of childhood, in contrast with literary forms whose focus is adult behavior, such as epic, tragedy, and the novel." Consider "Alice in Wonderland, Card's child warrior and speaker for the dead Ender, the two-headed Rachel in Canticle for Leibowitz, the strange children in Rembrandt's paintings, Triptolemus, the children of Homo Gestalt in More Than Human, Strugatsky's Ugly Swans, the child informants of 1984, Clarke's Star Child, King's little avengers, and Bradbury's small assassin, killer dolls and Ninja Turtles, the turncoat children of "Zero Hour," Spielberg's child aliens and E.T., fairies, changelings, hobbits, the children of Hoffmann's Nutcracker, children and Golems, the child Frankenstein's monster kills, the immortal children of Barjavel's Grand Secret, Oedipal children, the children of parthenogenesis and 'motherlines.' Also: the eternally young of Logan's Run, Star Trek's children who kill their elders...the child characters of Wesley Crusher and Alexander Rozhenko...Starfleet Academy students, Brin's uplifted "child" species, Hansel and Gretel...Jack and Jill...Little Red Riding Hood...The Boy Who Cried Wolf and other fairy tales...and MORE! Proposal period closed, but please attend the conference. For information, contact Dr. George E. Slusser, J. Lloyd Eaton Collection, Rivera Library, University of California, Riverside, P.O. Box 5900, Riverside, CA 92517 USA, FAX: 909/787-3285.

—George E. Slusser
"I am preparing to edit The Dictionary of Literary Biography volumes on British science fiction and fantasy authors. If SFRA members are interested in contributing an/some essay/s to these volumes, please send me a list of author/s by preference and a summary of your related expertise. I shall be happy to give any additional information as needed. Send replies/queries to Darren Harris-Fain; 1314 Parmalee Street; Kent, OH 44240-3258; 216/678-5289."  
—Darren Harris-Fain

"I have been appointed editor of a Special Issue of Shaw which will be concerned with "Speculative Fiction and George Bernard Shaw." I am interpreting that loosely enough to invite articles on late 19th century speculative literature which may have influenced GBS and the English culture of the time. There will be a panel on this subject at both the next IAFA meeting in March and at the SFRA meeting in Reno. I welcome proposals for both the meetings and the publication. There is plenty of lead-time, so give it some thought."  
—Milton Wolf

WHAT DO I READ NEXT?


Each volume contains approximately 200-250 entries per category issued during the preceding 12 months (the calendar year beginning with the 1992 annual). Each entry includes author(s)/editor(s), title, city of publication, publisher, year, series name (if any), story type (15 to 30 semi-thematic categories), names and occupations of principal characters, when and where the story takes place, plot summary, review citations (general and specialty sources), other books by the author, and thematically similar books by other authors. Multiple indexes (series, time period, geographic, theme, character name and occupation, author, title) make it easy to answer the annual's title. The entries are purely descriptive, and it doesn't take much knowledge of these genres to know that most of the books described are, by definition, surpassingly bad.

A critical dimension is included, however, in the form of brief (3-5 pages) year in review essays, supplemented by listings of awards. I'm the supervising editor for the fantastic genres, with the entries and survey essays written by knowledgeable specialists, including SFRA's Michael Levy and Stefan Dziemianowicz. These 700 page 8½x11" volumes are marketed strictly to public libraries, although if you send Gale a check for $82, they'll send you the 1992 volume, released in October. It's not a competitor of Greenwood Pr.'s Science Fiction and Fantasy Book Review Annual, whose scope is much narrower and whose focus is mostly evaluative, not descriptive.

—Neil Barron
FROM OUT OF THE CRYPT COMES...

...the latest release from Necronomicon Press, 101 Lockwood St., W. Warwick, RI 02893. *Suicide Art* is the name of a two-story collection (30 p., $4.50) by Scott Edelman, the editor of the new SF magazine, *Science Fiction Age*.

The *Brain in the Jar and Others, Collected Stories and Poems: One* collects five stories and some poetry by Richard F. Searight (1902-1976), with an introduction by his son, and is the first of three booklets collecting Searight's work (50 p., $5.95).

*Crypt of Cthulhu* 82 (60 p., $5.95) assembles criticism, a little fiction, and letters. *Lovecraft Studies* 27 (36 p., $5, twice yearly) leads off with Michael Morrison and Stefan Dziemianowicz's article on HPL's legacy, followed by four other articles, an unpublished poem by HPL, and reviews. *Necrofile* 6 (Fall 1992, 28 p., $10/4-iss/yr), whose highlight might be Ramsey Campbell's quiet and very funny evisceration of *Heathen*, Shaun Hutson's latest novel.

And two booklets we'll review separately: HPL's *Autobiographical Writings*, S. T. Joshi, ed. (38 p., $4.95) and R. H. Barlow's *On Lovecraft and Life* (25 p., $3.95). Add 10% for postage, with a minimum of $1.50. Included with the review copies was a flyer for a Cthulhu Mythos convention, Necronomicon (what else?), being held at the Sheraton Tara Hotel & Resort, Ferncroft Village, Danvers, MA, 20-22 August 1993. Before you shamble up, send an SASE to Necronomicon, Box 1320, Back Bay Annex, Boston, MA 02117-1320 for details. Robert Bloch is the GoH, Gahan Wilson AGoH, and there's a tour of nearby Salem (HPL's Arkham).

—Neil Barron

POPULAR CULTURE IN LIBRARIES

...is the name of a quarterly debuting in Spring 1993. Edited by Frank W. Hoffman (Sam Houston State Univ. School of Library Science), it covers mass media, the oral tradition and folkways, the fine and dramatic arts, literature, and fads and mass consciousness movements (civil rights, women's movement, etc.). SFRA's Randall Scott (Michigan State Univ.) contributes to the initial issue "Comics and Libraries and the Scholarly World," and Mark Winchester discusses "Comic Strip Theatricals in Public and Private Collections: A Case Study." Haworth Press, 10 Alice St., Binghamton, NY 13904-1580, $18/yr., 1-800-342-9678.

—Neil Barron

LC's NATIONAL FILM REGISTRY

Every year since 1989 the Library of Congress had added twenty-five films to its National Film Registry. Announcing the 1992 additions to the list, Librarian of Congress James Billington explained, "The films we choose are not the best American films ever made, nor the most famous, nor the most pleasing. But they
are films that had and continue to have cultural, historical, or aesthetic significance, and they often represent thousands of other films deserving of recognition."

The first twenty-five films, announced in 1989, included Stanley Kubrick's *Dr. Strangelove* (1964), Walt Disney's *Snow White and the Seven Dwarfs* (1937), George Lucas's *Star Wars* (1977), Alfred Hitchcock's *Vertigo* (1958), and Victor Fleming's *The Wizard of Oz* (1939). The 1990 list added only two genre films: Disney's *Fantasia* (1940) and Frank Capra's *It's a Wonderful Life* (1946).


1992 saw the addition of Charles Laughton's *Night of the Hunter* (1955), Hitchcock's *Psycho* (1960), and Chuck Jones's short cartoon *What's Opera, Doc?* (1957), an all-out assault on Wagnerian opera, with Elmer Fudd as Siegfried and Bugs Bunny as Brunhilde in tutu and brass brassiere.

In all, fourteen of the first 100 films in the Registry (which includes documentaries, shorts and experimental films, as well as features) are fantasy, SF, or horror. Perhaps the most obvious omissions to date are George Romero's *Night of the Living Dead* (1968), Don Siegel's *Invasion of the Body Snatchers* (1956), and one of Val Lewton's films of the 1940s.

[What about *E. T.* (1982), *Dracula* (1931), *Metropolis* (1926), *1984* (1954), and *The Invisible Man* (1933), to name only a few? —ED.]

Billington pointed out that half of all U.S. films made before 1950 and 80% of films produced before 1930 have been lost forever, and that even recent Technicolor films are "showing signs of wearing out." He called on studios and the public to increase support for film preservation.

—Michael Klossner

NOT EVEN TWO BOXTOPS AND A DIME

To offset the schedule of somewhat heavy papers at next June's SFRA Conference in Reno, I'm planning two decidedly informal events, each about a half hour long. One in which all members may participate, whether you attend or not, is the Hugo Gernsback Contest, patterned after the Bulwer-Lytton contest you've read about before in these pages. It costs you only postage to enter.

What I'd welcome from all of you are postcards with the first sentence from an awful imaginary SF story. Be sure to include your name and mailing address so that the prize can be mailed to you. I haven't yet decided on the prizes and how the entries will be judged, but there's plenty of time. Send your entries now; all must reach me by 31 May 1993.

The second event is an SF quiz for those attending, with books as the prizes. The questions will range from the fairly simple to the more demanding, with some of the latter shamelessly lifted from Brian Aldiss's *Science Fiction Quiz* (1983) never published in the U.S. For starters, can you identify the author and title of the story which begins, "The doorknob opened a blue eye and looked at
him"? Hint: It's from my misspent youth in the early '50s by a writer long gone but not forgotten. Let's hear from you!

—Neil Barron, 1149 Lime Pl., Vista, CA 92083.

ACKERMAN, VAN VOGT, OTHERS FORM COMPANY

Forry Ackerman and other science fiction and fantasy notables have joined with Larry Roeder, former CEO of the Blair House Library Foundation, to create a new company called LitSearch. The firm is headquartered in Virginia and is developing the largest bibliographic file ever on science fiction, fantasy, and horror. This is a commercial venture and shares are available for sale. In addition to selling book reviews, the firm will market a database on 100,000 plus stories via CD-Rom and on-line systems.

For the first time, consumers will be able to quickly obtain lists and locations of stories regardless of format (i.e., short story, novel, screenplay) by any important characteristic, any combination of themes, language, date of publication, awards, etc. Accumulated statistical data will be used to help authors market their stories and assist publishers in designing marketing strategies.

The firm plans to demonstrate the software and a sample of the database at the World Science Fiction Convention in San Francisco in 1993. CDs will be available for sale there as well, and advance orders are welcome.

A long-time science fiction fan, Larry Roeder, during the Ford administration, introduced the genre into the White House collection for the first time with works by van Vogt, Ellison, Bradbury, Asimov, and others. It was part of a program to bring into the house the finest in contemporary American literature. In the 1970s, he also developed the first serious design for personal computer-based thematic cataloging of fiction. His early findings were published in Fantasy Research and Bibliography (December 1980). In addition to Roeder, advisers, investors, and officers are Brian W. Aldiss, Jan Howard Finder, J. Barry Harrelson, Richard Holmes, Lee Killough, Daryl F. Mallett, William McPherson, Andre Norton, George E. Slusser, Leslie K. Swigart, and A. E. van Vogt.

For information, write LitSearch Inc.; P.O. Box 2041; Centreville, VA 22020.

—Larry Roeder, LitSearch Inc.

SFRA MEMBER SELLS TO STAR TREK: THE NEXT GENERATION

SFRA member Daryl F. Mallett and collaborators Arthur Loy Holcomb and Barbra Wallace, sold a premise to Star Trek: The Next Generation. Combined with a premise by George Brozak, it became part of the two-part episode "Birthright" which will air the weeks of February 22, and March 1, 1993. The scripts were written by TNG staff writers Brannon Braga and Rene Echevarria. "It's a large step up in the ongoing relationship between Trek and myself," Mallett said. He also appeared in Star Trek VI and in some TNG episodes in roles for which there is no Oscar (read: Extra). —Furumi Sano
Fellow SFRA member Robert Carrick of Spain is one of many non-English language members finding it difficult to obtain reference books in English, "especially reference books on such esoteric subjects as speculative literature." Any members having extra copies of books or can afford to purchase them and send them over to our fellow members, please do so. I know even in Ireland, they find it difficult to obtain, and we've been in contact with SFRA member Cornel Robu in Romania regarding the same problem.

Some of the books Robert needs include: Anatomy of Wonder (Neil Barron, Bowker, any ed.); The Encyclopedia of SF (Peter Nicholls, Doubleday, 1979); SF & F Book Review Annual (1989, 1990, 1991; R. A. Collins & R. Latham, Meckler); SF, F & Weird Fiction Magazines (Tymn & Ashley, Greenwood Pr., 1985/6); Bound to be Read (Robert Lusty); The Burroughs Bestiary (David Day); The Dream Makers (Charles Platt); Explorations of the Marvelous (Peter Nicholls); Explorers of the Universe (Sam Moskowitz); History of the SF Magazines (Mike Ashley, vols 3 & 4); In Search of Wonder (Damon Knight); Survey of SF Literature (Frank N. Magill); Who Writes SF? (Charles Platt). If you'd like to coordinate through me, please send the books to Daryl F. Mallett; c/o The Borgo Press; P.O. Box 2845; San Bernardino, CA 92406 USA or directly to Robert Carrick; Llano de Acebuchal; La Alqueria; Alhaurin de la Torre; (Málaga) SPAIN. And thanks!

—Daryl F. Mallett

SF IN RUSSIAN POPULAR CULTURE

In her Washington Post review of Richard Sitges's Russian Popular Culture (Cambridge Univ. Pr., 1992, $44.95, paper $14.95), Katrina Vanden Heuvel reports that "in his richly detailed survey of Russian popular culture since 1900, Sitges uses largely ignored sources—detective stories, science fiction, rock 'n' roll lyrics, jokes and circuses and vaudeville routines—to reveal a side of Russian life largely unknown in the West." May be worth reading for SF scholars.

—Michael Klossner

TWAYNE BOOK ON DAVID LYNCH

Kenneth C. Kaleta's David Lynch (Twayne, 1992, $22.95, paper $14.95) examines the director of Eraserhead and Dune. Kaleta also discusses Lynch's television series, Twin Peaks. —Michael Klossner

OUTSTANDING ACADEMIC BOOKS

Choice's list of Outstanding Academic Books for 1992 includes:
Clark, Jerome. *The Emergence of a Phenomenon: UFOs from the Beginning through 1959* (Omnigraphics).


Rose, Jonathan, ed. *The Revised Orwell* (Michigan State Univ. Pr.).


—Michael Klossner

The 1992 *Locus* Recommended Reading List includes:

Attebery, Brian. *Strategies of Fantasy*. (Indiana Univ. Pr.).


Gunn, James. *Inside Science Fiction: Essays on Fantastic Literature*. (Borgo Pr.).


Jakubowski, Maxim & Edward James, eds. *The Profession of Science Fiction*. (Macmillan UK/St. Martin's Pr.).

Ketterer, David. *Canadian Science Fiction and Fantasy*. (Indiana Univ. Pr.).

Knight, Damon, ed. *Monad #2*. (Pulphouse).

Mallett, Daryl F. & Robert Reginald. *Reginald's Science Fiction and Fantasy Awards, 2nd Ed*. (Borgo Pr.).


Michaelson, Karen. *Victorian Fantasy Literature*. (Edwin Mellen Pr.).


Slusser, George E. & Tom Shippey, eds. *Fiction 2000: Cyberpunk and the Future of Narrative*. (Univ. of Georgia Pr.).

Watson, Noelle & Paul E. Schellinger, eds. *Twentieth-Century Science-Fiction Writers, 3rd Ed*. (St. James Pr.).

—Daryl F. Mallett
FOR YOUR CONSIDERATION

For the 1993 Pioneer Award for Best Critical/Nonfiction Work

INSIDE SCIENCE FICTION:
Essays on Fantastic Literature
by James Gunn

Gunn first established his reputation as an SF writer during the 1950s, and later became an equally respected academic and critic, having edited The New Encyclopedia of Science Fiction among many others. Despite his many accolades, and the immense respect he has garnered for his hundreds of penetrating and lucid commentaries on fantastic literature, this is the first collection of those illuminating essays to be gathered into book form.

VULTURES OF THE VOID:
A History of British Science Fiction Publishing, 1946-1956
by Philip Harbottle & Stephen Holland

Following World War II, Britain experienced an explosion of mass-market publishing as paper restrictions were lifted, and new companies rushed in to fill the public’s demand for cheap entertainment. Physically, these books were a cross between pulp magazines and paperbacks: 5x8” in size, stapled through the spine, packaged with garish covers and equally outlandish house pseudonyms like Marco Garron and Astron del Martia, each targeted toward a specific genre audience. Between 1946-1956 hundreds of paperbacks were released to the clutches of a greedy public; then the boom was suddenly over, and within two years virtually every pulp paperback publisher was bankrupt. This book provides a history of SF publishing during this little-known period, examining in detail the publishers, authors, artists, and publications.

THE WORK OF BRIAN W. ALDISS:
An Annotated Bibliography & Guide
by Margaret Aldiss

The career of this well-known British writer, author of over 100 books, 300 stories, and 200 essays, is superbly covered in this well-rendered, enormously detailed literary bibliography by Margaret Aldiss. Aldiss himself contributes two afterwords and British novelist David Wingrove adds a perceptive introduction.

THE WORK OF ROBERT REGINALD:
An Annotated Bibliography & Guide
by Michael Burgess

Author of over 65 books by his own hand and responsible for over 1200 publications total, this bibliography provides complete access to this award-winning librarian and bibliographer’s career.

THE BORGO PRESS
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SAN BERNARDINO, CA 92406
909/884-5813
SFRA Review #203, January/February 1993

FEATURE ARTICLE

SCIENCE FICTION: THE UNKNOWN GENRE

The J. Lloyd Eaton Memorial Collection of Science Fiction and Fantasy Literature at the University of California, Riverside, the largest cataloged collection of such materials in institutional hands in the world, currently holds around 65,000 volumes. To estimate the total number of science fiction works in existence, you first must reduce that number somewhat, since many items in the Collection are duplicate editions or are peripherally associated with the field. Next, you must significantly increase the number, since the many magazines and anthologies in the Collection generally contain at least six to eight stories. Depending on your figures, you emerge with an estimate that there are at least somewhere between 100,000 and 200,000 science fiction works extant.

How many of them have you read?

Bradford Lyau, a lifelong reader of science fiction, once claimed to have personal knowledge of about 10,000 science fiction novels and stories. More conservatively, I would guess I am reasonably familiar with about 5,000 works. Exact figures really don’t matter; the point is that even those people devoted to science fiction are probably aware of only a tiny fraction of the genre.

Some academic critics will be unconcerned with this news, arguing that a reasonable understanding of science fiction can be derived from careful examination of a small number of superior works. Yet lurking beyond the tiny range of the standard classics are texts that shatter many of the common preconceptions about the genre.

Consider, for example, the most frequent indictment of the predictive power of science fiction—"Not one SF story about the first Moon landing imagined the single most dramatic detail: that the entire proceedings would be watched on Earth on TV" (Peter Nicholls, The Science Fiction Encyclopedia, p. 474). I must have read this claim in dozens of places. There’s only one problem: it’s not true.

In the humble medium of a comic book—Mystery in Space 22—Bill Finger’s 1955 story, "The Last Television Broadcast on Earth," unambiguously predicts that the first Moon landing would be televised; the first caption on the third page reads, "TV became of age! Its roving eye was everywhere. In 1983, it recorded the landing of the first Earthman on the Moon." And Michael Shaara’s "Four-Billion Dollar Door" (Satellite Science Fiction, December 1956) anticipates a televised trip to the Moon even more exactly: "He took off for the Moon...There were television cameras mounted on old Sam’s ship beaming it all back to Earth" (103). After Sam lands his ship on the Moon, "he was to plant the flag in the soil..."
of the Moon and the television cameras were to be brought outside the ship, and we were all to get our first look at the Moon, while he made the speech claiming it" (104; unfortunately, the Moon walk is aborted when the spacecraft's door cannot be opened).

When Gerard O'Neill presented plans for massive space habitats in the 1970s, many lamented that science fiction had failed to predict such large structures in space. Ben Bova's *The High Road* asserts, "the concept of building mammoth colonies in space...never originated in a science fiction story... 'Planetary chauvinism' is the way a rueful Isaac Asimov described the writers' failure to imagine colonies built in empty space...[Gerard O'Neill and his students] literally invented what has come to be called the L-5 space colony concept: gigantic space habitats built between the Earth and the Moon, big enough to house thousands or even millions of permanent residents in a completely Earthlike environment" (227).

But Bova is wrong. In the January 1931, issue of *Amazing Stories*, Jack Williamson's "The Prince of Space" depicts a perfectly realized space habitat: "They were, Bill saw, at the center of an enormous cylinder. The sides, half a mile away, above and below them were covered with buildings, along neat, tree-bordered streets, scattered with green lawns, tiny gardens, and bits of wooded park...it gave Bill a curious dizzy feeling to look up and see busy streets, inverted, a mile above his head" (877-878). And Everett C. Smith and R. F. Starzl's "The Metal Moon" (*Wonder Stories Quarterly*, Winter 1932) presents a large, inhabited space structure orbiting Jupiter: "the sphere, which is about a mile in diameter, is bisected by a plane surface, on which the city is built. In that little area you will see reproduced the choicest conditions of Earth" (250).

While its many visions and predictions have thus been neglected and ignored, there are other ways in which science fiction has been undervalued and misrepresented. Feminists regularly dismiss genre science fiction before 1960 as hopelessly sexist, a literature of male-dominated power fantasies. They may not be aware that the original "Buck Rogers" novel, Philip Francis Nowlan's *Armageddon, 2419 A.D.* (1929), depicts a future American society of complete sexual equality, and when Rogers is captured by the invading Hans, Wilma Deering takes command of his squadron to lead a rescue mission. And the 1953 film *Project Moonbase* features a woman in charge of the first lunar expedition—appointed to the task by a female President of the United States.

Many readers think that juvenile science fiction, except for the novels of Robert A. Heinlein, is dull and superficial. But they probably haven't read Carl Claudy's *The Land of No Shadow* (1933), which virtually anticipates Michael Swanwick in its maddeningly elusive picture of an alternate world, its dark sexual undercurrents, and its message that humanity's position in the cosmos is shockingly fragile. And after piecing together from various works the saga of the space habitat in science fiction—growing mental instability, new life forms, development of group intelligence, and eventual extinction—I was amazed to discover the entire story neatly encapsulated—as a subplot!—in Richard A. Lupoff's haunting juvenile, *The Forever City* (1987).
As I think of these and other extraordinary works, I am baffled by calls to establish a "canon" of science fiction, a short list of accepted exemplars that will supposedly define and delineate the entire genre, and irritated by theories of "science fiction" which focus their energies on redefining and reinterpreting famous literary masterpieces. In pedagogy and in scholarship, these myopic approaches are indefensible. After all, one central argument of science fiction is that the human race, in order to avoid stagnation, must move beyond its tiny planet to confront and explore the vast universe it inhabits. Similarly, science fiction scholars, to rise above pat theories and lazy generalizations, need to extend their vision beyond familiar works To Boldly Go Where No Critic Has Gone Before.

There are thousands and thousands of unknown worlds waiting to be explored in The Eaton Collection and other libraries and private collections. Like the planets, moons, and asteroids of our Solar System, many will prove to be barren and uninteresting. However, many others will be surprising, fascinating, and strangely beautiful. And they are worth looking for.

Works Cited:
*Project Moonbase*. Galaxy Pictures, 1953.

—Gary Westfahl
FEATURE REVIEW

A ROSE BY ANY OTHER NAME...


Two previous editions of this guide to SF specialty publishers were self-published in 1966. This new version has been expanded some ten times over the original work, reflecting the vast burgeoning of the specialty market.

The basic arrangement of the guide is alphabetical by name of publisher, then chronological. A typical chapter includes: publisher name and logo, ISBN prefix(es) (where appropriate), a one-to-two-page history of the company, a chronological checklist of the firm's monographic publications, and a one-page summary. A typical book entry gives: book title (boldfaced caps), author, year of publication, pagination, binding (if other than cloth), issue price, number of copies printed, introducers, illustrators, bibliographical notes, contents listings (for collections/anthologies), current in-print status, mention of previous editions or noteworthy reprints, bibliographical and binding points, and a one-paragraph descriptive summary (in italics), listing general background information but no plot details (i.e., "civil war fantasy novella").

14 publishers are covered in the main sequence (494 pages), and an additional 48 houses in Appendix A: Fellow Travelers (135 pages), in a similar but occasionally less detailed format. Other appendices include: B: Almost-Rans; C: Ordering Directly from a Specialty Publisher; D: Where to Find Them (i.e., addresses); E: "But What's It Worth?", Notes on Pricing and Availability; F: The Essential SF Reference Shelf; G: Where Are They?: Geographic Breakdown. In addition, the authors provide an informative Preface and User's Guide, a twelve-page Introduction: A History of the Science-Fantasy Publishers, a six-page Glossary of Terms Used, an Author & Artist Index, an Index by Title, and a short section of addenda. The indexes correlate authors, titles, and publishers (in the author index), mentioning both page numbers and types (e.g., "collection"); the absence of hanging indents for entries longer than one line makes some sections difficult to read. The book is attractively typeset and bound to library standards, but rather poorly proofread. A few rather muddy illustrations of publishers, authors, and dustjackets are scattered throughout the text.

This guide generated much controversy on publication, with reviewers both praising and damning it with equal vehemence. Published criticism has focused on the factual accuracy of the data presented, and also on the sometimes lurid comments of the authors about other writers, their works, the publishers, and their presses. Let us examine these in detail.

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The authors have undeniably accomplished their stated goal: to record the histories and publications of those houses which have specialized in science fiction, fantasy, and horror books. There are no obvious lacunae in coverage; indeed, many of the books and firms mentioned will be obscure even to the most knowledgeable of fans. However, Chalker and Owings have been less consistent in recording bibliographical data; some paginations are simply wrong, or at the least have been recorded in a different manner from those of other publications. Some titles lack their subtitles, while others list subtitles which do not appear on the title page of the books. Some printing counts are certainly off, by an unknown factor; and there are at least a dozen ghost titles included.

To measure the depths of this problem, I contacted a half-dozen publishers whose lines are covered in the guide; all had seen the index and all reported substantial errors in the description of their own firm's publications, despite the fact that each had submitted correct information to Chalker and (in several cases) had asked to help proofread their own sections, but were never contacted further.

More troubling, perhaps, are the liberal scattering of the authors' outspoken opinions throughout the text. Unsupported judgments are presented as facts, hard data and soft opinions are merged together haphazardly, and the worth of publishing lines and their publishers and sometimes their books are too often measured against the yardstick of The Mirage Press (Chalker's own imprint) or against Chalker himself...a standard of dubious validity. This stirring together of fact and fancy may occasionally make for entertaining reading, but it leaves the researcher with the unsettling feeling of never knowing what is true and what isn't, and completely invalidates the guide's worth as a reference tool.

Finally, this book is touted in its front matter as having been produced in "instant" small printings of no more than 20-100 copies a run. Later (1992) printings are known to have incorporated additions and changes to the main text of a greater or lesser degree, but these subsequent printings can in no way be identified by the average user, nor can the changes be readily noted, nor can the sequence of the changes, making future elucidation of the priority of such alterations virtually impossible. For this alone the compilers should be swiftly dispatched to the lower circles of bibliographer's Hell.

The best that can be said of this hodgepodge is that it does contain a myriad of interesting facts floating about in a stew of unsupported speculation, and that we shall undoubtedly be seeing this particular broth again, rebrewed and restirred, but no more palatable for all that. Muddle is as muddle does.

—Robert Reginald

[The reviewer is too kind when he says the book is "rather poorly proofread"; the correct adverb is very, inexcusable in a work like this. My copy, sent to me, has an extra signature of pages 721-744 bound in. Since my copy was gratis, this may simply have been an inexpensive way of providing a review copy otherwise unsaleable. Or it may have been symptomatic of the general sloppiness evident throughout this disappointing bibliography. —N.B.]
REFERENCE GUIDE TO SCIENCE FICTION, FANTASY, AND HORROR

by Michael Burgess

As the wealth of information in this area continues to grow in volume and popularity, the need for an up-to-date reference source has become critical. This compilation provides a comprehensive overview of the reference material pertaining to this fascinating genre.

The book lists and evaluates all major and many minor reference sources in imaginative literature, including fan publications, serials and periodicals with reference value, nongenre materials of interest to science fiction researchers, and, of course, all the standard tools, such as bibliographies, dictionaries, encyclopedias, directories, and indexes.

