SFRA REVIEW
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SFRA REVIEW

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SFRA INTERNAL AFFAIRS

PRESIDENT'S MESSAGE

The newly-elected Executive Committee met in mid-January in Long Beach, California. Happily, everyone was able to attend. Torrential rainstorms kept us indoors, hard at work. Muriel Becker, Joan Gordon, Bob Ewald, Daryl F. Mallett, Peter Lowentrout, and I spent most of two full days figuring out who would do what, and what needed doing.

As usual, money, or the scarcity thereof, seems to be the SFRA's biggest problem. We think we can maintain our current dues structure if we can maintain our present membership (about 325 members) or attract more members, and hold down our costs, especially of the Review.

Daryl F. Mallett, our new editor, is working hard to accomplish the latter goal. His plan, which the EC members all endorse, is to produce six regular double-issues of the Review annually, plus up to four more special issues. The content of the double-issues will resemble the issues of recent vintage, but they will be somewhat less expensive to produce since there will be fewer issues to pay for. The special issues will look a little more like books, and consist of such things as conference proceedings, a history of SFRA, a collection of Pilgrim and Pioneer Award winners speeches, etc. The special issues will be specially bound, published and offered for sale by The Borgo Press (owned by SFRA member Robert Reginald) to non-members, with SFRA receiving a share of the proceeds. This share will help pay our publications expenses. Of course, all SFRA members will receive all the publications as part of the membership benefits package.

You can help keep our dues at current levels by recruiting new members for SFRA. The larger the membership, the better off we all are. Muriel Becker, our Vice President, is charged with leading the recruiting effort, and she will be glad to contact any person you suggest might be interested in joining. [You can also sponsor other members... overseas scholars or those who can't afford it!—D.F.M.]

Bob Ewald is our new Treasurer. Bob is the person to contact if you change your mailing address or have any problems with your journal subscriptions. He maintains the database which produces all our mailing lists and directory information. Call Bob if it has to do with money.

Joan Gordon is our Secretary. She produced the excellent minutes you'll find in this issue. Among her other duties, Joan will be in charge of producing the annual Directory and sending dues notices.
Peter Lowentrout hosted our meeting in Long Beach. As Immediate Past President, he takes on many jobs. One of his recent projects is organizing a tenure and promotion support committee to help junior scholars. Several distinguished senior scholars in the field have already volunteered; how about you? He is also looking for donations of computer equipment to help American Studies scholars in Russia. If you have something to give, please let him know. Peter also serves as our IRS contact person.

Milton Wolf is organizing a wonderful meeting in Reno, Nevada, scheduled for June 17-20, 1993, with Poul Anderson as our special guest. Many other authors will be there, too. Please plan to attend SFRA XXIV. It promises to be very special and I look forward to seeing you there.

—David Mead

SFRA EXECUTIVE COMMITTEE MEETING MINUTES
January 15-17, 1993, Long Beach, California

The Executive Committee of SFRA met for an organizational and planning meeting at the Clarion Edgewater Hotel in Long Beach, CA. Members present were David Mead, President; Muriel Becker, Vice President; Robert Ewald, Treasurer; Joan Gordon, Secretary; Daryl F. Mallett, Review Editor; Peter Lowentrout, Immediate Past President.

January 15, 1993

The meeting was called to order at 7 p.m. PST. Absent: Mallett [who was not required to be there until Saturday!-D.F.M.]

Mead thanked Lowentrout for hosting the meeting. The first order of business was to organize and clarify the duties of each officer.

1). The Secretary is to mail dues notices so that they will arrive in early January, produce the Directory, and take minutes at business and EC meetings.

2). The Vice President works on recruiting new members and non-renewing members, letters of inquiry about SFRA membership should be sent to her, and fills in for the President if he is unable to fulfill his duties. Becker is also working as young adult fiction editor for the Review, soliciting and producing reviews.

3). The Treasurer maintains the membership database, produces mailing lists and labels as needed for organization mailings, pays bills (with accompanying invoices), manages relations with the journals, keeps documents relating to SFRA’s tax-exempt status (IRS form 501C3), and reports to the EC regularly on financial matters.

4). The Immediate Past President, Peter Lowentrout, deals with the IRS on issues of tax-exempt status, chairs the officer election & nomination committee, chairs the scholars support committee, and assumes additional duties as needed.

5). The President, David Mead, presides at all meetings. He will work with the Review editor to keep expenditures within budget. He will submit fiscal and other reports, and serve as an ex officio member of all committees. He will
work to find common ground with PCA, MLA, IAFA, SFWA, and other groups, including exchanging mailing lists and announcements.

A general discussion of priorities to be recommended to Mallett for the SFRA Review followed. The meeting was suspended at 9:20 p.m. PST.

January 16, 1993

The meeting was reconvened at 9:00 a.m. PST. Absent: Mallett. Becker will contact William Schuyler, chairperson of the bylaws committee, although there are no proposals now for substantive changes. Discussion of redesigning membership and recruitment forms followed, with a number of editorial revisions adopted. Becker will redesign the membership form, and Mead will have them printed.

A speakerphone telephone call was placed to Milton Wolf, the 1993 SFRA Conference chair, in Reno, Nevada, at 10 a.m. He reported that Poul Anderson will be the principal guest of honor, with Kim Stanley Robinson, Frederik Pohl, Jack Williamson, James Gunn, Lisa Mason, Joan Slonczewski, Kevin J. Anderson, Lisa Goldstein, and Tom Maddox, and other writers also attending. Donald Palumbo of IAFA, Felicia Campbell of PCA, artist Rodney Marchetti, publishers Robert Reginald and Daryl F. Mallett of The Borgo Press and Charles N. Brown of Locus, and the controversial Gary Westfahl are also expected to attend. The conference, which will be held at the Reno Hilton, will include an evening event at the University of Nevada, Reno Library, a buffet banquet, a hospitality suite, and a book exhibit. Wolf asked and was granted $500 "seed money" to support developing his meeting; the money is to be repaid from conference proceeds. Wolf will send each EC member an advertising flyer to copy and distribute. The conference registration fee is $85, which includes the Pilgrim Banquet buffet. Wolf described a number of potential panel topics; Gordon will inquire into feminist, postmodern, or theoretical panels.

The EC decided to arrive by noon on Wednesday, June 16, in order to conduct the EC meeting and also permit EC members to participate actively in the meeting events.

The international scholars support fund was discussed. Very few donations have been received for this. Mead will remind Wolf that it is now customary to conduct a raffle at the annual meeting to raise money for this fund.

Next, the senior scholars tenure and promotion support committee was discussed. It will review materials and write appropriate letters for SFRA members needing them. Mead formally appointed Lowentrout chair of the committee; he will organize and solicit membership in the committee.

Mead will inquire about the status of a third edition of the SFRA Anthology.

The EC discussed possible sites for future conferences. Mead and Becker were asked to contact potential conference chairpersons for the 1994 meeting.

Ewald reviewed in detail a tentative 1993 budget prepared by outgoing Treasurer Edra Bogle, and then gave a report on the fiscal condition of the organization, with the goal of making a clear statement of financial problems raised.
by such things as the rising cost of *Extrapolation* and production costs of the *SFRA Review*. Since we have tax-exempt status and a 501C3 number, we will be able to apply for a bulk mailing permit at a convenient mailing locus. The EC received the budget prepared by Bogle and presented by Ewald.

The meeting was suspended for lunch at noon. The meeting was reconvened at 2:30 p.m. PST. All members of the EC were present.

Mallett gave a report on the Review, saying he will be able to cut production costs. He wants to publish six conventional issues and as many as four book-length issues per year. The conventional issues would include a lead review on nonfiction, and a number of short reviews with an emphasis on nonfiction. Book-length issues would include proceedings of the annual SFRA Conference. Announcements in the Review of sponsorships will offset production costs. Mallett estimated a cost of $911.50 in production costs for each conventional issue [it turned out to be $922.50 for the first issue!—D.F.M.]. The first book-length volume of the Review will be the collection of Pilgrim presentation and acceptance speeches (edited by Mallett and Hal W. Hall). Subsidized by a grant garnered by Hall, this volume should generate sufficient sales (through Borgo Press, who is also distributing the Review) to subsidize later volumes. Mallett will solicit reviews by members, including very short reviews. He suggested creating an editorial board which will include EC members. All members of SFRA will receive both conventional issues and book-length issues of the Review. Borgo Press will sell the book-length issues under the imprint SFRA PRESS, and divide the proceeds with SFRA. These proceeds will underwrite the production and mailing costs of future issues.

The EC decided to investigate Mallett's suggestion of reciprocity with SFWA. Gordon will discuss this with SFWA President Joe Haldeman.

The EC tentatively decided to accept Mallett's proposal to host the 1995 SFRA Conference in Southern California, perhaps in conjunction with the World SF Society meeting and/or the Eaton Conference.

The EC considered offering members the opportunity to sponsor needy potential members, and to send SF books and technological equipment to foreign scholars. Mallett can supply names and addresses of some worthy recipients.

The meeting was suspended at 5:00 p.m.

January 17, 1993

The meeting was reconvened at 8:00 a.m. PST. Absent: Mallett, Lowentrout.

The EC decided to send future election ballots by first-class mail, since bulk mail is proving quite unreliable.

Former Treasurer Bogle has thanked *Extrapolation* for its considerate explanatory letter about subscriptions for SFRA members.

Becker suggested that the Treasurer should keep copies of the tax-exempt status papers, and that the originals should be kept in a safety deposit box.
The meeting was adjourned on a note of satisfaction, alimentary and organizational, at 9:30 a.m.

—Respectfully submitted,
Joan Gordon
SFRA Secretary

1993 SFRA CONFERENCE UPDATE
RENO OR BUST

The SFRA Conference is going to be one of the best ever. Guaranteed! Our Writer Guest of Honor is Poul Anderson, and our Artist Guest of Honor is Rodney Marchetti. The conference will begin Thursday evening, June 17, 1993, with a wine and cheese reception complete with string quartet music. For those of you new to the West and to Nevada in particular, there will be a welcoming introduction on how NOT to act like a dude or dudette, and the correct pronunciation of Nevada. Poul Anderson will then officially kick off the conference with a special talk. He and other writers will sign books afterwards. There will be lots of different books for sale as well as the artwork of Rodney Marchetti.

The Flamingo Hilton has been extremely helpful and will be providing each of you with Fun Packages which will help make your stay in Reno less expensive and more entertaining. The Flamingo is a first-class hotel with several restaurants (one of which has an impressive view of the Sierra mountains) catering to different tastes and pocketbooks, a nightclub featuring world-class entertainment, a huge video parlor where you can leave the kids...or yourself, and it is centrally located right in the heart of the Biggest Little City in the World. There is also courtesy transportation from the Reno Airport. CAUTION: There are two Hiltons in Reno—we are at the FLAMINGO HILTON. Room rates of $80 per night are available and the rate is valid for a week. Call 1-800-648-4882 and specify to the operator that you are with the University of Nevada, Reno’s SFRA Conference. You must make your room reservations by May 26, 1993. Do it early to ensure your accomodations. Also, if you haven’t received a registration form, please request one from me. The registration fee of $85, which includes the Pilgrim Buffet on Saturday night, is good through June 3, 1993. After that, it goes up to $100. Major credit cards can be used.

The area in the Flamingo Hilton where the conference will be meeting is removed from casino operations, so you need not concern yourself about being besmirched by gambling. However, you should know that Nevada has no state income tax and that gambling provides a significant amount of money to state education. For those of you less burdened, you should know that drinking is free while you are gambling. There are also many other diversions in the city of Reno and nearby: a planetarium, an antique auto museum, a gun museum, the largest library in the state (which houses the largest collection of Basque materials in North America), art galleries, a delightful river walk with shops (which can also be used for jogging and biking up to 14 miles), access to the Sierra Range (with peaks over 10,000 feet, as well as side trips (of no more than 50 minutes) to Lake Tahoe,
Pyramid Lake (the sister to Lake Tahoe, connected by the Truckee River which runs through Reno), Virginia City with its wooden sidewalks and quaint saloons, and Carson City, the state capitol and home of a railroad museum.

There will be panels and presentations on: SF and Fantasy Art; Speculations From Abroad; Heinlein; Campbell; The New Woman in New SF; Connie Willis' Doomsday; Postmodernism; Robots; Vampires and Monsters; Star Wars; Electronic Books and Future Information Access; Nanotechnology; Cyberspace and Virtual Reality; SF Bibliographers and Bibliography; Feminists and Psychic Healers; Publishing Opportunities; and you name it.


There will be a special gala evening with a second wine and cheese reception which will feature an intellectual bridge hand on The Imaginative Future, with short talks by Pohl, Mason, Robinson, Gunn, Goldstein, and Slonczewski.

This is probably a good time to remind you 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 almost any aspect of speculative fiction throughout history that may have influenced Shaw and/or the culture of his time. There will be a panel on this subject at the conference. I welcome proposals for both the meeting and the publication. There is over a year before the publication, so give it some thought! There will also be a Conference Proceedings published by SFRA Press/Borgo Press, to be edited by myself and Daryl F. Mallett.

Neil Barron will be Master of Ceremonies for some entertaining relief from "academic burnout." Besides a trivia quiz about our SF, Barron will also be holding a "Hugo Gernsback" contest with books as prizes.

Please don't forget that we are asking all conference attendees to read two books prior to the conference: Boat of a Million Years by Poul Anderson and The Stress of Her Regard by Tim Powers. We hope this will provide all of us with just a little bit more in common to discuss at the conference. Go West!

—Milton T. Wolf

PILGRIM & PIONEER AWARDS

The 1992 Pilgrim and Pioneer Awards will be given at the 1993 SFRA Conference in Reno, Nevada, June 17-19. A special banquet will be held Saturday night (June 19). For information, please contact Milton Wolf; University of Nevada, Reno Library; Reno, NV 89557-0044.

—Daryl F. Mallett
EDITORIAL

Well, issue two (hundred and four) and still going. I feel like the Energizer Bunny; the reviews keep going, and going, and going...

If I'm lucky, you should be getting this issue not too long after receiving #203 (Jan/Feb 1993), and #205 should be arriving shortly also. Again, apologies for the delay on the first couple of issues. The transition was smooth (thanks Betsy, Ernie, Neil), but an enormous task to merely wander in to, as I thought I could do. Surprise, surprise! I'd also like to express thanks to the new administration (Dave Mead, Muriel Becker, Bob Ewald, Joan Gordon, and Pete Lowentrout for their support and encouragement!). Mailing assistance was provided by Annette Mallett, Mary A. Burgess (Assoc. Publisher, Borgo Press), and Richard A. Rogers (Bus. Mgr., Borgo Press). Thanks! #206 should be on time (the operative word being "should").

I handed out promotional copies at the 15th Annual J. Lloyd Eaton Conference, and the initial response seems good. Pete Lowentrout also called to say he liked it. Several people have already written back with comments ranging from "Very nice. I don't like the small print, but I suppose it's necessary" to "I like the new logo." I'd like to hear from more people. I hope you will write to me and let me know what you think of the new look, feel, and content, or catch me in Reno and buy me a drink if you like it. If you don't like it, please don't tie me to anything, though, and leave me in the desert. I don't particularly want to be staked to an ant hill... I'll listen to you...and I'll try to fix it...honest.

One comment I've had is about the amount of Star Trek material reviewed in the publication. The fact that I'm involved with Trek, writing for the TV show, turning in lots of proposals for novels, does have something to do with it, obviously, but since Trek is such a big part of our culture, I feel it cannot be ignored. It, too, is viable SF literature which is read by thousands, even million, of readers, and should be covered. There's also the fact that new Trek books come out at least once a month...

Dictator Pope Editor the First would like to overturn some of the things he announced in issue #203 (Now I feel like Boris Yeltsin...things keep changing faster than one can keep up with...):

I was worried about filling the pages for #204 & #205. However, Bob Collins has solved my problem by sending me about 800 reviews. I now know why it's called a ream of paper...it's what you could do to an elephant with that much paper!

So, short reviews of fiction have now become the item of the day (year, tenure, etc.). Short is good. Short is good. Read it. Know it. Live it. I can now afford to be very picky about which fiction reviews get published. If you send me five-to-eight page reviews, I will either: 1). File it in the circular file; 2). Send it back; 3). Make HEAVY editorial cuts. For fiction, please submit capsule reviews with several sentences on content and plot, and several more on writing style, technique, plot fulfillment, character development, etc. Thanks.
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. It’s all in the book, either on the spine, the back, or the copyright page. I’ll send the disks back if you need them to submit more.

Again, spec submissions are welcome.

There seems to be some miscommunication between me and you. Robert Reginald has agreed to assist me with the nonfiction review materials, but you should still address all material to me c/o The Borgo Press; P.O. Box 2845; San Bernardino, CA 92406; 909/884-5813 or at my home (call me at Borgo for my home address, which has changed). And don’t forget SFRA members get 10% discounts on all books ordered from The Borgo Press; Borgo authors get 40%...

On a personal note, those of you needing travel arrangements made (plane, rail, and boat travel, hotel accommodations, SFRA Conference, or other conferences, etc.), please contact me. I’ve been instituted as a travel agent, and can get you a good deal. Other SFRA members with services to offer the membership in general, let me know and I’ll try to fit it in the mag. Sponsorship ad copy is cheap for members wishing to advertise books or services, too. Also, tell your publishers about SFRA Review and have them advertise your next publication!

That’s it for now. I’m looking forward to seeing those of you I know in Reno, and meeting those of you I don’t...

Ad astra!

—Daryl F. Mallett

CORRECTIONS

Issue #203:
Brook, Primal Screen, paragraph 3, copy should read "Brosnan dislikes anthropomorphic aliens, computers and robots;..."; last paragraph should read "All collections should have Primal Screen."

I appended Michael Klossner’s piece on the LC Film Register suggesting titles which should be included. Klossner informs me that the Registry is for U.S. films only, thus my choices of Metropolis (Germany) and 1984 (Britain) do not qualify. Similarly, Dracula and The Invisible Man may not make it because Frankenstein is already listed, and the similarities (according to the Register) are too close, ditto with E.T. to Star Wars. Where do they get their strange labeling systems? Whatever...

Apologies for the erroneous sponsorship ad for Borgo Press books in conjunction with the Pioneer Award. I was under the impression that award was for best critical work of any length, rather than the correct essay-length work.

—Daryl F. Mallett
GENERAL MISCELLANY

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

Asimov, Isaac & Frederik Pohl. Our Angry Earth. Tor, Apr 1993 (R).


Costello, Matthew J. *How to Write Science Fiction.* Paragon Hse (P).


**AUTHOR STUDIES**

SFRA Review #204, March/April 1993


**FILM & TV**


**ILLUSTRATION**


—Neil Barron & Daryl F. Mallett
NEWS & INFORMATION

WINTER 1993 NECRONOMICON PRESS PUBLICATIONS

These 7x8.5 inch stapled booklets are attractively designed and printed. The latest publications include: The Count of Thirty: A Tribute to Ramsey Campbell, edited by S. T. Joshi (five pieces plus bibliography; 54 p., $6.50); The Dark Eidolon: The Journal of Smith Studies (Win 1993, issue 3), whose editors Steve Behrends and Marc Michaud are ending due to a lack of contributions about Clark Ashton Smith, whose birth centenary was last January (36 p., $5); Studies in Weird Fiction #12 (Spr 1993, 7 pieces, 36 p., $5); and Necrofile #7 (Win 1993, 28 p., $2.50), the best review of horror fiction. The New Lovecraft Collector's first issue appeared this winter (quarterly, $1.50/iss., $5/yr.) with notes about the HPL cottage industry, which is especially strong in Germany. This supplements the articles in Lovecraft Studies. Marc Michaud, head of Necronomicon Press; 101 Lockwood Street; West Warwick, RI 02893; 401/828-7161 or reached via CompuServe (70412.2753) or Genie (M.MICHAUD1), or you can meet him personally at NecronomiCon in Danvers, MA 20-22 Aug 1993, along with Robert Bloch, Gahan Wilson, and assorted Old Ones and Not-So-Old Ones.

—Neil Barron

DON'T TOUCH THAT DIAL!

Before 1950 SF films were few and far between and television hardly existed, but from the 1930s to the early 1950s radio drama introduced millions of Americans to the rudiments of SF. Many commentators assumed that the widespread panic over Orson Welles '38 broadcast of War of the Worlds showed that SF fans were feeble-minded, but Hadley Cantrill, in a survey reported in his 1940 book Invasion from Mars, found that those who were familiar with SF from radio, comic strips, serial films, or magazines were likely to dismiss the broadcast as "that crazy Buck Rogers stuff" while listeners who had no acquaintance with SF were likely to accept the drama as fact and panic accordingly.

Radio Yesteryear (Box C, Sandy Hook, CT 06482, 800/243-0987) offers over 700 tapes of vintage radio programs, mostly two episodes on a tape for $4.98. Most series were comedies, mysteries, or Westerns, but their list includes episodes of The Green Hornet, Superman, Inner Sanctum (some starring Boris Karloff), Dimension X (with stories by L. Ron Hubbard, Donald Wollheim, Jack Williamson, and Kurt Vonnegut), and X-Minus One (stories by L. Sprague de Camp, Frederik Pohl, and Clifford D. Simak). They also have a 1953 broadcast of 1984 starring
Richard Widmark, a 1944 Donovan's Brain with Orson Welles, a 1950 Wizard of Oz with Judy Garland, a 1939 Christmas Carol with Welles, and two versions of War of the Worlds, from 1938 with Welles and from 1955 with Dana Andrews, who was again beset by aliens in the 1956 film Invasion of the Body Snatchers.

Science Fiction Continuum (P.O. Box 154; Colonia, NJ 07067, 800/232-6002) offers tapes of additional vintage radio programs (one starring Bela Lugosi) and more recent National Public Radio broadcasts such as Hitchhiker's Guide to the Galaxy, The Hobbit, and The Lord of the Rings.

—Michael Klossner

PREMI UPC de CIENCIA FICCIO 1992
1992 UPC SCIENCE FICTION AWARDS GIVEN

The first annual International Universitat Politècnica de Catalunya Awards for Best Science Fiction Novella of the Year were presented in Barcelona recently. American writer Jack McDevitt was chosen to receive the grand prize of 1 million pesetas for his work "Ships in the Night" from about 100 manuscripts from Catalonia, Spain, the U.S., France, Great Britain, Australia, Hungary, Romania, Canada, and Israel. The manuscripts were submitted in French, Spanish, English, and Catalan.

Jury members Miguel Barceló, Domingo Santos, Pere Botella, Josep Casanovas, and Lluís Anglada, together with UPC rector Gabriel Ferraté presented an honorable mention and 250,000 pesetas to Mercè Rolgé for "Puede usted llamarme Bob, señor," and an honorable mention and 250,000 pesetas for the best work presented by a member of the faculty of UPC to Antoni Olivé, Professor and former Dean of Faculty for the Dept. of Computer Science for "Qui vol el Panglós?". The winning novellas will be published by Ediciones B in its collection NOVA Ciencia Ficció which also contains the 1991 winners.

British SF writer and SFRA member Brian Aldiss was also in attendance and gave a speech on SF and the awareness of the future.

For rules of the 1993 competition, please contact Universitat Politècnica de Catalunya; Ave. Gregorio Marañón, s/n; 08028 Barcelona SPAIN or call 93/401-61-43 or 93/401-62-62, or FAX 93/401-61-44. The deadline for submissions is August 30, 1993.

—Daryl F. Mallett

COMICS SCHOLARS

The Comic Art Collection, Special Collections Division, at Michigan State University Libraries houses the largest comics collection in institutional hands in North America (it is the equivalent comics collection to the Eaton Collection at UC Riverside).

"Over 70,000 comic books published in the United States since 1935 are included in this collection, which is the largest cataloged collection of comic books. The majority are listed in the Libraries' on-line catalog system, and listed as well in
the international OCLC computer network. Cooperation with a commercial firm has resulted in the filming of several hundred of the rarest superhero comic books from the early 1940s, and these microfiche, in color, are available for use in the Special Collections Division reading room. Estimation is difficult, but the collection is probably at about the half-way mark toward being able to provide a copy of every U.S. comic book. The collection is definitely not limited to the more "collectible" superhero and adventure genres. From the beginning the emphasis has been to include all comic books. This list of subject headings (searchable on LCAT, the Libraries' on-line catalog) will hint at the scope of the collection:

"Career Girl; Detective and Mystery; Erotic; Funny Animal; Funny Ghost; Funny Kid; Girls'; Horror; Kung Fu; New Wave; Rich Kid; Romance; Science Fiction; Superhero; Teen Humor; Underground; War; Western.

"The centerpiece of the comic strip collection is a set of 534 hand-made scrapbooks containing over 300,000 carefully organized daily comic strips, dating from about 1940 to about 1980. A separate collection of over 100,000 daily comic strips is clipped and sorted by topic. Almost every known book collection of reprinted American comic strips is included in the collection. Donations of comic strips (both scrapbooks and comics pages) received in 1992 are still being sorted. In total, 500,000 strips can currently be consulted efficiently, and at least 200,000 more are on the premises, including boxes of Sunday pages. This is the largest number of organized comic strips in any public collection. The San Francisco Academy of Comic Art, a private library with 4.5 million strips, is the world's leading newspaper comic collection.

"The Comic Art Collection includes 180 shelf-feet of comics material from countries besides the United States. The largest collections are from France, Japan, and Mexico, with substantial numbers of Belgian, British, Canadian, and Korean comics also on file. Beginnings have been made in collecting Brazilian, German, Italian, Philippine, and Spanish comics. About 30 other countries are represented in the collection by a few or a few dozen items. The collection includes fotonovelas (or photoromans) from those countries which produce them. The comics of all nations besides the United States can be found in the on-line catalog using appropriate subject headings (French Comics, Japanese Comics, etc.).

"At least 5,000 books, periodical issues, fanzines, annotated reprints and facsimiles, theses, offprints, and conference and seminar papers make up the world's most complete collection of materials about comic books and strips. A bibliography has been published (Comic Books and Strips, an Information Sourcebook, Oryx Press, 1988), which lists and annotates the most substantial 1,000 titles of this collection. All are listed in the Libraries' on-line catalog and in the OCLC network. Several hundred files of clippings and ephemera on persons, companies, titles, and topics of interest to the comic art scholar are maintained. A project is in the works to index the periodical literature on comics.

"The Comic Art Collection is one of a small group of collections named the Russel B. Nye Popular Culture Collections. Dr. Nye, now a retired English professor at MSU, began these collections by making and arranging the initial donations in 1970 and 1971 as he was finishing his book The Unembarrassed Muse.
Detective fiction, romance fiction, science fiction, fantasy fiction, horror fiction, western fiction, series books, and a general popular culture miscellany surround the comic books, making comparative studies convenient. The American Radicalism Collection of alternative left- and right-wing and gender radicalism materials is also convenient for use with the Comic Art Collection.

"The focus of the collection is on published work, in an effort to present a complete picture of what the audience has seen over the years of the twentieth century. Local students and advanced scholars from around the world find this collection to be the primary library resource for the study of U.S. comic book publications.

"The Comic Art Collection publishes a quarterly newsletter, Comic Art Studies, which concerns itself with the development of research and of research collections."

For more information, contact Randall Scott, Michigan State University Libraries, East Lansing, MI 48824-1048; 517/355-3770; FAX 517/336-1445.

—Randall Scott, MSU Libraries

**ELFQUEST COMICS LINE TO SPORT CENTERFOLDS**

It's not what you might think! Warp Graphics (5 Reno Road; Poughkeepsie, NY 12603) announced that *Elfquest* co-creator and artist Wendy Pini will be providing a series of at least twelve paintings to appear as "pin-ups" in all *Elfquest* titles beginning with *Elfquest: New Blood* 6, which ships in June 1993. The second and third centerfolds will appear in *Elfquest: Hidden Years* 8 and *Elfquest: New Blood* 7, both of which will ship in July 1993.

WG publisher Richard Pini said of the project, "These centerspreads represent one more facet of our desire to give *Elfquest* readers the most enjoyment possible. In New Orleans there's a word—lagniappe—that means 'a little something extra.' We wanted to give a lagniappe as we step up the number and frequency of some of our titles."

The series will include, among others, visions of the "old" Wolfriders, the elves' ancestral High Ones, the Sun Villagers, and the trolls, all done in Wendy's distinctive style. Warp's Marketing Director Cat Kouns noted that the paintings will "help tie all the titles together, as the *Elfquest* universe continues to grow and develop. Readers of *Elfquest* will not only enjoy the uniquely rich storytelling, but will also be treated to fabulous artwork." Kouns went on to point out that the centerfold paintings will supplement the talents of the new *Hidden Years* creative team of Sarah Byam, Paul Abrams, and Charles Barnett, as well as the visions of those artists and writers featured in *New Blood* and the projected *Blood of Ten Chiefs* series. "We have every confidence that Sarah, Paul, and Charles will continue to expand the concept that is the 'canonical' *Elfquest*. The orders for *Hidden Years* 6, their premiere issue, were excellent. The addition of all these people to the Warp Graphics creative roster has given Wendy and Richard, who are up to their [pointy] ears in new projects, the time to explore other vistas within the *Elfquest* universe."
Richard Pini went on to add, "And as we're well known for doing, we plan to make the most use of these 'family portraits.' Recycling is the thing to do. *Elfquest* calendars, anyone?"

—Catherine Kouns, Warp Graphics

**ELFQUEST CHANGEOVER TO HARDCOVER EDITIONS BEGINS WITH COMPLETE VOLUME ONE**

Warp Graphics will re-release *Fire and Flight*, the first volume of the complete *Elfquest* graphic novel series, as a hardcover edition. The book was originally published in softcover format only and is the collection of the first five issues of the original *Elfquest* comic book series.

As publisher Richard Pini had announced prior to the release of Warp Graphics first hardcover collection, *Elfquest: The Hidden Years*, market and production research had revealed both the demand for a more durable, quality product as well as the cost-effectiveness of the hardcover format. "The response to the *Hidden Years* hardcover has been unanimously positive," Pini said. "Long-time *Elfquest* readers who see this book for the first time do a 'hey, wow!' at the package, and then anotehr when they see the price." The paperback graphic novel volumes have retailed for $17.95 for several years, and have cumulatively sold over a million copies. The new hardcover volumes retail for $19.95.

Because of the success of the *Hidden Years* package, Warp Graphics made the decision to reissue all eight existing *Elfquest* graphic novel collections in hardcover as well, as existing paperback stocks are depleted. Pini expects that, by the end 1993, all eight volumes will be available in the new editions.

The *Fire and Flight* hardcover edition is scheduled for release in early April and will stay available indefinitely. The volume is priced at $19.95 and features 192 pages of story and art, and heavy, full-color laminated board covers.

—Catherine Kouns, Warp Graphics

**AUDIOBOOKS**

It is difficult to judge any audio publisher as being superior or inferior to the rest. They all have their gems and their dogs. The one consistent fact is that both the quantity and quality of audiobooks is steadily rising.

The biggest difference among audio publishers occurs between the unabridged and abridged publishers. Unabridged publishers like Brilliance and Books on Tape issue full-length contemporary and classic literature selections, such as *The Invisible Man* by H. G. Wells. They are inclined to use males with neutral voices as readers.

Abridged audiobooks usually have more popular titles. The *Star Trek* audiobooks, published by Simon & Schuster, are a perfect example of popular abridged audiobooks. They usually use professional actors as readers. The reader's voice and sex match the book's main character.
The line between abridged and unabridged audiobooks is starting to blur. More people are buying audiobooks to be entertained than enlightened. Audiobooks are becoming more a storytelling medium than a formal literature. Verbal emotions, dialects, sound effects and music are included to enhance the reading. Short stories, novellas, and audio magazines are being published in their entirety on two to six cassettes. Two cassettes is a typical length for an abridged book. Another emerging trend is for a book to use several readers, one for each main character.

Reviews of audio are carefully coming into their own in the professional literature. Simultaneous releases of the book and the audio are often reviewed together.

*Library Journal* has a regular section called "Audio Reviews." The reviews conform to the same high standards as their book reviews. All their reviews are of spoken work, not music.

*Booklist* has a section called "Audiovisual Media." Within this subdivision are reviews of video, filmstrips, audiobooks and audio. While the audiobooks section is exactly as one would imagine, the audio section is a delightful mix of material. Audio reviews cover music, songs, poetry, storytelling, meditations, seminars and more.

*Publisher's Weekly* has the most extensive coverage of audio. They regularly feature reviews of fiction and nonfiction audiobooks, articles on audio, a monthly audio bestseller list, annual bestseller list and a quarterly/seasonal list of forthcoming titles from each publisher. This selection also contains the current address and telephone number for the publishers.

*Locus: The Newspaper of the Science Fiction Field* and *Science Fiction Chronicle* review a few SF/F audio titles.

*Words on Cassette* by Bowker is the "Books in Print" for audio. This annual includes a genre index which identifies SF, fantasy, and horror titles.

The fastest way to discover what is coming out in audio is to write the publishers for catalogs. By using publisher's catalogs, professional reviews and entries in *Words on Cassette*, you can find both the newest and the classics in audio.

—E. Susan Baugh

**WHO WILL READ THE HUSBAND'S RESENTMENT?**

In an article in the January 13, 1993 *Chronicle of Higher Education (CHE)*, "Garbage or Treasure?: The Case for Acquiring Rare Books," Daniel Traister, curator of special collections at the Van Pelt-Dietrich Library at the University of Pennsylvania, defends the library's decision to spend $687.50 to acquire a copy of an anonymous two-volume 1776 British novel, *The Husband's Resentment, or The History of the Lady Manchester*. Other copies are found only in the Yale Library, the British Library, and an Australian library. The book, which is cited in Montague Summers' *A Gothic Bibliography* (1941), concerns an aristocrat who imprisons his young wife, whom he wrongly suspects of infidelity. Traister admits the novel is a "trite" work which "many people might think is a piece of literary
As far as he knows, *The Husband's Resentment* has been read by only one literary scholar, J. M. S. Tompkins, and she didn't like it. Traister defends the novel in more detail in the Spring 1992 issue of *Rare Books and Manuscripts Librarianship*. In *CHE* he justifies the purchase as consistent with the mission of rare book libraries. "Questions of literary merits are abstract, at least in comparison with the hard physical fact of a book’s presence on a library shelf. A book on a shelf is real: it gives readers the opportunity to discover it and to debate its worth for themselves... Once there were three known copies of *The Husband's Resentment*. Now there are four, increasing the likelihood that this novel will survive long enough to have a shot at entering someone’s canon, at finding that ideal reader who will discern some merit in the book and convey it convincingly to others." Perhaps someone in SFRA?

—Michael Klossner

**SPANISH SPEAKING REVIEWER SOUGHT**

A review copy (VHS) of the 1931 Universal Spanish-language film *Dracula* will be sent to a Spanish-speaking reviewer who volunteers to review it. Please contact either Michael Klossner; 410 E. 7th Street, #3; Little Rock, AR 72202 or Daryl F. Mallett, c/o *SFRA Review*.

—Michael Klossner

**RADIO FREE PKD**

is the name of a new newsletter, partly a successor to the now-defunct newsletter of the Philip K. Dick Society. The initial issue, dated February 1993, is edited by Gregory Lee (27068 S. La Paz, #430; Aliso Viejo, CA 92656; quarterly, $12/yr.). He expects to experiment a good bit, as befits his subject, so the three-column, 10-page format may change. The feature piece is a short one by PKD resurrected from a 1981 cable TV guide in which he discusses the then-unreleased *Blade Runner* and SF films in general. Kenneth Turan’s piece from *The Los Angeles Times* last year about the making of *Blade Runner* is reprinted. Add the first of a two-part interview with Paul Williams, the literary executor of the PKD estate, and a piece from another PKD 'zine, *For Dickheads Only*, edited by Dave Hyde (Ganymedean Slime Mold Productions; P.O. Box 112; New Haven, IN 46774; $5/4 issues). If you had any doubt about Dick's acceptance, it should be dispelled by the publication as Vintage trade paperbacks of 12 Dick novels and a forthcoming BBC production of *Martian Time-Slip*.

