SFRA Review 208, November/December 1993

SFRA REVIEW
ISSN 1068-395X

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SFRA Review is published six times a year by The Science Fiction Research Association, Golden Lion Enterprises, and Angel Enterprises.

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SFRA REVIEW

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SFRA INTERNAL AFFAIRS

PRESIDENT'S MESSAGE

Several years ago Peter Lowentrout put the SFRA "on-line" by establishing a SFRA bulletin board on the GEnie network. That electronic meeting place is still operating, although it isn't much used at present. However, I am told the Internet has a fairly active SF community. Are any of us active participants there? Does anyone out there know if Prodigy or America On-Line support SF communities that our members should know of? If so, how about letting the membership know—through the Review—how to log on and get involved. My own very minimal contacts with the cybersphere suggest that there is an awful lot going on there to which we should be paying attention.

Lewis Shiner, who has been a most welcome guest at several of our annual meetings, recently published a new novel, Glimpses. He read parts of this work at the Denton meeting two years ago. More "magic realism" than SF, it is wonderfully written and well worth reading. And if you haven't read any Iain M. Banks, especially The Player of Games, you have a treat coming.

Let me end the year with yet another appeal for help: SFRA needs new members. Please help us find them. And if you aren't participating in the operation of SFRA already, please consider running for an office, reviewing, helping with the Review in some way, serving on a committee, etc.

Seasons Greetings,
—David Mead

P.S. Any member of the Executive Committee will be glad to send you some of our new informational brochures (which include a membership form) to use in recruiting.

1994 SFRA CONFERENCE UPDATE

Chicago, Chicago, that toddlin' town...

All right, we exaggerate. The 1994 Science Fiction Research Association meeting won't exactly be in Chicago. It'll be in the elegant, but down-to-Earth, Northwestern Suburbs, at the Woodfield Hilton in Arlington Heights. But the Windy City's less than an hour away by comfortable rail, with a station just down the block from the hotel.
Chicago, Chicago, we’ll show you around.

And you know what there is to see in Chicago! The Field Museum! The Chicago Art Institute! The Museum of Science and Industry!—all world-class institutions that nobody should miss. Plus the world’s tallest office building, Sears Tower, and lovely cruises on the lake, and the finest of experimental and repertory theatre, and, oh yes, some of the best beer and pizza the world has ever seen on the Near North Side.

Bet your bottom dollar you’ll lose the blues in Chicago...

Or in Arlington Heights, for that matter. The most beautiful racetrack in the nation, Arlington Park, is right next door. The newly enlarged (but already huge and wonderful) Woodfield Mall is a short ride away. And even if you don’t leave the hotel, there you’ll have Sheri Tepper, Octavia E. Butler, Joan D. Vinge, Joan Slonczewski, Philip José Farmer, James Gunn, Frederik Pohl, Jack Williamson, and Gene Wolfe to listen to and chat with, as well as the usual great cast of regulars from among our own.

Well, all right, maybe we’re overselling it a little. Let’s take a leaf out of Carl Sandburg’s poem, "The Eastland":

Let’s be honest now
For a couple of minutes
Even though we’re in Chicago.

To be honest, you won’t have time for all those things, really. But you’ll have a great weekend with good friends and stimulating conversation, and when it gets too hot, you can always take a dip in the hotel’s indoor pool. Do come! It’ll be fine...but it’ll be even better if you’re there.

—Elizabeth Anne Hull & Beverly Friend


Authors Sheri S. Tepper and Octavia E. Butler will be special guests. Other authors and editors attending include: Gene Wolfe, Jack Williamson, Joan Vinge, Joan Slonczewski, Frederik Pohl, James Gunn, Philip José Farmer, and Phyllis & Alex Eisenstein. The SFRA’s Pilgrim and Pioneer Awards for distinguished contributions to SF and fantasy scholarship will be given during the conference.

Regarding the theme of the conference, directors Elizabeth Anne Hull of William Rainey Harper College and Beverly Friend of Oakton Community College comment: "Science fiction, the literature of change, is also a literature that makes connections among pasts, presents, and many possible futures. SF fragments our present and reassembles it in new ways. Will the center hold? How have writers in this speculative field viewed the components of human experience—individual, family, community, nation, world—singly or together?"

The directors welcome papers on any component in this SF "hand." They especially invite papers dealing with the works of the special guests and the other attending authors.
The deadline for paper proposals is March 1, 1994. Two copies of any proposal should be sent to Dr. Hull at the Div. of Liberal Arts; William Rainey Harper College; Palatine, IL 60067.

The advance registration fee for the conference is $115, which includes admission to all sessions, the Saturday night awards banquet, and the SFRA Hospitality Suite. The rate rises to $130 after June 10, 1994. Optional activities include a Friday night excursion to Medieval Times ($30) and a Sunday brunch ($25). Send registration fees to Dr. Hull.

Hotel rooms at the Arlington Park Hilton will be $79 per night during the conference. Reservations must be made prior to June 10th. To make reservations, contact the hotel directly; phone the toll-free number 800/344-3434 from outside Illinois; within Illinois, call 708/384-2000; or write to the Arlington Park Hilton; 3400 W. Euclid; Arlington Heights, IL 60005-1052.

For your information: Founded in 1970, the Science Fiction Research Association is the oldest professional organization for the study of science fiction, fantasy, horror/Gothic, and utopian literature and cinema. The association's goals are to improve classroom teaching, to encourage and assist scholarship, and to evaluate and publicize new books and magazines dealing with fantastic literature and films. The SFRA's members come from many countries and include instructors at all levels, librarians, students, authors, editors, publishers, libraries, and readers with widely varied interests.

For more information, contact Dr. Hull or call her at 708/925-6323.

—Leah Zeldes Smith; William Rainey Harper College

NEW MEMBERS & ADDRESS CHANGES

Address/Status Changes:

Mark Hillegas, one of our Pilgrim Award winners, has been omitted from the 1994 Directory by accident. Our apologies for the oversight.

Mark Hillegas
1218 Carter Street
Carbondale, IL 62901

Takayuki Tatsumi
5-7-8-506 Mita
Minato-Ku, Tokyo 108 JAPAN

Please send all mail to the SFRA Review editor at: Daryl F. Mallett; 11461 Magnolia Avenue, #251; Riverside, CA 92505 USA; 909/689-4058; FAX 909/888-4942 until notified in the next? issue of my new address. A P.O. Box will be set up by then.
Seasons Greetings!

Well, 1993 was a year full of changes and interesting stuff for SFRA and the SFRA Review. The editor changed, the printer changed, the production look and content changed, the membership changed. I only managed to run one review twice; I managed, with the help of Bob Collins, to salvage some older reviews which never appeared in our pages and run them; and I think I may have managed to bring the production costs down a bit...maybe.

I'm hoping that 1994 holds more good things for SFRA as an organization and SFRA Review, as well as each of you individually. It is for me...I've been promoted to Series Editor at Borgo Press and will be working from my home...my new home in Phoenix, Arizona, where I will also begin a new job with America West Airlines. My mailing address will remain at 11461 Magnolia Avenue #251; Riverside, CA 92505 USA; 909/689-4058; FAX 909/888-4942 until the end of January. Watch these pages for information on the new address.

If you're interested in serving on the SFRA Editorial Advisory Board, please drop me a line. And please, for my Christmas present, please send a lot of reviews, articles, essays, interviews, and syllabi in 1994!

Issues #206 & 207 mailing help was provided by Annette Y. Mallett.

As usual, moral support thanks to Clint Zehner, Kimberly J. Baltzer, Arthur Loy Holcomb, and Richard Rogers, among others.

Ad astra. And Happy New Year!

-Daryl F. Mallett

IN MEMORIAM: VINCENT PRICE

Vincent Price, the master of horror films, stage actor, radio personality, and gentleman, died Monday, October 25th, 1993 at his home of lung cancer. He was 82.

Vincent Leonard Price Jr. was born May 27th, 1911 at St. Louis, Missouri, the third child (of four) of Vincent Leonard Sr., a candy manufacturer specializing in jawbreakers and jellybeans.

Vincent Jr. began his life with an interest in art, receiving a B.A. in Art History from Yale in 1933 and penning several books on the subject (I Like What I Know, The Michaelangelo Bible), and serving as art-buying consultant to Sears-Roebuck in the 1960s.

He was enrolled at the University of London for his M.A. in art, but accepted a dare from a friend to audition for a bit part in the play "Chicago," starring John Gielgud...a part he got. That led to meeting the actress Helen Hayes, who was looking for a leading man who spoke German to play opposite her in "Victoria Regina," another part Price received...and after continuing on to a 517-performance run on Broadway, Price was hooked. He also did receive his M.A. in 1935.

His film career debuted in 1938, with an appearance in Service De Luxe, with Constance Bennett. That same year saw him signed with Universal, married to Edith Barrett, and appearing onstage at the Orson Welles Mercury Theatre.
Known primarily for his horror output, Price appeared in over 100 films, which included many of his famous roles in horror, but also ranged from historical (The Private Lives of Elizabeth and Essex (1939); Brigham Young—Frontiersman (1939); Hudson's Bay (1939); Wilson (1944)) to comedy (Service De Luxe (1938); A Royal Scandal (1945)) to adventure (Green Hell (1940); Keys of the Kingdom (1944)) and more.

Price worked with almost every major star of his day, appearing not only with horror stars like Boris Karloff, Peter Lorre, Basil Rathbone, Lon Chaney, and Bela Lugosi, but also with the likes of Bette Davis, Errol Flynn, Olivia de Havilland, Alan Hale, Leo G. Carroll, Douglas Fairbanks, Tyrone Power, John Carradine, Gene Tierney, Cedric Hardwicke, Francis X. Bushman, Gregory Peck, Tallulah Bankhead, Jessica Tandy, Henry Fonda, Ethel Barrymore, Abbott & Costello, Gene Kelly, Angela Lansbury, Ava Gardner and literally a ton more.


In his later years, Price was still visible in commercials, in films such as The Whales of August (1987) and Edward Scissorhands (1990); and doing voiceovers for Michael Jackson's Thriller album.

He will always be remembered by millions as the master of horror, but by a few as a gentleman and a scholar. His stately presence and gentle air will be sorely missed.

—Daryl F. Mallett

IN MEMORIAM

Eunice J. Searles, mother of SFRA member B. Diane Miller, died Tuesday, September 28, 1993 at the Ellis Fischel Cancer Center of Columbia, Missouri of lung cancer. She was 66.

Mrs. Searles was an actress in film and television, appearing with John Wayne in The Making of the Alamo, as well as in Two Rode Together, About Texas Pioneer Days, and played the monster in Dungeon of Horror.

She also held a B.A. from Rice University (1946), where she studied French, Italian, German, and Spanish; an M.A. in Biochemistry from Trinity University (1966); and a Ph.D. in Neurophysiology from Indiana University (1972). She also was a Fellow at the National Institute of Health.

—Excerpted from The Columbia Missourian
10 May 1994

Dear Colleagues and Friends:

Here is your copy of the preliminary program of main events for SFRA-25, along with a registration form and hotel reservation card. If you are arriving at O'Hare, be sure to request the courtesy car to the hotel, which has changed its name to the Arlington Park Hilton.

Those who want to participate in the optional excursion to Medieval Times Friday evening to see the fine horsemanship and jousting (and die on a game bed with your flags) MUST reserve by June 20.

Additional tickets for the Pilgrim/Pioneer Awards Banquet Saturday evening can be purchased at $35 per guest.

Program participants have been asked to bring additional copies of their papers to accommodate conflicts caused by multiple track programming. We are making arrangements to videotape panel discussions and authors readings so that those who want to attend paper discussions will be able to obtain copies of these sessions from the Science Fiction Oral History Association. All attendees are invited to bring 30 copies of a current sf syllabus for an exchange of course outlines.

Many novels will be available for those who want to purchase books by the attending authors (and get them autographed).

Alex Eisenstein is assembling a special art show; we'll have a fundraising drawing for a group of books donated by Illinois authors and our attending authors to support our needy international scholars; and we're working on other wonderful surprises.

Please let us know if you have special needs (vegetarian or otherwise restricted banquet meal, wheelchair access, etc.). We want everyone to enjoy the conference fully!

Elizabeth Anne Hull and Beverly Friend, Co-chairs SFRA-25
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. These books listed here have never been reviewed in SFRAR...

REFERENCE


**History & Criticism**


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


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

Cranch, Christopher Pearse. *Three Children's Novels by Christopher Pearse Cranch,* edited by Greta D. Little & Joel Myerson. Univ. of Georgia Pr., 1993.


Hanson, Bruce K. *The Peter Pan Chronicles: The Nearly 100-Year History of the "Boy Who Wouldn't Grow Up"*. Carol Publishing/Birch Lane, May 1993.


Hawk, Pat. *Hawk's Author's Pseudonyms for Book Collectors*. Pat Hawk, May 1993.


**Author Studies**


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**Film & TV & Theatre**


[Reviewed by Ron & Jan Wolfe in *The Arkansas Democrat-Gazette.* For a copy, contact me. —D.F.M.]


*Salwolke, Scott. Nicholas Roeg Film by Film*. McFarland, Sum 1993.

[Reviewed by Ron & Jan Wolfe in *The Arkansas Democrat-Gazette*. For a copy, contact me. —D.F.M.]


Thompson, Frank. *Tim Burton's Nightmare Before Christmas: The Film, the Art, the Vision.* Hyperion, Oct 1993 (P).


