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SFRA REVIEW
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SFRA INTERNAL AFFAIRS

PRESIDENT'S MESSAGE

This semester I chaired a search for an Americanist with specialization in contemporary or postmodern literature and strength in literary theory. We received more than 300 applications for this job. At least thirty percent (30%) of our applicants actually possessed the basic qualifications we sought (i.e., a specialization in American literature written after World War II and some formal coursework in recent theory and criticism).

The range of interests of the qualified applicants was wide, and I feel heartening to scholars in fantasy and science fiction studies.

At least three of our applicants had written all or part of the dissertation on William Gibson, and twenty or so had taught a courses in science fiction.

Perhaps as encouraging as the appearance of SF authors, topics, scholarship, and teaching on the various c.v.'s was the unapologetic tone, even confident pride, that the applicants took in presenting their scholarly interest in SF/fantasy. The saw themselves on the cutting edge of contemporary literary studies, and their referees were enthusiastic in endorsing their choices.

What all this signifies, I hope, is that the academic "ghettoization" of SF/fantasy may be on its way out in our nation's graduate programs. That the canon-revision now opening the way for hitherto marginalized voices may also allow SF/fantasy literature to be admitted as worthy of study at the highest levels of academe.

If my sense is correct, and not just wishful thinking, I would bet that some of the credit for this happy change goes to SFRA members who have been willing to direct dissertations and encourage alternative thinking in graduate students. Perhaps a new age dawns for SF in literary studies. Let us hope so.

—David Mead

LETTER FROM THE PRESIDENT

Dear Friends and Colleagues,

I thought I would take a few moments at the beginning of the new year to comment on the current state of the organization—which by-and-large is very good.

Perhaps the most obvious glitch this year was in the production and distribution of the SFRA Review. The Executive Committee has received a
number of complaints from frustrated members wondering when and if the next issue would be forthcoming.

As I write this, issues #206 and #207 are being delivered. Daryl fully expects to be "on schedule" by late Spring.

A number of factors have caused the delays in producing the Review. One is simply the installation of a new editor, who needed some time to get into harness. Another is moving to a new printer. Still another is the multitude of problems which have occurred in the editor's domestic life and work.

All these "rubs" have reminded me very sharply that our organization depends on a small group of volunteer workers—the officers, the Review editor, the Chair of the annual meeting, the various awards committee members. All of these persons have work, families, and so forth to be tended to.

In the specific case of the SFRA Review, our organization was very lucky in recent years to have Betsy Harfst (and her husband Ernie) as editor, with Neil Barron managing the nonfiction reviewing and Bob Collins' stable of reviewers supplying lots of reviews. The Harfsts gave enormous amounts of time and love to producing the magazine, and they, working with Hypatia Press, raised the production quality enormously over previous Newsletters. As a result, I think we've become somewhat spoiled. That is, we have become accustomed to a very highly polished journal appearing in our mailboxes on time, without giving much thought to how much work other people have done to make it so.

Things have changed. Daryl Mallett has a young family and a new job in a new city—all of which must naturally come before he can turn to editing the Review. Borgo Press is helping us, thank goodness, by providing computer equipment and production facilities at cost, but they are a business with other goals than subsidizing SFRA; we cannot expect them to do our work for us. Neil Barron has given up editing the nonfiction book reviews, and there has been some delay in finding his replacement. Moreover, the timeliness and quantity of reviews, both those sent in by SFRA members and those supplied by Bob Collins and the Annual Review reviewers, has been uncertain.

The effect of all this is to remind us that we all need to help. If we want to maintain our cooperative, we must all pitch in. We can help the SFRA Review and editor Daryl by contributing reviews of the books we read without being asked for them, by offering review essays without waiting to be asked, by asking our students to review the SF they read and sending Daryl the best of their work, and so on.

If you have a suggestion about how to improve the Review, tell Daryl or the Executive Committee what you would like. If it can be done and will improve the journal, it will be done. But expect to be asked to help out in return. Daryl would love to have a lead article or feature review in every issue; what can you send him?

On a happier note, Betty Hull and Beverly Friend have planned a fine annual conference for us. Sheri S. Tepper and Octavia E. Butler will be our Special Guest Authors. The meeting will be held July 7-10, 1994 in Arlington Heights, Illinois, at The Woodfield Hilton and Towers. This venue is quite near O'Hare Airport. Please look in the back pages of your most recent Review for details and make your plans to attend now. I hope to see you there in July.

Carolyn Wendell, who chairs The Pilgrim Award Committee, and Joan Gordon, who chairs The Pioneer Award Committee, invite your
nominations for their several awards. If you know a deserving scholar who should be named a Pilgrim, please communicate with Carolyn, David Ketterer, and Brian Attebery. To nominate an article for consideration for The Pioneer Award, please write to Joan, Joe Sanders, and Brooks Landon. Bob Ewald, our Treasurer, wants me to assure you that SFRA members still have a special discounted subscription rate for *Foundation*. We goofed and left information about his optional benefit off the Dues Renewal Form you were sent recently. To get *Foundation*, add $17 to your SFRA dues check ($20 if you want the magazine air mailed).

I hope that you have all escaped the worst effects of the flu, the recent freeze in the Midwest and East, and the earthquakes in California. Best of everything in the new year. See you in Chicago.

—Cordially yours,
David Mead

1994 SFRA CONFERENCE UPDATE

Don’t forget...I’m working with America West Airlines now. We do fly to Chicago, both O’Hare and Midway Airports. Drop me a card (717 S. Mill Avenue, #87; Tempe, AZ 85281) if you’re planning to attend 1994 or 1995 SFRA Conferences. I’m trying to set up some cherry rates with AWA, but I need to know how many folks are going to fly. We can work through your school’s travel agency, etc., whatever you want to do. Let me know!

—Daryl F. Mallett

NEW MEMBERS & ADDRESS CHANGES

New Members:

Address/Status Changes:

Daryl F. Mallett
717 S. Mill Avenue, #87
Tempe, AZ 85281

LETTER FROM THE TREASURER

To all SFRA members who subscribed to *Foundation* in 1993:

Yes, SFRA still has its arrangement with *Foundation*. And the dues remain the same: $17 for surface mail and $20 for airmail. For those of you who have expressed concern on your 1994 renewal forms, we are deeply sorry for having upset you.

Inadvertently, our Secretary received a copy of a previous year’s renewal form on which the boiler plate was wrong and information about *Foundation* subscriptions was left off. None of us on the Executive Committee had a chance to catch it until we received our copy of the renewal form.
You should not lose any issues of *Foundation*. If you have not already done so, please send in your renewal if you are still interested in receiving this excellent journal at these low rates.

—Apologetically,
Bob Ewald
Treasurer, SFRA

NOTES FROM THE PILGRIM AWARD COMMITTEE

The Pilgrim Award Committee for 1994 asks that nominations and reasons why your candidate should win be in our hands by April 1, 1994. Send a copy to each of us: Carolyn Wendell, Chair; Brian Attebery; and David Ketterer.

—Carolyn Wendell

LETTER TO THE EDITOR

My distaste for the brief fiction reviews in the *SFRA Review* is ideological as well as aesthetic. I believe that science fiction scholars—when acting in their capacity as scholars—should discuss science fiction only in a scholarly manner. I don't think that the kind of capsule review that the *Review* is running does any credit to the idea of SF scholarship. The content of these reviews seldom offers any critical insight into the books under discussion; and I see no reason to assume that the contributor of such a review knows enough about SF for his opinion to be of any value to me. I would much rather read the reviews in *Analog, F&SF*, or *IASFM*, where there is enough consistency in reviewers for me to have some idea of the biases informing the reviews. To put it bluntly: if I didn't know you...what reason would I have to rely upon your opinion in deciding whether to read, study, or teach a book?

Now, I write 200 word reviews myself, for *Voice of Youth Advocates*, but I do so in a specific context: that of helping librarians decide which books would best represent value-for-money in a library collection serving teenagers. I would not undertake to review books at so brief a length without such a clearly defined purpose.

I see no reason to publish unscholarly reviews simply to fill pages in the *SFRA Review*. I would much prefer to see more substantial reviews of scholarly books (including scholarly editions of fiction titles), and reviews of important current fiction written from a critical perspective. As things stand right now, I find *Locus* much more useful as a guide to current publications, and *Foundation* and *The New York Review of Science Fiction* as places to read longer reviews of important books. I don't see that the reviews in the *SFRA Review* are any better than those in many fanzines—and I don't think that the purpose of SFRA is to publish a fanzine for scholars!
So, if I have anything to say about a book that doesn't fall within the scope of my VOYA writing, I'll do it for Foundation or NYRSF. And if I want to make a few informal remarks about something I've read lately, I'll do so in LOFGEORNOST. I think that the SFRA Reviews reviewing policy does a disservice to science fiction scholarship, and I'd rather not be a party to that.

—Fred Lerner

[Reprinted with permission from the author from an e-mail transmission. —D.F.M.]

RESPONSE TO FRED LERNER

As editor of SFRA, I never wanted to "step out" and become involved with my personal feelings about what's going on with the organization and the magazine. I thought I'd merely donate my time and effort in editing the magazine, and in some small way contribute to the growth and success of our organization. But constant pressure from the EC to get on the ball, brought about by constant bitching from the membership, combined with Fred Lerner's letter (printed above) finally provoke me into answering some charges and defending not only myself, but the magazine which, if you haven't noticed, is remarkably improved in content over its predecessor, which in its own turn was remarkably improved over its predecessor, and so on. And I have some comments about the organization as a whole.

In some ways, I have to agree with what Fred Lerner says about the capsule reviews contained within the pages of SFRA. They are not consistent; they arrive to me late and then are published even later that they do not reflect "current fiction"; and the content, which is supposed to cover mostly nonfiction, scholarly materials, is top-heavy with fiction reviews...

However, it is not "reviewing policy" which is doing the disservice to SFRA's contents...it is Fred's comment "I'd rather not be a party to that" (shared by many members who shall remain nameless) which damages the potential power and effectiveness of the SFRA and SFRA in general.

As editor, I'm limited to publishing 1) what I receive and 2) what I and my friends write.

The former is very absent. Yet complaints flow in from a mostly apathetic crowd of people who merely bitch about the contents and tardiness of the magazine rather than contributing anything. If you want to write for VOYA, fine. How about sending me those reviews after they appear in VOYA? I don't care if they've been published before...A lot of our members never see VOYA anyway.

I get a handful of reviews every once in a while from an even smaller handful of reviewers. [I'd like to go on record and publicly thank folks like Michael Klossner, B. Diane Miller, Gary Westfahl, Donald M. Hassler, Neil Barron, Mike Levy, the EC, and others who send me stuff.]

And as for the latter...1). I'm rushing to finish issues around my busy life while volunteering my efforts and time to SFRA with no help from anyone in SFRA as far as production goes; and 2). I'm learning how to write reviews by working with SFRA. Perhaps I'll hone my craft sufficiently enough to be
able to write for *Locus* or *IASFM* or *Analog* or *VOYA* someday. In the meantime, I'll dash off capsule reviews to provide filler space around the reviews I receive from a handful of SFRA members who actually give a damn what happens to this magazine and this organization; and those I receive from non-SFRAns such as Paula M. Strain, Clint Zehner, Cornel Robu, Arthur Loy Holcomb, and Furumi Sano (my thanks to them as well), who merely like to read and are providing reviews to help me out. I'd also like to thank Annette Mallett, Clint Zehner, and Kimberly J. Baltzer, who do a lot of the production and mailing work.

It takes, what?, at most half an hour to sit down and compose a well-written, comprehensive review of a book you just finished reading...

I've published for SFRA a directory loaded with fine academicians, scholars, writers, editors, and professors. Each of you has something valuable to contribute to SFRA: Reviews, essays, syllabi, news and information, new or reprinted, at the very least review copies of your latest books... If you want to see the editorial content of *SFRA* improve, get off your asses and help out. This is a volunteer organization...without volunteers, I get no reviews. Without reviews, I do the best I can.

'nuff said.

——Daryl F. Mallett

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**REBUTTAL TO BARK WESTFahl’S ARTICLE: “ON SCIENCE FICTION FANS” (SFRA #207)**

Gary, I have now been studying science fiction Fandom for over three years as a prelude to writing my sociology master's thesis and I now know more about SF and Fandom than I ever cared to know. (I will be glad when I have my degree and can go back to just enjoying the subculture.) But as Kevin Standlee, World Science Fiction Society liaison to the 1994 World Science Fiction Convention, pointed out over dinner at a Worldcon directorate meeting, I haven't a prayer of scientific objectivity anyway since, by most definitions, I am a Fan. (TruFan is debatable, since that is a matter of perspective.)