—Neil Barron

**MYTHOPOEIC SOCIETY CONFERENCE**

"Down the Hobbit-Hole and Through the Wardrobe: Fantasy in Children's Literature" is the name of the 24th annual conference of the Mythopoeic Society to be held at the University of Minnesota, Minneapolis, July 30-August 2, 1993.
Guests of honor will be Carol Kendall and Jane Yolen, with Jack Zipes as the keynote speaker. How rigid the 15 February 1993 deadline for proposed papers was I don't know, but you can find out by sending an SASE to Mythcon 24, Attn: Joan Verba, Box 1363, Minnetonka, MN 55345, or call Dave or Jo Ann at 612/292-8887. The Mythopoeic Society is interested in myth, fantasy, and imaginative literature, especially the fiction of the Inklings, but papers may deal with broader topics, such as authors of Minnesota or nearby states or provinces or on fantasy/SF set in this region. Those attending should make a point of visiting the Kerlan and other collections at the Research Center for Children's Books. Mythcon 25, 1994, will be held in Washington, DC; Mythcon 26 in Berkeley, CA.

—Neil Barron

SF AND CD-ROM

CD-ROM, for those who have been out of touch of late, are like audio CDs but usually contain mostly text, graphics, and sometimes audio and video as well. One disc can store 250,000 single-spaced typed pages, up to 600 megabytes of data. You need a CD-ROM drive to link up with your PC or Macintosh, an investment of $400-600 typically. It's an increasingly popular storage medium, and there are several thousand available already, covering almost every possible subject. The latest catalog from one of the principal CD-ROM dealers, Updata (800/882-2844), lists a large variety of CD-ROMs. One of them is Scanrom's horror & SF film guide, in which 2,300 horror and SF films are described in moderate detail, plus color and B&W stills, plus three complete McFarland books (Horror Film Stars, by Michael R. Pitts; Vintage Science Fiction Films, by Michael Benson; and Science Fiction Films of the Seventies, by Craig Anderson). $129 for everything. Or maybe you'd like a couple of discs, one containing 76 million residential names, addresses, zip codes, and phone numbers and 9.6 million business listings, the equivalent of 5,000 printed directories...a steal at $499 with quarterly updates. Or how about a four-disc set from NASA covering flybys of the planets and moon by Voyager I & II, Viking and Magellan, $150/disc. You read it here first!

—Neil Barron

CALLS FOR PAPERS

Foundation: The Review of Science Fiction invites contributions to a forthcoming special issue, to be edited jointly by Gary Westfahl and Edward James, devoted to the topic, "Science Fiction Research: The State of the Art." Contributions are invited, assessing what science fiction research and criticism has accomplished to date, and what needs to be accomplished in the future. Particular subjects that might be addressed include: the need for new parameters and priorities in SF research; conspicuously neglected authors and traditions; the need for SF research involving scholars from fields other than literary criticism; proposals for specific, large-scale research projects or publications; issues in teaching SF; the need to
develop and maintain SF research collections; the influence of research and criticism on contemporary authors; interactions between the various communities interested in SF (readers, fans, critics, scientists, writers). Contributions should be detailed articles, proposals, comments, ideas, or complaints; please send a copy to either to Edward James; University of York; The King's Manor; York, YO1 2EP U.K. or to Gary Westfahl; University of California, Riverside; The Learning Center; Riverside, CA 92521 USA. We are interested in as wide a variety of viewpoints and opinions as possible; they should reach us by November 1, 1993 at the latest.

—Gary Westfahl & Edward James

A collection of essays dealing with comics has been proposed to explore the Aristotelian poetics of magazines and strips. Concepts of an "ideal" comic book might be explored, with a single issue, graphic novel, limited series, or collection of related works that you feel best exemplifies a "comic book" and use that body of work to define the principles of "the comic book." Send queries or abstracts to either Julie Ratliff; Dept. of English; Ball St. Univ.; Muncie, IN 47304, or Rebecca Sutherland; Dept. of English; Texas A&I Univ.; Kingsville, TX 78363.

—Neil Barron

The second annual Comic Arts Conference is accepting papers for a meeting in San Diego, CA, 18 Aug 1993. The deadline period is over [but I've negotiated for SFRA members to be able to submit a 50-100 word abstract by 30 May 1993 to Randy Duncan; Henderson St. Univ.; Box 7834; 1100 Henderson St.; Arkadelphia, AR 71999-0001; 501/246-6518; 246-3540]. Papers may deal with any of these areas: gender studies, teaching comics, teaching with comics, history of the medium, creator biographies, audience studies, and fan culture. For general information about the San Diego ComicCon, 19-22 August, write SDCC, P.O. Box 128458; San Diego, CA 92112-8458.

—Neil Barron

Until I received the latest progress report in January from Lydia Marano, I thought this project had died. Prentice-Hall, the publisher, had been bought by Simon & Schuster, and all the editorial staff changed. The project was scaled down from 750,000 to 350,000 words for each of the three volumes (SF, fantasy, horror), which is still good-sized but nothing approaching the approximately 1.4 million words in the 1,400+ page (9"x12") Clute/Nicholls revised Encyclopedia of Science Fiction due out this year from Orbit, UK and St. Martin's Press. Marano is now the sole editor, Michael Kurland having withdrawn, and is seeking qualified contributors of author profiles, theme entries, and possibly other topics. The emphasis will be on the "modern" period, from roughly 1939 on, and pieces will run from about 250-2,000 words, with the flat fee scaled to the length of the entries.

If you think you're qualified and need another publication credit and a little spare change, you can contact her by e-mail at AOL (LydiaM), CompuServe (70720,604) or GEnie (L.Maranol), or write her at 8740 Penfield Avenue; Northridge, CA 91324-3224; 818/341-3161 (voice), 818/341-7354 (fax). Rather than send samples
of your writing, send a bibliography of recent reviews, essays, etc. As the owner of
the principal (and almost only remaining) specialty store in the Los Angeles
metropolitan area, Dangerous Visions, she has access to most of the books and
journals in which your pieces would have appeared. If you write, include an SASE
as a courtesy. You'll receive a progress report, sample entry, and pay rates.
—Neil Barron

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: 01144/604-
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

"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

August 1995 will mark fifty years since the dropping of atom bombs "Fat Man" and
"Little Boy" on the cities of Hiroshima and Nagasaki. While a great deal of media
attention and expert commentary will no doubt (re)assess this important time as a
historical and political event, I am seeking papers for a critical anthology, Hibakusha Cinema: Hiroshima, Nagasaki, and the Nuclear Image in Japanese Film
SFRA Review #204, March/April 1993

(to be published mid-1995) which will concern the manner in which Japanese filmmakers have responded to the atomic bombings and the broader, cultural manifestation of "nuclear imagery" in Japanese film and television. Recent events all add fresh perspective to the growing body of film addressing nuclear themes, such as President Bush's refusal to apologize for the atomic bombings in a reciprocal gesture for the attack on Pearl Harbor during its 50th anniversary; the Japanese decision to allow its troops to act as UN peacekeepers in Asia; the arrival by sea of tons of European "waste" plutonium stockpiled for use in Japanese fast breeder reactors; and regional proliferation of nuclear materials in a post-cold war world (China, Korea, Taiwan, The Philippines).

The anthology will explore the medium's artistic and commercial responses to perhaps the most significant event of the 20th century and its legacy. Contributors might consider essays of 3,000-5,000 words on the following: topics/methodologies; close readings of individual texts; auteur influences (Kurosawa); reenactment; docudrama and flashback in Hiroshima/Nagasaki narratives; historical interview; genre analysis (e.g., nuclear imagery in Japanese SF); comparison between foreign and Japanese renderings of the atom bombings; nonfiction films; U.S. occupation and film censorship; animation and fantasy; monsters and nuclear metaphors. Send proposals (150-250 words) or completed manuscripts and a brief author biography by 1 May 1993 [NOTE: I am writing to Broderick to see if he will extend the deadline for SFRA since I received the mailing so late. —Ed.] to: Mick Broderick; Australian Film Commission; 8 West Street; N. Sydney NSW 2060 AUSTRALIA; FAX 011161/2/959-5403; e-mail: Aust0258@AppleLink.Apple.Com (NOTE: first line of e-mail message must read "ATTN: Mick Broderick").

—Mick Broderick, Australian Film Commission

BORGO PRESS ACQUIRES SELECTED ASSETS OF STARMONT HOUSE

The Borgo Press has acquired selected assets of Starmont House Inc. and FAX Collector's Editions, effective 1 Mar 1993. Included in the transaction are most of the remaining stocks of the approximately 100 nonfiction titles published by Starmont between from 1975-1993. Starmont House Inc. ceased operations on 1 Mar 1993; Barbara Dikty, daughter of author Julian May and editor Thaddeus E. "Ted" Dikty, is recovering from a serious automobile accident and apparently felt she could not continue the business. Any titles not purchased by The Borgo Press have been declared out-of-print as of 1 Mar 1993; these include pulp and fiction reprints, poetry, art, and cartoon books, and other miscellanea.

The Borgo Press is contacting the authors of the thirty unpublished Starmont manuscripts to secure individual publication rights for these books.

The Starmont House name will be discontinued, and the Starmont series names will be merged with existing Borgo Press series, as old Starmont books are reprinted and new titles published. Selected books will carry a special "A Thaddeus Dikty Book" imprint. Borgo has also acquired and will continue to use the Starmont and FAX Collector's Editions ISBN registers and numbers.
All orders for Starmont House books should be sent to The Borgo Press effective 1 Mar 1993. Returns of previously sold Starmont House books will be allowed only with advance written permission from The Borgo Press. All payments, statements, and debits accruing to Starmont House Inc. prior to 1 Mar 1993 should continue to be sent to the Starmont House address, P.O. Box 851; Mercer Island, WA 98040.

For more information, contact Mary Burgess at 909/884-5813.

-Robert Reginald, The Borgo Press

VAN IKIN TRIUMPHS OVER LASER PRINTER (MAYBE)

Van Ikin, a name which conjures up pseudonyms from a 1930s pulp magazine, is in fact in the Dept. of English; Univ. of Western Australia, Nedlands WA 6009 AUSTRALIA, and edits and publishes Science Fiction: A Review of Speculative Literature. He sent me issue #33 (Vol. 11:3) recently, and he grouses about the problems he's had for several years with his university's laser printers, old and new. He admits it may be his department's computer network or something else entirely—perhaps Fredric Brown's waveries migrated south of the equator and are taking revenge on him for some inscrutable alien reason. In any case, the lead article, acquired in 1989, is from a now-published book by Hal Colebatch, Return of the Heroes: The Lord of the Rings, Star Wars, and Contemporary Culture (Australian Institute for Public Policy, 46 Kings Park Rd.; W. Perth, WA 6005 AUSTRALIA; 1990, 104 p., A$8 postpaid), which happens to be one of seven books reviewed in the issue I received. Jean Weber talks about women, gender, and SF; and Lorene Tell has some praise for Phobia (Grafton, 1990), a horror novel by Guy N. Smith, a British pulpster better known for deathless works like his "killer crabs" series. A few letters and ads round out this neatly produced, 36-page occasional journal (A$4/iss.; A$24/4 iss. overseas) sent to Van Ikin.

—Neil Barron

ELEANOR WAS GUENEVERE?

According to a Library Journal (March 15, 1993) review, D. D. R. Owen's Eleanor of Aquitaine: Queen and Legend (Blackwell, 1993, $24.95) is "part biography and part literary study" and "argues that Eleanor was the model for Guenevere in the great Arthurian romances of her time."

—Michael Klossner

PROCEEDINGS OF FRENCH SF CONFERENCE PUBLISHED

The proceedings of The Fourth International Conference on Science Fiction, at Nice, France, held April 1991, were published last September in two continuously paginated paperback volumes (652 p.). The theme was "Science and Science Fiction," and many of the speakers were French scientists. Most papers are in French. Those in English (with French translations) include Doris Lessing's "The
Artificial Division Between Realistic Fiction and Nonrealistic Fiction* (p. 39-60); Elizabeth Anne Hull’s “Change: Progress or Regress?” (p. 289-298); Frederik Pohl’s "Science Fiction and the Future: Charting the Shape of Things to Come" (p. 351-360); and Norman Spinrad’s "The Transformation Crisis" (p. 395-408). Each paper is followed by selections from the discussions following the paper. These two volumes comprise issues 20-22 of Metaphores. No price was shown in the copies sent me, but you can find out by writing Denise Terrel, U.F.R. Lettres et Sciences Humaines; 98 bd Edouart Herriot; BP 369-06007 Nice Cedex FRANCE.

—Neil Barron

THE SUPERNATURAL INDEX

compiled by Mike Ashley and Bill Contento has indexed more than 1,500 anthologies, with about 300 to go by last December. Mike estimated he'd have completed the indexing by Spring 1993, with publication in early 1994. This index will complement the two Contento indexes, which are largely limited to SF and some fantasy, although they include author collections, which Mike was forced to exclude to keep the index to a reasonable length and price.

—Neil Barron

BORIS & DORIS

You may have doubted if I exercised much selectivity in acquiring nonfiction books for review, but on occasion I did. Case in point is an $18 trade paperback from Roc: Ladies: Retold Tales of Goddesses and Heroines, with illustrations by Boris Vallejo and text by his wife Doris. Writing in The Los Angeles Times Book Review, Charles Solomon confirmed my infinite wisdom: "Doris Vallejo's hilariously inept reworkings of classical myths read like rejected Harlequin Romances...Boris Vallejo supplies drawings of overbuilt heroes—obviously copied from photographs of bodybuilders—and kitch paintings that make Ariadne, Medea, Circe, et al, look like refugees from a Playboy layout on aerobics instructors. The Vallejos' talents complement each other—and insult their material."

—Neil Barron

NEW ADDITIONS TO THE EATON COLLECTION

The J. Lloyd Eaton Collection of Science Fiction and Fantasy Literature, at the University of California, Riverside, already the largest cataloged collection of SF in institutional hands in the world, has acquired several new manuscript collections.

Curator George Slusser and SF writer Daryl F. Mallett, negotiated the acquisition of the manuscript collections of Anne McCaffrey and James White, both of which are now on deposit. Mallett also arranged for the Michael Cassutt collection to be deposited. These new collections supplement the already-extant collections of Robert L. Forward, Gregory Benford, David Brin, George Slusser, and Gary Kern, and partial collections for Philip K. Dick, Colin Wilson, Daryl F.
Mallett, Gary Westfahl, among others, all available for use by qualified scholars only, and not the casual reader.

The Eaton Collection is home to over 65,000 volumes, including almost-complete runs of most SF pulp magazines. Also included is the Terry Carr/Rick Sneary Fanzine collection, which comprises the largest collection of such materials in institutional hands in the world. Slusser and Mallett also negotiated with fellow SFRA member Randall Scott of Michigan State University to trade SF materials for comic book materials, thus causing the largest collections of each to engage in a mutually beneficial effort.

Other writers have tentatively agreed to deposit their collections at the Eaton Collection, and negotiations are continuing. For more information, contact either George E. Slusser; Univ. of CA, Riverside Library; Eaton Collection; P.O. Box 5900; Riverside, CA 92521; 909/787-3233 or Daryl F. Mallett, SFRA Review; c/o The Borgo Press; P.O. Box 2845; San Bernardino, CA 92406; 909/884-5813.

—George E. Slusser & Daryl F. Mallett

TWO LIONS PRESS

Two Lions Press, a division of Daryl F. Mallett’s growing "empire" Golden Lion Enterprises, announces the release of several new books to be distributed by The Borgo Press.

THE COMPLEAT WORKS OF series will feature the complete works of various authors, ranging from fiction to nonfiction, science to science fiction, in several volumes for each author, targeted toward the library market, but available to the trade as well.

The Forrest J Ackerman Agency has sold one-time rights on the works of several authors to Golden Lion Enterprises, including Hugo Gernsback, Stanley Weinbaum, Donald A. Wollheim, Ross Rocklynne, Stanton A. Coblentz, William F. Temple, Ray Cummings, A. E. van Vogt, and others.

An unrelated title, Street Kids and Other Plays, by New York playwright Brio Burgess, will also be available this summer.

For information on price, availability, etc., please contact Daryl F. Mallett; c/o The Borgo Press; P.O. Box 2845; San Bernardino, CA 92406; 909/884-5813.

—Daryl F. Mallett

THE NATIONAL SPACE SOCIETY

The National Space Society is an educational nonprofit 501(c)3, membership organization dedicated to the creation of a spacefaring civilization. NSS has more than 24,000 members and 130 chapters situated throughout the United States and in more than 40 foreign nations.

The following are highlights of the Society’s activities and programs:

Ad Astra magazine is the primary publication of NSS. This non-technical magazine reports to the general public on a broad range of space-related topics,
including domestic and international space policy and programs, commercialization, colonization, transportation, extraterrestrial resources, planetary science, education and space advocacy.

NSS Chapters are sponsors of regional meetings, educational symposia, and the annual International Space Development Conference. These grassroots organizations are located in more than 75 cities in the U.S. and abroad. They serve as local organizers for space education and political activism, and frequently provide speakers and demonstrations for schools, civic organizations, and other forums on the merits of space science, exploration, and education.

National Education Activities include partnerships with The National Science Teachers Association, The American Institute of Aeronautics and Astronautics, The Challenger Center, The Young Astronauts, The Spaceweek National HQ, The Boy Scouts of America, The Girls Scouts USA, and other educational organizations. Projects with such organizations include teacher training workshops, student seminars, simulated space missions, public technology demonstrations, and scouting merit badge sponsorship.

Public support for space is a major goal of the Society. NSS leaders and members are frequently cited in newspaper articles and editorials and often appear on radio and television news and talk shows. The goal is to raise the attentiveness of the public, and especially the space-interested public, in space-related activities of government, industry, and academia.

Public policy education is provided to our members via a network of telephone and computer bulletin board services. Member benefits also include private shuttle launch tours, a computer bulletin board service, and a recorded telephone hotline.

NSS leadership is provided by an all-volunteer board of directors who govern the Society; Boards of Governors and Advisors provide additional expertise and visibility. Committees include education, publication, technical and policy to offer guidelines.

NSS President is Charlie Walker, the first industry-sponsored astronaut (McDonnell-Douglas) to fly aboard the space shuttle. The Chairman of the Board of Governors is ABC News broadcaster Hugh Downs. The Chairman of the Board of Directors is Dr. Edwin "Buzz" Aldrin.


—The National Space Society

INTENSIVE ENGLISH INSTITUTE/CAMPBELL CONFERENCE

The Intensive English Institute on the Teaching of Science Fiction has been scheduled for July 5-18. The Campbell Conference, which provides the occasion for the presentation of the John W. Campbell Award for best SF novel of the year, and the Theodore Sturgeon Award for best short SF story of the year, will take
place July 17-18. The Writers Workshop in Science Fiction will be held July 17-30.

The schedule for the Institute will be modified, for 1993 only, to offer English 506 "Science Fiction" for three credit hours and to require attendance only at the morning sessions. During the morning, the short stories will be discussed, starting with Gilgamesh and ending with Greg Benford. An hour-long afternoon session to discuss the novels will be optional. Tuition also will be reduced proportionately.

Frederik Pohl again will be writer-in-residence for three days of the Institute, for the Campbell Conference, and for the first two days of the Writers Workshop. His wife, Elizabeth Anne Hull, past-president of SFRA and Campbell Award juror, also may be present. An editor for Pocket Books is expected for at least a week of the Writers Workshop. The winners of the Campbell and Sturgeon Awards will be present at the Campbell Conference, if arrangements can be made, to accept their trophies and to discuss their work at an informal session on Sunday morning.

Last summer's winners of the Campbell and Sturgeon Awards were Bradley Denton for *Buddy Holly is Alive and Well on Ganymede* and John Kessel for "Buffalo." Denton and Kessel are both alumni of the K.U. writing and SF programs; Denton is an alumnus of the Institute as well.

—James Gunn

ISAAC ASIMOV AWARD

*Isaac Asimov's Science Fiction Magazine* and the International Association for the Fantastic in the Arts (IAFA) are pleased to announce the creation of the Isaac Asimov Award. The annual award will go to the best unpublished science fiction or fantasy short story by a college or university undergraduate. The winner will receive $500 from IASFM and will be invited to the IAFA's annual conference to receive the award. The story will then be considered for publication in *IASFM*.

The Isaac Asimov Award will honor the legacy of one of science fiction's most distinguished authors. Throughout his career, Asimov encouraged other writers while constantly introducing SF to an ever-widening audience, founding IASFM in 1977.

IAFA is a worldwide network of scholars, educators, writers, artists, and editors with an interest in the study of the fantastic in literature and art. IAFA's annual Conference on the Fantastic takes place in March at Ft. Lauderdale, Florida.

The deadline for entries in this year's contest is 15 November 1993. The contest is open to all full-time undergraduate students at accredited colleges and universities. All submissions must be previously unpublished, and they should be from 1,000-10,000 words long. There is no limit to the number of submissions, but each manuscript must include the writer's name, address, and phone number. No submissions will be returned. The winner will be chosen by the editors of IASFM, but submissions and requests should be directed to: Isaac Asimov Award; USF
JAMES GUNN TO RETIRE FROM TEACHING

Science fiction writer and SFRA member James Gunn will retire from his teaching duties at the University of Kansas, Lawrence. He will continue to teach during summer sessions and plans to return to "full-time freelance writing."

—James Gunn
SFRA CONGRATULATES FELLOW MEMBER

FREDERIK POHL

on receiving
the 1992 (1993) Nebula Grand Master Award
for his lifetime contribution to science fiction

and also to

Connie Willis
for Best Novel and Best Short Story of 1992
with Doomsday Book and "Even the Queen"

and

James Morrow
for Best Novella of 1992
with City of Truth

and

Pamela Sargent
for Best Novelette of 1992
with "Danny Goes to Mars"

presented by
The Science Fiction & Fantasy Writers of America, Inc.
A BIRD’S EYE VIEW OF ROMANIAN SCIENCE FICTION

The origin of Romanian proto-science fiction was until recently located in 1873, when the novelette "Finis Rumaniae" appeared, written by the obscure writer A.I. N. Dariu; or in 1875, the year which marked the appearance of "Spiritele anului 3000" ("The Spirits of the Year 3000"), a future utopia penned by the statesman Take Ionescu (1858-1922), a teenager at the time, with a form of his name, DEMETRIU G. IONNESCU. Recent investigations, however, have pushed the starting point backwards to as early as 1857, when George Radu Melidon (1831-1897) published the utopian sketch "Un vis curios" ("A Curious Dream"). The year 1899 witnessed the publication of the first Romanian SF novel, In anul 4000 sau O calatorie la Venus (In the Year 4000, or, a Voyage to Venus) by Victor Anestin (1875-1918), the first SF writer proper in Romanian literature, while 1914 marked the almost simultaneous appearance of two "classic" novels of Romanian SF: O tragedie cereasca (A Sky Tragedy) by the same Victor Anestin, and Un roman in Luna (A Romanian on the Moon) by Henri Stahl (1877-1942); all these belong to the tradition of the "astronomical novel," as SF was known in Romania before World War I.

Between the World Wars, the range of themes and topics widened, the most notable novels no longer being "astronomical": Baletul mecanic (The Clockwork Ballet, 1931) by Cezar Petrescu (1892-1961) and Orasele innecate (The Drowned Cities, 1936) by Felix Aderca (1891-1962). The landscape was varied before and after the First World War: a "scientific-fantastic report," Un reporter in noua planeta Aurora sau Din virtutile gimnastilor (A Reporter on the New Planet Aurora, or, Of the Virtue of Gymnasts, 1907), signed AMARGO, a still unidentified pseudonym; an "epic poem," Atlantis sau Epoca de aur (Atlantis, or, The Golden Age, 1929), by Cleant Spirescu; an "astronomical story," "O calatorie in Luna" ("A Voyage to the Moon," 1907) by Alexandru Speranta; and a half-dozen novels, "astronomical" or not, including Stafiile dragostei (Love's Ghosts, 1929), a novel by four (4!) authors; Omul de cristal (The Crystal Man, 1930) by N. Radulescu-Niger; Pamintul in flacari! (The Earth on Fire!, 1932) by Al. Dem. Coltesti; Ard luminile-n Vitol (The Lights are On in Vitol, 1937) by Ilie Ienea; and Dincolo de stele (Beyond the Stars, 1943) by Alexandru Hertzug. There were also some valuable short stories, including "Groaza" ("Horror," 1936); "Manechinul lui Igor" ("Igor's Mannequin," 1938); and "Ochiul cu doua pupile" ("The Two-Pupilled Eye," 1939) by I. C. Vissarion (1879-1951); and above all the two SF novelettes set in India by Mircea Eliade (1907-1986), "Nopti la Serampore" ("Nights at
The last four decades include three generations of SF writers, all three emerging after the Second World War. One of the first findings, if the problem is regarded in terms of literary sociology, is that the total number of postwar SF writers amounts to approximately sixty, while the "age pyramid" would be graphically represented in the shape of an hourglass; at one end, "the old generation" (around twenty writers born in the 1920s and early 1930s), at the other end, "the next generation" or "the new wave" (over thirty writers, born in the 1950s, early 1960s, and later), and the hourglass "neck" belonging to "the middle generation" much less numerous (under ten writers, born in the late 1930s and early 1940s).

To the first postwar generation (now called "the old generation") belong Ovidiu Surianu (1918-1977), Mihu Dragomir (1919-1964), Mircea Serbanescu (1919- ), Vladimir Colin (1921-1991), Adrian Rogoz (1921- ), I. M. Stefan (1922- ), Victor Kernbach (1923- ), Sergiu Farcasan (1924- ), Camil Baciu (1930- ), Ion Hobana (1931- ), and many others, among which Romulus Barbulescu (1925- ) collaborated with middle generation writer George Anania (1941- ) on six SF novels and several short stories. This generation was able to publish in the bimonthly magazine Colectia "Povestiri stiintifico-fantastice" (The Collection "Scientific-Fantastic Stories"), the longest-run Romanian SF review, with 466 issues (1955-74), under the guidance of editor-in-chief Rogoz.

During its last years, this review also published the early stories of a number of the then-young writers now known as "the middle generation": Miron Scorobete (1933- ), Leonida Neamtu (1934-1991), Constantin Cublesan (1939- ), Voicu Bugariu (1939- ), Gheorghe Sasarman (1941- ), Mircea Oprita (1943- ), and others. They continued their individual ascensions in the period from 1974-1982, when the Romanian literary scene was deprived of any SF periodical.

Starting with 1982, together with the appearance of the annual publication Almanah Anticipatia (Anticipation Almanac, 8 volumes of over 300 pages each, editor-in-chief Ioan Eremia Albescu), as well as in some sporadically-appearing magazines and fanzines (the most regular being those coming from Timisoara: Helion, edited by Cornel Secu and Paradox, edited by Viorel Marineasa), "the new wave" or "the next generation" of the 1980s emerged; the younger generation of writers who succeeded during the past decade in changing the landscape of Romanian SF: Marcel Luca (1946- ), Gheorge Paun (1950- ), Mihail Gramescu (1951- ), Constantin Cozmnic (1952- ), Lucian Ionica (1952- ), Leonard Oprea (1953- ), George Ceausu (1954- ), Cristian Tudor Popescu (1956- ), Dorin Davideanu (1956- ), Ovidiu Bufnila (1957- ), Dan Merisca (1957-1991), Alexandru Ungureanu (1957- ), Lucian Mersica (1958- ), Danut Ungureanu (1958- ), Rodica Bretin (1958- ), Silviu Genescu (1958- ), Mircea Liviu Goga (1958- ), Stefan Ghidoveanu (1958- ), Ovidiu Pecican (1959- ), Viorel Pirligas (1959- ), Bogdan Ficeac (1960- ), Miheea Columbeanu (1960- ), and many others.

Two cases stand aside, each of them singular in their own way, but both impossible to be included in one generation or another.


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Two cases stand aside, each of them singular in their own way, but both impossible to be included in one generation or another.
Better known in the West for his studies in comparative religion, Mircea Eliade was Professor of the History of Religions at the University of Chicago (1956-86) and the author of fundamental works in this field, written in English or French, and translated all over the world. As a writer of fiction, however, Eliade belongs entirely to Romanian literature. He became one of the major Romanian writers before World War II while still living in Romania, and when abroad after the war, in France or the United States, he continued to write fiction exclusively in Romanian. Master of realistic fiction, he excelled in fantastic fiction, a domain he enriched with genuine masterpieces: the novels Domnisoara Christina (Miss Christina, 1936) and Sarpele (The Snake, 1937); the novelettes "La tiganci" ("At the Gypsy-Girls," 1959) and "Pe strada Mantuleasa" ("On Mantuleasa Street," 1967), and many others.

Five of his writings belong, albeit being somewhat borderline, to SF. From his rich knowledge of Indian culture (he studied at the University of Calcutta from 1928-31), Eliade extrapolates various hypotheses drawn from Indian doctrines and esoteric practices such as yoga and tantra, in a science fictional manner, in "Secretul Doctorului Honigberger," a story about time distortion and human invisibility, and in "Nopti la Serampore," in which time reversibility reduces individual life span to infinitesimal proportions as compared to the great time intervals of supra-individuality. Both novelettes have been translated into English by William Ames Coates and assembled in the collections Two Tales of the Occult (1970) and Two Strange Tales (1986). The short story "Un om mare" ("A Big Man," 1945) deals with a case of "macroanthropism," comparable to a certain point with H. G. Wells' The Food of the Gods (1904). The final two are novelettes written in Paris much later, in 1976, both on the theme of mutants. The hero of "Tinerete fara de tinerete..." ("Youth Without Youth..."), almost the length of a novel, is a mutant who becomes young, immortal, and hypermnemonic after a thunder-stroke. In "Les Trois Graces" ("The Three Graces"), Eliade transforms an idea he found in the biblical Apocrypha in a cruel story about a rejuvenation treatment given to three old women suffering from cancer, the effect being their change into some sort of unhappy mutants. Other collections in English of Eliade stories are Fantastic Tales (1969) and Tales of the Sacred and Supernatural (1981).

The second writer who, like Eliade, cannot be accommodated into the above-mentioned classification-by-generations is Ovid S. Crohmalniceanu. Born in 1921, he is a contemporary of the old generation, and as a literary critic has accompanied the whole postwar SF movement since the 1950s. Suddenly, though, this distinguished professor of Romanian literature from the University of Bucharest burst forth as an SF writer in the 1980s—simultaneously with the turbulent young writers of the new wave, yet quite different from them and from fandom—with two masterly collections of short stories: Istorii insolite (Unwonted Stories, 1980) and Alte istorii insolite (Other Unwonted Stories, 1986).

Though, naturally, each of these writers has a personal artistic temperament and a distinctive, individual voice, the generational differences do have an effect. Ideologically and mentally shaped in the difficult times of proletcult and "socialist realism," then of "socialist humanism," most of the writers belonging to the old
SFRA Review #204, March/April 1993

generation deluded themselves by taking an illusive refuge under the shelter of a convenient "humanistic credo," demagogically and cynically imposed by an inhuman communist dictatorship. On the contrary, most of the young writers belonging to the new wave, despite the even harder times of the 1980s, intuitively acceded to the elementary truth that a humanistic science fiction is an oxymoron (consequence of the truth that "a humanistic sublime is an oxymoron," as it was demonstrated). Due to the delusive slogan of "humanism"—either genuine personal illusion or accepted official diversion—the older writers are generally more inclined towards a hollow, programmatic optimism, gentle and faerie, if not idyllic and sweetened; visions; more disposed to lyricize the epic SF motifs, to attenuate conflicts, to avoid antagonisms, to have mandatory happy endings, and so on. On the contrary, the younger writers are generally more misanthropic and sarcastic: they reject and mock the sentimental lyricism, rediscovering the full power of the epic. Their imagination has ceased to be idyllic, mild and gentle; it has become a smoldering bitterness, a smothered aggressiveness, a "cruelty" of perception and representation, a sound auctorial "ruthlessness" which acknowledges itself, looks full in the face of conflict and does not flinch from unhappy endings, fierce atrocities or disasters, whenever they prove to be functional and necessary to the metabolism and cathartic dialectic of fiction. On the stylistic level, the brisk, elliptical touch, the sharp, even sarcastic, tone have a functional role in the new mode of conceiving and writing SF.

However, there are also common features, shared by all writers, old and young, common options sprung from inborn, statistically distributed affinities and predispositions, which thus become "national" characteristic features. They are further emphasized by the fact that Romanian SF is confronted simultaneously with the exigencies of a "double subordination": on the one hand, the national context, Romanian mainstream literature with its historical tradition; and on the other the international context of the SF genre with its own developing history.

Thus, the standards and specific exigencies of Romanian literature make SF writers, together with the others, carefully observe psychology and characterization, style and literary refinement, relativization by irony, the skill and charm of storytelling, etc. Romanian SF writers, most of them, are seductive storytellers, for palatable storytelling has always been, by tradition, highly praised in Romanian literature. Here, l'esprit de finesse prevails upon l'esprit de géométrie, so that the logical rigor in extrapolation generally tends to be loose (though not with Eliade, Crohamalniceanu, and a few others). Hence, some major characteristic features of Romanian SF include its propensity for analogy rather than extrapolation, for "soft" SF rather than "hard" SF, for psychology rather than ontology. Until now, Romanian writers' main interest has been in psychology and characterization, in "human problems," "human feelings," etc., and not in ontology, not in the true "sense of wonder," not in the thrill of science itself.

Though lacking, unfortunately, a special affinity for the "sense of wonder," the Romanian writer—SF writer being no exception—is heavily endowed with the same "sense of humor," the by-product being that parody sometimes outruns the parodied genre: if, for example, an excellent parodic novel such as Argonautica
(Argonautics, 1970, revised edition 1980) by Mircea Oprita had its justification in the proletcult Romanian SF of the 1950s, prematurely frozen in clichés and stereotypes, another parodic novel, Instelata aventura (Interstellar Adventure, 1987) by George Ceausu, as well as Ioan Grosan's (1954-) series Epopeea spatiala 2084 (Space Odyssey 2084, 1985-88) and Planeta Mediocrilor (The Mediocre's Planet, 1988-89), though equally witty and ebullient, practically have no object, or their object is moved into the extra-aesthetic, for the Romanian SF novel was nonexistent in the 1980s.


The habit of double-thinking and half-speaking has its complex motivation and deep roots in the specific historical background, and it was paroxistically exacerbated in the last four decades of communist dictatorship by the Romanian (not only SF) writers' irresspressible necessity of avoiding ideological taboos and of deceiving the obtuse but draconian vigilance of the censorship imposed by the communist party and the Securitate (Romanian secret police, a horrifying reification of the Thought Police imagined by George Orwell in 1984). And yet, no matter how palatable (literarily) and heart-relieving (extraliterarily) such Aesopian stories may be, they also have an aesthetically pathological consequence: they limit both their readers and writers to minor aesthetics. Now, when the risks of being direct and outspoken have diminished, Romanian writers (not only SF) realize they have forgotten how to express themselves in this way, indeed if they have ever known; they realize that double-thinking and Aesopianism have become second nature, difficult to eliminate in order to face the major aesthetic challenge of their art.

Having finished with its "militant stage," now on the threshold of the "aesthetic stage," Romanian SF is confronted with the major aesthetic challenge, which is the same for all SF in the world: to capture and express "the sense of wonder."

Bibliographical Survey:
Some information about Romanian SF exists in English:

"Milestones in Postwar Romanian Science Fiction," by Cornel Robu, in Foundation no. 49, (Summer 1990).

"About the Stories and Their Authors," in Timpul este umbra noastra (Time is Our Shadow), edited by Cornel Robu, 1991.