The first book of its kind to be published in ten years, the Guide will provide the standard access point to this fast-growing field. This essential resource for all public and school library collections will also be of interest to researchers and science fiction fans.

Michael Burgess is the author of 62 books, including Science Fiction and Fantasy Literature, nominated for a Hugo Award in 1980. He is Chief Cataloger at the Pfau Library and Professor/Librarian, California State University @ San Bernardino.

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NONFICTION REVIEWS


Arkoff chronicles his nearly thirty years of moviemaking for the fringe markets where major studios feared to tread, at least until someone else proved there were profits to be made. The films produced by his American International Pictures (AIP) span the "B" movie genres that filled the drive-in theatres and the second tier of movie houses in the 1950s and 1960s: hot rod movies, monster movies, Italian gladiator movies, beach movies, and whatever else got the money out of teenagers' pockets. Among the more lurid titles in Arkoff's production credits which make his career worth noting are: *The Beast with 1,000,000 Eyes; I Was a Teenage Werewolf; The Man With the X-Ray Eyes; Muscle Beach Party; Wild in the Streets; The Land That Time Forgot; and Love at First Bite.*

Unfortunately, while Arkoff's breezy and anecdotal autobiography is good, light reading, it never really rises to the challenge or the promise of providing an insightful insider's view of "B" movie Hollywood. This is unfortunate, considering the noteworthy directors whose early work found a studio or financing through Arkoff's AIP. A producer's eye view of the first directing efforts of Francis Ford Coppola, Martin Scorcese, David Cronenberg, and Woody Allen would be very useful. Instead, the book merely catalogues—admittedly sometimes quite entertainingly—Arkoff's exploitation of niche markets until AIP merged with Filmways at the end of the 1970s. The text sometimes provides a little nugget of interesting information, such as his description of the 1958 Roger Corman film, *Teenage Caveman*. Instead of being a part of the AIP *I Was a Teenage Werewolf/Teenage Frankenstein oeuvre* (as I had casually and mistakenly assumed from the filmography), it is instead really a part of the 1950s post-nuclear war scenario movie group and, perhaps, worth pursuing. This book could be a gold mine of information at movies of interest to film buffs and scholars alike, but ultimately it doesn't pan out.

—Peter C. Hall


The women's stories in this volume were written within a few years of the period during which Lewis Carroll's famous children's stories were written but, as the
editors point out, they represent an entirely different viewpoint because of the
gender of their authors.

Writing for children—indeed, doing anything related to child
care—represented one of the very few avenues open for Victorian women. This
difference in freedom caused a difference in viewpoint which made the children's
tales written by women much grimmer and violent than those written by their male
counterparts. In children’s stories, it was possible for female authors to express
ideas and actions which would have been impossible for them to do in adult
literature. The rebellious nature of the stories represents an outlet for expression
that was denied to most women of the time.

The stories here are representative of some of the finer work done in this
field by female authors of the period. The book contains ten stories and one novel,
by seven authors. It is divided into four parts, each with an extensive piece by the
editors, providing background and critical commentary.

The first section recasts several well-known fairy tales, such as "Sleeping
Beauty" and "Beauty and the Beast", into contemporary settings and examines the
result from the viewpoint of an adult female, as well as that of a child.

The stories in the second section depart from preexisting sources and enter
the realm of wilder fantasy. These stories are considerably darker in tone than the
preceding section, and point out the differences in expectations for men and women
of the era.

The third section is devoted entirely to a fantasy novel which brings the
male protagonist from a superior position to one much more dependent upon others,
while the female gains in power and maturity to become the superior being.

The final section is the grimmest of the four. It consists of a story which is
really three surrealistic stories, full of misery and violence. The section also
contains biographical sketches of the selected authors and a bibliography of further
readings on the subject.

Although the book can be read for the stories themselves, the purpose is far
different. The editors make it plain that the stories are products of their time.
Histories don't always give an accurate picture of an era from a personal point of
view; they paint a much larger picture. To see more of the real culture, it's
necessary to examine artifacts of the time, such as literature. This book paints a
picture of the Victorian years that is seldom found in histories of the time. For that
reason alone, it is well worth reading.

—W. D. Stevens

Benton, Mike. Science Fiction Comics: The Illustrated History. Dallas: Taylor

Comics find themselves in much the same position today that SF and fantasy did
twenty-five years ago—just beginning the long climb toward serious study and
academic respectability, however qualified. Some of the challenges the genre faces
were delineated in a recent issue of Comic Art Studies, a newsletter published by the
Russel B. Nye Popular Collection of the Michigan State Univ. Library, in a poll of
its scholarly readers. Among their complaints: the paucity of "rigorous academic and critical histories" of comics and a plethora of fan-inspired books emphasizing "character worship and nostalgia."

Rapidly readable, lavishly illustrated, and anecdotally entertaining, Benton's book belongs squarely in the latter category, along with his early surveys, Horror Comics (SFRAN #193) and Superhero Comics of the Silver Age (SFRAR #198). While it purports to be a history of SF comics, at 150 pages, over half pictures, it can do little more than touch bases. It is organized chronologically, with a specific motif dominating each era: Buck Rogers and Flash Gordon in the 1920s, pulp influences in the '30s, the Cold War in the '40s and '50s, the influence of TV and the movies thereafter. On the way, when it suits his purposes, Benton refers to the history of SF as a whole, mostly as rendered by Brian Aldiss in his Trillion Year Spree, a book which stands at the top of Benton's bibliography.

As a quick introduction to SF comics, the book is colorful and fun, with a smattering of research, appropriate quotations, and interesting trivia. But one even semi-serious about popular culture cannot help longing for more depth and breadth; one who ventures only knee-deep in the waters of comics studies will be aware of notable lacunae. The chapters on the '60s and '70s, for instance, focus almost entirely on the very commercial Star Trek and Star Wars, totally overlooked the more daring science fictional content of contemporary underground comics like Heavy Metal and Last Gasp. The chapter covering the most recent decade centers on 1990s remakes of Buck Rogers, The Twilight Zone, Star Trek, and other past masters. One looks in vain for the New Wavish SF comics of the last few years, such as Alan Moore's Watchmen and V for Vendetta.

Add to this narrow range of coverage a couple of minor, but obvious, errors of grammatical usage and scientific fact, and it becomes yet more evident that this is a book by a fan collector for fan collectors. The would-be scholar of SF popular art would be better served beginning with Benton's bibliography, itself more introductory than comprehensive, which includes such chestnuts of SF illustration as Brian Ash's The Visual Encyclopedia of Science Fiction, Anthony Frewin's One Hundred Years of Science Fiction Illustration, and James Gunn's Alternate Worlds: The Illustrated History of Science Fiction, though not, surprisingly, Brian Aldiss's Science Fiction Art.

The definitive work on science fiction comics per se has yet to be written.

—Stephen Potts

widespread media and congressional criticism of comic books to undermine the popularity and marketability of the form. Aware of the debatable nostalgia informing a periodization which implies an obvious decline from an initial period of brilliance and bountiful invention (a periodization one tends to find in most pop histories of mass literature, from SF to detective stories), Benton uses the term "Golden Age" to refer as much to the huge and still unsurpassed popularity of superhero comics as to any putative aesthetic superiority.

At the same time, though, Benton clearly does pine for the days of manly (and sometimes womanly) derring-do which the Golden Age superheroes represented and which, frankly, it is difficult for many to take very seriously. Most of the superhero comics now seem, viewed from a perspective which includes *Watchmen* and other sophisticated graphic novels, triumphs of unintentional camp. Still, Benton’s nostalgia is often infectious, and the reader will often find himself grinning happily at, for example, the account of how Kid Eternity "summon(ed) forth Phidippedes, the original Olympic marathon runner, to take a warning message to a bank about to be robbed (‘Fear not, Kid Eternity, I will do my utmost!’)." Benton strikes a tone somewhere between heartfelt wistfulness and ironic bemusement, and most of the time he carries it off.

Unfortunately, Benton has again opted for a largely anecdotal approach to his historical material, which makes for interesting reading but doesn’t really provide much in the way of institutional background or popular reception of the comics. Mostly he relies on the reminiscences of comic artists and writers, which are entertaining but presented uncritically. Of course, despite the fact that the volume contains a bibliography, it really isn’t an academic work, since its quotations from sources are never cited. It is basically a history for fans, and as such it is commendable, especially in its dazzling reproductions of scores of comics covers and panels, many of them obscure. Just browsing through the volume is a delight.

Benton’s book is not entirely useless as a critical resource, though. Despite its lack of a rigorous historical perspective, it does, like its predecessor (successor?), contain encyclopaedic reference to superhero titles, giving full publishing chronologies for and well-focused synopses of each. The review of the *Silver Age* book called that volume "a priceless gathering of information," and that judgment is repeated here. The volume is certainly recommended to anyone interested in comics history.

—Rob Latham


Reacting to the egalitarian Australian distrust of obvious displays of intelligence, clever Australians are often careful to hide their talents and project the image of the common man. Just as Paul Hogan (*Crocodile Dundee*) conceals his near-genius IQ behind the persona of an amiable bumpkin, Australian John Brosnan disguises his
sharp critical skills within a colloquial, pugnacious style which could be misinterpreted as fannish.

In his introduction, Brosnan writes that *Primal Screen* is "much more personal" than his previous book on SF films, *Future Tense* (1978) and "should in no way be regarded as a serious reference book." Fortunately, his level-headed irreverence is well-suited for a serious history of SF films, a project which requires an author who can debunk popular icons persuasively. A good example of a Brosnan put-down is his challenge to UFO believers. "You're telling me they came all the way out here to leave circles in corn fields and probe the bodily orifices of people like Whitley Strieber?"

Besides UFO cults, Brosnan dislikes anthropomorphic aliens; computers and robots; all forms of cuteness; bad science; Trekkies; the mushy California mysticism he finds in *Star Trek*, *Star Wars*, and *E.T.*; pretentious art films; and Dino de Laurentiis and Roger Corman. A reader and writer of SF novels, he wishes SF films were not totally divorced from written SF. Brosnan doubts the conventional wisdom that every monster, alien, and UFO in 1950s films represented either nuclear weapons or Communism, but he is sure that Klaatu (*The Day the Earth Stood Still*), the Force (*Star Wars*), the *Close Encounters* aliens, and *E.T.* are all religious symbols...security blankets for people who cannot believe in God but who can believe in UFOs.

Brosnan is willing to enjoy flawed and mediocre movies, but he does not overrate them. He holds SF films to a higher standard than they are ever likely to attain. Aware that "SF films still, in the main, bypass the intellect," he finds them "equally delighting and irritating." In *Future Tense*, Brosnan wrote "Science fiction films that are both intellectually satisfying and visually evocative, such as *Forbidden Planet, 2001: A Space Odyssey, Quatermass and the Pit,* and *Dark Star,* will remain the occasional happy accident," and suggests in *Primal Screen* "that still seems to be true. In the thirteen years since then, there have been only a small handful of SF movies that I rate especially highly, and admittedly few, if any of them are 'intellectually satisfying.' They are *Mad Max 2, Blade Runner, The Thing, The Terminator, Aliens, Back to the Future II, The Abyss,* and *Total Recall.* It is interesting that of Brosnan's twelve favorite genre films, three are sequels and one is the third film in a series.

The only criticism possible of *Primal Screen* is that it has a few gaps. Brosnan barely mentions the *Flash Gordon* and *Buck Rogers* serials of the 1930s or their revivals in the 1980s. He omits *Deluge* (1933), one of the few Hollywood SF films of the 1930s, and the Max Fleischer *Superman* cartoons, virtually the only Hollywood SF in the 1940s. He includes Universal's *Frankenstein,* but omits *Bride of Frankenstein* and the Hammer Frankenstein films, where Peter Cushing's performances as the obsessed Victor Frankenstein represent perhaps the finest achievement ever by an actor playing the same character in a series of films. *Inner Space* and *Enemy Mine* are missing; perhaps they were not shown in England, where Brosnan has worked for many years. However, almost everything of importance is included and no trivia. Devoted readers of *Starlog* will be appalled to learn that Brosnan has not even seen Corman's *Attack of the Crab Monsters* (1957).
It is unfortunate to have to report that Brosnan uses the word "Japs" several times; it may be an acceptable informality in Australia and England, but inappropriate in an international scholarly publication.

Almost half of this book covers films released since 1978. The many B&W (and few color) illustrations are inevitably mostly familiar but are nonetheless necessary for a book on this subject. Brosnan quotes usefully from interviews with filmmakers, many from *Cinefantastique* or *Starburst*. He ridicules the ridiculous, but never with the shrillness of Harlan Ellison's film criticism. *Primal Screen* sparkles with wit and common sense and is the best general history of Sf films, as was *Future Tense* before it. All collections should have these two books, but the even the smallest library should supplement it with Phil Hardy's encyclopedic film guide *Science Fiction*, 2nd ed (1991, SFRAR 195). Regrettably, both are only published in England.

—Michael Klossner


The 1990 version of this essential annual (*SFRA Newsletter* 187) ran 587 pages. Although the 1991 annual appears to contain as much information in its eight sections, the three column format shaved more than 100 pages off the total length, an impressive reduction which cut production cost and selling price. The book listings are corrected from the Books Received listings in the monthly issues of *Locus*. They aren't quite books published in calendar 1991, since *Locus* usually sees and lists most books one to several months before the official publication date.

Books are listed by author, with descriptive and occasionally evaluative comment, and by title. Shorter fiction in books and magazines is listed by author and title, and the contents of all such books and magazines are shown, including pagination. An index of all identified cover artists for books and magazines began last year and continues here. Hal Hall's research index to books and magazines about fantastic fiction takes up about a hundred pages. The appendices include summaries devoted to books, magazines, films, the UK scene, and recommended reading list by *Locus* regulars. Harlan McGhan provides a listing of awards, well-known and unimaginably trivial. A partial list of publisher addresses and abbreviations concludes the volume, which this year is bound in bright orange cloth. The bibliographic and critical dimensions of the *Locus* annuals make them an essential purchase for interested libraries or scholars wanting an authoritative record of English language fantastic fiction.

—Neil Barron
Although this book's subtitle announces an exploration of "the background of a myth that has captured a generation," Carter's miscellaneous study of Lovecraft and other related matters is actually almost a generation old.

Although Starmont does not acknowledge it, this volume is a facsimile reprint of Carter's 1972 Ballantine edition, and the misinterpretations and factual errors remain unrevised, making the book suitable only for readers who have just discovered the undisputed master of purple prose. Those interested in a fuller and more factual account of Lovecraft's life should turn to W. Paul Cook's *In Memoriam: Howard Phillips Lovecraft* or Frank Belknap Long's *Howard Phillips Lovecraft: Dreamer on the Nightside*. Those yearning to synthesize the proliferation of the Mythos should consult the endless listings in R. E. Weinberg and E. P. Berglund's *Reader's Guide to the Cthulhu Mythos*. And those who wish to explore the critical response to Lovecraft's fiction as a whole in more depth and detail should seek out S. T. Joshi's edition of *H. P. Lovecraft: Four Decades of Criticism*.

In addition to seeming dated (and perhaps outdated) material, Carter's book lacks a sharp sense of focus. Proceeding chronologically, rather than thematically, it traces both the course of Lovecraft's life and the growth of the Mythos, yet it is littered with detours and digressions into the history of pulp magazines, horror films of the sixties, rock music, etc. Furthermore, Carter's critical evaluation of Lovecraft's stories rarely goes beyond an assessment of whether they feature Cthulhu-related names and places and never really explores the psychological or philosophical dimensions of these works. But what is particularly dismaying about the book is Carter's persistent equation of art and amateurism whenever he discusses Lovecraft's instances of writer's block or self-doubt. (Anyone who has read the agonizing letters of Joseph Conrad would strongly dispute Carter's assertion that professional authors should possess the requisite self-confidence to overcome quickly any self-defeating inner doubts about the quality of their work). Carter reveals his own biases in regard to creative writing, rather than Lovecraft's, when he scorns H. P.'s "ludicrous self-delusion of thinking himself an 'artist.'"

Lin Carter's *Lovecraft* does stimulate an interest in the genesis and elaboration of the Cthulhu Mythos, but it also makes it necessary to turn to more reliable, more detailed sources to satisfy the curiosity it arouses.

—Ted Billy


In this important and exciting study of men and women in horror films of the 1970s and '80s, Clover attacks the assumption, common to both film scholars and popular
critics, that horror movies cater to sadistic male audiences eager to watch victimization of women. Horror audiences are usually young males, but Clover finds that viewers identify with both the attackers and the attacked; that "horror is far more victim-oriented than the standard view would have it"; and that fear and masochism—what Hitchcock called "putting the audience through it"—rather than sadism, are central to audience satisfaction. She notes that audiences at slasher films cheer both the killer and the invariably female character (the "Final Girl") who destroys the killer. The killer is usually a mama's boy, unattractive, sexually confused, and apparently impotent (rape is exceedingly rare in slashers)—a "feminine male," while the Final Girl is observant, decisive, and courageous—a "masculine female." "What filmmakers seem to know better than film critics is that gender is less a wall than a permeable membrane."

In considering occult films, Clover finds that feminism is served not by the clichéd characters of women possessed by demons, but by male characters who typically convert, from the masculine position of exclusive reliance on science and rejection of the possibility of a supernatural threat, to the feminine position of acceptance of the reality of the supernatural and reliance on magic to deal with it. The young priest in *The Exorcist* (1973), who regains his faith when he confronts the demon, is one of many examples. The husband in *Don't Look Now* (1973) is an instance of a male who fails to recognize a supernatural opponent and is destroyed.

Clover's examination of the most unpleasant subgenre, the rape-revenge film, centers on the notorious *I Spit on Your Grave* (1977) and the more respectable *Ms. 45* (1981). She finds that male audiences will identify with a rape victim if the film is shot from the victim's perspective. Male audiences sit abashed while watching women take violent revenge against men, but the sheer number of such films shows that filmmakers are correct in expecting males to come back for more.

Clover concludes that the "tendency of modern horror to collapse the figure of the savior-hero (formerly male) into the figure of the victim (eternally female) leaves us with an arrangement whereby a largely male audience is in the hands of a female protagonist—an arrangement that self-evidently exposes the ability of male viewers to identify across sexual lines. ...The disappearance of male heroes (often males of any kind) from genres like the rape-revenge and slasher, a disappearance that leaves us alone in the company of a first-victimized, then-heroic woman, is a remarkable cultural admission."

Anyone seeking to refute Clover on more than a theoretical level will have their work cut out. She lists over 200 films viewed and 250 books and articles (both scholarly and popular) consulted. Her convincing arguments will be at the center of the debate on these issues for years to come. Essential for all serious film collections.

—Michael Klossner
Collins, a high school teacher named "Outstanding Educator" by the Illinois Office of Education, and author of many widely-praised biographies for young readers, became a fan of Tolkien's writing just after he began teaching in the early 1960s. Now he shares this long-time literary interest in an informative and appealing biography for young readers, 5th grade and up.

As with most good children's literature, this book provides a satisfying reading experience even for adult Tolkien fans. Its compact format enables a reader to grasp Tolkien's life story whole, and Collins is especially effective in conveying Tolkien's early childhood experiences in South Africa, his schoolboy years in Birmingham, England, and his years as a college student at Oxford. It was a good choice on Collins' part to focus on Tolkien's experiences as an orphan, and to follow him throughout his education, for these are parts of his life with which his younger readers will most easily identify. Collins handles these especially well, and builds upon this solid start to offer insights throughout the creative and productive lifetime he recounts.

The book is visually interesting and informative throughout. Collins illustrates his text with photographs of scenes, settings, and people important to the story, and some excellent photos of Tolkien himself at various stages of his life. Accompanying the good discussion of Tolkien's early education are views of King Edward's School in Birmingham, including a classroom with the headmaster's desk. There's a photo of the headmaster himself, Robert Cary Gilson, a multi-talented teacher, scientist, classical scholar, and inventor with whom Tolkien studied in his last year. There's a floor plan of the school. There's even a reproduction from the school newspaper, the King Edward's School Chronicle, reporting on the debating positions of Tolkien and his friend Christopher Wiseman.

In addition to these useful photographic materials, the book is illustrated with attractive pencil drawings by William Heagy. Rather than seeming like impersonal commercial art, Heagy's drawings convey a casual sense of work-in-progress, or pages from an artist's sketchbook, accessible enough to serve as models or inspiration for readers who may be prompted to try their own hands at rendering characters and scenes from Tolkien's fiction. This underscores Collins' point that Tolkien "liked making the reader do some of the work" and that he "provided a general scheme or outline, but he allowed readers to use their own imaginations." To his credit, Collins does something of the same thing, including suggestions and hints about Tolkien's life and the texts he produced, but leaving plenty of room for his readers to flesh things out on their own.

This is an engaging and appealing biography with illustrations which will convey a vivid sense of Tolkien's life to younger readers, and no doubt will pique the interest of many older readers as well.

—Richard Mathews
In his introduction to the seven original essays collected here, Thomas D. Clareson divides Robert Silverberg's literary career into three phases. In the first phase, the 1950s, he was a self-described "writing machine," turning out hundreds of thousands of words of mass-produced science fiction and other pulp genre fiction. By the early 1960s, he was concentrating on a series of mostly juvenile nonfiction books popularizing scientific subjects while at the same time composing more literary science fiction which consistently garnered Hugo and Nebula nominations. After a five year break, he returned to fiction with the publication of Lord Valentine's Castle (1979) and its two sequels. Since 1985, he has added two more Nebula Awards and a Hugo Award to his collection.

The essays in this volume concentrate on the more mature SF dating from the early 1970s. In "Robert Silverberg: An Overview," Russell Letson identifies the major themes of Silverberg's work as "the exposition and resolution of anxiety" and the quest for spiritual renewal, and argues that although Silverberg's fiction uses the trappings of science fiction it also has much affinity with modernist mainstream fiction. The remaining essays reinforce Letson's point of view and provide the reader with perceptive analyses of Silverberg's major works.

Edgar L. Chapman, in "An Ironic Deflation of the Superman Myth: Literary Influence and Science Fiction Tradition in Dying Inside," links that novel with the themes of alienation and despair which have permeated much modern literature; Chapman also shows the connection between Silverberg's work and American Jewish fiction.

"Repetition with Reversal: Robert Silverberg's Ironic Twist Endings," by Joseph Francavilla, demonstrates Silverberg's use, in short fiction from all phases of his career, of the ironic twist ending that dominated much commercial American magazine fiction of the 19th century. Silverberg's consideration of the questions of what constitutes personal identity and self-consciousness is discussed in John H. Flodstrom's "Personal Identity in the Majipoor Trilogy, To Live Again, and Downward to Earth."


All of these essays are well-reasoned and well-documented and support their theses well with evidence from the literature under discussion. The editor's choice of subjects has ensured that the reader will find material here on all of Silverberg's major works and will also get a sense of the themes which recur in his fiction. This indexed volume, which concludes with a select bibliography of Silverberg's work and secondary studies of his writing, will be of most benefit to
the scholar already familiar with Silverberg's fiction. It should be added to every general and research library with a science fiction collection.

—Agatha Taormina


This compilation of Finlay's illustrations for the pulps is the first volume dedicated to his work since the extensive series of books edited and published by the late Gerry de la Ree, which was initiated in 1975 with The Book of Virgil Finlay and concluded in 1981 with Virgil Finlay Remembered. It is thus fitting that the Underwood-Miller volume is prefaced by Lail Finlay's tribute to her father, first published in V.F. Remembered, and introduced by a biography and short discussion of Finlay's working method by de la Ree.

Like the de la Ree series, all the interior artwork consists of Finlay's B&W illustrations, although the front panel of the dustjacket reproduces an attractive color illustration. Finlay's best work was probably in B&W, an impression reinforced by the garish reproduction of four covers in Don Grant's Virgil Finlay (1971). Grant's long out-of-print book, nevertheless, is still worth acquiring. It includes a checklist of Finlay's work compiled by de la Ree with the assistance of the artist, and the B&W illustrations are printed on an off-white uncoated stock that, unlike the bright coated stock used by both Underwood-Miller and de la Ree, conveys some of the texture of Finlay's work. Still, whatever one's reaction to the look of the drawings on a particular stock may be, Women of the Ages offers an impressive array of Finlay's work spanning about thirty-five years.

Many of the drawings in this book were previously published by de la Ree, while all of the American Weekly selections were published in the portfolio Virgil Finlay in the American Weekly (Nova Press, 1977). However, all of the earlier editions of Finlay's work are out-of-print, and Women of the Ages should be acquired by anyone with an interest in fine genre illustrations. The forthcoming Virgil Finlay's SF and Horror will surely document more fully the exciting work from Weird Tales in the 1930s, which would also recommend that book to the collector.

—Walter Albert


For the last twenty years of the century since "The Yellow Wallpaper" was first published (in the January 1892 issue of New England Magazine) Charlotte Perkins Gilman's story of a middle-class woman's subjection to male authority and, consequently, to insanity, has been rescued from relative obscurity, anthologized widely, and assigned as required reading in the syllabuses of most American and
feminist literature courses in high schools and higher education. The Feminist Press (which reprinted the story in 1973) and feminist literature teachers everywhere deserve credit for its rediscovery and popularization. The contextual and critical materials in *The Captive Imagination* amply document why, as Elaine Hedges notes, "The Yellow Wallpaper" became the Feminist Press's all-time bestselling volume. She summarizes its impact beyond the classroom this way: "It has been reprinted in England, France, Spain, the Netherlands, Germany, Sweden, and Iceland, and it has inspired several film and dramatic versions, a television adaptation, and even an opera."

*The Captive Imagination* contains the full text of Gilman's short story together with the three original black-and-white magazine illustrations by Jo H. Hatfield. Catherine Golden contributes both an editor's introduction and a critical essay. The casebook following Gilman's text contains nine "Backgrounds" including Gilman's "Why I Wrote 'The Yellow Wallpaper'" as well as selections discussing nineteenth-century treatments of mental disorders among women, especially that prescribed by S. Weir Mitchell which was used upon Gilman and which she dramatizes in the story. The casebook section of "Criticism" contains fifteen essays and excerpts from articles or books representing a variety of recent critical approaches, "principally reader response, biographical, psychological (for example, Lacanian, Freudian, Adlerian), feminist and linguistic." Among the critics are such well known academics as Sandra Gilbert and Susan Gubar, Annette Kolodny, Judith Fetterley, Mary Jacobs, and Richard Feldstein. The book also contains a bibliography of backgrounds and criticism but, alas, no index.

While most students will probably continue to read "The Yellow Wallpaper" in anthologies, the casebook will be a useful reference or textbook for any teacher interested in devoting substantial attention to the study of Gilman's story.

—Philip E. Smith II


Although Madeleine L'Engle has penned numerous books for adults, she is perceived primarily as a children's writer, the author of the 1963 Newbery Medal winner, *A Wrinkle in Time*, and its several sequels. This brief biography is largely aimed at pre-teens and teens who, having read L'Engle's work, would like to find out more about the author herself.

Gonzales, a former junior high language arts teacher, knows her intended readers well. Although the book is written with a controlled vocabulary and difficult words are defined parenthetically, the author treats her audience with respect. L'Engle has led an interesting and varied life, one replete with both joy and sorrow, and Gonzales makes no attempt to candy-coat the sad times, which included distant and sickly parents, a series of not particularly nurturing private and boarding schools, and a variety of health problems of her own. Gonzales is particularly good at describing L'Engle the storyteller-to-be. A dreamy,
withdrawn, not particularly academically-inclined child, L'Engle, when she first submitted a poem to a school contest and won it, was accused of plagiarism by her teacher who hadn't the faintest idea that Madeleine wanted to be a writer. Also of value, particularly for any aspiring authors who might read this book, is Gonzales' description of L'Engle's early, and not so early, difficulties getting published. After nearly three decades as a professional writer, L'Engle still had to send *A Wrinkle in Time* to some thirty publishes before Farrar Straus had the good sense to accept it.

L'Engle has written copiously of her own life and adult readers will find such volumes as *A Circle of Quiet* (1972) and *Two-Part Invention: The Story of a Marriage* (1988) of greater interest, but Gonzales' brief biography provides an excellent introduction for the younger reader and should be purchased by any library where L'Engle's books for children are popular.