And that is the crux of the matter I have had to address in my research and I would like to address in your article: who gets to define who is a fan?

First, I can assure you that my fellow sociology academics do think I am a little "weird" for studying a reasonably small hobby subculture. ("Yes, Virginia," Fandom Is Just A Good Hobby.) But then they would also think me "weird" if I had chosen to study model railroad builders or a bird-watching enthusiast club because sociology tends to have a "problem" orientation. The use of the adjective, weird, has nothing to do with Fandom. Also, I have been known to make the statement that my idea of fun is a little "strange," but that was in reference to my enjoyment of academic pursuits, not Fandom.

Further, let me assure you that I have hours and hours of taped interviews with Fans, and nowhere does anyone describe themselves or their friends as "weird." Intellectual, introverted, depressed, overweight, creative, tolerant, backbiting, insecure, poor social skills, isolated in childhood, set apart due to their fiction preference, technology-oriented, literate, book collectors,
and bright, yes; weird, no. One accountant who is part of Chicago Fandom does say that his mother thinks our idea of fun is "weird," but goes on to explain that he has toned down the language she used. And a fellow employee of mine, when informed that my husband and I had just returned from a science fiction convention, did make the comment, "too weird for me."

Various surveys that have been done over the years have attempted to record the demographics of Fandom, including the proportion of male-to-female science fiction readers. Most surveys are reader surveys for specific magazines and only survey subscription readership. The balance have been done at science fiction conventions and, as I discovered through attempting to identify my population, not everyone at a science fiction convention is a science fiction fan. All the surveys are self-selected samples of self-selected groups that are not necessarily representative of Fandom as a whole. The best estimates are that no more than one-third of science fiction readers are female and no more than one-third of science fiction Fandom is female. Interestingly, Waugh and Schroeder (1978) found that this demographic holds in Russia also. Therefore, your use of the feminine pronoun (for convenience) for your proverbial "science fiction fan" is inaccurate and I personally find it condescending.

As Brian M. Stableford (1987) points out science fiction readers chose their preferred literature because they have a different perspective or paradigm of the world. This different perspective does set one apart from the mainstream (or mundane) and could be described as "weird" by those who do not share that point of view. But, that difference does not necessarily include impracticalities like skipping out on the rent, although Fans and Mundanes alike have both been known to engage in such behavior when circumstances have made it impossible to meet their obligations (Frederik Pohl, 1978). Additionally, both Fandom and the Mundane culture worry about "mixed marriages" (marriage between a Fan and a Mundane) (personal interviews), so it is certainly questionable whether "the average science fiction fan is the type of person...a mother would love to see her son married to."

Now, throwing wild parties and behaving in a disruptive manner is a different subject entirely. You cannot possibly have read Robert Bloch's *The Eighth Stage of Fandom*; or, for that matter, attended a Worldcon; or read any of the news groups on Internet pertaining to Fandom. Yes, Fandom has had to tone down its conventions in recent years and police itself in order to contract with hotels and conventions sites large enough to accommodate the gatherings, but that has been in very recent history.

A discussion following a party in which one female fan was "shrill and repetitive" in her announcement that she thought Harlan Ellison was exaggerating in his article "Xenogenesis," lead the remainder of us to conclude that increased and incessant voice volume is often a symptom of insecurity and a plea for attention irregardless of the social group. Perhaps a quick perusal of Harlan's article would lead a mild academic like yourself to conclude that the people in the subculture are "weird" for their tolerance of truly "weird" people.

Personally, I don't normally go around calling myself "weird," or skip out on the rent, for that matter, but I do consider myself a Fan, and I do share the differing paradigm of the chronic science fiction reader. Science fiction may not seem "weird" to you and it certainly makes sense to me, but it surely does seem "weird" to a whole lot of people out there. I think your definition of science fiction as a "form of writing which religiously adopts the plots and conventions of other genres...and transfers those plots and conventions to futuristic or extraterrestrial settings" falls somewhere in the middle of
Sturgeon’s Law. With this definition, all you have really said is that most science fiction attempts to communicate.

Russell Letson (1994) writes that “it is the practice of academic literary research and publication carried out by those perceived as non-Fans that provokes hostility.” And James Gunn (1974) explains that part of the resentment stems from the steady income associated with tenured positions at universities that creates resentment on the part of the professional writers and those trying to become professional writers. Gary, you’ve done it again.

—B. Diane Miller

In closing, I’d like to invite anyone from SFRA who will be attending Conadian (1994 World Science Fiction Convention) to attend an SFRA champagne breakfast to be held on Saturday morning, September 3rd, 1994 in my suite at the Place Louis Riel. Check the pocket program for the exact time.

* * * *


EDITORIAL

Happy New Year SFRANs!

First of all, rumors of my demise as SFRAR editor are greatly exaggerated by some folks. I’m still here and kicking through five weeks of training at a new job (America West Airlines in Phoenix, AZ) and six weeks of the flu.

I have a P.O. Box address set up now. All mail will now reach me at 717 S. Mill Avenue, #87; Tempe, AZ 85281 USA; no phone number right now. You can also always send mail to me at The Borgo Press; P.O. Box 2845; San Bernardino, CA 92406. Please don’t bother Borgo with phone calls, however. Thanx.

If you’re interested in serving on the SFRA Editorial Advisory Board, please drop me a line.

I need reviews, articles, essays, interviews, syllabi, and more!!!!
The art? science? crime? of semantics abounds in this issue as B. Diane Miller responds to Gary Westfahl's article on SF fans in SFRAR #207. A new trio of writers provides a close-up of the New Mexican science fiction scene. And in the interest of furthering the seriousness of academe, I include this limerick from B. Diane Miller:

There once was a sociologist from the university
Whose research thrived on numeric diversity,
When confronted with subjectivity,
He showed no proclivity,
And thought qualitative the ultimate adversity.

Thanks again, as usual, to my wife, Annette, my son, Jake, and colleagues like Clint Zehner, Kimberly J. Baltzer, Arthur Loy Holcomb, Furumi Sano, the folks at Borgo, and the EC.
Ad astra.

—Daryl F. Mallett
THE SCIENCE FICTION RESEARCH ASSOCIATION

The SFRA is the oldest professional organization for the study of science fiction, fantasy, and horror/Gothic literature and film, and utopian studies. Founded in 1970, the SFRA was organized to improve classroom teaching, encourage and assist scholarship, and evaluate and publicize new books and magazines dealing with fantastic literature and film. Among the membership are people from many countries—authors, editors, publishers, librarians, students, teachers, and other interested readers. Academic affiliation is not a requirement for membership.

SFRA BENEFITS INCLUDE:

Extrapolation. Quarterly magazine; the oldest journal in the field, with critical, historical, and bibliographical articles, book reviews, letters, occasional special topic issues, annual index.

Science-Fiction Studies. Trimesterly magazine; includes critical, historical, and bibliographical articles, review articles, reviews, notes, letters, international coverage with abstracts in French and English, annual index.

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

SFRA Directory. Annual directory; lists members' names and addresses, phone numbers, special interests.

Foundation. (For an added fee). Trimesterly magazine. Discount on subscription price; includes critical, historical, and bibliographical articles, reviews, letters.

AS A MEMBER YOU ARE ALSO INVITED TO:

Attend our annual meetings, held in a different location each year. Members and guests—many of them professional writers—present papers, share information, and discuss common interests, all in a relaxed, informal environment. Much of the significant scholarly literature, available at discounted prices, is displayed. The Pilgrim and Pioneer Awards for distinguished contributions to SF or fantasy scholarship are presented at a dinner meeting.

Participate in the Association's activities. Vote in elections, serve on committees, hold office, and contribute reviews to SFRA Review.

Join the SFRA section on GEnie, where the SFRT (SF Round Table) has a private category where SFRA category where SFRA members meet in "cyberspace" to conduct business, exchange information, or enjoy real-time discussions.

Contribute to the "Support a Scholar" program. SFRA members help needy young scholars here and overseas continue their study of SF/F.  

[Annual membership dues cover only the actual costs of providing benefits to members, and reflect a modest savings over subscriptions to the publications listed above. Your dues may be a tax deductible expense.]
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

Flaum, Eric & David Pandy. The Encyclopedia of Mythology.  


History & Criticism


Anon. The Enchanted World: Ghosts.

Anon. The Enchanted World: The Lore of Love.

Anon. The Enchanted World: Magical Justice.


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


Barr, Marleen S. Lost in Space: Probing Feminist Science Fiction and Beyond. Univ. of North Carolina Pr., Nov 1993.


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


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.


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


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.


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


**ILLUSTRATION/COMICS**


Anon. *The Pop-Up Mickey Mouse.*


Anon. *Wild Cartoon Kingdom No. 2.*


Barks, Carl. *Carl Barks' Library Album #23.* WALT DISNEY'S COMICS & STORIES.


Ketcham, Hank. The Merchant of Dennis the Menace: Hank Ketcham


Simmons, Gary. The Technical Pen.

Simonson, Walt, Gil Kane & George Perez. Jurassic Park

Spiegelman, Art. Maus.


Books on Tape, CD, Video

—Neil Barron & Daryl F. Mallett
SFAA MEMBERSHIP APPLICATION

Please mail this completed form with your check for dues, payable to SFRA, in U.S. dollars only, please, to: Robert J. Ewald, SFRA Treasurer; 552 W. Lincoln Street; Findlay, OH 45840.

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If you wish to receive the British journal *Foundation* (3 iss/year), add $17 ($20 for airmail).

1. all standard listed benefits
2. two members in the same household; two listings in the *Directory* listings, but will receive one set of journals
3. category may be used for a maximum of five years
4. all privileges except voting
5. receives *SFRA Review* and *Directory*

This membership is for the calendar year 1994.

This information will appear in the 1994 *SFRA Directory*.

Name: ________________________________________________________________

Mailing address: ______________________________________________________

Home phone: _________________________________________________________

Business phone: _____________________________________________________

Fax number: _________________________________________________________

Bitnet/Genie/other numbers: __________________________________________

My principal interests in fantastic literature are (limit to 30 words):

___ Repeat last year's entry.

____________________________________________________________________
____________________________________________________________________
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____________________________________________________________________

24
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 S. 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

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.bgusu.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*.
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

—Peter Coogan

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 Intl 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
"I have been appointed editor of a Special Issue of *SHA* 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

**BARBRAIN BOOKS**

This (20 January 1994) list supercedes that in *SFRAR* #206. Books listed here were unsold at the Reno SFRA Conference, plous books received since then, all at savings of 40-60% off list price. All books listed are hardcover except as noted (tp=trade paperback), are new, often with publisher information laid in, with jackets if issued. Year of publication is 1992-94 except as noted. List price appears in parentheses, selling price in boldface. USPS surface shipping costs: $1.50 first book, $1.00 each additional book, with books shipped free for any order totaling $100.00+. (Figure two mass market paperbacks=one book). Make all checks payable to NEIL BARRON, 1149 Lime Place; Vista, CA 92083; 619/726-3238 (after 6:00 p.m. Tue.-Thurs., Sun., anytime Fri. or Sat.). Please list alternates; a refund check will be immediately sent for any
books previously sold. A portion of the revenue from the sale of these books will be donated to SFRA.

Reference:

Barron, Neil, ed. *Fantasy Literature: A Reader's Guide and Horror Literature: A Reader's Guide*. Garland, 1990. Similar in format to AOW, 600+ pages each, ($55.00 each), $44.00 each. None of these titles is ever sold at less than list.

Cassidy, Bruce, ed. *Modern Mystery, Fantasy, and Science Fiction Writers*. Continuum, 700 p., ($75.00), $40.00.


History & Criticism:
Aertsen, Henk & Alasdair A. MacDonald, eds. *Companion to Middle English Romance*. VU University Press, ($34.95 tp), $12.00.


Caidin, Martin S. *Natural or Supernatural: A Casebook of True, Unexplained Mysteries*. Contemporary, ($12.95 tp), $5.00.


Ketterer, David. *Canadian Science Fiction and Fantasy*. Indiana University Press, ($27.50), $16.00.


Murphy, Patrick D., ed. *Staging the Impossible: The Fantastic Mode in Modern Drama*. Greenwood Press, ($49.95), $22.00.