**Illustration**


**Books on Tape, CD, Video**


—Neil Barron & Daryl F. Mallett

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CALL FOR PAPERS

STSF '94
An International Workshop on
SCIENCE and TECHNOLOGY
through SCIENCE FICTION
22nd-23rd June 1994 - BARCELONA (Spain)

Organized by:
Consell Social (Board of Trustees) of UNIVERSITAT POLITÈCNICA DE CATALUNYA (UPC)
in cooperation with: Software Department (UPC)
Physics and Nuclear Engineering Department (UPC)
WORLD SF (Hispanic Chapter)

THE WORKSHOP
A good working definition of science fiction is "speculative extrapolation about the effect of science and technology on society". The aim of this International Workshop is to provide a forum for identifying, encouraging and discussing research about science and technology, or their consequences, as portrayed in science fiction. The Workshop will bring together researchers, scientists, and other academics with science fiction professionals to share information and explore new ideas about the relationship between science fiction, science and technology.

TOPICS OF INTEREST
The topics of interest include but are not limited to:
- Biotechnology, genetic engineering
- Computer science, robotics, artificial intelligence
- Macroeconomics
- Nanotechnology
- Physics, astronomy, cosmology
- Professional activity of scientists and engineers
- Social impact of science and technology
- Teaching science and technology with science fiction

INSTRUCTIONS TO AUTHORS
Paper submissions must be in English and no more than 6000 words long. The Proceedings of the Workshop will be published by the organizing institution. Authors are requested to submit a Letter of Intention with the title of the paper and a short abstract (less than one page) before November 30, 1993.
Authors must submit five copies of each paper, before January 31, 1994, to:

Program Chairperson:
Miquel Barceló
Facultat d'Informàtica
Universitat Politècnica de Catalunya
Pau Gargallo, 5
E 08028 BARCELONA (Spain)
Tel: 34.3.401.6958
Fax: 34.3.401.7113
E-mail: blo@lsi.upc.es

PROGRAM COMMITTEE
- Miquel Barceló (Software Dept., UPC, SPAIN)
- Joe Haldeman (SFWA, president, M.I.T. Associate Professor, USA)
- Elizabeth A. Hull (SFRA past-president, USA)
- Frederik Pohl (SFWA and WSF past-president, USA)
- Vernor Vinge (Dept. of Math Sciences, SDSU, USA)

ORGANIZING COMMITTEE
- Miquel Barceló (Software Dept., UPC)
- Laura Cabarrocas (Board of Trustees (sec.), UPC)
- Gay Haldeman (Writing Program, M.I.T., USA)
- Pedro Jorge (Hispanic Chapter of WORLD SF)
- Jordi José (Physics and Nuclear Engineering Dept., UPC)
- Louis Lemkow (Sociology Dept., UAB)
- Mikel Moreno (Physics and Nuclear Engineering Dept., UPC)

IMPORTANT DATES
- Deadline for Letter of Intention: November 30, 1993
- Deadline for Paper Submission: January 31, 1994
- Notification of Acceptance: March 15, 1994
- Camera Ready Papers Due: April 20, 1994
NEWS & INFORMATION

CALLS FOR PAPERS


Authors Sheri S. Tepper and Octavia E. Butler will be special guests. Other authors and editors attending include: Gene Wolfe, Jack Williamson, Joan Vinge, Joan Slonczewski, Frederik Pohl, James Gunn, Philip José Farmer, and Phyllis & Alex Eisenstein. The SFRA's Pilgrim and Pioneer Awards for distinguished contributions to SF and fantasy scholarship will be given during the conference.

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countries and include instructors at all levels, librarians, students, authors, editors, publishers, libraries, and readers with widely varied interests.

For more information, contact Dr. Hull or call her at 708/925-6323.
—Leah Zeldes Smith; William Rainey Harper College

Comics Studies Anthology: Peter Coogan and Solomon Davidoff are planning a book on *Maus* titled, *Here Our Reflections Begin: Commentary and Criticism on (and of) Art Spiegelman’s Maus*.

Articles and proposals from a wide range of theoretical, methodological, and disciplinary approaches, including previously published material, will be considered for inclusion.

In general, abstracts should be between 200-250 words and articles from 20-30 double-spaced pages, including notes and appendices. Manuscripts may be submitted on paper, through electronic mail (ASCII text), or on computer diskette (Macintosh format, ASCII text, or Microsoft (TM) Word). Please enclose an SASE with all correspondence. Contact Peter Coogan; Comic Art Studies, MSU Libraries; East Lansing, MI 48824-1048; 517/485-8039 (H); 517/353-4858 (B); email cooganpe@student.msu.edu
—Peter Coogan & Solomon Davidoff

Midwest Popular Culture Association and the Midwest American Culture Association: The Comic Art & Comics Area of the MPCA/MACA is soliciting papers for presentation at the 21st Annual Conference of the Midwest Popular Culture Association and the Midwest American Culture Association to be held in Pittsburgh, Pennsylvania, Friday October 7 to Saturday October 8, 1994. Deadline: June 1, 1994; Format: 75-word abstract.

The Comic Art & Comics Area welcomes presentations from all academic disciplines. Submissions from scholars unaffiliated with a college or university, as well as graduate students and undergraduates are encouraged.

Proposal sheets should include all the following information: name, home and work addresses, home and work phone numbers, email address and FAX number if you have these, Presentation Title, 75-word abstract, audio/visual equipment needs, day/time preference. For information or submissions, contact Peter Coogan; Comic Art Studies, MSU Libraries; East Lansing, MI 48824-1048; 517/485-8039 (H); 517/353-4858 (B); email cooganpe@student.msu.edu

For information on other areas, or on the MPCA/MACA, please write: Carl B. Holmberg, Executive Secretary, MPCA/MACA; Popular Culture Dept.; Bowling Green State University; Bowling Green, OH 43403; 419/372-8172.; cholmbe@andy.bgsu.edu

—Peter Coogan

Third Annual Comic Arts Conference: The Third Annual Comic Arts Conference is accepting papers to be presented at a joint meeting of comics scholars and professionals at the Chicago ComiCon on Saturday, July 2, 1994. Papers may be on any area of comics research including, but not limited to: Comics Scholarship, Teaching Comics and Teaching with Comics, History of the Medium, Creator Biographies, Comics Theory and Aesthetics, Audience Studies/Fan Culture, Industrial/Economic Analysis, Gender Studies, Scott McCloud’s *Understanding Comics*. 

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Faculty, students, and those outside the university community are encouraged to make submissions. Professionals interested in making slide (or other) presentations and/or serving as respondents for papers are encouraged to make submissions as well. A 50-100 word abstract must be submitted no later than April 1, 1994. Notification of acceptance will be sent on April 10. For citation and bibliography, use a style recognized by your academic discipline. Each completed paper should include a one-paragraph biographical sketch of the author(s). Completed papers should be to the program coordinator by June 3, 1994.

Inquiries, abstracts, articles, and registration forms for this should be sent to Peter Coogan; Comic Art Studies; MSU Libraries; East Lansing, MI 48824-1048; 517/485-8039 (H); 517/353-4858 (B); email cooganpe@student.msu.edu

The 16th Annual J. Lloyd Eaton Conference: April 15-17, 1994, University of California, Riverside. TOPIC: "Science Fiction and the Contests for Authority."

The position of science fiction in literature and culture today raises numerous questions of authority: who is accepting, or rejecting SF, and on what grounds are they doing so? Contests for authority concerning SF are occurring on many levels today. Indeed, they have done so since the genre arose in the early nineteenth century, or even since the Renaissance conceived the possibility of a "scientific" world view. To study these is to gain insight into the complex relations of politics, morality, and literary expression.

The questions are myriad: Why, for instance, do so many college SF classes teach Childhood's End, A Canticle for Leibowitz, or Neuromancer? Why do these same classes neglect Heinlein? Why do fans (on the other hand) reject inclusion of writers like Doris Lessing and Jorge Luis Borges in their canon of SF? Why are works of Stanley Kubrick and William Golding considered "mainstream," while those of David Cronenberg and Stanislaw Lem are considered SF? How are these assignments made, and what difference do such assignments make, and to whom? Taking another tack, can we explain why terms taken from the SF domain are, at one and the same time, immensely popular, and generally pejorative: witness the use of "utopia" for a foolish dream; "star wars" for the strategic defense initiative, "cyberpunk" for a particularly garish youth culture? In what sense can such SF terms be said to have cultural power? What are the sources of their strengths, the aims of their users, the alternatives they suppress?

SF is a genre with multiple contexts as well as contests of authority. In the academy, in publishing, in popular culture, in the realms of ideologies and cultural politics, SF has provoked different responses, created different standards for judgment. This conference invites papers that deal with any possible context of this competition: why do we continue to consider The Tempest in a different light from King Lear, who is to decide today whether or not any good SF has been written in the last ten years? The topic is as broad as canon formation, literary politics, and modes of literary valuation. We ask only that papers dig beneath the assumptions, and seek some "substantifique moelle."

Send inquiries and papers before January 15, 1994 to George E. Slusser; Eaton Collection; University of California, Riverside Library; Riverside, CA 92521 or fax proposals to 909/787-3285.

—George E. Slusser
MILLENNIUM’S END AS STORY AND MOTIF? I am compiling a list (with a view to assembling and editing an anthology) of stories that focus on this century’s and this millennium’s end (i.e., on the years 1999, 2000, or 2001), such as James Blish’s “Turn of a Century” (Dynamic Science Fiction, March 1993), or novels in which that topic constitutes a significant motif, such as Robert Silverberg’s The Stochastic Man (1975). He would be grateful for any title suggestions. If you have any, please write to Dr. David Ketterer; Dept. of English; Concordia University; 1455 de Maisonneuve Boulevard West; Montreal, Quebec, H3G 1M8 CANADA. All correspondents on this subject will be acknowledged in any consequent publication.

—David Ketterer

I am preparing a special issue of Library Trends dealing with speculative fiction in the libraries. Topics can be general or specific, targeting cataloging problems, storage facilities, preservation, specific difficulties in this field, lack of information, miscataloging, purchasing & ordering, ILL, or more. Please query or send a prospectus/abstract to me at: Daryl F. Mallett; 11461 Magnolia Avenue #251; Riverside, CA 92505.

—Daryl F. Mallett

THE ENCYCLOPAEDIA GALACTICA: I’ve been engaged by Prentice Hall to produce The Encyclopaedia Galactica, a reference work consisting of three cross-referenced volumes called The Encyclopaedia Galactica, Fantasia, and Horrifica. The project survived a change of staff at the publisher as a number of irreconcilable creative differences between myself and my ex-collaborator, Michael Kurland. Each volume will feature the following articles/appendices:

1. Biographical profiles of authors, artists, and editors.
2. Bibliographies of all the author’s fiction books (giving publication dates & awards received) listed in series/alpha order, plus up to five nonfiction books or articles as well as produced screenplays and for tv series experience (including animations). Noteworthy stories will be covered within each biography. Forthcoming books will be listed as well as works in progress.
3. Ephemera—board and computer games, etc.
4. Films Reviews—About 100 per volume.
5. Professional and fan organizations and awards.
6. Photos by Christine Valada, who is responsible for the "Wall of Fame" shown at WorldCons.
7. Publishing—small presses, prozines, fanzines, Science Fiction Book Club, series (e.g., Ace Science Fiction Specials, Ballantine Adult Fantasy, Forgotten Fantasy).
8. Signature Pieces (see article on same).
9. Topics—Articles on everything from Space Travel to The Living Dead to Arthurian Fantasy.

Signature Pieces: Some of the field’s finest writers were invited to contribute. The result: these original articles:


I’m looking for other professional writers and researchers interested in contributing author profiles and/or specific theme entries of one paragraph to 2,500 words. Please write to me at 8740 Penfield Avenue; Northridge, CA 91324-3224 for rates, guidelines, and master list. You can also send e-mail via any of these on-line services: AOL (LydiaM); CompuServe (70720,604); and GEnie (LMarano1).

—Lydia Marano

**POPULAR CULTURE AND LIBRARIES:** The Popular Culture Association will be meeting in Chicago, Illinois, April 6-9, 1994. Scholars who work in all aspects of popular culture will meet and share common interests. Anyone who is interested in presenting a paper on a topic related to popular culture and libraries should submit a brief abstract (no longer than a page) of the proposed paper to: Allen Ellis; W. Frank Steeley Library; Northern Kentucky University; Highland Heights, KY 41099-6101; 606/572-5527; FAX 606/572-5390.

—Neil Barron

**COMIC BOOKS AND LIBRARIES:** For the journal *Popular Culture in Libraries.* Anyone interested in writing articles examining any aspects of comic books or related materials (comic strips, big-little books, etc.) in relation to libraries, should contact issue editors: Doug Highsmith; University Library Reference; California State University, Fullerton; Fullerton, CA 92634-4150; 714/773-2976; FAX 714/773-2439, or Allen Ellis above. Deadline for submission of manuscripts is June 30, 1994.

—Neil Barron
JOURNAL OF THE FANTASTIC IN THE ARTS: Editor Carl B. Yoke is seeking papers for a special issue on alienation and the figure of the outsider in the fantastic, 3,000-6,000 words in length, following the current MLA style manual. This special issue will appear in late 1993 or early 1994; submit immediately to 1157 Temple Trail; Stow, OH 44224-2238.

—Neil Barron

I am putting together a collection of essays on the fiction of R. A. Lafferty, to be called The Astrolabe Papers. I'm looking for original scholarly essays on all aspects of Lafferty's fiction. Papers can be about a specific story or novel, recurring themes, almost anything that relates to the work and career of R. A. Lafferty. I'm paying $35.00 plus two copies of the book. Submissions and queries should be sent to Steve Pasechnick; Edgewood Press; P.O. Box 380264; Cambridge, MA 02238.

—Steve Pasechnick

SFRA ANTHOLOGY: Daryl F. Mallett and I have been asked to edit a new SFRA anthology of short stories to be used for teaching in college and university science fiction classes. The present anthology, published by HarperCollins, is badly out of date and the publisher appears to have no desire to revise it. Therefore, we are selecting ideas about what you liked in the old anthology and what you would like to see in a new one. If interested in assisting us in this endeavor or just in making suggestions, please contact either of us soon.