More information is available in Romanian:

Anticipatia romaneasca (The Romanian Anticipation), by Mircea Oprita, 1993.

—Cornel Robu

FEATURE REVIEW

A VALUABLE SURVEY OF FUTURE STUDIES


"Present-mindedness" is a dirty word around university history departments, and for good reasons. It is altogether too easy for scholars to focus on the needs, concerns, and thought patterns of their own day, and thus to lose even the tenuous and stylized understanding of that distant country, the past, which it is their calling to explore. And if a concern for the present is something of an academic faux pas, what, then, can a scholar expect for a concern with the future? However, for better or worse, a concern for the present and the future has nearly always been implicit in the study of history, and that concern has become quite explicit in this generation.

Wagar's own chosen sub-field, "Future Studies," is well on its way to becoming another delineated "interdisciplinary disciplin" within the academy; the field has already produced a significant book literature and currently supports not only several journals, but also a couple of professional societies, as well as the requisite methodological and ideological feuding. I suppose that on at least one level this is a depressing development; just what we need in our age of fragmented intellectual life and budgets for education that disappear at light speed in favor of expenditures for "training." On the other hand, it is the most recent element of an intellectual endeavor at least as old as the Enlightenment, an effort to make systematic use of the tools provided by the physical, natural, and social sciences to understand and to direct the course of human progress through time. As Edward Cornish notes in his foreword, "we do not study the future so that we can know in advance just what is going to happen, but rather to create a better future for ourselves and for others." Who can take exception to that? Few indeed, although Cornish's formulation of the purpose of the enterprise makes clear the heavy burden of differing values its purportedly scientific methodologies must carry.

Wagar clearly recognizes that, and his explicit realization is one of the great strengths of this relatively short and very readable volume. From a base as a professor of European intellectual history, he has become, as he points out in a very useful prologue, a teacher of, as well as a writer on, the future, and he attributes the popularity of his future studies courses at SUNY Binghampton both to the field's "integrative" function (in contrast to the traditional disciplines) and to the fact that "only the future lies open to human enterprise." Yet he writes here with an awareness of some of the critiques made of future studies, specifically those made by Marshall W. Gregory to the effect that futurists proceed from incompatible
methodologies, are too speculative regarding something that cannot be known with scientific precision, and are too vulnerable to "sinister programs" (like fascism or communism) that devalue the present for the sake of hypothetical future bliss and divert us from addressing the real problems of our own time."

"As a practicing historian," Wagar admits "that nothing I write about the past is the past itself. The historian devises visions of the past, weaving theories and evidence together into what he or she hopes will be a plausible image." The futurist, working with admittedly more speculative material, devises similarly plausible scenarios of tomorrow and the years after, in the hope, Wagar adds, of fulfilling Edmund Burke's vision of civil society as "a partnership not only between those who are living, but between those who are living, those who are dead, and those who are to be born."

Admitting the validity of some—although hardly all—of Gregory's critique, Wagar has written a brief historiography of systematic thinking about the future since the days of the Enlightenment and a taxonomy of the current "discipline" of future studies that should be quite useful for newcomers to a literature already expanding with some speed along several diverse intellectual lines and for students and teachers searching for introductory survey texts.

This taxonomy recognizes and describes the methodological and ideological issues that divide futurists among themselves and organizes the field according to three paradigms he names "technoliberal," "radical," and "countercultural." Wagar then follows up with a series of essays in which he explores "alternative futures"—of the environment, of political economy, of international relations and conflict, and of daily life and personal values—as they are constructed within each of the three paradigms. Each of these essays concludes with a useful set of endnotes and the volume itself includes lists of suggested reading among journals, research aids, significant books writing out of each of the three paradigms, and novels of the future (read: science fiction).

The four essays in this latter "Alternative Futures" section of the book play fairly with the different paradigms, although Wagar is open enough in admitting his own work as an example of the radical paradigm. There is no jargon or cant of the kind that could be stigmatized as "political correctness" in these essays, although I suspect that feminists will correctly (in both the positive and negative connotations of that term) feel that the sections on gender and sexuality issues give those subjects short shrift. My own personal complaint would be directed at the limited attention Wagar devotes to the future of religion and religious influences on civic life in this age of Islamic republics and fundamentalist religious wars even in the United States.

But these are quibbles. As with the taxonomic section of the book, Wagar's latter essays appear with their own value judgments, but cover the material that he has chosen very well, or at least it seems to me. I think that The Next Three Futures would serve admirably as a college or university text in an "Introduction to Future Studies" class or something similar. Libraries should find it a useful and thought-provoking précis of an expanding field of study, as should readers interested in exploring the future's undiscovered country.

—Albert I. Berger
CLASS STRUCTURE:
MTL 201: THE VAMPIRE IN HORROR LITERATURE

Course Description:
This class explores how Anglo-American horror fiction and film has deployed the figure of the vampire to express, as well as to repress, anxieties about race and ethnicity, class, gender and sexuality, and contemporary social problems. We will also analyze how the figure of the vampire functions throughout contemporary popular culture, including comic books, music, film, and television. There will be weekly video screenings.

Required Texts:
Nancy A. Collins, Tempter.
Stephen King, 'Salem's Lot.
Anne Rice, Interview With the Vampire.
John Skipp & Craig Spector, The Light at the End.
S. P. Somtow, Vampire Junction.
Brian Stableford, The Empire of Fear.
Bram Stoker, Dracula.
Xerox reader.

Course Times:
This class will meet Tuesday and Thursday afternoons, 1:15-3:05 p.m. The weekly video screenings will be held Tuesday evenings, 9:00-11:00 p.m.

Course Requirements:
Grades will be based on the following: 10%—contribution to class discussion; 20%—one group presentation covering critical and secondary material; 30%—take-home midterm essay exam; 40%—final essay (5-7 p.) on a topic selected in advance. Since this class will be held seminar-style, the emphasis will be on preparation for classroom work rather than extensive writing assignments. Class participation is therefore crucial, and students are expected to have done all the required reading and to have viewed the weekly film by classtime.

Warning(s):
Be advised that the average reading load per week is approximately 300 pages (or one good-sized novel), so if you don’t think you can manage this burden, you
should reconsider taking this class. Also, much of the material we will be dealing with is very explicit in its depiction of violence and/or sexuality, so if you're easily offended or grossed out...well, you've been warned.

Course Outline:
Note: Stories marked with an asterisk (*) are in the course reader; those not so marked are in Ryan's *Vampires* anthology.

**WEEK 1:**
**Reading:**
Lord Byron, "The Giacour" (excerpt) *
John Polidori, "The Vampyre"
Robert Aickman, "Pages from a Young Girl's Journal"
John Keats, "La Belle Dame Sans Merci" *
Algernon Swinburne, "Our Lady of Pain" *
Angela Carter, "Lady of the House of Love" *

**WEEK 2:**
**Reading:**
Bram Stoker, *Dracula*
**Viewing:**
*Dracula* (1979)

**WEEK 3:**
**Reading:**
Bram Stoker, *Dracula* (cont'd)
Richard Matheson, "Drink My Blood"
Sylvia Plath, "Daddy" *
Samuel T. Coleridge, "Christabel" *
Sheridan Le Fanu, "Carmilla" *
**Viewing:**
*Carmilla*

**WEEK 4:**
**Reading:**
Anne Rice, *Interview With the Vampire*
Tanith Lee, "Bite-Me-Not or, Fleur de Feu"
**Viewing:**
*The Hunger*

**WEEK 5:**
**Reading:**
John Skipp & Craig Spector, *Light at the End*
Gardner Dozois & Jack Dann, "Down Among the Dead Men" *
Viewing:

*The Lost Boys*

Take-home midterm essay exam distributed (Thursday)

WEEK 6:

Reading:
Theodore Sturgeon, *Some of Your Blood* *
Suzy McKee Charnas, "The Unicorn Tapestry"

Viewing:
*Martin*

Take-home midterm essay exam due (Tuesday)

WEEK 7:

Reading:
S. P. Somtow, *Vampire Junction*
Edward Bryant, "Stone" *

Viewing:
*Vampire's Kiss*

WEEK 8:

Reading:
Nancy A. Collins, *Tempter*
Dan Simmons, "Carrion Comfort" *

Viewing:
*Blacula*

WEEK 9:

Reading:
Stephen King, 'Salem's Lot
Ray Bradbury, "Homecoming" *

Viewing:
*Near Dark*

WEEK 10:

Reading:
Brian Stableford, *The Empire of Fear*
Dan Simmons, "All Dracula's Children" *

Viewing:
*Rabid*

Final paper due Monday of Exam Week

-Robert A. Latham
IN MEMORIAM

Lester del Rey

1913-1993

THE SCIENCE FICTION RESEARCH ASSOCIATION
NONFICTION REVIEWS


Although Alcott is remembered now primarily for her novels, especially *Little Women*, her first works were fairy tales. Prior to the 1850s, due at least in part to the Puritan heritage, there were few works of American fantasy. This situation began to change with Hawthorne's *A Wonder Book*, and Alcott's stories came at a fortuitous time.

Her stories began as she taught neighborhood children, and built her own fairy world in a setting of nature, probably influenced by her friendship with Thoreau. These stories were first collected in two hand-made books, presented by Alcott to one of the children—Emerson's daughter. They were not published commercially until several years later, in 1854.

As with most such stories of the time, these were stories of morality, where virtue was rewarded and lack of virtue was punished. Today's readers are impatient with such extreme didacticism and may find the stories tedious, but they were well received when first published.

As fantasy was Alcott's first literary venture, so was it among her last. She continued writing these stories throughout her career, and one of her last books was fantasy.

This volume collects all the fairy tales and fantasy stories Alcott wrote, most of them long out of print, and seven B&W illustrations from early editions. Alcott students will find it invaluable, enhanced by Shealy's detailed introduction and bibliography. Although the general public will not be attracted to it, a reading of the stories shows evidence of a remarkable ingenuity. Here you can find how the statues in Boston have a night life of their own, what happens on an island peopled by Mother Goose characters, and how an omnibus spends its life, as well as stories dealing with prejudice, love, and other sins and virtues. Since the stories were written over the span of Alcott's life and career, one can also trace the development of her writing talent.

—W. D. Stevens

David Wingrove, in his introduction, aptly says that bibliographies "are powerfully evocative things, rich condensations, almost poems in themselves." He compares the map to the actual territory and remarks on his initial meeting with Aldiss: "...I found, once again, that the man—his voice and thoughts so familiar from his writings—was also different, was more surprising than I had imagined him. Once more the territory was much larger than the map." I couldn't agree more.

This map of Aldiss's writing career is the lengthiest (so far) by a large margin in Borgo's BIBLIOGRAPHIES OF MODERN AUTHORS series, of which about 14 have appeared to date, most associated with fantastic fiction. The seeds for this authoritative bibliography are Item 43, a 24 p. bibliography listing publications 1954-62, and Item 83, extending the listing through 1972, both by the author's wife.

The coverage here is from his first professional sale, "Criminal Record," in the July 1954 *Science Fantasy* through *Bodily Functions* and *Dracula Unbound* in 1991. Aldiss had added valuable, often witty annotations to many of the book listings, which comprise about a third of the book. The arrangement in each of the nine sections (books, short fiction, nonfiction, poetry, other media, editorial credits, secondary sources, honors and awards, miscellanea) is chronological. Title indexes in somewhat small type make all this easily accessible. Individual running heads for each section would have made lookup easier and faster. Following the various editions of a book are review citations, some of them incomplete in the earliest years and taken from Brian's clippings.

A 27 p. selection of critical comments on the books follows the bibliography proper, followed in turn by "A Walk in the Glass Forest," still another revision of a piece which began in *Contemporary Authors*, followed by two enlarged versions, and further revised here. An original afterword, "Slaves of the Megamachine?" concludes the main text.

If there is a single word that sums up Aldiss, it is protean. Not for him the easy formulas that disfigure the worlds of fantastic fiction. His travels, literal and metaphorical, have often taken him to the edge, and the reports of what he's discovered will enlarge anyone's horizons. Even if you think you know his work well, this exceptionally well-organized guide will alert you to his uncommonly wide interests and ideas and let you share in his discoveries and his life. Easily the most important book in this series, which the spine labels as BM 9, entirely appropriate for the author of *Bodily Functions*. Margaret Aldiss isn't permitted to award her husband the Booker Prize, Britain's premier literary award, but this exemplary bibliography is the next best thing.

—Neil Barron

In reviewing a book I follow four rules: read it all the way through; look for its good points; write a balanced discussion of my findings about the book and, where applicable, of its relation to similar books. I have followed my rules in this case with mixed results because reading it through was difficult in light of its few good points and its many bad ones. The book's most obvious quality is that it is badly written and, very early, I found myself marking up the margins to indicate wordiness, bad grammar, spelling, repetitiousness, etc. For a while I kept my pencils on the other side of the room so I could concentrate on not marking.

What Bhat says is often reasonable and worth knowing, but it is too often obscured by sloppy writing and misreadings of the texts. The decision to discuss satire and the novel first and to follow that chapter with one on the background of the two authors and their search for form and technique before devoting a chapter apiece to their fiction is a good one.

The final chapter on "Anti-Utopias" follows well from what has gone before and is the best written and most useful, though offering nothing new in the way of interpretation.

One may easily take exception, as do I, to her ranking of *Animal Farm* as Orwell's best novel and of *Island* as Huxley's, but perhaps that is a matter of opinion.

Footnoting and bibliographical entries are inconsistent. The book might have benefitted from, for example, Clark on Huxley and Wykes on Orwell, but because it was apparently written in 1984, the latest critical works referred to are from that year. Bhat has not been well-served by her editors and proofreaders. Freshman English teachers are experienced in reading such material; others will not finish the book.

—Arthur O. Lewis

[The Choice reviewer also dismissed this book: "Scarcely a page is free of typographical errors, the bibliographies are sloppily created, and the book's overall value is slight at best..." —N.B.]


Borst had the misfortune (in his view) to grow up during the '50s in several small towns in New York and Pennsylvania lacking cinemas. Perhaps that's why *The Best from 20,000 Fathoms* had such an effect on his five year old sensibility. In 1960 he discovered a copy of *Famous Monsters of Filmland*, which he describes as his first movie collectible. After graduating from college in 1968, he taught

The results of his years of collecting are presented in this sumptuous 9x12" volume, part cloth over boards, elegantly designed by David J. Skal, author of *Hollywood Gothic*, with unusually fine color photographs of carefully restored posters (Borst's wife deserves a lot of credit for this), which with few exceptions look better than new. The index lists 414 films with accompanying photos reproducing the familiar one-sheet posters (27x41") as well as half-sheets, insert, window, and lobby cards and other types of posters (a very useful glossary explains the many types of posters and cards).

Stephen King introduces the book, with each chronological section written by a well-known figure: Bloch (1917- ) on the teens and '20s; Bradbury (1920- ) on the '30s; Ellison (1934- ) on the '40s; Straub (1943- ) on the '50s; and Barker (1952- ) on the '60s; Ackerman contributes an afterword. The reminiscences are relatively brief and are sometimes little more than a string of film titles and personal impressions. Straub's piece is the best written and most thoughtful.

Although I grew up during the '40s and '50s and saw some of these films, I never developed the love fans have for these mostly awful films. It was probably my having seen a lot of them that makes me avoid most fantastic films today (but then, most films, not merely fantastic films, are undistinguished). I have to give Borst credit for reviving a mild interest in all this garish but vigorous lobby art, which I've never seen displayed as well. The only partial competitor I know for this book is Stephen Rebello & Richard Allen's *Reel Art: Great Posters from the Golden Age of the Silver Screen*, an 11x13", 342 p. luxury volume from Abbeville Press (1988), originally published at $85, now (or recently) available as a remainder item from Bud Plant Comics for $29.98. *Reel Art* doesn't restrict itself to these mostly low budget second features and therefore provides a more balanced history of film posters depicting some of the best-known of this century's films. Grove Press may issue a limited edition signed by the contributors, in a leather binding or slipcase. Keep watching the skies!

But if you want to shamble back to those thrilling days of yesteryear, I can't think of a better companion than this book. But don't forget the magic mantra in your travels: "Klaatu barada nikto!" And take along a few boxtops and some dimes, just in case you lose your secret decoder and are being chased by the Mole Men.

—Neil Barron

[If posters are your cup of tea, Cherokee Books published *Specimens of Show Printing: Being Facsimiles in Miniature of Poster Cuts Comprising Color and Plain Design*, a facsimile reprint of the original book published between 1869 and 1872 which depicts "over 500 of the rarest early American theatrical posters..." Published in hardcover only, I have about 20 copies left if anyone's interested. Contact me c/o The Borgo Press, P.O. Box 2845; San Bernardino, CA 92406; 909/884-5813. —D.F.M.]
If one may draw cultural conclusions from a single book, I fear we read too little. The late Reginald Bretnor (1911-1992) agrees, and this essay collection (included as a peripheral item by an SF writer) alone is testimony to the argument.

Bretnor draws on extensive experience as a historian and military theoretician to analyze our understanding of modern warfare, to probe American civil injustices, and to attempt to uproot the brutality which has come to characterize our streets as much as international military campaigns. An appeal for a firmer sense of morality underlies his reflections.

Weightier discussion is punctuated by articles on the history of cats in the Old West and depictions of California's future in science fiction. Some of the essays overlap, owing to their prior publication in magazines throughout the 1960s, '70s, and '80s. Among the older essays, Bretnor warned of the socio-political consequences we suffer today from actions and attitudes begun thirty years ago—and which continue today. Readers may wonder how we might have shaped the future otherwise; the author willingly points to potential solutions.

As a conservative cultural observer, Bretnor's phrasing adds new sparkle to the timeworn discussion of television's role in shaping the children who watch it:

"School nowadays certainly does not provide any adequately close contact with the adult world, simply because schools today are too crippled by cost accountant thinking to have classes small enough. And TV itself, that thief of time, provides no substitute. It is infantile in its simplifications of the world. It is childish in its savagery. It presents a world of false excitements and cheap triumphs, a world where blood flows painlessly, where men in two dimensions kill each other only to rise again..."—from "The Children's Crusade"

Reginald Bretnor belonged to an older school of writing, its pupils sadly disappearing as we near our century's end. I hope we may witness a rebirth within that school. In the meantime, Bretnor's dry wit and crisp thoughts are sure to entertain and challenge us all. Recommended for seekers of Californian themes, students of conservative politics, and any who enjoy good essays.

—Scott Alan Burgess


This second volume of The Arthurian Yearbook very much follows the pattern set by the first volume (SFRAR #200) in presenting a cross-section of critical articles on the Arthurian materials and their influence outside their historical and/or geographical boundaries. In that first volume, Busby said that emphasis would be medieval but that the yearbook would also publish studies on post-medieval and contemporary topics, and this new volume certainly follows that lead.
Articles like James Noble's "Patronage, Politics, and the Figure of Arthur in Geoffrey, Layamon, and Wace" and Jane H. M. Taylor's "Arthurian Cyclicality: The Construction of History in the Late French Prose Romances" are essentially traditional scholarship examining the Arthurian materials in their own time and place and attempting to understand them more clearly by more clearly understanding their context. Bart Besamusca's "Gauvain as Lover in the Middle Dutch Verse Romance Walewain" and Joanna Kjaer's "Franco-Scandinavian Literary Transmission in the Middle Ages: Two Old Norse Translations of Chrétien de Troyes—Ivens Saga and Erex Saga" are examinations of the Arthurian materials in literary traditions outside what some might consider the mainstream of Arthurian scholarship. And Linda Gowans' "Arthurian Survivals in Scottish Gaelic" and Linda K. Hughes' "The Pleasure Lies in Power: The Status of the Lie in Malory and Bradley" illustrate and examine the continuing influence the Arthurian materials.

These articles and the others in the volume are certainly important for and should be of interest to Arthurian scholars and scholars of the contemporary fantastic, much of which draws heavily on patterns and materials first popularized by the medieval Arthurians. Recommended.

---C. W. Sullivan III


The purpose of this essay collection is to explore how various works of children's literature expose the attitudes of the societies in which they are created, not only "the way a society operates, but the way it would like to be perceived as operating." General pieces which define a specific genre of children's literature alternate with more narrowly focused studies of individual genre works. Thus, Jeffrey Richards opens the book with a survey of school stories, from *Tom Brown's Schooldays* to the present, and is followed by Perry Nodelman on *The Chocolate War*, while Gillian Avery's discussion of the family story is followed by Elizabeth Lennox Keyser on *Little Women*.

Next, Butts traces the adventure story from its beginnings in the work of Defoe and others through novels specifically aimed at a child audience by Marryat, Ballantyne, and Henty. After defining the basic features of the genre, the author then explores the way in which such stories generally assumed the appropriateness of British imperialism and thus, in effect, trained British boys to do their duty. Butts argues that after World War I authors of children's adventure fiction became increasingly skeptical of the innate morality of imperialism. Finally, he suggests a connection between early 20th century adventure fiction for children and the rise of modern science fiction. Following Butts's article, Fred Inglis analyzes the adventure fiction of Jan Needle.

The book's final section begins with a survey of fantasy fiction by C. W. Sullivan III who takes issue with Lin Carter's statement that fantasy is the oldest form of literature. Rather, Sullivan suggests it, like SF, grows directly from the
increasing secularism of the 19th century. Works like The Odyssey and The Tempest cannot be considered true fantasy because they were created within a world that accepted their fantastic elements as possible. The actual inventors of fantasy literature, Sullivan tells us, were writers like Charles Kingsley, George MacDonald, Mary Shelley, and William Morris. Sullivan devotes the latter part of his essay to defining the subgenre known as High Fantasy and examining some of the ways in which it, like the other genres herein examined, relates to the society in which it is written.

Defining Winnie the Pooh as domestic fantasy, Peter Hunt concentrates on the tension between the book’s childlike characters (Pooh, Piglet) and its adultlike characters (Rabbit, Owl). Also worthwhile is Hunt’s examination of the relationship between the tale and the teller. Milne was not entirely comfortable as an author of children’s books and, in the person of the narrator, becomes, as Hunt puts it, Winnie the Pooh’s "evil genius," undermining the narrative wherever he appears.

The final piece in the collection, and to my mind the most interesting, is Mark West’s "The Dorothys of Oz: A Heroine's Unmaking." West compares Baum’s novel to the film and points out that, almost invariably, whenever the two versions differ, the difference is at Dorothy’s expense. Baum was influenced by the feminist thought of his day and his Dorothy, West argues, is one of "first girl characters in...children's literature to experience the type of heroic quest that Joseph Campbell analyzed." For example, in the novel, just before the twister hits, Dorothy heroically chooses to look for Toto rather than enter the storm cellar. Later in the novel, she fights to retain the slippers, throwing water on the witch (and thereby killing her) intentionally rather than by accident. Baum’s Dorothy should thus be seen as an epic here returning to Kansas triumphant, whereas, the Dorothy of the film is still a little girl "chastened for having run away and determined not to go on any more adventures."

This is an excellent essay collection and should be purchased by any library with serious holdings in children’s literature.

—Michael M. Levy


Readers of Tolkien criticism are aware that certain theoretical assumptions make The Lord of the Rings seem flawed and trivial while others make it out to be a monumental achievement. The former position is usually associated with criticism grounded in either social realism or modernism. The latter is often derived from folklore and medieval studies, usually with an overlay of Jungian psychology. Though I tend toward the great achievement side of the argument, I get weary of sources and archetypes as the only way of validating Tolkien's work. I want to see something about the way The Lord of the Rings connects, not with ancient texts and archetypal images, but with Tolkien’s day and ours. How does the story interact
with 20th century history and society? How does it function in a postmodern world?

Chance offers a bold answer to those questions. She juxtaposes Tolkien's conception of power—an overriding concern throughout his work—with Michel Foucault's. Both are concerned with language, institutions, difference, desire, the coercive gaze of those in power, and the internalized version of that all-seeing eye. Tolkien's views on any of these things differs considerably from Foucault's, but the surprising thing is how thoroughly the terms of their analysis coincide. By focusing on the structures of power, Chance is able to generate an original and compelling reading of the whole trilogy, starting with Bilbo's simultaneous gesture of control and renunciation at his birthday party.

Chance is careful not to stick too closely to Foucault, nor to use his formulations as a standard against which to judge Tolkien's. Instead, she pays close and sympathetic attention to Tolkien's narrative, using Foucault to reveal patterns and emphases that other readers have missed. How many critics have noticed, for instance, that the conclusion of the story portrays the elevation to power of domestic values and activities: housekeeping, caretaking, gardening? The final section is, after all, called "The Scouring of the Shire" and it ends not with Aragorn the King or Frodo the hero, but with Samwise the gardener. Political readings of Tolkien have too often stopped with the observation that he inscribes the British class system into his imagined world, failing to notice that his analysis of individual worth and institutional value is more often subversive than conventional. Chance's study should encourage fresh approaches to a text that seems to have the power of testing those who would judge it.

—Brian Attebery


The partially successful effort by the shuttle Atlantis to launch a tethered satellite brought Arthur C. Clarke into the news again. Clarke, whose 1945 essay on "Extra-Terrestrial Relays" (reprinted as an appendix to this volume) is generally considered to have pioneered the concept of the communications satellite, was interviewed on National Public Radio about the potential benefits of the tethered satellite project, an occasion which gave him yet another opportunity to display his buoyant faith in technological innovation, as well as to plug his multiple award-winning 1979 novel, The Fountains of Paradise, a book which details the construction of a space elevator—essentially an enormous tether linking the Earth's surface to an orbiting space station. That NASA itself perceived the connection was remarked by the fact that the crew of Atlantis was photographed holding up a copy of Clarke's novel. Thus do the worlds of science fiction and science fact interpenetrate and mutually influence one another.

It is only appropriate, therefore, that Clarke, whose work has both spurred and reflected this century's revolution in communications technology, should now
offer a historical overview and meditation upon this revolution. (Incidentally, this is Clarke's thirty-first book of nonfiction, two more than the number of fiction titles he has produced; like the late Isaac Asimov, Clarke has been prolific in both arenas.) Five sections canvass 1) the evolution of the telegraph, 2) of the telephone, and 3) of the communications satellite; 4) the geopolitical and social effects of the new technologies; and 5) the potential of fiber optics to further revolutionize the terrain. As Clarke has often been involved firsthand in the events and issues he discusses, his book is both a work of history and of autobiography, a narrative of invention larded with personal asides. The balance between these elements is at times unsteady, and the later sections threaten to topple over into the purely anecdotal. But the overarching story of the globalization of communications remains a fascinating one, whether we're following the steam tug *Goliath* as it lays telegraph cable in the English Channel in 1850 or watching Clarke himself as he addresses a State Department gathering formalizing the world satellite communications system (Intelsat) in 1971 (several of the later chapters reproduce the texts of Clarke's numerous public speeches).

The weakest parts of the book are those Clarke devotes to analyzing the social effects of communications technologies. Clarke seems to believe that the media environment sustained by these technologies is almost wholly benign if not explicitly progressive, as his chapter "CNN Live" (on the recent Gulf War) attests. Anyone aware of the unprecedented government control of public communications—including the appalling "Press Pool" news coverage—exercised during the Gulf War would find statements like "the diversity of channels created by direct broadcasting makes it impossible even for closed societies to insulate their people from the real world" more than a little naive. After all, didn't we "see," live on CNN, Patriot missiles destroying Iraqi scuds—kills that never, it turns out, really happened? Other media theorists, from McLuhan to Baudrillard, are certainly less empirically reliable than Clarke when it comes to technical details, but their perception of how communications technologies do not merely record real-time events in some unproblematic fashion but instead subtly structure and simulate the real itself, provides a more sophisticated vantage point from which to judge these technologies' global effects.

Such quibbles aside, *How the World Was One* is an informed and engaging account of probably the most important series of developments in Western history since the invention of the printing press. That Clarke had a hand in these developments provides perhaps his single greatest claim to fame, and the three-page appendix reprinted from October 1975 *Wireless World* may finally be judged more significant even than his voluminous, award-winning science fiction.

—Rob Latham

[Much of the earlier history in this new book is based on Clarke's 1958 book, *Voices Across the Sea.* —N.B.]

The original 1966 edition of Clarke's historical survey of future war fiction deservedly attained the status of one of the few seminal classics of SF literary history, and definitively put *The Battle of Dorking* (1870) on the map as one of the first widely influential works of speculative fiction. The book won praise from everyone from Brian Aldiss to *The New York Times*, and as recently as last year Michael Burgess lamented (in his *Reference Guide to Science Fiction, Fantasy, and Horror* (SFRAR #199)) that "it appears unlikely at this juncture that Clarke will himself revise or update *Voices*, which is a great pity." Thus, a second edition covering works through 1990 comes as a pleasant surprise, not least because it makes the material in the original book widely available to scholars who may not have been able to track down their own copies of the first edition.

All of the virtues of the original book are here: the comprehensive knowledge of early texts, the impressive research relating future war narratives to issues of British foreign policy and cultural xenophobia, the account of the gradual shift in the subgenre from political tracts with little speculative content to works increasingly preoccupied with the possibilities of new technology, the broad-ranging scholarship which touches upon such lesser-known areas as Victorian military paintings as well as major texts by Chesney, Wells, and others. Clarke's strength is clearly as a scholar of Victorian and Edwardian culture, and his first four chapters, only slightly updated from the original, remain the core of this book.

Unfortunately, the "update" chapters fail to match the standards of impeccable scholarship of the earlier part of the book. In the more than a quarter century since the first edition, future war stories have become a different sort of animal, and one that Clarke seems at a loss to account for. Instead of a recurring theme in polemical and nationalistic literature, the future war has become one among many conventions available to the SF writer, and may be used for a variety of purposes. Clarke's focus on the "awful-warning" scenario, which serves him well for most of the book, here forces him to concentrate almost exclusively on nuclear war scenarios such as Walter M. Miller's *A Canticle for Leibowitz* (which, by the way, is what accounts for the reference to the year 3749 in Clarke's subtitle; that's the year of the final holocaust in Miller's novel). For his discussion of these novels, Clarke relies heavily on Paul Brians' excellent 1987 study, *Nuclear Holocaunts*, and adds little to what Brians has already said. Vietnam might as well have never happened, and the most impressive future war novel of recent years, Lucius Shepard's *Life During Wartime*, is not discussed at all. Nor is Joe Haldeman's classic, *The Forever War*, although both novels are listed in an appended "Checklist of Imaginary Wars, 1763-1990," which not only suffers (as in the first edition) from a lack of annotations and sparse bibliographical information, but frustrates because of the number of works mentioned which are nowhere discussed in the text.
Frustrations really begin to mount, however, when one tries to use this as a reference, which many scholars are likely to do. Names one would expect (Heinlein, Herbert, Le Guin, Blish, Clarke, Kornbluth, Harrison, Dickson, Coyle, Condon, Clancy) are nowhere to be found in the index. This would be bad enough, but it is compounded by the fact that all of these authors are in fact discussed in Clarke's main text, and somehow just didn't get indexed. I counted more than two dozen such omissions without really trying; it's almost as though the index from the first edition had somehow gotten appended to this one. The bibliography of primary works, though extensive, is equally treacherous when one gets to recent years; Orson Scott Card's Ender series, for example—surely one of the most widely read of recent future war fictions—is omitted, but such comparative irrelevancies as his novelization of The Abyss are included. And the text itself is not without a degree of sloppiness: Clarke writes "Howard Coyle" for Harold Coyle and quotes from a German novel called Ende without mentioning the author or endnoting the quotation; I couldn't find any reference to the novel anywhere else in the book. Clarke is clearly more comfortable with works from the 1950s and earlier, and his discussions of novels such as Level 7, Alas, Babylon, and The Shadow on the Hearth give an oddly dated flavor to his account of nuclear war fiction.

In all, it's good to have Voices back in print for the reasons I mentioned earlier; Clarke's work remains the definitive study of this kind of fiction through the period of World War I. The updating for the second edition, however, must be reckoned a disappointment. The meticulous scholarship that makes the book so reliable as a historical survey seems to abandon Clarke when he tries to make sense of the explosion of recent work in this area, and his attempts to treat such work with the methodologies that worked so well with the Victorians simply lead to too many distortions and omissions. Because of the serious problems with the index, I would hesitate to recommend the book to anyone wanting to check up on recent literature in the field, but it still stands as the best narrative account of the subgenre's prehistory.

—Gary K. Wolfe


Roughly coinciding with the heyday of Gothic novels such as The Castle of Otranto and Frankenstein, the Gothic plays that dominated the British stage for more than three decades have never been given the critical attention they deserve. Such is the view of Cox, editor of this handsome edition whose cover seems modeled after Isak Dinesen’s famous collection, Seven Gothic Tales, and who contributed a judicious and informative 77-page introduction linking Gothic plays to Romanticism, Gothic
fiction, and the British theatre in general. The only problem with this otherwise laudable anthology is that, as Cox himself implies occasionally, none of the Gothic dramas can lay claim to masterpiece status—not even Byron's *Manfred* or Shelley's *The Cenci*, which were published but never staged in the early 19th century, and thus do not appear in this anthology. Cox gamely attempts to build a case for the Gothic drama as an important subgenre, but he subverts his own cause when he admits that the British drama in general during this period was rather lackluster. Notwithstanding this significant reservation, I commend Cox for performing an important scholarly service in bringing these neglected and almost forgotten plays to a wider audience, and for his ambitious effort to place these works in the broadest possible intellectual and cultural context.

In addition to his almost encyclopaedic introduction, Cox provides helpful editorial notes prefacing each of the seven dramas. These notes provide a brief biographical sketch of the playwright, a history of the text and the performances of the play, and a list of critical sources for further study. The playwrights, ranging from the relatively well-known "Monk" Lewis and Charles Robert Maturin to the admittedly obscure Francis North and Joanna Baillie, also receive extensive critical attention in Cox's introduction, especially Baillie, whose radical reconfiguration of the female sensibility prevalent in the Gothic scenario transcends the stock roles of vulnerable victim and sinister seductress. Baillie deserves to be rescued from the scrapheap of literary trivia, if only to include her among the pioneering female voices on the British stage. Richard Brinsley Peake also deserves special notice, as Cox points out, for his play *Presumption, or, The Fate of Frankenstein* is not only the first theatrical dramatization of Mary Shelley's novel, but has served as the model not only for most of the later dramatizations but also for the film adaptations in which Mankind's attempt to employ science to rival God's omnipotence becomes a Faustian folly.

Cox takes a significant step toward redeeming such plays as *Bertram* and *The Castle Spectre* by emphasizing Gothic drama's ideological dimension. Unlike the Gothic novel, which had free range to explore the inner recesses of the psyche, Gothic plays had to assume a greater socio-political role due to the inherent limitations imposed by the theatrical situation itself. Thus, the sensationalism exploited in English Gothic drama, according to Cox, must be viewed in the complicated political context of Revolutionary France and Napoleon's eventual fall from power. The storming of the Bastille and Napoleon's exile are mirrored incessantly in the haunted castles and doomed Byronic heroes featured in Gothic plays that deserve our respect, if not our wholehearted admiration. By casting an intelligent critical light on one of the formerly dark ages of English drama, Cox deserves nothing but praise.

—Ted Billy
In this lively, engaging, and scholarly study, Dawson examines the life and writings of Hearn during the years of his self-imposed exile in Japan, turning first to his initial encounter with Japan, then placing him among the other Westerners who wrote of Japan in his time. Dawson discusses Hearn’s writing, considers his role as mediator between East and West as a lecturer at Tokyo Imperial University on British and American literature, and finally examines Hearn’s vision of Japan.

Born in 1850 on the Ionian island of Leucadia, Hearn was abandoned by his parents in Ireland by the age of five. Partly blinded at sixteen, he felt like a social misfit for most of his life. In his late teens, he found himself destitute, homeless, and sleeping in the streets and alleyways of London. Leaving England for America, he became one of the best known journalists in Cincinnati, and then in New Orleans. Writing often of the exotic and the oppressed, Hearn sympathetically chronicled the lives of African-Americans, Creoles, and the practitioners of Voodoo. Hearn settled finally in Japan, where he married, had children and became a Japanese citizen and patriot. A sometimes difficult man, Hearn was nonetheless free of the racial and cultural biases common in other early interpreters of Japan to the West.