Ordway, Frederick & Randy Liebermann, eds. *Blueprint for Space: Science Fiction to Science Fact*. Smithsonian, ($27.95 tp), $14.00.


Author Studies:


Film & TV:

Clover, Carol J. Men, Women, and Chain Saws: Gender in the Modern Horror Film. Princeton University Press, ($12.95 tp), $8.00; ($19.95 cloth), $12.00.


Landon, Brooks. The Aesthetics of Ambivalence: Rethinking Science Fiction Film in the Age of Electronic (Re)production. Greenwood Press, ($45.00), $23.00.

Marrero, Robert. Dracula: The Vampire Legend on Film. Fantasma, ($12.95 tp), $6.00.


Nottridge, Rhoda. Horror Films. Crestwood, ($12.95), $5.00.


Schultz, Wayne. The Motion Picture Serial: An Annotated Bibliography. Scarecrow, ($42.50), $20.00.


Shapiro, Marc. When Dinosaurs Ruled the Screen. Image, ($12.95 tp), $6.00.


Weaver, Tom, ed. Creature from the Black Lagoon. MagicImage, ($20.00 tp), $12.00.

Wiater, Stanley. Dark Visions: Conversations with the Masters of the Horror Film. Avon, ($10.00 tp), $6.00.

Illustrations & Comics:


Hardcover Fiction:


Mann, Phillip. *Wulfsyarn*. AvoNova/Morrow, ($22.00), $10.00.
Mcauley, Paul J. *Eternal Light*. AvoNova, ($22.00), $10.00.
Pellegrino, Charles. *Flying to Valhalla*. AvoNova/Morrow, ($22.00), $9.00.

Trade Paperback Fiction:
Ford, John M. *Growing Up Weightless*. Bantam, ($11.95), $5.00.
MacDonald, Ian. *The Broken Land*. Bantam, ($11.00), $5.00.
Wilson, Robert Charles. *The Harvest*. Bantam, ($12.00), $5.00.

Mass Market Paperback Fiction:
Donaldson, Stephen R. *A Dark and Hungry God Arises*. Bantam, ($5.99), $2.00.

The following mass market paperbacks are most list-priced at $4.50-$4.99 and are uniformly priced at $1.50 each. Publishers are omitted:
Arnason, Eleanor. *Changing Women*.
Asimov, Isaac. *Lucky Starr and the Oceans of Venus/Lucky Starr and the Big Sun of Mercury*.
Bischoff, David. *Aliens: Genocide*.
Bova, Ben. *Sam Gunn Unlimited*.
Bredenberg, Jeff. *The Dream Vessel*.
Bredenberg, Jeff. *The Man in the Moon Must Die*.
Cole, Adrian. *Thief of Dreams*.
DeHaven, Tom. *The Last Human*.
SFRA Review #209, January/February 1994

Deitz, Tom. Wordwright.
Frost, Gregory. The Pure Cold Light.
Gerrold, David. Under the Eye of God.
Geston, Mark S. Mirror to the Sky.
Gravel, Geary. Batman: Duel to the Death.
Gravel, Geary. Batman: Mask of the Phantasm.
Green, Sharon. The Hidden Realms.
Greenberg, Martin H., ed. The Further Adventures of Superman.
Greenberg, Martin H., ed. The Further Adventures of Wonder Woman.
James, L. Dean. Summerland.
Jeffries, Mike. Hall of Whispers.
Jeter, K. W. Alien Nation #2: Dark Horizon.
Keith, W. H. Warstrider.
Kerr, Katharine. Daggerspell.
Lawhead, Stephen. The Silver Hand.
Leigh, Stephen. Dinosaur Planet.
Moran, Daniel Keys. The Last Dancer.
Obendorf, Charles. Testing.
Perry, Steve & Stephani Perry. Aliens, Book 3: The Female War.
Robeson, Kenneth. The Forgotten Realm.
Rohan, Michael Scott. Chase the Morning.
Sarabande, William. The Edge of the World.
Turner, George. The Destiny Makers.
Vornholt, John. The Fabulist.
Weis, Margaret & Tracy Hickman. The Hand of Chaos.
Willis, Paul J. No Clock in the Forest.
Willis, Paul J. The Stolen River.

Audio:
The Diamond Lens, performed by George Gonneau, music by Brad Hill. Spencer Library, ($10.00), $5.00.
The Fall of the House of Usher, performed by Lloyd Battista, music by Brad Hill. Spencer Library, ($10.00), $5.00.

Fanzines:
Approx. 50 specimen issues of recent fanzines, including many from Necronomicon Press, list-priced from $2.50-$6.00; $1.00 each, list upon request.

Comics and Graphic Novels:
A handful of these, all dirt cheap, list upon request.

—Neil Barron
MAGAZINE/CATALOG NEWS

AnimEigoGossip Vol. 2:4 (December 25, 1993), an informative magazine from AnimEigo Inc. (P.O. Box 989; Wilmington, NC 28402-0989; 910/251-1850; fax 910/763-2376; 72447.37@compuserve.com) lists forthcoming Japanese animation films from this importer. —D.F.M.

Art-Toons No. 10 (November 1993) is a catalog of animated art available for sale (Art-Toons: P.O. Box 600; Northfield, OH 44067; 216/468-2655). It includes materials from Ren & Stimpy, Jim Henson, Walter Lantz, Beetlejuice, Peanuts, Ralph Bakshi, Ruby Spears, Lord of the Rings, Fritz Freling, Star Trek: The Animated Series, Scooby Doo, Hanna Barbera, and much more. —D.F.M.

Book Carnival Newsletter Vol. 2:1 (January/February 1994), 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, with signings including Jonathan Kellerman, Harry Turtledove, Jan Burke, Karen Kijewski, Richard Parrish, Janet La Pierre, Marlys Milhiser, and Abigail Padgett. —D.F.M.

Cornucopia No. 6, the newsletter of Author Services Inc. (7051 Hollywood Blvd., Ste. 400; Hollywood, CA 90028) contains news and information about forthcoming releases of the works of SF writer L. Ron Hubbard. —F.S.

The new 1994 DAW Books catalog is available, featuring a gorgeous, full-color cover by Michael Whelan illustrating Foreigner, by C. J. Cherryh, only one of many incredible titles offered by DAW in the coming year in this 36-page, 8 1/2x11" slick publication. Contact DAW Books; 375 Hudson Street; New York, NY 10014. —D.F.M.

The J. Wayne and Elsie M. Gunn Center for the Study of Science Fiction, The University of Kansas Newsletter (January 14, 1994; Dept. of English; University of Kansas, Lawrence; Lawrence, KS 66045). Includes information about the 1994 Summer program, at which SFRA members James Gunn, Frederik Pohl, and Elizabeth Anne Hull will be present. —D.F.M.

LitNews (November 6, 1993; Convention Edition) arrived with information on LitSearch Inc. (P.O. Box 2041; Centreville, VA 22020; 703/830-0952), a company formed to catalog and preserve SF, fantasy, and horror on computer and providing a way in which to easily access these stories. For more information, contact editor Larry Roeder. —D.F.M.

Peake Studies Vol. 3:3 (Winter 1993), edited by G. Peter Winnington arrived in December. The new look (7x10" turned sideways) signaled something special, and indeed this is an anniversary issue honoring the twenty-fifth year since the death of Mervyn Peake (9 July 1911-17 November 1968). This issue includes "The Impact of Mervyn Peake on His Readers," by G. Peter Winnington and "The Chinese Puzzle of Mervyn Peake," by Lawrence Bristow-Smith as well as news Peakeian. Subscriptions are on a per-page basis; send £15 or £25 to G. Peter Winnington; Les 3 Chasseurs; 1413 Orzens, Vaud SWITZERLAND. —D.F.M.

The Plain Truth Vol. 59:3 (March 1994) (P.O. Box 92494; Pasadena, CA 91109-2494), a nonprofit magazine targeted for teenaged Christian readers contains an article on virtual reality and its possible effects upon moral development and spiritual living. —D.F.M.
San Diego Comic Convention Update No. 1 (February 1994). A 24-page, 8¼x11" con update containing information about what is essentially the World Comics Conventions, held annually in San Diego, California. Attendees this year will include June Foray, Trina Robbins, Brinke Stevens, Lurene Haines, Forry Ackerman, Scott Shaw, Rick Geary, Sergio Aragones, Jim Valenti, John Pound, Craig Grothkopf, Dave Dorman, Greg Bear, Mark Evanier, and Lucius Shepard, among others. Contact P.O. Box 128458; San Diego, CA 92112; 619/491-2475; fax 619/544-0743.

Jim Allen and Fusion Books (100 Fusion Way; Country Club Hills, IL 60578; 800/959-0061) have sent The Science Fiction Video Collection, their second catalog featuring all your favorite SF movies, as well as nonfiction titles such as Cyberpunk, UFO: The Unsolved Mystery, and The Mind's Eye... Everything from classics like Nosferatu (with Max Schreck), Planet of the Apes, Blake's 7, and Metropolis through Star Trek and Star Wars to today's smash hits like Total Recall, Terminator, and more. Also includes Japanimation, Godzilla films, Twilight Zone, etc. —D.F.M.

SFWA Bulletin Vol. 27:3 (Whole No. 121, Fall 1993) contains essays such as "Novelizations," by Edo van Belkom; "Taxes for Writers," by Cyn Mason; "Contract Article XI: The Law is an Ass," by Raymond E. Feist; "Short Fiction Market Response Times," by Greg Costikyan; and a market report by van Belkom, as well as LoCs. Edited by Daniel Hatch (SFWA Inc.; 120 Meidl Avenue; Watsonville, CA 95076) as an organ of the SFWA, it is available to members of SFWA with their dues, or for $3.95/iss.; $15/4 iss.; $18.50/4 iss. overseas. —D.F.M.

Space-Time Continuum, edited by Bjo Trimble (P.O. Box 6858; Kingwood, TX 77325-6858) has increased rates as of February 28, 1994. Subscriptions are now $10/6 iss. (bulk rate); $15/6 iss. (first class). Sample copies are $1.00. —D.F.M.

TSR Inc. (P.O. Box 756; Lake Geneva, WI 53147; 800/DRAGONS) sends their latest catalog, a slick, 8½x11" glossy, 12-page, full-color extravaganza featuring books, games, and more. —D.F.M.

TV Guide (Jan 15-21, 1994) contains interviews with Avery Brooks (Commander Benjamin Sisko of Star Trek: Deep Space Nine; William Shatner (Captain James T. Kirk of Star Trek) regarding his new television series, TekWar, and Patrick Stewart (Captain Jean-Luc Picard of Star Trek: The Next Generation) about his future plans (as well as some of the other ST:TNG cast members). Also included is an article, "TV's Brave New Worlds," by Glenn Kenny, on SF shows proliferating on TV, covering everything from the various Trek shows and TekWar to J. Michael Straczynski's Babylon 5 to the Sci-Fi Channel to Viper, John Landis' Fastlane, Sam Raimi's Hercules, The Adventures of Brisco County Jr., seaQuest DSV, Lois & Clark, Robocop and more. —D.F.M.

Writer's Exchange Bulletin No. 34 (July 1993), edited by Joy Beeson for the National Fantasy Fan Federation, contains letters of comment by N3F members for N3F members. —D.F.M.

—Daryl F. Mallett & Neil Barron

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
WARP GRAPHICS EXPANDING PRODUCTION IN 1994

New comic book titles, a stepped-up schedule of book production, and the first offerings from an aggressive licensing program highlight, Warp Graphics' plans for 1994, according to Marketing Director Cat Kouns.

Elfquest co-creator, writer/artist and Art Director Wendy Pini promises that 1994 will see the introduction of Jink, the enigmatic heroine from the World of Two Moon's technological future. The character herself actually was created a year or two before Elfquest began publication in 1978, and has undergone a number of transformations to become the sexy, savvy shapechanger she is now. Jink inhabits a high-tech world (called "Abode" by the humans whose society has taken it over) and deals with the unique problems that a creature of magic must face when confronted with virtual reality, space travel, and cyberpunk. Though Jink believes herself to be the last surviving elf in the world, who knows what surprises await her in as-yet unexplored areas of the planet?

Also in development for 1994 is a companion series to Jink called The Rebels. In the same future world that Jink inhabits, a group of teenaged humans—each a genetically altered representative of his/her homeworld or space colony—come together for adventure and fun. But a secret from the distant past, when the elves first came to the World of Two Moons, threatens not only the Rebels as they gallivant about the planetary system, but also the balance of power of Jink's world of Abode itself!