—Milton T. Wolf

INTERNATIONAL EATON CONFERENCE: An international conference on the topic "The Time Machine: Past, Present, and Future," will be held July 26-29, 1995 at Imperial College, London, England. Sponsored by The H. G. Wells Society and The J. Lloyd Eaton Collection of Science Fiction and Fantasy Literature at the University of California, Riverside, the joint international symposium will be held to celebrate the centenary of H. G. Wells's The Time Machine. Outline proposals for the following areas are particularly welcomed: The Time Machine as Text; TTM and the fin-de-siecle; TTM and 19th century science; TTM and the Int'l Development of Modern SF; TTM and Modern Cosmology: The Coming Together of Biology and Physics. Proposals should be sent to Dr. Sylvia Hardy, H. G. Wells Society, Dept. of English, Nene College, Moulton Park, Northampton NN2 7AL ENGLAND, FAX: 011/44/604-720636 and to Dr. George E. Slusser, J. Lloyd Eaton Collection, Rivera Library, University of California, Riverside, P.O. Box 5900, Riverside, CA 92517 USA, FAX: 909/787-3285.

—George E. Slusser

"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; 113 Paces Run Court; Columbia, SC 29223-7944. Please note new address."

-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

GREENWOOD PRESS: Call for monograph proposals in science fiction and fantasy. Greenwood Press is seeking proposals for book-length, single-authored scholarly volumes in its CONTRIBUTIONS TO THE STUDY OF SCIENCE FICTION AND FANTASY series, edited by Marshall B. Tymn, Donald E. Palumbo, and C. W. Sullivan III. Proposals should include a brief prospectus, a table of contents, a one-paragraph description of each chapter, and a curriculum vitae. Proposals on science fiction and fantasy are invited in such areas as film studies, other popular culture studies, art, science fiction, fantasy literature, mythology, and folklore. Please send proposals that deal primarily with film, other popular culture studies, art, or science fiction to Donald E. Palumbo; Dept. of English; East Carolina University; Greenville, NC 27858. Please send proposals that deal primarily with fantasy literature, mythology, or folklore to C. W. Sullivan III; Dept. of English; East Carolina University; Greenville, NC 27858.

-Donald E. Palumbo & C. W. Sullivan III

BARBAIN BOOKS

Don't forget, many extra copies of books were sold at the SFRA Conference in Reno, but many remain, all at savings to 40-60% off list price. Contact Neil Barron for information on purchasing these books. Make all checks payable to "Neil Barron," and send orders to 1149 Lime Place; Vista, CA 92083. Or call 619/726-3238 (after 6 p.m. Pacific Time; Tuesday-Thursday, Sunday, and anytime Friday or Saturday). They won't last long at these low prices, so request your books now. A refund check will be sent immediately for any books already sold. Some of the proceeds will go to the SFRA Conference to help offset costs.

-Neil Barron
The family archives of the early, imaginative, and popular science fiction writer Stanley G. Weinbaum (1902-1935) have been acquired for the Temple University Libraries' Science Fiction and Fantasy Collection. The Collection was presented to Temple by the author’s widow, Mrs. Marge Kay, and will be exhibited at the Library in November and December of 1993.

Passing away in 1935, Stanley Weinbaum has achieved a considerable following of readers of Wonder Stories and Astounding Stories within less than two years of periodical publishing. His "A Martian Odyssey," appearing in the July 1934 issue of Wonder Stories, was one of the first, if not the first, story to give a benevolent and friendly side to aliens, and his subsequent imaginative stories provided new approaches to genetic engineering, alternative worlds, extraterrestrials, and ecological themes. His stories continued to appear in pulp magazines for years following his death and have continued to be published throughout the past fifty years in anthologies.


A register of the collection is available upon request. The collection will be exhibited November 12-December 31, 1993 in the Samuel Paley Library, Temple University, 13th and Berks Streets, Philadelphia, PA. For more information, call the Department of Special Collections at 215/204-8230.

—Thomas M. Whitehead, Head of Special Collections

Author and scholar Mark R. Hillegas will join a stellar cast of writers whose works will rocket to the Red Planet aboard Mars 94. In cooperation with the Russian Space Research Institute (IKI), the Planetary Society will create Visions of Mars, a collection of science fiction stories, sounds, and images on a compact disk that will chronicle humanity’s fascination with Mars and its imagined Martians. The Hillegas essay, "Martians and Mythmakers," will land on Mars along with several thousand pages of fiction from writers ranging from H. G. Wells to Isaac Asimov and from Alexei Tolstoy to Kurt Vonnegut.

Visions of Mars is intended as a gift from our era to the future generations of humans who will one day explore—and perhaps settle—Mars. The flight disk and other CD-ROM versions of the material will be produced by Time Warner Integrative Group in Burbank, California. A copy of the disk will be placed inside each of the two small stations that Mars 94 will land on the surface of Mars in September 1995.

Dr. Carl Sagan, president of the Planetary Society, explains the raison d’etre behind Visions of Mars: "Before our technology caught up with our dreams, the way to Mars was described by the great writers of science fiction. Those who built and operated the first robotic explorers of Mars, the Mariners and Vikings, and those who are now designing new missions—for robots and for humans—often recall how their sense of wonder was first excited by"
The earliest adventures of space exploration were some mix of fiction and reality, interacting in the minds of the spaceflight pioneers. Now we are preparing the first mobile robotic explorers of Mars, and human exploration of Mars is becoming more and more feasible. It seems appropriate to place a collection of these works on Mars—as a motivation and memento for future explorers there. These will be the first volumes of *Visions of Mars*.


Neil Barron’s *Anatomy of Wonder: A Critical Guide to Science Fiction* describes *The Future as Nightmare* as a "well-written, absorbing, and perceptive study of Wells and his influence on writers such as Foster, Capek, Zamyatin, Huxley, Orwell, and Lewis [and] the better SF writers such as Bradbury, Clarke, Pohl, Kornbluth, and Vonnegut." *Booklist* calls *Shadows of the Imagination* a "many-faceted critical analytical view of the motivations, goals, forms, and effectiveness or limitations of the fantasy writing of Lewis, Tolkien, and Williams," with *Reprint Bulletin* designating it as the "standard book on the three fantasists." Both books are available from SIUP.

For more information (including photos) concerning *Visions of Mars*, contact Susan Lendroth at 818/793-5100. For additional information (including review copies) on *The Future as Nightmare* or *Shadows of Imagination*, contact Dan Seiters at 618/453-6633.

A very nice article on Hillegas appeared in *Southern Illinoisan* in September. He was gracious enough to send it to me via Dave Mead. Anyone interested in receiving a copy, feel free to contact me. —Ed.

**Book Carnival Newsletter** Vol. 1:2 (September 1993), edited by Ed & Pat Thomas (The Book Carnival; 348 S. Tustin Avenue; Orange, CA 92666) contains information about this mystery/SF bookstore located in Southern California. Authors appearing in the recent past or near future include Mark Frost, Richard Christian Matheson, Janet Dawson, and Sophie Dunbar.
The Brinke Stevens Newsletter no. 7 (Winter 1993) arrived. This 8½x11" chatty mag contains information for this Scream Queen's fan club and filmgoers. Information and subscriptions available from the Brinke Stevens Fan Club; 8033 Sunset Blvd., Box 556; Hollywood, CA 90046. —D.F.M.

Cemetery Dance Vol. 5:3/4 (Fall 1993), edited by Richard T. Chizmar (P.O. Box 858; Edgewood, MD 21040) includes fiction from Nancy Holder, Ray Garton, and Thomas Tessier, and departments by Charles L. Grant, Ed Gorman, Tyson Blue, Matthew J. Costello, Douglas E. Winter, Paul Sammon, Ed Bryant, and Kathryn Ptacek, as well as reviews. —D.F.M.

Comic Art Studies no. 52 (November 20, 1993) arrived from the Russel B. Nye Popular Culture Collection at Michigan State University. "...published to facilitate communication about the Comic Art Collection at Michigan State University, and communication about public comics collecting and scholarship in general." Contact Comic Art Studies; MSU Libraries; East Lansing, MI 48824-1048. —D.F.M.

Fantasy Commentator no. 44 reached me in early September. Founded in 1943, although suspended from 1953-77, this is one of the longest-running fanzines around. The Fall 1993 issue (the table of contents mistakenly says Fall 1992) includes a reprint of an appreciation of Isaac Asimov by John Clute, a short 1983 interview with Asimov, a not-previously published "psychobiography" of Asimov written in 1968 by a female clinical psychologist (it should have remained unpublished), and a thirteen-page remembrance of Asimov by Sam Moskowitz, who also contributes part two of his study of Nat Schachner. Verse, book reviews, and letters round out this seventy-seven page issue, 8½x11", stapled, $5 or $25/6 issues, from A Langley Searles (48 Highland Circle; Bronxville, NY 10708-5909). —N.B.


HolQed: The Journal of the Klingon Language Institute. News of this quarterly journal, whose first volume (Vol. 1:1) was published in March 1992, was recently passed along to me by Michael Klossner. Available for $12 or $24/yr (individuals or institutions) from The Klingon Language Institute; P.O. Box 634; Flourtown, PA 19031. —D.F.M.

Locus #395 (Vol. 31:6; December 1993) with interviews of Maureen F. McHugh and Jack Williamson; #396 (Vol. 32:1; January 1994) with interviews of Peter Straub and Tim Powers. P.O. Box 13306; Oakland, CA 94661. Always highly recommended. —D.F.M.

The National Fantasy Fan (Vol. 53:6, December 1993) contains information, letters of comment, and news for the N3F, with contributors such as Donald Franson, Joy Beeson, and others. Edited by Craig Boyd; P.O. Box 7554; Little Rock, AR 72217-7554. —D.F.M.

Peake Studies #10 (Vol. 3:2; Summer 1993) reached me in November. This issue includes an interesting piece by Selwyn Goodacre, a medical practitioner, "A Christian View of the Titus Books," with a response by John Seland, a Catholic priest. Goodacre also reviews the three-volume Overlook Press 1992 edition of Peake's Titus books, which were edited by Peake Studies editor Peter Winnington. The news section noted that, in mid-June 1993, the BBC had commissioned a series of six hour-long episodes dramatizing the Titus books, with screening probably in 1995. Letters and reproductions of Peake illustrations complete this 37-page, stapled, professionally printed issue. Subscriptions are on a per-page basis; send £15
or £25 to G. Peter Winnington; Les 3 Chasseurs; 1413 Orzens, Vaud SWITZERLAND. —N.B.

Science Fiction Eye (P.O. Box 18539; Asheville, NC 28814) no. 12 (Summer 1993) also reached me in early September. Stephen P. Brown, the editor, says the next issue will be different in unspecified ways as it merges with Doug Fraatz's Quantum, whose last issue appeared in Spring 1993. I've described earlier issues in these pages. It's overly fond of what some regard as "cutting edge" but which I find merely trendy and usually empty, such as "Graffiti's Rainbow" by Takayuki Tatsumi and cyberpunk booster Larry McCaffery, which is pretentiously subtitled "Towards the Theoretical Frontiers of Fiction: From Metafiction and Cyberpunk Through Avant-Pop." It's a big change from the tedium of Extrapolation, though whether it's an improvement, you'll have to decide. Prices increased with this issue: $5/issue; $12.50/3 iss., all domestic; higher for overseas. —N.B.

Scream Factory no. 12 (Autumn 1993) includes stuff horrific by veterans like Stefan R. Dziemianowicz, Al Sarrantonio, Don D'Ammassa, Randall D. Larson, Ben P. Indick, and Mike Ashley, to name a few. Edited by Bob Morrish, Peter Enfantino, and John Scoleri, it's an 8 1/2x11" slick & glossy magazine, complete with interior illustrations, book reviews, articles, fiction, LoCs, and more. Contact Deadline Press; 16473 Redwood Lodge Road; Los Gatos, CA 95030. $6/iss. + $1.20 postage or $21/4 iss.

Space-Time Continuum Vol. 2:2 (September/October 1993), edited by Bjo Trimble (P.O. Box 6858; Kingwood, TX 77325-6858) arrived full of information on SF actors and writers, conventions, and more. Subscriptions are $8/6 iss. (USA Bulk Rate); $10/6 iss. (USA First Class); US$12.50/6 iss. (CANADA); US$18/6 iss. (EUROPE); US$20/6 iss. (Pacific Rim/Asia). —D.F.M.

SFWA Bulletin Vol. 27:2 (Whole No. 120, Summer 1993), edited by Daniel Heath (P.O. Box 3315; Enfield, CT 06083-3315), an organ of the Science Fiction & Fantasy Writers of America Inc. (SFWA, or SFFWA) contains articles & essays such as "The History of SFWA, 1967-1968," by Alan E. Nourse; "Orbits, Quibbles, Maps, and Drawings with Satellites," by Hal Hubert; "What's in a Name," by Edo van Belkom; an interview with Steve Pagel; "Contract Article X: Packagers," by Raymond E. Feist; Market Report, by Edo van Belkom; and Reviews, by Sam Moskowitz. $3.95/iss.; $15/yr (4 iss.). —D.F.M.


Views From the Abyss (Fall 1993) arrived full of information about forthcoming books from Dell/Abyss, including Drawing Blood and Lost Souls, by Poppy Z. Brite; X/Y, by Michael Blumlein; Harrowgate, by Daniel H. Gower, and letters from Blumlein and Gower. Contact Jeanne Cavelos, Sr. Ed.; Dell/Abyss Publishing; 1540 Broadway; New York, NY 10036. —D.F.M.