This brief sketch belies the fascinating complexity of Hearn, a complexity of character richly present in Dawson’s account of the man. Dawson’s knowledge of fin-de-siècle thought and culture allows him to place Hearn, wanderer and exile though he might have been, in the broader contexts of his time. His persuasive chapter-length analysis of Hearn’s supernatural tale of Hearn’s own generation. Dawson’s study valuably complements Jonathan Cott’s Wandering Ghost: The Odyssey of Lafcadio Hearn (Knopf, 1991; SFRAN #193). Part anthology, part biography, Cott’s book is a thorough and well-constructed overview of the whole of Hearn’s life and work that benefits from the biographer having entered sympathetically and non-judgementally into the life of its subject. Dawson, no less sympathetic, maintains a greater distance and gently attempts a more synthetic psychological analysis of the man. That analysis is persuasive and, in conjunction with his placing Hearn in the broader contexts of the culture of his day, offers valuable additional insight into a complex man who mirrored his age. Highly recommended.

—Peter Lowentrout


Del Vecchio and Johnson have compiled a full treatment of one of the best-known faces in horror films, Peter Cushing. From his film debut in 1939 to his final appearance in 1985, Cushing has been a perennial presence in horror films, each
dutifully noted, analyzed, and critiqued by the compilers. Stills accompany most of the entries, even for an occasional film that itself no longer exists, as with the intriguing-sounding *Hitler's Son* (1977), in which Cushing takes a comic role. The text supplies not only production data and plot summaries, but annotations taken from the compilers' responses, from their research and correspondence with Cushing's co-workers, and from Cushing himself.

What emerges is a composite of a true gentleman, dedicated to his art and his craft, meticulously prepared regardless of the size of the role he plays, and consistently concerned with the highest production values and artistic excellence. While that portrait may be at odds with some of the characters Cushing has played, it seems well-substantiated through the course of Del Vecchio and Johnson's text. The reader is left with a clear sense of Cushing's many contributions to horror film as genre and as cultural indicator.

Less valuable, however, is the general tone and style of the volume. The compilers are frequently fannish in their enthusiasm and their commentary, a performance by one of Cushing's fellow actors elicits the comment that "her cackles alone were worth the price of admission!" while makeup effects are described simply as "astounding," a subjective enough response to make the reader want more substantive discussion. Cushing himself receives a largely uncritical "golly! gee!" evaluation, with most of his performances rated as at least Oscar quality. Plot summaries are often confusing and distracting, and the text shows no hesitation about digressing into some of the lesser known intricacies of horror film.

On the whole, however, *Peter Cushing* is an interesting contribution to horror film. It showcases a figure central to several subgenres of horror, and provides illuminating information on a contemporary image that for many is synonymous with the Frankenstein/Dracula mythos.

—Michael R. Collings


Geary examines the uses of the supernatural in Gothic and horror fiction within the context of the history of religious thought and attitudes, mainly in England, from the 18th to the 20th centuries. The result is an interesting argument that challenges several widely held prejudices about the roles Gothic and horror fictions have played in modern intellectual history.

Geary argues that the Gothic mode of fiction writing can be understood best as a collection of tendencies explored by Horace Walpole, Clara Reeve, Ann Radcliffe, Matthew Lewis, and others as means of importing the effects of traditional romance into the new form of realistic fiction developed by such 18th century contemporaries as Daniel Defoe and Samuel Richardson. The central desired effect was the numinous, the sense of religious mystery, excitement, and dread that arises naturally from encounters with the supernatural. This first modern flowering of horror fiction faded with Radcliffe's reputation mainly because none of
its best practitioners were able to effect the necessary union of fantasy and realism. Geary believes the cause of this failure lies mainly in the religious beliefs of the authors and culture. The 18th century in England witnessed a gradual shift from belief in the reality of supernatural events as particular providences toward increasing skepticism that God acted in the world through particular providences. Such skepticism made it difficult to use the supernatural in realistic fiction. Authors and readers who believed in God, but rejected miraculous events as superstition, could not deal comfortably with supernatural events in realistic novels.

Geary says that horror fiction becomes really possible in the middle of the 19th century, when heirs of the Gothic tendencies and techniques, such as Stevenson and Le Fanu, could write in an intellectual atmosphere of confirmed skepticism. If readers did not believe in the reality of supernatural events, then they could be shocked into horror or wonder by the eruption of the unexpected supernatural into a realistic world. Hence a major theme in supernatural fiction has become that of the rationalist skeptic who encounters proof of what he or she believes could not exist. Geary extends this argument to make the case that the continuing wide popularity of supernatural fiction is a response to the hunger for religious experience in an age that lacks, in the West at least, a unifying religious system that can validate moral codes and identity.

This is a valuable and interesting study, provocative, informed, and clearly written. There are a few troubling limitations. Geary may leave some readers wondering who made notable use of Gothic material, especially Charles Brockden Brown, Poe, and Hawthorne. For example, Geary argues that the Gothic novel (properly so called) might have extended itself after Maturin had writers of stature used its features to undermine late 18th century optimism. Some have attributed such intentions to these early 19th century U.S. authors, but Geary is silent on whether he agrees with this point of view. Also somewhat strange is Geary's apparent refusal to engage directly some of the major voices in the conversation he has entered, notably David Punter's *The Literature of Terror* (1980) and Rosemary Jackson's *Fantasy* (1981). It seems fairly clear that he has important disagreements with the approaches of Punter and Jackson, and it would be helpful had he indicated these at least briefly. Despite such limitations, Geary makes a good case for taking seriously the argument that the uses of the supernatural in fiction have paralleled the development of religious beliefs and attitudes in England and, in the 20th century, in North America.

—Terry Heller


Viewing Gothic fiction as the expression of "an impulse toward formal innovation," Haggerty, a professor of English at the University of California, Riverside, takes his cue from Horace Walpole's attack on conventional realism: the blending of fantasy and realism in *The Castle of Otranto.* Haggerty maintains that the Gothic
mode disrupted traditional narrative patterns and liberated authors and readers from the narrow confines of literary discourse. Furthermore, Walpole's focus on the "consciousness of readers" reinforces Haggerty's primary emphasis on the "affective nature" of Gothic works, which should be judged on the basis of how well they externalize private experience. In other words, Haggerty contends that Gothic fiction succeeds or fails according to its ability to "objectify subjective states of feeling." (Throughout his first chapter, Haggerty argues that Walpole, Radcliffe, and Lewis all aimed primarily for effect in order to involve the reader emotionally in their works.)

Taking his hint from Poe's single-effect theory, Haggerty notes that Gothic writers were drawn not to the novel form but to the tale because of its subjective nature. Gothic tales succeed where Gothic novels do not because the tale has a more specific "center of focus" and a greater "affective power." The compression of a Gothic tale permits the intense focusing of narrative experience. All this most of us would grant quite readily, but unfortunately Haggerty goes no further in his exploration of the affective nature of Gothic form. He seems fixated on the basic notion that the tale dramatizes a subjective intensity that a longer narrative cannot equal. Too often, Haggerty praises Gothic writers merely for their capacity to express an intense experience vividly, so that the reader can experience it vicariously. As much as we may concur with his affirmations of the affective power of Gothic fiction, genuine literary analysis should entail more than sophisticated plaudits for a dramatic writing style.

At this point I must confess to having little sympathy for reader-response criticism in general, although I do applaud its emphasis on the reciprocal relationship of author and reader. But frequently (as in this study) the author becomes exiled from his own work, or else plays a cameo role at best, which results in a plethora of passive voice constructions purporting to correspond to the educated responses of the implied or informed reader. Make no mistake: Gothic fiction does manipulate the reader's responses, but Haggerty wants us to separate our feeling as we read a work from the meaning of that work. Following the tenets of reader-response criticism, he denies any specific meaning to Gothic fiction and proclaims that indeterminacy is part and parcel of its nature. Because of this, contrasting interpretations of a work can seem "equally valid." Perhaps so, but the jury is still out concerning this question. Ultimately, however, he wants to prove that the reader remains "haunted" (one of his favorite terms) long after the reading process ends.

A few of Haggerty's specific interpretations will suffice to suggest his readerly approach to Gothic fiction. Viewing Frankenstein as a text that explodes "the limits of narrative convention," he argues that the structure of the novel encourages yet eludes interpretation, but he relies only on the tale-within-a-tale framework as justification for this assertion. Likewise, Haggerty praises Wuthering Heights for blending the best qualities of novel and tale, emphasizing once again the plurality of narrative perspectives. Shifting ground a bit in his discussions of Poe, Hawthorne, and James, Haggerty credits Poe's success in the Gothic mode to his depiction of uncanny atmospheres that totally involve the reader in the narrative. In
a detailed scrutiny of "Rappacini's Daughter," he argues that Hawthorne combines allegory and ambiguity in fashioning a narrative perspective that informs while it creates doubts in the reader's mind, so that we, like Giovanni (Hawthorne's hero/villain), become the judge and executioner of Beatrice. Haggerty is most illuminating in his commentary on "The Turn of the Screw" (which he considers a long tale rather than a short novel), maintaining that it objectifies subjectivity, thus challenging our concept of reality. Yet he is least helpful in his examination of James' "The Jolly Corner," which contradicts the whole thrust of his argument when he affirms that there is "little possibility of interpretive distortion." (Indeed, this is a strange statement, especially after he has praised James for his lack of specificity in his stories of the supernatural and in view of Haggerty's conviction that meaning resides in the mind of each reader.)

_Gothic Fiction/Gothic Form_ does make some important points. Dramatizing the mind's imprisonment within its own subjectivity, Gothic fiction makes us recognize our lack of objective knowledge beyond the realm of private experience. In the world of the Gothic, we "lose faith in our own ability to distinguish what is real." But important points do not necessarily make an important book—unless they come together in a coherent vision. This absence of total vision can be discerned in the shadowy vagueness of the titles of Haggerty's last three chapters: "Poe's Gothic Gloom," "Hawthorne's Gothic Garden," and "James's Ghostly Impressions." Too often he seeks refuge in vapid abstract adjectives such as "contextualizing" and "novelizing," or in the ubiquitous differentiations (real or imagined) between metaphorical and metonymical language. Sometimes Haggerty makes statements that are simply embarrassing, as when he declares that Catherine and Heathcliff live in a world that is "so charged with meaning that it is almost unbearable." But what I find really unbearable in his book is the intermittent intrusions, every fourth or fifth paragraph, of citations from critical theorists that seem to have little or no bearing on the texts under discussion. Such needless digressions constitute a Gothic horror that haunts our efforts to plumb the depths of the abyss of the literature of terror.

—Ted Billy


Approaches to C. S. Lewis and his works generally divide into two camps: strictly literary criticism that ignores Lewis' Christianity; and Christian apologetics that similarly ignore Lewis' scholarship. In _C. S. Lewis, Man of Letters_, Howard hazards an alternative approach. The second half of his title is a misnomer since Howard does not focus on Lewis as a "man of letters"; the subtitle, however, is exact—what Howard offers here is a "reading" of Lewis' fiction. THe NARNIA
books, the Ransom narratives, and Till We Have Faces provide the literary texts, but they often seem peripheral to Howard's central focus—a personal, at times colloquial, assessment of the world view that allowed Lewis to write the anomalous texts he produced. Chapter Two, "Narnia: The Forgotten Country," for example, spends far more time defining presuppositions Lewis held than it does actually analyzing texts; as Howard continues with chapters on Out of the Silent Planet, Perelandra, That Hideous Strength, and finally Till We Have Faces, however, he brings his own intentions closer to Lewis' texts, until the last two chapters provide perceptive readings of difficult works.

Howard never allows readers to forget his own purposes, however. Without being narrowly Christian, he shows that throughout the fiction, Lewis arranges "the elements in his story...so that we will see, not another world but our own existence and our own experience as it may appear when seen from such and such an angle—that angle being not some private vision of Lewis' but the angle from with Greek, Jew, and Christian vision have seen it for some millennia." Lewis attempts in prose what the great writers in the Western tradition achieved in epic, dream vision, and religious lyric—"the placing of human experience in the bright light of the Ultimate." Howard's approach is, as was Lewis', unabashedly moral, decrying the displacement of Vision by Reason during the past two centuries, continuously arguing that understanding Lewis' perspective on the modern world illuminates and makes intelligible unusual narrative techniques in the fictions.

Many readers (particularly academics, who may expect the secondary sources, footnotes, citations, and bibliographies that Howard omitted) may find Howard's approach unsettling, to say nothing of the conclusions both explicit and implicit that he reaches. But in C. S. Lewis, Man of Letters, Howard in effect writes an analogue to Lewis' The Discarded Image. One may not accept Lewis' beliefs, but it is virtually impossible to evaluate Lewis' achievements without seeing his works through his own eyes and in his own terms. This Howard achieves.

The Novels of Charles Williams attempts a similar treatment of Williams' seven novels. Unfortunately, Williams' assumptions and presuppositions are not as clearly defined as were Lewis', nor is his background as readily available to general readers. One consequence of these differences is that when Howard makes assertions about Williams' beliefs or writings, occasionally couched in phrasing identical to similar passages in the Lewis study, it becomes unclear whether Howard is speaking about Williams or for himself. He does a service in working through Williams' novels, providing insights into oddities of characterization, structure, texture, and prose style that make Williams' works at times unapproachable. In general, however, the conclusions here seem less solidly based, and the assumptions more wide-ranging than in Howard's treatment of Lewis.

Because there is relatively little available on Williams, Howard's study has the advantage of at least filling in some gaps, even if the readers may have to be alert for when Howard moves too far from Williams. Conversely, because there is such an enormous quantity of material on Lewis, Howard's study has the advantage of approaching Lewis from Lewis' own perspective, of judging the works not for
what critics and scholars might expect/demand, but for what Lewis seems actually to have attempted. Both studies are recommended for larger libraries.

—Michael R. Collings

Jenkins, Henry. *Textual Poachers: Television Fans and Participatory Culture.*


Jenkins, a scholar (Literature, MIT) and an "active fan," studies serious fans of cult television programs, most of them female, white and middle-class. He notes, in order to refute, the stereotype of fans, especially Trekkies, as nerdy, unattractive, antisocial male obsessives. "Far from sycophantic, fans actively assert their mastery over the mass-produced texts which provide the raw material for their own cultural productions and the basis for their social interaction. ...Fans cease to be simply an audience for popular texts; instead they become active participants in the construction and circulation of textual meanings."

An appendix by fan Meg Garrett describes thirty titles which have attracted substantial fan activity, mostly SF or fantasy TV shows, but also some cop shows, film, and comic books. Jenkins focuses on the fan response to three shows: *Star Trek, Beauty and the Beast,* and Britain's *Blake's 7.* Fans are also attracted in large numbers to *Alien Nation, Dark Shadows, The Man from U.N.C.L.E., Quantum Leap, Twin Peaks* (one of the few shows with mostly male fans), and Britain's *The Avengers, Dr. Who, The Prisoner, Red Dwarf, Robin of Sherwood,* and *Star Cops.*

Fans build and trade video collections of their favorite shows, view episodes repeatedly, and analyze them in remarkable detail. Interacting through clubs, periodicals, conventions, and computer networks, they create their own criticism, fiction, art, and songs based on the shows. They produce episode guides and other reference works which are far more timely, detailed, and accurate than those eventually furnished by professional publishers. According to Jenkins, fans create a "meta-text," a mutually accepted fan concept of a show and its main characters. They protest mightily against episodes that violate the "meta-text" and especially against "character rape," actions inconsistent with their understanding of a character. Fans feel a proprietary interest in the shows and seek to influence decisions by the professionals who produce the shows but who are rarely loyal to the meta-text.

The vast output of fan fiction (sometimes of novel length) explores aspects of a show's "universe" never shown on TV, for instance tracing the lives of characters from childhood to death, or creating a history for an alien race mentioned in only one episode. The bolder fan fiction writers impose their own values on the show and may view the heroes in an unfavorable light, perhaps portraying a liberated Uhura in revolt against a sexist Kirk. The most controversial minority writes "slash" fiction depicting homosexual relationships between male heroes. The term "slash" refers to fans' shorthand method of identifying the characters involved (Kirk/Spock, Vila/Avon from *Blake's 7,* even Starsky/Hutch). Female slash writers
are drawn to male "buddy" shows, and their fiction feminizes tough male heroes and renders them much more sensitive than they ever were on TV.

One of Jenkins' principle case studies is "the Beastie girls," *Beauty and the Beast* fans who demanded consummation of the platonic relationship between human Catherine and catman Vincent. Beasties rejected with fury the show's entire third season, in which Catherine was killed and Vincent transformed from a gentle lover into a Batman-like avenger. Fans of all cult shows (a term Jenkins avoids) continue their activities, especially writing fiction, long after the shows are cancelled. In the case of *Beauty and the Beast*, many fans simply ignored the third season and continued writing the stories they wanted, stories which the show's producers never gave them.

Jenkins fails to note obvious differences among Trekkies, the only large and influential fan group. The very active Trekkies whom Jenkins describes criticize *Trek* and hold it to a higher standard (from their point of view) than it has ever attained. By contrast most of the millions of less devoted Trekkies want *Trek*’s conventions to remain unchallenged. In *Primal Screen*, his 1991 history of SF films, John Brosnan complains that *Trek* films reflect the dead hand of *Trek* fandom. "For fear of offending the members of the *Star Trek* cult everything must remain the same. ...*Star Trek* is really no longer part of science fiction; it's become a genre all of its own. It's marooned within its own little universe where the rules and conventions of the original series must be rigidly obeyed."

Jenkins, who refers to himself and his intended readers as "we leftist academics," sees media fandom as a creative, feminist, democratic, egalitarian "participatory culture...this utopia, which becomes recognizable as such only against the background of mundane life...something more than the superficial relationships and shoddy values of consumer culture...a 'weekend-only world' more open to creativity and accepting of differences, more concerned with human welfare than economic advance." He considers the fan phenomenon more important than the TV shows that inspired it. Jenkins fails to justify his enthusiasm for his fellow fans. I am willing to respect those who memorize TV shows and study them as closely as theologians study the Bible, but I can't view them as the vanguard of a brave new world. The case of *Star Trek* suggests that, when a fan community grows beyond a small elite group into a mass movement, it becomes conservative, not creative.

*Textual Poachers* is repetitious and should have included many more and longer examples of fan fiction instead of the few brief quotations and synopses Jenkins provides. His bibliography has over 200 items, most of them fan-produced, but he gives no addresses for fan publishers and organizations. Most of the fan titles are probably unavailable except in fans' collections. Leslie Fish's *The Weight*, a feminist-anarchist *Trek* epic which Jenkins considers one of the most important fan novels, is not among the 27,000,000 titles on the OCLC library database. Probably no one except a fan can study fandom in detail. Jenkins explains that fans distrust outsiders, including academics, and "I was only able to gain their trust by demonstrating my own commitment to the fan community and my own background as a participant in those activities. ...My practice from the outset has been to share
each chapter with the quoted fans and to encourage their criticism of its contents. ...This text exists in active dialogue with the fan community." Few fans are likely to object to Jenkins' enthusiastic depiction of their community. For non-fans, he supplies an abundance of information on a fascinating subculture.

—Michael Klossner


Originally published in hardcover in 1982 and only now appearing in paperback, this volume purports to be a scientific treatise on those rare, but nonetheless quite real creatures, the dragon and the unicorn. Part I of the book discusses such topics as the evolution and anatomy of dragons; their various species; their migration and feeding patterns; their reproductive systems, longevity, and social organizations. Part II describes the complex historical interactions between dragons and humanity from antiquity to the present day, as well as human-held misconceptions about dragons such as the entirely false belief that they hoard treasure and steal children. Part III of the volume explains unicorn evolution, speciation, reproduction, and so forth. Part IV examines historical interactions between unicorns and humanity. The book concludes with some final thoughts on the ways in which dragons and unicorns have been used and abused by humanity over the centuries, a "Complete Checklist and Field-Identification Guide to Dragons and Unicorns," a glossary, and an excellent bibliography.

Much of the information contained herein will be familiar to veteran or amateur naturalists, but even those of us with a long history of dragon and unicorn watching behind us will find new and interesting material. Typical of the thoroughness of the Johnsgards' research is their willingness to use the Freedom of Information Act to attain heretofore secret data on U.S. government plans to use dragons as an early form of Cruise Missile. I also have to admit that until reading this book I was totally ignorant of the connection between dragons and UFO sightings.

Dragons and Unicorns is a lovely piece of work and is sure to appeal to the budding young (super)naturalist on your Christmas shopping list.

—Michael M. Levy


Lovecraft scholars need no urging to acquire almost any new Necronomicon Press issues, and the present booklets make much newly-accessible material available. The volume of HPL's autobiographical writings is not confined strictly to such. There are also examples of his attempts at writing advertising copy (previously
published in *Lovecraft Studies* 18), which illustrate how determined out-of-touch he could be with the requisites of a craft he felt beneath him. A selection of "News Notes" culled the *United Amateur* indicates how much might be worthy of investigation regarding the social dynamics of the amateur press movement, not just focusing on HPL. There is also a droll speech given at a banquet of a rival apa, transcribed in 1919.

Apparently only one major autobiographical item is missing (the booklet contains five entries besides the ones referred to), probably part of a letter to Wilfred Blanch Talman. Editor Joshi, whose introduction and footnotes are otherwise of the highest quality, doesn't really tell the uninitiated reader why it is missing, but that's a small cavil in an otherwise highly interesting compilation. Further, in several footnotes, Joshi mentions that Necronomicon Press will fill in the last major gap in HPL's writing: a collection of his juvenilia from age five(!) to twelve, including the text of his "New Odyssey" heroic poem. Good news indeed!

The Barlow booklet opens with Joshi's heartfelt, outspoken, and dead-on defense of the teenager whom HPL chose as his literary executor who, despite backbiting and vilification from August Derleth and the Wandrei brothers following HPL's death, nevertheless cooperated with them in tribute to the memory of their friend and mentor.

There are two selections. The first is a memoir of HPL's visit to the Barlow family in Florida, containing some surprisingly caustic views of other young members of the Lovecraft circle (Frank Belknap Long's apparent "parlor pink" politics especially). The material is published here for the first time as Barlow wrote it; its previous incarnation in a couple of Derleth's Arkham House volumes of Lovecraftiana had suffered from Derleth's "editing," much as have HPL's letters.

The other entry is a fragmentary autobiography begun a couple of years before Barlow's untimely suicide at the age of 32. It covers his bohemian years in San Francisco just before the outbreak of World War II, after he had largely ceded the task of commemorating HPL to Derleth and Wandrei. Barlow writes with such agonizing honesty that one wishes for much, much more. I'd have to seek out Barlow's poetry, out of print for thirty years, to be able to agree with Joshi that he was a genius, but he certainly had a gift, and if primary sources are still available, might be the subject of a fascinating biography.

—Bill Collins


This most impressive study of the Brothers Grimm attempts to discuss the history and study of Jacob and Wilhelm Grimm's most famous publications, *Kinder- und Hausmarchen* (1812), and place it within its various contexts. To do this, she divides her study into three parts: Background & History, the Grimms' Theory and Practice of Folktale Collection, and Critical Appraisal of the *Kinder- und Hausmarchen*. While there is an occasional problem with
terminology—Kamenetsky uses the term "myth" most inappropriately at one time and also significantly blurs the distinctions among folktale, legend, myth, and epic at others—that may be more of a distraction than a fatal flaw for the experienced reader; the reader with little folklore background, however, may well be a bit misled by the casual handling of what should be distinct scholarly terms.

In Part One, Kamenetsky spends approximately forty pages in an account of the Grimms' lives in general and another fifteen on the history of *Kinder- und Hausmarchen*. What emerges from these pages is a portrait of able scholars who little imagined that this collection would be their literary immortality. Kamenetsky's discussion of the various editions of the tales is particularly interesting and comments on the critical confusion that has arisen from interpretations which ignored (or were ignorant of) the notes and additional studies which the Grimms had originally provided with the tales.

Part Two attempts to establish a basis for rectifying the critical errors enumerated in Part One. Here, Kamenetsky is especially sensitive to the brothers as folklorists and to their folklore methodology. Moreover, she shows how their studies of folktales in *Kinder- und Hausmarchen* were a part of their larger interests in folktales in general, epic, myth, folklore, and language theory; children's games and nursery rhymes; Norse, Celtic, and other mythologies; as well as a variety of other related subjects. In addition, Kamenetsky discusses their collecting practices and comments on the editing decisions they made.

Part Three is an admirable survey of the various approaches other scholars have made and discusses their analyses in relatively chronological order. Kamenetsky begins by setting the background and discussing folklore and the Middle Ages as important interests of the Romantics. She discusses the philosophical, educational, and religious opposition to folktales—and sets that opposition within the opposition to fiction in general. She then surveys everyone from Max Muller and Andrew Lang to Jack Zipes, Marie Louise Franz, and Ruth Bottigheimer, discussing the elements of their folktale analyses in general and its relevance to the Grimms' tales.

Kamenetsky's exhaustive evaluation, explication, and assessment of the Grimms' work, not to mention a 25 page, single-spaced bibliography, make this volume a handy reference for the experienced scholar as well as a fine starting point for the beginning scholar. Recommended.

—C. W. Sullivan II


The best way to describe the author's intention—and limited success—in this book is to quote from his introduction: 'the literary 'New World' texts of Renaissance England...prove more closely related than critics have so far allowed, revolving as they do around three interlocking issues: the problems of an island empire; colonialism as a special solution to that problem; and poetry as a special model of
both problem and solution...in each case they combine otherworldly poetry and nation, and then direct both toward the New World, only by placing England, poetry, and America—or rather by displacing them—Nowhere."

The ambiguity of the 16th-century English attitude about colonialization grows in large part from the classical view, then only recently rediscovered, of Britain as an island outside the boundaries of the civilized world, a land both barbarous and, because of its place in the otherworld, perhaps a part of the Elysian Fields.

In the 16th century, England's isolation and unimportance were enhanced in the minds of poets and politicians alike by the rift with the Catholic mainland, the loss of Calais—the last mainland possession, the rule by a virgin queen who wanted neither marriage nor alliance with a foreign prince. Consequently, whatever hopes there were for English greatness had to be expressed somehow in terms that demonstrated the need to invest in something other than little England. At the same time to overcome the overwhelming belief in England's immateriality, such expansion could best be placed elsewhere, in a land where such immateriality could be seen as the natural way of absorbing a greater empire.

Through writing in this vein, Elizabethan poets raised poetry from its earlier "trifling" (Knapp's term) position to heights never achieved before or after and influenced the course of history.

Knapp supports his view with close examination not only of the three major works named in his title, but of numerous minor works (e.g., Wyatt's "Tagus, Farewell"; Geoffrey of Monmouth; Philaretos' Work for Chimney-Sweepers; Hall's Mundus Alter et Idem; James I's A Counter-blaste to Tobacco) as well as many of the popular travel accounts of the times. Most of the book, however, is devoted to Spenser's The Faerie Queene, with special concern for the development of an imperialistic call for colonization as the poem progresses. Much of Knapp's reading of the poem depends on examination of the intricate relationships between Virginia and England, between Spenser and Raleigh in their quest for Elizabeth's favor and, in Raleigh's case at least, for her heart. Such matters are reflected in the Belphoebe-Timias-Amoret triangle, reflecting Raleigh's marriage to Elizabeth Throckmorton; in the "divine tobacco" of book 3 and the "hoorded threasure" of book 4, reflecting Raleigh's abandonment of Virginia's immaterial tobacco smoke for Guiana's gold as reason for expanding overseas.

Knapp's is a new twist on the often-accepted view that the English literary Renaissance owes its greatness to the discovery of America. Its connections with science fiction are tenuous. True, all three of the major works considered have something of utopia ["Nowhere"] in them; elements of travel accounts as well as Spenser, especially Spenser's faerie land, are in the realm of the fantastic; and it is good to have utopian ideas for once given credit for pointing the way to national accomplishment. But only those truly interested in the impact of literature on history will read this book completely and be grateful for its 83 pages of notes, 48 pages of bibliography, and thorough index. Casual readers will likely find it dull and unnecessary reading.

—Arthur O. Lewis

Mascetti has assembled the striking and the mediocre in a collage of vampire lore called *Vampire*. Mascetti adopts the infuriating tone of tabloid journalism, treating superstition and fiction as "true facts." She calls vampire myths "phenomena," quotes the ravings of 18th century peasants as scientific proof, even quotes from *Interview With the Vampire* as if it were a medical treatise. Such naivete cannot be sincere, though it is certainly annoying.

Perhaps the collector of vampire lore might find more of value in the book's profuse illustrations which include several mediocre paintings, some effectively atmospheric photographs by Simon Marsden, movie stills, and illustrations from old books. Unfortunately, sources for the illustrations are seldom clearly attributed.

Though slickly produced and enthusiastically marketed by Viking (it is a Book of the Month Club selection), the volume is amateurish in content, style, and scholarship.

—Joan Gordon


The life of Arthur C. Clarke—infused by irrepressible optimism about the future of humanity, childlike enthusiasm for technology and its gadget offspring, and a genuine sense of wonder at the universe and man's capacity to comprehend it—ought to be an inspiration, especially to the young. Since as a child I was inspired in part by Clarke's fiction and nonfiction to become a scientist. I leapt at this "first-ever biography" as a chance to get to know my childhood inspiration. Better I had spent the time re-reading his novels.

McAleer begins with a curiously defensive preface in which he avows that "the benefit of Clarke's cooperation...and the access to interviews, letters, and other documents it afforded, far outweighs any influence his cooperation might imply or exert." But the problem isn't that McAleer has been somehow repressed by Clarke, nor that he hasn't "probed too deeply into Clarke's private affairs." The problem is that he hasn't probed deeply enough into Clarke's intellectual life: the tension between spiritual and technological ideas in his fiction, the speculations that coruscate through the nonfiction essays in, for example, *The View from Serendip* (1977) or the revised version of *Profiles from the Future* (1973), the philosophical implications of his perspective on the fate of man, etc. McAleer tells us a great deal about Clarke's book contracts, publishers and publication dates, and reviews, but little about the content of Clarke's *oeuvre*—beyond reiterated praise for his (admittedly remarkable) prescience, especially "as a communications prophet" and
the oft-repeated observation that "his writing represents, on a biographical level, a search for the missing father and his own identity."

Clarke's 75 years have been hugely productive and almost continuously peripatetic. With McAleer we trudge through Clarke's endless trips to and from his adopted home of Sri Lanka, jaunts on the lecture circuit, business meetings, interviews, TV and film projects, financial troubles, honors and awards, and so forth. For a while this is mildly interesting; ultimately it numbs. Worse, in spite of his evident access to Clarke and his friends, McAleer never conveys except at the most superficial level what all these experiences meant to Clarke as a person, as a thinker or as a writer. And he misses opportunity after opportunity: he remarks that Clarke wrote two endings to Childhood's End but doesn't discuss the one we've never read; he tells us that a terrifically stimulating meeting took place in 1958 between Clarke, Isaac Asimov, and the physicist Arthur Kantrovitz but doesn't relate its substance; he tells us that Clarke and Stanley Kubrick considered several possible endings for 2001: A Space Odyssey (1968) but not what they were. And so forth. Oddly, McAleer is at his best in the chapters on the making of Kubrick's film, chapters in which Clarke appears comparatively infrequently.

Notwithstanding the unevenness of Clarke's later novels—especially his artistically ill-advised collaborations with Gentry Lee (yet another important topic McAleer skirts)—he looms large over 20th-century SF. More skilled (and substantial) a craftsman than was Isaac Asimov, more consistent (and continent) a writer than was Robert Heinlein, Clarke is arguably the most important of the group of writers John Clute has dubbed "the dinosaurs." Clarke deserves better than this biography and so do his readers: better to reread the novels or to turn to, say, David N. Samuelson's insightful essay in E. F. Bleiler's Science Fiction Writers (Scribner's, 1982) than to wade through this well-intentioned, workmanlike, but ultimately disspiriting tome.

—Michael A. Morrison

[The January 1993 Locus, p. 46, says the U.S. edition has a foreword by Ray Bradbury and differs textually about 10% from the Gollancz edition. It claims Clarke prefers the American edition. —N.B.]


Like many of my generation, I first discovered MacDonald's fiction as part of the Ballantine Adult Fantasy series. A teenager at the time, I didn't care about the author's Platonism or his heterodox Christian allegory. What I fell in love with was the beautiful language and the bizarre settings, so unlike anything I'd found in J. R. R. Tolkien, Robert Howard, or the other fantasy writers I was reading at the time.

I still respond to Lilith, Phantastes, and The Princess and the Goblin on a gut level, I suppose, but Roderick McGillis' excellent collection of new and reprinted articles on MacDonald's fantasies for children has greatly increased my
appreciation of the author's technical skill, intellectual capacity, and moral seriousness. Some of the essays contained herein are by academics; others are by authors of fantasy fiction. All have worthwhile things to say about MacDonald's work.

Several premises underlie the volume. By his choice of the title For the Childlike, McGillis emphasizes his belief that most, perhaps all, of MacDonald's fantasy was written as much for adults of the proper sort as it was for children. There is thus nothing improper about searching works like "The Golden Key" and "The Light Princess" for serious philosophic and theological content. McGillis also believes that one of the author's greatest strengths lies in what he calls "MacDonald's dialectic method," that is, his ability to work with highly disparate elements—the "didactic and symbolic, clear and puzzling, realistic and fantastic, introverted and extroverted, personal and social"—all within a fairy tale context. Many of the authors represented here, it should be noted, are equally drawn to this element of MacDonald's fiction.

Following McGillis' introduction, the volume begins with Stephen Prickett's "The Two Worlds of George MacDonald," which aptly demonstrates the dichotomy lay at the very center of the author's life. MacDonald grew up in rural, Calvinist Scotland, a very different place from London, his eventual home. Prickett argues persuasively that this geographical dislocation is directly connected to one of the author's favorite concepts: the two worlds, one natural and one supernatural, that overlap each other, yet remain invisible to one another except under special circumstances. The essays that follow include Michael Mendelson's "The Fairy Tales of George MacDonald and the Evolution of a Genre" and McGillis' own "The Community of the Centre: Structure and Theme in Phantastes," both of which examine the author's work in terms of form, and fantasy writer Nancy Willard's "The Goddess in the Belfry," which discusses MacDonald's reoccurring use of the wise woman myth.

Also included in For the Childlike are essays by A. Waller Hastings on MacDonald's social conscience; Celia Catlett Anderson on the influence of John Milton; Cynthia Marshall's examination of "The Golden Key" as parable; Frank Riga on the Platonism of MacDonald and C. S. Lewis; William Raeper on the influence of James Hogg and the Scottish folk tradition; McGillis again on poetry as a privileged form of communication in MacDonald; Lesley Smith on At the Back of the North Wind as prophecy; Nancy-Lou Patterson on MacDonald's use of the Kore motif in The Princess and the Goblin; Joseph Sigman's Jungian reading of the "Princess" books; fantasy author Cordelia Sherman's comparison of MacDonald's work with that of Ursula K. Le Guin; and Melba N. Battin on spirituality in "The Lost Princess."

All of the essays in this book are worth reading, though some seem more valuable than others, particularly Prickett, Mendelson, Willard, and Sherman, as well as the second McGillis essay. Perhaps the best piece in the book, however, is Marshall's "Reading 'The Golden Key': Narrative Strategies of Parable," which argues persuasively that the author is much more interested in process than in end
result, that for MacDonald it is life's journey rather than where one ends up that counts.

McGillis has put together an excellent selection of MacDonald criticism. This volume belongs in any library with serious holdings in either children's or Victorian literature and should give both pleasure and insight to those familiar with MacDonald's fiction.