—Michael M. Levy


How often do you get to see a new genre born right before your eyes? That's what happened in 1984 when Tom Clancy's *The Hunt for Red October* came out of nowhere (it seemed) to inspire a wave of bestselling techno-thrillers which changed the face of popular fiction, yet until now, nobody seems to have considered the phenomenon worth writing about. It would probably be easier to find a treatise on some passing fad like disco music. *The Tom Clancy Companion*, although it is devoted to one author, offers a needed overview of the new genre in which he writes.

Context is important to understanding any genre fiction, and it is provided by Marc A. Cerasini, former editor of *Rave Reviews*, whose introductory essay relates Clancy and the techno-thriller to the American political climate for the techno-thriller than the Vietnam era may be clear enough, but Cerasini knows enough genre history to know that history repeats itself—he knows, for example, that the ancestors of the techno-thriller include future war novels which flourished around the turn of the century.

He also knows, however, that similarity is not identity, and can thus explain what Clancy did in *Red October* that such writers as Clive Barker and Craig Thomas had not done in earlier works that now seem techno-thrillers in retrospect. Most of Cerasini's essay is devoted to plot and character analysis of Clancy's novels, and makes it clear that while they are political, the are not *just* political. For recurrent protagonist Jack Ryan, for example, concern for family is a primary motivation that runs through the stories of all the novels in which he has appeared...not just a slogan. Anyone who thinks Clancy is only a cheerleader for whatever a "conservative" government does should be disabused by the moral complexity and ambiguity Cerasini reminds us about in *Clear and Present Danger*.

Clancy is here to speak for himself in an extensive interview, in which we learn that he is an SF fan, (he considers John Varley "the best writer in America for
pure craftsmanship"), and in several essays and newspaper columns on issues like nuclear proliferation and intelligence gathering—three, published in 

Izvestiia,

explain capitalism to Russian readers; but the last also warns that banning communism would be "a bad thing, not a good one."

Unfortunately, the publisher chose to cut a number of other Clancy articles, and to seriously trim the critical material in order to make room for a "concordance" which takes up more than half the book. Devoted in great part to explanations of sundry weapons systems mentioned in Clancy's novels, it is superfluous to those already familiar with military technology—and probably of little interest to anyone else.

—John J. Pierce


Who, intending merely to dip into the more than a thousand pages of The Collected Short Stories of H. G. Wells, in print since 1927, does not emerge hours or even days later amazed at the sheer readability of the fiction and at the fecundity of the author's imagination? Surely we have in Wells the missing link in the great tradition of short fantastic fiction, the one that begins with Poe and continues through Kafka to Borges.

Who could dispute, then, J. R. Hammond's modest premise that "Wells's short stories merit far closer critical attention than they have yet received and possess considerable psychological and symbolic insight," even if one is not quite sure what "symbolic insight" means? It does seem remarkable, indeed, that there has not been before this a critical study devoted specifically to Wells's short fiction.

Hammond, the founder of the H. G. Wells Society and author or editor of at least five earlier books on the author, knows his Wells intimately. What he offers in this volume is at once an expansion on the material on the short fiction in his An H. G. Wells Companion (1979), and a companion volume to his recent H. G. Wells and the Modern Novel. There are two chapters dealing generally with Wells's influences and achievement in short fiction. There is a checklist of Wells's short fiction with brief synopses and publication information. There are seven "Case Studies" chapters in which twenty-seven of the stories are grouped according to theme and analyzed. Finally, there are appendices reprinting two as yet uncollected stories and Wells's own introduction to his 1911 collection The Country of the Blind, in which he deals specifically with the short story as a genre.

By far the most interesting and useful parts of this book are those in which Wells himself had a direct hand. The two uncollected stories are both interesting, and the reprinted introduction, curiously omitted from the Parrinder and Philmus anthology, H. G. Wells's Literary Criticism (1980), is an exceptionally useful articulation by Wells of his attitude toward the short story as well as a clarification of the historical conditions in the 1890s out of which most of his short fiction sprang.
This said, it must be confessed that the bulk of the volume is devoted to Hammond on Wells, and here the level of the analysis tends to range between the obvious and the banal. Most of the generalizations in the overview chapters are more clearly expressed by Wells in The Country of the Blind introduction. The thematic groupings justifying the "Case Studies" chapters are suspiciously vague—"change," "the ability to create mysterious worlds," "the sense of loss." On the one hand, we are presented with the idea that "most of Wells's short stories are... 'writerly' texts," so that "one can rarely take a Wells text at face value." On the other hand, we are informed that "it seems safe to assume" that the starting point of the story "The Cone" is Wells's lodgings in Victoria Street, Basford. The latter point suggests that Hammond's strength is his intimate knowledge of the Wellsian biography, and that he might have done better to have offered a story-by-story guide to Wells's short fiction, focusing on the significant historical-biographical-publishing context of each.

In short, Hammond's critical judgments, though commendably sympathetic, are served up in a clumsy, amateurish manner—a little half-baked Jung, a dash of New Critical verbal attention, a spot of half-digested narratology. Other critics' readings of the stories, when alluded to at all, are confined to the footnotes, so that an innocent reader might be misled into imagining that Hammond's readings were trails blazed through virgin territory. Certainly the stories as a body do deserve the sort of sustained analysis promised but not delivered here. A good writer can survive bad negative criticism; it takes a great writer to survive bad sympathetic criticism. The best that can be said for Hammond's book is that it prompts one to take up the Collected Short Stories, whereupon one rapidly discovers how good a short story writer Wells was.

—Nicholas Ruddick


Haycock's book is aimed children (about age 8) younger than another 1992 juvenile book on SF films, Andrea Staskowski's Science Fiction Movies. While Staskowski discusses six films in some detail in 80 pages, Haycock briefly mentions about three dozen films in 32 heavily-illustrated pages. Haycock devotes a page or two to each of several categories such as "future worlds" and "meddling with science." Staskowski's bibliography includes some adult books; Haycock's is limited to other children's books. The glossary defines such terms as "aliens" and "Utopia." Haycock tells children that 2001 is set in "the distant future" and that "we are descended from apes" (instead of from a common ancestor of the primates). Titles in the indexes are alphabetized under initial articles. (Is that really necessary for children? How will they learn to use library catalogs?) Still, Science Fiction Films will whet the interest of absolute beginners.

—Michael Klossner

Although Pournelle tries to show the relevancy of this handbook to 1992—he calls Russ Perot "the likely winner of the Presidency"—he acknowledges that "by 1975 [its] world...had ceased to exist." Heinlein advises the reader how to organize a caucus and to be a successful campaign manager. He reiterates his central theme: votes are found in the precinct; for him the "mechanical details of field politics" focus on the precinct and doorbell pushing. Pournelle finds all of this "Alas...obsolete."

Heinlein declares that political participation is a "patriotic public service"; insists that "government of free men" grows out of an "endless and involved series of compromises"; and asserts that after local campaign "struggles for domination...the majority decision is accepted amicably" before "larger struggles" are undertaken. Dated April 1946, such idealism reverberates ironically after his "Heirs of Patrick Henry" advertisement of April 13, 1958.

Many of his views are simply outdated, particularly those regarding women in politics, although several times he identifies the campaign chair as a woman. His harshest judgments are of lawyers and political scientists.

One asks why this book was published so long after it was written. It does give insight into his early thinking about communists and nuclear warfare. American communists, at least, "are merely irritating nuisances...reliable litmus paper for detecting real sources of danger to the Republic." But if we are to "escape" devastating war, "it must be by political action more enlightened and more nearly unanimous than any we have ever shown"; if we "meet that challenge...we may yet be spared the silent death from the sky." The nightmare that haunted him for decades was already gestating by 1946.

—Tom Clareson


Literary historians used to dismiss Collins as merely an ingenious plotter who encouraged Charles Dickens to try his hand at detective fiction. Students of fantastic literature have paid more attention to him because of his own work (see the 1972 Dover paperback, *Tales of Terror and the Supernatural*) and because he contributed to the "sensation" fiction that, by depicting social mores as conditional and mutable, helped prepare the way for SF. More recently, because sensation fiction grew out of the Gothic, Collins has begun to attract feminist criticism. This is the most recent and exhaustive of such efforts.

Applying the familiar feminist interpretation of Gothic fiction as an expression of female victimization, Heller examines Collins as a writer who both adapted and negated women's concerns. She sees him as a man who is sensitive to
women's grievances and sympathetic to political radicalism generally, yet who realizes that the marketplace will not accept fiction that preaches extremism. At the same time, Collins is trying to make his way as a new type of worker, a "professional writer," in competition with women writers. And on top of that, according to Heller, he is trying to bridge the gap between his veneration of his artist father and his identification with the female viewpoint.

If Heller is right, then, Collins' fiction is anything but mechanical; in fact, each work is a desperate improvisation since "his inability to resolve the tensions in his representation of gender and the writer provokes a problem of closure" throughout his career. Heller concentrates on Collins' early writing, when he struggled most energetically to find a resolution to his ambivalent fears and desires, up through The Moonstone.

Heller gives each of Collins' works, along with what she considers related materials such as Wollstonecraft's Maria and Shelley's Frankenstein, an excruciatingly detailed reading. There is, considering her elaborate thesis, danger in this approach. One can prove anything at all by selecting comparisons, treating resemblances as "puns," and assuming that an object is an "encoded" version of another when they are apparently dissimilar. Every time, for example, one of Collins' narrators comments that he can't write any more, Heller takes this loss of control over "the phallic pen" as symbolic emasculation; in the same way, the Shivering Sand bed of quicksand in The Moonstone is interpreted as an image of female orgasm, thus of the female principle that characters must penetrate to solve the mystery...

And yet, Dead Secrets is convincing. Heller is using her close reading fairly, to reveal aspects of Collins' work that genuinely are there. In particular, her discussion of The Woman in White rings true. She certainly gives a richer sense of Collins' complexity than I've seen before, and suggests why he still is read and how much he deserves our attention. Recommended.

—Joe Sanders


The authors of this guide are apparently British public librarians and claim to have tested the information assembled here on library users. The focus is on writers active today or who died in the 1980s. Coverage is through 1989. The author entries are grouped in nineteen overlapping categories: adventure, contemporary glamour, country life, detective, family, fantasies, foreign locations, Gothic romances, historical, humorous, macabre, "perceptive" women's novels, police work, the saga, science fiction, sea stories, spy stories, thrillers, and war stories. The overlap is often pronounced (e.g., detective and police work stories). Humorous novels include the work of Douglas Adams, Tom Holt, and Terry
Pratchett, who might be equally well-placed in fantasies. Cross-references link categories.

Each category is briefly defined, with a selection of authors following. A paragraph provides some biographical detail and very brief descriptive (and sometimes evaluative) comment. A chronological bibliography (title, year, publisher) follows, concluding with a polite admonition, "Now read" similar authors, not all of whom are profiled. The book concludes with a list of genre fiction awards, including Hugos and Nebulas, and there is an index of authors (many of them only in the Now Read list) and of series and of recurring characters.

Here's part of Ramsey Campbell's entry:

**BRITISH.** He was born in Liverpool in 1946, and now lives in the Wirral. He worked in the Civil Service and in public libraries, before becoming a full-time writer in 1973. He says that he particularly enjoys reading his stories to a live audience.

He is, with James Herbert, the most respected British writer of horror stories. His plots are inventive, and he is a master of the gradual build-up of tension towards a shattering climax. He writes both full-length novels and short stories, some of which have only been published in the U.S.

**Now Read** James Herbert, Stephen King, Graham Masterton.

The guide obviously has a strong British emphasis and is necessarily very selective. But it accomplishes its modest aims well and should prove useful as a reader's advisory tool in American public libraries, since most of the authors are popular in the U.S. as well. Continuing the year following the end of this guide's coverage are the annual volumes of *What Do I Read Next?* (Gale, 1990-), which provide more detailed coverage of 200-250 books published in each of six categories: westerns, romances, mysteries, fantasy, SF, and horror. The Gale annuals are about three times the price of this British guide.

—Neil Barron


This second volume of reprints from the fanzine Trek presents articles originally published between 1986 and 1991. Thus the contents deal with the original television series, the first four feature films, and the first season of *Star Trek: The Next Generation* (TNG).

Some of the more successful essays deal with the causes and effects of the events of *Star Trek II: The Wrath of Khan* and *Star Trek III: The Search for Spock*. Others review and comment on the first season of TNG. "Same Sexism, Different Generation," by Tom Lalli insightfully discusses both the blatant and the latent sexism in the *ST* universe and explains why said sexism is tolerated by fans. Sharron Crowson summarizes the use of medicine in *ST* in "Medical Practices in *Star Trek*: Cures and Catcalls." Leslie Thompson contributes two articles...
explaining some of the puzzles and inconsistencies in the television episodes and films.

However, this collection has less to offer the casual fan than its predecessor, *The Best of Trek* (1990) [SEE: *SFRA Newsletter* 188—D.F.M.]. Most of the essays analyzing aspects of the original television series seem exhausted, delving deeper and deeper into minutiae or mimicking the worst excesses of academic literary criticism in an attempt to mine some new insight into the relationship among Kirk, Spock, and McCoy. As in the previous volume, the least successful essays are written from the perspective of the pure fan and deal with personal reflections on *Star Trek*. Even the single parody falls flat.

Devoted Trekkers have probably already seen the few intriguing essays reprinted here. Others won't find enough to satisfy them to justify the cover price. However, this volume should join its predecessor on the shelves of a large general library.

—Agatha Taormina


This is a compulsively readable bibliography of the Ace Double Mystery line, a brainchild of A. A. Wyn, a long-time pulp publisher. The paperbacks were priced at thirty-five cents, and the two novels were printed back-to-back. Not a bad deal for the money, and the success of the mystery line encouraged Wyn to initiate western and science fiction doubles. The D-series lasted from 1952-1961, succeeded briefly by an E-series (at forty cents, 1961-63), and finally a G-series (at fifty cents, 1963).

This is not just a bibliographic listing of the books (author, title, previous publication if any), but indeed a "bibliographic chronicle." Each of the titles is annotated with Jaffery's biocritical or bibliographical commentary, sometimes supplemented by a contemporary review or publisher's blurb. It's hard to put the book down and frustrating to read of novels that Jaffery recommends but which are long out-of-print and only available at collector's premium prices. Jaffery, in his informative introduction, takes issue with critic Geoffrey O'Brien who characterized the books as lower echelon trash, even though he admits that many just weren't "very good."

There are author-title and title indexes, as well as a bibliography of secondary sources and the critical introduction to which I have referred. Data was compiled from the author's collection and from collections of fellow Ace aficionados. On the whole, this is a commendable job, even if the author concludes his introduction, somewhat apologetically, by referring to the "wacky world" of Ace Doubles collecting and reading from which he has come away "a poorer man for the experience." One would like to believe that he is thinking about his wallet.

—Walter Albert
These sixteen essays originally appeared in the British magazine *Foundation: A Review of Science Fiction* between 1972 and 1990 as part of a series now totalling 40 in which writers discuss the origins of their interest in SF, what they value about SF, and their perceptions of the field at the time they were writing. Both British and American authors from the Golden Age to the New Wave Era contribute their reminiscent first encounters with SF and their reasons for remaining in the field.

The essays are predictably uneven. Jack Williamson, for example, rehashes his early career and discusses his medical problems. Others whose essays are primarily autobiographical include D. G. Compton, Richard Cowper, Norman Spinrad, and Gene Wolfe.

Some writers address the origins of particular works. James Blish assesses the four novels (*Doctor Mirabilis*, *Black Easter*, *The Day After Judgement*, and *A Case of Conscience*) that with hindsight he calls a trilogy [sic] treating of man's desire for knowledge. Gwyneth Jones explains the influences of what she has read on her work, particularly *Divine Endurance*. Pamela Sargent talks about the connection between feminism and literature of the fantastic.

Several essays deal with the danger of complacency, the tendency of an established writer to repeat past successes rather than trying something new. Ursula Le Guin, for example, advises the writer to be her own critic because no one else will. Some authors, such as Naomi Mitchison and J. G. Ballard (with David Pringle), give advice on the sorts of topics they feel SF should address. Others remark on the restrictive labelling attached to SF by publishers.

The best is saved for last. Richard Grant, in "Git Along, Little Robot," describes the purpose of fiction as the alteration of human consciousness and calls for readers to look beyond the formal elements of the fiction to the way in which what he calls "the creative energy-field of the book" interacts with the reader's mind.

The volume also includes an editors' introduction to the history of the genre and an index of names and titles mentioned in the essays.

Though most of these reprints give the reader enjoyable glimpses into writers' personal feelings about the genre in which they work, the contents of the volume do not justify its considerable cost. Recommended for large general collections only.

—Agatha Taormina


The 1987 edition of this annotated bibliography of horror fiction covered 500 works of dark fantasy suitable for the young adult reader; the 1992 version more than
doubles the page count (from 127 to 267 p.) and the number of entries (from 500 to 1304).

Books are arranged in two sections, novels/collections and anthologies, alphabetically by author or editor, and then by title. Materials are numbered consecutively throughout the book. A typical entry gives item number, reading level (teen, younger teen, adult, classic), author’s name, title, place of publication, publisher, year of publication, pagination, ISBN, publisher and publication date of previous cloth editions, a mention of any sequels, movie versions, or other titles of interest by the same author, a two-to-three-sentence descriptive annotation, and subject categorization (e.g., "paranormal abilities"). The anthology section gives a one-sentence annotation followed by complete contents listings.

A brief and somewhat inadequate series index is arranged alphabetically by series title, with a short annotation for the series as a whole, and a list of the books and their authors in publication order without, however, noting series numbers or dates (one title is missing from the "Twilight" series, although annotated in the author section, but its absence is not immediately obvious to the casual user). Other end matter includes a four-page glossary of terms, movie index, title index, and subject index. The indices are keyed to item number, and are stripped to the bare minimum; the title index, for example, lacks mention of corresponding authors (except where titles are exactly duplicated), while the series index consists of roughly one hundred terms followed by a list of cross-referenced numbers. For a topic such as "Santa Claus," which has only two items associated with it, the subject index provides good access; but broader terms (e.g., "horror" or "ghosts") have hundreds of references appended, requiring the user to examine each item to make an assessment. The volume is attractively designed and typeset, but is available only in paperbound form.

Entries from the first edition are repeated verbatim in the second, although all text has been reset. No attempt has been made to evaluate the works covered, and not all of the novels are supernatural, despite the book’s title; Kies uses a loose definition of horror fiction which encompasses such non-fantasy works as Leroux’s Phantom of the Opera.

Although there is some overlap between Kies’s book and Lynn’s Fantasy Literature for Children and Young Adults, 3rd ed. (1989), and with Barron’s Horror Literature: A Reader’s Guide (1990), all three volumes cover works not noted in the others, with at least half of the titles in Kies not annotated elsewhere. One wonders about Kies’s rather eclectic selection criteria and why certain very minor fictions were included, while others more notable were omitted. The author states, "the intent has been to give an idea of the various works available," and she has succeeded in providing a unique and occasionally valuable resource for a modern genre which has thus far received scant attention from scholars and bibliographers.

—Robert Reginald

[A person consulting this book, which is sold almost exclusively to libraries, will quickly discover that, even if the library owns these mostly mass market paperbacks, it probably does not catalog them, instead placing them on spinner
racks, sometimes with spine labels to indicate their supernatural content. —Neil Barron; Although this is not always the case. The J. Lloyd Eaton Collection of Science Fiction and Fantasy Literature at the Univ. of California, Riverside and The John M. Pfau Library, California State University, San Bernardino are two examples of libraries which catalog these books. —D.F.M.


James Roy King’s *Old Tales and New Truths* is nothing less than an attempt to describe the kind of knowledge generated within traditional fairy tales and literary fantasies. Lest readers take alarm at the thought of an epistemology of fantasy, I hasten to add that the book is also an engaging and eclectic account of King’s interactions with all sorts of ideas and texts. The tone of the book is more personal and the style far livelier than most scholarly writing. King’s persona seems closer to the European scholar-gentleman than to the lean and hungry American academic. His study represents many years of reading, teaching, and reflecting on the value and meaning of texts ranging from "The Sultan and the Cobbler," an Egyptian folk tale, to Doris Lessing’s *Briefing for a Descent Into Hell*, not to mention dozens of studies drawn from the disciplines of folklore, literary theory, psychology, anthropology, theology, etc.

King’s method involves reading tales as expressions of their cultures’ conceptions of personal identity, power, morality, and wisdom. It is reminiscent of Max Lüthi’s studies of European tale and legend, except that King tests his insights against the rigors of structuralist and even poststructuralist theory. One of his aims is to provide a structural reading of traditional tales that is more widely applicable and less algebraic than Vladimir Propp’s morphology, King bases his analysis on five elements: actors, vectors (exchanges of knowledge, power, influence, or emotion among the actors), power sources, physical context, and denouement. He prefers to couch his analyses in narrative form, rather than the characteristic structuralist diagrams and formulae, and he sees the identification of structural patterns not as the final goal but as a step toward understanding the way stories carry and communicate meanings.

Poststructuralist thought enters in the form of an emphasis on edges and ambiguities, the ways in which categories refuse to remain pure in traditional fantasy. Like many other commentators, King sees a convergence between postmodernism and traditional and especially non-Western models of reality. In the tales of peasant Europe, India, and the Middle East and in contemporary fantastic literature, he finds a world of “various odd bits and pieces lying about,” that must be confronted by a traditional/postmodern self that is likewise “an assemblage of such bits and pieces, coming together briefly and dissolving just as quickly.”

This is a book to be read slowly; otherwise King’s breadth of reference and his willingness to explore detours and ramifications might leave the impression that he is merely taking a ramble through his favorite stories. Yet a careful reading shows the book to be, as he promises at the outset, a powerful and coherent
affirmation of the role of fantastic tales "in stimulating the intellectual, spiritual, and psychological development of human beings, breaking rather than simply reinforcing the bonds of tradition.

—Brian Attebery


Lucas wrote the thirty-five "Video Watchdog" columns collected here for *Gorezone* and various video magazines from 1985 to 1992; he has now stopped writing for outside publications to concentrate on *Video Watchdog* magazine (reviewed in *SFRAN* 191), which he has edited since 1990.

*VW* evaluates fantasy, SF, and especially horror films on videocassette and videodisc, warning consumers of the many traps which await the unwary—retitles, fictitious credits, varying quality and running times, censorship and infamous "pan and scan" treatment (as opposed to correct "letterboxing") of films too wide for TV screens. All these afflictions are especially prevalent among "B" movies, but even the best-known films are not immune: Lucas notes a speeded-up videodisc of *Star Wars* with Luke Skywalker speaking in a "girlish falsetto." *VW* is a valuable source of information on obscure and foreign films, such as Britain's Hammer movies, Italian *gialli* horror films, and the recent "Eurotrash" exploitation movies. Lucas prefers many of these outré titles to homogenized Hollywood products.

Most of these columns consist of short notes on several films, not the in-depth articles on individual films found in *VW* magazine. However, *The VW Book* includes useful videographies on Italian director Dario Argento (the subject of Maitland McDonagh's *Broken Mirrors, Broken Minds*, reviewed in *SFRAR* 195) and on prolific Spanish director Jess Franco. Perhaps the most valuable contribution is Lucas's 24-page study of the dozens of German films made from 1960 to 1972 based on the novels of Edgar Wallace. These movies are usually considered crime films, but Lucas shows that they have substantial horror content and influenced the Italian *gialli*.

Anyone who relies on video for either entertainment or serious study must consult *VW* and *The VW Book* or risk wasting time and money. Lucas combines industry, accuracy, enthusiasm, highly individual taste, and clear writing in the best tradition of fan scholarship.

—Michael Klossner


The task of writing a Twayne study that will of necessity supercede an older number in the series involves the difficult task of developing and maintaining an appreciation of an author for a general audience while at the same time introducing
the latest trends from much more specialized scholarship. In the case of Lynch's *Jules Verne*, the difficulties would seem even greater given the radical reassessment of Verne's literary reputation in the quarter century between the publication of I. O. Evans' *Jules Verne and His Work* (Twayne, 1966) and the beginning of work on Lynch's study in 1989. In 1966, Evans was writing about the Jules Verne whose literary reputation in the Anglophone world was only beginning to rise above that of a writer of science fiction, adventure, and romance directed at a juvenile audience. Twenty-five years later, Lynch is writing about the Jules Verne whose reputation has been elevated to that of a giant in Francophone literature and an important precursor of literary modernism.

Lynch has succeeded rather well with the first part of his task. As an introduction to Verne for a general audience, this study is a marked improvement. Lynch moves away from the literary biography form used by Evans, concentrating more on Verne's *œuvres* than on Verne; the first chapter, detailing Verne's life, numbers only fifteen pages. In the second chapter, Lynch moves on to discussion of the sources and influences on the early fictions of, as well as commentary on the conditions imposed upon Verne's writing by his publisher, Pierre-Jules Hetzel. The chapter on Verne's major phase from 1864-76 is arguably the study's strongest. It is more useful than the equivalent portions of Evans' book, which mostly supplies plot summaries ending with annoying ellipses intended to preserve narrative suspense for readers of Verne's novels.

Instead, Lynch supplies complete summaries, thematic and character analysis, and a contextualization of the work within the broader scope of Verne's career. Where the study begins to fall down is in the chapter exploring the impact of nineteenth-century science, technology, and social philosophy on Verne. This seems a rather cursory review of Verne's careful research for the uses of science and technology in his novels and a slight commentary on the utopian thrust in Verne's work. The final chapter is a bit of a catch-all for novels outside the major phase and issues—such as Verne's characterization of women—that are not touched upon in discussions in previous chapters.

While Lynch's study is adequate as an updated introduction to Verne for a very general audience, it offers very little to more sophisticated readers or to scholars. The study lacks a bibliography of primary sources and offers only a slender selected bibliography of secondary sources with less than useful annotations. Although there is a small nod towards recent developments in scholarship on Verne in the introduction, these are not really reflected in the study itself. Readers seeking a secondary source with which to begin a serious reading of Verne's novels would be advised to turn to Arthur B. Evans' *Jules Verne Rediscovered* (Greenwood, 1988).

—Peter C. Hall

Although this study is only obliquely concerned with elements of the fantastic in literature, it will be of interest to readers of both Victorian literature and the Gothic tradition. Milbank sets out to revise some of the standard critical commentary—especially feminist commentary—about Victorian literature's depiction of women and their place in the home. In other words, her aim is to subvert what she perceives as various too-easy critiques of the figure of the Victorian "angel in the house" through re-readings of a body of nineteenth-century texts within the specific context of Gothic literary conventions.

Through close readings of novels such as Wilkie Collins' *No Name* and *The Woman in White*, Charles Dickens' *Bleak House* and *Great Expectations*, Charlotte Brontë's *Jane Eyre* and *Villette*, and Sheridan Le Fanu's *Uncle Silas*, Milbank aims "to show that the conservative writer has a more complex agenda than is usually supposed." Her study culminates in an examination of several of Le Fanu's stories and novels which, she argues, most clearly appropriate the conventions of "female" Gothic to reveal the "ideologically concealed secrets" of "the house as patriarchal construction." Thus, she argues, these narratives, among others, effect a social critique of Victorian gender-and-power relations through the figure of "the house as the site of patriarchal authority."

One important strand in Milbank's critical apparatus is her distinction between what she refers to as "female" Gothic and "male" Gothic. "Male" Gothic, exemplified in texts such as William Godwin's *Caleb Williams*, tends to deal in plots about guilt and providential vengeance, while "female" Gothic more frequently recounts the escape of the protagonist from the bounds of a repressive patriarchal enclosure (the novels of Ann Radcliffe are paradigmatic here). It is, of course, aspects of the latter fictional constructions which particularly interest Milbank (however, while she refers to Ellen Moer's ground-breaking 1976 study, *Literary Women: The Great Writers*, at no point does she acknowledge that it was Moers who first coined the term "female Gothic" as the title of a chapter on *Frankenstein*). Milbank concludes with a brief excursion into the feminist psychoanalytic writings of Luce Irigaray which, she convincingly argues, provide a contemporary analogy to the kinds of critique of patriarchy undertaken by some Victorian writers, both female and male, within the context of the tradition of Gothic literature.