Warp Graphics' existing Elfquest comic book series will continue to evolve and grow throughout 1994 as well. Issue #11 of Hidden Years introduces a long storyline that continues where Kings of the Broken Wheel left off. The Wolfriders now live in the world's medieval period, and must deal with encroaching human civilization. In Issue #12, the warlord Grohmul Djun is introduced, and he promises to make life a living hell for the forest-dwelling elves! The bimonthly Hidden Years is written by Wendy and Richard Pini and drawn by Brandon McKinney, with inks by Charles Bennett.

New Blood continues its serial story as the "next generation" of Wolfriders—the youngsters who grew up in Sorrow's End—delve deeper and
deeper into the Forevergreen Quest. They've discovered a strange, new world within a continent-spanning rainforest—a deep green world where a lost city of humans worship a long-forgotten, four-fingered god! Storyteller Barry Blair weaves his lush tale in the monthly series.

From "the land down under" comes WaveDancers, the exotically aquatic tale of tribe of elves living in the Vastdeep Water, the great ocean. Intrigue adds to intrigue as the sea elves' search for their lost Queen and an unrecognized Winnowill spins her own web of deception around the innocent merfolk. WaveDancers is written and drawn by the Australian team of Julie Ditrich, Bruce Love, and Disney animator Joze Szekeres, and is a bimonthly publication.

For ten thousand years, the Wolfriders hunted, fought, and loved before the time of Cutter, and Blood of Ten Chiefs chronicles those turbulent times. Stories written by well-known fantasy authors and adapted from the prose anthologies by Andy Mangels make the transition for four-color in this bimonthly offering, illustrated by a variety of talented artists. In 1994, Warp Graphics plans to augment the title by offering original stories as well that will help set the historical foundation for events that echo all the way into the elves' present—and future!

With an expanded lineup of comics titles, Warp Graphics will also step up its production of hardcover graphic novels and collections in 1994. Already on the schedule for release during the year are: Rogue's Challenge, the collection (with new bridging art and story by Wendy Pini not published in the comics) of Rayek-related stories from Hidden Years #6 and #9½; Blood of Ten Chiefs, which will collect the comic title issues #1-6; The Forevergreen Quest, which will collect New Blood issues #11-16; Bedtime Stories, designed to appeal to younger readers, combining the Elfquest "fairy tale" stories that have appeared throughout New Blood, with a brand-new tale from Wendi Lee, Terry Beatty, and Gary Kato; and the BIG Elfquest Gatherum, a compendium of articles, interviews, and artwork that go behind the scenes at Elfquest and Warp Graphics. The BIG Gatherum will condense and combine the material that originally appeared in the Elfquest Gatherum volumes 1 and 2, and add much new and hard-to-find information.

In the area of product merchandising for 1994, Warp Graphics has entered into licensing agreements with several manufacturers, an outgrowth of its representation by The Beanstalk Group Agency.

The second quarter of the year will see Elfquest trading cards produced by Skybox, one of the most well-respected manufacturers of non-sports cards. While the exact specifications of the Elfquest set have yet to be determined, there will definitely be subsets and chase cards. Artwork for the cards will be done by several of the artists currently freelancing for Warp's comic book line, under the close supervision of Wendy Pini, who will also provide a number of the images.

Also slated for early in the year is the first in what both Warp Graphics and Lasermach Inc. hope will be a series of Elfquest figures. Lasermach is a producer of textured metal figurines which recently began making statues of comic characters; their first offering was The Tick, from New England Comics. For Warp Graphics, they are producing the character Cutter, chief of the Wolfriders, in a collector's edition of 5,000 pieces. Other licenses, for an Elfquest "book-on-tape," temporary tattoos, character watches, and telephone calling cards, are pending.

1993 was Elfquest's 15th anniversary of publication, and the year has highlighted by the "Fantasy With Teeth" Tour, spanning the United States and Canada, which lasted all year. Wendy and Richard Pini, the creators of
Elfquest and owners of Warp Graphics, have said that they want 1994 to be nothing so much as the "Year of Recovery" after the grueling pace of 1993. However, it is clear that at least in the arena of creative endeavors, the new year promises to be the most exciting and eventful in Warp Graphics' history.

—Catherine Kouns, Warp Graphics

BARRY BLAIR JOINING WARP GRAPHICS

Long time alternative comics creator Barry Blair has joined Warp Graphics as Managing Editor, publisher Richard Pini announced.

A native of Ottawa, Canada, Blair has had a long and complex career in the comics industry. With his own Night Wynd Enterprises, a company he formed at age 16, Blair was an early participant in the North American self-publishing movement, which included, among others, Warp Graphics founders Wendy and Richard Pini. During the 1980s, as president of the Ottawa-based Aircel Comics, Blair achieved notable success as the mastermind behind such titles as Samurai, Dragonforce, and Ellford. Most recently, Blair returned to self-publishing with a revived Night Wynd Enterprises.

In addition to his editorial duties, Blair continues to write and illustrate the monthly Elfquest: New Blood title, which he took over with issue no. 11.

Given Warp Graphics' plans for 1994, Blair's appointment comes at an opportune time. "We're lucky to have him," said Richard Pini.

—Conrad L. Stinnett III, Warp Graphics

BOOKLIST CHOICES

Booklists "Editors' Choice '93," announced in the January 15, 1994 issue, included:

Beagle, Peter S. The Innkeeper's Song. Penguin/ROC.
Bisson, Terry. Bears Discover Fire. Tor/St. Martin's Press.

—Michael Klossner

NEWBERY MEDAL FOR LOWRY

Lois Lowry won her second Newbery Medal for children's fiction for The Giver, about a boy who discovers the truth about a utopian society.

—Michael Klossner
In the January 10, 1994 Library of Congress Information Bulletin, Brian Taves describes the only fairy tale written by Jules Verne, Adventures of the Rat Family, published by Oxford University Press (1993, 72 p., $14.95; ISBN 0-1950-8114-5) with introductions by Taves and children's literature authority Iona Opie. The Oxford edition is the first English translation of the tale (by Evelyn Copeland) and the first time since the tale's original publication in a Parisian magazine in 1891 that it has been reunited with the original illustrations by Felician Myrbach-Rheinfeld. Taves writes that "Verne both recognizes and mocks the idea of evolution by having his characters change from one species to another, finally making a metamorphosis into men and women." Taves is also editor of The Jules Verne Encyclopedia, to be published by Scarecrow in 1994.

—Michael Klossner

COMICS IN LIBRARIES

Popular Culture Acquisitions, edited by Allan Ellis (Haworth, 1992), includes a chapter by Doug Highsmith proposing the development of "focused" comic book collections in libraries.

—Michael Klossner

NOIR SF

Shades of Noir, edited by Joan Copjec (Verso, distributed by Routledge, 1994) includes original essays on "the present-day merging of film noir with horror and science fiction in such films as Angel Heart and Blade Runner"—Chronicle of Higher Education, January 26, 1994.

—Michael Klossner

HORROR FILM WOMEN


—Michael Klossner

SCIENCE AND EMPIRE

The Imperial Archive: Knowledge and the Fantasy of Empire (Verso, 1994) by Thomas Richards, examines how such authors as Kipling, Stoker, and Wells
"wrote fiction that drew on imperial-era science, equated knowledge with national security, and saw the control of information as a means of overpowering threats to the British Empires"—Chronicle of Higher Education.
—Michael Klossner

**GENRE BENDERS**


—Michael Klossner

**OLD TV**


—Michael Klossner

**25 MORE IN FILM REGISTRY**

On December 14, 1993, the Library of Congress announced the addition of twenty-five more American films to the Library's National Film Registry. Three were fantastic—Jacques Tourneur's _Cat People_ (1942); Tex Avery's _Magical Maestro_ (1952), a short MGM cartoon; and Ridley Scott's _Blade Runner_ (1982); four, if you count Orson Welles' _Touch of Evil_ (1958).

—Michael Klossner

**STAR TREK: DEEP SPACE NINE DEBUTS MINISERIES IN MAY**

This summer, _Hearts and Minds_, an original _Star Trek: Deep Space Nine_ miniseries starts with a bang. A Klingon ship has been destroyed in the Gamma Quadrant and the Klingons are blaming it on the Cardassians! It's up to Commander Benjamin Sisko to hold off the temperaments of the two races until help from the Federation can arrive. Beginning with issue no. 9, it all explodes this spring in a special addition to the regular series.

The April 1994 issue of _Star Trek: Deep Space Nine_ will come complete with a brief four-page introduction to the upcoming miniseries.
Hearts and Minds is a first in a short series of miniseries coming from the Star Trek: Deep Space Nine line and Malibu Comics.
—Malibu Comics Entertainment, Inc.

Long time fan, critic, and reviewer of Star Trek, Mark Altman has switched gears and written a special four-part miniseries of Star Trek: Deep Space Nine comics. His story, Hearts and Minds, will be separate from the regular series and marks his debut into comic books.

Altman is no stranger to Star Trek or, even more specifically, to Deep Space Nine, reviewing for the tv series in Cinefantastique. Star Trek: Deep Space Nine: Hearts and Minds will be pencilled by Rob Davis and will appear in June 1994.

—Malibu Comics Entertainment, Inc.

In February 1994, a new journal will appear. INKS: Cartoon and Comic Art Studies will be published by the Ohio State University Press, to be edited by the curator of the OSU Cartoon, Graphic, and Photographic Arts Research Library, the nation's largest collection of its kind.

This 48-page journal filled with scholarly features, reviews, cartoons, and comics is available for three issues for $20 (individuals); $35 (institutions); $100 (patrons) [add $4 for outside U.S.]. Make checks payable to Ohio State University Press; INKS: Cartoon and Comic Art Studies; 1070 Carmack Road; Columbus, OH 43210-1002.

—Neil Barron & Daryl F. Mallett

Coming from AnimEigo Inc. (P.O. Box 989; Wilmington, NC 28402-0989; 910/251-1850) in May 1994: Urusei Yatsura TV Volume #13: "Lum'...she's cute...she has green hair, pointed ears, fangs, and horns. She's from another planet; she flies...she can project high-voltage electricity...she's in love with a jerk! Urusei Yatsura TV Volume #13, this month's dose of 'Lum.' An aura of insanity...a continuing episode in the lives of Lum, Ataru, and the Tomobiki Gang!"
Laserdisc release is Urusei Yatsura: Movie LD #5: The Final Chapter. "All's Well That Doesn't End!" The Urusei Yatsura story comes to a climax...Lupe, yet another one of Lum's fiances, arrives on the scene, and Lum and Ataru have to repeat their game of "Tag." Ataru, to win, must say, "I love you,"...the three words he has steadfastly refused to say to Lum. Will Ataru admit his true feelings and save the Earth? Or will his pride doom it to destruction?"

---AnimEigo Inc.

ANOTHER RODDENBERRY CONTROVERSY

With the forthcoming Hyperion publication of Gene Roddenberry: The Myth and the Man Behind Star Trek, Star Trek's Number One Fan, Bjo Trimble sends a warning along with Hyperion's advertising letter, both printed below.

—D.F.M.

Dear Reviewer/Editor:

Joel Engel's Gene Roddenberry: The Myth and the Man Behind Star Trek is the story of a man who arguably had more ambition than talent—unless you count his talent for self-promotion. According to Engel, through cleverness and subterfuge, Roddenberry made his name synonymous with the television show ("It's not Star Trek unless I say it's Star Trek") that has evolved into a cultural phenomenon that rivals the cult of Elvis.

In this, the first authoritative and objective biography of Roddenberry, Engel debunks the myths and explains the man. Though he was indeed the creator of Star Trek, Roddenberry was not a creative superstar—nor a "visionary," as he later became known. Until Star Trek, he was a television writer of modest accomplishments. When the idea of an intergalactic Wagon Train was conceived by his agent hoping to sell an idea to the networks, Roddenberry surrounded himself with talented writers and science fiction experts who would collaborate on this vision of the future. In many ways their contributions, which he never acknowledged publicly, dwarfed his own.

After Star Trek went off the air, Roddenberry positioned himself as the wronged genius of the imagination, misunderstood by the cretins who run network television. He promptly proceeded to fail at every subsequent endeavor—until Star Trek: The Next Generation, which he had even less to do with than the original Star Trek.