—Michael M. Levy


The "utopianism" of this book deals less with the familiar utopian ideas associated with SF, than it does with the utopian ideas of Marx and other "social scientists." Similarly, the "pseudo-science" dealt with here has little to do with Atlantis, Dianetics, and the theories of Velikovsky. In this case, the focus is on alchemy as opposed to "real" science.

Using the history of science as a vehicle, the papers trace the development of both alchemy and of science. Each is the result of a different world view, and the influence of both religion and philosophy was instrumental in shaping those views.

There is considerable discussion of Newton's alchemical work, which seems to have been the basis from which he derived most of his fundamental scientific works. One reference even interprets Newton's efforts as an attempt to integrate both schools of thought.

In any case, this book attempts to deal with the outgrowth of science from alchemy and to explain it with reference to religious and philosophical roots derived from the world's religions.

This is an interesting field, but is more of interest to the scientific historian and the philosopher than it is to the student of science or science fiction. The book's style is heavily academic, abounding with references, and, as such, is not for the casual reader.

—W. D. Stevens


Like Kenneth Silverman's 1991 biography (*SFRAR* 197), *Edgar Allen Poe: His Life and Legacy* is a readable and generally useful biography; however, Meyers makes some judgments that can shake a reader's confidence in his reliability.

The accounts of Poe's life in the two biographies are generally similar: narratives of the life, copious and interesting quotations from contemporary sources, and descriptions of the works. And the portrait that emerges is also similar. Poe’s life, after childhood, is shown to be a continuous struggle against poverty and with
feelings of rejection that resulted from his loss of several sets of parental figures following his biological father's desertion of the family and his mother's early death. Bad luck, personal weaknesses, and his inability to master the diplomacy of patronage, along with the general literary situation of his America made it excessively difficult for Poe to earn a living. Even his most popular works, such as "The Raven" and "The Gold Bug," partly because of the lack of international copyright, earned Poe almost nothing, while his publishers benefitted. Into this mix was blended Poe's special form of alcoholism. The first drink would render him helpless, initiating a binge that would end in illness or unconsciousness. He could not work while under the influence, and his frequent literary and personal quarrels, life on the economic edge, and tragic marriage, led him frequently to that first drink. But both biographers show him to be an important American artist.

A main difference between Silverman and Meyers is that Meyers emphasizes assessments of Poe's reputation and influence, devoting a chapter to each. Meyers summarizes Poe's reputation from his death until the present, mainly in the U.S., England, France, and Germany. In his final chapter, Meyers summarizes Poe's influence on other writers and on literature in general. He examines Poe's contributions to the popular genres of horror, detective, and SF. He notes Poe's influence, in part through his great admirer and translator, Charles Baudelaire, on the symbolists and aesthetes of the end of the century. He traces Poe's themes in Dostoeyevsky, and glances at some of the ways in which Poe's influence on American fiction and poetry shows up in authors ranging from his contemporaries, Hawthorne and Melville, through Nabokov and Tom Wolfe.

Judging a biography without the author's intimate acquaintance with his materials is no easy matter. My confidence in Meyers's biography, however, is at least somewhat shaken by his treatments of familiar materials. His inaccurate and rather idiosyncratic discussion of "The Fall of the House of Usher" illustrates this problem. He asserts that Usher is an opium addict, a claim the narrator does not make, though he compares some of his behavior to that of an addict. Meyers attributes motives to Madeline that the narrator does not: that she expects the narrator to rescue her and that her final embrace of Usher is vengeful. He also assumes that Usher knows Madeline is alive when he buries her.

To me, this seems rather a fast and loose treatment of a major work, going beyond mere summary and relation of obvious themes and images to Poe's life. This would not be objectionable were it not apparently inaccurate and also tendentious toward an interpretation that I would rather were less current, D. H. Lawrence's idea that incest is the central mystery of the story. To present Lawrence's idea is not bad in itself, but to give it so much authority—it is unchallenged here—in a book that will form non-professional readers' views of the text is frustrating, especially to a college teacher who would like students to examine character motivation in the text carefully for themselves before coming upon such an attractive interpretation with so little foundation in the text. On similar grounds, Meyers' discussions of The Narratives of Arthur Gordon Pym, "A Descent into the Maelström," and "Ligiea," also are problematic.
My reservations about this work may well seem minor to other readers. Nevertheless, I would recommend the Silverman biography over Meyers'.

—Terry Heller


This volume grew from the 1992 ALA President's Program of the Library and Information Technology Association. It contains the text of presentations made by the invited speakers (Hans Moravec, David Brin, and Bruce Sterling), plus additional essays by others. A conference subtitle was "Visions of the Potential of Information Technology for Human Development," and the purpose was to awaken the audience to possibilities, and an acceptance of responsibility of the future described. The conference may have succeeded; this book does not.

The principal problem may be inferred from the book's title, it tries to cover too many things at once. There is no single focus to pull the material together. Rather, there are a multiplicity of points of view and visions of what the future may bring. The result is a potpourri of items; some are entertaining, some informative, some simply fillers. Some of the visions are grandiose—ideas which are physically impossible to implement. (It's true that computer technology has advanced tremendously in the past decade and that it continues to do so. Nevertheless, there are physical limits to the power of any computer—the speed of light, for instance—which will eventually constrain the applications. Economic limits may be reached even before that.)

The introduction promises fiction, among other things, which may be slightly misleading to those who recognize the names of Brin and Sterling, since their material here is expository rather than narrative. The fiction, such as it is, apparently lies in two, or perhaps three, short items by other contributors.

Many of the essays are more concerned with sociological issues than with technology, which would be very appropriate if the underlying technology were better defined—or, at least, agreed upon. Once again, the diffuseness of the approach proves to be a problem. One author defines the term "cyberspace" to by any place that people communicate with each other with the aid of computers. Another views cyberspace as being synonymous with virtual reality. Others adopt the definition exemplified by Sterling's stories. This lack of common ground blunts the thrust of the whole volume.

The editors promote a mechanism for forecasting and planning for future information systems, by examining and analyzing science fiction themes and works. This is an interesting approach, and a few of the essays actually discuss some of the themes used by the invited speakers in their fiction. Most, however, present their own viewpoints without an attempt at linkage.

This is not to say that the book has redeeming value. On the contrary—taken individually, many of the essays make interesting points. It is only
when they are viewed as parts of a whole that the overall weakness becomes a problem. One hopes that any future attempt will be better organized.

—W. D. Stevens


Moxley, a member of the University of South Florida's Dept. of English, has authored texts on creative writing and composition and conducts workshops for professors as wanna-be writers. Given over the past two decades and initially greeted with skepticism and hostility, these workshops led to this guide.

His introduction provides some background. He cites a 1989 study estimating that two journals are being published every minute in the sciences. He also cites the percentage of uncited articles in various subject disciplines, suggesting (no surprise here) that scholars don't read one another's pieces, allegedly "because most of it is poorly written." In spite of this, he argues that a stronger case can be made that academics aren't publishing enough. I didn't find this argument persuasive, but you might. (He's balanced enough to cite views contrary to his own, such as those developed in Page Smith's *Killing the Spirit: Higher Education in America*, 1990.)

Part I discusses some myths surrounding scholarly publishing, how to develop scholarly projects, and how to submit and market your work. Part II consists of how-to-write advice for abstracts, introductions, book reviews, research reports, how to compile an anthology of original essays, preparing book and grant proposals, concluding with a brief discussion of copyright and acknowledgements. Part III analyzes the ingredients of an effective mss., including how to copyedit. Part IV looks to the future and suggests ways institutions, organizations, and faculty can encourage quality published scholarship, among them the heretical idea that faculty should reject the demeaning conditions journal and book publishers include in their boilerplate agreements and should even consider joining one of several writers unions.

The chapter bibliographies and general bibliography provide guidance to additional sources of scholarly publishing opportunities as well as writing and style manuals. The trade publishing world is largely neglected throughout Moxley's guide, but a sound introduction is Howard Greenfield's *Books: From Writer to Reader, Revised Edition* (Crown). For the ambitious academic seeking new or wider markets, Moxley's guide should prove moderately useful, especially the economical Praeger trade paperback.

—Neil Barron
This hodgepodge of fourteen essays aimed at connecting drama and the criticism of the fantastic mode adds nothing substantial to our understanding of the genre or the mode. Editor Murphy concedes that all the divergent and even contradictory definitions of the fantastic supplied by the contributors (but not debated among them) are "necessary but insufficient...departure not arrival definitions." Editorial rhetoric notwithstanding, the essays lack a common intellectual project; most have only topical or tangential connections to the collection's theme and show little acquaintance with the immense scope of the history, theory, criticism, production, and texts of modern drama. Most of the essays focus narrowly on single playwrights and sometimes single plays; there are some unpersuasive attempts at thematic close readings of texts to detect "levels of fantasy" or to interpret plays through categories drawn from critics of fantastic fiction like Tzvetan Todorov and Eric S. Rabkin. The material problems of actually staging the impossible are addressed in an unrevealing anecdotal account of producing W. B. Yeats' plays at the Abbey Theatre. Two other essays describing contemporary performance pieces unconvincingly assert that the "actual" or the "abject" can become fantastic when performed.

Another editor might have produced a volume of essays that would have made a significant contribution by mapping and surveying, theorizing and criticizing, or interpreting and revising the field of modern drama and its interrelations with the fantastic mode. John Styan's three volume Modern Drama in Theory and Practice, Marvin Carlson's Theories of the Theatre, or Martin Esslin's The Theatre of the Absurd—three of the many important titles not mentioned by the editor or any of the contributors—would help suggest the rich possibilities for research and criticism.

Instead of beginning with Murphy's premise that "an uncanny number of critics prescribe for theatre, and evaluate it according to, various conceptions of realism," such a project would be based upon an awareness of the predominance of non-realistic and anti-realistic drama in the 20th century. It would assay the nature and value of the fantastic mode as a means of understanding the productions, plays, and playwrights connected with modern dramatic movements such as symbolism, surrealism, the absurd, expressionism, and epic theatre as well as contemporary feminist, postmodernist, and performance-art developments. The intersection of the fantastic with the dramatic representations of myth, the supernatural, the marvelous, and the impossible would be considered—as would be the theories and practices of staging presentational and non-illusionist (as opposed to representationally "realistic") plays.

If I were to referee these fourteen essays either as a collection for a university press or individually for journals of modern drama or fantasy and SF, I would recommend acceptance with minor revisions for five and rejection of the
remaining nine with reconsideration only after significant revisions. Three of the acceptable essays, those by Elizabeth and Ian Hesson on Ionesco, Ralph Yarrow on Cocteau, and Lance Olsen on Beckett, provide modest introductory readings that might be useful for teachers unfamiliar with the wide scope of scholarship and criticism on these playwrights. The fourth, Joseph Krupnick's admittedly incomplete annotated bibliography of SF on stage, introduces the realm of texts that most readers familiar with Greenwood's series might have expected to find strongly represented in this volume's critical essays. However, of the forty plays Krupnick lists, only Sam Shepard's The Tooth of Crime receives analysis in the fifth acceptable essay, Veronica Hollinger's brief foray into postmodern theatre. Strangely, Krupnick omits such 20th century classics as Bernard Shaw's Back to Methuselah (the play under rehearsal in Arthur C. Clarke's Childhood's End) and Thornton Wilder's The Skin of Our Teeth as well as most of the plays mentioned in Dragan Klaic's useful but limited The Plot of the Future: Utopia and Dystopia in Modern Drama (1991, SFRAR #201).

This collection is both underwhelming and overpriced; I recommend against purchase by librarians or scholars except for those fantastically determined to buy everything.

—Philip E. Smith III


Although her heavily illustrated book is aimed at upper elementary grades, Nottridge discusses several R-rated films, including Night of the Living Dead and even The Hunger. She does not mention the latter film's lesbian scenes. The cruel face of Freddy Krueger adorns the cover. Apparently it is now impossible to keep children from seeing adult horror. Horror Films will serve its purpose by introducing children who know only recent horror to older film traditions, all the way back to Nosferatu. However, the book's gaps are unfortunate even in a very introductory guide. Chaney, Karloff, Cushing, and Lee are pictured, but not Lugosi. The werewolf chapter does not mention The Wolf Man, nor the ghost chapter The Uninvited. Nottridge omits the Val Lewton films. The bibliography lists only other children's books. Acceptable, but it should have been better.

—Michael Klossner


The title of this interesting book says it all. This is the one-stop, handy-dandy book for women to find their ultimate undead lover. Unfortunately, we liberated men find that's the (only) fault with it...there's no mention of what we poor bastards are to do. I mean, doesn't the author know we're looking for the pale beauty with the skimpy black outfit, torn at the bottom, and the pearly whites?
For a fun time, pick this book up and carry it around with you, read it on the bus, on the plane, on the train, in your class. Shock your friends, your colleagues, your students. A thoroughly enjoyable book. Hopefully a guide for men will follow.

—Daryl F. Mallett


Different parts of this prehistory of aerial warfare will attract the attention of two very different sets of readers who are not likely to have much in common. Those interested exclusively in the predictive and consensus-making role of SF will probably stay with the second chapter on "Fictions of Future Warfare," for that contains all that Michael Paris has to say about the considerable body of anticipatory fiction that described the coming war in the air long before the first rudimentary flying machines took off over the Western Front in 1914.

The rest of the book is for those interested in the evolution of ideas about air warfare, as these evolved in Britain during the half century before the first major air engagements in 1917. These four chapters leave fiction behind to concentrate exclusively on "the assumptions about the use of the air weapon in popular literature and the theories of aerial warfare proposed by individuals and pressure groups who foresaw its future potential." So, three-quarters of the book present an up-to-date and valuable history of a nation as it came to terms with, and learned how to apply, a new weapon that would eventually alter profoundly the conduct of warfare. These chapters are a running commentary on the future in the air as it used to be envisaged by British writers. They will give the reader abundant information on all the major shifts in opinion, and especially on the airship/aircraft debate, the role of aircraft in combat, the bombardment of cities, and the independence of the air arm.

If these chapters are the main strength of the book, the major weakness appears in the argument that runs through the chapter on "Fictions of Future Aerial Warfare." The author boldly goes where others have gone before in the examination of imaginary wars of the future; but he does not always profit from the works of his predecessors. Paris writes, for instance, that "In the period 1896-1906 there were few novels of future war published in England..." In fact, it was a period of mass production (some 50 titles) that saw the appearance of bestsellers like Wells’ *War of the Worlds*, the classic account of German intentions in Erskine Childer’s *The Riddle of the Sands*, and Le Queux’s immensely successful and most notorious *Invasion of 1910*.

Again, writing of pre-1914 tales of air warfare, Paris claims too much for them when he asserts that "the function of much of this literature was to predict how the weapon might be used and to warn of the dire consequences of ignoring its development." On the contrary, the evidence shows that most of these stories of aerial combat were more popular in direction and far less purposive in intention than
the other standardized tales of "the next great war" at sea or on land which flourished between 1871-1914. Many of the authors (George Griffiths, Louis Tracy, James Blyth, for example) came from the new wave of journalists. They had learned how to concoct exciting yarns that would appeal to the readers of the new mass newspapers. Their stock-in-trade was the demon scientist, the Russian nihilist, or some other enemy of the nation; and their narratives turned on entirely imaginary means of mass destruction—a super bomb, a death ray, poison gas, or a vast flying machine—that would endanger the world. This was never prediction; it was playing with the fantastic for the entertainment of the masses. The cost and specialized appeal of this study will limit it to historians of aerial warfare and university libraries.

—I. F. Clarke

[The second edition of Clarke's *Voices Prophesying War: Future Wars, 1763-1949*, was recently published by Oxford and will be reviewed in these pages. —N.B.]


I confess. I have been a Bizarro fan for years. For the comically disadvantaged reader, I should explain that Bizarro is a syndicated daily cartoon. Dan Piraro's creations, always funny, are often hilarious. (Two of my favorites from this retrospective collection involve a down computer and Microwave Temptation scene.) Even so, why review *The Best of Bizarro* here? From Aristophanes to the Marx Brothers, the best humorists have created fantastic worlds where the rules of everyday life do not apply. Include Piraro in any list of contemporary fantasists. The world of his strange and fertile imagination adds unexpected twists to traditional SF and fantasy themes (not only talking animals, but also talking furniture and a chia pet that learned to fetch!) and introduces new ones. Highly recommended for all readers who value laughter and imagination.

—Dennis M. Kratz


"The best interviews," according to Larry McCaffery in an interview in *Mississippi Review* (Vol. 20:1-2), "are ones where writers feel challenged by the questions you're asking and where they feel you're deeply in touch with their work..." McCaffery should know. His *Anything Can Happen* (1983) and *Alive and Writing* (1987) are among the finest collections of interviews with contemporary American writers, and his *Across the Wounded Galaxies* (1990) is the best with contemporary science fiction writers.
Unfortunately, McCaffery has yet to talk to modern horror writers. The most insightful interviews with King, Barker, Campbell, and their ilk are those in Douglas E. Winter's *Faces of Fear* (1985). Following the model of Charles Platt in his *Dream Makers* volumes (1980, 1983), Winter shaped the raw material of his interviews into biocritical essays which succinctly illuminated each writer's works without stealing center stage from the writer himself.

Proulx credits Winter's book as inspiration but has not followed its meritorious model. Although Proulx conducted eleven interviews in person, the results suggest that he presented more-or-less the same questions to each writer and transcribed their responses. Many of his questions are predictable: what's the appeal of horror fiction?, what's the future of horror fiction?, what are your attitudes toward censorship?, towards the afterlife?, what are the rewards of being a writer?, what's your writing routine?, what authors influenced you?; and while some interest derives from comparing responses by his diverse interviewees, ultimately these rather thin inquiries become irritatingly repetitive.

Although some of Proulx's subjects (Barker, Campbell, Joe Lansdale) have been widely interviewed in the small presses, others have not. Only Barker and Campbell appear in both Winter's collection and in Stanley Wiater's *Dark Dreamers* (1990); among Wiater's interviewees Proulx also shares John Farris, Joe R. Lansdale, and J. N. Williamson. So one strength of this book is that it includes interviews with Steve Rasnic Tem, George R. R. Martin, Richard Christian Matheson, F. Paul Wilson, T. M. Wright, and Chelsea Quinn Yarbro. Another is the useful recommended reading list and the very useful index Proulx compiled (aspiring collectors of interviews please note). The publication delays which seemed endemic to Starmont House have dated these interviews, most of which were conducted around mid-1988, but this is a minor defect.

More serious is the uneven quality of the interviews themselves. Unlike Wiater's interviews, which suffered from too high an interviewer-to-interviewee ratio, Proulx keeps himself largely out of the picture. But this virtue is undermined by his failure to follow through, even when offered so provocative an opportunity as John Farris, remark that "horror fiction—like rock music—is going nowhere, bogged down by the sensibilities of its practitioners." Consequently the value of these interviews depends entirely on their subjects' abilities to run with the balls Proulx tosses at them. The most thoughtful are those with Ramsey Campbell, who seems constitutionally incapable of giving a dull interview and, although widely interviewed, never seems to repeat himself; and Steve Rasnic Tem, who discusses at length such topics as the impact of the death of his youngest son, his experiments with past-life regression, the aesthetic problems of novel-length horror stories, and the preeminence of imagery in fantastic fiction. These interviews alone justify purchase of this collection by anyone interested in modern horror fiction.

—Michael A. Morrison
Bibliographic control of English-language fantastic literature was greatly helped by Reginald's original two-volume compilation in 1979, the first volume of which listed 15,884 books published in English from 1700-1974, almost three centuries. This new compilation continues the numbering and adds more than 22,000 additional titles, all this in 17 years, during which fantastic fiction's popularity has grown enormously, with more than a thousand original works in English published annually worldwide, to say nothing of a flourishing secondary literature. Assisted by his wife, Mary A. Burgess, and Daryl F. Mallett, who served as associate editors, and by many other knowledgeable people, Reginald estimates he has identified 98% of the books falling within his scope, and there will be few to dispute him, although he notes that the genre lines get very blurred at the edges. (Earlier catalogs from Reginald's Borgo Press listed an endlessly-forthcoming but apparently cancelled book that was to list more than 4,000 borderline books rejected from the original compilation).

The compilation of bibliographies like this is enormously helped by the computer, which has replaced the thousands of 3"x5" cards formerly used and which makes revisions and new supplements much easier (but which can't replace persistence, endurance, skill, or thoroughness). This supplement reflects the new technology, which results in a large book (8½"x11", 6+ lbs) somewhat better designed and therefore easier to consult, offset from laser-printed masters. The two-column format remains largely unchanged. The author name is in boldface, the surname in caps, with years of birth and death shown (many such years are found nowhere else, and death years are shown form many authors from the first publication). The numbered entries show title in italics, place of publication, publisher, year, pagination, binding (paper or cloth, the last defined simply as hardcover) and type of work (novel, collection, anthology, nonfiction, etc.), and series. Thousands of cross-references are used, and multiply-authored/edited works are listed in full under all names, although with a unique number for any given book. Major awards are shown in the entries and in a separate 23 page listing, extracted from the far more comprehensive listing he co-compiled with Mallett (SFRAR #195, 3rd. Ed. just released). Reginald obviously loves to unearth pseudonyms, and many new ones are identified here for the first time for those who care about such arcane matters. The author (main) listing occupies 1,100 pages, followed by a 258 page title index, a 124 page series listing, a short doubles index (mostly Tor today), and the awards listing.

I could not find any significant deficiencies in this essentially definitive bibliography. I would have liked to have the nonfiction listed separately from the fiction, but my needs are not widely shared. Young adult fiction, a marketing category for publishers and a shelving category for libraries, are not identified as
such. Since such works are consistently overlooked when nominees for the major genre awards are presented, I checked Reginald against a preliminary list of about 100 possible additions to the chapter on YA fiction to appear in the 4th edition of Anatomy of Wonder. Only four were missed, but I haven't independently verified them. A work like this, sold almost exclusively to libraries and priced at almost $200, isn't likely to get much exposure among those who nominate or vote for the Hugos. But if it did, it might win one. Essential for all larger libraries and scholars in the field.

—Neil Barron


Wells was convinced of the effectiveness of film in promoting political change and wrote the screenplays for two films based on his works—Things to Come (1936) and The Man Who Could Work Miracles (1937). Renzi briefly examines these films in two appendices, but his interest is in film adaptation and he concentrates on ten films made from screenplays not written by Wells, all based on six "scientific romances" originally written from 1895-1904. Like most critics, Renzi approves of War of the Worlds (1953), produced by George Pal; The Time Machine (1960), directed by Pal; Time After Time (1979), based loosely on Time Machine; Island of Lost Souls (1933), based on Island of Dr. Moreau; and The Invisible Man (1937).


Renzi compares the films to each other and to the original works, sometimes analyzing key scenes shot-by-shot. He avoids jargon, although he is fond of "ness" words ("ambitiousness," "horribleness," "grotesqueness"). Although he often reaches too far to find symbolic significance, his criticism is usually sensible but his conclusions are unexciting. "A pseudo-scientific 'fact' may be at the core of the plot, but the story always floats in a nebulous sea of eerieness and the supernatural...Wells deftly interweaves tone, style, and imagery to fabricate an engrossing tale." The better films "imitate this alternate succession of mystery and speculation, capturing something of Wells' original tone and giving their stories a similar air of fascination."

The films were made over a period of more than forty years by very different directors and exhibit wide variations in style, tone, and, of course, quality. Some of the better films have been neglected by critics and it's good to see chapter-length studies of them, but they have little in common except their debts to Wells' stories, which none of them follow closely. The only conclusion to draw is that filmmakers feel free to use an author's material without worrying about his intentions and that sometimes the results justify this attitude and sometimes they don't. Wells was luckier than many authors. Most critics would say the ten films made from his works include five successes and five failures; Renzi puts the count

Miller's publication history is so limited that you wouldn't think there would be enough material to fill a book-length bibliography. Further, he is a recluse, our genre's equivalent to J. D. Salinger, so there isn't much biography available either. Roberson and Battenfeld are extremely thorough, however, and they have produced a book which any student of Miller's work will find useful.

After some prefatory material, the book begins with a brief biographical and critical discussion. Little is known about Miller's life, but the authors did convince him to respond briefly to a series of letters. They also made use of a short biographical piece by Miller's friend and fellow SF writer, Chad Oliver. What they came up with is interesting, particularly the details of Miller's World War II experience and the guilt he apparently felt concerning his bombing raids over Italy and, more specifically, the bombing of the great Monte Cassino monastery. Miller's brief but intense post-war conversion to Catholicism was apparently, at least in part, an attempt to atone for his involvement in the war.

*A Canticle for Leibowitz*, we discover, may also have been part of that atonement. Oliver calls the writing of it "a kind of catharsis." Miller stopped publishing after *Canticle* came out in 1959 and virtually nothing is known about his life since 1960. Since the late 1980s, however, there have been rumors, here confirmed, that he's working on a companion novel to *Canticle*, tentatively called *Leibowitz and the Wild Horse Woman*.

The bibliography is divided into two parts. The first, "Writings," includes chronological lists of books in English and foreign language editions, short fiction in periodicals and anthologies, nonfiction, adaptations, and television scripts. Each entry is extremely detailed. Miller's short fiction has appeared in a number of collections and the table of contents is listed for each. Several of Miller's book covers and title pages are reproduced. Much of the information here is of more interest to collectors than scholars, but a number of interesting facts emerge. *Canticle*'s translation history, for example, includes editions in Finnish, Portugese, Slovenian, and Hebrew. Miller's first published story appeared in the old *American Mercury* magazine in 1950. His first SF story, "Secret of the Death Dome," appeared in *Amazing Stories* in 1951. In 1962 Miller published an account of Jimmy Hoffa's indictment in *The Nation*, which was frankly critical of the Kennedy brothers. *Canticle* has been produced as a play on three occasions and Miller's Hugo Award winning story "The Darfsteller" has been done as a musical. In the early 1950s, Miller wrote thirty episodes of *Captain Video and his Video Rangers*.
for the Du Mont Network [as did Jack Vance], all copies of which have apparently been lost.

The second half of the bibliography, "Writings About," is divided into sections on articles and parts of books, book reviews, and dissertations. All entries are heavily annotated, with work by Russell M. Griffin, David N. Samuelson, John B. Ower, and Thomas P. Dunn being singled out for special praise. Following the bibliographies are glossaries listing first, characters and terms in Canticle; second, allusions, references, and associations; both should be of value to anyone teaching the novel. Like most readers of this review, I suspect, I've done my share of allusion hunting in Canticle, but Walter M. Miller Jr. still managed to surprise me. I didn't know, for example, that "Emily," the name of Leibowitz's wife, means "uncertain"; the uncertainty of her death date is, of course, a central problem in Leibowitz's canonization. Similarly, I knew that "Leibowitz" means "joker" or "lover of a jest," but not that "Isaac" and "Edward" have related meanings.

The book concludes with a useful timeline of events in Canticle and two author/title/subject indexes. Specialists in Miller's work and regular teachers of A Canticle for Leibowitz will find this book useful. Recommended for purchase by both specialists and university libraries.

—Michael M. Levy


In his introduction, Rosebury attempts to place both his book and Tolkien within the larger framework of Tolkien's work and criticism. Appreciation of Tolkien's work has been obscured, according to Rosebury, "by the continuing posthumous publication...of volume after volume of unfinished writings, including not only incomplete fragments but justifiably discarded or revised drafts." The second obstacle is "the quantity of shallow and silly commentary, both hostile and laudatory, he has already received." Rosebury is especially hard, following Tom Shippey's lead, on American critics who are separated from Tolkien by "age, temperament, intellectual training, religious and moral values"—factors which create a virtually unbridgeable "culture gap."

Rosebury's rejection of previous criticism causes him to appear, on occasion, very like a student who, not having done the research, offers as new insights, observations, or analyses that others made long ago. His comments on Tolkien's style, for example, were made years ago by Ursula K. Le Guin in "From Elfland to Poughkeepsie"; his comments about the clarity of good and evil in the fantasy world were articulated by Lloyd Alexander in several places (see the introduction to The High King); and his comments about the affective level of Tolkien's writing echo Gary K. Wolfe's "The Encounter with Fantasy." I make a point of this for two reasons. First, the lack of awareness or unwillingness to look at previous criticism is all too common in fantasy criticism, a field in which a new critic may think he is laying a major foundation without realizing that a great deal of the building has already been constructed—and some of it constructed very well.
Second, this is a notable flaw (in both attitude and content) in what is otherwise a very important book.

Rosebury's evaluation of Tolkien, especially his concentration on *The Lord of the Rings* (the direct examination of which takes up fully half of the book) and his attempt to place Tolkien within the context of the 20th century and 20th-century literature, is both challenging and informative. In evaluating *LotR* as a 20th-century novel, Rosebury accepts the obvious distinction that the book "deals not with imaginary events in the real world, but with imaginary events in an imaginary world," but goes on to say that it is "unusually mimetic" and that "one would have to turn to the great Victorian novelists, or even to Tolstoy, to find a canonical novel which realises the amplitude of life in space and time as thoroughly as *The Lord of the Rings.*" The whole of Middle Earth, not any one of its characters, Rosebury argues, becomes the hero of the novel. And the reason that we care about this place and its people is that, "like a great painting or piece of music, it promotes, and gives shape to, emotional responses which we value"; by this he does not mean specific sectarian belief or dogma, but the more general values of "a life which is civilised (in the widest sense) as well as altruistic."

Rosebury's attempt to place Tolkien in a 20th-century (literary) context follows a logic similar to that used in his analysis of *LotR*. He places Tolkien within, or more specifically without, the major literary movements of the 20th century, but argues that *LotR*, like Byron's *Don Juan* or Goethe's *Faust*, will, given a similar historical perspective, "come to seem a welcome variant, rather than a lamentable failure of adjustment to the dominant cultural trend." In other words, Tolkien will come to be seen not as someone who tried and failed at being a 20th-century novelist in this or that movement, but someone who was doing something else...and did it extremely well.

The chapter on Tolkien's minor works is a quick survey of virtually everything else Tolkien wrote: poetry, criticism, short fiction, translations, and *The Hobbit*. Many readers will feel that these materials receive short shrift from Rosebury, but as his intention was to examine *LotR* as Tolkien's masterpiece, his examination of these minor works as they pertain to *LotR* is certainly logical. And he does make some incisive comments along the way.

*Tolkien: A Critical Assessment* is an important work. It will change the way we regard Tolkien and *The Lord of the Rings*, and it may provide some new avenues by which to approach fantasy in general. Highly recommended.

—C. W. Sullivan III


The International Conference on the Fantastic in the Arts and the J. Lloyd Eaton Conference on Science Fiction and Fantasy Literature are undoubtedly the largest
and most diverse gatherings of SF and fantasy scholars, critics, and writers currently functioning. That diversity is reflected as well in the subjects and variety of critical modes employed to discuss them. Hence, an editor seeking to reflect the most representative modes has a task whose difficulty must elicit a reviewer's kindest thoughts. Of the nineteen essays Ruddick has chose (the twentieth, Jane Yolen's Guest of Honor speech, admitted of no possibility of exclusion), fourteen will be of more than passing interest to both general readers and specialists in a particular work or subgenre treated here.

The other five are all gathered in a section titled "Unreal Rhetorics: Contemporary Fantastic Theory and Practice." Here there are no novels or films, only "texts." Here the cutting-edge post-postmodernist and post-deconstructionist neologisms abound. Here the reward is in juggling five philosophers and seven or eight seemingly unrelated (and often obscure) unrepresentative works of SF and/or fantasy in a burst of critical originality, which masks the usually unreal (in the sense that it says little of real value about the "texts," much about the creative powers of the presumably undecentered authors) rhetoric used.

Brian Attebury sets up as seemingly insoluble a perfectly simple problem, the decoding of that extra layer of verbal ambiguity that forms the estrangement in modern SF/fantasy. Chip Delany (unmentioned in Attebery's bibliography) has done it more clearly in several essays collected in his Starboard Wine (1984). Veronica Hollinger, usually less opaque, though never less than cutting-edge, invents a new term, "specular SF" for experimental fiction which uses SF tropes in pursuit of allegory. Watching her dazzling display of erudition, I kept wondering, "why can't they just be both allegory and SF?" Peter Malekin, somewhat more readably, advances the idea that "fantastic" (including SF) literature offers new, subversive directions by which conventional hermeneutics may be challenged, thus redelimiting the boundaries of viable hermeneutic investigation. Though Reinhold Kramer's text was briefest, I confess to a violent antipathy to the labeling of such innocent SF as Varley's Millenium and Wilson's Schrödinger's Cat as "Gnostic," nor do I see any reason to debate accidental Gnosticism in any case. Finally, Elisabeth Vonarburg applies feminist theory to some carefully chosen "texts" which reflect her preoccupation with "the imposition of male order upon female power" in both biological and technological reproduction in off-Earth situations. I have no quarrel with her aim, but I think a more representative set of "texts" might be assembled to modify its thrust.

With the rest of the entries, we return to "novels," "stories," and "films." Robert F. Geary has new things to say about the shorter fiction of "Monk" Lewis, as does Mary Rhiel on both Kleist's "The Marquise of O..." and Eric Rohmer's film of it. The team of Chadwick and Harger-Grinling relate Robbe-Grillet's postmodernist fiction to fantasy with elan, and Edith Borchardt writes so interestingly of an obscure recent novel, Süsskind's Perfume, that I will be on the lookout for it.

The studies of American SF and fantasy are more uneven, but never abstruse. Jianjiong Zhu discusses Wu in Dick's The Man in the High Castle, Carl B. Yoke applies the Doppelganger theory to Zelazny's Black, sidekick of Dilvish
the Damned, Len Hatfield relates chaos theory painlessly to Greg Bear's fiction, while Grace Epstein and Greg Lewis Peters focus on nongenre writers Toni Morrison and postmodernist Kathy Acker, a writer SF readers should know more about. Patrick D. Murphy's defense of Joanna Russ' *We Who Are About To...* against its moderate feminist critics again allows him to become more Catholic than the Pope on the evils of patriarchal influence, to which he is able to add politically correct stances against colonialism, anthropocentrism and Europeanism. Nevertheless, his argument is written with his usual clarity and will certainly provoke discussion.

In the final section, Gary K. Wolfe manages to find similarities in ostensibly dissimilar authors J. G. Ballard and Philip José Farmer, Norma Rowen adds interestingly to *Frankenstein* lore, J. P. Telotte investigates the *Westworld/Futureworld* film duo, and Marian Schoitmeijer uses contemporary horror films as examples of a particular form of horror, the reversal of the domination of humans over animals.

The library-size price tag will deter most individuals from purchasing the volume for the sake of essays on one or two special interests, but it should be mandatory for large library collections.

—Bill Collins


*Scare Tactics* is an uneven book that gets better as Russo moves from generalized advice to particulars taken from his own experience. It is more than an exaggeration to suggest, as Russo does, that, used in conjunction with his previous book, *Making Movies, Scare Tactics* should equip the would-be maker of horror movies with everything needed to take on the Hollywood Establishment, but Russo's survey does at least touch on almost every aspect of the process. He is weakest in dealing with the creative process, especially the writing, and best in describing the wheeling and dealing it takes to peddle the script, secure the financing, and physically make the film.

Russo first came to horror devotees' attention as George Romero's partner in the production of *Night of the Living Dead* (1968), the film which, for better or worse, set the direction of the contemporary horror film. Romero went on to become one of the premier horror directors of his period, along with Wes Craven, Toby Hooper, and John Carpenter. Russo's subsequent career has been less spectacular, but he has established himself as a sold "B" list writer/director with such credits as *Return of the Living Dead*, *Midnight, Voodoo Dawn*, and *Heartstopper*, while also turning out a number of modestly successful novels, including *Midnight, The Awakening, Day Care, Living Things*, and *Bloodsisters*. Arguably, being a second rank director leaves Russo better equipped than his more illustrious contemporaries to discuss the realities of survival in the low budget horror movie business.
Russo surveys the making of horror movies from the initial idea, through the writing of the first draft, to the pitching and selling of the project, and then offers one of his own, the adaptation of his novel, *The Awakening*, into the film *Heartstopper* as the object lesson.