On the whole, this is a successful, if not ground-breaking, critical undertaking which applies feminist post-structuralist perspectives to a body of writing of continuing interest to many contemporary readers (though Milbank should have included Le Fanu's "Carmilla" in her analysis). Those interested in the quite specific focus of this study will find it worth their attention.

—Veronica Hollinger
Unknown until it was discovered and edited by Sir Frederick Madden in the nineteenth century, the Middle English alliterative poem *Sir Gawain and the Green Knight* is today a generally acknowledged masterpiece of Arthurian literature widely taught in literature classes and the subject of hundreds of scholarly articles and critical commentaries. It is a sophisticated comedy of manners, a fantasy rooted deep in Celtic mythology, and at the same time a profoundly Christian exploration of sin and redemption.

Gerald Morgan's monograph puts the emphasis on the third aspect of this complex poem, focusing on religious interpretation rather than on mythology or verbal art. It is his general contention throughout the book that modern critics too often ignore the medieval, and specifically the Christian context of the poem, and therefore insist on a twentieth century view which falsifies the actual intentions of the fourteenth century author. Morgan admires the work of Davis, whose revision of the Tolkien and Gorden edition of GGK is the standard edition, and J. A. Burrow, whose *A Reading of Sir Gawain and the Green Knight* (1965) is the most valuable commentary for the general reader, but sometimes takes exception to their readings, and he differs strongly with other critics.

He begins with a remarkably lucid explication of the two competing medieval philosophies, the neo-Platonic and the Aristotelian, and their conceptions of the ideal and of the relationship between nature and art. He believes that the primary influence on GGK is the Aristotelian scholasticism of St. Thomas Aquinas. In further chapters he takes up areas of dispute in the poem such as the reputation of Camelot, in which he emphasizes Gawain's courtesy and the preeminence of the Arthurian court. Gawain, he says, is the best, but in the Christian view even the best human is fallible. The character of the Green Knight also comes under scrutiny. In his central chapter Morgan emphasizes the importance of the pentangle as a symbol of Gawain's virtues, the meaning of its gold color, and the nature of the virtues delineated. His most important point is that the word pite, Gawain's final virtue, should be read to mean piety rather than pity as it is often translated. Thus Gawain is to be seen primarily as an example of Christian chivalry. Morgan also discusses the parallelism of the hunting and bedroom scenes, the question of whether Gawain makes a true or a false confession, and the legitimacy of Gawain's fear of the Green Knight's axe. He denies that the end of the poem reflects medieval anti-feminism. Throughout, he emphasizes the importance of scholasticism, and pictures Gawain as a model of chivalry and Christian piety, though imperfect, like all of us.

This is a book which will complement rather than replace earlier studies of GGK. Specialists on medieval literature will want to read it, if only to disagree. However, the clarity of the writing and the useful explications of Christian doctrine will interest some non-specialists as well.

—Lynn F. Williams

Morse provides an intelligent, articulate guide to the work and achievement of Kurt Vonnegut in this excellent study, writing with energy and insight as he discusses the evolving literary vision of one of America's best contemporary writers.

Not only does Morse seem comfortably conversant with mainstream American fiction, he clearly knows the science fiction and fantasy genres well. He provides an approach to Vonnegut which fully appreciates his use of these modes in his novels and stories, understanding Vonnegut as a contemporary author who has transcended genre to produce a body of work uniquely his own and worthy of standing among the most significant American voices in the second half of the century.

Morse is at his best considering philosophical and thematic dimensions and pointing out the conjunction of idea and technique in Vonnegut's work. He correctly recognizes that in assessing Vonnegut's literary achievement, "the whole is greater than the sum of its parts" and observes that "his work forms a mosaic with a clear focus on the humanness of human beings, and the sacredness of life." Morse finds that Vonnegut directs incisive satire toward the "absence of value, neglect of the heart, and shift in focus away from the individual to the cosmos." He suggests that in the end, Vonnegut achieves a serenity of vision through "accepting the central place of suffering in human experience" and recognizing that, as Vonnegut himself has written, "a little touch of suffering makes the whole world kin." Especially in Vonnegut's later writings, Morse finds an expressed hope that "human kinship and love may lead again to a vision of the wholeness of life and human beings."

If Morse's book has a fault, it is that the nuts and bolts of individual works are somewhat neglected in the unfolding of thematic and philosophical concerns. But this is on the whole a minor matter. For an introductory guide, Morse has provided an almost ideal overview of the work he discusses. His book ranks with the best of the critical introductions to Vonnegut—Jerome Klinkowitz's *Kurt Vonnegut* (Methuen, 1982), Clark Mayo's *Kurt Vonnegut: The Gospel from Outer Space* (Borgo, 1977), and Stanley Schatt's *Kurt Vonnegut Jr.* (Twayne, 1976). Morse has the advantage of having published the most recent study, and consequently of having been able to include three strong novels from the 1980s (*Deadeye Dick*, *Galápagos*, and *Bluebeard*). Strongly recommended.

—Richard Mathews


This collection of essays shares the strengths and necessary frustrations of earlier proceedings volumes generated by the International Conference on the Fantastic in
the Arts. Gleaned from over 200 scholarly papers presented at the 1989 conference, *The Celebration of the Fantastic* indicates the breadth of interest in all varieties of the fantastic as manifested in multiple cultures and assessed from multiple perspectives and approaches. The format selected for the proceedings admirably demonstrates the vitality of the fantastic; it also, however, necessitates that many of the essays function more as introductions to subjects than as definitive statements. At times essays seem almost cursory, yet in each instance, there are kernels of information for further study, further exploration.

The editors have arranged the essays in logical and useful categories: Theory; Myth and Legend; The Supernatural; Visual Arts: Painting, Film, and Television; Science Fiction; Fantasy; and Horror. Many of the essays are by recognized authorities: Colin Manlove, Roger Schlobin, Brian Attebery, Anthony Magistrale. Several of the more impressive essays appear in the first section, beginning with Manlove's meticulous and highly-readable analysis of comparisons and contrasts between Victorian and modern fantasy. H. Bruce Franklin illustrates provocative parallels between "The Superweapon in Fiction and Fact," blending literary and cultural criticism with historical analysis to give unusual insights into the motives behind the development of nuclear weapons. Brian Attebery successfully handles a complex issue in identifying influences and defining megatext and metanarrative in Orson Scott Card's *ALVIN MAKER* series.

In addition, *Celebration of the Fantastic* looks at such diverse writers as Kipling and Chrétien, Lessing and King, Wittig and Bradbury. The section on visual arts not only introduces and interprets the works of the Hungarian painter Tivadar Csontváry, but also assesses the pseudo-fantastical elements in "Mister Rogers' Neighborhood" (a particularly engaging examination of fantasy used to undermine the fantastic). As have other proceedings volumes, this one suffers a full menu of subjects, approaches, and modes for readers to enjoy.

With an eye toward scholarly completeness, the authors and editors have supplied copious bibliographies and notes as well as a useful index. Although marred by a high number of typographical errors (and more than one oddly-placed set of quotation marks), *Celebration of the Fantastic* is nonetheless a fine tribute to the work of the Conference on the Fantastic in the Arts, the perseverance of Marshall Tymn in overseeing the entire Greenwood series, and the individual authors' enormous range of interests.

—Michael R. Collings


*Star Trek: The Next Generation* may well prove as durable as its predecessor. This new guide chronicles the development of *TNG* and provides plot summaries and complete credits from the initial episodes aired in October 1987 through the fifth season ending in June 1992. Episode, writer, and director indexes and 150+ B&W stills complete this guide for fans and libraries where interest is high.

—Neil Barron
For many young people, *Star Trek: The Next Generation* far outstrips the original series. Not old enough to remember the initial thrill of the original show, the high tech background and strong character-oriented stories of the new series appeal to the next generation of viewers...and the new real technology of fantastic special effects doesn't hurt either.

Larry Nemecek chronicles the entire phenomenon *TNG* has offered, giving episode titles, airdates, writers, directors, cast lists (including guest stars), summaries, tech support and crew, and much more, from "Encounter at Farpoint" (Oct. 1987) through "Time's Arrow, Part I" (Jun. 1992). An updated edition will follow the sixth season and the seventh and the eighth...

A must for all devoted followers of the show, TV scholars, SF enthusiasts, and major libraries.

—Daryl F. Mallett

This book is true to the promise of its title. Divided into four sections, it traces the history of space travel from early imaginings in the last century and the modern SF of the 1940s and '50s, through the ancient Chinese rockets to postwar work by von Braun, into the first space missions and NASA's current work, and ends with a speculative section on what might happen next.

In addition to a history of space travel, the book also offers an excellent, if highly compressed history of science fiction. This is the section written by Sam Moskowitz, an acknowledged expert in the field. It is well-illustrated, with colorful book and magazine covers, and brings a sense of wistful nostalgia to those old enough to remember some of them in their original incarnations.

The list of contributors is impressive, including well-known SF authors (Bova, Clarke, and Moskowitz), astronauts (Collins and Ride), astronomers (Hawking and Whipple), and scientists (von Braun), to name a few. The text is impressive and authoritative, as might be expected in a book from the Smithsonian.

Perhaps even more impressive than the text are the illustrations. Seventy-three color and 92 B&W photographs and illustrations illuminate and extend the text. Here are some of the Bonestell paintings which have been long out of print, including those from the popular series in *Collier's* in the mid-'50s, which laid out a space program to millions of unfamiliar readers.

This book was intended as a companion piece for an exhibition which opened in the New York City IBM Gallery, before beginning its tour through various cities in the U.S. and abroad, to be housed finally in the Smithsonian's National Air and Space Museum. The book, however, does stand up well alone. Although the cloth-bound edition is rather steeply priced, the paperback is not

Certainly, among contributors to the 1920-1950s adventure pulps, Roscoe deserves a book about his life and work as well as almost anyone not yet biographically immortalized. His stories in *Argosy*, *Action Stories*, *Short Stories*, and other cross-genre pulps speak for themselves in cover recognition (as the lead story) and reader response. Unfortunately, Parente's vaguely adequate study is probably the best and only one he's likely to get.

I hesitate to criticize Parente's slapdash style too rigorously. She knows Roscoe, and I'm sure his failing health and her wish that he live to see this tribute in print contribute to its uneven quality. Readers will get a sense of the chronology of the Roscoe story, from his pulp days through the later official (remarkably well-written) U.S. Navy histories of destroyers and submarine warfare. But Parente's anecdotal style makes for heavy weather aboard the *Roscoe*.

There is little or no actual criticism, though we do learn that before his fairly late (and lifelong) marriage, the writer did visit many of the sites of his Caribbean and North African pulp adventures. The brief selection from his letters and journals makes one wish for a subsequent volume devoted to these items.

The bibliography, such as it is, is based almost entirely on the incomplete collection of Roscoe superfan Rocco Musemeche and on Roscoe's own collection (in which he cut his own stories out of pulp magazines and had them bound). Often the source magazine and date were lost in this process. I find it hard to believe that no bibliographic study of the Munsey pulps (at least) does not exist. Only local reference libraries and some private collectors are acknowledged as sources. Too bad; a complete Roscoe bibliography would have significantly enhanced this work.

A representative Roscoe story, "The Buddhist Monk" (*Adventure*, 1934), is appended. It makes, along with the journal excerpts, for the best reading in the book. Starmont has published two novels and two collections of Roscoe's fiction; seek the author there first, then go to Parente, but with modest expectations.

—Bill Collins


Except for a few films (among them *The Wizard of Oz*, *E.T.*, *Star Wars*, and the Disney fairy tale features), no fantasy, SF, or horror novels, films, or television programs rival the popularity of *Bewitched*, the 1964-1972 ABC situation comedy about Samantha, a witch who marries a mortal and uses her magic powers only in
dire emergencies. _Bewitched_ was the second most popular series of the 1964-65 season. Cancelled after seven seasons, it has been successfully syndicated for twenty years.

Pilato makes big claims for _Bewitched_. First, that it was written, produced, and acted with the highest professionalism, especially by Elizabeth Montgomery as Samantha and Agnes Morehead as her mother Endora. Second, that it was of considerable cultural importance. "The Stephenses' marriage may have been the basic metaphor for the male-female relationship of the 1960s, when women really kept their own strengths hidden within the prescribed boundaries of marriage. ...Every program's moral is the same: No matter how much one tries to suppress one's natural idiosyncracies in order to fit into modern society, it will not work. Spirituality must always prevail over matters of commerce. And love conquers all."

_The Bewitched Book_ has production history and anecdotes, career profiles of and reminiscences by the stars and other participants, dozens of illustrations and credits and synopses for all 254 episodes. Pilato is effusive and repetitious, but he usually allows the professionals to speak for themselves and his book is recommended for media and fantasy collections, and for those interested in what it takes to make fantasy prodigiously popular.

—Michael Klossner


Enterprising scholars have been attempting a definitive decoding of Lewis Carroll's twin masterpieces ever since Martin Gardner published his _Annotated Alice_ in 1960. In the last three decades, we have seen the philosopher's _Alice_, the linguist's _Alice_, and the mathematician's _Alice—all in the endeavor to subvert Carroll's reputation as a great practitioner of children's literature and to establish his role as one of the precursors to the modernist era of uncertainty. Although at first glance it seems Donald Rackin is positing Carroll's inspired nonsense as a forerunner of Heisenberg's famous principle, his book is actually more concerned with bridging the gap between the sentimental and semantical views of the _Alices_. To his credit, Rackin does not endeavor to offer a comprehensive critique of each chapter of Carroll's classics. Rather, he presents an impressionistic running commentary on the seemingly random and disjointed episodes that aims for a holistic outlook on each book.

To a certain extent, Rackin's approach is determined by the circumstances of his book's publication. Five of his eight chapters (the core of the study) derive from essays he previously published as early as 1966 and as late as 1987. Although each chapter deals with a different aspect of the _Alices_, many of Rackin's assertions seem repetitive when one reads the book as a whole. Yet his overall view is refreshingly non-judgmental. He does not seem to have a critical ax to grind, and thus he is able to incorporate the insights of a wide variety of commentators, in
addition to linking Carroll to major literary figures such as Wordsworth, Carlyle, Tennyson, Conrad, Matthew Arnold, Kafka, and Wallace Stevens. Rackin also gives particular attention to the Darwinian and Freudian implications of Carroll's work.

Beginning with a useful seven-page chronology of Carroll's life, Rackin's book charts the late Victorian world of Charles Lutwidge Dodgson and the critical reception of the Alice's before moving on to detailed studies of Alice's Adventures in Wonderland and Through the Looking Glass. The final three chapters concern issues of order, humor, and love. Although Rackin does portray Dodgson as a kind of Jekyll-Hyde personality whose fictional explorations underground have Freudian implications, he disputes the notion that Carroll was a neurotic Oxford don. Furthermore, Rackin argues that Carroll's purported "nonsense" does make sense, given the temper of the times and the outlandish leaps of the playful logician's imagination. The upside-down world of the Alice's reflects Victorian culture's recoil from revolutions in the scientific, social, and political worlds. Rackin views Carroll's caricatures as representative of Victorians dehumanized into mechanistic things via the Industrial Revolution. He demonstrates that Alice's Adventures in Wonderland, in particular, functions as an underground text probing beneath the surface sanity of mid-nineteenth-century culture to the chaos below. But he also makes a valuable distinction when he affirms that the first Alice attempts to suspend time symbolically and thereby preserve the innocence of ten-year-old Alice Liddell, whereas Through the Looking Glass acknowledges that childhood inevitably gives way to adulthood, just as the innocence of twenty-year-old Alice Liddell must give way to the experience of maturity.

Donald Rackin's book, while not as encyclopedically exhaustive and informative as Robert Phillips' edition of Aspects of Alice or the 1992 Norton Critical Edition of Alice in Wonderland, nevertheless offers a cogent, coherent vision of what Carroll was up to when he put down in writing the spontaneous stories he told to amuse a little girl one dreamy summer day.

—Ted Billy


It's hard to think of a more consistently confrontational North American filmmaker than David Cronenberg. In film after film he has conducted philosophical inquiries in the guise of horror thrillers with a visceral charge that would shame Sean Cunningham. Early in his career, finding himself working in a film industry (Canada) with absolutely no tradition of fantastic cinema, Cronenberg turned to distributors of exploitation films for release of Shivers (1975) and Rabid (1977), which stood out among the morass of exploitation films like monstrous gems in a vat of sludge. But Cronenberg has long since left behind his years as "the King of Venereal Horror"; his more recent films include one of the few totally valid adaptations of a Stephen King novel, The Dead Zone (1983), a surprisingly popular

Although shocking, Cronenberg's films are not schlock. By their very integrity and seriousness, these aggressively human-centered horror films force us to face our deepest public and personal fears: of science gone awry, of the dissolution of the social fabric, of the body in revolution, of the eruption of long-repressed sexuality, of death. Even at his most crowd-pleasing (the 1980 SF/action thriller *Scanners*), most disorganized (the slow-as-molasses pacing of the beginning of *Naked Lunch*), or most visceral (take your pick: the excretory sex parasites of *Shivers*, the exploding head in *Scanners*, Brundlefly in *The Fly*...), Cronenberg's films remain steeped in a complex but coherent discourse of ideas.

Like J. G. Ballard, whose most extreme novel *Crash* (1966) is reportedly next on Cronenberg's agenda, he returns again and again to a small cluster of concerns—the nature of institutions, the problematics of modern science, the mind/body schism, male/female difference, physiological transformation, the nature of identity, the outsider—reworking these materials but not repeating himself. And like Ballard, Cronenberg is unique, a loner, an auteur. Eschewing the cinematic allusiveness that has infected most other contemporary filmmakers, he has created a world notable for its tonal and conceptual consistency. It is this agenda, the Cronenberg Project, that he and editor/interviewer Chris Rodley unveil in this collection of extended interviews.

Cronenberg must be an interviewer's delight. Witty, intellectual, and highly verbal, he seems to enjoy articulating the subversive subtexts of his films. The long interview in Piers Handling's collection *The Shape of Rage: The Films of David Cronenberg* (1983) and more recent interviews in George Hickenlooper's *Reel Conversations* (1991) and Stanley Wiater's *Dark Visions* (1992) merely whet one's appetite for this extended encounter. Rodley conducted interviews with Cronenberg over a period of seven years, then shaped the resulting material into a coherent chronology of his subject's career. The apparatus Rodley supplies—a perceptive introductory overview of Cronenberg's films to date, an intelligent selection of stills and behind-the-scene photographs, a detailed filmography, a selected bibliography, an index—combine with insightful but discrete comments intercalated into the interviews to make this an exemplary entry in Faber & Faber's Directors on Directors series.

There is much here to delight the Cronenberg aficionado: anecdotes about the making, financing, and marketing of his films, details of his little-seen early films *Stereo* (1969) and *Crimes of the Future* (1970), his "suppressed" film *Secret Weapons* (1972), aborted plans for his first feature-length comedy (!) "Six Legs," and more. These incidentals punctuate Cronenberg's long, thoughtful disquisitions about the meaning of his films and the critical opprobrium they have generated. Even readers unfamiliar with his work will find fascinating his observations on censorship, the function of art, the nature of horror, the mind/body problem, and like matters.

Still, for all the autobiographical details Cronenberg supplies, particularly about his early years, Cronenberg the man remains remote. Rather, these
interviews introduce Cronenberg the thinker: a reflective, deeply serious artist with little patience for conventional Hollywood movie making (Cronenberg has made all his films in Canada) or the current obsession with mainstream success. While he does seem concerned about the reactions of audiences, reviewers, and critics to his work, Cronenberg is obviously out to please no one except himself. Indeed, he offers spirited, persuasive challenges to critics who have accused his films of being nihilistic, sexist, needlessly graphic, and in general, quite politically incorrect, arguing successfully that his art is fundamentally apolitical, that "because horror is so close to what's primal," his films must not be viewed as disguised political or social tracts. Perhaps it is this dimension of his art that Martin Scorsese, long an advocate of Cronenberg's films, meant when he said, "Cronenberg is twentieth century. Late twentieth century. Cronenberg is something that unfortunately we have no control over, in the sense that we have no control over the imminent destruction of ourselves. That's what is so clear about his work. So frightening. So upsetting."

—Michael A. Morrison

[Cronenberg was profiled in Current Biography, May 1992, (53:5), p. 17-21; Lawrence Kasdan was profiled in the same issue. —D.F.M.]


This reader's guide to genre fiction is divided into seven chapters, of which the last three, covering science fiction, fantasy, and horror literature (comprising 90 of 281 pages of text), are of interest to the SF scholar.

Each chapter is divided into two sections: "Themes and Types" and "Topics." The former includes 10-20 subchapters, arranged in no apparent order (except for part of the middle section of the SF list, which is alphabetical by them name); each theme (e.g., "Hard Science" or "Messianic/Religious") includes a one-paragraph definition (100-200 words) as introduction, followed by a list of 5-30 suggested titles (averaging 15), in alphabetical order by author's name. No bibliographical data other than author and title are noted, except for the theme anthologies list, which also includes (for no apparent reason) publisher and year of publication, in addition to subject appellations following half of the entries (e.g., "alien beings").

The second section, "Topics," is a guide to anthologies, bibliographies, history and criticism, awards, journals, film books, associations and conventions, publishers, and other topics of interest. As with the previous section, each topic includes a general, one-paragraph descriptive annotation, plus lists of materials in alphabetical order by main entry. Bibliographical data for individual titles include: author and title, publisher, year of publication, and (occasionally) a brief one-sentence annotation or contents listing.
The author/title index interfiles books and their authors in one alphabetical sequence, keyed to item number; however, the author listings lack book titles, and the books lack any indication of authorship, requiring the user to flip back and forth constantly to the main text.

Although _Genreflecting_ has added some ninety pages of text since publication of the first (1982) edition, a significant portion of the material appears dated or incomplete. For example, the "Critical Journals" listing in the "Topics" section of the "Science Fiction" chapter lists _Starship_ and _Science Fiction Review_ as open entries, although both journals ceased publication many years ago; and also fails to include _Science-Fiction Studies_, a major academic journal of SF, or _The Journal of the International Association for the Fantastic in the Arts_. On the same page, the authors devote an entire paragraph to _The International Science Fiction Yearbook_, which was published once in 1978, and is now totally useless; and in a subsection on "Reviews" specifically highlight _Fantasy Review_, which again they indicate as an open publication (but which actually shut down in 1987)—and fail to mention _SFRA Review_, one of the major review publications in the field. These lapses suggest a knowledge of the field which is at best superficial.

This is a mediocre guide to genre fiction, of use primarily to high school level libraries. Prefer Neil Barron's _Anatomy of Wonder, Fantasy Literature_, and _Horror Literature_.

—Robert Reginald


Despite claims that British science fiction has been adequately covered in historical or critical studies, there remain large gaps in the scholarship thereof. With such publications as _Vultures of the Void: A History of British Science Fiction Publishing, 1946-1956_ (Borgo Pr., 1992) and _British Science Fiction Paperbacks, 1949-1956: An Annotated Bibliography_ (Borgo Pr., 1993), both by Philip Harbottle and Stephen Holland, some of those gaps will be filled.

Ruddick’s purpose "is to provide a chronological outline of British science fiction," and it covers everything from the birth of Thomas More on 2/7/1478 through the death of Roald Dahl on 11/23/1990.

While the book gives a very detailed historical timeline, thus providing the neophyte with a quick and easy reference tool, and is immense in its scope (Ruddick searched through many major reference works in the field, from Aldiss’s _Trillion Year Spree_ to Yntema’s _More Than 100_), it is nonetheless lacking in depth.

The entries—arranged by type—BIO for biographical info, FIC for fiction, and so on—list only author and title. Missing are such things as month and place of publication, ISBN, pagination, hardcover or paperback, and other identifying marks.

The author index lists years in which you will find entries for that author, but gets very confusing with birth and death dates thrown in and abbreviations
which need to be checked against the list at the front of the book. The title index is very straightforward and easy to read, as is the FTV (Film/TV) index. The typewriter-like typeface makes it difficult to keep one's attention and makes the book look amateurish.

Ruddick's work is a useful and ambitious addition to the field of SF scholarship. Libraries and serious collectors should have a copy. If there is a second edition, it should include the missing information noted above, and with a new typeface and format.

—Daryl F. Mallett


Rushdie's witty, energizing reading of the MGM classic version of L. Frank Baum's *Wonder Wizard of Oz* is one of the titles in the first wave of essays commissioned by the British Film Institute to memorialize the 360 "key films in the history of the cinema." Rushdie's contribution consists of a two-part essay, the first part a commentary on the film, the second a fictional treatment of the Hollywood memorabilia auction at which one of the pairs of ruby slippers crafted for the film was sold.

Rushdie's perusal of the film is a highly personal memoir fashioned out of his childhood affection for the MGM confection and his more recent experience of a migrant's voyage that, unlike Dorothy Gale's, may not bring him back home.

However, it's not a bitter reflection, but a playful one, captivating in its willingness to "hop" and "skip" through the landscape of the film, mimicking Dorothy's dance down the yellow brick road. He's happily irreverent in his dismissal of the powdered, glittering, Goody-Twoshoes Glinda and the irritatingly yappy Toto, while his feminist elevation of the Wicked Witches is a modern perspective on the classic film.

For Rushdie, Kansas is not preferable to Oz, and he segues lyrically into the anarchistic account of the auction with the premise that once we begin traveling away from our childhood, there is "no longer any such place as home." We must make it up ourselves, an idea that does not seem too far from what Baum who, in a later book, has Dorothy decamp permanently to Oz with Aunt Em and Uncle Henry in tow. Rushdie works his own magic by appropriating us in his migration and exile and snatching us up in the cyclone of his prose in a seamless transition from the personal to the universal.

Seemingly buoyed up by his release from the sentimental contrivance of the MGM ending, Rushdie concocts a phantasmagoric depiction of the auction as a surrealistic nightmare, from which he awakens, "refreshed and free." A reader may finish this essay with the same feeling, reminded of the film's seductive attractions and strengthened by a newly minted "return" to Oz. —Walter Albert

There are two critical questions concerning *Stephen King: Master of Horror:* who is it intended for and why was it written? Format and style suggest a book addressed to grade-schoolers, yet young readers capable of mastering King's own prose (never claimed even by King as a model of sophistication and elegance) would feel condescended to by Saidman's simplistic structures. Conversely, readers at the level of this book are too young by several years to be fully aware of King's reputation, or of the content of his works—an assertion supported by sanitized treatments of even his most restrained novels. In 56 large-type pages interspersed with familiar photographs, the book's biographical introduction reads more like an outline for a longer book. Even given a presumed audience, it seems woefully incomplete to summarize *Pet Semetary* as "about strange happenings at a graveyard," *The Talisman* as "a fantasy about a 12-year-old boy's journey through a world filled with vicious werewolves and killer trees," or *The Stand* as "about a deadly superflu." Beyond such one-liners, most of the information recounts sales figures, bestseller status, King's 23-room mansion...everything except the essence of the novels, that which makes him a phenomenon but which cannot apparently be discussed in a children's book.

The decision not to discuss issues of darkness and light or life and death seems appropriate for the presumed audience of grade-schoolers; but that only leads to the second question: why, then, was the book written? It offers nothing new. Beaum's *Companion* or Winter's *Art of Darkness* are better introductions, understandable to most young readers able to attempt King's own texts. Neither of those books, incidentally, appear in the bibliography of ten items, only one of which is more recent than 1984 and all of which are articles. None of the extensive recent works—either fan-oriented or scholarly—is even mentioned.

Frustratingly brief, psychologically untrue to King's art, and in some ways misleading about the nature of his prose, this is a book with neither a clear audience nor a clearly defined purpose. Not recommended.