For Gene Roddenberry, Engel interviewed nearly everyone associated with Roddenberry and Star Trek, including Leonard Nimoy, Robert Justman, D. C. Fontana (who also contributed the Foreword), David Gerrold, Grant Tinker, Christopher Knopf, and Rick Berman, among numerous others who spoke on the record for the first time. The result is a picture of Roddenberry quite unlike the persona he presented to the public. A man who dreamed up a utopian universe free of human frailties, Roddenberry himself was beset by man: alcoholism, compulsive womanizing, and an obsessive, controlling penchant for self-promotion.

Gene Roddenberry was constantly reinventing himself to be the man he thought his fans wanted him to be. While he never succeeded in actually
becoming that man, he successfully built a reputation that precedes him to this day.

Joel Engel is an entertainment journalist who covers Hollywood regularly for The New York Times. He is also the author of Rod Serling: The Dreams and Nightmares of Life in the Twilight Zone.

—All best regards,
Carol Perfumo, Publicity Manager
Hyperion Books

Greetings!

The reason for this mailing is to share the enclosed amazing Publicity Release from Hyperion Books, bragging about the sensationalist "supermarket tabloid" quality of Gene Roddenberry: The Myth and the Man Behind Star Trek by Joel Engel. It’s hard to believe this publishing company is a Disney subsidiary! I was going to send this release without comment, but after serious thought—and a growing sense of anger—I felt some comment should be made, from our own experiences with Joel Engel.

Don't mistake Gene Roddenberry: The Myth and the Man Behind Star Trek with the truly authorized biography being written by David Alexander, to be published by Penguin. Gene Roddenberry personally selected David as his biographer, asking that he write a "warts and all" book. From the bits I've read, David is keeping that promise. Gene was indeed a flawed human being, but a remarkably creative man who gave us something worth admiring.

Joel Engel called our house and talked to my husband, John, who thought he was researching for David. Engel assured John that he admired Gene and was only trying to do an in-depth book. John told him a couple of harmless anecdotes, but it became obvious Engel had no interest in showing GR in a good light. Engel probed our business dealings with GR, when we set up Lincoln Enterprises for him. Engel tried to get John to say that the entire mail order business had been the Trimble's idea and that GR had stolen it from us. John said no—that Lincoln was GR's idea, but he needed our mail order business expertise. Engel had found some letters and memos in GR's files at UCLA and kept harping on what caused us to leave Lincoln, and finally told John that he wanted all the dirt. John said our business was private, that we had differences and that was that.

After that call, John decided a point needed clarification and called Engel back. John says those were the two times he talked to Engel. Later, when Engel called me to complain about my negative Space-Time Continuum comments about him, he claimed that he talked to John "four or five times" and that he had tapes of those conversations. I asked for copies of those tapes—it's a sure bet they don't exist!

Engel called me at least four times, at first with his "Gene was a fine man" routine, but probing our Lincoln Enterprises experience. Now, if I'd been willing to share this with the world, I'd have long ago done it myself. Business dealings are private. Engel said he had memos that he was going to publish anyway. I said the Trimbles did not want to be in his book, so he quoted the First Amendment to me (this evidently did not apply to me as editor of STC!). He said he could say anything he wanted to about GR since GR was dead, and he would prove to fans that GR was not a saint. I said fans were pretty sure GR wasn't one, but Engel insisted he would prove what scum
GR really was. After that phone call, he tried several other times to get an interview from me. I later gave all my information to David Alexander, but it was a very small and unimportant incident in a very large life.

Sadly, several people with deep grudges have jumped on the chance to present their own perception of past events, now that GR cannot defend himself. I have read some of the pages—conversations are recalled with amazing accuracy, always putting GR in the worst possible light. Descriptive adjectives are used in the finest tabloid tradition to heighten and embellish what ordinarily would have been a passing incident, but which can now be used to make GR look bad. Common happenings are made to sound particularly sinister. Not everyone interviewed knew Engel was doing a hatchet-job, but quite innocently gave information. Some thought Engel was doing research for David Alexander; a mistaken notion that Engel did not clarify.

—Bjo Trimble, Editor

Space-Time Continuum

SCIENCE FICTION WRITERS TO BRIDGE GAP BETWEEN SCIENTISTS AND HUMANISTS

The split between humanists and scientists will be bridged in a series of discussions mediated by science fiction writers. The project is organized by The Center for Bibliographic Studies at The University of California, Riverside, and supported by a recent $10,000 grant from The California Council for the Humanities.

"The World, the Flesh, and the Devil: Dialogues on Science and the Humanities" will be held in both Northern and Southern California next fall. At each location, humanists will visit the scientists in a laboratory setting for the discussions.

The principal investigator for the project is Dr. George E. Slusser, UCR professor of comparative literature. He is also the curator of The J. Lloyd Eaton Collection of Science Fiction and Fantasy Literature, the world's largest cataloged collection of such materials in institutional hands in the world, housed in The Tomás Rivera Library at UCR, and a Pilgrim Award winner.

Slusser will be aided by Dr. Gregory Benford, a science fiction writer and professor of physics at The University of California, Irvine; and Dr. Joseph Miller, professor of neurobiology at Stanford University.

"These two worlds never meet. They never talk," Slusser said. "That's the idea here—to set up some sort of reasoned discourse."

The title for the dialogue was chosen from a 1929 J. D. Bernal essay in which he discussed three limitations of humans: the world, or the physical environment; the flesh, or the body; and the Devil, or the human mind divided against itself.

Based on the same framework, three topics will be addressed at each of the two locations: the physical environment, the body and the mind or ethics. Each of the three discussions will be carried out by a humanist and a scientist, with a science fiction writer as a mediator.

Science fiction writers are the natural bridge between the two, Slusser said.

"A science fiction writer is the type of person who has communication skills as well as scientific expertise," Slusser said. "A lot of the issues are
already being mediated by science fiction. For example, look at *Jurassic Park* and the issue of cloning, or for the issue of virtual reality, *The Terminator.*

For more information, contact Dr. George E. Slusser; J. Lloyd Eaton Collection; Tomás Rivera Library; University of California, Riverside; Riverside, CA 92521; 909/787-3233 or 3398.

—Beth Gaston, Campus News
University of California, Riverside
In what may be an apocryphal statement, Tony Hillerman, who is New Mexico's best-known author of popular fiction, is said to have quipped that the state has more writers than readers. Commenting on the same phenomenon, Newsweek recently ran an article on the "new literary West," noting that Albuquerque, Portland, and all of Montana have too many authors.\(^1\) Indignation and local pride elicited a prompt response in The Albuquerque Journal, which quoted several resident writers on the impossibility of their city having too many.\(^2\) There are some things you just can't have too much of, like writers and chocolate.

Of course, when you're surrounded by literary genius, it may be easy to become blasé about the whole thing. Take the related genres of science fiction and fantasy as an example. In her introduction to A Very Large Array (1987), Melinda Snodgrass asks what she calls a trivia question: "What state contains nine Hugos, six Nebulas, six Balrogs, one Prix Apollo, one Campbell Award, one British Fantasy Society Award, one Prometheus, one Science Fiction Hall of Fame [Inductee], one Pilgrim Award, one First Prize in the Writers of the Future Contest, and one Grand Master?"\(^3\) New Mexico, of course, is the answer. The list is now even longer; for example, Suzy McKee Charnas added a 1990 Hugo\(^4\) to the Nebula included in the catalog above.

This isn't surprising, since the state can lay claim to current, former, or part-time residents like Terry Boren, Suzy McKee Charnas, Stephen R. Donaldson, George R. R. Martin, Victor Milán, John J. Miller, Ashley McConnell, John Maddox Roberts, Fred Saberhagen, Melinda M. Snodgrass, Martha Soukup, Steven Spielberg, Sheri Tepper, Robert E. Vardeman, Walter Jon Williams, Jack Williamson, and Roger Zelazny. Perhaps there is some truth to Tony Hillerman's remark after all. And, at least in the Albuquerque area, where about half of New Mexico's sparse population is concentrated, a dealer in all these categories reports that science fiction and fantasy novels are extremely popular, rivaling the romance, mystery, and western genres in sales.\(^5\)

One could go on to ask, "What state contains not one, but two national laboratories, one in Los Alamos and the other in Albuquerque; was the home of the Manhattan Project, which developed the atomic bomb first
detonated at the Trinity Site near Alamogordo; and is the location of the ill-starred Waste Isolation Pilot Project near Carlsbad? What state has the largest number of Ph.D.s per capita in the nation? (Since the same claim is sometimes also made, alas, for other areas like the Research Triangle in North Carolina, we'll have to take this one with a grain or two of salt.) Who hosts the Very Large Array of radio telescopes, which was featured in the opening scenes of the movie *2010*, and ranks in the top thirteen states for UFO sightings? Would you believe that the same large western state boasts the Goddard Museum in Roswell, the Space Hall of Fame in Alamogordo, and the Atomic Museum in Albuquerque? Or that its White Sands was a secondary landing site for NASA space shuttles, and that a moon-walking astronaut later became one of its U.S. Senators? (Extra credit if you guessed Harrison "Jack" Schmidt.) What state hosts an annual science fiction conference called the Bubonicon, a blackly humorous recognition of the fact that bubonic plague is endemic there ("Land of the Flea, Home of the Plague" is a popular slogan on t-shirts and bumper stickers); and has two important library collections of science fiction literature? Again, the answer is New Mexico, where science fiction and science fact are ordinary parts of everyday life.

Is it the landscape, which has an alien quality that makes it the perfect setting for movies like *The Man Who Fell to Earth*? The clear, crisp blue sky? Or could it be our beloved green chile or even something in the water like, yuck!, radiation? How about the simple fact of safety in numbers, of like calling to like? It seems plausible that New Mexico's cultural diversity might also be a factor; the retention of distinct Native American, Hispanic, and Anglo traditions yields a setting where one can mingle daily with people, languages and cultures very different from one's own. Perhaps this is as near as is possible to come to a close encounter of the third kind without actually meeting the space ship. Whatever the reasons, New Mexico, a large state with a small population, boasts a venerable literary tradition reaching beyond D. H. Lawrence to Lew Wallace (yes, *Ben-Hur*), a large number of science fiction writers, a highly visible scientific community, and two research collections of science fiction.

The larger and better-known of the two is The Jack Williamson Science Fiction Library, housed in The Golden Library of Eastern New Mexico University in Portales. The collection began with gifts from Jack Williamson, who is said to have written more science fiction stories than anyone else now living, and has grown to over 18,000 items. It is a depository of both The Science Fiction Writers of America and The Science Fiction Oral History Association, and also continues to receive gifts from Williamson. It contains books, personal papers and manuscripts, and pulp magazines. Of particular interest are the classic editions of books, as well as the files of *Analog* for 1954-75, which include the copyedited manuscripts of many of the magazine's authors.

The dark horse of the two collections is The Day Science Fiction Collection in The Zimmerman Library's Department of Special Collections at
The University of New Mexico at Albuquerque. Both editions of Donald B. Day's classic *Index to the Science Fiction Magazines, 1926-1950* have been praised as "a monumental piece of work...it is the essential reference to SF magazines before 1950," "absolutely invaluable to any science-fiction writer or fan," "one of the most essential tools for any researcher," and similar sentiments. Yet, hardly anyone mentions that Day's personal collection of the almost 1,300 issues of roughly fifty different American and British science fiction pulp magazines, plus his original index of about 20,000 cards arranged by author and title, and his correspondence with publishers were purchased by UNM around 1973. It includes impressive runs of such classic pulps as *Amazing Stories, Astounding Science-Fiction, Astounding Stories,* and *Thrilling Wonder Stories.* It is an invaluable collection for the study of the early days of modern science fiction which is, as we all know, just about everybody's favorite leisure reading. And the garish and sometimes lurid cover illustrations are worth the price of admission all by themselves. Speaking of research, here's a tip for the curious and ambitious: Suzy McKee Charnas suggests that the marginal status which science fiction writers occupy within the mainstream literary establishment is due to the genre's long association with pulp fiction of poor literary quality, the same pulps housed in this marvelous collection. A study of Charnas' observation could usefully begin with this material.

The Williamson Collection at ENMU is active and continues to grow by leaps and bounds, about 200 items a year. The University of New Mexico General Library is not currently adding science fiction pulp magazines to The Day Collection, but it does zealously collect popular fiction written by New Mexicans. This includes mystery and detective fiction, romances, and westerns, as well as the related science fiction/fantasy/horror group. Who are some of the New Mexico writers whose works are going into the libraries of these two universities?