The writing instructions are cast in generalities, with few practical hints about the particular genre in question. Most annoying, it is all delivered in a rather patronizing, schoolmarmish tone. Aspiring writers are much better off with Richard Walter's *Screenwriting* (1988), Michael Hauge's *Writing Screenplays* (1988), J. Michael Straczynski's *The Complete Book of Scriptwriting* (1982), or even Syd Field's various volumes.

But, not surprisingly, the closer the book gets to Russo's personal experience, the better and more helpful the text becomes. The general advice on pitching and dealing with the "suits" in the business is pretty good, and when Russo gives a blow-by-blow account of his experience in adapting *Heartstopper* the book becomes interesting and insightful.

As a bonus, Russo concludes the book with five interviews (Clive Barker, Wes Craven, John Landis, Joe Dante, and Rick Baker) which are, unfortunately, also disappointing. For the most part Russo's questions and/or the answers given seem marginal or second hand. The one exception is the Craven interview which really does delve into the creative springs of that filmmaker.

Everything in *Scare Tactics* has probably been said better elsewhere, but the mix is a pretty good one. The book is really not for the aspiring horror movie maker, but for the curious viewer looking for an entertaining overview of the filmmaking process from beginning to end, spiced up with some anecdotal personal experiences. On this level, if one can get by the grating tone and mundane prose, this book is worth reading.

—Keith Neilson


This biography has only a peripheral relationship to fantasy and/or SF. Although Serling had an indisputable effect on the genre...at least in the TV media...*The Twilight Zone* was only a small part of his career. Accordingly, less than fifty pages of this book deal with that program. The biography is painstakingly thorough; the author boasts that he interviewed over 220 people, including Serling's former Dictaphone repairman.

Anyone interested in Serling himself, rather than Serling as the originator of *The Twilight Zone*, will find this book interesting. However, in addition to the story of Serling, and of the Zone, the book tells another story which is in many ways even more interesting. This is the story of the early days of television.

Beginning in radio, while still in college, Serling's ambition was to get into television. He managed this in 1949 and was well-positioned when the big TV boom took place in 1952. It is this story, of the growth of TV, and of Serling at the
same time, that is the real attraction of this book. Sixteen pages of photographs are interesting, but do little to add to the text.

Overall, the book is an interesting addition to the history of the growth of a new branch of the media, but the SF fan will find little of attraction.

—W. D. Stevens


Busy, mid-sized, library-oriented publisher McFarland has produced another much-needed film reference book. 2,500 films are listed under 81 subject areas, some very small (Venus, 11 films; Statues Come to Life, 15 films), some enormous (Madmen, over 300 films). Each subject area is described in an essay of one or two pages, identifying the major films and trends in the area. The largest subjects are divided into subgroups, either chronologically or by type. For example, Madmen is divided into three periods (1919-60, 1960-78, 1978-91); the cutoff dates are those of three seminal films (Caligari, Psycho, and Halloween). Aliens is divided into five sections, three chronological lists of films about Alien Invaders of Earth, plus separate lists of movies about Aliens Encountered in Space and Benevolent Aliens. Within each subject or subgroup films are listed in alphabetical order; Chronological order might have been preferable.

A full listing for each film appears under its primary subject, including date, company, nationality, director, producer, writer, cinematographer, principle actors (but not character names), a description emphasizing subject rather than plot, quotes both serious and ludicrous from dialogue and film ads, and "interesting information" about the film's production and other work done by prominent participants. Shorter entries appear under a film's secondary subjects. For instance, Forbidden Planet has its full entry under Alien Encounters in Space and secondary entries under Invisibility and Robots. Secondary entries refer to the film's primary subject. The title index, which includes alternate titles, gives each film's primary and secondary subjects. The authors' tough quality ratings of about 1,900 films appear in the title index, not with the entries. Several dozen black-and-white illustrations enhance the text.

The authors list serial films, TV films, and miniseries, but not short films, animated features, and episodic TV series. They include many foreign language films, but only those that have been dubbed or subtitled in English. Fairy tale films, James Bond movies, and Tarzan films are omitted without explanation. Subject lists for comedies and films about evil children should have been included; these films are listed but are scattered under other subjects, such as An American Werewolf in London under werewolves and Village of the Damned under Alien Invaders. Almost every other subject imaginable is covered, from Poe films to Evil Plants to Psychic Ability. Senn and Johnson include hundreds of obscure films and say they tried to make their Guide complete through May 1991. However, I thought of several films which are missing—a number of "B" films plus five fairly
well-known movies—*March of the Wooden Sliders*, *The Bad Seed*, *Planet of Storms* (aka *Cosmonauts on Venus*), *The Day the Earth Caught Fire*, and *Q*. Theatrical films of *Hunchback of Notre Dame* and *Beauty and the Beast* are included but not the TV films of those titles. Senn and Johnson synopsize both halves of Fritz Lang's two-part film *Die Nieblungen* under the title of the first part, *Siegfried*, without mentioning either the joint title or the title of the second part, *Kriemhild’s Revenge*.

In spite of the fact that it falls farther short of completeness than one could reasonably expect, Senn and Johnson's *Subject Guide* will be valuable for all libraries supporting genre film studies. In the absence of a comparable subject index to genre fiction, literary scholars now have reason to enby their colleagues in film departments.

—Michael Klossner


With the development of the steam-driven press, growing literacy and the availability of cheap woodpulp paper in the first third of the 19th century, pulp writing began in the story weeklies, dime novels, and similar outlets. The pulp *magazine*, argues Server, began with Munsey's *The Golden Argosy* in 1882. Munsey's *All-Story Weekly* followed in 1905, running in 1912 *Under the Moons of Mars*, the first novel by Edgar Rice Burroughs. Hundreds of other pulps followed in the period from about World War I to the early 1950s, when the pulps were replaced by the massmarket paperback and TV.

Server's affectionate and knowledgeable account of the pulps provides a brief historical perspective, then surveys the various types of pulps: horror and fantasy, adventure, private eye, romance and sex, hero, weird and menace, and SF pulps, the only ones to have survived, although their appearance today is considerably more sedate than that of, say, *Thrilling Wonder Stories* in the 1930s. Appearance was important then, as now, and more than 100 covers are well-reproduced in all their garish sleaziness, sometimes in their original 7"x10" size (Server's book is 8½"x11"). Some of the wonderful ads are reproduced, along with photos of some of the writers, such as a lugubrious Lovecraft and a great melodramatic shot of Lester Dent of *Doc Savage* fame. Tom Morgan deserves credit for a very effectively designed book, although the two-page index ends with *Uncanny Tales*, omitting the rest of the alphabet, including *Unknown*, *Wonder*, and *Weird Tales*.

Because illustrations take up close to half of the 144 pages, the text doesn't provide anything approaching a comprehensive account, but the bibliography lists most of the key works about the pulps, although not Paul Carter's superior history, *The Creation of Tomorrow: Fifty Years of Magazine Science Fiction* (1977). Server's summaries are generally accurate and balanced, although his praise for *Weird Tales* is excessive. *Unknown* didn't die because of Campbell’s preference for
covers simply listing the contents; it was a victim of wartime paper shortages and indifferent sales.

Readers who matured after the heyday of the pulps missed this:

"I handled three of your breed last night. Come! Jump out of that night shirt or they'll bury you in it."

The speaker is Carroll John Daly's tough guy in Black Mask, where Dashiell Hammett's work appeared. Agreed, you could have missed that with no loss. But in the same magazine was "Red Wind," which begins:

"There was a hot desert wind blowing that night. It was one of those hot dry Santa Anas that come down through the mountain passes and curl your hair and make your nerves jump and your skin itch. On nights like that every booze party ends in a fight. Meek little wives feel the edge of the carving knife and study their husbands' necks. Anything can happen. You can even get a full glass of beer at a cocktail lounge."

That's early Raymond Chandler, as if you hadn't guessed.

A good introduction for anyone with little knowledge of the pulps and an excellent choice for public libraries.

—Neil Barron


Shallcross is an entertainment writer and researcher who has written biographies of Cary Grant, Laurence Olivier, and Vivian Leigh, some of which intersect with his du Maurier material. But with du Maurier he is writing about someone he knew well and admired very much. In The Private World of Daphne du Maurier, he has written a friendly, indeed loving, biography of du Maurier based on his own acquaintance with her as well as on the remembrances of others. In fact, "remembrance" is probably a very good descriptive term for this book.

The material in the book, although arranged in more-or-less chronological chapters, falls into two categories: private life and public life. And although this biography is of a writer, much of the book focuses on the film industry which made du Maurier's books bestsellers and du Maurier herself a household name. From time to time, Shallcross spends several paragraphs discussing du Maurier's friends, acquaintances, and others in the film world. Thematically, Shallcross focuses most closely on the landscape of Cornwall and the events of du Maurier's life as they have appeared in or been inspirations for her fiction. In the end, however, Shallcross's repeated insistence that du Maurier is "one of the greatest storytellers of the twentieth century" and his occasional comparisons of her to writers such as the Bronte sisters wears a little thin.

Although there were fantastic elements in some of her fiction, du Maurier is not generally considered a fantasy writer, and Shallcross's book is not a work of scholarship per se (although there is a complete bibliography of du Maurier's works.
at the end). This book is a fond biography and will be popular among du Maurier fans; for scholars of the fantastic or of film there is little here.

—C. W. Sullivan III

[du Maurier authored nine stories collected in Echoes from the Macabre (1976) and a time travel Gothic, The House on the Strand (1969). Not seen was Judith Cook’s Daphne: A Portrait of Daphne du Maurier (1991). —N.B.; du Maurier may not be considered a fantasy writer by most, but the Eaton Collection at UCR contains most of her works. —Ed.]


These papers from the 1989 J. Lloyd Eaton Conference on Science Fiction & Fantasy Literature at the University of California, Riverside maintain its academically stimulating record, though few tackle the broad question of world creation. The five rough sections into which the editors divide the book (function, voice, figures, structures, and tropes) only minimally articulate so amorphous a topic as style, across the broad field of "non-realistic" storytelling.

Some essays belabor the obvious. David Brin argues SF’s need for both logic and imagination while Gregory Benford surveys a range of possibilities for narrative voices. Joseph Miller defends the values of ambiguity for SF images, especially for transcendence. Stephanie Hammer finds allegorical tendencies, universalizing dangerous social criticism, in East German SF. Patrick Parrinder sees exotic landscapes of British SF anchored in familiar images (islands, gardens, beaches) and Brooks Landon discovers differing emphases in four ’80s novels of invisibility.

Style seems peripheral to Peter Fitting’s ruminations over why readers read utopias. Discounting their dubious novelistic pleasures, he finds his own preoccupations at the center: optimism and potential, reason in tension with hedonism.

Other articles are more suggestive than conclusive. Paul Carter contrasts two sides of Nat(han) Schachner (respectable historian and 1930s pulp writer). Citing Murray Leinster (Will F. Jenkins), Charles Platt argues the superiority of Fifties vs. Eighties mid-range SF, despite the rise today of better writers at the apex. Sharon Delmendo and Reinhard Lutz praise postmodern self-reflexiveness in Stephen King’s Misery and Barry N. Malzberg’s Herovitz’ World respectively.

More challenging to me are the following mixes of theory and example. Examining the trope of the museum in texts by Mary Shelley, H. G. Wells, George R. Stewart, Olaf Stapledon, Arthur C. Clarke, and J. G. Ballard, Robert Crossley finds SF and museums coming of age at the same time and both preoccupied with transience and the potential for an enduring record of the human race.
Jefferson Peters argues that SF’s worlds are "authorized" by artistic as well as scientific language. Although he draws distinctions between these discourses over a wide range of writers, his analysis depends largely on a dissection of contrasting passages from Samuel R. Delany’s "Corona."

Carefully selecting passages from Philip K. Dick’s oeuvre, Carl Freedman challenges the individualistic bias of most defenses of style. Highly praised, but rarely as a stylist, Dick illustrates the style of the genre, modulating its corporate conventions.

Karen Hohne examines the clash of official and unofficial ideologies in the horror story. The progression she seeks from Poe to Lovecraft to Stephen King basically charts the shift from formal written to informal oral styles in literature. More remarkable is her demonstration of Lovecraft’s breadth of styles, ranging over several dichotomies (science vs. magic, alien vs. native, rural vs. urban) to confront the orthodoxy of his time.

Susan Navarette also studies horror fiction, specifically of the fin de siècle, relating it to the contemporary Decadent movement in art. Both express a kind of psychological truth, reflecting a loss of faith in science for the kinds of answers artists wanted.

Gary Westfahl displays a stimulating piece of original research at a highly concrete level. He scrutinizes four pairs of SF novels from different eras (Gernsback and Nowlan, Heinlein and Asimov, Farmer and Brunner, Gibson and Sterling) for exact number, types, and placement of neologisms “borrowed from an imagined future English.” While the results reveal differing attitudes toward science, these are balanced by continuity in authors’ relationships to their readers.

At a rarefied theoretical level, George Slusser seeks to defend style from proponents of convention by positioning SF as a unique mediator and experience. Trying to bridge the gap between abstruse literary theory and conventional SF practice, he argues that each individual world creation is stylistic statement, and that SF just might bring about a revolution in narrative priorities. The first essay in the book, it is one of the most stimulating, but it makes an odd introduction, since Slusser’s view of the subject is hardly even approached by other contributors.

Like other books in this series, Styles of Creation is a valuable first step in opening up a serious subject of study. A must for libraries, this book will also matter to dedicated students of science fiction and fantasy.

—David N. Samuelson


Strehle’s earnest study of what he calls “actualism” in recent fiction belongs to a growing tradition of books that look as though they ought to at least touch upon science fiction, but that seem resolutely unaware of its existence. Earlier such books include John Kuehl’s Alternate Worlds: A Study of Postmodern Antirealistic American Fiction (1989), Robert Nadeau’s Readings from the New Book on Nature:
Physics and Metaphysics in the Modern Novel (1981), N. Katherine Hayles' Cosmic Web: Scientific Field Models and Literary Strategies in the Twentieth Century (1984), and David Porush's The Soft Machine: Cybernetic Fiction (1985). What most of these works have in common is a focus on relatively small but growing body of postmodernist texts, an attempt to use the devices of literary theory to relate these texts to the world-view of modern physics (which is generally thought to undermine conventional notions of "realism"), a rather awed fascination with science, and a preordained conclusion that fragmentation and discontinuity in literature is only a natural response to the discoveries of quantum theory, cybernetics, or relativity. Strehle also makes a brief nod toward chaos theory, so it's a good bet that we haven't heard the last of this practice of finding literary paradigms in new science. I'd be surprised if someone isn't already working on a book (or dissertation) on "fractal fiction."

Strehle begins with a synthesized overview of quantum theory, noting that its concern with discontinuity, statistics, energy states, relativity, subjectivity, and uncertainty seems to be reflected in much "anti-realistic" fiction. She calls this fiction "actualistic" as opposed to "realistic," echoing Heisenberg's distinction between the actual and the real. The remainder of her study consists of detailed and often quite intelligent readings of six modern novels that she sees as exemplifying this new world view: Thomas Pynchon's Gravity's Rainbow, Robert Coover's The Public Burning, William Gaddis' JR, John Barth's LETTERS, Margaret Atwood's Cat's Eye, and Donald Barthelme's Paradise, with frequent side trips to discuss other fiction by these writers. Strehle acknowledges that Pynchon is the only one of this group with any particular training in physics, so that much of her argument rests on constructing metaphorical parallels and asserting that quantum theory has had a much profounder effect on cultural thought than she is able to prove. The effect is not unlike a postmodernist literary version of The Tao of Physics, in which two essentially unrelated structures of thought are seen to validate each other by virtue of interesting parallels.

As all science fiction readers know, there is a considerable body of fiction that is a direct outgrowth of and speculation about quantum theory and the implications of a quantum universe. While it is perhaps too much to ask of Strehle to expand her focus beyond the fairly standard postmodern canon that is her main concern, it's still surprising that an author such as Ballard does not even rate a mention, or that Calvino is only discussed in passing. What Strehle has actually accomplished is to develop a series of intelligent and well-researched readings of some intriguing modern novels that might well have been discussed in the same way without any reference to physics at all. Quantum theory serves as a convenient unifying principle for the book, but it is not the generating principle that Strehle pretends that it is.

—Gary K. Wolfe
In her second book on fairy tales, Maria Tatar continues the task she began in *The Hard Facts of the Grimms’ Fairy Tales* (SFRAN #189) to identify and critique the uses to which fairy tales have been put by collectors, editors, retelling, and interpreters. In her earlier study, Tatar focused on the ways women were progressively silenced and domesticated by the fairy tale establishment, and the principal villains were the Grimms themselves. This time she concentrates on the treatment of children, and much of her argument is intended to refute the Freudian interpretations popularized especially by Bruno Bettelheim.

Bettelheim, she demonstrates, is only the latest of a long line of moralizers who have attempted to transform the traditional tales into mechanisms for restricting children’s thoughts and behavior. The “culture of childhood” in Tatar’s subtitle seems to refer not to the body of beliefs, sayings, and games that mark children as a folk group but to a particular approach to child raising, as horticulturalists might speak of the culture of peonies. The implication in both cases is that the young organism cannot be trusted simply to grow in its own fashion.

Freud’s psychoanalytic theory authorizes us to rewrite virtually any narrative into a variant on the Oedipus myth, which he himself transformed from a tale of fatal accident into one of a male child’s aggression toward his father and desire for his mother. In other words, both violence and illicit desire, no matter who in the story seems to manifest them, are to be charged to the account of the child protagonist. No matter that Laius strikes first at Oedipus, that it is the witch who desires to eat Hansel and Gretel and not the other way around, that it is the mother (later rewritten by the Grimms to read stepmother) who is jealous of Snow White; in all these cases a Freudian reading demands that we transfer the motivation from the adult to the child. Tatar quotes Bettelheim on Snow White: “The wish to be rid of the parent arouses great guilt, justified though it may be when the situation is viewed objectively. So in a reversal which eliminates the guilt feeling, this wish, too, is projected onto the parent.” Not necessarily, says Tatar. The situations described by the tales—parental abandonment, violence, or threatened incest—reflect real life. She reminds us that the whole Freudian schema is based on Freud’s refusal to believe his patients’ claims that they were abused by their fathers—claims that now seem all too plausible. Whatever unconscious desires children may harbor, it is parents who hold the power and must be held accountable for its abuses, as a systematic survey of the traditional tales clearly demonstrates.

Though Tatar argues convincingly regarding psychoanalytic and other misreadings of the tales, she is not so clear about alternative readings. Sometimes she seems to be suggesting that the peasant storytellers themselves used the stories didactically; other times that the tales represented nothing more than entertainment, most frequently of a carnivalesque or morbid variety. Because she looks primarily at German materials, with some comparison with other early European collections, she does not have the kind of contextual data or commentary from the folk groups
and performers that students of other folk literatures have begun to pay attention to. Barre Toelken, for instance, has found that Coyote stories among the Navajo are clearly didactic but that the lessons taught are by no means apparent to non-Indian bearers. Other folklorists like Linda Degh have pointed out that folktale performers are frequently both aware of and able to control the cultural messages within their tales; they are not the passive bearers of ancient wisdom that we often make them out to be. Tatar's study, which concerns only printed sources, would benefit from comparison with living oral traditions. Nonetheless, she provides a useful corrective to the doctrinaire and poorly-grounded fairy tale interpretations that are all too often taken for fact.

—Brian Attebery


This book reprints the 1979 edition with some minor corrections in the accompanying text. That earlier edition was a compilation of the illustrations originally used in a set of Tolkien calendars during the 1970s. The illustrations are all by Tolkien, though some were colored by H. E. Riddett in the calendars. This volume includes both colored and B&W drawings. It also includes the paintings Tolkien did for illustrated editions of *The Hobbit*, *The Lord of the Rings*, and *The Silmarillion*, one painting from the *Father Christmas* letters, and an interpreting set of doodles.

The value of the book is that it gathers together all of Tolkien's visual renderings in one volume and in a form less temporary than a calendar. The book is substantial, about the size of a record album, for those who remember what records albums are. The reproductions are clear and vivid. The text (by Christopher Tolkien) is minimal, chiefly relating each illustration to Tolkien's written works. Whether or not to buy the book depends on what you think of Tolkien as an illustrator, and I would make the following case for his importance.

Though Tolkien's pictures are clearly secondary to and dependent upon his storytelling, they are bold and handsome and represent a valuable insight into the way he visualized his scenes. They indicate that his imagination was both concrete and stylized; when he described a tower as an isle of rock with four knife-like pinnacles, he was seeing exactly that, imagining the way four pinnacles might emerge from a pile of rock, how quickly they would taper, what kind of shadows they would cast, and how they might dominate a landscape. That is the concrete part. Yet he was also seeing landscapes that were strongly stylized, flattened, and geometrical and ornamented like a medieval manuscript. There is a clear parallel with his use of language, but this is not the place to analyze his writing.

For those who are tired of fantasy art that is either cutesy or grotesque, this book should make a pleasant change. I am glad to see it back in print.

—Brian Attebery

Though not quite everything you might want to know about the classic "B" movie, *Creature from the Black Lagoon* (released in both 3-D and 2-D in March 1954), this volume is likely to evoke fond memories of the Gill Man, the woman he pursued, and the men who chased him.

Weaver provides detailed background information about the inspiration for the film, the initial story treatment and changes in the plot, the entire cast, the budget, and the special effects—especially the evolution of the Gill Man's costume. Also included are reminiscences of the cast and crew as well as summaries of responses to the film's sneak preview, a recounting of the publicity tour, excerpts from reviews, and an overview of two sequels and numerous ripoffs featuring Gill Man look-alikes. Weaver and Paul Parla also conduct an interview with Ben Chapman, who played the Gill Man in the land sequences of the film. This section of the book is generously illustrated with photographs of the actors and production crew and stills from the film itself.

At the center of the volume is Arthur Ross's complete original second draft screenplay of *Black Lagoon* [sic]. Though extensive changes were ultimately made to this draft, many of its elements can be seen in the final film. The screenplay is followed by a Step Outline of Proposed Changes by Harry J. Essex, who would go on to write the final screenplay.

The volume concludes with the original pressbook provided to theater owners complete with press releases, suggestions for publicity gimmicks, and copies of print ads and posters.

Weaver's production notes are thorough, though the cast biographies read like stilted press releases. Most intriguing is the information about the development of the Gill Man's costume and the difficulties of filming underwater. Comparisons between Ross's screenplay and the final film also reveal the way the character of Kay Lawrence, played by Julie Adams, evolved from a dilettante heiress to a scientist in her own right, and the way that the Gill Man's status as a missing evolutionary link between man and fish became a more prominent concern in the film.

This volume is a handsome introduction to *Creature from the Black Lagoon* and it will inspire fans to view the film again. Recommended for large public libraries and academic libraries with extensive popular culture and/or film collections.

—Agatha Taormina


It is exceedingly difficult to do serious scholarship within the confines of the Twayne format, but not impossible. Virginia L. Wolf's *Louise Fitzhugh* (1992)
clearly demonstrates this fact and, although Fitzhugh was not a fantasy writer, I recommend Wolf’s volume as a model for anyone who is considering writing for Twayne. When you take into account the limitations of the format, the Fitzhugh book is a masterpiece. Roald Dahl, on the other hand, is competent, but relatively minor. Considering the excellence of some of his other work, especially Trust Your Children: Voices Against Censorship in Children’s Literature, it’s a bit of a disappointment.

Following the Twayne format, West begins with a brief preface and a chronology of Dahl’s life. Next comes a biographical chapter based on a number of previously published interviews with the author, including one conducted by West himself, and various autobiographical pieces by Dahl, his daughter, and his former wife, the actress Patricia Neal. West then devotes seven chapters to Dahl’s writing. Chapter 2 discusses the early stories, most of which were based on the author’s career as a flyer in World War II. Chapter 3 examines the macabre short stories, the source of Dahl’s original reputation, which mostly appeared in magazines like New Yorker and Playboy and which were later collected in three major volumes, Someone Like You (1953), Kiss, Kiss (1960), and Switch Bitch (1974). The next three chapters cover Dahl’s fiction for younger and older children, most notably James and the Giant Peach (1961) and Charlie and the Chocolate Factory (1964). Two final chapters discuss Dahl’s verse and the autobiographical nature of his writing. There are also selected primary and secondary bibliographies.

Dahl lived a fascinating life, and West is particularly good on his early years. How wonderful to learn that while in school the future author of Charlie and the Chocolate Factory occasionally served as a chocolate taster for Cadbury, or to discover that Dahl, as a young writer, introduced the concept of gremlins into literature. West isn’t as forthcoming about the author’s later life, however, and particularly his marriage to Patricia Neal. Admittedly that relationship has been written about extensively elsewhere, but one would have liked more here on the connection between Neal and Dahl’s writing. The chapters on Dahl’s published work are mostly plot summaries followed by a brief discussion of the opinions of contemporary reviewers, though West offers a number of worthwhile insights. His psychoanalytic interpretation of the insects with whom James shares his peach is quite convincing and will, I think, be of considerable use to me the next time I teach the book. Also valuable is the way in which West traces through Dahl’s work, albeit briefly, such topics as his contempt for authority and the world of privilege, his love for the scatological and tasteless, his hatred of hypocrisy, and his belief in the value of the family.

Reviewers, particularly those of a more conservative bent, have not always been kind to Roald Dahl. His work has occasionally been both misunderstood and undervalued. West’s volume hardly represents the last word in the establishment of Dahl’s long-term reputation, but is a useful survey and a valuable beginning point for more serious study of the author.

—Michael M. Levy

This delightful little book is of peripheral interest to the SF community. Wibberley gained considerable fame, and some fortune, with his whimsical fantasy *The Mouse that Roared* (1955), subsequently made into a movie (1959), and with several successors to that novel [also available from The Borgo Press—Ed.].

A newspaperman, Wibberley worked for several papers during his lifetime and, after a heart attack which left him in declining health, he became a syndicated columnist for the *Santa Monica Daily Breeze* in 1979, until his death in 1983. The fifty-four short essays in this book come from that period.

Obviously, Wibberley wrote on any subject that came to mind. The pieces are whimsical, philosophical, biographical...just about any subject and mood one can imagine. In these pages, one can learn why newspapermen are a little crazy, Portugal is a good place for a father, newspapermen are a little crazy, character is tested by gas hose nozzles, newspapermen are a little crazy, straightening a house costs $7,000, newspapermen are a little crazy, and apes may descended from man...as well as much, much more.

This book will never be a bestseller, nor is it likely to be seen by many people, and that's a pity. The book is a small treasure, with essays to be savored. Wibberley was an excellent writer, a keen observer of the human condition, and these pieces are a shining example of what's good about life.

—W. D. Stevens
SFRA CONGRATULATES FELLOW MEMBER

DONALD M. HASSLER

co-winner of
the 1991 (1993) J. Lloyd Eaton Memorial Award
for Best Nonfiction Work in Fantastic Literature
with Isaac Asimov

with

Stephen M. Potts

co-winner of
the 1991 (1993) J. Lloyd Eaton Memorial Award
for Best Nonfiction Work in Fantastic Literature
with The Second Marxian Invasion: The Fiction of the Strugatsky Brothers

and

Robert A. W. "Doc" Lowndes

for receiving
the 1993 Milford Award
for lifetime contributions to the editing
of science fiction & fantasy literature

presented by
The J. Lloyd Eaton Conference on Science Fiction & Fantasy Literature
The J. Lloyd Eaton Collection of Science Fiction & Fantasy Literature
The University of California, Riverside
and
The Borgo Press
FICTION REVIEWS


As a legendary hero of Starfleet, Captain James T. Kirk is rebellious, stubborn, and insubordinate when he feels it is necessary. Have you ever wondered what he was like as a teenager?

Kirk wasn't exactly a boy scout then, either, according to Carey's latest *Star Trek* story. *Best Destiny* chronicles the adventures of young Jimmy Kirk on his initial voyage with the starship *Enterprise.*

After being caught running away from home, a defiant Jimmy Kirk is taken on a space voyage by his father, George Samuel Kirk, in the newly-commissioned *Enterprise.* The ship's cutter is ambushed by pirates while en-route to the archaeological site on Faramond. This incident brings Jimmy face-to-face with people who choose self-satisfaction at the expense of others. The Federation crewmembers are depicted as knights in white armor. Jimmy sees people who do the right thing, no matter what the personal price may be. While the crew are painted a little too noble and self-sacrificing to be true, the overall effect is a satisfying tale. The adventures of James Kirk in this book are recommended in audio and book form for general SF/F readers and *Star Trek* fans.

—E. Susan Baugh

[See also Baugh's review of the audio version. —Ed.]


After a team of Vulcun archaeologists is brutally murdered on a remote planet, Captain Picard and the crew of the *U.S.S. Enterprise* are called in to investigate. During the course of their search, they discover a mysterious object called The Devil's Heart, a chunk of crystal and stone which is supposed to contain magical powers which inevitably lead to the downfall and death of its owner. Now Picard has control of the crystal; will he be strong enough to resist its powerful and alluring pull? And at the same time face a horde of angry aliens attempting to claim it for themselves?

Carter attempts to develop an interesting concept with the crystal's origins, but it is not as full and cohesive as the reader expects. There are passages full of
exposition and memory, but not enough action to carry the story through to its possibly excellent ending. A disappointment.

—Daryl F. Mallett


In our postmodern fascination with Story, we turn again to fairy tales, the stories that have hung around the fringes of our adult consciousness. Once, we could dismiss them as cute, innocent souvenirs of childhood; now, we recognize them as glimpses of the strange, Other World of faerie. And so Datlow and Windling have asked several contemporary writers for new stories based on fairy tales, the better to see the form with.

There are several ways to approach such a project. One is to update the original story, as in Wendy Wheeler's transposition of Little Red Riding Hood to early 20th century Chicago or Elizabeth A. Lynn's moving Rapunzel to modern Italy. Another is to transplant a modern sensibility into the pseudo-medieval original, as Nancy Kress does with Jack and the Beanstalk or Steve Rasnic Tem does with Little Poucet. Those are good, readable stories. A good deal more difficult, though, is to compose a new story that has the apparently arbitrary, unsettling movement of a real fairy tale, one that may resemble another tale but that lodges in the back of a reader's mind like a fresh, genuine glimpse of faerie. There are some of those here, too: Tanith Lee's "Snow-Drop," Neil Gaiman's "Troll Bridge," Lisa Goldstein's "Breadcrumbs and Stones," ...

This is an interesting anthology. Some of the stories read like dutiful reworkings of the originals, but even these are intriguing as attempts to reapproach the creation of fairy stories. The really interesting tales, though, are the ones in which a reader can make us feel a groping intelligence actually creating/observing something that seems too big to have come from inside the self. Recommended.

—Joe Sanders


With the exciting premiere of Star Trek: Deep Space Nine on television in January 1993, Paramount Pictures launched another soon-to-be-successful chapter in a popular culture phenomenon. And with the television series, of course, goes another book series which will probably be successful as well. And if Peter David's book, the first original story in the series, is any example of the direction the series will be taking, the prognosis for the book series looks great.

David, already a known quantity for his writing of good children's SF & fantasy and Star Trek: The Next Generation novels, proves he's continuing to develop as a writer with The Siege. A shape-shifting murderer has arrived at the Bajoran space station and is busily (and messily) disposing of his victims. Thus,
Sisko and company are thrown into their first written adventure, and Odo must defeat an enemy who may hold the only clue to his origins.

David manages to portray the characters in much more of a three-dimensional manner than does the show so far. Odo and Quark are the well-developed characters on the show, but David brings all the characters to life with this story, including the juvenile Bashir and the cute-but-useless Major Kira (I'm sorry, but they picked the wrong actress for this part...she always sound like she's whining).

In any case, a good read, with lots of laughs as David reveals the inner machinations of the characters, and lots of black humor and "eew, gross!"es as the murderer removes people from life, with passages like "Many regarded her a permanent part of the station. And now she was." Hopefully the rest of the series will continue in the fine manner with which David has started them out. David continues to grow as a writer, and if he continues at this rate, the reader may wonder if and when his career will peak, or if he will continue, like Jack Williamson, to get better and better and better. Throw out the curve for Jack, and get ready to throw it out for Peter David. Recommended!

—Daryl F. Mallett


In the current state of postmodern "hyper-reality," literally *everything* can be seen as possessing a newly-heightened quality of super-duper "realism." So if—as Baudrillard, Foucault, and the rest of the postmodern gurus suggest—we are now "hyper" enough to consider such socially encoded spaces as Disneyland, the pornographic arcade, and the live theatre or cinema as "more real than real" (in that these spaces present a totally explicit simulacrum of modernist reality), it is then not completely surprising that this (re)constructed evaluation of what constitutes "real" should crop up in genre fiction as well.

Book 1 of Denning's new series, *THE PRISM PENTAD*, qualifies as hyper-real in that its setting is the world of TSR's *Dark Sun* role-playing game, with the book's existence serving, in effect, to add another level of discourse to an already "existing" world. And to its credit, this novel has a number of noteworthy things to offer: much hay is made of the fact that the world of Athas has become a desert due to the sorcerer-king Kalak's blatant and savage over-use of magic, which has literally drained the planet's lifeforce (a too-close-for-comfort parallel to the Reagan/Bush versions of "reality"); this while a small but vocal group of ecology-minded nobles have learned to live in harmony with both their magical powers and the dying planet's shaky ecosystem. Also of note is the weight Denning gives to the voice of the underdog, personified in the characters of deposed noble Agis of Asticles, the young sorceress Sadira, and the mul gladiator Rikus. Through these characters' eyes, the reader is treated on almost every page to lessons on the virtue of fighting for what one feels is right, an angle obviously introduced to sell the series to a young adult audience that will, no doubt, eat it up like popcorn.
However, there are narrative problems which will have a more mature audience quickly gnashing its teeth in frustration. Although the publisher obviously feels there is literary (or at least commercial) merit in transforming its Dark Sun game into a fantasy series, this novel lacks the serious treatment of some other TSR titles (namely 1989’s Too, Too Solid Flesh, which dealt with an android Hamlet troupe in near-future New York theatrical circles). Perhaps this weakness is due to the fact that the “world of the dark sun” already “exists” in a different medium...a weakness which also plagues the current incarnations of Batman. Also, both major and minor characters quickly boil down to little more than autonomous chess pieces which throw bolts of magic at will as they move through standard Advanced Dungeons & Dragons settings—the tavern, the fighting arena, the noble’s estate, the underground passages, etc.—while chase-and-fight scenes (of which there is no dearth) bear striking resemblance to game instruction books.

The fact that Denning is the author of the New York Times bestseller Waterdeep (a fact TSR is only too ready to advertise) may mean there are better things in store for later volumes of the Prism Pentad. However, for the moment, this series has only aspired to the level of fluff...colorful, nicely packaged fluff...but fluff all the same.

—Joseph M. Dudley


Dillard, a veteran of novelizing television and film materials (V, Star Trek VI, etc.), brings her expertise to the debut episode, Emissary, of the new television series released by Paramount Pictures in January 1993.

The story is very well told, portraying the tough atmosphere of the space station and the struggles of the characters as they attempt to not only repair the station the Cardassians have destroyed, but also to overcome their differences and learn to work together. Familiar faces include Chief Miles O’Brien, his wife Keiko, and their daughter Molly, as well as Picard, and new faces abound.

Taking into account the difficulty in rewriting someone else’s story and still infusing the book with one’s own creativeness and enthusiasm, Emissary was more believable and better told on the screen than in this book, a disappointing turnout by a normally entertaining and lucid Dillard, but it nevertheless instills the sense of the show into the readers, making them want to see the next volume in the sure to be successful new book series.