—Michael R. Collings


The golden anniversary of the release of MGM's *The Wizard of Oz* in 1939 saw the appearance of many memorabilia, among them a similar book by this pair of collectors. *The Wizard of Oz: The Official Fiftieth Anniversary Pictorial History* (Warner, 1989). The book, which included some examples of Oz collectibles and memorabilia, generated so much interest and so many questions that they put together this sumptuous guide to Oz collectibles, well-designed, on heavy coated stock, with outstanding photography by Tim McGowan. The original books by
Baum and his successors are mentioned, of course, but the emphasis is on the staggering variety of Oz collectibles that have appeared since the original book in 1900—buttons, costumes, dolls and other figures, games, puzzles, glasses, cups, mugs, postcards, trading cards, posters and lobby cards, records, toys—ya gotta see it to believe it! There's even a two-page spread reproducing postcards from the long-since closed Oz theme park in Banner Elk, NC, which I took my kids to in the 1970s. A one-sheet "value guide" accompanies the book, keyed to the color photos and showing the approximate range of market value of each item, from a few dollars to many thousands (libraries will need to tip in this sheet).

I was raised on the Oz books—all 40+ of them, and can't imagine anyone not wanting to stroll along the fabled yellow brick road and see what L. Frank Baum's imagination and genius has inspired.

—Neil Barron


After co-existing with feature films since 1912, serial films were killed off by television in 1956. Many of the hundreds of serials had SF or horror plot devices; the most famous chapter-plays were also the most fantastic: *The Phantom Empire* (1935), *Adventures of Captain Marvel* (1941), *Captain America* (1943), *Batman* (1943), *Superman* (1948), *The New Adventures of Tarzan* (1935), *Perils of Nyoka* (1942, the "girl Tarzan" serial), *Buck Rogers* (1939), and most important of all, *Flash Gordon* and its sequels (1936-40). Serials such as these introduced millions of youngsters to crude SF concepts at a time when few American SF feature films were being made. Dozens of the better serials were shown on television and are now available on videocassette. Their influence on the *Star Wars* and *Indiana Jones* films is well-known.

Schutz notes, "Today there is much more written on the motion picture serial and its various performers than was ever published during the heyday of the chapter-play." In his bibliography, contemporary reviews from film trade publications are far outnumbered by articles which have appeared in dozens of fanzines since the 1960s. Schutz's annotations are brief and descriptive rather than evaluative. He cites such books as Roy Kinnard's *Fifty Years of Serial Thrills* (1983), Raymond Stedman's *The Serials* (1971), and Alan Barbour's *Days of Thrills and Adventure* and *Cliffhanger*, but does not mention that Kinnard is the most essential volume, with credits for each serial and detailed commentary on the most important chapter-plays; that Stedman provides the wittiest criticism of the serials; and that Barbour's books are heavily illustrated. Schutz's guide to the vast body of fan research on the serials is essential for the study of these once-despised but surprisingly influential films.

—Michael Klossner
Schweitzer's collection at first appears to be intended for readers who have begun reading horror fiction but don't have extensive background. His purpose is to provide an introduction to older horror fiction, a kind of "Discovering H. P. Lovecraft—only about everybody else." To accomplish this, these essays should give enough information about major writers to help readers decide whether they actually want to read some of the fiction, tell how to find it, and indicate major problems that may come up during the reading.

That's a worthy purpose, and some of the essays actually accomplish it. S. T. Joshi on Machen, Lee Weinstein on Chambers, and Ben P. Indick on Wakefield have sensible things to say and take the time to say them carefully. Also interesting, though more rushed, are Mike Ashley on Oliver Onions and on the Benson brothers, and Paul Spencer on Derleth. Beyond that, several essays are so brief that they're virtually worthless for people who need introductions—three pages on de la Mare, or five-and-a-half on Le Fanu, for example. This is especially frustrating when the essay on Le Fanu stresses the influence of Swedenborg on Le Fanu's fiction, but zips along without explaining what it was or how it operated. If these essays have any purpose, it is as reminders for readers who already are thoroughly familiar with the literature.

On the other hand, Sam Moskowitz's long essay on W. C. Morrow (1852-1923) takes a more literal interpretation of the title, for Moskowitz is rediscovering an almost forgotten writer of what he labels horror classics. Like much of Moskowitz's writing, this piece is awkwardly organized, tendentious, and fascinating. He establishes that Morrow was a prolific writer of SF and horror fiction which appeared in West Coast magazines and newspapers at the end of the nineteenth century. He argues that Morrow's style and subject matter directly influenced the work of much better known writers such as Ambrose Bierce. And overall he suggests that the genealogy of fantastic literature is much more complicated than we've imagined, with a rich inheritance of stories that are unknown today because they never were published in books.

This is a strange, confusing book, contributors darting off in all directions. It also is badly proofread: The essay on Chambers mentions his fictitious play, "The King is Yellow" on the same page that refers to Chambers' 1895 book being reviewed in the 1987 issue of Godey's Magazine." Nevertheless, the longer essays could be useful introductions for new readers, and the Moskowitz essay should make scholars grind their teeth and get back to work.

—Joe Sanders

If Michael Klossner can review the new magazine *Femme Fatales*, I can review this collection of interviews of 19 starlets, to use Shepard's term. Scholarship must be served. Shepard interviews herself, and her life doesn't sound like an enviable one, from a peripatetic childhood, an absent father, foster home, juvenile hall, and on to Hollywood in the 1970s when B-films were still a staple of the industry.

Shepard, like many of her subjects, never made it from B to A films on any consistent basis. Haji and Kitten Natividad appeared in Russ Meyer's softcore films, well-known for their buxom, often aggressive female leads. Some were "Bond girls," like Martine Beswicke and Caroline Munro. Others were in A-films occasionally, on TV, in strip clubs, *Playboy* and *Penthouse* spreads, but little hardcore porn (or not that they admit to)—call it Bimbo Circuit.

Shepard was subjected to many of the innumerable indignities to which her fellow B-girls were, and she is sympathetic to their plight. Unfortunately, her interviews are mechanical and superficial, and no filmographies accompany the interviews. That probably isn't important, for much of the appeal of the book is its many B&W illustrations—publicity shots, stills from many films (my favorite is *Sorority Babes in the Slimeball Bowl-O-Rama*, starring Brinke Stevens) and general cheesecake. This book is an ephemeral footnote to the story of Hollywood's seedier side, and only for film fanatics and dirty old men.

—Neil Barron


The seventeen essays and one interview collected here originated with the 1989 "Fiction 2000 Conference on Cyberpunk and the Future of Fiction" jointly sponsored by The University of California, Riverside's J. Lloyd Eaton Collection of SF & Fantasy Literature and The University of Leeds. The essays, mostly by academic critics from the U.S., Britain, and Australia, include two by SF writers Lewis Shiner and Gregory Benford. The book is carefully edited, handsomely printed, and usefully indexed.

Though most of the essays make average to good contributions, no single piece has the concentration of insight or excellence of historical/analytical perspective that would make it a cornerstone of cyberpunk criticism. Most of the essays are rhetorically self-fulfilling thematic analyses or critical-writerly performances suitable for conference-audience attention spans: typically they posit a theme or analytic (for example, on the trendy side, "sci-fiberpunk," "futuristic flu," or the "postmemotechnic tradition"); on the ponderous side, ontological and epistemological metaphors or undecidability and oxymoronism) then they display a set of confirming examples and ignore arguments or texts which might count against them. There is little evidence that the intellectual interchanges at the conference
actually helped the writers revise and improve their original papers. John Christie, at least, credits two other participants for insights that added to his analysis of Gibson's three novels. No one convincingly answers (or significantly reformulates) what Darko Suvin, in his 1989 *Foundation* essay "On Gibson and Cyberpunk SF") calls "the crucial question: In its forte, the integration of agents and action into technosleaze, is cyberpunk the diagnostician of or the parasite on a disease?"

Most contributors see Gibson's *Neuromancer* as paradigmatic of cyberpunk movement writing and many analyze it as well as the Gibson continuum of novels and stories (*Burning Chrome*, *Count Zero*, and *Mona Lisa Overdrive*). Gibson's ideas of "semiotic ghosts," which appeared in his inaugural short story "The Gernsback Continuum" (1981), receives significant attention from several writers. Amongst the better essays are two that effectively place Gibson and cyberpunk in the SF tradition: first, Carol McGuirk's persuasive case for cyberpunk as an ironic recycling of many SF elements, especially postwar "SF noir" by Bester and Leiber; second, Gary Westfahl's reductive and tendentious argument that there are only superficial differences between cyberpunk and earlier science fiction and that Gibson's *Neuromancer*, like Gernsback's *Ralph 124C41* (1925), embodies a "characteristic attitude of modern science fiction" combining pessimism about mankind's doom with optimism about human transformation or transcendence.

Attempting to define and place cyberpunk in relation to postmodern fiction and 1980s social environment, John Huntington asserts that readers find Gibson's *Neuromancer* new and significant not for insights into technology's impact on society but because the novel sympathizes "with the attitudes of a dominated and alienated subculture." Just what subculture might that be? Adolescent males, perhaps? Istvan Csicsery-Ronay Jr.'s most telling point is that cyberpunk "represents deep anxieties of the postindustrial masculine imagination"; he refreshingly suggests that "a feminist futurism...can act as an antidote."

The collection lacks any sustained or serious feminist critique; while a few names like Jameson, Baudrillard, or Bakhtin are invoked, high theory remains only a semiotic ghost for most of the contributors. Frances Bonner presents a useful survey of film and TV with cyberpunk characteristics. Tom Shippey sympathetically surveys Bruce Sterling's fiction as *bricolage* assembled from a shattered funhouse mirror.

*Fiction 2000* should be acquired by libraries and individuals interested in documenting the secondary critical appreciation and assessment of the cyberpunk phenomenon in SF publishing and visual media. It supplements, but does not equal, the collection of articles and interviews in the 1988 issue of *Mississippi Review* special issue on cyberpunk. However, the critical explication of texts (mostly of Gibson's, but also some by Sterling, Shiner, Benford, and others) in *Fiction 2000* is more substantial and comprehensive than the coverage accorded them in Larry McCaffery's casebook, *Storming the Reality Studio*.

—Philip E. Smith II
Taking on the most widely praised figure in contemporary children's literature is no easy task, but Sonheim, a Ph.D. candidate at the University of Missouri, has proven equal to it. Her study of the author/illustrator of *Where the Wild Things Are* is a solid, if somewhat pedestrian, addition to Sendak scholarship.

Sonheim was not the first choice to write this book; it was originally assigned to the distinguished critic Perry Nodelman. When Sendak refused permission to reprint examples of his art unless paid a fee greater than the likely profit of the Twayne volume, however, Nodelman understandably bowed out. Sonheim is hindered by the lack of illustrations, but does her best to get around this seemingly insurmountable problem by providing detailed descriptions of the art. Following Twayne's format, Sonheim begins with a biographical essay. Since Sendak has already been the subject of a full biography (Selma Lanes' *The Art of Maurice Sendak* (1980)), this chapter can afford to be fairly short. Sonheim does devote space to events in Sendak's life that post-date Lanes' book, though most of the information is drawn from published sources.

Most Twayne volumes attempt a thorough and uniform examination of their subject's canon, discussing even the most minor works, using essentially the same critical approach throughout. Since so much has already been written about Sendak, however, Sonheim feels free to pick and choose, discussing those works which interest her and using a varied approach. Her intent is to "examine aspects of Sendak's style that have not received much analysis." She therefore provides us with chapters on his early collaborations with Ruth Krauss, Else Minarik, and Meindert De Jong; the linguistics behind the text of *Kenny's Window*; Sendak's use of the Victorian emblem tradition in *Higglety Pigglety Pop!*, the linguistic architecture of the major picture books; the use of rhythmic language in those major texts; and finally, a source study for *Dear Mili*.

Sonheim closes with a look at Sendak's influence on the field of children's literature. He was one of the first author/illustrators to consider his books as total design projects, with text, illustrations, lettering, binding, even size contributing to an artistic whole. He was also instrumental in redefining what is appropriate subject matter for children. *In the Night Kitchen* (1970), for example, was the first children's book to include full-frontal nudity. Sendak explores such topics as anger, aggression, and sexuality in a manner never before seen in picture books. Among the authors and illustrators who were heavily influence by Sendak are Jan Wahl, Uri Shulevitz, and Richard Egielski.

Sonheim's book is a bit slow going at times, but all-in-all, qualifies as a solid, hard-working study of one of the greatest geniuses of twentieth-century fantastic literature.

—Michael M. Levy
This new guide in Starmont's long-running reader's guide series starts with a brief but passable biographical sketch, and it picks up considerably as the authors survey Tolkien's scholarly work in the second chapter. David and Carol D. Stevens provide an intelligent and useful descriptive survey of Tolkien's scholarship. While other critics have made more detailed and effective use of Tolkien's academic writings in reading and evaluating his work, this chapter offers the single best overview available, and includes many interesting hints and suggestions worthy of further critical elaboration by others.

The guide as a whole suffers from a disappointing lack of development from start to finish, however. Following the descriptive summary of Tolkien's critical work, the authors turn to The Silmarillion as the wellspring of Tolkien's most popular writing. Yet as they Stevens' study moves forward it becomes increasingly a mere summary of content and recitation of theme, rather than an unfolding of vision or deepening of critical understanding. The authors list and tag "themes" of destiny, sacrifice, prophecy, friendship, linguistics, metafiction, and a few more, and simply note recurrences of these motifs as they move chapter by chapter through the Tolkien oeuvre. There's too much inventory and not enough interlocking critical vision.

As they move toward their conclusion the authors begin to make sweeping and largely unsupported evaluative summary statements. They open their final chapter, "Tolkien's Minor Fiction," by remarking that "it might have been better if The Father Christmas Letters had never seen print at all" and stating that "most of those [letters] from 1925 to 1939 are of interest only as curiosities." The basis for this judgment is not explained, and the purely human and family appeal of the letters, as well as the personal, psychological, artistic, linguistic, and biographical insights they afford go unremarked. Certainly they are worthy of publication if only as part of the impressive body of Tolkien letters gradually making their way into print, but there are clear arguments to be made for their charm and artistic integrity as well. Oddly enough, the Stevens go on to observe that "they do provide a compact illustration of Tolkien's theory of fantasy," appearing somewhat to contradict their own earlier assessment. This schizophrenic critical perspective is even more troubling in their final appraisal of The Lord of the Rings as "a minor masterpiece by a minor writer, perhaps, slightly flawed but part of one of the great imaginative achievements of the century. Of its type, it is the best piece of fiction yet written...." How can this book be at once the best piece of fiction of its type ever written, part of "one of the great imaginative achievements of the century" and also be "a minor masterpiece by a minor writer"? The assertions remain confusing and unexplained.

Despite the currency of this guide, (it includes primary source materials published to 1990 and selected secondary sources to 1988) readers will find that
more satisfying short introductory surveys are *J. R. R. Tolkien* by Deborah Webster Rogers and Ivor A. Rogers (Twayne, 1980), or the revised edition of *J. R. R. Tolkien* by Kathryn F. Crabbe (Ungar, 1988) (includes primary source material to 1986). For a deeper critical perspective, Verlyn Flieger's *Splintered Light: Logos and Language in Tolkien's World* (Eerdmans, 1983) is still one of the very best introductions to Tolkien's themes, thought, and artistry, and offers the most profound understanding of *The Silmarillion* yet to appear in print.

—Richard Mathews


These privately printed pamphlets, illustrated by several amateur and professional artists, are collections of essays on the Mars and Tarzan series. In spite of the enormous popularity of Burroughs' works and the cultural importance of the character of Tarzan in fiction and films, there is relatively little recent critical literature on Burroughs. However, a core of fan supporters has maintained interest in the canon, and most of these essays are written by contributors to the Burroughs Amateur Press Association (ERB-APA).

The *Essays on Mars* include John Michael Moody's useful chronology of John Carter's adventures and a nostalgic account ("My First Trip to Barssom") by George T. McWhorter, curator of the Burroughs Collection at the University of Louisville, of his discovery of Burroughs' novels and how his enthusiasm for the books drove him to learn to read with what appears to have been phenomenal speed. Dorothy J. Howell discusses the unauthorized and unpublished sequel to the Mars and Tarzan series, *Tarzan on Mars*, and Kenneth Webber tackles the thorny question of John Carter's longevity. Editor Waters discusses the extraordinary mental abilities of some of Barsoom's more exotic races and, in a second essay, analyzes Barsoom's most "complex" inhabitant, Ghek the kaldane.

There are five essays in the aptly titled *Jungle of Dreams*: McWhorter on Tarzan as a reflection of Burroughs' ideals, a review of the film *Greystoke* by Howells, a study of Tarzan's (and Burroughs') concept of friendship by Alan Hanson, the psychological evolution of Tarzan by Waters, and most provocatively Gary Lovisi's elaboration of a hypothesis that Burroughs' great apes are "pre-human hominids" like the Yeti and the Sasquatch.

The Burroughs secondary literature is a long way from reaching the epic proportions of the writings on that other great modern literary icon, Sherlock Holmes. The Holmes material is remarkable for the polish and professionalism of
its specialized journals, books, and chapbooks. These two fan chapbooks are more modest, but nonetheless attractive tributes to an important writer who has for too long been underrated by scholars.

—Walter Albert


Modern Times (now Brentwood) on Long Island was a small utopian community that lasted for 13 years (1851-1864) as a model for a life based on beliefs that had little chance for success in the competitive, fast-growing society of the nineteenth century. During much of its existence the community had to withstand hostility from outsiders, and was frequently and unjustly attacked as a proponent of free love, irreligious behavior, and other acts viewed as immoral or ungodly by the rest of society.

Such charges were inevitable given the beliefs the community held. Warren, their leader who did not wish to be regarded as a leader, was nothing if not persistent: he had made three previous attempts to put his belief into practice in small Ohio communities in the 1840s. In each of these he had tried to establish principles that he and his followers believed could provide a better life for humanity. "Equitable Commerce," as Warren called it, was a way of life based on two major ideas: sovereignty of the individual and cost the limit of price, that is, the right of each individual to behave as he or—equally as important in Warren's view—she wished so long as such behavior did not injure others; and the refusal to make a profit from selling goods or services to another person. Under such principles, if people lived together without marriage or offered no allegiance to God or Caesar, the community found no fault and could only encourage them to do so. What they did oppose was any attempt—and there were several—members of the community to impose their own behavioral choice on others. The experiment failed because a small community (never more than 150 persons) could not provide for itself all things it needed and because it was too much to ask that its citizens not join in the profit-making society that surrounded the village.

One may well ask what bearing the existence of this "libertarian laboratory of individual sovereignty" might have on the writing of science fiction. Directly, probably very little, for contemporary writers have many other, more accessible sources. It is, however, this same sovereignty-of-the-individual idea that shows up in works by Heinlein, Pournelle, L. Neil Smith, and Eric Frank Russell (whose *The Great Explosion*, 1962, also deals with trade without profit) to name only four of many. In science fiction such societies tend to be depicted as successful; in real life, there have, thus far, been too many other conflicting human principles to permit any but short-lived experiments like Modern Times.

A good historical narrative, well-documented. Afficionados of utopia and libertarianism will find it instructive.

—Arthur O. Lewis

In spite of Freud, numerous experiments, and countless theories, dreams are still a mystery. They can become real, says Ramchandra in Ursula K. Le Guin's story "The Pathways of Desire": "There is room. There is time. All the galaxies. All the universes. That is infinity. The worlds are infinite, the cycles are endless. There is room. Room for all the dreams, all the desires. No end to it. Worlds without end."

Thus opens this superb anthology of fifteen stories, the earliest probably Stanley G. Weinbaum's "Circle of Zero" (1936), and the most recent Gene Wolfe story, "Detective of Dreams" (1980). Dreams are green to Alan Dean Foster, jade blue to Edward Bryant, sacred to Peter Phillips, private to Isaac Asimov, wild to Robert Silverberg, heartstopping for George Alec Effinger, a predicament to Brian W. Aldiss, and cessation of pain for Barry N. Malzberg. They come at midnight to Fritz Leiber or on a golden afternoon to Robert Bloch, while both Poul Anderson and Thomas Wentworth Higginson move into other realms, places where the unreal exists in reality and the dreams are a reality that only appears unreal.

This anthology is highly recommended to anyone interested in the relation of dreams and writing for each of the writers is a stylist easily moving images between the realms.

—Harry Barnett


For those of you still convinced Piers Anthony is nothing more than a hack fantasy writer, this book, nothing like the light-hearted Xanth fantasy series, should help you change your mind.

Indeed, *Tatham Mound* is not light fantasy at all, but rather a dark story of the saga of Throat Shot, a young Native American man, who is chosen to save not only his tribe, but all Native Americans from impending doom. Setting out on his journey with an injured arm, this story chronicles his attempts to do what is right, his struggles to following destiny rather than follow his own heart's desires, his maturing, and his growth. And along the way, Throat Shot meets his future wives, good friends, frightening enemies, and danger.
This book is of epic proportions, a *Dances With Wolves* of fantasy; well-written, carrying the reader ever onward in a rush of action, adventure, and excitement. A *tour de force* for Anthony, and a book which will stand out from the rest of his work. A must read!

—Daryl F. Mallett


This unusual novel began as a round-robin effort by about a dozen well known genre writers and ultimately emerged as a dual collaboration with more or less alternating chapters by Piers Anthony and Philip Jose Farmer. Except for one relatively flat section, which I suspect coincides with the reported illness of Farmer's wife, I found the assertion by Anthony that here differential authorship would be difficult to determine to be true. The two writers complement each other well: Anthony's brickwork is solid and neat while Farmer's architecture is bold and dramatic. Despite minor flaws such as outworn slang, banality, and redundancy, the story has pace and interest enough to attract readers.

It is Anthony, however, who is the literary father of the lovely young blind and mute heroine, Tappuah Concord. At age thirteen, Tappy is at a signpost for the change from childhood to adolescence. And though she is apparently mute, Jack, the viewpoint character, the young college student who has been well paid to drive Tappy a considerable distance to a "clinic," does hear her speak in her sleep: "Larva...Crysalis...Imago," words representing biological stages of change and maturation.

Both Anthony and Farmer are, of course, more than a little interested in sex. I remind you of Anthony's novels, *Pornucopia* and *The Color of Her Panties*, and of Farmer's *A Woman a Day*. It is no surprise, therefore, that, early into the plot, Tappy is seduced and deflowered by Jack. The notion of statutory rape is not exterior nor merely idiosyncratic however; it is an inherent part of the plot and meaning. Tappy and Jack never do reach the "clinic" for one night Tappy imperiously guides Jack to a huge boulder which melts, opening onto an alien world populated by several strange life forms.

To the caterpillar's question, Alice in Wonderland had replied, "I can't explain *myself*, I'm afraid, sir... because I'm not myself, you see." The ongoing search for the Imago, though convoluted and indirect, is ultimately satisfying to the reader because it provides the answer to an unasked question: What do you think our human world needs most?

—Sybil B. Langer
More than thirty years ago, I read each of the pieces of short fiction collected here. I actually saved the issue of The Magazine of Fantasy & Science Fiction in which Ward Moore's "Fellow Who Married the Maxill Girl" appeared until the vines on the cover finally shriveled. For years, I've chuckled mentally whenever a geiger counter has been mentioned, seeing in my mind the tribesmen in Henry Slesar's "Chief," having just had a good meal of white men, dancing around the magical clicking boxes. Certainly long before 1960, I had committed myself to reading anything and everything by Frederik Pohl ("The Day the Icicle Works Closed"), Cordwainer Smith (The Lady Who Sailed the Soul), and Arthur C. Clarke ("I Remember Babylon"). I think, however, that 1960 was my first introduction to J. G. Ballard, and it was through the apocalyptic "Voices of Time" included here. Strange, at the time, I hadn't realized what a wonderful science fictional year 1960 was. Now to reexperience the highlights of that year has been a blessing. Not one of the stories—not even "Chief"—felt dated.

—Harry Barnett

Though the price went up one dollar from the time Isaac Asimov presented The Great SF Stories #22 six months previously, it is not necessarily because the stories are better. They may be equally as good and perhaps better known. Three of the selections for 1961 did become full length novels, parts of novels, or initiated series: Brian W. Aldiss's "Hothouse," part of The Long Afternoon of Eanh; Anne McCaffrey's "Ship who Sang," the novel of the same name; and Poul Anderson's "Hiding Place," one of the many stories of the obese, cunning Nicholas van Rijn. A fourth, "Moon Moth" by Jack Vance, was later chosen for the SFWA Hall of Fame as a novella that would have won a Nebula had the Awards then been established. The other nine stories are equally satisfying. If you don't recognize the names J. F. Bone, R. R. Fehrenbach, or Randall Garrett, it's probably because these writers published in the magazines primarily in the '50s and '60s. Mocking the Nobel Prize, offering an alternate history for the Battle of the Alamo, and combining patriotism and treason in a science fiction espionage story are subjects that continue to interest. The remaining seven writers (Isaac Asimov, Algis Budrys, Arthur C. Clarke, R. A. Lafferty, Frederik Pohl, C. M. Kornbluth, and Cordwainer Smith, have never (or rarely) disappointed a reader. This thirteen story anthology is worth the price.

—Harry Barnett

Warning: This book is worth your time only if you have read the first two volumes of the trilogy.

The first chapters deal with half a dozen characters milling around in Gryylth and Corrin, and a similar group with problems in Vaylle. There is little to explain who the characters are and whether their problems are related. Then Chapter 4 has a dragon drop a new character who, apparently, has a dual persona, in MacArthur Park, Los Angeles. That's when I gave up and went to the library to get a copy of *Dragonsword* (1991) and the bookstore to get *Duel of Dragons* (1991). Only after reading them did I understand this book enough to enjoy reading it.

Baudino, one of the newer writers of fantasy, has combined in this trilogy the Grail legend with the formula of in the invented world which becomes real, and supplemented the combination with two real world causes: the idealistic war protesters of the Vietnam era (though the trilogy is set in the 1980s) and feminism. This mix does not blend into a perfect whole. Fortunately, Baudino has paced action fast enough and given enough plausibility to the people of the invented world that one can enjoy this volume.

In this book, only the action has importance. All motivation occurred earlier. For this reason, Suzanne/Alouzon did not win my sympathy and interest as she had in earlier volumes. Only as the concluding volume of a trilogy which makes an interesting but not wholly successful attempt to infuse standard fantasy themes with those more often found in the contemporary novel is *Dragon Death* worth reading. Baudino's experiments are worth continuing and should be more successful in the future.

—Paula M. Strain


This book was originally published in Great Britain in 1991, and also appeared in *Interzone* in 1989. The author acknowledges Larry Niven and David Brin for having read and commented on the book, as well as acknowledging praise and encouragement from several other well-known SF writers. With that aid, one would have thought the author could have avoided several awkward technical errors.

However, the story—and its setting—are the important things here; minor errors may be forgiven. The setting is a pocket universe where gravity is "a billion times as strong" as in Earth's universe. A ship from Earth passed through a gateway of some type and, on encountering the increased gravitational force, collapsed. The survivors used parts of the ship to build The Raft, where they established themselves. At the time of the story, this is the "civilized" area; other, less fortunate people live in a colony of shacks, chained together to orbit around a
star kernel which they mine for material to trade to the Rafters. The kernel, a fifty yard ball, has a surface gravity of five gees, and the miners work on the surface in wheelchairs. There is another, even less fortunate, settlement of humans, as well as some aliens, but this is where the story begins.

The hero escapes the colony on a flying tree, which is manipulated by lighting smudge pots so that smoke clouds will obscure the starlight of the universe's core, which somehow diminishes the pull and lets the tree move in the opposite direction.

Once on The Raft, he makes friends with one of the few remaining scientists from the original crew and, eventually, flees a mutiny by flying the Bridge of the original ship into a different nebula to start life anew. At this point, the foundation is laid for a sequel.

However, before the mutiny occurs, the youthful hero must undergo a rite of passage. This brings him the maturity and knowledge needed to save the human civilization from the collapsing nebula in which the Raft has existed and establish a new home.

Although the plot sounds like something out of the early days of space opera, it's surprisingly well-written. There are several interesting twists, in addition to the standard and well-worn plot devices. The pocket universe has some interesting characteristics, if one can suspend disbelief caused by some of the technical flaws. The book has been nominated for an award, and it's not difficult to see why. Although it will never attain the status of a classic, it's a very readable and entertaining book.