Even in a highly selective list like this, pride of place must be given to Jack Williamson, the elder statesman of the New Mexico contingent and certainly the most honored. Since his arrival in the eastern part of the state in 1915, via covered wagon no less, he has not strayed far from the Llano Estacado, or Staked Plains. Encouraged by John W. Campbell Jr., his long writing career includes such works as *The Humanoids, The Legion of Space* and its sequels; his autobiography, *Wonders Child,* and a multitude of short stories, some of which were co-written with James Gunn and/or Frederik Pohl. The coveted Grand Master Award was given to him in 1976 by the Science Fiction Writers of America, the year after Robert A. Heinlein won the initial award. Williamson has devoted much of his life to the teaching of science fiction literature at ENMU in the small town of Portales, where both his name and his collection are revered.

A "New Wave" writer and award-winner with a long pre-New Mexico career, Roger Zelazny has chosen the City Different—that's what Santa Fe modestly, but with a great deal of truth, calls itself—as his abode. Spectacular views of the Sangre de Cristo Mountains, art galleries, and tourists are almost
beyond count, and elements of Native American beliefs provide an appropriate setting for his Chronicles of Amber series. These themes are also intermingled in Eye of Cat, whose hero, William Blackhorse Singer, is the last Navajo left on Earth in the future. Recent titles include Bring Me the Head of Prince Charming and Flare.

Stephen R. Donaldson burst into the literary world with his epic fantasy trilogy, The Chronicles of Thomas Covenant the Unbeliever. In 1979, he was awarded The John W. Campbell Jr. Award for Best New Writer. His work is often compared to J. R. R. Tolkien's Lord of the Rings, which may have acted to limit him to the subgenre of fantasy. However, he has written several mysteries under the name of Reed Stephens; The Man Who Killed His Brother and The Man Who Risked His Partner are examples.

George R. R. Martin, winner of both Hugo and Nebula Awards, is another Santa Fe resident. In addition to his novels Dying of the Light, Sandkings, A Song for Lydia, and Tuf Voyaging, he has written scripts for the television show Star Trek and produced the series Beauty and the Beast. He also edits, with Melinda Snodgrass, the Wild Cards series of science fiction short stories. The eleventh volume, Dealer's Choice, contains stories by Martin and fellow New Mexicans John J. Miller and Walter Jon Williams, while the twelfth is a novel called Turn of the Cards by yet another New Mexican, Victor Milán.

Traditional gender barriers are falling in the world of fiction, as they are in many other fields. Men are now writing romance novels and women are writing science fiction; some of them also call New Mexico home. Albuquerque writer Suzy McKee Charnas is the author of The Vampire Tapestry, which has generated a play called "Vampire Dreams," and the Hugo-winning story "Boobs." Her strong feminist themes have caused considerable controversy. For example, Walk to the End of the World depicts a world where misogyny has triumphed and women are degraded slaves; Motherlines reverses this picture and describes all-female societies with no men at all. She plans to conclude the series with a further exploration of the war between men and women. "Scorched Supper on New Niger," a short story written at the behest of George Martin, derives its strong female characters from Charnas' own observations while serving with the Peace Corps in Nigeria. By coincidence, or perhaps not, this parallels the centuries-old tradition of high status for women in prehistoric Anasazi and contemporary Pueblo Indian culture in the Southwest.

Santa Fean Sheri Tepper has a literary split personality. Writing science fiction and fantasy as Sheri Tepper, she has published several novels including the recent Beauty, which explores the ecological and nature themes which are so important to her personally. Grass, Raising the Stones, and Sideshow form a loosely related trilogy which explore religion and feature strong female characters. She also writes horror as E. E. Horlak and mysteries as both A. J. Orde and B. J. Oliphant. As the latter, she won an Edgar Award nomination (the mystery field's equivalent of a Nebula Award) for Dead in the Scrub, the first of a series featuring Shirley McClintock as a tough-minded, nature-loving Colorado rancher. The fourth and latest in that series, Death and the Delinquent, brings McClintock to New Mexico, where she promptly
falls victim to our penchant for shooting anything that moves. Tepper feels that it's easier and more fun to write mysteries than science fiction, but she prefers "speculative fiction because it throws new light on the human condition."20

New and upcoming authors include Ashley McConnell who, despite the handicap of working full-time, has just sold her fifth book. The first two, Unearthed and Days of the Dead, fall into the horror category. Quantum Leap: The Novel, a spin-off from the popular television show, is her first science fiction novel; several more have followed. An interesting example of the technological background of many science fiction writers is that for job-related reasons, she has learned to fire a sniper rifle and a grenade launcher.

Encouraged to begin writing science fiction by friends Victor Milán and George Martin around 1980, Melinda Snodgrass now now has over seventeen novels and has sold one of them, Circuit, to Fox as a television pilot script. A former Albuquerque lawyer, her very first script for Star Trek: The Next Generation was a courtroom story called The Measure of a Man. It was nominated for the Outstanding Achievement Award by The Writers Guild of America, and won her the job of Story Editor for the series. She has edited, with Martin, the prolific series of Wild Cards shared-world anthologies. A Very Large Array, a wonderful collection of stories by New Mexico science fiction and fantasy writers, is another editing venture. When not in Hollywood, Snodgrass breeds Arabian horses in Albuquerque. She was able to work her love of this breed into the Star Trek episode called Pen Pals.21

Speaking of Star Trek, Robert E. Vardeman of Albuquerque wrote The Klingon Gambit and Mutiny on the Enterprise, which are still in print after roughly ten years, as well as about 100 other books, including science fiction, fantasy, westerns, and suspense. His large number of publications may or may not be related to the fact that he suffers from insomnia, a problem which is somewhat mitigated by the tendency of his cat Neutron to act as a furry white noise machine. With degrees in Physics and Engineering from The University of New Mexico, Vardeman achieved nirvana by becoming a full-time writer after only four years' employment at Sandia National Laboratories. He was nominated for a Hugo in 1972.

Fred Saberhagen came to Albuquerque from Chicago after working in electronics for Motorola. He began writing in the science fiction and horror genre in 1973. Most of his works concentrate on series and continuing characters, and he is best-known for the Berserker series, which pits Man against machines. Drawing on fantasy characters, Saberhagen retold the Dracula story in a series of four loosely related novels, and he also redrew Mary Shelley's Frankenstein in The Frankenstein Papers. A Question of Time was published in 1992.

John Maddox Roberts has taken up the further adventures of Conan, first immortalized by Robert E. Howard in the 1950s. Conan the Champion, Conan the Valorous, and Conan the Marauder are examples of Roberts' work. In addition to the Conan series and traditional science fiction, Roberts has produced the SPQR mysteries which have an unusual setting, that of the twilight of the Republic of Rome. In an attempt, perhaps, to add a note of versimilitude to his stories, Roberts has turned his hand to fencing, according to sometimes-partner Bob Vardeman.
Walter Jon Williams, yet another Albuquerque author, came to science fiction writing via historical novels, thrillers, and sea stories. But he prefers the freedom and variety of science fiction, which has allowed him to pursue several different themes: Anthropology in *Ambassador of Progress*; a positive future in *Knight Moves*; there's *Hardwired*., in which everything goes wrong in the future; a mystery-thriller-espionage book called *Voice of the Whirlwind*; *The Crown Jewels* is a comedy; and the idea of the frontier in *Angel Station*. A highly successful book is the gothic-western-science fiction-mystery *Days of Atonement*, which is unusual in that it was not only written in New Mexico, but is also set in New Mexico. The small mining town of Atocha is, in the twenty-first century, much like many New Mexico towns of today; that is, rather like other American towns were in the nineteenth century. To write the book, he decided to treat New Mexico the way a science fiction writer would treat another planet. As he says, "New Mexico is a place that is far more alien than most alien planets in science fiction stories."22

Another attachment to Hollywood is represented in Santa Fe by one-time resident Steven Spielberg. Who can forget the enormously successful movie *E.T. The Extraterrestrial* and the well-done but short-lived revival of *The Twilight Zone* on television? Hollywood and motion pictures have long been enamored of science fiction plots, and New Mexico authors keep the ideas and scripts coming.

Victor Milán is an author who is as interesting as his characters. In the introduction to his story "Feast of John the Baptist" in *A Very Large Array*, he describes himself as a blond six-footer and half-Spanish, the only Hispanic included in the anthology. He exemplifies some of the contradictions common to life in New Mexico; for example, he was raised as a middle-class Anglo, but is considered a minority for census purposes.23 Even his address is unusual...Jupiter Street! Full-length works include *The Cybernetic Shogun*, *Runespear*, and *Red Sands*, a military thriller, as well as the previously mentioned *Turn of the Cards*, which is Volume XII in the *Wild Cards* series.

"Up-and-comers" and "neo-pros," which Melinda Snodgrass includes in *A Very Large Array* are Martha Soukup, a recent immigrant from San Francisco who succumbed to the lure of New Mexico after attending a writer's workshop in Taos; John J. Miller, who has no desire to live anywhere else and has too many books and cats to move even if he did; and Terry Boren, who was born in New Mexico and learned early that it is a wonderful place for stargazing and looking closely at things.24 Harry Wilson is a real mystery man.

Look at a map of New Mexico and draw an imaginary line across the central part of the state (if it's your map, you can draw a real one). In the west, on the Plains of St. Augustin, you will locate the Very Large Array where radio waves reach toward the stars, probing the limits of the universe and searching for other forms of life. Farther east, across the Rio Grande, you will see the Trinity Site right in the middle of nowhere, which is an appropriate location for Mankind to have taken what may be the first step in its own destruction. Midway between the two, you will find the picturesque Bosque del Apache National Wildlife Refuge, a haven for birds flying south for the winter months. Between the sites devoted to space exploration and atom bombs, thousands of Canadian geese, great blue herons, sandhill cranes and
their larger whooping crane foster children, and dozens of other species of water fowl and song birds sedately while away the winter—safe in the warm New Mexico sun. (Another t-shirt reads, "New Mexico winters are for the birds.") In this, and many other ways, New Mexico is a land of dichotomies and contradictions, where the dynamic tension of such irreconcilable opposites helps to foster a dynamic literary community.

Writers live in New Mexico for a variety of reasons ranging from the extraordinary climate and the legendary landscape, to the stimulation and support provided by a large group of other active writers, to cultural diversity, to chance, choice, serendipity, and inertia. While creators of science fiction and fantasy can set their tales in any time, any place, and any universe, an impressively large number of both established and aspiring writers also choose New Mexico as the setting for their personal lives. If you have your choice of place to live, asks Vardeman, "Why wouldn't you want to live here?" And so, science fiction and science fact continue to weave themselves into a rich and unique tapestry in New Mexico, as scientists in top-secret laboratories create and refine the technology of the future and science fiction writers collect ever-larger audiences for their explorations of worlds where technology and Humanity interact in strange new ways.

—Carol Joiner, Marilyn Fletcher, and Linda Lewis

NOTES

8. Ibid.

Science fiction novelist and poet Stanton A. Coblentz (1896-1982) was a literary time-traveler. He was a nineteenth century man-of-letters—urbane, eclectic, versatile—at odds with that stifling twentieth century specialization that stuffs contemporary writers into this or that pigeonhole.

Coblentz didn’t fit the available slots, so was sloughed off by the age of modernity. After all, he was something of a Victorian minor poet in his rhyme-and-metre style. Worse, he was cosmic and imaginative, suffocated by the existential, highly introverted and self-conscious poetry that has prevailed from the 1920s forward. His poetry editing (Wings magazine, plus numerous anthologies) was likewise ignored by the establishment.

He was also a pioneer science fiction novelist (The Wonder Stick, When the Birds Fly South, The Sunken World: A Romance of Atlantis, etc.), as well as a flexible nonfiction author (works on war, California vigilantes, and Man's persisting barbarism).

Coblentz has told his story before (My Life in Poetry, 1959), so this final version reprises much of that subject matter.

He was born in San Francisco—and the Earthquake of 1906 was a boyhood event of possibly profound impact. Though young Stanton did not seemed scared nor horrified, the disaster may well have influenced him, as an image of destruction such as a World War might wreak. Armageddon was one of his poetic obsessions.