—Daryl F. Mallett & Furumi Sano
GALAXY RISES FROM ASHES

Just when you thought it was really dead, it's made a triumphant return from the ashes of its former self. Galaxy, one of the staples of SF history, returns to us in an 8½x11" format. Published by David Franco, with editors including E. J. Gold, Claude Needham, H. L. Gold, Forrest J Ackerman, Tabitha Jones, and Jean-Marie (aka Hank) Stine, this proves that SF will never die. And what a bang! it begins with! Contributors include SF veterans like Robert Sheckley, Frederik Pohl, Robert Silverberg, Jacqueline Lichtenberg, H. L. Gold, David A. Kyle, Forry Ackerman, and Chuck Rothman, as well as relative newcomers like Greg Costikyan, Lawrence Schimel, and Jean-Marie (aka Hank) Stine. Artists include Daumier, Al Durer, E. J. Gold, Frank Goya, Lin Larsen, George Metzger, Richard Pynson, R. van Rijn, and Zoe.

Intending to publish bi-monthly, by the Institute for the Development of the Harmonious Human Being, Inc., a California not-for-profit corporation, Galaxy can be reached at P.O. Box 370; Nevada City, CA 95959; 916/432-1839; FAX 916/432-1810. Copies are $2.50/iss.; $18/6 iss. bulk rate; $22/6 iss. First Class; US$28/6 iss. to CANADA; US$30/6 iss. to GREAT BRITAIN/Europe; US$32/6 iss. to the Pacific Rim. You'll definitely want to support this grand dame of SF in her return to former glory!

—Daryl F. Mallett

SCHOLARLY CONFERENCES/CONVENTIONS

15th International Conference on the Fantastic in the Arts, March 16-20, 1994, 3:00 p.m. Wednesday to Noon Sunday. Fort Lauderdale Airport Hilton, Dania, Florida. GoH: Roger Zelazny; Guest Scholar, TBA; Special Guest, Ben Bova; Permanent Special Guest, Brian W. Aldiss; and other special guests, including Stephen R. Donaldson, Joe Haldeman, H. Bruce Franklin, Brian Attebery, David Hartwell, Ellen Datlow, Tom Maddox, and more. IAFA; College of Humanities; 500 NW 20th; HU-50 B-9; Florida Atlantic University; Boca Raton, FL 33431; 717/532-1495.
SFSF '94, June 22-23, 1994. Barcelona, Spain. International workshop on Science & Technology through SF. Miquel Barceló; Facultat d'Informàtica; Universitat Politècnica de Catalunya; Pau Gargallo 5; E 08028 Barcelona SPAIN; blo@lsi.upc.es.
SLAN APPEARS AS "AUDIO MOVIE"

Ziggurat Productions: Third Ear Radio Theatre is "producing the finest science fiction audio movies in the known universe."

A. E. van Vogt's classic SF novel Slan is the first book to be adapted to this "audio movie" format. Not merely content to be an audio cassette reading of a book, this format includes a phenomenal "soundtrack," lending the feel of the complete video film experience to this stereophonic system.

Produced, engineered, sound effects, and soundscape design, original music composed and performed by Bob E. Flick, co-produced, directed sound effects and design by Perry Jacob, this is only the first work of many which will be forwarded into this new format. Other works forthcoming from Ziggurat Productions include Metropolis by Thea Von Harbou, Edge of Time by Donald A. Wollheim, Ship of Ishtar by A. Merritt, Gabriel's Body by Curt Siodmak, The Black Flame by Stanley Weinbaum, Killer to Come by Sam Merwin Jr., Prisoner in the Skull by Charles Dye, and World of Null-A by Curt Siodmak. For more information, contact Ziggurat Productions; P.O. Box 292; Topanga, CA 90290.

—Daryl F. Mallett

STAR TREK: DEEP SPACE NINE COMICS

This coming February, look for Len Strazewski, writer for Malibu Comics' (5321 Sterling Center Dr.; Westlake Village, CA 91361-4613; 818/889-9800) ULTRAVERSE titles Prototype and Prime, to guest-write an issue of Star Trek: Deep Space Nine. Strazewski will be scripting issue #7, the first of three issues featuring guest writers.

Strazewski will be offering a special issue about his favorite character, Major Kira Nerys. The story finds Kira being sent on a diplomatic mission through the wormhole to a distant planet in the Gamma Quadrant.

Star Trek: Deep Space Nine no. 7, with guest penciller Rob Davis, will be issued in February 1994.

—Malibu Comics

UPDATE TO CLUTE/NICHOLLS ENCYCLOPEDIA

If you're a fortunate owner of the new Encyclopedia of Science Fiction (SFRAR #205), you can acquire a ten-page list of new information and corrections assembled between the publication last Spring and 4 September
1993. Send a stamped, addressed envelope if you're in the UK, an envelope and International Reply Coupon (available from any post office) if you're not. Send to John Clute; 221 Camden High St.; London NW1 7BU ENGLAND.
—Neil Barron

THREAT QUANTUM BACK ISSUE CLEARANCE

After twenty years as one of the field's most respected magazines, and five Hugo Award nominations, the final issue of *Quantum: Science Fiction & Fantasy Review* has been published. Issue no. 43/44 is a special 20th anniversary double-sized issue featuring Poul Anderson, Charles Sheffield, David Langford, Jessica Salmonson, Charles Platt, Gene Wolfe, Ted White, David Bischoff, David Alexander Smith, Darrell Schweitzer, Paul DiFilippo, Michael Bishop, Algis Budrys, Brian Herbert, Sheri Tepper, and much more!

And now, while supplies last, we are selling out all *Thrust* and *Quantum* back issues at bargain rates! Pick from twenty years of SF history. *Quantum* no. 43/44, $6; 5 iss., $10; 10 iss., $18; 20 iss., $30; 30 iss., $40; all 37 iss., $50. Issues 8-43/44 available. Contact D. Douglas Fratz; Thrust Publications; 8217 Langport Terrace; Gaithersburg, MD 20877-1134.
—Neil Barron

SF AT THE 1993 EMMY AWARDS

Best Animated Program (1 hour or less): *Batman: The Series.* (Fox)
Best Editing, Series, Single-Camera Production: Jon Koslowsky, *Quantum Leap: Lee Harvey Oswald.* (NBC)
Best Music Composition, Series (Dramatic Underscore): Joel McNeely, *The Young Indiana Jones Chronicles: Young Indiana Jones and the Scandal of 1920.* (ABC)
Best Main Title Theme Music: Dennis McCarthy, *Star Trek: Deep Space Nine.* (Syndication)
Best Costume Design, Series: Peggy Farrell, *The Young Indiana Jones Chronicles: Young Indiana Jones and the Scandal of 1920.* (ABC)
Best Hairstyling, Series: Joy Zapata, Candy Neal, Patty Miller, Laura Connolly, Richard Sabre, Julia Walker, and Josee Normand, *Star Trek: The Next Generation*: Time's Arrow II. (Syndication)
Best Makeup, Series: Michael G. Westmore, Gil Mosko, Jill Rockow, Karen J. Westerfield, Michael Key, Dean Jones, Craig Reardon, and Vincent Niebla, *Star Trek: Deep Space Nine: Captive Pursuit.* (Syndication). [The 9th nomination and 3rd win for Westmore & Co.; Space Rangers also received a nomination]
Best Sound Editing, Series: Tom Bellfort, Larry Oatfield, Chris Scarabosio, Tom Villano, Michael Silvers, David Slusser, and Jamie Gelb-Forester, *The Young Indiana Jones Chronicles: Somme, 1916.* (ABC)

Best Individual Achievement, Special Visual Effects: Allison Smith-Murphy, Mark Holmes, Yusei Uesugi, Paul Huston, and Eric Chauvin, *The Young Indiana Jones Chronicles: Young Indiana Jones and the Scandal of 1920.* (ABC)


Compiled by Bjo Trimble

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**19TH CENTURY RUSSIAN SF**

*Fights of Fancy: Armed Conflict in Science Fiction and Fantasy,* edited by George E. Slusser and Eric S. Rabkin, recently released by Georgia University Press, includes a rather eclectic work by Dr. Louis Pedrotti (University of California, Riverside) entitled "Warfare Celestial and Terrestrial: Osip Senkovsky's 1833 Russian Science Fantasy." Only one of a many insightful topics in this collection.

-Daryl F. Mallett

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**ANIMEIBO NEWS**

Coming from AnimEigo Inc. (P.O. Box 989; Wilmington, NC 28402-0989; 910/251-1850) in March 1994: *Urusei Yatsura #6:* "A Love Potion, by any other name, would taste as awful. Lupica, another space princess, appears and abducts Ataru. Lum gives chase, assisted by friends Oyuki and Benten. Lupica doesn't want Ataru for his great looks or charming personality, but for the greatest love potion in the galaxy." Videocassette, $39.95; ISBN 1-56567-080-9.

*Riding Bean:* "In Chicago, ace courier Ben Bandit rules the road and operates on both sides of the law. If a cargo absolutely, positively has to be there NOW, Bean's your man...for a price. Want to ensure that the getaway from your latest heist goes smoothly? No problem...but it will cost you!" Videocassette, $19.95; ISBN 1-56567-091-4.

*Urusei Yatsura #4:* "Don't chop down that cherry tree for anyone else but me...when a great cherry tree, "Tarozakura," is cut down while Lum & Co. are making a movie, Lum loses her horns...and her powers! The strangest and most lyrical of the *UY* movies." Laserdisc, $54.95; ISBN 1-56567-0850-X.

In April 1994: *Genesis Survivor Gaiaarth—Stage 3* and *Bubblegum Crash. Gaiaarth—Stage 3* features the aftermath of a planetary war, where "the people of Gaiaarth struggle to survive amidst remnants of technology they no longer understand. After the defeat of the Draken (in Stage 2), a mysterious Elf named Sakuya awakens from a century-long slumber, only to be captured by the diabolical General, who plans to use her to dominate the world—or destroy it in the attempt! Can Ital, Sahari, Fayk, and Zaxxon (the amnesiac Warroid) rescue Sakuya, defeat the General, and save Gaiaarth from..."
a fate worse than Armageddon? Find out in this thrilling final stage of *Genesis Survivor Gaiairth.* Videocassette, $34.95; ISBN 1-56567-084-1.

*Bubblegum Crash* is the Cyberpunk saga of the Knight Sabres which started in *Bubblegum Crisis.* MegaTokyo, A.D. 2034: The AD police are unable to prevent an armored mercenary force from committing a series of daring bank robberies, just part of a plan masterminded by a mysterious 'voice.' Are the Knight Sabres breaking up to pursue their individual careers? At the same time, they have their hands full trying to save the city from vaporization...In the final episode of *Crash,* Priss is outnumbered, outgunned, and just plain out of luck! Will the Knight Sabres survive? Laserdisc, $59.95; ISBN 1-56567-089-2.

—AnimEigo Inc.

**SURPRISING AND DISAPPOINTING TV**

Action for Quality Television has chosen ABC's *Lois and Clark* and Fox's *The X Files* as the two "Greatest Surprises" (better than expected) of the season and NBC's *seaQuest DSV* as one of two "Biggest Disappointments."

—Michael Klossner
FEATURE ARTICLE

CLAIMS-MAKING IN ARTIFICIAL INTELLIGENCE RESEARCH

What a man sees depends both upon what he looks at and also upon what his previous visual-conceptual experience has taught him to see.

—Thomas S. Kuhn

Following Malcolm Spector and John Kitsuse's definition of social problems as claims-making activities, this essay examines the claims-making activities in artificial intelligence research from a social constructionist perspective. The constructionist perspective views social problems as constructed through the claims-making activities of interested groups.\textsuperscript{1}

The activity of making claims, complaints, or demands for change is the core of what we call social problems activities. Definitions of conditions as social problems are constructed by members of a society who attempt to call attention to situations they find repugnant and who try to mobilize the institutions to do something about them.\textsuperscript{2}

Artificial intelligence (AI) research, the search for mechanical thinking ability, has been the subject of scientific and philosophical debate and claims-making activities within the academic/scientific community beginning with the inception of the idea.\textsuperscript{3} Thomas S. Kuhn's descriptions of scientific revolutions based in scientific paradigms (world-views) provides structure for examining the history of AI research claims-making. Kuhn claimed that science is not cumulative as it is presented in history-texts, but that it is structured in group viewpoints of the scientists. These group viewpoints he labeled as paradigms. A scientific paradigm structures the kinds of questions a scientist can ask when doing "normal science." For a new scientific paradigm to replace an older paradigm requires a "Gestalt" experience for the scientists.\textsuperscript{4} As a social problem the AI debate has led to claims on all sides of the issue far exceeding the accomplishments of the claimants, and the channeling of public research funds in directions based on these claims.\textsuperscript{5} The primary reason for this claims-
making has been the specific paradigm or world view that the AI researchers have held.

This essay is divided into three sections describing the claims-making activities of AI researchers. The first outlines the history of AI research and the emergence of two paradigms of AI research. The second describes the results of the conflict between the two research paradigms, the philosophically based AI research and the brain modeling based AI research. The third summarizes and describes current claims-making activities in this field of research.6

**From Computers to Mechanical Minds?**

Ask a dozen different researchers the question "What is AI?" and you get a dozen different answers. Such is not the case with more mature disciplines, such as physics, medicine, and chemistry. To some people, this is evidence that AI can't be classified as a science and that it is, rather, simply a software-engineering discipline that has taken on airs. But this view discounts the fact that every mature science was once immature and groping for definition.


The first electronic digital computers were built in the late 1940s replacing in most applications the larger and slower analog experiments. Within a few years, by the early fifties, the quest to turn computers into machines that could duplicate the human thinking process emerged with two separate paradigms or factions. One paradigm viewed human thought as a mechanical/chemical function of the human brain and sought to duplicate the neural networks of the brain. This paradigm descended from "idealized, holistic neuroscience"7 and became known as the "bottom up" approach because it started with the physical system of the "brain" as its model.8 The other faction believed that human thought consisted of symbol manipulation and that a machine could be built to think if it was given the right basic symbols.9 This paradigm descended from a "rationalist, reductionist" philosophical viewpoint10 and became known as the "top down" approach because it focused on symbolic representations manipulated by the "mind" as the model of the way humans think.11

Part of the problem for the sociologist or layman in identifying the claims-making activities present in the artificial intelligence research field is based on the normal proliferation of jargon in any specialized endeavor that is used to describe that specialized endeavor. Many terms are used within the AI research field to describe the same two basic paradigmatic research bases. Some examples are given in the following paragraphs. These two research paradigms developed at approximately the same time, but with very different research focuses.