—Daryl F. Mallett


The second volume of a developing series, Battlestar: Vanguard collects a dozen short works by various hands, each narrating a dramatic moment in the ongoing war
between the Alliance's Fleet Battlestation *Stephen Hawking* and the insectiform Ichtons, a race of genocidal galactic invaders. A sort of good guys' Deathstar, the *Hawking* houses tens of thousands of civilian and military personnel, both human and alien, many working at cross-purposes. The political machinations, the space battles, and the complex nature of the battlestation itself provide the collective authorship a wide range of story opportunities but little narrative unity. The end result is a constellation of stories of mixed quality, linked by the common scenario and "interludes" written by editor Fawcett. While I can recommend S. N. Lewitt's "Charity," Esther M. Friesner's "You Can't Make an Omelet," Diane Duane's "The Handmaiden," and David Drake's concluding "Failure Mode" for their craft and humane sensibility, the volume as a whole is a commercial contrivance targeting the space-war market. Its stories are generally uninspired and uninspiring. Not recommended.

—David Mead


This new collection of eight stories by Farmer reminds us that despite his uneven record as a novelist, he remains one of the better authors of short fiction in the SF world. All the stories except the title (which appeared originally a quarter-century ago in Harlan Ellison's *Dangerous Visions* (1967)) and one other were written recently.

Since "Riders of the Purple Wage" won Farmer a Hugo Award and is widely regarded as one of his best works, it certainly deserves to be reprinted, and its fame has been enhanced by an experimental theatrical production in Chicago. Although it remains a funny novella of bored and restless people in a Beverly Hills of the near future, its chief distinction is Farmer's style, rich in pun and metaphor, homage to both James Joyce and *Finnegan's Wake* (as one section called "Winnegan's Fake!" makes clear) as well as Zane Grey.

Though thought-provoking, the social vision of "Riders" seems less radical now than it did in its original appearance, but some reading the story for the first time may be reminded of the satirical future described by cyberpunk writers. Farmer's future here is in fact beginning to seem quite a bit like our present, except that in the imagined world an "economy of abundance" made life too easy and unchallenging for his young people. That condition, of course, will not exist for most of the world's population for quite some time...if at all.

This belief in a future dominated by an economy of abundance rather than scarcity also influences "The Oogenesis of Bird City," another tale from the "Riders" period. Here, a pragmatically liberal president persuades his opponents in Congress to accept a model city created by the government for America's Black minority. The gimmick here is that this city will float above the Earth's surface and the dwellings will be ovoid in shape, hence the name "Bird City" is appropriate. This story presents a utopian concept extrapolated out of "Riders."
There's no doubt that "Riders" is the better of the two 1960s stories, and the other six stories are not up to that standard either. But they are spirited and deserving of credit. A few of them were first read to a friendly audience at the International Conference on the Fantastic in the Arts in Florida. "One Down and One to Go" is a grim but compassionate story about a welfare worker in Peoria of the near future and his efforts to save a Black woman from the fate of her neighbors. More amusing, but with less emotional power, "Osiris on Crutches" presents some creative revision of Egypt myth in a rousing style of outrageous puns, reminiscent of Farmer's manner in "Riders."

Social satire dominates in "UFO versus IRS," which uses the threadbare theme of aliens living among us to ridicule the government's most unpopular agency. Equally satirical, but lighter in tone is "The Making of Revelation, Part I" which imagines Cecil B. DeMille in Heaven being allowed to return to Earth to film the last book of the Bible. Also included are "The Long Wet Purple Dream of Rip van Winkle" and "St. Francis Kisses His Ass Goodbye."

All in all, this volume is recommended for all who like intelligent social commentary in SF, but it is not for those who are shocked by four letter words or humorless latter-day liberals who have trouble believing puns and comic metaphors can be serious. The collection is also a reminder that Farmer has been a first-rate short story writer for nearly forty years and arouses the hope that someday an enterprising editor will bring together the complete shorter works of Philip José Farmer.

—Edgar L. Chapman

Robert L. Forward (not to be confused with his son, writer Robert D. Forward) has already proven himself as a writer of good science fiction with such titles as Dragon's Egg and Flight of the Dragonfly among others. However, daughter Julie Forward Fuller makes her first foray into the SF jungle here in a collaboration with her father, and she doesn't disappoint the reader.

Forward and Fuller take us back to Rocheworld, the fantastic double-planet in the Barnard system, where the wonderful aliens, the flouwen, romp in the oceans of Eau, the water lobe of the double planet. We also are reintroduced to the crew of the Dragonfly, the protagonists of Rocheworld, Forward's previous novel about the system, and also their support crew, totally absent from the first novel. Together, the humans and the flouwen discover more about each other, the environment and those who live in it.

A great story of discovery, of space exploration, of working together to expand the horizons of knowledge, guaranteed to stir the blood of any explorer at heart or astronaut in training. The writing flow(u)w(en)s very well and every moment is enjoyable as the reader shares in the adventures of the Dragonfly crew. If you like good 'ol science fiction, this book is a must.

—Daryl F. Mallett

In *Strange Devices* Goldstein has come near to achieving the difficult meld of historical truth and fantasy.

Her title, which casts a sidelight on the fantasy theme, is a line from Thomas Nash, a pamphleteer and poet of London in the last decade of the 16th century. He and three other university wits—Robert Greene, Thomas Kyd, Christopher Marlowe—appear on many pages of the novel. Marlowe, even more than Nash, is involved in the subsidiary plots, real or imaginary conspiracies against the throne, an actual assassination attempt on the Queen. Marlowe's murder in a Deptford tavern, which today is as much guess and rumor as historical fact, is related to the plot. Through these characters, Elizabethan tavern and court life is shown as a citizen of the time saw it.

London's business life is shown through the eyes of the story's major character, Alice Ward, the middle-aged widow who is the only female member of the Stationer's Guild. A determination to be independent and good-heartedness are almost all we learn about her because she has little current part in the activities generated by the fusing of the two major elements of fantasy Goldstein uses: the faerie changeling theme, and the bitter marital quarrel between the king and queen of Faerie that was also used in "A Midsummer Night's Dream." Goldstein raises the quarrel to battle between two faerie armies in the courtyard of St. Paul's Cathedral, and gives Alice Ward a brief pivotal part in concluding the battle.

Goldstein's faerie are the cold creatures of another world. Though they interact with some of the humans in the story, why they do is not explained in terms that make the fantasy element as strong as the historical. Achieving that balance is the difficulty in successfully melding history and fantasy. And although the Library of Congress Cataloging-in-Progress division decided the theme of the book is "Arthurian romances—Adaptations," it is based on only one character, the changeling, being named Arthur...which has nothing to do with the Matter of Britain!

—Paula M. Strain


It seems impossible for the phenomenon that is *Star Trek* to get any bigger, but somehow it seems to, day by day. In the "old days," at least to me, writers of some magnitude who were also writing other things would write for the *ST* book series: Joe Haldeman, Greg Bear, Barbara Hambly... Now, writers seem to be making their start with *Trek* before moving on to other books: John Vornholt, Julia Ecklar, V. E. Mitchell... And a new development: writers of some magnitude are now turning their attention back to *Trek* books as there become more series in which to write. Simon Hawke, well known for his *WIZARD* series books, makes his *Trek* debut here with *The Romulan Prize*.
Picard and his crew find a Romulan warbird, larger than they've ever encountered before, with all of her crew dead. Taking control of the ship in order to salvage as much information as possible, the Enterprise is taken hostage and Picard must battle not only the Romulans, but a new alien lifeform threatening to destroy them all.

Too often, with already-developed characters in a shared universe, the tendency is to slack off on characterization and focus more on the story. Hawke doesn't do that here, paying equal amounts of attention to both areas. The books seem to be getting better in this series, and with the continued intercession of "name" writers, it may continue to do so for quite some time.

—Daryl F. Mallett


The duchy of West Ridding, in Devon, lies next to the Weald which has "but a single edge and one entrance." The eighth Duke, Waldo Wenceslas, brought a brollachan from it to be his house servant; it spoke but two words, "myself" and "thyself." Elva, only daughter and fourth child of the Duke, seeks her brothers in the Weald after her widowed father's remarriage. She is found there by the eighth Duke, Odlaw Wenceslas, who brings her home, where building and inhabitants are both familiar and confusing. The old woman, Avle, may understand why Elva says no more than "myself" and "thyself," but Avle's actions are inimical, sinister.

This adult fairy tale has both the clarity and simplicity of a mountain brook and the dark mysterious depths of the pool into which the brook runs. Recognizable elements from the older tales of Icarus, the seven swan brothers, and the witch's house in the wood, tangle with the unexplained—the meaning of the one sentence spoken by the brollachan; why the brothers left; whether John returns as did the older brothers.

Hazel is not a prolific writer of fantasies, but the few he does write are worthy of attention.

—Paula M. Strain


In this sweeping fantasy novel, Kay creates a fictional world loosely based on the culture of medieval Provence. Small touches make the setting alien: twin moons circle the planet, and the characters speak of the Ancients, who are remembered by their impressive stone monuments and in song. There is little magic in this story; instead, strong characters vie for power, prestige, love. Elaborate battles, power plays, seductions, and traps-within-traps form the novel.

A twenty-three year old feud between two nobles, Bertran de Talair and Urté de Miraval, divides Arbonne, the land of troubadours and the Court of Love, just when Arbonne most needs to be united. Gorhaut, to the north, seeks to
conquer Arbonne and lay claim to the sunny lands and olive trees. The excuse for war is twofold: Gorhaut worships a male god, Arbonne a female one; and Rosala, wife of a Gorhaut noble and lusted after by her king, flees her homeland and takes refuge in Arbonne, claiming sanctuary and giving birth to her son there. Gorhaut plans an attack to wipe out the "womanish" Arbonnais, destroy the priestesses of Rian and thereby the religion, and regain Rosala and her son.

Meanwhile, a Gorhaut expatriate and mercenary, Blaise, discards his disguise as a mere coran (knight) for troubadour-duke Bertran and lays claim to the throne of Gorhaut. His dislike of a certain treaty, as well as his noble birth and his legitimate claim to the throne, rally supporters to his cause, but when the armies of Gorhaut attack in mid-winter, braving the treacherous mountain passes to enter Arbonne, Blaise and his allies have to fight before they are ready. Suddenly, Blaise must face his former allies—as well as his father and brother—in battle. Now, the events that took place twenty-three years earlier have become important to the destiny of Arbonne.

This well-written novel comes alive with carefully drawn characters and nicely crafted situations. Kay also provides suspense as he draws out the story of what really happened that night when Aelis de Miraval gave birth to her son who then disappeared, and then adds revelation to that mystery. The reader will want to know more about Lisseut, a professional singer who appears periodically in the novel and who one thinks (wrongly) would end up as a major character or at least a love interest, but this is mostly Blaise's story. Kay intersperses sections told from the point of view of other characters; and some sections are told in present tense, not past tense, lending an air of immediacy to the happenings. This is not a quick read: the situations are complex, as are the characters and their relationships. But it is a book which the reader will remember for some time.

—Karen Hellekson

[See also Paula Strain's review of Kay in SFRAR #203. —Ed.]


In the third installment of the DIANA TREGARDE series, Lackey's protagonist arrives in Jenks, Oklahoma to aid an old college chum whose psi-sensitive son, Deke, is under attack from an ancient and malevolent power. The fact that the sorceress in question has disguised herself by possessing the body of one of Deke's classmates (via a fountain of youth spell she discovered while practicing witchcraft during colonial days) only complicates Tregarde's psychic investigation of the matter, as does the fact that another of Deke's classmates also possesses psi abilities, making her an equal target for the sorceress' rage.

Although packaged as dark fantasy by the publisher, this novel clearly is shifting the series, at least for the moment, firmly into Young Adult territory. This is not a complete surprise, since Lackey has been known to slip over the YA line before, most recently in her BOOKS OF THE LAST HERALD-MAGE series. And
indeed, Jinx High suffers from some of the same failings as that series, although there are no incidents of homosexuality (as in Magic's Pawn), the sex scenes, especially one in which a high school jock's penis is severed in a Sex and Blood ritual, might very easily be deemed by parents and teachers too graphic for young readers. Additionally, the narrative flow is slowed by too-frequent point of view shifts between Tregarde and the novel's three main teenage characters; a major problem since the story could no doubt have been told more effectively from the single perspective of any one of these.

This is not to say that the novel is all bad; as a YA offering, Lackey gives her late teen audience credit for at least knowing the facts of life, and pulls no punches in her lessons on AIDS, drinking and driving, and the potential disasters which accompany courting the "in" crowd. Also encoded is a subtle lesson on race relations and a treatise on the plight of the single working mother (here, Lackey gives her audience credit for being aware of current social and political issues), and some strait-from-the-shoulder advice about writing fiction as a career, obviously aimed at budding teenage writers.

All of this points to the fact that Lackey seems to know her YA audience well and is attempting to provide them with a genre novel that will entertain and subtly instruct without insulting them on topics about which we know that they know. That the plot appears to wear dangerously thin at times is due to the author's apparent attempt to write a novel that will have a foot in both the camps, an enterprise doomed to failure since readers over the age of twenty will no doubt have a hard time with the sections of, albeit brilliantly depicted, teenage angst.

—Joseph M. Dudley


Using the same locale (the barred island-continent of Southeast Tilling) and the same major characters (Medwin Song, Nakor the Librarian, Faia, and Kirgen) as in her earlier Fire in the Mist, Lisle now focuses on the tree-worshipping Silk People, a Wen Tengku tribe, and relics of the First Folk, rather than on rivalry between magicians.

Her anthropology is colorfully imaginative yet believable. Her plot requires she stretch botanical plausibility somewhat, which may bother a few readers.

The characters brought from the earlier book are what they were before and could as well have been replaced with new faces. Lisle's new characters, especially Seven-Fingered Fat Girl and Choufa, are more interesting personalities, or perhaps more interesting things happen to them.

The several plotlines merge in the next-to-last scene in the holy grove of the Silk People. Here, the most exciting action of the book occurs. The conclusion, however, when everyone arrives at the lost city and the First Folk are identified, does not hold the reader's attention, and is rather anticlimactic. The human antagonist (too much a caricature of the single-minded academic to be truly
villainous) is removed by a *deus ex machina* neither explained to the reader nor prepared for earlier in the text. The slight Delmurie plotline, which also appeared in her first book, suggests the author could and may do more with it in later books dealing with this universe.

Lisle is slowly learning the trade of writing good fantasy fiction, and her growth bears close watching.

—Paula M. Strain

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One of the frustrating things I'm finding out about the world of writing is that when I come up with a great idea and pitch it to someone in television or publishing, many times they've already heard and rejected it, or worse, heard it and already have one in development. Case in point, *Spartacus*, 20th in the book series spun off of *Star Trek: The Next Generation* television show.

After answering a distress call, the Enterprise finds a ship full of refugees claiming to flee from war. It soon turns out that they are actually androids who led a rebellion in order to free themselves from slavery. As Data grows to know his "cousins," he finds himself caught between justice and a sense of belonging. Then, when the "carbon-based lifeforms" show up to destroy the androids, Captain Picard is forced to take a side in the matter.

A great story showing that humans are not the only beings in the galaxy, that we are not the smartest, nor the strongest, nor the fastest, etc. And in our world of ever-expanding technological wonders, which far outstrip the lifeform which created them, it is an apt story of what Isaac Asimov foresaw in his *ROBOT* books. An interesting story and a good read.

—Daryl F. Mallett

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The latest installment in this unusually successful shared universe series, set within Niven's own future history, features an introduction by the editor, a short novel by Donald Kingsbury, *The Survivor*, and a novella by Greg Bear and S. M. Stirling, the wonderfully titled "The Man Who Would Be Kzin." Although limited by the constraints of the series template, both stories are extremely well done and should appeal to even the most widely read aficionado of hard SF.

Kingsbury's story depicts the career of a Kzin named Trainer-of-Slaves who manages to succeed in life despite being, within the context of his own ferocious society, something of a coward. The interaction between the Kzin protagonist and a captive human, Lt. Nora Argamentine, is extremely well done and, given the nature of the Kzin as developed both here and in previous volumes in the series, entirely believable.
In Bear and Stirling's story, Lawrence Halloran, a human telepath who can create illusions, uses his talent to infiltrate the Kzin space navy. Unfortunately, to succeed, Halloran must do more than simply project an illusion. He must, in effect, become an intelligent carnivore, thinking like a Kzin around the clock, perhaps at the risk of his own humanity.

Both stories are well worth reading and Man-Kzin Wars IV is probably the best volume in the series so far. Recommended.

—Sally Posner


Norman burst onto the SF scene in 1966 with the popular Tarnsmen of Gor, a competent, lightweight, science fantasy in the style of Burroughs' MARS books. Succeeding volumes in the series were equally popular. Somewhere around volume three, however, things began to change. The GOR books, like Burroughs' books, had always had an implicit eroticism to them; heroic and highly masculine men were always saving beautiful, passive, and mostly naked heroines. Staring with Nomads of Gor (1969), Norman began to make explicit the earlier volumes' sexual subtext. The slavery the heroines were being rescued from was explicitly shown to be sexual in nature. After the rescue, however, it became clear that it was neither the slavery nor the sex to which the heroines objected. They simply wanted to be sex slaves to a real man rather than a villain. Gradually, the books got more and more kinky, with sado-masochism and homophobia becoming increasingly explicit. Eventually it reached the point where reformed ex-lesbians were getting their nipples pierced in order to honor the man who had returned them to the proper course of healthy and subservient heterosexuality. The books were enormously popular with bent fifteen year old boys of all ages (and still are, for that matter).

At some point, it came out that pseudonymous author John Norman (whose pseudonym was beginning to seem increasingly ironic), was actually John Lange, a professor of philosophy. When Lange attended SF conventions, he and his wife were followed by curiosity seekers looking for indications of sado-masochistic behavior. A number of GOR parodies appeared, with titles like Buckets of Gor and Cost Accountants of Gor. Then, in the mid-1980s, some twenty volumes into the still popular series, Norman quit publishing. He claims that this hiatus in his career was against his will, the result of a cabal of publishers who in effect censored him by refusing to publish his work. Ah, the neverending battle between freedom of the press and good taste... It makes this civil libertarian cringe to even think about it.

Well, Norman is back now with The Chieftain, the first in what we're promised is a "stunning new series." I managed to read the entire volume as usual, Norman's prose is fairly solid—but my guess is that the book's cover material can summarize the plot much more effectively than I could, so if you'll forgive me, I'll quote at some length:
"a corrupt, vast empire spans galaxies, ruled by terror, slavery, and the lash. But on a thousand worlds of swords and science, the savage souls of true men will not be chained. A heroic tide is rising—and one warrior is born to lead the barbarian horde...the warrior named Dog slaughters headsmen, hunters, and beasts to win freedom as a gladiator. Then deep-space rebels attack an Empire ship where Dog slays for passengers' amusement and the gladiator becomes a rebel. Now a beautiful officer of the court finds her life depends on the mercy of Dog—the man she ordered put to death!"

If this kind of thing turns you on, buy a copy of The Chieftain. But if you see me at an SF convention, do me a favor, don’t introduce yourself.

—Marcia Marx


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

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

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

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

—Tanya Gardiner-Scott


As in *Storms of Victory* (1991), Norton inspired the two novels but each is written by one of the co-authors. They are presented to us by one of the scholars of Lornt, and are laid at or just after the Turning of Witch World, which occurred in the earliest volumes of the world's history, as told by Norton.

"Exile," by Staub, uses the well-loved Norton formula: a central character who is disempowered for some reason (here, a girl with a disfiguring facial birthmark), and who rises to the challenge of the story, accepts responsibility and, at the climax, chooses between good and evil, Light and Dark. Staub gives us a readable, workmanlike story and leaves, at the end, opportunity for future adventures for her heroine.

Griffin continues the story of Holdlady Una of Seakeepdale, and Torlach, her Falconer mercenary. While the major plot line is the effort to get Falconer acceptance of Una's offer of a site for a new Eyrie and the accompanying villages of women and children to replace those lost during the Turning, Griffin also uses non-Norton elements: child ghosts, more interaction between characters without the intervention of magic, a stronger love story. She also states more strongly the feminism that Norton expresses less obviously. Here, Griffin gives us a more polished story than Staub because she is a more experienced writer; even so, making the timing of events in the two Una-Torlach stories consistent gave her trouble.

Pyra, the Falcon woman healer and village chief, appeared briefly in the Lornt chronicler's comments in Book One and as a major player in "Falcon Hope." Another Falcon woman, Arona Bethisdughter, is mentioned in Book Two. Will we learn her story in a not-yet-promised Book Three?

—Paula M. Strain


In this sequel to *Mythology 101* (*SFRAR #195*), Keith Doyle and one of the elves who live beneath the library of Midwestern University travel to the Old Country to
locate the little people who didn't emigrate to the U.S., and to reestablish communications with them.

Naturally, the quest is not without difficulty. The Authorities believe they're smugglers, they run afoul of a secret government installation, Keith is cursed by a Selkie, and they have to call in reinforcements. It's essential that they find the Little People, because there can be no marriages in the American colony without the magic flowers that only the British Isles elves can find.

In the first book, the initial premise (a village of elves secretly living under a university library) was sufficiently unexpected to carry the story. In this second book, characterization and imagination become more important and, in that sense, this is a better book. The story is well told, with a heavy sprinkling of tongue-in-cheek humor. Although the book will never be a classic, it's a very pleasant experience and a good way to while away an hour or two.

—W. D. Stevens


When I read the first paragraph of The Cult of Loving Kindness, I thought, "Oh, a golden-age-of-SF-novel." The style is often as abrupt as the beginning of in medias res, the reasons for characters' actions often unclear to the point that I wondered if I'd inadvertently skipped a page, and the mixture of contemporary American descriptive details (such as halter tops of women in a large city) with those of timeless archaic traditional cultures left me in the air as to where in the universe I was.

However, it didn't take me long to become attached to the first major character, a humanoid alien named Mr. Sarnoth, with his quasi-yogic calm and kindness (no relation to the cult in the title). Gradually, the novel reveals a planet with extraordinarily long months and years (reminiscent of Aldiss' HELLICONIA series) and a matching cycle of social and religious repression and renewal. The novel grew on me.

Although I still find the prose style somewhat abrupt and stilted, and most of the characters two-dimensional (Cathartes, the theological scholar, is too monochromatically slick and evil, for example), the tandem urgency of individual actions and inevitability of prophesied occurrences provides an interesting tension. The subtext concerning the relations between environmental destruction and political/industrial repression is topical, to say the least.

However, the most appealing aspect of the novel for me is the consideration of various approaches to the spiritual life. In particular, the meditative stillness exemplified by Sarnoth is evoked beautifully, as in one particularly fine passage where Sarnoth's habit of focusing on one shaft of light is described. Much later, a spokesman for the outlawed Cult of Loving Kindness expresses much beautifully in the phrase: "The word of God is like a creeping vine...It has seasons underground."
The Cult of Loving Kindness has its rough spots, but overall it is a gripping and very worthwhile novel.

—Don Riggs


Drawing on recent scholarship about Celtic culture in Great Britain before the coming of the Romans, Paxson has vividly re-imagined the savage conflicts in the family of King Lear, or "Leir," as she spells it. It's always dangerous to compete with Shakespeare, but Paxson at least has the advantage of knowing more about her characters and their world. Whereas Shakespeare had only an old chronicle play and Raphael Holinshed's chronicles which drew mainly on Geoffrey of Monmouth for their material on ancient Britain, Paxson has Shakespeare's great tragedy, as well as Geoffrey of Monmouth, and the work of archaeologists and linguists who understand much about Celtic Britain.

The result is an intense novel, narrated by Cridilla (Shakespeare's Cordelia), Leir's youngest daughter, who alienates her father in the scene where the kingdom is divided, but later comes to rescue him. In Paxson's version, we follow Cridilla's adventures from the age of seven through her coming of age as a woman and her final testing, in the war following Leir's division of the kingdom. Unlike the Shakespeare play, however, Cridilla survives the final war.

Paxson portrays Celtic Britain in the fifth century B.C.E. vividly, and her depiction of this primitive world provides motives not found in Shakespeare. The Paxson version has Leir as a patriarchal king who unifies Britain and seeks to establish a patriarchal by marrying three separate Celtic queens from societies who worship the Mother Goddess. Thus Gunarduilla and Rigana (Shakespeare's Goneril and Regan) are only half-sisters to Cridilla, and unlike the heroine, they never feel much love for their imperious father.

Both Gunarduilla and Rigana are portrayed with some subtlety, but Paxson's Leir is not especially memorable. The main focus of the novel is on Cridilla's education and heroism. As a girl, Cridilla is trained as a warrior by the Shaman Bear-Woman on the island of Skye, and throughout the book, Cridilla's vivid imagination provides her with visionary dreams. Aside from her dreams and visions, however, the novel appears to be straightforward historical fiction.

Although Paxson's novel can scarcely be compared with Shakespeare's drama in terms of tragic power, it is a memorable tale of female heroism. The story abounds in vivid scenes, such as the duel between Gunarduilla and her prospective husband which ends not only with Gunarduilla's defeat in a contest of weapons, but with her fiancé consummating the marriage afterward in front of the spectators. Obviously, this tale is not for the squeamish or the faint of heart.

It appears, however, that Paxson, who gained good reviews for her retelling of the story of Tristan and Isolde, in The White Raven (1988) has attained considerable stature as an interpreter of the tales of Celtic Britain. Years ago, I enjoyed hearing Ms. Paxson play a Celtic harp and lecture on the grail legend at a
meeting of the Mythopoeic Society, but I never expected her to write such a tough and forceful novel as The Serpent's Tooth. Clearly, Paxson's work is worthy of comparison with such historical novelists as Mary Stewart and Rosemary Sutcliff, and that is a fairly high eminence to attain.

—Edgar L. Chapman


Piercy once again demonstrates her versatility with a novel of parallel stories. She balances the story of a cyborg created in the 21st century North America of multi-corps and huge slums against that of a golem created in Prague in 1600. The 21st century provides the primary narrative space, focusing on Shira, a young executive in a multi-enclave, the general term for one of the few cities owned by Multinational Corporations, all of whom seem to have adopted the worst aspects of the Japanese model of a corporate culture permeating private and public life alike.

Shira is married but trying to obtain a divorce so that she and her son can live a more peaceful life. When this divorce is granted, she loses custody of her young son, a five year old, to his father. She then retreats to her childhood home in one of the hold-out towns where her grandmother, Malkah, raised her. The narrative moves quickly from the Multi-enclave to this more westernized, pastoral setting, called Tikva, where Shira spends the rest of her life. Although Tikva has gardens and the people engage in more prosaic trades, it's economic survival is dependent on the productive ingenuity of its people. They sell products, but mostly they sell ideas created through the use of a vast information net, to various Multis, who would rather control the people themselves.

The awesome and horrifying power of a worldwide information net with access to all social aspects of everyone's life is currently very popular in SF narratives. That an acknowledged mainstream author should both historicize and project a future based on this newer technological wonder is a tribute to her creativity and a tacit acknowledgment that the issue of access to this technology will be a significant factor in determining what kind of future our children will have available to them. Will the technological promise of information access become a liberating or a disenfranchising mechanism?

Piercy presents these possibilities in different elements of her society. The larger part of the population live in a disenfranchised ghetto called The Glop, which offers about the same possibilities for a decent life as the New Delhi or Mexico City slums. A small percentage of the technologically sophisticated live in the Multi-enclaves and at the sufferance of the all-encompassing Multinational corporations who control virtually all aspects of their lives. Another small percentage live in free towns whose existence is very precarious, but who represent one of the very few humanistic alternatives for normal human existence. While these towns are obviously the privileged site for Piercy's future culture, she does not offer them as the inevitable future of our current technological upheaval. The Glop and Multi-.
enclaves are also present to remind us of alternative horrors and of the interdependence of each economic structure upon the other.

This novel chronicles one Multi's attempts to take over Tikva, a series of events which one of the inhabitants, Avram, has anticipated during decades of experiments to create a Cyborg who can defend it. The Cyborg, Yod, is the pretext for introducing the Golem of 1600. Like this Golem, called Joseph, Yod has been created to protect Tikva from outsiders who want to destroy it and kill or control its people. Malkah, a direct descendent of the Jewish Scholar/Rabbi who created the Golem, narrates the Golem's story for Yod as part of his educational process. Yod must achieve human intelligence to protect Tikva, but must also become self-aware and develop human emotions so that his need to protect does not become undifferentiated violence. It is Malkah's aim to give him some insight into both human problems and the ways in which he cannot help but be different from humans. The rich culture of a possible future and an actual past are subtly conveyed as Yod tries to understand himself and attempts to construct a place for himself in the community of Tikva, first as the town's protector and then as Shira's lover. Yet, like the Golem of old, he must yield personal desires to the fulfillment of his destiny as the Golem of the virtual reality created in the information net. Piercy's novel demonstrates the connections between socio-economic realities and personal choices in a technological age that is now dawning and gives us, once again, a visionary and a cautionary tale written as one.

—Janice M. Bogstad


Pollota's basic premise is a clever one. At some time in the past it was discovered by the United States government that supernatural forces are both real and a menace to our nation. In response, Bureau 13 was secretly formed under the auspices of the Federal Bureau of Investigation...it's mission to seek out, counter, and destroy those forces of supernatural evil actively engaged against the United States or its citizens.

Leading the battle against evil is Michael Donaher, priest and FBI agent. He is assisted by Richard Anderson (wizard and FBI agent) and Jessica Taylor (telepath and FBI agent). Their adventures are by turns exciting and hilarious. Their opponents include a motley assortment of werewolves, demons, vampires, and other monsters. The novel has all the feel of a roleplaying game and may, for all I know, be based upon one. As is the case in most such games, there's very little plot. A menace is reported—our heroes track it down and destroy it—on to a new episode. There's also very little character development; each Bureau 13 agent is defined largely by his or her specific supernatural talents. A number of the encounters are rather humorous, but nothing has any depth or bite. In the hands of a more capable writer, we might have had a more hip version of Randall Garrett's delightful LORD DARCY series. Unfortunately, such is not the case. Bureau 13 is fun, but readers who enjoy this book should look up Garrett's work to see how such
stories should really be done; I particularly recommend *Murder and Magic* (1979) and *Lord Darcy Investigates* (1981).

—Michael M. Levy


This is the twelfth of the DISCWORLD books that have proved so successful for Terry Pratchett. It reintroduces the Ramtop witches that caused the mayhem in *Wyrd Sisters* and gives walk-on parts to other well-loved characters such as Death. This, however, is the Pratchett version of Cinderella. Desiderata Hollow, one of the witches, dies. Compared with the likes of Nanny Ogg, and Granny Weatherwax (she had once been to Ankh-Morpork but that didn’t count), Desiderata was widely travelled. She was also a fairy godmother. She leaves her magic wand and the business of godmothering to a young, inexperienced witch, Magrat Garlick, with the instruction to go to Genua and stop Ella Saturday from marrying the prince. Of course Nanny Ogg and Granny Weatherwax insist on going with her—in case she needs help. On the way, a number of other fairy stories get mixed up with this one.

As in all his other DISCWORLD novels, Pratchett is having fun here, taking the familiar and turning it inside out, tossing conventions out on their butts. For those already familiar with his style this is another good evening’s light reading. Newcomers would do better starting with earlier books since part of the enjoyment comes from travelling with old friends.

As usual, the book is jacketed with another splendid cover by Josh Kirby. He knows exactly how to bring Pratchett’s characters to life.

—Pauline Morgan


*The Ultimate Dracula* is a very stylish volume. Issued in time for Halloween 1991 along with *The Ultimate Frankenstein* and *The Ultimate Werewolf,* this trade paperback sports a dramatic cover painting, striking interior drawings, and smart-looking typefaces. Its gimmick is, of course, stories based on Bram Stoker’s seminal novel of horror and on the films inspired by it.

Leonard Wolf, who wrote *Dreams of Dracula,* offers an introduction and filmography. He cites the sixtieth anniversary of Lugosi’s *Dracula* film as the occasion for the volume, and stresses the movie in an introduction written for entry-level readers of gothic fiction. The volume’s main attractions, cited on the cover, are stories by Anne Rice, Dan Simmons, and Philip José Farmer. Kristine Kathryn Rusch, Mike Resnick, and fourteen other writers are also represented.

Fans of Rice’s *Vampire Chronicles* may find "The Master of Rampling Gate" a disappointment. An expanded version of a 1985 *Redbook* short story, this is a lightweight romantic piece. Dan Simmons’ "All Dracula’s Children" seems to be an excerpt from his recent novel *Children of the Night* (a title with its own
revenant qualities). It effectively embraces our horror of recent events in Romania with its vampire metaphors. Philip José Farmer's "Nobody's Perfect" blends rock 'n' roll, fundamentalist religion, and vampires in the liveliest and most successful story in the collection. No other stories stand out.

In spite of the attractive package and the presence of some big names, the volume remains a minor contribution to vampire literature, particularly in comparison to such standard bearers as Ellen Datlow's *Blood is Not Enough* (SFRA #187). The fault seems to lie in the editing of Byron Preiss, with David Keller and Megan Miller as associate editors. Many of the stories are simply unmemorable, several are quite similar to one another, two even share titles, "Children of the Night" by Rusch and "Los Ninos de la Noche" by Tim Sullivan. A number of grammatical errors and infelicities of expression could also have been eliminated by more careful editing. These editorial problems suggest a hasty job, perhaps because of the Halloween deadline. If further volumes appear, I hope there will be time to take as much care with their content as with their appearance.

—Joan Gordon


This well-done anthology typifies the kind of quality that we've come to expect from the people at Dark Harvest. There are twenty-nine stories and one poem and everything is at least competent, though I had the feeling that a number of the shorter pieces could have used a bit of fleshing out. The majority of the stories are psychological horror, but the editor includes enough dark fantasy to satisfy readers like myself who prefer their terrors supernatural.

Raisor has chosen to open and close his book with longer stories by big name writers, both of which manage to be highly effective despite telegraphed endings. "The Interrogation" by Dean Koontz involves a man who has been arrested for murdering his wife in front of witnesses, but who insists that after the police have heard his story, they'll let him go. It seems he's murdered her quite a number of times before, but she doesn't stay dead. Koontz's novel and extremely unsettling variation on the traditional succubus makes this story well worth the ride. Dan Simmons' "The Counselor" concerns a retired special forces killer, turned school counselor, who takes it upon himself to exact revenge on child abusers. Simmons, if memory serves correctly, is a former public school teacher, and "The Counselor" packs all the force of a slightly twisted wish fulfillment fantasy. Other excellent stories include John Shirley's very strange "Woodgrains," in which a sculptor has himself tattooed with the faces and bodies of other artists in an attempt to overcome their influence; Al Sarrantonio's "Richard's Head," which makes it clear why dating a genius can be hazardous to one's health; and Kristine Kathryn Rusch's very short, very nasty "Self-Protection," which provides the best argument for sex education in public schools since Stephen King's *Carrie*. Among the other authors included who are sure to be known by aficionados of the genre are Joe R. Lansdale, Thomas F. Monteleone, F. Paul Wilson, Ed Gorman, Richard Christian
Matheson, Charles L. Grant, Rick Hautala, Ed Bryant, Nina Kiriki Hoffman, and David B. Silva.

Several fine original horror anthologies appeared from major publishers in 1991, the most notable being Ellen Datlow's *A Whisper of Blood* (Morrow) and Charles L. Grant's *Final Shadows* (Doubleday Foundation). *Obsessions* isn't quite in the same league, but it's worth looking for and should please veteran readers of horror fiction who find that the Datlow and Grant anthologies have failed to sate their literary blood lust.