—W. D. Stevens


*A Child of Elvish*, sequel to *The Jewels of Elvish*, is a strangely haunting book. Based on what have come to be fairly clichéd characters—humans, elves, bards, warriors—the book is also fairly typical in plotline. A great evil is abroad, destroying people and elves alike. Only the child of the Elven Princess married to the human Prince can avert the evil, and she has not been born yet. Meanwhile, the King's bard is in love with the Elven Princess he can never be with, so he undertakes a perilous quest to keep his mind off her. In the forest, another Elven woman and human male also go on a quest at the request of a centuries-old dead queen for the child who will restore balance.

Typical as this plot sounds, there are two things which make this book memorable. The first is a subtle, underlying theme of environmental destruction, set in action this time by a sorcerer, otherwise defeated by the Elven Princess, Nikia. He is dead, but his legacy is a creeping drought which is slowly destroying the entire world. Environmental themes may be somewhat in fashion right now in SF and fantasy, but Berberick's deft and subtle handling of the theme, and her heart-wrenching but utterly realistic descriptions of both the devastation taking place and its effects on the lives of the people of a primarily agrarian society are
masterful. What she is describing is destruction of all beauty, all hope, and eventually all life. This part of the book is powerful and utterly convincing.

The other element which makes this book so memorable and haunting is the characters. The bard Dail, the Elven Princess Nikia, the creature from the first race to inhabit the world Islief, and the ghost queen Aeylin, are powerfully evocative characters. The pain of the bard’s hopeless love for the Princess and her fears for her unborn child which might be the product of a rape are extremely and powerfully created through these characters. The guilt of both Islief and Aeylin, and their utter determination to set to rights a balance they broke hundreds of years before is deeply moving. Even the growing love of the sharp-tongued, hostile elven Kicva and the dying human Joze is thoroughly engaging. Berberick has a touch of magic in her evocation of character that makes them come alive and linger, long after the book is put down. Their sorrows, their joys, their hopes, their loves live as though they were real people, such is the power of these characters.

The plot is fast-moving and exciting. The descriptions of the other characters and the world itself are good. The female characters are strong, interesting, and prominent. The writing is good, with no disconnections of plot or dragging in the style. The types of characters and the situation is somewhat clichéd. Nevertheless, this novel has a deep beauty and a strange power rarely felt in modern fantasy. For true fantasy lovers, it is a book not to be missed.

—J. R. Wytenbroek


We’ve read it before: an orphan struggles to achieve a goal that becomes more worthy as achievement nears. Bohnhoff twisted the plot a bit.

Meredydd is a teenaged girl studying to be a mage in a land where only men are such. The apprentice becomes a mage only after a pilgrimage and acceptance by a female intermediary to the divine, The Meri.

The story begins with Meredydd forced to begin her pilgrimage early. Her pilgrimage tests are set by dreams and by misty spirits met after solving riddles, but they develop her latent character traits—kindness, compassion, loyalty, obedience, mercy. She also grows into accepting universal love, though other characters love her either as a daughter or a woman. The ending is a happy, though somewhat unexpected one.

Bohnhoff holds reader interest, except that in early pages, and a few later ones, characters discuss at some length aspects of religious thinking of their world. Leading each chapter are quotations from their theological works. The young adult reader will happily skip those pages and the quotations to find out what happens next. Older readers, unless interested in New Age thinking, are advised to do so as well.

—Paula M. Strain
Jeff Bredenberg's first SF novel is a fascinating blend of scientific speculation, interesting characters, and well-written scenes.

Set in the world of Merqua, a post-holocaust Earth, Anton Takk becomes the pawn of an oppressive Government run by The Monitor; a government no longer sure why it exists or for what it stands, reminiscent of Margaret Atwood's *The Handmaid's Tale*. No one is sure if Monitor exists, but everyone fears his wrath. While the story begins with Takk, a mysterious Rasta man named Pec-Pec is the focal point. With his flowing dreadlocks and mysterious dragon fish, Pec-Pec is the loose cannon on Monitor's deck, a strange being who is like a god to the mutants and radiated survivors of nuclear warfare, and of most Blacks. Pec-Pec can alter time and the fabric of reality, and will lead the story through many contortions.

Written with an internal language in the tradition of Russell Hoban, Bredenberg weaves a fascinating tale of Takk and Pec-Pec's quest to overthrow The Monitor. A solid first novel which marks Bredenberg as one to watch in the future.

—Daryl F. Mallett

In this sequel to *The Dream Compass*, Bredenberg writes about what happened after the overthrow of the dictatorial Monitor.

The instigators of Takk's quest to cast down Monitor, the elderly Revolutionary Council members are trying to establish control over the former Government. Meanwhile, fellow member Rosenthal Webb, tired of endless and, to him, pointless bickering about what to do when and where and with whom, sets out with Pec-Pec to put into motion the plan to go overseas; to see if any other continents survived.

The tale eventually has Webb and Pec-Pec, along with other characters, converging on an island off the coast of North America, where a shipbuilder and slaver does business. Most of the book concentrates on setting the stage, introducing the island characters, and bringing those who survive together to set sail at the end into unknown reaches...leaving room for a third book in the series.

Bredenberg's writing style has improved from his first novel; the plot flows easier, the characters are more defined than they previously were, and his descriptive ability has also stepped up a notch. A good read, and hopefully a good sign of what is yet to come from this writer, who is still early in his career.

—Daryl F. Mallett

Brugalette makes his debut into the SF/fantasy world with this novel, *The Nine Gates*, a story about a young man who must abandon his carefree lifestyle in order to save the world.

Gopal, the son of a simha (leader, prince), enjoys playing hide-and-seek in the city of Goloka's market with his friend, Nimai, the son of a middle-class villager... until the mystic Vyasa comes and sends him on a quest. When he returns, he sees all except his sister Citty, Nimai, and the mystic Vyasa, have been butchered by demons. Then Citty disappears, and the young simha is thrown into another quest... one where he must defeat the very gods of evil if he is to prevent his world becoming Hell on Earth.

Set in Indian (India) mythology, the book's language is a bit hard to follow at first, until one learns what such words as simha, atma, mantra, deva, chotta and the like mean. But the story is well-paced, and the reader is compelled to follow the boy as he fails, learns, and succeeds in his quest. Unfortunately some of his development is lost in the action, and in some places the book does drag with expositional passages. All-in-all, however, this book is a fine showing for a first novel and is recommended for a pleasant diversion.

—Daryl F. Mallett


Continuing Cherryh's exploration of Eastern European folklore for Del Rey, this novel begins with two princes of Maggaiair (Magyar? Hungary?) crossing the mountains that border their realm because the local wizard senses something on the other side is going wrong... That much is clear, but after they are ambushed by goblins, all semblance of clarity disappears.

The brothers are separated and the younger one falls in with a teenaged apprentice witch. The wizard disappears. Their loyal huntsman is sorely wounded but found by the youngest prince, who has tagged along unbeknownst to anyone. A sinister-looking but suave-speaking goblin threatens and aids the witch and the middle prince. Nobody knows or will explain what's really going on. Etc. This is somewhat less of a stumbling-in-a-daze-through-the-damp-woods story than *Rusalka*, but it's close to that standard of bafflement.

Still, the story is fascinating. Cherryh is very good at giving sharp, concrete details to make a reader share what happens to the characters as they wander through the haunted forest. Also, even though one might suspect that she is echoing the approach of Hammond Innes’s thrillers in which the viewpoint of the characters are not major actors, Cherryh actually has been spinning confusion since her first book, *Gate of Ivrel*. Her concern has always been with people who don't know enough to make decisions but must act. Exhausted, battered, confused, her
people are driven by past surface inhibitions to show what they most truly are by what they most desperately choose.

And it works. Exasperating as this method is, it may be the only way to accomplish the kind of revelation of essential character that is Cherryh's real subject. I would up smiling and nodding. Highly recommended.

—Joe Sanders


Emma's life is falling apart. Her family is about to move again, and this sixth grader has just lost the best friend she has ever had. To be by herself to think, she runs over to the old deserted Bentley Mansion; however, she does not remain alone too long. Her shouted wish for "just one real friend" brings Abigail Porterhouse Bentley, a girl her own age, literally from out of nowhere. Emma is delighted to take this time traveller under her wing, introduce her to the present day world, and, in spite of Abigail's wish to go home, keep her forever as her lifelong friend. Happily, with a little bit of time and a little bit of magic, Abigail does return to 1846. Accidentally, Emma goes with her. Now it is Emma's turn to be exposed to a strange environment. Now it is Emma's turn to want to go home.

This excellent time travel novel is marketed for middle school readers, who will unquestionably enjoy its suspense and blend of magic and will recognize the implied lesson on selfishly using others for your own happiness. As usual, Chetwin has created believable characters that girls especially could relate to. With its honest representation of 1846 which forces comparisons be made to today's world, *Friends in Time* becomes a highly recommended acquisition for both public and classroom libraries.

—Gina Sisco


The cover art of this fantasy novel (Damaris Cole's first publication) promises much excitement. White fire "leapt from the red dragon's gullet, farther than any flame could fly... The other dragon bellowed and fell. It was a glittering liquid blackness plummeting across the valley between the two mountains." But this event does not occur until Chapter 38!

This is not a "dragon" fantasy. There is another reason to complain: this one arising from supporting characters in the novel. At least four times, it is pointed out that Norissaa, physically resembling her mother who gave up her own life to save her child, "has her father's temperament. Impulsive to a fault." What a lovely excuse to have Norissaa act outrageously and illogically throughout the book. Nonetheless, there are several new twists in among the familiar fantasy devices, more than enough to keep a reader's attention throughout.
Norissa's journey begins with a medallion brought to her soon after the deaths of her parents and her own need to answer a summoning she feels in her mind. Astute readers of the first chapter should suspect that the girl is in truth the infant concealed by the queen from her evil sister and wicked consort—the child who would grow up to join a powerful and magical Companion. On her adventure, she quickly accesses two aides, Medwyn the sorcerer, one-time advisor to her parents, and Bydawine, the noble dwarf whose unrequited love for Norissa he must learn to contain.

Eventually she learns her true heritage, and others rally to her side. The hatred and conflict in the enemy camp and her full understanding of the role of the Companion further her cause: to bring life back to the desolate earth and its people. The Prophecy will be fulfilled though not, however, without cost...a cost that ensures a sequel to this quite good journey to self-awareness will follow.

—Muriel R. Becker


From the icy forests of *Troika*, Cooper transplants the reader to a jungle environment with ziggurats and a death cult devoted to a mysterious Ancestral Lady. Book Six of the INDIGO series finds Indigo, accompanied as ever by the faithful Grimya, in the awkward position of being worshipped by the cult as their oracle and involved, to her consternation, in trances which meld her own past fears and experiences with the ceremonies. Is she a blasphemer? Is the Ancestral Lady a goddess of death or does one of Indigo's sworn demon enemies lurk behind her?

Grimya takes on the role of familiar to the oracle and as such is able to use her eyes, ears, and telepathic senses to learn the language spoken by the community. She learns of the intrigues of Yima, the daughter of Uluye, the fanatical High Priestess. The power relationships between Uluye, Indigo, and a deputy priestess, Shalune, form part of the focus of fascination in this novel, where Indigo's quest becomes more and more difficult, with the demon taking on more disguises to challenge Indigo to her core.

Indigo has developed through her experiences and, encouraged by Grimya, she can pick her way through the complications to find answers that transform not only her own self but the cult in ways which are carefully developed.

Parts of the cult of death are gruesome to read and the inevitable details of decomposition detract to some extent from the story. The physical whereabouts of events are also sometimes confusing to keep track of. But in terms of the theme of growth, Cooper plays with complex patterns of relationship and development, and her vivid imagination makes this an interesting, if occasionally less than smooth, read. Recommended.

—Tanya Gardiner-Scott

Apart from being eminently readable in its own right, *The Pretender* is Book II of the *CHAOS GATE TRILOGY*. A trilogy of which if you do not read Book I, the demon-inspired machinations of Ygorla and her demon/father Narid-na-Gost, will come as a shock, as readerly expectations are compellingly reversed. The expected celebrations have turned to mindbending horror, with courtiers loyal to the High Margravine either dead or forced to swear allegiance to the megalomaniac Ygorla. Even Strann, the opportunistic but likeable bard, must decide whether to die nobly or live to fight the evil by ignominiously swearing allegiance to the self-titled Empress, who calls him "Sir Rat."

Strann has to dance attendance on her, as he tries to work out her sources of power and, secretly commissioned by her supposed sponsor Yandros, God of Chaos, he becomes her emissary to the High Circle of Adepts, who have been reeling from her depredations and are convinced that Yandros is in fact her backer. The Equilibrium between the Gods of Chaos and Order is threatened, not least because Ygorla has a soul-stone belonging to one of the Gods of Chaos and Tirand Lin, the High Initiate, is more drawn to Order than to Chaos. His sister Karuth, also an Adept, and one who has had close connection with Strann in the past, is a reluctant renegade, but is the only hope to right the wrongs.

Karuth and Strann's struggles to eradicate evil while going against their respective superiors are what give this novel its power. Initially, for one who has not read Book I, sorting out who's who and what side they belong takes a few moments, but the characters are beautifully drawn. Their honesty, at great personal cost exacted by mortals and immortals alike, and their intricate relationships to those around them prove extremely absorbing. And the old theme of the battle between Chaos and Order is handled in unusually complex ways.

Cooper creates a world where the relativity of perception is a major theme. She crafts it well, guiding the reader through the unfamiliarities with her skilled characterizations and fascinating situations, and it will leave the reader avidly looking for Book III. Highly recommended for an absorbing read.

---Tanya Gardiner-Scott


*Troika* is the fifth of the Indigo series created by the gifted Cooper, author of the Chaos Gate trilogy, and a satisfying novel it is. Indigo, one-time wrecker of demonic havoc in her has let loose on the world, causing her lover Fenran to be imprisoned in a limbo she cannot reach. Little by little, she is tracking down and eradicating these evils, growing in inner strength with each victory. Indigo is frozen in her youthfulness, a wanderer figure untouched by time, and as such she is a chameleon, taken up by various groups until such time as she is ready to move on. Her faithful companion is a delightfully portrayed talking wolf named Grimya.
In *Troika*, Indigo finds herself, painfully, in the household of her erstwhile lover, Fenran, in his home country. One of his relatives, Veness, falls for her and she has to decide on her own feelings for him. She inadvertently becomes a member of the household, and finds herself enmeshed in the family drama of an ancient curse, centered on an old axe and shield used to effect a major betrayal generations earlier. She knows the demon she must destroy is there, in the Bray household, but she has to work out how best to do so, given her involvement with the family.

Cooper lovingly portrays the animals—dogs, horses, Grimya, and an utterly magnificent snow tiger—in this novel, evoking snowy landscapes and natural beauty with consummate ease. There is an archetypal feel to the backdrop of this novel, and the nature descriptions and characterizations form a major part of its appeal.

The quest itself and its resolution are complex and worth reading in themselves, but the characterization of humans and nature and the sheer artistry of the struggle that ultimately involves Indigo's own sense of self make this a novel hard to put down. Highly recommended.

—Tanya Gardiner-Scott


Homely fifth grader Jennifer Murdley gets more than she bargains for when she buys a toad from Elives' Magic Supplies. Before she can get her new pet home, Jennifer learns why strange old Mr. Elives sold the toad for just seventy-five cents: the animal has the gift of speech. Not only can "Bufo" talk, he also does impressions of Humphrey Bogart, Jennifer's principal, and her arch-enemy, beautiful Sharra Moncrieffe.

Bufo's arrival means trouble for Jennifer, especially when he kisses Sharra and turns her into a toad as bumpy and brown as himself. But he also means danger. There is more to Bufo's story than impressions and tricks. He's on the run from a beautiful witch who wants to extract "The Jewel of Perfect Happiness" from his forehead, and it's Jennifer's job to stop her.

*Jennifer Murdley's Toad*, part of the "Magic Shop Book" series, sets out to address how damaging popular images of beauty can be for young girls. Unfortunately, this fantasy for third to seventh graders gets caught up in curses, fairy tales, and sorcery rather than focusing on Jennifer Murdley's obsessive desire to be physically beautiful. The author spends chapters passing a toad curse from character to character, when a potentially telling scene of Jennifer and her father burying a Barbie doll in their backyard under the eulogy "Beauty Victim" is only briefly touched upon. With so much going on, Jennifer never gets a chance to examine her feelings or her fears. As a result, Bruce Coville's fantastically contrived plot avoids the timely issues that his heroine and countless girls like her must face in the real world.

—Laura Shovan

At Starbridge Academy, situated on an asteroid in space, students of all known races, creeds, nations, and forms gather to develop their abilities to relate to any new intelligent beings found in interstellar space. Here, in the fourth book of the series, a new twist is added: an archaeological find of what might be the missing link to an entire species' history of exploration. There is also the mystery of who, if anyone, is responsible for the many accidents which may result in dissolving the academy. An added plus is the ability of the novel to stand on its own apart from the rest of the series.

Crispin and Marshall do deal sensitively with human and human/alien relationships in this multicultural environment. They clearly depict as well the prejudices, deception, and interstellar politics that forward the plot.

But essentially the emphasis is on the humans for this is the story of a young human StarBridge instructor, Serge La Roche, struggling to regain his self-confidence after losing the use of his hands, and it is the story of a precocious eleven year old, whose telepathic abilities and haunted past lead her into trouble. Like Robert Heinlein's Peewee or Podkayne, Heather Farley will long remain in a reader's memory.

The plot may be familiar, but the interesting characters, the clear writing, and the fast action will provide several enjoyable hours.

—Jennifer Wells


After the withdrawal of the British, the Naga, the Baroba, and the Fulu tribes of the imaginary African country of Nagala war among themselves while demagogues fight each other for power. The novel begins, however, with a cease fire, a situation inconceivable to Paul, orphaned Warrior, who remembers only his life as part of a guerrilla band led by the patriot, Michael Kagomi. On the other hand, Michael is delighted, adopts Paul as his son, and dreams of running a national animal park in his country where the tribes then consider themselves one people. But all it is is a dream. Michael, who represents the saner nationalists in the capitol, is imprisoned and beaten by the latest military madman who then sends his minions to kidnap Paul in order to force Michael to his will. A reader is sure that Paul will make every attempt to rescue Michael. And he will.

The novel now becomes an exciting chase adventure that moves through country certainly strange to American youth. Yet, Dickinson's skill in creating images (as we know from *Eva* which I listed among the best science fiction books of 1989) is superb: scenes of creeping through the marshes, seeing beggars in the marketplace, rape, pillage, and more are vivid. One needs a strong stomach; yet a reader's involvement with Paul is so deep that, to our regret upon reflection, we see the violence as he does—as normal. And what may be harder for young adults to
internalize is the total trust Paul continues to feel for his reliable airborne AK with the folding butt and his eighteen rounds of ammunition—the reason for the title.

For Paul, war is the norm. At one time he thinks, "My mother was the war. She was a witch, a terrible demon, an eater of people, but she looked after me. It's not my fault that I loved her." With such a mother, can Dickinson provide a happy ending. Dickinson has always been honest. Perhaps he feels some of us need to be reminded of Jean Giradoux's definition of peace as the interval between wars. If so, even though AK is SF only because Nagaland doesn't exist by that name in our Africa, I strongly recommend young adults and adults, even those who limit their reading exclusively to F & SF, read this completely enthralling, thought-provoking currently relevant novel.

—Muriel Becker


For those viewers who enjoyed *Star Trek VI* the movie, this is a must-read. I suppose I shouldn't review this book; I might be biased, since I appeared in the movie, but Dillard's novelization adds an extra dimension which wasn't in the final film release.

In the book, Kirk's wife, Doctor Carol Marcus, is injured in a Klingon raid on a scientific outpost at Themis, following a similar raid at Kudao. Kirk rushes to her side, only to find her in a coma. While sitting at her side, he is called to the briefing which we see in the opening scenes of the movie. Add the latest injury to the insult of his son's death at Klingon hands, he is forced to go as the "olive branch" to the Klingons. This scene by Dillard sets the tone for what was seen in the movie.

Novels take a more leisurely pace to explain what is occurring than does the visual media. A two-hour movie must move at a set pace; a 300-page novel can take the reader through the mental and emotional convolutions which make up our lives. Dillard brings the visuals to life on the page, as well as setting the soundtrack, the "music in the back of your head," on the pages with Carol Marcus and other tidbits not seen. A good novelization, and worth reading.

—Daryl F. Mallett


This story is set in the universe of Henry Kuttner's classic 1943 book *Clash By Night*. In fact, the Kuttner story is included in this volume, together with an Author's Note explaining how the new book came to be written. This volume was originally intended to be a TOR Double before the line was cancelled.

Earth has destroyed itself, and humanity lives on in the depths of the Venusian ocean, in domes known as "Keeps." The jungle surface of Venus is a nightmare of ferocious, rapid mutations of plant and animal life, where no human
can survive unprotected and, even then, not for long. The Keeps war by proxy, using mercenary troops. This is the story of one mercenary unit, shipwrecked on the surface, and forced to survive until they can get help. The outcome is never really in doubt, but the problems to be overcome are many and varied.

The story is a gritty, bloody one of combat, perseverance, and courage, interspersed with flashbacks to a decadent civilization of power politics and debauchery.

Drake says his story couldn’t have been published in the 1943 Astounding, presumably because of the explicit sex and language. That’s undoubtedly true, but Campbell might also have rejected it for the slightness of the plot. The original story, although much tamer in actual content is, in its own way, even more compelling. This book is worth buying, if only for the Kuttner story.

—W. D. Stevens


It can be difficult to read Book Three of a trilogy without having any knowledge of the first two. In the confusing opening pages of *One Land, One Duke*, a seemingly endless sequence of main characters interacts, giving the reader a sense of somehow having missed out on essential history. Eventually, too far into the novel, the disoriented reader learns that somehow Robyn, Jennifer, and Chris have been mysteriously magicked into this alternate universe, bringing the slang and mores of Los Angeles into this rather feudal world and thus explaining the initially puzzling juxtaposition of the traditionally invented names of fantasy and contemporary "jive-talking" and rap.

Emerson uses both in a way that reinforces the reader’s sense of the familiar and the strange, reproducing the effects of "outlander" speech on the "inlanders" in the process. Gradually, as Chris bonds more deeply with "Eddie" and "Ernie," the boys closest to him in age; Jennifer helps Lialla, Aletto’s sister, with her use of Thread, and is in a relationship with Dahven; and Robyn becomes increasingly closer to Aletto. The outlanders explain their turns of phrase, and the shared goals of placing Aletto back on the throne of his Dukedom of Zelharri and helping Dahven regain his self-confidence and good name after the depredations of his twin brothers are reflected in the semantic blend.

This tale of evolving relationships, human growth, the overcoming of shared obstacles, the unusual integration of good (Thread) and evil (Hell-Light) magics, and the quest for justice makes the novel will worth persevering with, even for the neophyte reader. Emerson’s sensitivity to sound and rhythm make for some wonderful dialogue, and she weaves it into her character’s spell-casting. Recommended for readers with a musical ear.

—Tanya Gardiner-Scott

Shadow Sorcery Minister Beezlebub Preposteror finds himself in a fine mess. He has not fulfilled his quota of evil, and at five o'clock on the last day of the year, he learns from Maledictus Maggot that His Hellish Excellency, "whose name [our Beezlebub] is permitted to enjoy the undeserved honor of bearing," has set midnight as the cut-off for payment. Beezlebub's Aunt Tyrannia Vampirella, who, by the way, calls her nephew Bubby, is in similar difficulties. To dupe the spies in their households, they attempt to distill the hellish notion potion that will allow them to speak a spell of good for anyone to hear—a spell, "a varnish/Of galaxyparallaxywax/Which should alchemically tarnish/All asdrubal to the minimax," that thence reverse itself silently to evil.

Unfortunately, the spies sent from the Council of Animals to see what these evil doers are up to are two seemingly helpless animals more like Laurel and Hardy than Batman and Robin. Plump little Morris, a cat who brags that he is descended from King Oedipuss, wants to be a famous minnesinger and be called Mauricio. He and Jacob Scribble, a polygamous raven, are unlikely partners whose spying antics are pure slapstick. The struggles of the evil-doers (short fat, heavily made-up Tyrannia and tall skinny, hook nosed Beezlebub) each to gain the upper hand is no less comical as the wonderful illustrations throughout the book ever remind the reader.

*The Night of Wishes* is filled with descriptive passages about evil deeds, dungeons, witches, sorcerors, jingles as spells, and much more that will appeal to lovers of language. For example, Mauricio and Jacob insult each other so beautifully that they become friends forever. And the translators, work is seamless: What could "Burps of antigaseous spasms/Rise in also-hymns and -hers" have been in the original German? It's perfect in English.


—Deanna Dicks


Kent Montana, descendant of Scottish nobility and an almost-famous actor, has been summoned mysteriously back to Assyria, in Maine. Kent's vacation hideaway is under siege and someone Kent doesn't know thinks Kent can help. However, it is not until he arrives that Kent realizes the town has been overtaken by Count Lamar de la von Zaguar, a vampire of questionable flying ability.
Beginning with Purity Horton, the locals are falling victim to the Count, and Kent is at a loss on what to do. Who is the vampire? Where is his lair? At whom will he strike next? And is the vulture on Claw Tackard's shoulder stuffed or merely dead?

The citizens of Assyria, Maine are almost as bizarre as the vamp himself. Jared Graverly is masterminding the takeover of the town by a series of real estate purchases in the Count's name. Prof. Sloan Tarkingdale and his ever-so-charismatic assistant Dianna, are on a quest to finally take the Count out of circulation and cinch a money-making first rights deal in the process. Freddie and Mabel Horton just want Kent to kill their daughter Purity once and for all. And Roxy Lott just wants Kent.

What results is an adventure of hilarious proportions. Fenn's comic timing is great and he has several running jokes throughout the book which can only add to the fun. An easy and most enjoyable read.

—Nolan Anglum


Novelizations of television or film products usually leave the reader feeling cheated from what they've seen on the screen. However, this is not the case with Friedman's Relics, a novelization of the Star Trek: The Next Generation episode by Ron Moore.

Investigating a strange distress signal, the crew of the Enterprise find a Dyson sphere of "two hundred million kilometers in diameter," and on the surface, the wreckage of the Jenolen, a small Starfleet transport wrecked seventy-five years ago. Aboard the Jenolen, Chief Engineer Geordi La Forge and First Officer William Riker find a person's pattern within the memory buffer of the still-running transporter system. Activating it, La Forge and Riker are startled to see Chief Engineer Montgomery Scott step off the platform and into their century.

In the episode, Moore cheated the viewing audience in several ways. First, they portray Scotty as having given up on life, quoting him as saying, "I cannae start over like a raw cadet." This is not the Scotty we want to remember, and most people agree he would have grabbed the manuals and started reading as fast as he could...he ends up being one of the relics of the title. Secondly, nobody bothered with him. Excuse me, the guy's a living legend, worked with Spock and James T. Kirk aboard a previous Enterprise; Picard would've hauled his ass to a Starbase and they would've interrogated the hell out of him!

Friedman of course chronicles these unfortunate portrayals in his novelization, but he tries to make up for Moore's blunders by adding a bit more meat to the story. A secondary vein runs through the body of the story where a young Ensign with an attitude towards authority figures, especially Riker, must grow up and learn to work as a team, rather than trying to be the superstar. Also, a
very detailed and quite lengthy introduction with Scotty aboard the Jenolen before the accident is included, giving the reader a bit of historical perspective.

Friedman's writing is of his usual good quality, and he makes this episode, which could have been better than it was, into a better story in the novel. A good read, this book sets the stage for interesting crossover TNG books since now Spock, McCoy, and Scotty are in this milieu. Arthur Loy Holcomb and I are working on Uhura and Sulu stories...

—Daryl F. Mallett


In a series of books, especially one with as much popular culture interest and influence as *Star Trek*, it is difficult to write a book which stands out from the crowd. Peter David did it twice for *The Next Generation* series, with *Imzadi* and *Vendetta*; now L. A. Graf has done it twice for the original series, with *Ice Trap*, and now with *Death Count*.