One scientific viewpoint was grounded in physical systems. They believed thinking was a product of the complicated chemical machine, the
human brain. This neuroscience (brain simulation) based paradigm became known as the "bottom-up" approach. Scientists working with this approach viewed computer hardware as the place to focus their research. Jargon for mechanical processes designed to simulate brain function include such terms as "cybernetics," "perceptrons," "neural modeling," "brain modeling," "neural nets," "multi-layer machines," "materialists" and "connectionist." 

The other model was grounded in language as a symbolic representation of the world. These scientists believed thought processes could be reduced to basic symbols, and that these basic symbols could then be programmed into a computer to teach it to think. They drew their view from certain philosophical explorations such as Wittgenstein's *Tractatus*. Bertrand Russell, Wittgenstein, Descartes, and Goedel were philosophers engaging in philosophical phenomenology—the search for atomic facts and basic objects. Unfortunately these AI researchers seemed unaware of Wittgenstein's later recant of his earlier writings in *Philosophical Investigations*, published in 1953, or Goedel's mathematical "Incompleteness Theorem." Goedel's theorem states that in any consistent system which is strong enough to produce simple arithmetic, there are formulae which cannot be proved in the system but which we can see to be true. Because of this channeling toward philosophically based research grounded in the idea of basic symbols, little progress was made in AI research in the early 1980s. This approach to AI research became known as the "top-down" approach, and worked with computer programs (software) trying to duplicate human thought processes. Terms used for this type of research include "complex information processing," "dualists," "symbolic manipulation," and "symbolic systems.

One source of the neuroscience based AI paradigm's beginnings can be identified with the book, *Cybernetics*, written by Massachusetts Institute of Technology (MIT) professor Norbert Wiener and first published in 1948. He argued that feedback was the way creatures, including human beings, learn about and adapt to their environment. "This cybernetic, or neural-modeling, approach to machine intelligence was soon dubbed the 'bottom-up, approach' with the goal of starting with a model of the brain function in the primitive organism and working up to a human equivalent. The silicon computer chip was yet to be invented, and hardware limitations proved expensively daunting to many early researchers.

Frank Rosenblatt, a research psychologist at the Cornell Aeronautical Laboratory, optimistically continued this line of research and, in 1958, staged a demonstration of his "perceptron," an IBM 704 computer connected to an "eye" made of photoelectric cells and programmed to distinguish between two patterns of squares. Rosenblatt figured that it "is both easier and more profitable to axiomatize the physical system and then investigate this system analytically to determine its behavior, than to axiomatize the behavior and then design a physical system by techniques of logical synthesis." In 1960, one year beyond his own projected deadline, Rosenblatt demonstrated the
Mark I, a perceptron that could learn to make slight discriminations between letters of the alphabet through a "trial-and-error" process.\textsuperscript{24} Rosenblatt predicted a bright future for the Perceptron. He thought that it would be able to teach itself. He even thought that the Perceptron would eventually be able to build other Perceptrons.\textsuperscript{25}

The Mark I lacked flexibility, being unable to recognize partial letters, or letters facing unusual directions.\textsuperscript{26} "This problem is a mystery that still baffles AI workers and computer scientists. How can a computer be taught when to break the rules it has been programmed to obey?"\textsuperscript{27}

In 1956, Allen Newell, Herbert A. Simon, and J. C. Shaw preferred to call their research "complex information processing."\textsuperscript{28} They advocated a "top-down" approach to AI research, primarily because software could be easily modified, and failure more easily abandoned.\textsuperscript{29} They created a computer program called Logic Theorist using the philosophical treatise on mathematics, \textit{Principia Mathematica}, by Alfred North Whitehead and Bertrand Russell as their inspiration. Their primary programming task was to avoid what AI researchers call "combinatorial explosion"; as the number of variables considered increases, the number of combinations capable of being created increases exponentially.\textsuperscript{30} As yet, AI researchers have been unable to cope with the infinite diversity—infinitesimal combination capable of being processed by the human mind.\textsuperscript{31}

At this point, Simon predicted that, through AI research, "digital computers would be the world's chess champions" and "discover at least one important new mathematical theorem" within ten years.\textsuperscript{32} They followed Logic Theorist with an improved version in 1957 that they called General Problem Solver (GPS) capable of a limited heuristic problem solving method.\textsuperscript{33} A heuristic problem solving method starts with a goal and makes choices appearing to approach that goal. An example of this would be when trying to get to the downtown area in an unfamiliar city, we keep turning on to the streets that lead in the direction of the large buildings located downtown.

Encouraged by his program, General Problem Solver (GPS), Herbert Simon made the claim in 1957 that:

...there are now in the world machines that think, that learn and that create. Moreover, their ability to do these things is going to increase rapidly until—in a visible future—the range of problems they can handle will be coextensive with the range to which the human mind has been applied.\textsuperscript{34}

Writing of these two AI research paradigms, University of California, Berkeley professors Hubert L. Dreyfus and Stuart E. Dreyfus commented:
In the early sixties, both approaches looked equally promising, and both made themselves equally vulnerable by making exaggerated claims. Yet the results of the internal war between the two research programs were surprisingly asymmetrical. By 1970, the brain simulation research, which had its paradigm in the perceptron, was reduced to a few lonely, underfunded efforts, while those who proposed using digital computers as symbol manipulators had undisputed control of the resources, graduate programs, journals and symposia that constitute a flourishing research program.35

Why, at this early stage, did one paradigm, without clearly addressing many of the questions being asked, triumph over the other? How did the symbolic systems paradigm gain control of the research funds while the brain modeling paradigm took a back seat?

The next section of this essay examines explanations of how this happened.

Symbolic Systems\(^2\) : Brain Modeling\(^1\)

AI is internally in a paradigmatic mess. There is really no broad agreement on the essential nature or formal basis of intelligence and the proper theoretical framework for it.

—B. Chandrasekaran, Ohio State University

Thomas Kuhn thought that a new scientific research paradigm would replace a competing older scientific paradigm when sufficient anomalies were explained by the newer model.36 But two new paradigms of a new science competed for AI research funds. In less than twenty years of research, one paradigm of research almost totally obscured the other, but not by answering research questions since neither had achieved their exaggerated claims. Each group had both advocates and detractors. The criticism of the detractors of each group was basically the same: they could solve certain limited problems, but once the complexity of the real world is encountered, their methods bog­down.37 One group of advocates within the symbolic systems paradigm chose to specifically criticize the brain modeling paradigm.

Two AI researchers are credited with the supersedence of the symbolic systems model over the neuroscience approach. They succeeded in channeling the majority of research funds in the direction of the "top-down" symbolic based research.38 High school classmate to Rosenblatt and professor at MIT, Marvin Minsky, met Seymour Papert, another MIT professor, and together, they became advocates of the perspective known as the "top-down" approach.39 In 1965, Minsky and Papert began circulating through the field of AI researchers a draft of their book, Perceptrons, attacking Rosenblatt's perceptron work. In their book, they described writings about the perceptron research as being "without scientific value."

Minsky and
Papert clearly attack the brainmodeling research as a paradigm (as defined by Thomas Kuhn) when they go on to write:

Both of the present authors (first independently and later together) became involved with a somewhat therapeutic compulsion: to dispel what we feared to be the first shadows of a "holistic" or "Gestalt" misconception that would threaten to haunt the fields of engineering and artificial intelligence as it had earlier haunted biology and psychology.\(^\text{41}\)

Hubert L. Dreyfus and Stuart E. Dreyfus claim that "Minsky and Papert were so intent on eliminating all competition" and so entrenched in their symbolic research paradigm, that they failed to examine "multilayer," also known as "neural net"\(^\text{42}\) or "connectionist" machines.\(^\text{43}\)

Their attack on gestalt thinking in AI succeeded beyond their wildest dreams...But why was it enough? It was too early to close accounts on either approach. Yet something in Minsky and Papert's book struck a responsive chord. It seemed AI workers shared the quasi-religious philosophical prejudice against holism that motivated the attack.\(^\text{44}\)

Given this philosophical prejudice of some of the workers in AI research, the limited physical computer systems available at the time and the costs of these systems, the brain modeling researchers could do little more than speculate about the potential of their approach, while symbolic systems researchers were creating programs with some usefulness.\(^\text{45}\)

**The Return of the Brain Modeling Paradigm**

"Neither proof, nor error is at issue, the transfer of allegiance from paradigm to paradigm is a conversion experience that cannot be forced."

—Thomas S. Kuhn

Although research funds had been diverted from the brain modeling research paradigm and many AI researchers thought that line of research was a dead-end, a few AI researchers continued in this line. The advent of cheap computer memory combined with the invention of the silicon computer chip gave new life to the hardware based brain modeling paradigm. By the mid-eighties, brain modeling based research was back in competition with the symbolic researchers for research funds.\(^\text{46}\) Of this turn around, Bob Ryan wrote for *Byte* magazine:

"As connectionist machines continue to produce results in areas such as speech recognition and machine vision—areas
formerly the exclusive reserve of symbolic AI—the debate about which method is best for representing and processing knowledge will intensify... Undoubtedly, as old antagonisms wear thin, there will be more research into systems that combine both approaches.47

If philosopher Ludwig Wittgenstein is right, and human thought is a much more holistic process than either neural nets or symbol systems; then the future paradigm of AI research will be a combination of both paradigms rather than one paradigm replacing the other as Thomas Kuhn's work would indicate.48

Current successful AI research is certainly headed in the direction of paradigm synthesis. The most successful symbolic based research outcome, so far, has been "expert systems," computer programs that locate data in a specific area of expertise such as medicine, law, or a specific business application.49 AI researchers combining expert systems and neural nets are creating hybrid systems with the ability to provide feedback to improve each other. Don Barker, coordinator of the Computer Assisted Learning Center at Gonzaga University, says:

"symbolic (expert systems) and parallel distributed processing (neural networks) are not competing AI strategies but complementary. By uniting them, we can avoid many of the weaknesses inherent in each method while capitalizing on their unique strengths.50

AI researchers may not ever duplicate human thought and intelligence with machines, but the results of their research have proved useful so far.51 We will see what the future brings.

—B. Diane Miller

Notes

This paper was presented originally at the annual Midwest Sociological Society Meeting held in Chicago, IL in April 1993.

2. Ibid., p. 78.


9. Ibid.

10. Ibid.


Belgum, *Artificial Intelligence*.


Ryan, "AI's Identity Crisis," p. 239.


27. Ibid., Pg. 15.

28. Ibid., Pg. 16.

29. Ibid., Pg. 16.

30. Ibid., Pg. 16.


32. Ibid.

33. Ryan, "AI's Identity Crisis," p. 239.


38. Ibid.
Ryan, "Al's Identity Crisis," p. 239.

Belgium, Artificial Intelligence, p. 15.


43. Ryan, "Al's Identity Crisis," p. 239.


46. Ibid., p. 15.
Ryan, "Al's Identity Crisis," p. 239.

47. Ibid., p. 244.


49. Belgium, Artificial Intelligence.


Artificial Intelligence, 1986.
FEATURE REVIEW


With all its playfulness, witty and accurate extrapolation on planet environments and on alien morphology, and the good humor that is so characteristic of this fine old pro, this new novel by Hal Clement turns out to be a very solemn affair. As we have come to expect, he writes about a strange menagerie of intelligent aliens who are gathered this time on the unusual planet Habranha trying to cooperate (or not to cooperate) with the native Habra species on a systematic geologic (HabraLogic) study of origins. But Clement waxes somewhat solemn about problems in communication which, by extrapolation, really become problems about novel writing; and he gets very solemn at the end about science itself. With bows to Asimov inventiveness and playfulness (the book is marketed as part of the series called ISAAC'S UNIVERSE), this book is an important addition to the Clement accomplishment and, in its self-consciousness about both writing and science, deserves serious attention. His fans will adore it for the characteristic wit and accurate speculations about weird future possibilities. For example, Habranha is in a binary star system with strange enough weather, temperature, and pressure variations to take its place with Mesklin, Abyorman, and all the other inhabited planets in Clement's universe, which is more physically interesting than Asimov's.

But the more conscious variations, the communications problems and the science problems, are the real stuff of this novel. Clement has always been a writer deeply attuned to writing itself and to languages. Some of his funniest and most profound passages from *Mission of Gravity* to *The Nitrogen Fix* have to do with how hard it is to communicate with aliens and even amongst ourselves. There are two future humans, a husband-and-wife team, Hugh and Janice Cedar, working with the other alien species on Habranha; and throughout the major portion of the narrative, they communicate only by typing messages to one another because they are immersed in "diving juice" in order to deal with the pressure—like back to the evolutionary womb. I think of the long tradition of the modern novel from Pamela to John Barth, where couples write letters to each other. But there are two other tricks that Clement uses here to draw special attention to how self-conscious he wants to be (and wants us to be) about the literary business of novel writing. One is simply a sonnet. This book has fourteen chapters, and each chapter has an iambic pentameter line as its title, so that, with end rhyme to these chapter titles, the table of contents reads as a Shakespearean sonnet. I think that is a put-on for English teachers like myself. But more seriously, the reader should take note of one of the alien species, the Naxians, who are serpentine-shaped and who forge all sorts of artificial situations and life shapes (they are medical
doctors) in order to watch emotions and to entertain themselves. The
snakelike Naxians are the novelists in this story, and they are fun.