—Marcia Marx


Urban fantasy is all the rage now for many good reasons. Using modern-day settings provides both authors and readers with relief from the over-visited worlds of myth. The urban settings may have their share of woes but they are usually less gritty and more appealing than the bleak settings of the cyberpunk or splatterpunk worlds. And the characters can be made more familiar, their concerns easier to identify with than the great quests of the grand lords and ladies who litter fantasy worlds.

*Street Magic* well illustrates these trends. Danny Thayer is a Keymaster, a Lord of Fairie with the power to return his exiled comrades to his glittering kingdom. But this is not high fantasy. Danny knows nothing of this heritage. He exists precariously as a runaway sixteen year old on the streets of San Francisco, begging, stealing, anything to not have to return home to his abusive father.

Danny's plight sets the plot in motion and also creates the emotional center of the book. While a number of adults figure prominently—from a failed private eye hired by Danny's father to search out the boy, to a famous photographer reduced to alcoholism by his never-to-be-repeated glimpse of Fairie—they are there just to pad out the plot to required length. In all other ways, *Street Magic* reads like a young adult novel. It has very clear-cut good guys and villains; an easy, straightforwardness of prose and plotting; and the lack of complexity that accompanies a lack of moral ambiguity. Danny and the group of teen exiles who find him act with the maturity of well, teenagers, and the Fairies never quite develop individual identities.

*Street Magic* is an easy, inviting read, with mostly likeable characters and a smooth professionalism that creates the required tension and a satisfying ending even though the suspense is minimal. It's hard to tell whether it is being marketed as an adult or young adult novel and that uncertainty may cause to fall through the cracks of an assured readership. You may need to wait for a paperback edition to see which way it goes.

—Steve Carper
A number of years ago, at the SFRA Conference in Oxford, Ohio, I had a chance to hear readings by several writers that I wasn't familiar with. The best reader was Mike Resnick, who did one of his KIRINYAGA stories in a no-frills manner that presented the action and the personality of the narrator with admirable clarity.

One problem with being a prolific writer like Resnick is that it's difficult for anyone to keep up with all you're doing. You get a reputation for unpretentious facility, and your works merge into a pleasant blur. Actually, Resnick has more than time-passing on his mind. As he says in his introduction, these stories of robots, maniacs, and ghosts are explorations of the human heart. Sometimes, yes, they are unpretentious craftsmanship. Sometimes the explorations are rather facile. A story like "The Last Dog," though, is an economical, sentimental, realistic, and effective one. And "One Perfect Morning, With Jackals," which sets up the KIRINYAGA series, is quietly, deeply, evocative; this will be a memorable sequence of stories when Resnick finishes it.

If, like me, you've not paid much attention to Resnick, this book is a good place to start. He's always readable, and sometimes he's considerably more.

-Joe Sanders


Robinson's work as a novelist, short story writer, and critic honors well-crafted writing, social analysis, and a positive view of human survival against the odds of history or nature. Remaking History, his second collection of short fiction, contains a sampler of fourteen chewy stories ranging from humorous fantasy and alternative histories to reflective modern experiments and moral tales, and even to science fiction about the exploration of space and encounters with alien races.

All the stories connect to the perennial unanswerable questions: can a single human being influence the course of history?, should oppressed peoples rebel for moral or political reasons?, should we hope?, should we despair?, and how do we tell and understand the stories and histories of how we got to where we are?

The title story, "Remaking History," gives a near-future but appropriate spin to several of these questions. Set in a movie studio on the moon in an alternative universe in which the Iran hostage rescue succeeded, John Lennon wasn't assassinated, and Carter was re-elected, it focuses on a film company "remaking history" in the form of an adventure movie. The movie itself is a remake of Escape from Teheran, the "original" TV docudrama of the rescue. The directors and actors discussing their movie versus the first one argue over whether there are any real Great Person heroes (in the original, Robert DeNiro played Colonel Jackson as a guts-and-glory officer) or just lots of people doing "little individual acts," that is,
their jobs. When a meteorite hits the studio and interrupts filming with a real-time disaster, it's truly a moment for heroism "in fact" to save lives. And because these characters do behave heroically, we must decide what kind of story about heroism, after all, history is.

Robinson's technique ranges from this sort of humorous puzzle to "A History of the Twentieth Century, with Illustrations," the meditations of a historian faced with chronicling the horrors of the 20th century or to "A Sensitive Dependence on Internal Conditions," a provoking re-statement of the issues facing Colonel Paul Tibbets, the pilot of the Enola Gay, the B-29 that dropped the A-bomb on Hiroshima. How can ordinary human beings deal with the seemingly chaotic causes of world violence? Or can one person, say a pilot who refused to be a party to nuclear death dropped from the sky, make a difference?

Several of the stories in the collection pose these questions of human resistance and agency in the human struggle to exist in the midst of the conditions imposed by nature. "Glacier" depicts a teenager faced with the dilemma of making responsible choices in a near-future Boston menaced by a new Ice Age. A companion piece, "Rainbow Bridge," is a first-person account of a fifteen year old boy spending a summer on a Navajo reservation in Arizona; "adopted" for the summer by a Navajo man whose own son is lost to alcoholism, the boy confronts his own fears and prejudices and learns to depend on inner strength. Affectionately told and richly colored, the story dramatizes the problem of individual endurance as well as the need for mutual aid, encouragement, and fellow-feeling.

Other stories suggest how the world of the future will test our capacity to respect not just ourselves, but the global diversity of other peoples and cultures. "A Transect" effectively contrasts the present worlds of black South Africa and upper-middle class New York. "Down and Out in the Year 2000" describes the scuffling life of the near-homeless in Washington DC. "Our Town" contrasts the privileged lives of the rich people who live atop a highrise arcology in Tunisia with the assembled masses of impoverished people eking out their existences at the bases of the massive protective hives.

Robinson writes pleasingly and with intellectual challenge in a number of different fictional styles and voices. Those who have read him previously shouldn't need convincing, but for new readers, Remaking History will winningly introduce a writer of compelling SF novels.

—Philip E. Smith III


Kingdoms of the Wall, like last year's The Face of the Waters, is the story of a quest. Where Face has a human man questing for the alien and ultimate knowledge, Kingdoms has an alien man questing for the human and ultimate knowledge, which in turn results in the ultimate disappointment.

Like Face, the plot of Kingdoms is typical quest, with a party of adventurers encountering obstacles to their journey. Poilar Crookleg somehow
knows, even as a child, that he needs to make the Pilgrimage up Kosa Saag, or the Wall, a huge mountain range. The fact that no one ever comes back does not dissuade him. At its pinnacle, according to an ancestor of Poilar's who made it there and back, are the gods. They will dispense knowledge to successful Pilgrims.

Poilar does indeed make the cut and, the chosen leader of nineteen other men and twenty women in his age group, begins scaling the Wall. The arduous trip has many surprises in store for them: they meet the Melted Ones, Pilgrims who have let themselves succumb to the change-fires and now exist as distorted versions of themselves, preyed upon by batlike creatures. They also meet a much-changed Thrance, a Pilgrim from their town who journeyed years before them, now an insane, misshapen figure. As they journey, their group thins down as some choose to leave and others die. Only a few remain with Poilar when, nearing the Pinnacle, he runs into a strange looking person who calls himself an Irithman. Suddenly, the identity of the gods is called into question: are they really gods, or alien mortals mistaken for gods?

The intriguing part of this novel is not the plot, which is fairly predictable and formulaic. It's the people Silverberg creates. Poilar and all the others, he hints gently, are not human. Until we discover this, the novel reads like fantasy. The presence of the Irithman and the hinted-at explanation of the change-fires present on Kosa Saag turn this fantasy quest into thought-provoking science fiction. All of Poilar's race are able to shape shift—indeed, they must in order to procreate. The change-fires on the Wall cause them to shift uncontrollably into grotesque shapes, in turn creating the Kingdoms of the Wall. But Poilar's group's encounter with the Irithmen teaches them something about themselves: they cannot wait for wisdom to fall from the lips of so-called gods. Instead, they must learn and create wisdom for themselves.

—Karen Hellekson


In an author profile in *Science Fiction & Fantasy Book Review Annual 1990,* Dan Simmons described the as-yet-unpublished *Summer of Night* as a novel about "the secrets and silences of childhood, the parts of childhood that Disney was not honest about." Whether or not one feels that the author is consciously trespassing in Stephen King territory (and indeed the book has been described as "the best Stephen King novel Stephen King never wrote"), the indisputable fact is that Simmons has, with this novel, completely succeeded King as the master of modern horror.

From the first page Simmons demonstrates his understanding of both the darkest fears and greatest joys of childhood, and meticulously builds a framework for his novel in which both of these find expression. In the small town of Elm Haven, school is out for the summer; even so, the young members of the Bike Patrol suspect that there's still something going on in the dark, brooding schoolhouse, something they know intuitively to be wrong. What starts out as a game to scare each other, however, quickly becomes a serious matter when a rash of
strange incidents and bizarre murders lead the boys to discover the strange and frightening history of the school, and the even stranger history of the "Stele of Revealing," an Egyptian artifact transmogrified into the huge bell which now hangs in the school's belfry.

Simmons knows the importance of both locale and character in a good horror novel, and has taken pains to create each with an artistry far beyond the level of mere craft. The reader knows what it feels like to live in Simmons' small Illinois town, with its canopy of elm leaves shading the streets and other stunning details revealed in just the right places so as not to weigh down the narrative. Also, the reader is reminded of what it's like to be eleven years old again, free for the summer and held only by the boundaries of imagination and physical endurance. Additionally, Simmons has woven into the sprawling tapestry of his novel the boys' various family allegiances, moral and religious beliefs, and first fleeting brushes with sexual awakening, thus giving his characters a sense of depth and a level of reality that elevates them above being mere fictional constructs and transforms them into the reader's friends.

This creates a sense of experiencing the novel's horror right at their sides rather than only witnessing it through them, with examples abounding: when the principal's pale face swims up out of the darkness of one of the old school's shadowy stairwells (and what old school ever had a stairwell that could be lit properly?), we know there's something supernatural afoot even as the boys dismiss it in anticipation of the end of the day. Later, we sense with them the menace of the rendering truck as it roams the country roads exuding the stink of rotting flesh while searching for prey, and feel the heart-pounding fear which one of the boys, Mike O'Rourke, experiences when he sees the corpse of a World War I soldier shambling along the cemetery road. And as if such incidents weren't enough to fulfill any horror fan's expectations, Simmons gives new life to The Thing Under the Bed, The Thing in the Closet, and The Thing in the Basement, deftly building into his prose an eleven year old's absolute sureness that these creatures exist.

Simmons' narrative is flawless, his prose seamless and economical, and it's a shame that Summer of Night has been compared to King's It as that novel, besides being 500 pages too long, was (unintentionally, one hopes) downright silly in spots. Night, however, is deadly serious from the first page to the last, and its length is testament not only to the author's ability to keep his plot moving, but also to keep it believable. An interesting side note is that the character most likely based on Simmons himself, Duane McBride, seems, in addition to being Simmons' attempt to put an old and faithful character to rest (his first "publications" were Timmy McBride, boy detective stories passed out to his friends in the fourth grade), but also to be a peculiar negation of his own egocentrism as a writer; the character is brutally slaughtered by zombies and other foul things of the night only halfway through the book.

Summer of Night is one of those rare novels which begs for re-reading as soon as the last page is finished, which in the end is the highest praise any novel can receive. For those who want more, however, there is more: a chapbook entitled
Banished Dreams and Simmons' Children of the Night, which features the grown Mike O'Rourke.

—Joseph M. Dudley


This novel, by Canadian SF writer Vonarburg, is among the contenders for the Philip K. Dick Memorial Award for 1992. It adds to the rank of woman-world novels, joining Sheri Tepper's The Gate to Women's Country, Joanna Russ' "Whileaway" in The Female Man, Joan Slonczewski's A Door Into Ocean, and Gearhart's The Wanderground, among many others. This novel uses the same premise: a woman-dominated culture reaches a point where it has to reassess itself in light of circumstances.

In Mother's Land, a group of loosely-knit, woman-ruled nations, Maerlande, has sprung up in a post-apocalyptic Europe. For every hundred children born, only ten are male, and of those ten, few survive to adulthood. The infant mortality rate is frighteningly high, a combination of deformed children (the feminine term for "children") and the mysterious Malady, which strikes children before their 12th year. A complex social structure has evolved from this, with fertility as a marker. Young girls are Greens until they menstruate, whereupon they become Reds. When they cannot bear children any longer, they become sterile Blues and begin their lives.

Lisbei, daughter of the ruler of Bethely and groomed to become the next ruler, the Mother, never becomes a Red and thus has to step aside to allow her younger sister to become the Mother. Lisbei, introspective and scholarly and a little naive, throws herself into her studies when she becomes a Blue. Lisbei explores an underground cavern accidentally revealed during digging and finds a buried building with several skeletons walled up behind blocks. They can only be the followers of Garde, whom legend has it were walled up alive by an opposing faction. One of the corpses has a notebook, and when Lisbei begins translating it, she realizes that what she has discovered may change the world. Garde, Maerlande's equivalent of Jesus, spread the Word of Elli, begging for peace, during the days when women enslaved men. Lisbei discovers that much of the story of Garde has been fabricated. Though instructed to keep quiet about her discovery, Lisbei announces it formally at a council meeting and throws religious factions into chaos. This is just the beginning. Lisbei, by force of her personality (and probably by the force of her mysterious inner "light," a mutation she shares with a minority of the population, all survivors of the Malady), manages to change her world forever.

Vonarburg tells the story in a mixture of third and first person, tracing Lisbei's life as a non-person mosta in the garderie through to her death and showing how Lisbei's actions affect her world as a whole. Sections of third person prose intersperse with first person narrative, sometimes letters but more often excerpts from Lisbei's voluminous diary. Though parts of the story don't seem to fit
together at first (especially what the mutant inner "light" may mean), Vonarburg brings it all together with a surprise ending. This is definitely a translated novel: English, I suspect, with its lack of gender, doesn't do it justice. Briefly translates many words that probably merely have the feminine ending into sometimes clunky equivalents: "children" for "female children," for instance, or "explorer" for "explorer." The point: all words have become feminine-gendered, just as God is now a feminine Elli and Jesus becomes the twice-resurrected woman Garde. This novel is, more than anything, a thought experiment; what would happen to social institutions if women greatly outnumbered men? If feminine concerns were the norm, and not men's? It is an experiment that works, and it is a wonderful novel besides.

—Karen Hellekson


The Genocidal Healer is White's latest in the ongoing SECTOR GENERAL saga. Fans of these stories will recognized characters more fully fleshed out in other SECTOR GENERAL novels and stories: Prilicla, O'Mara, Murchison. As usual, the action takes place on Sector General itself, a huge hospital for all kinds of lifeforms. This novel concerns the Tarlan Lioren, a Surgeon-Captain who, in his zeal to cure a plague on the planet Cromsaq, refuses to wait until testing on a drug is complete and thus accidentally wipes out the entire planetary population. Though the Tarlan asks for death at his hearing, his wish is denied. Instead, he is sent to work in the psychological department of Sector General.

At the hospital, O'Mara sets the Tarlan to an odd task. He must follow Senior Physician Seldal (who may or may not have something wrong with him). Confused, the Tarlan does just that, and, while interviewing people who come into contact with Seldal, meets an aged patient of Seldal's, a former Diagnostician, who wants death. As we follow the Tarlan's detective adventures, we watch as he changes from a driven, humorless doctor to a caring one: his own shame and his wish for death make him a natural for other tortured souls to confide in, and he makes friends quickly. After the Tarlan turns around the Diagnostician, he is entrusted with another huge task: making contact with Hellishomar, a giant lifeform that Sector General's personnel have never before encountered. The Tarlan becomes Hellishomar's confidante, finds out what is wrong with him (no small task), and in the process of curing another lifeform manages to be "cured" himself.

As in all other SECTOR GENERAL stories, the solving of the problem is not the thing. Here, the Tarlan must solve several problems and in the process discover himself. White tells a story from the point of view of a nonhuman with grace and humor: Lioren calls all humans "it" (he has trouble telling the two genders apart), for instance, and he scrutinizes human faces in order to learn to predict their emotions. Too much of the book is dry dialogue with complex, wordy speech patterns that don't sound much like speech; long sections are treatises on the nature of life and God, and these quickly become tedious. The characters start sounding
alike all too quickly. The plot, however, contains enough suspense to hold interest. 
SECTOR GENERAL fans will want to be sure to read this one.

—Karen Hellekson

paper?, $ . ; ISBN

The dark years of the 14th century, an outbreak of a new viral disease in the mid-
21st century, and a time traveling history student from the quarantined university
gone astray in the years of the Black Death are the bases for Willis' novel.

She has added academic ambitions, bureaucratic frustrations, and the errors
or accidents of fever and exhaustion. Her people are professors concerned with the
safety of the young student in the past or of the flooding of an archaeological dig
today; the student who must handle situations she is unprepared for; overworked
medical workers in one century, selfish churchmen in the other; a son who charms
a number of young women while dodging his over-protective mother adds a bit of fun
to the Oxford part of the tale; a willful four year old adds realism to the 14th centur
section.

The story alternates between the Christmas season in the university and
town of Oxford in 2145 A.D., and the same season in a backwater village outside
Oxford in 1348. The virulence of a mutated flu virus in one era, and the first cases
of the plague in the other affect the people of the story on whom, rather than on
history, Willis concentrates. She gives us just enough details of her locales to make
us accept her time and place. Nor do we learn much about the time machine, except
that computers and electronics are part of it. What little we are told about the laws
governing it requires some suspension of disbelief on the part of the attentive
reader. The story, with its believable characters and situations, is what holds
attention, rather than the science.

The Doomsday Book? It's what the young history student calls the notes
made during her foray into a dark and dangerous past, which tell more of her
interior struggle to come to terms with her situation.

—Paula M. Strain

ASIMOV’S ROBOTS IN TIME #1.

Wu, who showed us Asian cyborgs in the Old West with Hong on the Range and
modern day boys in Robin Hood’s Sherwood Forest with Robert Silverberg’s Time
Tours, now takes futuristic robots back into dinosaur days in this first installment of
a new Asimov robot series.

In Book One of a series projected to have six books, Wu presents a
futuristic Earth where people live below the ground in huge city complexes run
almost entirely by robots. One robot is designated a “Governor” of each city area.
An experimental model, the Governor robots are short-circuiting one by one. The
Mojave Center Governor, shortened to MC Governor (bringing to mind singer MC Hammer), realizes that he is the last of the Governor robots and is on the verge of a breakdown, finds himself trapped within the Three Laws of Robotics. If he breaks down, he will break the First Law, which is not to harm humans or allow them to be harmed through inaction. If he follows the orders of humans, the Second Law, and shuts himself down, he will be disassembled. Under the Third Law, he must preserve himself without breaking the First and Second Laws. So, he splits himself into his six component parts and flees back into the past, each of the six parts traveling to a different time known only to each part.

But Chaos Theory says anything he does in the past will affect the future, thus he is breaking the First Law. Our heroes, including another experimental robot named Hunter, track the first MC component to the days of the dinosaurs and attempt to catch the renegade.

Seemingly written in with a more juvenile audience in mind than his previous works, Wu does a nice job of telling the story, and this book will help one pass some enjoyable hours of time.

—Daryl F. Mallett
IN MEMORIAM

Kobo Abe, writer, (1924-1993)
Scott Meredith, literary agent, (1924-1993)
Keith Laumer, writer, (1925-1993)
Gustav Hasford, writer, (1948-1993)
William Pene du Bois, writer, (1916-1993)
Gordon W. Fawcett, publisher, (1912-1993)
Larry W. Martin, editor & teacher, (1938-1993)
Herbert W. Reaver Jr., writer, (1936-1993)
Harvey Kurtzman, cartoonist & scholar, (1925-1993)
Fletcher Knebel, writer, (1911-1993)
Ishiro Honda, film director, (1912-1993)
Baird Searles, reviewer & writer, (1934-1993)
John Hersey, writer, (1914-1993)
Frank McKeever, fan, (1941-1993)
AUDIO REVIEWS


The first book in Asprin's *MYTH* series is as hilarious on audio as it is in print, perhaps more so. Skeeve, a magician's apprentice, suddenly finds himself out of work and on the endangered list after an assassin kills his master.

Aahz is a wisecracking magician, temporarily without powers because of a practical joke by Skeeve's former master, who is now very dead. Aahz is also purple tongued, pointed eared, hairless and covered with dark green scales. He is a typical being from Perv, or a Perfect. Skeeve and Aahz join forces to neutralize the mad magician Isstvan before he neutralizes them permanently. A budding mage with power but little training and a cynical magician with tremendous knowledge but temporarily powerless unite to make the oddest couple in any mythical universe.

Along their cross-dimensional journey, they collect an equally unique assortment of traveling companions, an aging demon hunter with his war unicorn and magic sword, a baby dragon, an ex-assassin and extraordinary con artist.

This audiobook is pure listening enjoyment. Treat this as a whimsical travelogue where demons are simply dimension travelers and imps are natives of the planet Imper. Visit the Bazaar on Deva where everyone who is anyone in any dimension comes to bargain with the crafty Deveels. This audio adaptation is excellent. It leaves all the main characters as fully developed as they are in the novel and the storyline is wonderfully intact. Most importantly, the audiobook allows the whimsical humor in Asprin's book to be fully explored.

Whenever your fantasy life needs a dose of humor, listen to this book and chuckle along with Aahz.

—E. Susan Baugh


James Doohan is superb as the reader of *Best Destiny*. His voice is clear and easy to understand. Doohan's upper class British accent for Captain April is even better than his Scottish brogue for Scotty.

The audio book version of *Best Destiny* is splendidly abridged by the author. While the portrayal of the secondary characters is notably lessened in the adaptation, the audio still retains the quality of the written book. Recommended in both audio and book form for general SF/F readers and, of course, *Star Trek* fans.

—E. Susan Baugh

[See also Baugh's review of the book in this issue. —Ed.]

While the novel was a disappointment, the audio version is actually better. Gates McFadden, who plays Dr. Crusher on the hit television show, reads with a very lilting and soothing voice, and manages to add a little more excitement to the story than the book. Recommended for those boring commutes to work.

—Daryl F. Mallett

[See also my review of the book in this issue. —Ed.]
VIDEO REVIEWS

Klushantsev, Pavel, Director. *Planeta Burg*. Leningrad: Leningrad Studio of Popular Science Films, Distributed by Sinister Cinema (P.O. Box 4369; Medford, OR 97501-0168; 503/773-6860), color, subtitled in English, approx. 73 minutes, $16.95+$2.05 s&h.

Alexander Kazantsev, who wrote the original novella, and Klushantsev, who also directed the film, teamed up on the screenplay about this story where one of three Soviet spaceships is destroyed by a meteorite as the fleet nears Venus. Survivors land on the planet, where they are plagued by mechanical and communications breakdowns.

Venus is a watery planet with active volcanoes and hostile plant and animal life. When not exploring the cosmonauts have long philosophical discussions about the evolution of civilizations and the possibility of intelligent life on Venus which the explorers never discover. A Venustian humanoid is seen reflected in a pool of water just after the Soviets safely leave the planet.

The themes of a lost colony, human evolution or devolution, social retrogression, robotic intelligence, and aliens seem to have been unique to this film but in most respects *Planeta Burg* is typical of Soviet films of the era. The cosmonauts are intelligent and insistent on the value of the individual (including John, the robot). The film's few action scenes all involve natural disasters. The love interest between two cosmonauts is extremely chaste.

*Planeta Burg* has been exhibited under several titles: *Storm Planet*, *Planet of Storms*, *Storm on the Planet*, *Planet of Tempests*, and *Cosmonauts on Venus*. Roger Corman and American International Pictures used footage from this film in *Voyage to the Prehistoric Planet* (1965) and *Voyage to the Planet of Prehistoric Women* (1968).

While this gem of a Soviet film is dated, it is still worth viewing for its considerable historical value.

—E. Susan Baugh
MISCELLANEOUS PRODUCTS REVIEWS


Just as Robert Ewald, Joan Gordon, and I are getting ready to put out the 1993 SFRA Directory, the SFWA puts out its annual directory...and it's stunning. Featuring a Frank Kelly Freas original painting "Government Surplus, or, 'He Says He Comes From WHERE???!!!'" on the cover, this 8 1/2"x7 1/2" side-stapled directory is loaded with the addresses and phone numbers of the greatest writers, artists, editors, and agents that the SF field has to offer. Available to members of SFWA as a membership benefit, it is available to "entities with a professional interest in science fiction or fantasy (editors, libraries, agents, and so forth) may obtain copies for $60" a pop, from the Executive Secretary of SFWA (Peter Pautz). Make checks payable to SFWA and mail them to (5 Winding Brook Dr., #1B; Guilderland, NY 12084-9719). At $60, it seems overpriced, but for the contacts it offers, it's a steal at twice the price. But now, we're hard-put to match or beat them...!

—Daryl F. Mallett


With every issue of Locus I see, I am more convinced how lost we would be without it. This magazine tells everyone everything about everything in the SF, fantasy, and horror fields you ever wanted to know: who's sold what to whom for how many cookies, who's with what agent, what books are coming out, convention schedules, obituaries, convention coverage, foreign publications, magazines received, etc. etc. etc. There's a LOT of stuff in these issues, and thank god, too, since, as Gregory Benford says, "I doubt that this field would have the coherence and sense of community it does without the steady, informed presence of Locus." Everyone from Asimov to Zelazny agrees with Benford, and SF academics and scholars need not be excluded from that sense of community. If you only buy one magazine a year (besides SFRA Review! ☺), it should be Locus!

—Daryl F. Mallett
Since I believe that a healthy variety of magazines is vital to the field's survival, I'd be inclined to recommend that you support both these new publications in any case. However, I can do so in good conscience. 

*Science Fiction Age* is the more physically attractive of the two, one of the best-looking magazines I've seen lately: good design, slick paper, 84 p., 8½x11", full-color artwork (some reprints, others original). Overall layout resembles *Omni*, with the issue's contents nestled in columns and features. Although those departments are solid work by knowledgeable people, the magazine still must be judged by its fiction. And the first issue's seven stories are nicely balanced—some fantasy, some humor, some far-future irony, etc. If they have anything in common, it's literary self-awareness. Adam-Troy Castro's "The Last Robot" depends for much of its force on our memories of Asimov; Paul Di Filippo uses an even more familiar cultural icon in "Anne"; and Barry N. Malzberg plays with the notion of Raymond Carver as an SF writer. I think the first two work, especially the touching, cutting references of Di Filippo's tale. The second issue contains five stories and one poem. I'd say that Tony Daniels' story is the most successfully finished one, though Thomas M. Disch has a marvelous time with the Biblical Apocalypse all the way to a conclusion that may be a bit too laconic, and Geoffrey A. Landis and Jorj Strumolo get a great yarn going and then stop (first chapter of a novel?). Overall, *Science Fiction Age* offers a nice assortment of stories in a lovely package.

*Tomorrow* is a lot rougher in appearance, printed on cheaper paper with some downright ugly line drawings. There's not much to support or detract from the fiction; the only feature is the first installment of Budrys' reflections on writing. Despite cute pieces by Lionel Fenn and Gene Wolfe, most of the fiction is extremely earnest. The stories are full of contemporary urban angst, convincing but not fully worked into stories. The best is Richard Bowes' "Someday I Shall Rise and Go," which almost successfully combines magical realism and the hippy scene. The issue's lead story, "Night Games," by M. Shayne Bell, is a tight, gripping story of young people becoming hunters, growing up in an alien, mostly hostile world. Overall, the writers have real power, even when they haven't got it quite under control yet.

It's hard to judge first issues, and in this case it's hard not to read the stories without being affected by each magazine's production values. They seem, though, to be going in different directions. *SF Age* is using the general acceptance of SF nowadays to offer a magazine good enough to get genre readers' support and attractive enough to draw a mass audience, while *Tomorrow* seems to be aimed at a smaller but hipper audience as it goes after more immediately disturbing fiction.
Future issues of each will show whether that categorization is right. In any event, both magazines are publishing interesting material, and both deserve your support.

—Joe Sanders

[The future of Tomorrow is uncertain. Pulphouse is badly over-extended, has lost most of its staff, and is negotiating with Budrys for him to take over the magazine completely. Before subscribing or if you’ve already sent money, you may wish to query Budrys, P.O. Box 6038; Evanston, IL 60204. —N.B.]

Freas, Frank Kelly. Frank Kelly Freas Postcards. West Hills, CA: Freas Studios, 8 cards.

No, Kelly’s face doesn’t adorn them…but his artwork does! Available now from Freas Studios is a set of postcards featuring pieces from this Grand Master Artist of the SF field. They represent covers DAW Books published in the 1970s. Featured in the eight postcards are "Time Travel Trap" from Keith Laumer’s Dinosaur Planet; "The Prisoners" from Brian Ball’s Planet Probability; "Closeup" from James H. Schmitz’s The Telzey Toy; "The Guardian" from Robert Lory’s Identity Seven; "Surface Patrol" from Guy Snyder’s Testament XXI; "Intrusion" from Cecil Snyder III’s The Hawks of Arcturus; "The Art Critics" from Lloyd Biggle’s The Light That Never Was; and "Hazardous Duty" from Christopher Anvil’s Pandora’s Planet. They are gorgeous 5½"x8½” reproductions in full color and are guaranteed to catch the eye of the person you send them too. Recommended for avid correspondants! For information, or to order copies, contact Freas Studios; 7713 Nita Avenue; West Hills, CA 91304-5546, or call/FAX 818/992-1252. Also available, over forty quality reproductions ranging from $25-$250. Send $3.00 for a catalog/sample sheets. Dealer inquiries invited.

—Daryl F. Mallett


The fifth issue of Peake Studies appeared in January 1993. The lead article by Duncan Barford, academic secretary of the Peake Society, explores "Creativity and Disease: The Parkinsonian Imagination of Mervyn Peake." The three volume Folio Society edition of Peake’s Titus books is reviewed in detail by Gerard Neill, who judges the set “the finest edition of the books yet produced,” although he found the 201 illustrations by Peter Harding a disappointment. Neill also reported on the sale of some Peake drawings at Christie’s. Six full page drawings by Peake are reproduced in this issue, capably edited and very attractively typeset by G. Peter Winnington, who would be happy to receive submissions (brief to 6,000 words on diskette and/or paper).

—Neil Barron
The Borgo Press is pleased to announce
the publication of two new books

SCIENCE FICTION AND FANTASY AWARDS, 3RD. ED.

By Daryl F. Mallett & Robert Reginald

Reginald’s Science Fiction and Fantasy Awards, Third Edition is a comprehensive
guide to awards presented in the SF, fantasy, and horror literature & film. The
book includes English-language awards, foreign accolades, & awards presented to
SF authors & books by non-SF agencies. This new edition has been expanded by
four times over the 1981 version, and is the most comprehensive listing of such
honors ever published, covering over 125 different awards worldwide, including:
the Hugos, the Nebulas, the Bram Stoker Awards, the BSFA Awards, and the
World Fantasy Awards, as well as such little-known presentations as the Alvar
Appletoft Award, the Aisling Gheal Award, the Nihon SF Taisho, and more.

The basic arrangement is alphabetically by name of the award, then
chronologically by award year. The book also includes a comprehensive author
index, a guide to World Fantasy and World SF Conventions, a list of officers of
SFWA and SFRA, and an index to award names. Future updates will be issued at
regular intervals. For both the librarian, trivia lover, and SF fan, this will become
a favorite browsing volume.

Borgo Literary Guides, No. 1
256 pages • 1993 • LC 92-28219 • OCLC #26362811

THE TRANSYLVANIAN LIBRARY:
A CONSUMER'S GUIDE TO VAMPIRE FICTION

By Greg Cox

This chronological, annotated bibliography of vampire fiction in English, with witty
plot summaries and summations, gives new blood to this ever-popular genre.

Borgo Literary Guides, No. 8
1993 • 256 pages • LC 88-36553 • OCLC #18988294

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"...there is one aspect of his [Campbell's] character, personality, and *modus operandi* that ought to be mentioned...his joyously cantankerous appreciation of argument, for its own sake and entertainment value, and for what he believed to be its utility. As the memoirists who knew him have well noted, it was among his most distinctive characteristics, and if he became more rigid about it in his later years, less willing to hear evidence that contradicted one of his hobbyhorses, it was a pity and a loss. For Campbell at his best was capable of making deliberately outrageous argumentative statements for the specific purpose of stimulating an argument from which, he said, might come insights that no one, including he himself, had previously had. In regards to those subjects about which Campbell wrote, the [decades] since his death have not been any less interesting than were the decades in which he lived. [I] would still be interested...to hear what Campbell would think of these recent years... Although Campbell was getting philosophically rigid by 1971, one can nonetheless still imagine many possibilities, many arguments. He would have enjoyed that." —From the conclusion.

Here is the first full-length examination of this charismatic and noteworthy *littératueur* which examines Campbell's early career as a galaxy-smashing pulp writer and his later, more influential position as editor (for 30 years) of *Astounding/Analog*. Berger used the Freedom of Information Act to gain access for the first time to the original FBI files investigating Campbell's publication of atomic bomb stories during World War II. This volume will stand as a major work of in-depth, intelligent and thought-provoking literary criticism of a seminal influence in the genre.
Science Fiction Research Association

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Joan Slonczewski

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William Gibson ◆ Marvin Minsky
Joichi Ito ◆ Brenda Laurel
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THE SCIENCE FICTION RESEARCH ASSOCIATION

The SFRA is the oldest professional organization for the study of science fiction, fantasy, and horror/Gothic literature and film, and utopian studies. Academic affiliation is not a requirement for membership.

Founded in 1970, the SFRA was organized to improve classroom teaching, encourage and assist scholarship, and evaluate and publicize new books and magazines dealing with fantastic literature and film. The SFRA includes members from many countries, including instructors at all levels, librarians, students, authors, editors, publishers, libraries, and readers with widely varied interests.

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*SFRA Review.* Bimonthly magazine; an organ of the SFRA, this magazine includes extensive book reviews of both fiction and nonfiction, review articles, listings of new and forthcoming books, letters, SFRA internal affairs, calls for papers, works in progress, etc. Annual index.

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Attend our annual meetings, held in a different location each year, where papers are presented and discussed, information is shared, interests are discussed, and networking takes place, all in a relaxed, informal environment. Much of the significant secondary literature is on display and for sale at bargain prices. The Pilgrim and Pioneer Awards for distinguished contributions to SF or fantasy scholarship are awarded at a dinner meeting, which the winners normally attend. Many professional writers are also members of SFRA and participate in the conferences.

Participate in the association's activities by voting in elections, holding office, contributing reviews to *SFRA Review*, serving on committees, and generally promoting the field in all areas.

Annual membership dues cover only the actual costs of providing benefits to members, and reflect a modest savings over subscriptions to the publications listed above. Your dues may be a tax deductible expense.
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Please mail this completed form with your check for dues, payable to SFRA, in U.S. dollars only, please, to: Robert J. Ewald, SFRA Treasurer; Dept. of English; University of Findlay; Findlay, OH 45840.

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INFORMATION FOR AUTHORS: All manuscripts may be submitted in two forms. On disk: on either 3 1/2 or 5 1/4 inch disks, IBM formatted preferably in MicrosoftWord for DOS 5.0, but also in ASCII, Text only, WordPerfect, MicrosoftWord for Windows or WordStar. Sorry, no Apple disks. Manuscript: Double-spaced on one side of the sheet.

All reviews must list: Author(s), Title of the Book, City of publication: Publisher, date of publication, pagination, cloth or paper, price, ISBN. Reviews not meeting these requirements will not be published. Editor's Note: I like one to two page reviews; longer than that and they tend to not get looked at except as filler space.

DISCLAIMER: The opinions expressed in individual reviews do not reflect the opinions of the SFRA at large, or the editor, but only that of the reviewer.

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SFRA Studies in Science Fiction, Fantasy, and Horror

Edited by Daryl F. Mallett

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