Coblentz's emerging verses might have typed him as a "California romantic," in the tradition established, however sloppily, by doggeralist Joaquin Miller. Ambrose Bierce had solidified it with essays and verse of his own—while tutoring his protégé George Sterling to be as cosmic as possible, starting with The Testimony of the Suns (1903), a major science fiction poem. Coblentz wrote "George Sterling: A Western Phenomenon" (Arizona Quarterly, Vol. 13 (Spring 1957): 54-60), out of awe and possible envy that Sterling had managed to live as a full-time poet (thanks to rich patrons and local fame). But Sterling committed suicide. Like his own protégé. Clark Ashton Smith—fantasy and horror poet, and fantasy, science fiction, and horror fiction writer—Sterling shunned nonfiction, freelance opportunities. That both careers withered, and Coblentz’s did not, makes some sort of professional statement. That Sterling and Smith are better respected may make some sort of artistic rejoinder.

Coblentz, after publishing his first poems in The New York Times and The San Francisco Chronicle in 1918, almost simultaneously fell into the opportunity (or trap!) of reviewing books. Immediately, his horizons
broadened. With his M.A. degree in English Literature, he ended up in New York City, discovering that "the game of a literary freelancer is a guessing contest...a gamble in which the player reaches blindfolded for a few potential winning cards hidden among a pack of losers." Coblentz managed to edit a poetry anthology—which turned up reprinted without any royalties to him (the company legally sold the rights). Coblentz chafed at this mishap, as he did when one of his early books netted an unkind review in The New York Times and its sales slumped (these days, being attacked in The Times is a success symptom!).


By 1933, Coblentz had retreated to Mill Valley, California, having found New York City during the Depression, simply depressing. Here, he launched his poetry magazine, Wings: A Quarterly of Verse, which ran until 1960. It preserved rhymed-and-metred verse, while railing in its editorials and book reviews against the modern "age, which has tended to reject music and to make poetry as uninspiring as a cement mixer and as unclear as a smoggy day." He founded Wings Press, which published the second verse collection of Thomas Burnett Swann, Wombats and Moondust (1956). His mainstream anthology, Unseen Wings (1949), did for lighter, ethereal fantasy poetry, what August Derleth's Dark of the Moon (1947) did for the macabre. Both books traverse the centuries, with a poetry knowledge possessed by few scholars today. Unseen Wings, like several Coblentz nonfiction books, deserves at least university press reprinting.

Coblentz was briefly slurred by poet Randall Jarrell—and, as usual, struck back. One of the secrets to Coblentz's mainstream failure—exemplified in this narrative—was his self-righteousness. Here, he contrasts with his English counterpart John Gawsworth (1912-1970), who—as a fantasy and horror advocate and editor—was a sort of British August Derleth. And, like Coblentz, was a diehard zealot for traditional poetry. But Gawsworth, a drunk who got along better with conventional publishers than did sober Coblentz, found it expedient to be friendly with modernists like Dylan Thomas. Hence, while Gawsworth has occasional token, faint-praise acknowledgements in reference works, Coblentz is almost totally boycotted. With his education and nonfiction skill, he could have certainly ingratiated himself to the academic establishment. But Coblentz—who always looked like a professor in his photographs—preferred to write sophomoric diatribes like the hilarious The Rise of the Anti-Poets (1955).

Coblentz and Gawsworth at least deserve remembrance as the leading, nineteenth century poetry voices, crying out in the deaf twentieth century wasteland-wilderness.

Coblentz's place in science fiction poetry is acknowledged in the forthcoming fourth edition of Neil Barron's Anatomy of Wonder (1994), and this autobiography places into more permanent perspective. Earlier, Dr. Elliot caught him for an interview...just in time (Fantasy Newsletter No. 29, October 1980). The best of Coblentz's poetry deserves to endure...for example:

"The Atom Takes Command"
Helpless before our own defense we stand,
Turned by our strength into a cowering band.
For he whose weapon is the cosmic flame
Needs cosmic wisdom to direct his aim,
Or stumbles, smitten by his own blind hand.

—Steve Eng
Dear Colleagues and Friends:

Here is your copy of the preliminary program of main events for SFRA-23, 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 dine on a game bird with your fingers) MUST reserve by June 20.

Additional tickets for the Pilgrim/Pioneer Awards Banquet Saturday evening can be purchased @ $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 author 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

Although he discusses a few art films by some of Japan's most celebrated directors—Akira Kurosawa's *Rashomon* (1950), *Throne of Blood* (1957), and *Akira Kurosawa's Dreams* (1990); Kenji Mizoguchi's *Ugetsu* (1953); Masaki Kobayashi's *Kwaidan* (1964); and Kaneto Shindo's *Onibaba* (1964)—Galbraith's main interest is the dozens of *keiju eiga,* the giant monster films which began with Ishiro Honda's *Gojira* (1954; also known as *Godzilla, King of the Monsters*). According to Galbraith, in Japan, art films, mainstream films, B-movies, and children's films are often made by the same filmmakers, while in America these categories are the work of specialists who rarely interact. Thus, *Gojira* and Kurosawa's acclaimed *Seven Samurai* were Toho Studios' two big-budget films of 1954. Honda worked as assistant director or associate producer on several Kurosawa films. Veteran actor Takesha Shimura worked in twenty Kurosawa films and at least eight monster or SF movies. Galbraith uncovers many other examples of key personnel dividing their time between films which, in America, would be considered high art and low shlock.

Explaining why the Japanese take the *keiju eiga* seriously, Galbraith notes, "in Japan, the so-called realism of a film's story and special effects mattered little, so long as the story was worth telling and the special effects work was visually appealing." As often as possible, Galbraith viewed both the Japanese and U.S. versions of a film. He found that many serious monster films were butchered by U.S. distributors, who often made no distinction between movies made for adults and those aimed at children. Many films were turned into camp comedies by American dubbing. Sometimes inept additional footage was added by Americans. *Keiju eiga* films look much better on theater screens than on television, where most Americans have seen them. Many were made in wide-screen format and lose half their images on TV.

The heyday of the *kaiju eiga* was from 1954 to the mid-1960s. Galbraith feels that the scripts and especially the special effects of the monster films in those years compare well with most American SF films of the same period. His hero is Toho effects chief Eiji Tsuburaya (1901-1970), the most prolific monster maker in films. Galbraith agrees with serious Western critics who believe that the early monsters were analogies for nuclear weapons. However, he disagrees with the anonymous annotator in Phil Hardy's *Science Fiction, Second Edition* (1991, in the FILM ENCYCLOPEDIA series), who asserted that later *keiju eiga* films, in which friendly monsters save Mankind from evil monsters, represent an endorsement of nuclear deterrence. To Galbraith, the
friendly monsters were an attempt by Toho and its inferior rival Daiei to keep a declining cycle alive by juvenilizing it. He especially deplores Gamera, Daiei's chief monster, a big flying turtle with rocket flames shooting out of its anus, nauseatingly advertised as "the friend of all the children of the world." Like most adults, Galbraith much prefers the early, meaner monsters, especially the fearsome Godzilla with his radioactive breath.

(Toho has recently revived their top monster in a new series of films beginning with Koji Hashimoto's Godzilla 1985 (1984). Galbraith covers four of these new films, but does not make an amusing point I saw in a review. The revived Godzilla is something of a 300-foot-tall architecture critic who literally stamps out hideous modern buildings while carefully preserving Japan's beautiful traditional architecture.)

Besides the six art films mentioned above, Galbraith examines forty-two kaiju eiga and fifty-five other films involving aliens, ghosts, vampires, and even the Frankenstein monster. Some are interesting variations on Western film traditions, some are based on Japanese legends. Galbraith omits animated films and points out the need for a book on Japanese animation. Japan has produced over 100 animated features, more than any other country.

Although Galbraith speaks no Japanese, he has watched many of the films in their original forms. He claims he can assess an actor's performance without understanding the words being spoken. For every film, Galbraith provides a synopsis; very detailed credits; a critical assessment; career information and appraisal of directors, writers, effect artists, and leading actors; and often quotes both from mainstream U.S. critics (usually dismissive) and from three American fan magazines devoted to the giant monster films—Japanese Fantasy Film Journal, Japanese Giants, and Markalite. The fan magazine writers, especially JFFJ editor Greg Shoemaker, are enthusiastic but critical, like Galbraith himself. This serious, extremely erudite survey of a too-easily disdained film cycle belongs in all genre film collections. Three sources which treat the giant monster movies in much less detail should also be consulted—Hardy's Science Fiction, Donald F. Glut's Classic Movie Monsters (1978), and Stephen Jones' misleadingly titled Illustrated Dinosaur Movie Guide (1993), which covers films featuring all kinds of giant creatures.

—Michael Klossner


In A Heritage of Horror: The English Gothic Cinema, 1946-1972 (1973), David Pirie wrote that Gothic horror was "the only staple cinematic myth which Britain can properly claim as its own, and which relates to it in the same way as the Western relates to America." With the exception of Dead of Night (1946), which he considers a film without antecedents or progeny, a "false start" for British horror, all the films discussed by Hutchings were made between 1955 and 1971. They include Hammer Films' alien-invasion trilogy (The Quatermass Experiment, 1956; X the Unknown, 1956; and Quatermass II, 1957) and several "psychological horror" films with modern settings made
by Hammer and rival British studios. He briefly mentions a few films of interest made since 1971, but he concludes that British horror has been largely moribund for two decades.

Hutchings disagrees with Pirie on the nature of the British horror film boom. As his title indicates, Pirie regards the films as part of Britain's two-century-old Gothic literary tradition. Hutchings sees the same films as responses to peculiar conditions in modern Britain—specifical...
Thompson, and Basil Dearden became associated with social realism, while Fisher, with his precise, subtle style, should become Britain's best director of horror films."

—Michael Klossner


A slightly dated (not including *Bram Stoker's Dracula*, directed (1993)) reference work covering vampire films including the original *Dracula* (1931) and all its copies. Organized in chronological order from the classic *Nosferatu: A Symphony of Terror* (1922) to the infamous *Buffy the Vampire Slayer* (1992), it is loaded with black-and-white photographs of Bela Lugosi, Christopher Lee, William Marshall, Chris Sarandon, David Peel, Peter Cushing, and more!

Each film title has the studio, date, and a short 100-200 word synopsis of each. There is a brief introduction, and a glossary of titles and pagination. Another worthy fan publication, but not even close to the final word on vampire cinema. *Vampire: The Complete Guide to the World of the Undead*, by Manuela Dunn Mascetti, among others, is preferred.

—Daryl F. Mallett


Covering films from Edison's silent *Frankenstein* (1910) through *The Creature of Destruction* (1967), this book is lavishly illustrated with black-and-white photographs of Rondo Hatton, Tor Johnson, Evelyn Ankers, George Zucco, Bela Lugosi, Boris Karloff, and more. With an introduction by Monster Mogul Forry Ackerman, each movie has date, company, and a brief history and synopsis. A respectable and worthwhile research effort, mainly for an introductory look at this genre, but as with *Dracula: The Vampire Legend on Film*, also by Marrero, hardly definitive.

—Daryl F. Mallett


"Beginning in 1966 as something a little out of the ordinary for prime-time TV, and suffering from shaky ratings throughout its entire run, *Star Trek* went on to spend the better part of the next three decades exploding into a worldwide, billion-dollar industry. How did this happen? What made the show so unique that it spawned a devoted global following?"
Those questions and much more are answered in this revealing behind-the-scenes look at William Shatner's memories of the phenomenal show which, to this day, continues to inspire young scientists, writers, and dreamers into the stars.

Shatner combines his stories with the writing talents of Chris Kreski (co-author of *Growing Up Brady* with Barry Williams and *C'Mon Get Happy: Fear and Loathing on the Partridge Family Bus* with David Cassidy). This book is incredibly insightful, telling tales of practical jokes played (mostly by Roddenberry and Shatner) on unsuspecting sods, the bad treatment of the show and its workers by the network (including the firing of one of the show's staunch supporters and employees), and the painful split between producers and the show.

Having been a small part of the *Star Trek* phenomenon and seeing the crew and cast hard at work on the set of *Star Trek VI*, I can tell you that this book will open your eyes to the business that TV is, to the difficulty of interpersonal relationships, and more. And having written for the show, I can sympathize with the trials and tribulations of such folk as Gene Coon, Bob Justman, and Gene Roddenberry. No holds are barred, including the split between Doohan and Shatner. For Trekkies, Trekkers, SF fans, and television/entertainment historians, as well as reference libraries, it's well worth it.

—Daryl F. Mallett


This reference work by Stein contains the complete *Ringworld* universe between its lavish covers. With the cover illustrated in color by award-winning artist David Mattingly and the interior black-and-white illustrations done by Todd Cameron Hamilton and James Clouse, there is much to be found within.