I never got to talk much with Asimov and only knew his wit through
his printed work. But I have spent some time with Clement, shared pie and
milkshakes with him; and I know how much he loves these mental games and
that he is a very nervous and self-conscious fictionist in the tradition of the
novel, so I love his epistolary and sonneteering games. But his taste and his
highest seriousness leads him, like Asimov, finally to science. And what seems
most profound and most troubling in this late work are his agonies over what
is really at stake in science. Near the end of the story, Janice Cedar says—and
she is rid of her diving juice by this time and so presumably can voice it, "No
one ever performs the final experiment—the one which removes all possible
doubt. This...is why science never gets past theory." What she is talking about
would be like earth geologists trying to study dinosaur extinction by simulating
a world catastrophe event, and in fact there is a species in this story that
pushes in this dangerous direction. They are a sluglike, non-angelic species.
So much of Clement digs into the earth and deliberately away from the
heavens and from angels who fly high. He does that several ways here and
not totally satisfactorily. But I guess the point is that we do not know how
much we can hope to get from sluglike science yet. The fact that Clement is
driving himself to such morbid speculation is significant, however, and makes
this book, in my opinion, with all its silliness, an important work.

—Donald M. Hassler
The Disney Company's children's press has released four books in an unnamed series, each containing art from a proposed but unproduced cartoon. In addition to *Jabberwocky*, the titles are Chaucer's *Chanticleer and the Fox*, Andersen's *The Emperor's Nightingale*, and Andersen's *Steadfast Tin Soldier*. The Carroll volume contains the complete poem and fifty-five drawings laid out in comic-book fashion. The drawings are clearly preliminary sketches, much less polished than any completed Disney film. It is sometimes difficult to follow the action. Not recommended as a children's book. For Disney completists only. For the same money it would take to buy the four books in this series, one could acquire a more substantive volume on Disney animation, such as John Grant's *Encyclopedia of Walt Disney's Animated Characters* (1992) or Frank Thomas and Ollie Johnston's *Disney Animation: The Illusion of Life* (1981).

—Michael Klossner
Alraune and George Romero's Night of the Living Dead (1968). Flynn inconsistently lists Night, but not Romero's two sequels, Dawn of the Dead (1978) and Day of the Dead (1985). Jones includes dozens of vampire episodes, both comic and serious, from non-horror TV series, from Dr. Who to F Troop.

For each film, Jones provides date, nationality, alternate titles, production company, director and stars, and specifies black-and-white or color. Flynn has the same information, plus the names of producers and writers. Neither provides running times or names of characters (unless mentioned in annotations). Jones has more illustrations than Flynn. Some of Jones' illustrations are in color; all of Flynn's are black-and-white. Jones' terse descriptive and critical annotations are never more than 100 words long. Flynn's commentaries are longer, as much as two pages on one film, but include synopses, irrelevant detail, and fannish, often emotional, criticism. Flynn states confidently and without evidence that 1930s film vampires represented "the monolith of economic systems, a bloodsucking vampire created by wealthy industrialists," ignoring the fact that vampire films became much more common in later, more prosperous decades.

My own knowledge of the subgenre is limited, but I found Flynn's errors more numerous and serious than Jones'. In a "trivia quiz," Flynn states positively that In Search of Dracula, a 1971 pseudo-documentary, was the only film made about Vlad Tepes, the 15th century Romanian prince who may have inspired Dracula legends; Jones lists Doru Nastase's Vlad Tepes, a 1978 Romanian historical epic about the prince. Flynn writes that only stills survive of Tod Browning's London After Midnight (1927); Jones reports that most of the film's reels have been rediscovered. Flynn claims that Christopher Lee got a "big career break" in Olivier's Hamlet (1948); actually Lee was an extra in Hamlet and languished in obscurity for ten more years. Flynn unfairly states that Peter Cushing was "always working in the shadow of Christopher Lee." He calls director Freddie Francis an "Academy Award winner" without noting that he won for cinematography, not for direction. According to Flynn, Charles Barton's Abbott and Costello Meet Frankenstein (1948) is both "unintentionally humorous" and "clearly played for laughs." Flynn's credits for Philip Saville's BBC TV film Count Dracula omit the name of the memorable leading lady, Judi Bowker. By contrast, Jones' errors are slight. He unaccountably lists Abbott and Costello Meet Frankenstein as Meet Frankenstein, alphabetized under "M." I missed an amusing error pointed out by Tim Lucas in his Video Watchdog review; Jones changes the name of Christopher Lee's character in Blood Demon (1967) from Count Regula to Count Regular.

Jones rates all films on a one-to-five scale and is often quite severe. He considers arty French director Jean Rollin "overrated." He gives low ratings to Nastase's Vlad Tepes; the Dark Shadows TV series, and several notable films, including Carl Dreyer's Vampyre (1932), Werner Herzog's Nosferatu (1979), and Saville's Count Dracula. F. W. Murnau's Nosferatu (1922) gets a middling grade. All these titles have their defenders: Vlad Tepes was praised in Magill's Survey of Cinema: Foreign Language Films (1984). I love Murnau's Nosferatu and Saville's Count Dracula, but at least Jones defends his opinions forcefully. Nothing he writes annoys me as much as Flynn's shrill, unsupported attack on Abbott and Costello Meet Frankenstein, one of the most delightful horror comedies. Like many 'serious' fans, Flynn cannot tolerate a film which pokes fun at his favorite characters.
For the record, Jones' choices as the best vampire films are Browning's *London After Midnight*, George Melford's Spanish-language *Dracula* (1931; the Browning-Lugosi version is rated just below the best); Fritz Lang's *M* (1931); Mark Robson's *Isle of the Dead* (1945); *Abbott and Costello Meet Frankenstein*, Terence Fisher's *Dracula* (1958); Christian Nyby and Howard Hawks' *The Thing from Another World* (1951); Mario Bava's *Black Sunday* (1960) with Barbara Steele; Bava's *Planet of the Vampires* (1965); Roman Polanski's *Dance of the Vampires* (1967); Stanley Kubrick's *A Clockwork Orange* (1971); Kurnel's *Daughters of Darkness*; John L. Moxley's TV film *The Night Stalker* (1971), the pilot film for *Kolchak*, Brian Clemens' *Captain Kronos, Vampire Hunter* (1972); Stan Dragoti's comedy *Love at First Bite* (1979); Richard Wenk's *Vamp* (1986); and Kathryn Bigelow's *Near Dark* (1987).

Another new entry in this crowded field is a revised edition of Alain Silver and James Ursini's *The Vampire Film* (1993). Flynn and Jones' bibliographies both omit two fine books—Gregory A. Waller's *The Living and the Undead* (1986), with detailed criticism of eight film versions of Stoker's *Dracula* and of Romero's first two *Living Dead* films, and David Pirie's *The Vampire Cinema* (1977), which covers several dozen films. According to a November 15, 1993 *Booklist* review, Andrea Weiss' *Vampires and Violets: Lesbians in Film* (1993), "draws on the expertise of other scholars and critics, such as Bonnie Zimmerman on lesbian vampire films." Jones' *Vampire Movie Guide* is the first in Titan's *Illustrated Movie Guide* series, followed by Jones' *The Illustrated Dinosaur Movie Guide* (1993).

—Michael Klossner


The compilers have no explanation of why Dunsany (1878-1957) began writing, with his first book, the self-published *The Gods of Pegaña* (1905), followed in the next decade by the tales that make him still read today: *Time and the Gods* (1906), *The Sword of Welleran* (1908), *A Dreamer's Tales* (1910), etc. At that time, however, he was much better known for his plays, five of which simultaneously ran on Broadway. Other works included poetry, some book reviews and many essays. Citations to works by Dunsany in English and translation take up two-thirds of this authoritative and well-organized bibliography, by far the lengthiest ever published. Citations to criticism occupy another seventy-five pages, although the compilers dismiss this with the comment, "Of the criticism of Lord Dunsany's work not much can be said." Indexes of names, of works by Dunsany and of periodicals in which his work appeared conclude the volume.

No explanation is given why an effort was not made to obtain access to a publications ledger maintained by Dunsany, "presumably still in the possession of the Dunsany Estate," although Mark Amory, who wrote a 1972 biography with the cooperation of the estate, had access. The biography is dismissed as competent "but rather lifeless and very inadequate in its treatment of Dunsany's writings." *SFRA* readers may recall Schweitzer's *Pathways to Elfland: The Writings of Lord Dunsany* (1989), the subject of a
very unfavorable review by Bob Collins, and which is annotated here as "analysis is somewhat cursory, but with occasional valuable insights."

If the amount of criticism about Dunsany in recent years is any indication, he's a decidedly minority taste, and this listing, thorough as it is, isn't likely to get many scholarly mills churning, for which we should be thankful. Large university libraries should consider but few others.

—Neil Barron
Fiction Reviews


At first glance, this title seems pretty stupid. However, the story within belies the misleading nomen.

After first contact with the Rey people is made, a "great starship race" is held open to member planets of the Federation in order to foster goodwill, and to allow the xenophilic Rey to examine the races of the galaxy. Sort of like an intergalactic America's Cup race. Everything is going fine...until the Romulans show up. And Captain Kirk immediately suspects that something's up...

Carey tells a good story and keeps the reader interested...provided the reader doesn't pay too much attention to her thick writing. Utilizing sesquipedalian verbiage (twenty-five cent specialty words) such as "oxer" and "excoriations" systematically, at various locations such behavior becomes tedious.

Nonetheless, another marvelous tale chronicling the adventures of our favorite heroes, saving life as we know it.

—Daryl F. Mallett


With the intelligence of recycling, who can blame writers for recycling old materials in new situations? Duane jumps on that recycling bandwagon with *Dark Mirror*, the latest hardcover installment in the spectacularly successful *Star Trek* series of books.

Remember *Mirror, Mirror* from the original series, where Captain Kirk, Dr. McCoy, Lt. Uhura, and Scotty were transported into a parallel universe, one where everyone was evil? That's the scenario here. Only now, in Captain Picard's time, the mirror universe bad guys have transported our *Enterprise* into their universe, hoping to quietly murder and replace our crew with their own in an attempt to take over our universe.

If the original show made you cringe, don't despair. While the material may seem old, it is presented with freshness. Duane includes the latest in Starfleet's cetacean officers, Commander Hwii, a delphine; a mirror universe where not all is alike...no Data, for example; a lot of pseudoscience way over my head dealing with cosmic strings and the various vibrations they
make which cause disruptions in the harmony of the universe (whatever Wesley just said), and more.

It's a story which does carry the reader right along to the very end, which, unfortunately, seems to end right where the original TV show did. The story is well-written but rather anticlimactic.

—Daryl F. Mallett


Eddings fans who buy *The Losers* are in for a bit of a surprise. As an old fan of *The Belgariad* and *The Elenium*, when I picked up a book that said both "David Eddings" and "Fantasy" on the spine, I had certain preconceptions of what I was about to get. A good, lighthearted romp with lots of magic and fighting. This is not what *The Losers* is all about.

It begins with the birth of Raphael Taylor, a future high school football hero/"A" student/all-around good-looking blonde god and nice guy. On his first day of college, he's looking for his room when he wanders into the wrong room (we only discover just how wrong it is later) and meets Jacob Damon Flood, Jr., Damon and Raphael become good friends, of sorts, and, with help, Raphael learns a little of the darker side of reality.

After a fight with a "friend of Damon's family," Raphael loses a leg in a car accident and disappears to Spokane Washington to "adjust" and discovers the underside of society in what he calls "the Losers." The welfare recipients, the bums, the motorcycle gangs...the generally recognized dregs of society he watches from the flat rooftop of his apartment. Eventually, Damon finds Rafe and when Rafe, in passing, mentions his hobby of watching the Losers and trying to understand what passes for purpose in their lives, Damon begins to intervene. Unfortunately, this is not done with the intent of helping, whatever outward appearances may suggest.

*The Losers* is interesting in that it shouldn't be described as "fantasy"; there was no magic, no alternate reality, no funny little talking creatures from myth and legend. It is simply "a novel." The characterization was quite good for everyone, especially Raphael. However, in many ways, Damon is the more interesting character, in that Raphael is unable to "pin him down" on account of the fact that he is so unstable and has several personality "quirks" which grant him greater depth than one might expect. Eventually we discover why he enjoys lying so much and why he sometimes calls Raphael "Gabriel."

The pacing is good, though there are times where it is a bit slow. Overall, *The Losers* is definitely worth its $5.99 cover price; it is a book that leaves you thinking, and the next time you see someone in the grocery line paying with food stamps you might be a little less quick to judge...

—Clint Zehner

The Shining Ones was the only science fiction or fantasy book on the library's new bookshelf, so I took it though, only a few days before, I had found my much-delayed reading of Eddings' three volumes of The Elenium disappointing. The plot and characters of this new book were so similar to those of his earlier Belgariad and Mallorean sagas that the changes he had made to create novelty were scarcely noticeable. The crises on the heels of crises were, for me, more soporific than exciting.

I found that, though I'd skipped Book One, it didn't much matter, and that Book Two was more pleasant reading than the Elenium sequence. By Book Two of that series, Eddings was moving away from familiar patterns to add new plot possibilities and expand the activities of major characters. Ehiana becomes a female Machiavelli. Bhullion, this series' version of the Belgariad's Orb of Aldur, was an inert object in the Elenium, but here assumes a personality and reacts as well as acts. A background character is revealed as a major villain. Three or four other gods appear in addition to the ubiquitous Flute/Aphrael, and they further plot development.

While The Shining Ones gave me a satisfactory evening, I'll wait for the third volume of the series, rather than search for Book One. I'd rather see an author expand his imagination than imitate his earlier work.

—Paula M. Strain


With his retirement from the world of the "mundane" (in actuality, for Forward, not mundane at all, being a physicist), Forward's literary output has increased tremendously. And with his increased literary time comes increased literary prowess.