*Death Count* has the *Enterprise* patrolling the Andorian-Orion border of space to deter a full-scale war from breaking out between the two races; a potential war which has been precipitated by the disappearance of Andorian scientist Muav Haslev. When Federation officials start dying and a huge hole is blown in Kirk's ship, he suspects sabotage by one of the races he is here to protect from each other. Finding Haslev, keeping his ship together and crew alive, and trying to prevent a catastrophic war from starting, keep the crew of NCC 1701 busy.

However, the story is made all the more exciting and, more importantly, memorable by the close relationships between the crewmembers that Graf portrays. The reader is shown the depth of the friendships between Uhura, Sulu, and Chekov, as well as the other bridge crew, which was always hinted at in the television series, but mostly assumed and not shown. Here, we see Chekov lizard-sitting for Sulu, the three shopping together, and the danger of death creating an arena where they can share their feelings with each other. A nice look at the emotions and relationships behind the Treknobabble and missions, this book stands out from the multitudes, and creates hope for the reader that the books are getting better...

—Daryl F. Mallett


This excellent paperback collection of psychological horror stories of people who return from the dead is unencumbered by Greenberg and Waugh's usual heavy-handed headnotes or endnotes—there's just a brief introductory overview. Of course some of us will quickly recognize that this is essentially a literary collection of psychological horror stories of the nineteenth and twentieth centuries, with only one, the 1990 "Grave Error" by Cathie Griffith, not a reprint. More importantly, by omitting the editorial comment, a general reader, attracted by the title and cover,
may be disappointed not to find the blatant horror of madwomen chopping off a
limb at a time, but will be quickly seduced by the insidious appeal of these
masterpieces of terror.

The dead do walk again in Washington Irving's "Adventure of the German
Student" and in Poe's "Ligeia." The weird tales of Ambrose Bierce, Clark Ashton
Smith, and H. P. Lovecraft depict scenes unparalleled elsewhere. Among the more
recent writers of horror, Robert Arthur, Robert Bloch, and Robert Sheckley each
have a unique voice, while Orson Scott Card in "The Lost Boys" and Theodore
Sturgeon in "It" bring terror right into the family. Where are all those missing
children whose pictures we see so often? How much does it take to bring a
boogeyman or a "bad fella" back from the dead? These terrible conceptions are
against nature. Everyone should own a copy.

—Harry Barnett


Loss of innocence has long been a subject of young adult novels. In Hobkin, two
sisters run away from home, find an abandoned farmhouse in rural Texas in which
to live, and try to build a life with new names: Melissa and Sara Welch become
Kay and Liza Franklin. Each sister has a secret. Liza, who is the viewpoint
character, does not understand that Kay had persuaded her to run away in order to
protect her from their stepfather. Kay at first does not know about an elusive
brownie who helps Liza to do the housework on the farm while Kay is at her job in
town. Later, she refuses to believe in his existence. Yet, as life gets too rough for
girls, who appear to be only about ten and sixteen, their secrets are revealed.

The upper elementary/middle school target audience is not as clear as it
was in Griffin's earlier novels, Otto from Otherwhere and A Dig in Time.
Frequently Liza is set aside as Peni Griffin makes Kay and Kay's desire to protect
Liza central; yet, throughout, the tone is exactly right. In spite of the inclusion of
folklore, every character speaks authentically with attitudes and concerns that are
real. After all, the inciting action was sexual abuse, yet, Hobkin celebrates the
ability to survive, and Hobkin, the Brownie, becomes a representative of the child
in us all, one in which to believe, but one we must be willing to release. Peni
Griffin is completely convincing.

—Julie Schabel


Ah, Robert Holdstock, where have you been? In an age of sound bytes and
headline-reading busy people, it seems odd that most people would rather curl up
with a complete novel than a collection of short stories or a fiction magazine. Being
guilty of the same, it was with a great sense of trepidation I began reading The Bone
Forest, a collection of eight stories by Holdstock...and ended up loving it!
Within this collection are the title story, about a middle-aged man who finds a strange time-warp-like effect in a forest behind his home. Venturing in with a colleague, he attempts to penetrate the mysteries which lie within.

Other stories include "Thorn," "The Shapechanger," "The Boy Who Jumped the Rapids," "Time of the Tree," "Magic Man," "Scarrowfell," and "The Time Beyond Age." All of Holdstock's stories are reminiscent of a standard nature-fantasy mix which can be found anywhere in fiction, but these stories are eerie tales of ancient evils and mysteries, older than the Druids, older than Sumeria perhaps, coming to light in a modern age, and will chill the reader's soul. Frightening with the same flair as Bloch/Hitchcock's *Psycho*, and without the disgusting splatterpunk horror twists so common, all are well-written and will keep the reader plowing ahead to finish the entire collection. Thank goodness for a writer of short fiction worth reading!

—Daryl F. Mallett


Readers may follow thirty years of the life of Morgan la Fey [sic], half-sister to Arthur, from his conception to the death of Gawaine in reclaiming Guinevere from La Gard Joyeuse.

Her story tells important parts of the Arthur story: the triangular relations of Igraine the Gold, Duke Gorlais of Cornwall, and Uther Pendragon that resulted in Arthur's birth; major events in Gawaine's career; and the events surrounding the trial of Guinevere for adultery. The major part of the story are Morgan's own: her part in the death of her idolized father, Gorlais; her *brehon* marriage to Urien, the Pict king of Gore; her raising five sons and establishing her own clan territory in Galloway. Her eyes see Arthur as more mature and less naive than he appeared to Pelleas in *In the Shadow of the Oak King*. Pelleas, Nithe, ad Merdynn have very small parts in the next volume of the series, in introduced, first as a babay, then as a pleasant young man.

The re-telling, with different emphasis, of the Matter of Britain is good reading. What interests this reader most is how the mix of barbaric clans and a dying civilizations of the Roman frontier interact; how three religions (Christianity, Druidism, and The Mother) coexist; and how a well-born woman of the time probably lived.

—Paula M. Strain


The author has done what she set out to do, with astonishing effectiveness. So well has she done it that, for almost a year, I have found myself unwilling, or unable, to return to the world she creates in order to review the book. Initially, Aunt Maria seems like an unpleasant old lady. She comes through at first as a monster of
selfishness who has surrounded herself with cronies—toadies—and shut out the larger world. But even on first encounter, she has the power to compel others into her world and to dominate them completely thereafter. For me, dealing with her, even in fiction, seemed tantamount to getting nibbled to death by cockroaches. To give the old lady her due, Aunt Maria does not quite set up the systematized degradation and dehumanization of whole scapegoat populations as did certain twentieth-century political figures. But as the tale develops, it comes through that those subject to Maria’s will do experience a personal kind of Auschwitz. The more we learn about Aunt Maria, the more we see her as sinister and evil. It turns out that she has completely suppressed male magic, and has pretty well cornered the market in female magic, which she wields solely to maintain and enhance her power. An imbalance of power of perhaps cosmic scope results. The girl protagonist, Mig, finds that she has to try to redress the balance. She finds previously disempowered allies, and, almost to her own surprise, she releases and empowers them. When they confront Aunt Maria, they largely succeed in stopping her. But the allies do not eliminate Maria permanently. The conclusion of the book seems at best equivocal. I believe that Aunt Maria will appeal most strongly to young adult readers experiencing significant conflict with authority figures. Behind the remarkably exciting action-line, the sub-text quietly puts forth the salutary message that we humans can settle such conflicts. Those who have largely worked through such conflicts will find in this book a corking good tale, mainly satisfying. But they may well find it too unsettling to want to return to. I know I did.

—C. A. Hilgartner


"What if" is, it is generally agreed, at the heart of science fiction. It may also be part of better tales of fantasy. Certainly it is the heart of *A Song for Arbonne*.

What if the Courts of Love in 11th and 12th century Languedoc had more influence in political and social history than they now seem to have had? What if the neighbors of Languedoc had been ruled by women haters? What if ...? Kay has taken Languedoc’s Courts of Love, the troubadours and jongleurs of the time and transferred them to his own world where magic is a small part of the worship of the moon goddess, Rian, and her male counterpart, Corannos.

The story began twenty years in the past with an illicit love affair, but its action occurs only during a single year, mostly within Arbonne, where the Courts of Love have flourished for a century, so that its inhabitants are both stronger and weaker than they appear to their neighbors, who worship only the male god and who treat their women as chattel. A number of characters are important to the story: the younger son of the power behind the throne of Gorhaut, a northern neighbor; two feuding Dukes of Arbonne; the dowager rule of Arbonne; the current Queen of the Courts of Love; several troubadours. All are individual enough that we care about their fates, and we see enough of the major characters to observe how they react to the story’s fast-moving events.
Except for its being laid in the imaginary countries of Arbonne and Gorhaut, *A Song for Arbonne* could be a well-written historical novel. The usual elements of most fantasies of today (elves, wizards, demons, etc.) are missing. Kay presents us with only two unusual items: the unexplained visions of Rian's priestess and the miracle that astonishes the armies in the climactic scene. The visions are not unlike those that saints and religious devotees have had in this world. The miracle is explained to the reader, though not to the characters of the story, in the book's last pages.

*A Song for Arbonne* is a pleasant romance, adventure, and fantasy of a special kind all rolled up into one. Hopefully Kay, and other writers, will continue developing this particular type of fantasy.

—Paula M. Strain


Much read and much honored in his lifetime (the first British Nobel laureate in literature), Kipling has in recent years been one of those writers everybody has heard of but seldom read. When referred to at all in literary and academic circles, it is as a writer of children's books, with an occasional bow to his knowledge of late-nineteenth century India. Such limited recognition is unfortunate and does not begin to demonstrate the breadth of Kipling's vision or the power of his writing. Realism and humor, fantasy and future history, mythology and ur-history are all a part of his work.

Although the underlying convention in this selection of 11 stories and a poem is fantasy, it is fantasy with a very broad definition that runs the gamut from the memory of another life in "The Finest Story Ever Told," through a variation on Hindu legend in "The Bridge-Builders" to the very different ghost story of "They" and the near-horror story of "The House Surgeon." Every one is beautifully written, each with its own mood, each evidence of an imagination that knew no limitation, each an introduction to yet another fascinating fictional world.

Brunner does a good job as "Presenter." His headnotes set contexts well and clearly explicate unfamiliar customs and words. His "About Rudyard Kipling" is a brief but effective introductory essay about the life and works of a writer who "influenced my [Brunner's] work more than anybody..."

For readers who are familiar with Kipling this collection will be, as it has been for me, an excuse to return to some of the best English prose ever written. For those who have not yet encountered this aspect of Kipling it is a chance to enjoy his work at its best, to discover that good writing is never dull and always worthy of one's attention.

—Arthur O. Lewis

Faia, an orphaned peasant girl with a great talent for magic, comes to mage school to learn the control and rules for magic. Familiar plot? Sure, until the page is turned and the reader discovers all mages are female and that a cold enmity has existed for centuries with their masculine counterparts, the sajes. Add an ancient evil which awakens, fuels that enmity into action, and makes greater trouble for Faia than just being socially accepted by fellow students. Now the story is no longer predictable; the reader's interest has been well caught.

Faia is the protagonist in the first third of the book, but Medwin Son, the Hoos barbarian who is tenured professor in the mage school, gets the important action in the later parts. The development of two characters complicated enough to be heroines, the sly mention of Demuire's Barrier in the closing pages, the careless tying of an important story thread, and the appendix of place, food, and god's names that are barely mentioned in the story indicate that a sequel carrying forward the adventures of Faia and Medwin may follow if readers like the new fantasy author and her characters.

Most will. Lisle is fast-paced and inventive, and her next book, like this one, should prove to be worth the wait.

—Paula M. Strain


McCay and Flood, new names in the SF genre, bring us a *Star Trek* novel which excites the adventurers among us.

The crew of the *Enterprise*, while exploring a remote area of space, run across a group of human slaves. After making contact with the *Enterprise*, the slaves revolt against their nonhuman masters, and while Captain Jean-Luc Picard and company would like to help, the Prime Directive forbids them from interfering.

However, the slaves take things into their own hands, kidnapping Picard and Deanna Troi and forcing them to assist in their cause. The revolt over the birdlike Tseetsk is successful, but Picard soon finds himself in even deeper water when a second race of Tseetsk, just as bloodthirsty as the first, pops up on the frozen planet. Hidden in ice caves, they are trying to rebuild from their last encounter with their brethren, and Picard is taken by them to be used and then killed.

Escaping from everyone, stopping a genocidal war between the two Tseetsk races and the human slaves, and rescuing Deanna Troi are Picard's concerns, until ships which are seven times larger than the *Enterprise* and fire weapons which, even at near misses, can disable and destroy the Federation vessel.

McCay and Flood have created a fascinating and exciting tale of loyalty and betrayal, of a young man growing up, and of on-your-feet diplomacy. Their
Tseetsk are reminiscent of David Brin's Gubru race, and their writing flows at the right pace to keep the reader's attention until the end. A nice addition to the Trek series.

—Daryl F. Mallett


Young Peter Harring can't resist a dare. His chipped front tooth, the result of not welshing on a dare to eat a dog biscuit, and his bruised nose prove to us that when Harring the Daring is challenged, he invariably accepts. For Peter, the summer after sixth grade becomes rather complex when his pal Rodent challenges him to touch Nephia, a mummy exhibited at the Metropolitan Museum of Art. Peter finds something about the ancient Egyptian princess's gaze irresistible, and, as he gives Nephia's mysterious painted smile a kiss, he hears a voice saying "O man of the future! Bring back the treasure of my soul!" From this point the chapters in this young adult novel alternate between the present in New York City and ancient Egypt to finally overlap when Princess Nepia actually contacts her hero of the future.

Some of the terminology used to explain various Egyptian spirits and levels of the afterlife can become confusing. The many simultaneous plots could also be occasionally difficult for the ten to fourteen year old audience to follow. The novel does, however, engage the reader in a highly imaginative world inspired by a modern youth's exposure to works of art and ancient artifacts. Further, the situations with which Peter wrestles parallel the struggles of many of literature's most popular characters as they resist the powers of evil and work towards what they feel is right.

Near the end of the novel, Peter's mom remarks that visiting the museum has opened up a whole new world for Peter. We would all agree. The new world Peter has been exposed to is that of his limitless imagination: a world that *Under the Mummy's Spell* can open for many of its young readers.

—Jim Aquavia


Returning to the island of Reluce, but to a period of time earlier than in *The Magic of Reluce*, Modesitt, in the section title "Order-Master," tells how it became the home of the black magicians who serve Order.

The first two sections, "Blade-Master" and "Storm-Master," focus on how Creslin, son of the ruler of one of the two western realms where women are dominant warriors and men mere domestic appurtenances, finds himself and grows into his powers. Creslin is to be wed to the younger sister of the Tyrant of the other Azazonian realm, but escapes while travelling to the ceremony. "Blade-Master" tells his adventures en route to the city of the white magicians serving Chaos, where he hopes to learn more of the unusual powers he possesses. "Storm-Master" tells of
his enslavement, assisted escape, and search for asylum for himself, two black magicians, and Megaera...an untrained white magician who learns to use black magic to become the rare Gray Magician. Megaera is also the woman he sought to escape being married to. The romance which develops is more realistic in its psychologic twists and turns than is usual in fantasies.

The challenges to Creslin come so fast and frequently that the motivations of the white magicians are sometimes unclear. At first, the challenges are physical and military; later economic and social.

Modesitt may not have achieved complete success with this book, but he's written an above average and enjoyable fantasy.

—Paula M. Strain


Competent cooks take ingredients off the shelf, add spices and leftovers from previous meals, and serve up a casserole most diners think is tasty and new. Authors do the same with old themes.

The Murphy-Cochran team have taken the legend of the Wandering Jew (turning him into a presumed Arab), the legend of the Grail, and the King Arthur/Merlin story, and moved them to present-day Chicago and rural England. The resulting mixture deals with choices to be made, unhappy people finding integrity and self-respect, and, yes, exciting action and a hint the unbelievable may become, briefly, real.

On the whole, the effort is successful, though there are flaws. Calling the villain Saladin displeases a reader who remembers the chivalrous Saladin of Crusader tales read at twelve. No explanation is given us for the five sub-villain clones of Saladin. The ten year old Arthur of today is sometimes too mature to be plausible. The English constables are impossibly thick-headed rural hicks.

Never mind, read *The Forever King* as a minor addition to the stories attached peripherally to the Matter of Britain.

—Paula M. Strain


Though *Shifter* was clearly identified on both title page and cover as *The Chronicles of Galen Sword #1*, *Nightfeeder* is not advertised as #2. There is hardly a pause in action between the two books which seem to be two parts of a single volume rather than a sequel. Thus there is little exposition, and for those who had not read *Shifter*, it is a formidable task to begin reading without knowing what had happened; how Galen Sword was wounded; who is the Ja'Nette who must be buried; what and where are the first world, the second world, or the shadow world;
or why a vampire mentions such resonant proper nouns as Morgana Lavey, Pendragon, Arkady, or Isis. Do persevere. It will be worth it.

You will meet werewolves, vampires, invisible beings, and elementals of various first world clans who can shapeshift from monstrosity to human form or from human to natural form—adepts that are passing among us unrecognized. You’ll meet the obsessed Galen Sword, searching for barely remembered origins, willing to sacrifice any member of the team his millions had brought together: Dr. Adrian Forsyte, who had been working in quantum physics on a means to achieve almost instantaneous communication before he had been deprived of speech and movement by first world beings; the brilliant mechanical Melody Ko, who hates Galen Sword but will stay with him so long as Dr. Forsyte does; or the remaining halfling, Martin, part human, part Shifter. Finally, the team is strengthened by the last member of the Clan Isis, the vampire for whom the book is titled, Orion, who joins the Sword Foundation team when he learns Sword, a mere human, had successfully disrupted the Ceremony of Change of his enemies.

The characters are consistent throughout, and the descriptions of shapechanging are wonderfully vivid. Imagine "three thin black tongues slithering out from the foot-long, outthrust jaw, still growing from the pointed head." The battle has been enjoined both in New York City and through far doors to other realms. True, mysteries remain. I look forward to revelation in future volumes which I expect will again satisfactorily blend the supernatural with science fiction as Galen Sword, Victor of the Clan Pendragon, seeks his birthright.

—Muriel R. Becker


The quality of TSR’s FORGOTTEN REALMS series is pleasantly surprising. *Canticle* and *In Sylvan Shadows* are the first two of THE CLERIC QUINTET by R. A. Salvatore.

In *Canticle,* Cadderly, a young cleric of Deneir (god of healing) is a scholar at the Edificant Library. The library is the repository of knowledge for the region of Caradoon, and represents civilization and order. Cadderly is the library’s best scholar, with a photographic memory and a gift for inventing unusual weapons. The library comes under covert attack by the evil wizard Barjin and the Chaos curse, a smoking bottle which unleashes the deepest desires in any breathing its fumes. Cadderly is the only one who realizes there is a problem and, along with two remarkable dwarves, sets out to save the library, going down into the library catacombs to face an army of underworld creatures and recork the bottle.

If this sounds stock, it is. It is one of the oldest (and best) literary plot lines. The young hero, accompanied by mentors, goes on a perilous journey to prove his courage and battle prowess. He must descend into the underworld to confront evil. Along the way, he learns about himself and his world view changes.
The error many fantasy writers make is including all these elements but ignoring the hero's maturing personality. Some fantasy works read like a stenographer's account of a *Dungeons & Dragons* game. There is action, but the story disappoints the reader who, along with reviewers, find such writing (and films) empty.

Salvatore has avoided cliché here. Cadderly, the main character, is very likeable, he is brilliant yet erratic, and is often in trouble with the library priests. The book's other characters are more mature, including Cadderly's friend and lover, Danica. Although the same age, Danica is a student of martial arts and is well-traveled. Cadderly, an orphan who has never left the library, has much to learn. He is good material, though. The two dwarves, Ivan and Pikel Boldershoulder, provide welcome comic relief. Although almost invincible fighters, they frequently fight with one another just for fun. They are also the library's cooks when not chasing down wizards, and Pikel insists on becoming a Druid as soon as possible. Salvatore uses a flair for dialect with Ivan, and Pikel doesn't speak except to utter the occasional "Ooo!" or "Wow!"

There are also interesting supporting characters: the wizard Aballister Bonaduce who created the Chaos curse; Talona, the goddess of chaos and disease; and Barjin, the evil wizard.

In the second book, the priests of Deneir send Cadderly out to help the Elves of Shilmista Forest repel Aballister's goblin troops. Much of this book involves fighting, tactics, and skirmish scenes. Even Cadderly fights, though fighting becomes repellent to him as the book progresses. Elbereth, the elven prince, is another main character who goes against his father's wishes in order to organize a forest defense. Cadderly and Danica befriend the haughty (is there any other kind of elf?) prince and help the elves beat back the goblins. The dwarf brothers wander in to the fighting eventually, and Salvatore describes their killing techniques in detail.

There is little time for Cadderly's development in the second book, although he does learn more about his magical abilities. The reader is far ahead of Cadderly on this one, and sometimes wants him to hurry up and get on with things. Still, while *In Sylvan Shadows* is less thoughtful than *Canticle*, it's a good story with plenty of death-defying close encounters, battles, and ax scenes.

Salvatore has done well with these books; his writing is tight, and the stories go along at a good clip. He has an excellent protagonist and good supporting characters. Look for the next book in the series.

—Ben Herrin


Mystery, ghosts, and a mad scientist; yet here's a touching story that brings out such positive characteristics as bravery, honesty, justice, and love. It is easy to read: the words chosen, though simple, are imaginative, and eleven year old Jerry, short, plump, and four-eyed, is most admirable—a fact we learn not solely from his thoughts and conversations but from his heroic actions.
Jerry Roberts had expected life to be unbearable when he was forced to stay with his grandmother while his mother pursued a singing career. Instead, he stumbles into a very strange and satisfying adventure. He sees a girl about his own age and a little boy apparently locked in the yard of the town museum. They do speak to him, but then appear to float away and disappear. Later, on a class trip to the museum, Jerry sees an old picture of the two and realizes Mattie and Edward are ghosts, ghosts, who leave him a written invitation to come at night and play. After several Saturdays, he learns why their zombie-like Uncle Ezekiel had insisted he be invited. Now Jerry must save himself and the children and foil Uncle Ezekiel.

Middle school boys and girls will follow the ghost story plot eagerly, be fascinated by the concept of mesmerism, and recognize the Frankenstein-like apparatus in the tower. Jerry's Ghosts, though, can be used for much more than suggested outside reading. It has enough depth for class discussion of single parenting, self-reliance, self image, science versus humanity, death, immortality, and so on while remaining truly enjoyable.

—Kimberly McCauley


A blurb on the cover says, "Somewhere beyond the stars the age of dinosaurs never ended..." The world is called Land, and here an intelligent young dinosaur named Asfan makes some discoveries about himself and, with the use of a far-seer, about the world around him. Having been appointed apprentice to the court astrologer, he finds himself in the role of a saurian Copernicus, at odds with both religious and scientific teachings. To be taken seriously in this carnivorous society, the young visionary must first successfully complete his rite of passage, his pilgrimage. He must make his first kill and must sail the seas to view the Face of God. His dilemma is that if his heretical views are correct, it could mean the Quintaglio religion is based on misconceptions, spelling the end of the current ruling dynasty—to which his best friend Dybo is heir. Not only is the narrative often amusing as it flows quickly through exciting descriptions of violent battles and even a brief sex scene, it is also much more than an adventure tale that relies upon a reader’s nostalgia for the child that could name every dinosaur. Here, crucial to the plot is Afsan’s struggles to find the truth of his own destiny and his questioning of the role of science in countering religious dogma. Too, he must ultimately overcome a danger greater than any previously encountered.

Sawyer has created a world exceptional in its attention to detail. Unobtrusively, he embeds everything about the language, religion, science, social customs, political intrigue, and even saurian diet to the novel’s complexity. And if anyone feels there is too much astronomical detail, viewing the world through the eyes of a giant flesh eating dinosaur more than compensates. Not only is the narrative often amusing as it flows quickly through exciting descriptions of violent battles and even a brief sex scene, it is also much more than an adventure tale that relies upon a reader’s nostalgia for the child that could name every dinosaur. Here,
crucial to the plot is the questioning of the role of science in countering religious dogma.

Far-Seer's only possible flaw is a less than satisfying finish; however, since Sawyer projects three more dinosaur novels, perhaps one will answer the questions remaining. Watch for Sawyer's upcoming End of an Era.

—Walter Kaniecki


In the complex world of young adolescence, conformity to the "In Crowd" or drippy boy/girl friendships are common topics. Pamela F. Service's Weirdos of the Universe Unite! treats both, yet is incredibly and totally atypical. The main characters Owen and Mandy do what all of us wished we had done when we were younger and not in the right crowd; they rebel against the powers that be in their own peer group. The language is on target and hits home without being either too difficult or alienatingly easy. The humorous quips and anecdotes intertwined with computer generated mythological figures make this imaginative, funny science fiction novel for middle school boys and girls both interesting and enjoyable. The "Weirdo Entities In Rightful Domination" were certainly successful in capturing this reader's support for their quest. So young readers of the universe unite! This is a story worthy of your valuable minds.

—Suzanne Eiken


This is main-line science fiction at its best, and with its flaws. There's hard science aplenty: geology, geography, and atmospherics of Jovian satellites; physics of deep sea subs; self-replicating von Neumann machines; deep space observing telescopes with adjustment problems; and more. The plot hinges on the common conflict between preservation versus exploitation of an environment. The story moves at breath-taking speed from Earth to Ganymede to Earth to Europa. Crises and problems abound from the relatively minor one of a competent son so in awe of a dominating father he can't function near him to scientists trapped under the European sea too deep for the only available submersible to reach them.

Characters are main-line science fiction as well: the Heinlein-type genius scientist/tycoon; the female administrator who opposes exploitation of Europa; the investigating media reporter; three or four junior scientists of both sexes with small roles to play. The only non-standard character is the deus ex cathedra, an over-sized Black gourmand. It is regrettable that the motivations of this interesting character are unclear, just as poorly shown as those of all the others. Characterization and motivation have always been the major flaws of main-line science fiction.
Because Sheffield is a physicist, readers may be slow in observing that a newer science, than physics, is what *Cold as Ice* is all about.

—Paula M. Strain


I can accept a certain amount of ambiguity. I don't mind loose ends suggesting a sequel, but I abominate cliff-hangers. I'm also not too keen on quest for the balls of the Great Earth Mother, the "family jewels"—all that is left of the Great Earth Mother's consort. I have difficulty suspending my disbelief long enough for a cute little eight year old kid from Chicago to mature in no time at all into a mature expert wizard on Varay.

With a talking elf head carried in a birdcage and the boy/man wizard to help, Gil Tyner, the Hero of Varay, bemoans his fate, while—as he says in good old American—"freezing [his] butt off in a cave high on the mountain getting ready to challenge the Great Earth Mother on her home turf." It's all just too cute; yet, I must admit I kept reading. Shelley has a fine ear for youthful dialogue and for allusions to contemporary life. And no matter how depressed Gil is, he perseveres in his attempt to remedy the breach between the two worlds caused by a terrorist attack on Earth.

We must wait for *Varayan Memoir #3* to find out if the twenty-four year old newly married Gil Tyner, who, as reported in the *Varayan Memoir #1*, found the entrance to Varay on his twenty-first birthday and who still hasn't forgiven his mother for having kept him in ignorance of his heritage, will be successful. Certainly, we can't possibly have chickens laying dragon eggs, airplanes flying over Varay, or dragon UFO's on Earth. Return next Saturday morning.

—Muriel R. Becker


In this tender, heartwarming fantasy, two enchanting people from separate worlds find love. Percinet, the hero, is a bold, resilient, handsome prince from the realm of Faerie, who has been truly captivated by the grace and loveliness of a mortal maiden Graciosa, the beautiful, earthly daughter of Count d'Aulnoy. Living in a dreary 12th century French castle, life is indeed bleak. It becomes worse when her father, who cares little about her, weds. Her stepmother is worse than Cinderella's. The rich, evil and ugly Lady Eglantine plans to kill Graciosa so she alone may inherit the d'Aulnoy fortune and power. Luckily, Percinet magically appears before a bewildered Graciosa. Suddenly, her world changes and the "Faerie" tale begins...