In this latest tale, it is the future. Humans have discovered a race of aliens living on a cometary body out beyond Pluto. Of course, it's cold out there, and these aliens live at 30 degrees above absolute zero. And also in a Forward tradition, these aliens, called Keracks, living on Ice, are tiny beings. "...in the best Smith/Campbell tradition" is definitely how Forward writes. This story starts out with exploration and contact with an alien species. Unfortunately for the layreader like me, the science near the end gets a little complicated. Something about fusion bombs, fizzle bombs, the periodic table of elements, and things going BOOM! I got lost in the science...but only if I tried to follow it. In the tradition of the SF reader, willful suspension of disbelief (like accepting "subspace field compression" as the answer to everything in Star Trek) allowed me to ignore the science I didn't understand and follow the story which was delightful.

Along the way, we discover the similarities of Camalor, as the keracks call their city, to the mythical Camelot of old Earth lore. A totally enjoyable book and recommended for Forward followers, science students, and hardcore SF readers.

—Daryl F. Mallett

Harold Randolph Hunter (HRH to his most loyal employee) had four goals: "to be the best horseman in the world...the richest and most important man in the solar system...to explore the stars...[and] to live forever." He also wants to marry Rosita Carmelita Cortez. Except for living forever, in the time-scheme of *Timemaster*, HRH accomplishes all of his goals.

*Timemaster* is "hard-core SF in the best Smith/Campbell tradition" as the blurb from Arthur C. Clarke has it, and it offers a plethora of plausible devices for interstellar space travel, time travel, multiple existences, and other nifty stuff. Still, for vertically challenged people like me, *Timemaster* is most fun as an unapologetic power fantasy starring a guy 4' 11" tall, who does get it all. And readers can get it all vicariously, if we identify with a short, white male who starts out very rich—"HRH" as "His Royal Highness"—and soon gets obscenely rich and then moves on to pornographically rich: Earth's first trillionaire.

Oh, and he's also well-hung...

For taller folk, *Timemaster* is an interesting redaction of the life of Robert Forward's ultimate boss for thirty-one years, Howard [Robert] Hughes, another "HRH." Randy Hunter admires Hughes and imitates Hughes, but manages to avoid Hughes' failures, in part by having three incarnations of himself to not only save himself from a deadly enemy, but also go adventuring while living the life of a loving husband and father.

*Timemaster*, then, is simultaneously a highly sophisticated exercise in speculative physics and an utter fantasy of wish-fulfillment: arguably a classic case of "hard-core SF in the best Smith/Campbell tradition."

Recommended for large library collections, students of hard SF, and anyone interested in the popularization of cutting-edge scientific speculation.

—Richard D. Erlich


Friesner's wonderful sense of humor strikes again in this delightful tale.

Kendar Gangle, like his name indicates, is a bumbling fool in a wizard's academy. Called "Ratwhacker" for a reason, he is assigned the duties of rat killing while the household is on deathwatch for their master. When something large shoots out of the rathole in the kitchen, Gangle gives chase, and both creatures plunge through the master's majyk, inheriting it all. The "rat" turns out to be Scandal, feline lifeform from our Earth, now able to talk and give off majyk.

The characters are believable and fun, the pace is fast and furious, and a good time resides between these two covers. Scandal serves as Esther's P.O.V., with marvelous phrases like, "Kill him. Kill him very dead." "Nice kitty. You told me that already." "You bet I did. But I still see him wasting oxygen." A caustic wit. And the scary thing is...Friesner's husband and I are related...So that's where I get my sense of humor...

—Daryl F. Mallett
Hodgell, P. C. *Bones.* Eugene, OR: Hypatia Press (360 W. First; 97401; 503/485-0947), 1993, 40 p., paper, $10.00; no ISBN.

Hodgell, P. C. *Child of Darkness.* Eugene, OR: Hypatia Press, 1993, 39 p., paper, $10.00; no ISBN.

Hodgell was one of a number of fine new fantasy writers who came on the scene in the late 1970s and early 1980s. Her first novel, *Godstalk* (1982), received excellent reviews and was followed by a second, equally well-regarded volume, *Dark of the Moon* (1985). Both novels and the handful of short stories that saw publication at about the same time concerned the adventures of Jame, a ghost-haunted, possibly damned young woman in a complex fantasy world vaguely reminiscent of Fritz Leiber's Lankhmar and Mervyn Peake's Gormenghast. In the mid-1980s, however, her third novel delayed by the necessity of finishing a Ph.D. dissertation, Hodgell found herself without a publisher. Atheneum, which brought out the first two novels, had drastically cut back their fantasy line and other publishers were reluctant to pick up a series in midstream, particularly one, no matter how widely praised, by a writer who couldn't be counted on to bring out something new every six months or so.

Hodgell's fans will be pleased to know that Hypatia Press will be publishing the third JAME novel, *Seeker's Mask,* in late 1993. In the meantime, they've made two early JAME stories available again for the first time in nearly a decade. *Child of Darkness* was first published in the second volume of *The Berkley Showcase* anthology series in 1980. *Bones* originally appeared in the third volume of Terri Windling's much praised ELSEWHERE fantasy series in 1984. The latter story takes place during Jame's time in the god-haunted city of Tai-Tastigon, scene of *Godstalk,* and concerns her frantic attempt to save her employer, the master thief Penari, from a particularly gruesome form of retribution from beyond the grave. The former tale, *Child of Darkness,* is the only JAME story yet published set on an alternate universe college campus where students who fail tests undergo torture and where the university quad provides entry into at least two different versions of the Underworld.

Both *Child of Darkness* and *Bones* feature Hodgell's trademark gallows humor, eccentric character development, and breakneck pacing. Both chapbooks, and *Seeker's Mask,* which I've read in manuscript, are strongly recommended.

—Michael M. Levy


Four separate stories reporting events that occurred during the first twenty years of the colonization of Pern make the bulk of the book. The stories have the familiar ingredients and the competent writing McCaffrey fans expect. "Rescue Run," the fifth story, reports a separate event not on the timeline that McCaffrey supplies in opening pages. Although expanded and strengthened
from its first appearance as a magazine short story a couple of years back, it is the least likely of the five stories to hold dragonlover interests; it is also the clearest science fiction.

—Paula M. Strain


Some of the books in this series are stellar; others are not. This one falls somewhere between the two extremes.

A planet is about to join the Federation, when Picard arrives to find the king uncertain and hostile, and then finds himself imprisoned. What's going on? Picard must find out, before he, Troi, and Mother Veronica are killed and the treaty with the Federation goes unsigned.

Neason, an unknown quantity in SF before this book, does a good job presenting our characters, but too much of the novel focuses on outside characters...a nun, a king and his evil twin, his bride... We are only offered glimpses of most of our characters, and even the two main characters, Picard and Troi, are sketchily addressed.

Still, a good way to occupy an hour or two.

—Daryl F. Mallett


Pocket Books and Paramount Pictures keep milking their cash cow. *Star Trek: Deep Space Nine* continues with Book Four in the series, this one by newcomer Schofield, actually a pseudonym, admitted to by Dean Wesley Smith and Kristine Kathryn Rusch, editors of Pulphouse and *The Magazine of Fantasy & Science Fiction* fame. If they hadn't come forth, though, the dedication "to Nina" (Kiriki Hoffman), and embedded textual references to the (Jerry & Kathy) Oltion system and the Hoffman system would have given away at least the geographical location (Oregon) of the writer(s). And while these two may hide behind a new name, but the writing is definitely pro quality.

Quark is hosting the quadrant's biggest poker tournament. Scoundrels and rascals from the universe over have gathered at DS9. Following in Peter David's marvelous style of resurrecting old familiar faces, here we see such rascals as the Ferengi Grand Nagus, Lursa and B'Etor, Berlinghoff Rasmussen (the scientist from the past, played by Max Headroom actor Matt Frewer)...only Vash and Q seem to have been missing, and the passing reference to Riker's absence... All is well until the murders begin... Oh, and the continual power drain on the station by unknown sources, and the ensuing hostilities between Cardassians and Bajorans.

This book is thoroughly engrossing, keeping the reader interested and involved. We are drawn in as we watch Odo learn to play poker, wait to see
who will win the tournament, follow the adventures of Nog and Jake, and try to avoid war between the two races. A great book by two good writers, and a wonderful addition to this new series.

—Daryl F. Mallett


Lovers of hard science fiction, have I got a book for you! Charles Sheffield’s *Dancing with Myself* is a collection of eleven short stories interspersed with five articles on various aspects of science. The short stories range from the four-page "Seventeen Year Locusts" and "C-Change" to the novella "The Courts of Xanadu." All of the stories are science fiction with an emphasis on the word "science." I survived as a physics major in college, and some of the "real" science was above me...but I truly enjoyed the stories.

For example, the first story, "Out of Copyright" is based on the idea of companies taking genetic material from various scientific greats (who died more than 75 years ago), cloning them, educating them as they grow-up and hoping to have a positive return on their investment in terms of new technology generation...however, non-scientists can be cloned for other purposes...

Other stories include a bike race in space ("The Grand Tour"), the possibilities of messages left by aliens in places they can't be missed ("The Double Spiral Staircase"), and a genetic/nanotechnology experiment with unexpected results ("Dancing With Myself"), to name a few.

The articles range from numbers, infinities, and the nature of Man ("Counting Up") to quantum mechanics ("Classical Nightmares...and Quantum Paradoxes")—which does get too esoteric for most casual readers—to a look at chaos theory ("The Unlicked Bear Whelp").

The characterization in *Dancing with Myself* is not the greatest and, if one is not familiar with many scientists, it may be hard to identify with the characters, however the concepts behind the stories are fantastic.

If your background is in a "hard" science, chances are that you will enjoy this anthology. Otherwise, the science may just overwhelm the fiction.

—Clint Zehner


In Stabenow's earlier novel, *Second Star*, protagonist Svensdotter managed to build an L5 colony, see it through to independence from Earth, lose a perfidious lover, and see her best friend die in battle. Heinlein's *The Moon is a Harsh Mistress* was the obvious model not only in plot but, unfortunately, in characterization. Heinlein is the only writer who could vitalize those stock Analog jolly optimistic engineers. Stabenow does a significantly worse job of it than even Robert L. Forward. Frighteningly bad writing!

Even a worse problem, if that's possible, is that the book has no real plot. Svensdotter, eight months pregnant, is given command of the L5
nation's expedition to the asteroid belt (i.e., Old West mining camps) to compete with Earth's megacorporations for the mineral wealth. Things happen. She meets a child cobbled together from her and her villainous lover's DNA. Her second in command fought against the revolution. There's a plague on Ceres and miners are being locked out of the main city. Star has twins. By the time she comes to, her fearless engineers have cured the plague, five pages later. The book just chugs along like that, offering one itty-bitty crisis after another, none developed. Stabenow seems to think that the characters' senses of humor (rather less subtle than elephants mating) will carry the novel. Wrong.


—Bill Collins


Eleven centuries after the last faster-than-light contact with the rest of the galaxy, the planet Bellview is a mere remnant of the highly developed, technological civilization it once was. The gradual decay of society has left the world with a few electrical generators and a smattering of gas-fueled armored dune buggies, but few other remnants of its former glory. Weaponry is Civil War vintage: cannons, muskets, and carbines. Instead of horses, enormous dogs are the primary source of transport and muscle. The surviving political power blocks are decidedly racist. The Civil Government has a Boer/white-settler mentality. The Skinners are seen as breech-clothed, bronzed savages, the Islamic coalition are known as "rag-heads," and blacks are derisively referred to as "wogs." Slavery is endemic and accepted. The Civil Government's theology is essentially computer worship and other groups' religions are stereotyped along racial lines.

While exploring the catacombs beneath the capital city of Bellview, Stirling and Drake's title character, Captain Raj Whitehall, a twenty five year old nobleman in the service of the Civil Government, comes across a long-forgotten, sentient battle computer. The computer somehow fuses with Raj, making him, in effect, its Human extension. Aided by his inner ally, or "angel" as he calls the computer, Raj now possesses unparalleled military genius. He sets out to unite Bellview under the Civil Government as the first step on the road to a return to the stars. What ensues is a tale of nation building. Stirling and Drake's idea of nationhood, we soon discover, develops out of war. Their strategy and tactics remind me of several Civil War battles. In fact, I've not read such compelling battlefield action since Michael Shaara's *The Killer Angels*. There is also plenty of explicit violence which, like the book's racism, won't be to everyone's taste, but which is entirely appropriate to the tone the work at hand.

The only major criticism of *The General* involves the book's murky, computer-centered theology and the way computer components are treated like icons and amulets. It beggars credibility that people who could transit the stars would fall to such a uniform level of superstition and ignorance without having first undergone some apocalyptic, planet-leveling experience. In spite of this problem, the book's pluses more than compensate. I eagerly await the general's next campaign.

Reworkings of the werewolf mythos have been popular of late, some memorable titles including McCammon's *The Wolf's Hour*, Sackett's *Mark of the Werewolf*, and Somtow's *Moon Dance*. Strieber's latest addition to the werewolf pantheon, however, falls short of the vision achieved not only by these novels but by his own earlier werewolf treatment, *The Wolfen*—in addition to being a disappointment after the excellent psychological thriller, *Billy*.

In *The Wild*, Strieber's premise is that the noble savagery of the "wolf clan" is being wiped out by Man in his infinite wisdom, forcing the clan to retaliate by seducing Humans into wolf form "to gain the power of the Human mind" for the pack. All of this is revealed by the "last of the Mohicans," Joe Running Fox, who conveniently appears two-thirds of the way into the novel to supposedly bring some sense to a pretty senseless plot.

In this case, the wolves could've chosen better. In Human form, Robert Duke is an overweight, simpering computer consultant on the verge of financial ruin. In his wolf form things don't change much: first he is nearly sacrificed in a voodoo ritual at the city pound, then later is forced into sexual submission by a wolf pack at the Canadian border. Duke's volatile "hawk" wife Cindy and precocious "owl boy" son Kevin (whose relentless evocations of Kafka's *Metamorphosis* are the fictive equivalent of being beaten with a club) only complicate matters as they melodramatically abandon city life to track the transformed Bob Duke, aided by their drunken but well-meaning Indian guide.