Josepha Sherman has created characters that are both real and ideal. Percinet is the ever-charming prince who comes to Graciosa's aid at every crisis. At times, the half-human Percinet seems too perfect for reality; yet, when he tells Graciosa that he first fell in love with her, not as a princess, but covered with mud,
hair flying wildly in the wind, and laughing gleefully, Percinet’s humanity is total. Even more strongly does Sherman inbue Graciosa with human complexity. She is both strong-willed and free-spirited. Thus, Graciosa struggles between the choice of living happily forever in Faerie with Percinet or returning to to be her father’s dutiful daughter.

The illustrations throughout the novel effectively depict Sherman’s contrast between Earth and Faerie. The first page of each of the 18 chapters repeats a split design in black and white of the castles and spires of a medieval world and the crystals and turrets of Faerie; the more than half dozen full page black and white illustrations reinforce the vibrant royal colors of the jacket—also a split picture. Visually, as well as in this striking tale, the hands of Graciosa and Percinet join across the realms indicating so well those magical powers inherent within the human psyche and spirit. The reader will begin to wonder if the magical world of Faerie is perhaps real after all.

—Sandra Cammilleri


Bicycling through space and time is fun, both the concept and the book.

Jack Miller is a luck guy. First he wins the lottery—not one of those megalotteries with a bazillion dollar payout, but a reasonable lottery—one which allows him to quit his day job to write science fiction/action thrillers and ride his bike all day.

On one of his daily jaunts, he runs into the Old Guy. The Old Guy decides that Jack is just the person with whom to share the secrets of the universe. As it happens, one of these secrets is a Vurdabrok Gear which allows access to the Ultimate Bike Path. Without getting technical, which this book did not, Jack slaps the bike into the V-Gear and takes off on the UBP, where he finds a multitude of doors which lead into other times and other places.

What’s behind door #2? Adolph Hitler as a child. So what if Adolph wasn’t Hitler’s name as a child, Sirota keeps the book light enough that it doesn’t really matter about historical accuracy. And there are many other doors.

This book is mind candy, nothing heavy, no message, but an enjoyable, quick trip through someone’s fantasy world. Next time Jack goes for a ride, you’ll find yourself wanting to go with him.

—Nolan Anglum


You’ve got to hand it to Skipp and Spector; lately they’ve been on a roll. In the last year they’ve published their ecological disaster novel, The Bridge (Bantam, 1991), plus produced and played the music for the eighteen-song compact disc, Music from The Bridge: Soundtrack for the Movie in Your Mind. They also had a special issue
of the journal *Iniquities* (Autumn 1991) devoted to them, which largely praised their works. Soon their new novel, *Animals*, is to be published, also by Bantam.

Now, ready or not, they have unleashed an all-new collection of zombie stories, a follow-up to their earlier book, *Book of the Dead* (Bantam, 1989), which was nominated for a World Fantasy Award. The new collection contains nineteen new stories by such important writers in the SF/horror fields as Dan Simmons, K. W. Jeter, Nancy Collins, Kathe Koja, and Poppy Z. Brite. The premise of both collections is to allow authors to write their own zombie stories based on the imaginative space created by film director George Romero in his *Night of the Living Dead* trilogy of films.

Skipp and Spector argue in the introduction, titled "Nineteen New Ways to Kick Dead Ass," that Romero's version of Hell on Earth was a "richly detailed apocalyptic landscape, built firmly on the wreckage of the world we knew. By the simplest act of raising the dead next door," they argue, "and bequeathing upon them a taste for the living, he [Romero] instantly created a brand-spanking-new mythos for the mid-to-late twentieth century: at once muscular and poignant, judicious and crazed; by turns deftly satirical and sledgehammer savage." What they are seeking to accomplish, then, with the *Books of the Dead*, is to capture Romero's "mythology," not simply "to cop his licks." While these remarks indicate the purpose of the anthology, they don't quite suggest the satirical, often black comic ends to which the stories collected in the book are put. If these aspects of Romero's "mythology" are as compelling and potentially imaginative for you as they are for Skipp and Spector, then this collection will provide you with some enjoyable reading. It doesn't recommend itself to everyone.

The stories range from the parodic (Douglas E. Winter's pastiche of Jay McInerney's fascination with the rotting rich in "Bright Lights, Big Zombie") to the darkly satiric (Dan Simmons' "This Year's Class Picture" and Gregory Nicoll's "Beer Run") to the parabolic (K. W. Jeter's "Rise Up and Walk" and Kathe Koja's "The Price of Nox"). There are stories devoted (literally) to bone-crunching mayhem and gut-wrenching violence and, somewhat predictably, stories about sex with zombies (Nancy Collins' "Necrophile" and Robert Lannes' "I Walk Alone"). At best, the writers' use of the innate absurdity of the premise allows them not only to explore and satirize current social trends, but extrapolate from them and predict Millenial trends, such as survivalism and the rise of esoteric religions.

Finally, not completely tasteless, silly, or inconsequential, Skipp and Spector's *Book of the Dead 2* should appeal to those interested in the work of George Romero and also to those interested in dark fantasy/horror.

—Samuel J. Umland


The title of this anthology is perfectly chosen. The jacket is restrained yet suggestive: a red-headed, full lipped, enigmatic seductress wears on her bosom a corset shaped like a Valentine, pointing to realms sublime. Yet contrary to
expectation, the twenty-two stories are not pornographic, nor are the images sexually explicit. And some of the women writers are as cruel as men have long been accused of being. Angela Carter's picture of a subservient native woman of the Amazon reveals the bestial side of both tormenters and the tormented; Valerie Martin offers a view of reproduction as purely instinctual and killing; Harriet Zinnes reveals that it is not only men who rape. The men are equally brilliant and fearsome. The volume opens with Steven King's "The Revelation of Becka Paulson," a woman whose hole in the head lets her know what viciousness exists in the world about her and lets her extinguish a part of it. It closes with Clive Barker's story of a contemporary Circe who lives solely to control men sexually. In between the two are fascinating fictional representations of women sex fiends waiting for men in haunted houses or of men literally forced to return to the womb. I found the only "normal" relationships in a story first published in this anthology; in Christopher Fowler's "Master Builder" a yuppy woman moves from New York to Hoboken where her sex-fiend decorator haunts her from within the apartment walls. Michele Slung has truly put together a fearfully salacious, highly recommended anthology.

—Harry Barnett


How to describe what may be the first 1993 SF/Fantasy novel to reach the stands? Its plot kernel is usual, though perhaps based on earlier novels not yet seen by this reader. The island Oran was created and is maintained by the combined magic of the four elements. Its magic is sliding into Chaos because two hundred years ago, Zorah the Fire Queen siezed power from her three sisters and continues to wield it as puppet for the non-magic wielding Silesians. The New Moon rebels have gained strength as new embodiments of three of the elements have joined them. The search for the embodiment of the fourth element, water, the overthrow of Zorah and the defeat of the occupying troops should be the plot.

It is, but following the plot is not easy either for the reader or the author. Four heroines, three villains, about a dozen supporting characters, (and a partridge in a pear tree) are too many for a reader to develop much interest in any. Snyder succeeds in making three of the heroines more than puppets; creates a villain we should have seen more of; and presents the enigmatic prostitute Petticoats without explaining her role.

Action jumps from one group of characters to another in the familiar late medieval setting. The language of characters from the streets and stews of Beldan have the ring of authenticity. Of the two endangered and nonhuman species Snyder creates: the Namire is a recognizable cross of the mermaid and the selkie, but the Kieran is almost entirely her own creation.

Beldan's Fire is neither disappointing nor completely satisfying. It does convince that Snyder is a writer of high fantasy to watch for in the future, though.

—Paula M. Strain
Multiple Entity Program, Series II (ME), is the protagonist of this adventure in self-discovery. Actually, the tale begins with a fragment from one of his earlier selves, a dump from the RAM of an automated weapons system. Later, he becomes sort of an industrial spy, engaging in a couple of training missions that lead to his being legally classified as a computer virus. Dr. Jason Bathespeake, his designer/mentor challenges him to find a purpose for himself...and ME tries professional poker playing. This leads to his encounter with Cyril Macklin, who suggests a means by which he can insure his survival.

ME begins his autobiography by announcing, "I will tell you what it is to be human, from a machine construct that never was." This piece of warped syntax represents pretty well the level of clarity achieved in the novel as a whole. The way the author controls point-of-view really makes a mishmash of the story. The reader only knows what ME knows, as he survives several partial erasures. Moreover, the book is loaded with highly technical computer jargon (hackers may love it, but it tells me little about "what it is to be human"). ME (enormously cumbersome and confusing as a name) is supposed to be a high level machine on its way to becoming an artificial intelligence, yet it constantly makes notes to itself (labeled REM) as if it were programming in BASIC.

Some very significant legal, philosophical, and practical questions about the development of artificial intelligence are implicit in this novel. However, they cannot be explored by the consciousness which is itself developing. In all, a rather fragmented and disappointing performance.

—Robert Reilly


Tyers relies on familiar material in this long and rather crowded novel. The setting is a colony world undergoing terraforming, so the plot necessarily involves questions of politics and ecology. The colonists are members of a nonconforming sect that practices genetic manipulation, adding religion and eugenics to the mix. By the time Tyers adds a murder mystery, an incurable disease, local politics, cosmetic surgery, and rock 'n' roll, the book threatens to explode. So much is going on that characters barely have time to demonstrate any individuality: they are too busy representing various forces and factions.

At the center of the conflict is Graysha Brady-Phillips, a microbiologist who has been assigned to work on the frontier planet of Goddard. Graysha is also the daughter of a powerful politician who has engineered Graysha's appointment in hopes of achieving two goals of her own: to get Graysha cured of a genetic disease and thereby force the Goddard colonists to reveal their unlawful practice of
engineering human genes. Graysha is manipulated not only by her mother, but also by at least half a dozen other characters. In true romance heroine style, Graysha remains unaware of most of the conspiracies until she has gotten herself nearly seduced by the false hero, romanced by the true hero, framed for one murder attempt, and nearly the victim of another. Nonetheless, she manages to solve all mysteries and save herself and the world, while the villains either self-destruct or repent.

The most interesting thematic material concerns Graysha's illness, which dovetails rather nicely with the threat to the planetary ecology. It is a pity that these ideas get overwhelmed by the relentless activity of the plot. I would recommend this as an ideal novel for long waits in airports. It fills a lot of time rather pleasantly but doesn't take so much attention that you would miss your boarding call.

—Brian Attebery


Imagine being accused of witchcraft, staked on a desolate hillside, and left out as dragon's bait... You won't have to spend too much time conjuring thoughts of what it is like. Just read this so aptly titled tale in which this happens to the main character, Alys, a hardworking young girl with an ailing father, for whom everything seems to go awry when she is accused of being a witch. Left to die, Alys, a fighter at heart, manages to free herself of the ropes which bind her. Then, as wolves howl in the distance, she sees a monstrous dragon. Time is limited. She must act quickly! Her attack on the dragon is the first of many choices she makes in her struggle to reap revenge on her enemies and retrieve her dignity. But, there's always a price to pay.

Vande Velde blends together a bit of humor, subtle hints of romance, and lots of adventure. Furthermore, Vande Velde imbues Alys's character with an assertive spirit and an unrelenting will to beat the odds. This feistiness is offset by tenderness and compassion so Alys is able to grow from her experience. Ultimately, too, when Selendrile, the shapechanging dragon who's been helping her, comes close to dying, her loyalty towards him results in a rewarding friendship.

While Vande Velde provides insight into Alys's character, the reader is left doubtful about Selendrile. One never really comes to know his nature. Is he a good or bad dragon? Why didn't he eat Alys? Why instead does he help her get revenge? Despite this omission, the novel's continuous flow of action and suspense make it a worthwhile read sure to intrigue younger teens.

—Sandra Cammilleri
Is there good material to be found in so-called "hack work?" A question which preoccupies much of the scholarly literary world, Vornholt proves the answer is "yes" with Sanctuary, the sixty-first novel in the original Star Trek series.

In this book, we travel with Kirk, Spock, and the Enterprise crew as she is ordered to capture Auk Rex, a criminal mastermind, who is fleeing to the legendary planet, Sanctuary...which really exists!

Following Auk Rex to the surface of Sanctuary, Kirk and Spock discover that the planet is improperly named, for while the persecuted are protected from their pursuers who hover in orbit, uselessly shooting at an energy shield, they are also prisoners on the planet; prisoners of a strange alien race called Senites; prisoners who are being harvested for some diabolical plan known only to the Senites...until now.

The plot flows very well in this novel, Vornholt's third for Pocket Books's two Trek series. The interplay between characters is enticing and captivating, and will make the reader eager to reach the end. If Vornholt can evoke such a powerful set of images in the written media, imagine what he could do with an hour-long television script...

—Daryl F. Mallett

Vornholt continues to write wonderful Star Trek stories. In this book, number twenty-three of the TNG series, we join the Enterprise crew on the planet Selva, where they have been called in to settle a dispute between settlers and a band of young Klingons. Racial tensions flare between the two groups and Worf and Ro Laren find themselves trapped in the middle. Then add an unknown spy, a potential ecological disaster, and language difficulties, and you've got one hell of a suspenseful book.

The fourth Star Trek book written by Vornholt surprises and delights in the telling, and if he continues to develop as a writer at this pace, the next Trek book should surpass the reader's wildest expectations. Rumor control has it Vornholt has several non-Trek books forthcoming, and if this book is any indication of his developing writing abilities, they should be worth reading.

—Daryl F. Mallett

Brief headnotes and endnotes, some by the writers themselves, compulsive wordmasters such as Piers Anthony and Janet Asimov, embellish the twenty-four excellent written-to-order fantasy and science fiction stories and single vignette "set," as Watt-Evans had requested, "between tomorrow and the end of time."

Among the well-known and beginning writers are New Yorkers, quite serious about the problems of the greatest city in the world. Susan Schwartz explores the population that is so temporary it almost doesn't exist. Janet Asimov investigates robots in a Department of Sanition love story while S. N. Lewitt worries about garbage strikes. Lawrence M. Janifer examines the results of training New Yorkers not to interfere in street violence. In contrast, the non-New Yorkers, like Steve Antczak, depict New York as a Babylon or, worse, as Warren Murphy and Molly Cochran suggest, as a future vacation city that is in truth a livestock farm with the vacationers the stock.

As a New Yorker myself, I least liked the opening mocking story by Piers Anthony of an abbot protecting his Cloister from barbarians in a Newer York of richmons in Staten Island, broncs in the Bronx, and hatters in Manhattan. I also disliked the final vignette that reminded me of Arthur C. Clarke's "Nine Billion Names of God" without the irony. The story I believe best exemplifies the love and acceptance the true New Yorker has for New York or Newer York is P. D. Cacek's "Tomb w/View." Few go higher. It alone is worth the price.

—Muriel R. Becker


One can imagine all sorts of ways to construct an anthology in honor of H. P. Lovecraft in his centenary year. One could reprint classic Lovecraftian tales by diverse hands, as did James Turner when he re-edited August Derleth's *Tales of the Cthulhu Mythos* (Arkham House, 1969, rev. ed. 1989). One could commission a clutch of new Mythos tales, as did Ramsey Campbell in *New Tales of the Cthulhu Mythos* (Arkham House, 1980). Better yet, one could commission stories by Ramsey Campbell, T.E.D. Klein, Thomas Ligotti, Fred Chappell, and Robert Bloch, all of whom have developed the Lovecraftian weird tale into forms suited to the post-war era. Or one could just assemble a bunch of stories and call the result *Lovecraft's Legacy*.

What editors Weinberg and Greenberg have come up with seems more the latter than any of the former. The splendid dustjacket by Duncan Eagleson raises hopes; the table of contents dashes them. Apart from Bloch, who contributes an affectionate introduction, not one of the above-mentioned authors appears; instead we find Gary Brandner, Ray Garton, Ed Gorman, Joseph A. Citro, Mort Castle,
and more...none of whom are noted for fiction that could sensibly be described as "Lovecraftian." There seems to be no clear principle which guided the editors in choosing these authors; the book lacks editorial commentary or explication. Of course, Lovecraft's influence is bifurcated, as Castle remarks in the afterword to his story, "if you are writing good horror fiction, then you are writing like Lovecraft—or you're striving not to write like Lovecraft." But so all-inclusive an umbrella hardly seems a basis for "A Centennial Celebration in the Lovecraftian Tradition."

The stories themselves vary as much in quality as in appropriateness to the occasion. Gahan Wilson's "H.P.L," an homage to The Case of Charles Dexter Ward (1927), belongs to a tiny but honorable sub-sub-genre comprised of such works as Peter Cannon's Pulpitime (Weirdbook Press, 1984) and Richard Lupoff's Lovecraft Book (Arkham House, 1985)—alternate world stories in which The Great Man himself figures as a character. Fantasist Edward Haines Vernon travels to Providence to visit the wealthy eponymous near-centenarian (whom he finds strangely well-preserved) and his "valued associate," a certain Mr. Smith whom the cognoscente will quickly identify, and soon finds himself in Mythos territory. It is a mark of Wilson's skill that he manages to summon a few genuine shivers along with the obligatory Visitor from the Outer Dark.

Equally clever and allusive is "From the Papers of Helmut Hecker," Chet Williamson's witty episotlary narrative about a snobbish, sadistic writer who moves into a house on College Hill and adopts THE WRONG CAT. But these tales are more jeu d'esprit than genuine Lovecraftian horror shows. Not so F. Paul Wilson's "The Barrens," a fine homage to "The Colour of Outer Space" (1927). In lieu of Arkham country, Wilson offers the New Jersey Pine Barrens, a 2,000-square-mile hunk of wilderness north of Route 70. Remote, all but uninhabited, and saturated with atmosphere and myth, the Barrens act like a magnet to Miskatonic University student Jonathan Creighton who, with the help of his former lover Kathleen McKelston, plunges into the wilds in search of the truth about "what's real and what's not." For in the barbarous heart of the Barrens there is a special place, a blasted clearing where, when the stars are right, one can peek through "the barrier that keeps you from seeing what's really there." What's really there, of course, are the Great Old Ones.

As did Lovecraft, Wilson constructs his story around a series of interviews with eccentric locals and ends it with a climactic confrontation with a Cosmic Horror. And, again like Lovecraft, Wilson adorns this rather static structure with carefully wrought descriptions of his setting: The Pine Barrens, its history, and its customs. Most importantly, Wilson has captured not only the frame, but also the foundation of Lovecraft's art: "The Barrens" gives us just a glimpse beyond the veil, sundering for a moment our complacent notions of "reality" and revealing the universe to be far colder and more unsympathetic than we would like to believe.

If the two Wilsons provide the best stories in this book, Gene Wolfe provides the most literarily interesting. Wolfe is too much the professional to allow his yarn, in which a folklorist conducting interviews in rural Nebraska encounters a suitably Lovecraftian "soul-sucker," to fail as fiction. But uniquely among Wolfe's
stories, "Lord of the Land" feels forced, as if he found the Lovecraftian mantle too constricting of his own distinctive and powerful narrative voice.

The other nine stories leave much to be desired. The range from ambitious missteps such as Mort Castle’s "A Secret of the Heart," an awkwardly narrated biographical anecdote apparently intended to mimic Lovecraft’s early dream fantasies; and Brian McNaughton’s "Meryphillia," a clever but facile story of love among the ghouls; to outright failures such as Brian Lumley’s "Big 'C'," a wildly overwritten SF story about a gigantic sentient cancer. The wackiest entry is Graham Masterton’s well-researched but utterly preposterous "Will," in which an archaeologist’s discovery at the site of The Globe Theatre of the mutilated corpse of William Shakespeare leads to the far sillier discovery of Shakespeare’s pact with "The Great Olde One...Y’g Southothe...who dwells now beneath the cellar of The Globe." Good grief.

Although "H.P.L." and "The Barrens" warrant purchase of Lovecraft’s Legacy, the book as a whole is a disappointment. Weaknesses of conception and execution and the lack of stories by every living writer who is actually a part of the continuing Lovecraft tradition make it a curious and somewhat saddening tribute to the man who, in Wolfe’s words, remains "the only writer of stature to extend the tradition in horror Poe created."

—Michael Morrison
AUDIO REVIEWS


Billy Halleck is a good lawyer, husband, father, and more than a little overweight. This all changes after his car hits and kills a gypsy woman when his attention lapses.

There is a very brief court hearing. The judge is Cary Rossington, a friend of Billy's, who should have excused himself from the case. The sheriff, Chief Duncan Hopley, whitewashes the facts and omits some of the evidence in his testimony; Billy is found not guilty of any legal responsibility for the woman's death, but the gypsy community has a quite different opinion on the matter. An ancient gypsy man brushes past Billy as he is leaving the courthouse. The old man touches Billy's cheek and says, "thinner."

The good life seems to have resumed for Billy, until he realizes that he is losing weight without dieting, no matter how much he eats. He finds that the ancient man also touched Judge Rossington who is in the Mayo Clinic with cancer, and Sheriff Hopley who is on an indefinite medical leave.

Billy desperately hunts the gypsy band as they wander through Maine. Finding them isn't easy; convincing them to lift their curse is even more difficult. Finally, in desperation, Billy curses the band with his own curse...Richard Ginelli, business associate, friend, and mobster.

The audio version of this novel is exceedingly well-done. Paul Sorvino is the perfect voice for both Billy and a chilling Ginelli. This audio adaptation conveys all the plot, emotion, and characters of the written novel. As expected, the novel has more depth and is more graphic than the audio, but each works well for the mediums they represent. Dark fantasy lovers will enjoy listening to *Thinner.*

—E. Susan Baugh


The line of audio books by Listen for Pleasure (LFP) Holdings fulfills the promise of its imprint: "Listen for Pleasure." *Nightwings* is delightfully abridged for recording by Edward Phillips. Fritz Weaver is an ideal narrator for the voice of the book's main character, The Watcher.
In the third cycle of Earth, civilization has peaked, declined, and stabilized. Long past its glory, Earth waits for the Invaders. The people are divided into Guilds (Dominator, Indexers, Rememberers, Servitors, etc.) so that all may know their place and order be maintained. Three travelers arrive on the outskirts of the city of Roum. The Watcher, his mind mechanically enhanced, searches the heavens for signs of the Invaders. Avluela, the flyer, is young, incredibly thin, beautiful in form, and wondrous to behold in flight. Gormon the Changeling, Guildless but knowledgeable in the ways of the Rememberers, is much more than he seems.

The Watcher takes comfort in doing his duty as mandated by his Guild. Unfortunately, he has lost faith in the necessity of his duties. Fate intervenes, and all progresses as the Invaders have planned.

This audio book is recommended for SF/fantasy collections and for personal enjoyment.

—E. Susan Baugh


Post-Ceaucescu Romania is the setting for both the beginning and the chilling climax of this dark fantasy. Simmons skillfully mixes the terror one experiences living in a country where every fourth person informs to the secret police, with the fear spawned by the historical legends of Vlad Dracul.

Envision an aged, bedridden Dracula, whose body is slowly cannibalizing itself. Dreams of the past torment this blood-drinking Prince as he waits for his successor's investiture, and the liberation of death.

Kate Neuman, internationally renowned hematologist, adopts a Romanian infant with an enigmatic blood disorder. She names the child Joshua and brings him to her home in Colorado. After an idyllic few weeks, Kate loses everything she has in one night of violence. Her home is burned to the ground, her ex-husband and best friend are killed, Joshua is kidnapped, her lab and research into Josh's genetic blood disorder are demolished.

Kate secretly journeys to Romania, determined to find Joshua; who is not only her son, but a human Rosetta Stone. The knowledge gained from unraveling his mysterious blood disorder may be the key to a cure for AIDS and other genetic diseases, including aging!

This story is appropriate in audio format. Scientific terminology and unfamiliar Romanian words are not the stumbling block they can be when reading. *Children of the Night* is recommended for all who like to listen to dark fantasy, and Brilliance has a replacement policy with a 100% guarantee: If the tape breaks for any reason, it will be replace free of charge.

—E. Susan Baugh
VIDEO REVIEWS


Japanese animation has become the big boom in the United States recently...it's sort of funny that I was watching these shows when I was a kid in Japan and nobody here had heard of them.

Created by Japanese animation giant Masamune Shirow, *Appleseed* is set in the far future, after World War III. The megalopolis of Olympus is peaceful, humans and bioroids (artificial humanoids) living together in harmony...until a terrorist hate group surfaces. This hate group is human and directs its anger against the bioroids, only not all of its members are humans! Police officer Deunan Knute and her bioroid partner Briareos are sent to investigate and destroy the terrorist group, and that's where the adventure begins.

Anime has always embraced the trappings of cyberpunk, even before there was such a label. Long before William Gibson wrote the fantastic tales which would necessitate the coining of that phrase, Japanese animators were creating cyber-reality: cyborgs, androids, and robots coexisting with humans. This story blends the best of what anime has to offer: bioroids and humans, fighting together in BattleTech-like fighters.

With excellent animation, clear English subtitles, and a decent script, this is a fast-paced, action-packed adventure film which any SF aficionado will enjoy...and only one of many offered by this distributor.

—Furumi Sano


With the explosion in computer animation technology, the aficionado can but hope that big screen films such as * Terminator 2* and * The Abyss* will not be the only places such FX techniques are used. *Black Magic M-66* shows us that Japanese animation directors and producers are not letting the technology pass them by.

Another creation of one of anime's leading personalities, Masamune Shirow, this is the story of Sybel, a freelance video journalist who finds herself in the unenviable position of being caught in a futuristic Iran Contra Scandal, when two military android assassins escape from the army and begin killing people. She catches the entire thing on tape and is on her way to cash in on her find, when she
discovers the androids's programmed target is their creator's granddaughter, Ferris. Sybel vows not to get involved, but suddenly finds herself searching out the young girl before the androids do, and staying at her side in the struggle to stay alive.

Action-filled, with incredible graphics and animation, this is a wonderful way to spend two hours of enjoyment.

—Furumi Sano
The Borgo Press is pleased to announce the publication of three outstanding books —

The Transylvanian Library: A Consumer's Guide to Vampire Fiction, by Greg Cox

Adventures of a Freelancer: The Literary Exploits & Autobiography of Stanton A. Coblenz, with Dr. Jeffrey M. Elliot

plus the Third Edition of

Reginald's Science Fiction & Fantasy Awards, by Daryl F. Mallett & Robert Reginald

The Transylvanian Library: A Consumer's Guide to Vampire Fiction, by Greg Cox. 264 p. 1993. From Homer's blood-drinking king in The Odyssey to Bram Stoker's Dracula, vampires have fixated and fascinated their victims and predators alike. Now comes a chronological, fully annotated bibliography of international vampire fiction, seriously documented and yet wittily written, replete with a "Transylvanian Rating System" that uses four bats for required reading, three bats for superior works, two for average and one for "How desperate are you?" Starting with the year 1819, The Transylvanian Library lists more than 200 world-wide authors, with each entry containing information on the author's short and long fiction, including plot details, a critical evaluation of the work, its original publisher, approximate page count, notes on film and television adaptations, and a placement of each work within its historical and evolutionary context.

Adventures of a Freelancer: The Literary Exploits & Autobiography of Stanton A. Coblenz, with Dr. Jeffrey M. Elliot. 160 p. 1993. The autobiography of one of science fiction's "grand old masters" recounts his career in literature, beginning with a unique eyewitness story of life in San Francisco following the 1906 earthquake. Coblenz then takes us with him on his lifelong journey through literatures' genre — from his days at Berkeley to his first job as a book reviewer for the San Francisco Chronicle, to his days in New York as a lonely freelance writer, his gradual ascendancy into the publishing world, through his founding of the highly-respected poetry magazine Wings, to his marriage and return to his beloved countryside of California, ending with his retirement from Wings because of failing eyesight. A moving and poignant story of the author's life, and the author's last work.

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