To be fair, some of the wolf scenes are moderately readable, but this doesn't compensate for the author making every Human in his novel appear a fool. Further, Strieber writes himself into a corner where he must finally transform both mother and son into wolves too—the alternative being returning them to Manhattan, where they're financially sunk and living in the street as well as being husbandless and fatherless. Thus the reader is left (instead of experiencing the closure and apotheosis Strieber evidently intends) feeling that the already-shaky plot has just given up and died under the weight of this final affront to Humanity.

---Joseph M. Dudley


*A Plague of Angels* has ingredients frequently used in science fiction: a country-bred hero who seeks adventure in the city; an orphaned heroine who grows up innocent of the world but wise in Human relations. The place is, perhaps, a part of the American Southwest, but the time is generations after the establishment of space stations and Man's remembered hegira to the stars. The city is a place of squalor and gangs; the country, one of self-sufficient
farms and villages. In the remaining place of /fusion/ Power, four clans cooperate to build a shuttle to again reach the abandoned space station. The female head of the Ellel Clan, in her struggle for political power, has discovered and learned to control relict weaponry, the android walkers.

Such commonplace elements will trouble few readers because Tepper has added more unusual ones. There are mythic ones—coyotes and bears that talk and may cooperate with humans, griffins that have long memories; giants, wyverns, and manticores that walk the wilderness. There are archetypes—the Oracle, the Bastard, the Poet and his Spinster Sister.

Tepper also has interesting variations on some of today's problems. In Manland, the environment is protected by the Sisters to the Trees, animals by Animal Masters, and the soil by Guardians. Population is controlled by drug-caused epidemics that depopulate the cities, or by the mild separation of the sexes practiced in the territory of Artemisia. Women leaders come in several varieties: the mad witch of the Ellel Clan; the kindly Farmwife Suttle of Wise Rocks Farm; the information-seeking librarian, Arakny.

The angels of the title are comparatively unimportant: a bird-beaked guardian angel accompanies the heroine. There are three carved stone thrones in Gibbi (or Angel) House. (The dictionary reminds us that "thrones" are also an order of angels.)

Tepper has always been an author who holds and delights her readers' attention, from her paperbacks of the late 1970s and early 1980s right through her justly acclaimed Grass and Beauty. She holds it here as well. Only after the book is closed, does the long-memoried reader think, "That was very good—but I've read stories like it before. Will I want to re-read it? Maybe."

—Paula M. Strain


The Book Guild is basically a vanity publisher. While one always hopes that a real publisher has made a mistake and passed up a goody, it rarely happens. It hasn't happened this time. Some children of thirteen are capable of producing far better than what is offered up here. It hasn't even got a coherent plot.

It is set in 2532. Earth is uninhabitable. Mankind has fled to the planets. Venus is ruled by a wizened gnome—a robber baron who acts like a small child, killing anyone who thwarts his plans to rule the universe. The scientists and the goodies are all on the Moon. There is an odd mix of personnel—I hesitate to call them characters—two of whom are "identical twins," one of whom is comatose but can communicate telepathically with her brother, has out-of-body experiences and can foresee the future. The Baron, as a first step to conquest, sets up a colony in Antarctica, then sends out bulldozers to dig up precious relics from the past. He also conjures up a (scientifically implausible) solar wind to destroy all the important people from all nations who all happen to have been foolish enough to be racing in their space yachts. Only the twins can save them. And, by the way, someone has detected an alien vessel heading for Earth at an impossible speed and it is due to arrive in about six years' time.
Not only is the plot unbelievable, the characterization nonexistent, the science very suspect, but the style is uninteresting. There is nothing in this book that could force me to give any kind of recommendation for it whatsoever.

—Pauline Morgan


Mythology has long been a staple of children's picture-books, most often the tried-and-true stable of Greek and Roman gods and goddesses. In the past twenty or so years, however, new pantheons have begun to yield up their rich lodes of stories to writers and illustrators, among them the nature deities of South America.

Fatalistic and bloody, Mayan culture is not an obvious choice for a picture-book writer who wants to do justice to his subject, but Wisniewski has managed to find a Mayan myth in which an individual questions the will of the gods and lives to tell the tale. The boy Pile is a skillful player of *pok-a-tok*, which looks from the illustrations like a cross between soccer and basketball. When the rain god, Chac, decrees a year's drought, Pile boasts that if he were an elder, he'd force Chac to bring the rains. Chac overhears and challenges Pile to a game of *pok-a-tok*. If Pile wins, Chac will make it rain. If Chac wins, Pile will spend the rest of his life as a frog.

The text is not the primary reason to buy this book. Despite the cast of jaguars, quetzals, gods, and talking rivers, both story and language are predictable and pedestrian. The pictures, on the other hand, are magical. Wisniewski has painted, cut out, and assembled fourteen three-dimensional collages full of swirling dust, floating feathers, and splashing water. The dust is perhaps the least happy of the special effects, looking more like fire than anything else, but it is remarkable the movement, shading, and depth Wisniewski has been able to suggest using colored paper, an exacto knife, and foam tape.

—Delia Sherman


*Serpent Catch*, Wolverton's new novel, has an intriguing premise. In 2866 A.D., paleontologists turned the terraformed moon Anee, some 2,000 light years from Earth, into a zoo, providing one continent each for recreated versions of Earth's Jurassic, Miocene and Pliocene flora and fauna, including Neanderthals. To keep the species isolated from each other, they created
guardians—dragons and sea serpents—which were programmed to prevent any lifeform from swimming or flying to another continent. Two hundred years later, however, the paleontologists were attacked by the alien Eridani who destroyed all Human spacecraft in the system. The few remaining Humans, stranded on Anee's surface, gradually sank to barbarism. Factions developed as some of the former scientists, the Slave Lords, chose to subjugate the Neanderthal population, while other Human groups treated the Neanderthals as equals. Now, centuries later, only traces of high technology remain, and most of the members of Anee's two sentient Human species regard it, essentially, as magic.

As the novel opens, we are introduced to a varied cast of characters, among them Tull, a talented but self-doubting Human/Neanderthal crossbreed; Scandal, the lusty and loud-mouthed Human innkeeper; and Phylomon the Starfarer, nearly immortal and one of the few original survivors of the Eridani disaster. We soon learn that the sea serpents which protect the local coastline are dying off, and this will allow dinosaurs from another continent to cross the sea, thus endangering the Human population. Scandal therefore recruits Tull and others to go on a quest for baby serpents to replace those that have died. Many adventures await them, including encounters with dangerous animals, carnivorous sub-Humans, and, most deadly of all, the minions of the Slave Lords themselves.

Serpent Catch does not represent an improvement over On My Way to Paradise, in part because Wolverton still lacks much sense of plot development at novel length. In his first book, he fleshed things out by sending his characters through endless battle simulations, far exceeding the space that Card had devoted to similar material in Ender's Game. In Serpent Catch, we get a picaresque plotline, one where encounters occur seemingly at random and coincidence abounds. Some events are powerfully rendered, but others are confusing and of uncertain purpose. None of the characters is particularly likeable, competent, or believable. When Phylomon the Starfarer first appears in town, one of his earliest acts is to arbitrarily execute half a dozen people who may have been involved in selling slaves. He chooses his victims, however, solely on the word of the slaves themselves, at least one of whom may have been a liar. Later, after sneaking up on villains who plan to ambush the questers, Phylomon pretty much allows himself to be shot before fighting back. Why he does this, we don't know. In any case, if Wolverton's purpose was to provide a Gandalf to match Tull's Frodo, he fails miserably.

To mention yet another weakness, much of Tull's character is predicated upon his having been an abused child, but Wolverton demonstrates little insight into the many ways in which such abuse affects a family. Tull's father, we are told, is simply evil. His mother, herself an abuse victim, is simply a madwoman, unworthy of much sympathy. None of Wolverton's characters have any real insight into the Human condition, and I found myself unable to believe in the reality of most of their interactions.

Finally, and perhaps least forgivably in an adventure novel, Serpent Catch is very slow reading. I found the book both easy to put down and difficult to finish. Wolverton may live up to his initial promise in the future, but this novel probably hasn't advanced his reputation.

—Michael M. Levy

[See also Daryl F. Mallett's review, SFRAR #189. —Ed.]

This is Wood's first fantasy novel and is a very competent effort while containing some standard plot elements. It is set both in the future and in Ireland's mythic past and the cross-over is handled far better and more plausibly than by any others who have chosen similar themes.

Joanna lives in a world that has been devastated by nuclear warfare and, in the few generations since the Apocalypse, the survivors have created myths about the time before, the age of the Lethians. They see the devastation as a punishment, especially for fornication. Joanna has fallen in love with Flynn but her father sells her to Brian Muldoony, a gross pig farmer. Naturally, Joanna dislikes this man, and runs away from him seeking refuge with Flynn. Familiar ideas so far, but it does improve. In the Glowing Lands, where the bombs fell, the radiation has weakened the Time Curtain. In order to hide from her father and Muldoony, and to protect Flynn, Joanna flees into the Glowing Lands and is drawn back in time to when Tara was bright and the High King, Cormac, was in exile, Queen Mab having seized his throne on behalf of her son. Flynn, Amairgen, and the mutant Portan, follow Joanna in order to bring her back. They unwittingly take her father and Muldoony with them.

In the past, all these characters become bound up in the struggle that is taking place between Cormac and Mab. Without these intruders, the novel would otherwise become a retelling of legend.

Wood has tried to make the book more than this and, to a certain extent, has succeeded. Fortunately, the culture shock of the characters from the future is reduced because they come from an agrarian society and because of the magic that enfolds them. Even Muldoony, painted at the start as a repulsive man, finds a kind of redemption.

—Pauline Morgan

[See also Paula Strain's review, this issue. —Ed.]


Wood has made effective use of Irish legend in fashioning an entertaining, if comfortably predictable, quest fantasy. In a post-nuclear holocaust Ireland, young Finn O'Connor travels back in time (through the portal of the Glowing Lands) to the Ireland of myth in search of his beloved Joanna Grady. There, she becomes the mistress of Cormac the Wolfking (the banished rightful ruler), whom she helps regain his crown.

Flynn has the requisite helpers in his search for his beloved. The most interesting of these is a mutant girl named Portan and a pig farmer named Muldooney. The latter begins as the relatively wealthy but despicable man to whom Joanna is unfeelingly betrothed by her greedy father. He ends up quite heroic. The searchers encounter the expected monsters, the worst of whom is the dreaded Erl-king. To no reader's surprise, the monsters are defeated and the lovers united.
If the Irish legends are the strong point of the novel, Wood's prose is its weak point. She just does not have the language to evoke the foulness of her monsters or the joy of the young lovers. In addition, she settles for a tale of adventure, failing to develop the philosophic implications (for example) of Cormac's dual nature. Mildly recommended.

Disappointing Second Novel

—Paula M. Strain

[See also Pauline Morgan's review, this issue. —Ed.]


Despite its massive size, this is a refreshing change. Wylie has moved away from the fantasy world of the previous two trilogies, thus shaking off some of the constraints that had grown into the conception. This is good because the authors (Jonathan Wylie is a pseudonym of the husband-and-wife team of Mark and Julia Smith) have developed their storytelling skills since that first book *The First Named*, volume one in the *SERVANTS OF ARK TRILOGY*. They have also learned to better develop character, though their focal characters are still young people in or not long out of adolescence.

The principle characters here are Rebecca, only daughter of the Baron of Edge, her friend Emer and Galen, Emer's paramour. The two girls are very different in temperament (almost conventionally so), Rebecca being quiet and restrained, while Emer is headstrong and rebellious. The castle of Edge is situated on the shore of a vast sea of salt crystals. Thousands of years ago, the salt had buried a city—a cross between Sodom and Gormorrah and Atlantis.

The story begins when Rebecca is informed by her father that she is to be married. Not only does she object to this on principle, but the rumors she has heard about her intended do not inspire trust. The moment she meets him seem to justify her doubts. In an attempt to get out of the proposed marriage, Rebecca discovers an old custom. The groom, Cranne, must win his bride in a public chess game, something which annoys him, but he is assured is merely a formality. Rebecca needs to make sure that Cranne loses, but that it should seem to be an accident. Between them, she, Galen and Emer rig up a series of signals so that she, as the queen to be captured, can direct Galen, as the queen's Champion, on the moves to make. When their plans seem to be going wrong, something else seems to take over—Rebecca falls into a trance and linked with Galen, and Emer causes the desired outcome. This is a signal for the start of far more sinister events. Cranne and his father, defeated in this particular plan to take control of the Castle, forment open rebellion against the king; Galen, forced to flee from Cranne's wrath at the end of the game, agrees to become a spy and cross the salt as an archeologist; Rebecca explores the dreams she has been having since a child and discovers the magic in them. Partly, this magic is the ability to shape events and partly it allows her to gather information that she needs to solve the problems that beset her world.

Although *Dreamweaver* has familiar elements—good versus evil, riddles to solve, romance, cyclical history, it also has its delightful moments.
The whole book may be classed as a good read. It has pace, the plot is sufficiently complex to satisfy most readers, and, although there may not be a great deal of depth to it, it leaves a satisfying aftertaste.

—Pauline Morgan
IN MEMORIAM:

Evelyn Karloff, wife of Boris Karloff, d. 6/1/1993
Bernard Bresslaw, actor, d. 6/11/1993
James Donald, actor, d. 8/3/1993
Ken England, screenwriter, d. 8/10/1993
Ralph P. Wattley, art director, d. 8/12/1993
Chandler Brossard, editor, d. 8/31/1993
Kathryn Beth Willig, fan, d. 9/7/1993
Lenore Marie Nier, poet, d. 9/12/1993
Walter Kubilius, writer & Futurian, 1918-9/22/1993
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ISSN 1069-4668

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Cover design by Highpoint Type & Graphics