A worthy project, yet with lots of wasted white space, the book does have the feel of a consumer- and collector-oriented work rather than a true research work. Unfortunate, yet a welcome addition to the reference and study of a major writer. Hopefully more will follow for Nivenosophy.

—Daryl F. Mallett

Alan Wolfe is a sociologist with an axe to grind, and he makes no apologies for it. He believes Humanity is unique and deserves a unique science to study it. Argued with the intensity and skill of a defense attorney for the Human species, Wolfe takes on sociobiology, artificial intelligence research, ecology, and postmodernism. The bibliography alone provides an excellent reading list on any of these major topics.

Organized into seven chapters, the middle five were based on essays previously published in academic journals. The first chapter, "A Distinct Science for a Distinct Species," introduces the argument for social science and outlines the format of the rest of the book.

The second chapter, "Other Animal Species and Us," argues that sociobiology is limited in accuracy to analysis of pre-modern society. Here, Wolfe begins his argument that Humans are unique in quality of mind compared to other animals. His analysis of sociobiology's uses and limits is excellent.

In the third chapter, "Mind, Self, Society, and the Computer," Wolfe continues his argument on quality of mind as uniquely Human, but circles the philosophical and biological debate of how we define mind without jumping into it. He is willing to forego this debate and rushes straight into the contention that mind, "the existence of the interpretive self," is what makes Humanity unique. He concludes this chapter with a summary of his two main themes:

What research into AI (artificial intelligence) seems to show is very similar to what sociobiology inadvertently demonstrates: Both fields, originally perceived as a challenge to the notion of a humanistic subject, strengthen the notion that humans require a distinct science because they are a distinct subject. And in looking at what makes them distinct, sociobiology and artificial intelligence lead to a similar conclusion: Humans not only add culture to nature, as important as that is; they also add mind to culture. One best appreciates the powers of imagination and interpretation when confronted with a thinking machine that possess neither.

Chapter Four, "Putting Nature First," picks up the analysis of the ecology movement in many of its permutations. It concludes that ecological analysis has much to contribute to analysis of the environment, but little to contribute to the understanding of the Human species.

The title of the fifth chapter, "The Post-Modern Void," telegraphs Wolfe's opinion of postmodern analysis, which he writes "supplies an answer to the question of what a human society would look like in the absence of interpreting selves."

Chapter Six is "Social Science as a Way of Knowing." Here, Wolfe argues that sociological study has tended to divide into two "vastly different" cultures: One relying on recent work in journal articles and modeled on the natural sciences; the other relying on books and modeled upon the humanities. He presents evidence that these distinctive academic cultures are arbitrary and should be combined. Wolfe also advocates methodological pluralism as part of a unique science for a unique species.
The final chapter summarizes the previous arguments and evidence, concluding that, indeed, the Human species is unique and deserves and demands to be studied with a unique science.

Having chose sociology as my academic major, I thought I had already placed my vote in Wolfe's camp. I was not sure at first who was an appropriate audience for this book in spite of how well written it is. When I got to the last chapter, "Society on Its Own Terms," I knew that it was an ideal capstone book for graduate studies in contemporary theory. It will generate discussion. The analyses of contemporary theoretical thought are accessible and well-documented, and the connections with artificial intelligence will make it of interest to the SF community.

—B. Diane Miller

CALL FOR PAPERS

STSF '94
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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 the:

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- Jordi Josep (Physics and Nuclear Engineering Dept., UPC)
- Louis Lemkow (Sociology Dept., UAB)
- Manel Moreno (Physics and Nuclear Engineering Dept., UPC)

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

ab Hugh continues to grow in stature and depth as a writer. Beginning with such whimsical stories as *Heroing*, ab Hugh moves into dark and deep fantasy tales.

Set in England in World War II, we jump with a member of Britain's secret service and a suspected IRA terrorist into the past... into Camelot. Peter Smythe, SAS agent, follows Selly Corwin back in time to King Arthur's court. Smythe finds himself in the body of none other than Sir Lancelot du Lac, while Corwin remains an enigma. Told in a complex and sometimes confusing blur of action and adventure, this book begins rather roughly, with foreign names and a lot of subtext going on before the first line of the book. However, wading through the first chapter is well worth the effort. By the end of the book, the reader will be desperate to find out if Corwin is Guinevere, if Smythe will succeed in his mission, if Cors Cant Ewin will get the girl, and more.

If ab Hugh continues to improve his writing at this pace, he may outstrip such masters as Asimov and Clarke long before he's forty. The only thing not enjoyable about this book is the wait for the second half...

—Daryl F. Mallett


WOW! That one word describes this book in a nutshell. ab Hugh comes into his own as a writer of magnitude with this powerful story in which our heroes fall defending DS9. The characterization is right on; Sisko, Dex, Bashir, Nog, O'Brien, Keiko, Rom, Garak... all our heroes die exactly as we would have expected them too. Only Quark and Odo are left to piece together the shattered remains of their station. Their relationship is played right on target as well. *My* words cannot adequately describe the power and beauty and horror of this book. This is the best book in the young *STAR TREK: DEEP SPACE NINE* book series, and one of the best books in the *Trek* universe so far.

—Daryl F. Mallett

In this latest installment of his *Xanth* series, Anthony almost shamelessly exhibits his newly marketed computer game featuring that magical world. The story of Dug and Kim, Mundane players who cross over from playing in a fantasy world to actually being in Xanth, this novel features all our favorite characters, from Jenny Elf and Sammy Cat to Nada Naga and Com Pew Ter.

A standard fantasy plot: hotheaded hero realizes value of friendship and cooperation by end of story, but enjoyable, as usual.

—Daryl F. Mallett


Illustrated by fantasy artist Phil Foglio, *Sweet Myth-tery of Life* is book ten of Asprin’s *MYTH* series, not to mention his first book in two-and-a-half years. Unfortunately, it is not quite up to the level of the first nine.

The plot revolves around Skeeve’s attempts to make a decision as to whether or not he should marry Queen Hemlock, how to stabilize the economy of Possiltum, and the basic angst associated with determining the direction of his life. He also discovers, in his own way, that “beauty is only skin deep,” goes on a blind date with a vampire in Limbo, and agrees to a marriage between two of his friends.

Aside from the blind date, there is not very much action in *Sweet Myth-tery of Life.* Basically, it is an opportunity for Skeeve to be introspective about life and the deeper nature of relationships. While this is a fine subject and is very appropriate to the title of this *MYTH* adventure, it is not what we have come to expect as Asprin readers.

On a more positive note, Asprin’s sense of humor is as wonderful as always, whether in descriptions of the characters’ actions, Skeeve’s naive comments (i.e., “I just don’t understand what having a haircut has to do with being a royal consort”), or the chapter headings (i.e., “Is it just me, or does it seem to you that I have more than my share of troubles?—Job”). The characterization of the Myth-world characters is also very good considering the short format of these novels. (It would be interesting to see what Asprin could do in a 350-page novel format in this series, for instance...)

As always, the Foglio illustrations are both hilarious and appropriate with many in-jokes for those who take the time to look and a great technique for capturing expressions in comic form. (Take a look at Skeeve on page 20.)

As one of my friends mentioned, *Sweet Myth-tery of Life* appears to be a transitional book for Asprin, wherein not much happens but it sets the scene for the next in the series, *Something M.Y.T.H. Inc.* And while I may not have enjoyed this one as much as the previous nine, I’m still looking forward to number eleven.

—Clint Zehner

In a future North America, evolution has made a right-angle turn from its classic course: species that consumed each other are now interacting in ways that suggest meaningful interspecies cooperation, and *homo lapsis* has grown numerous enough to be a competitor for *homo sapiens* land. The crux of the interracial struggle is Ronnie Drager, thirteen years old, who is kidnapped from a National Hunter Monument by an exploring band of Ginks (*h. lapsis* by *h. sapiens* term) assisted by fire ants and a sow bear. The conclusion only hints at happiness for Ronnie and his Pablan (*h. lapsis* name for themselves) counterpart Tima, and has no solution for the interracial contest.

Baker's theme is the acceptance of the one-ness of all animal life from the virus to the highest rung, which may or may not be one of the *homo* species. He depicts more fully the spiritual beliefs of the Ginks than he does the society of the Piksis (*h. sapiens* by *h. lapsis* term) assisted by fire ants and a sow bear. In following both sides of Ronnie's kidnapping (his experience and that of those back home), Baker introduces so many characters and they engage in so much activity that our interest in any of them is small. Even Ronnie and Tima are one-dimensional, though Baker gave Tima a little more depth of personality and yet failed to explore it to its fullest.

*Shadow Hunter* is a readable and fair sample of ecological science fiction. Its author has a stronger imagination and creative genius than science background or development of writing craftsmanship.

—Paula M. Strain


In this story, a slave girl and the Chichimec king of Texcoco succeed in discrediting the use of human sacrifices in worship by the Aztecs of Tenochtitlan. Bell's plot grows out of the colorful depiction of Mexican civilizations in pre-Colombian times, as it is known today. She turns it into fantasy by expanding the pervasive Meso-American belief in a god who took jaguar form into an ability by selected humans to take jaguar shape at will. A tighter book than her *People of the Sky* (1989), *The Jaguar Princess* is certain to remain in memory as an unusual fantasy.

The artist, Lyn Newmark, has attempted but not quite succeeded in getting the werebaby features on the cover picture of the heroine. A minor distraction.

—Paula M. Strain

Bull, like others of the younger female writers fantasy, uses magic and improbable universes only to point up more sharply the universality of the emotions and interpersonal relationships of her characters.

This story is laid in Terri Windling's Borderlands, where the elf world has again rejoined the human, and in Bordertown, where runaways and misfits from both worlds find a place, but not always solutions. It begins with a murder whose investigation expands to discovery of widespread drug addiction among human residents and an epidemic of an unknown disease among the elves.

Narrator and major character is Orient, a human with the ability to "feel" and find lost objects. We are told most about him, and much less about the two major female characters, his elf partner Tick-Tick and the Bordertown cop, Sunny Rico. The numerous minor characters are only intriguing shadows never shown clearly.

The amount and kind of action is regulation cop-and-amateur friend mystery. Finder's interest for the reader lies in the emotional relationships between Orient and Sunny and, less clearly defined, between Orient and Tick-Tick, and in how the pasts of the three affect their present action.

Bringing fantasy so close to mainstream fiction may not be acceptable to many fantasy readers; others will approve. To which group do you belong?

—Paula M. Strain


At an academic conference, a lecturer on the relevance of fairy tales to modern literary themes meets an attractive woman who asks him, "Do you think fairy tales are really true?" She walks away from his unsatisfactory answer. The rest of the book is his pursuit of her in real life and in another world where time marches at a different rate and the questor relives fairy tales.

Read *The Broken Goddess* as a fantasy and enjoy Benmann's use of fable; of humans that become animals and animals that act like Men; of small kindnesses repaid by actions saving the protagonist from great danger. Or read this as a study of how the protagonist recognizes emotional immaturity and matures, in which the language of fantasy is used to illustrate the psychology. Either is acceptable.

Here, Benmann writes in a style that is more nineteenth-century than about-to-be-twenty-first, but that may be an aspect of translating formal German prose into the less structured English. The author's comments (page 152 and following) on deconstructionism in literary criticism appeals to those of us who think that method has gone to extremes.

—Paula M. Strain

While enjoyable as usual, this *Star Trek* novel is not distinguished among them. The only significant standing out is that this novel is based on the two-part episode of the same name written by Jeri Taylor, Ronald D. Moore, and René Echevarria; contains photos from the episode, including one of Stephen Hawking, who guest-starred as himself in a great scene between him, Data, Newton, and Einstein over a game of cards; and it features the Borg, which is always exciting.

Other than that, Carey is able and ept, as is her way, and it is a rehash of the tv episode, which was much more poignant than the book. Nevertheless, it is something to be eaten up by us *Trek* fans.

—Daryl F. Mallett


David, one of the best writers in the *Trek* universe of books, proves his worth again here with the second installment of a new spinoff series depicting our beloved cast as cadets of Starfleet Academy. In book two, we follow the continuing adventures of Worf, the first Klingon cadet ever admitted to the Academy; Soleta, the young Vulcan woman; Mark McHenry, bumbling Human genius; Zak Kebron, the second Brikar at the Academy; and Tania Tobias, beautiful Human engineering student.

This adventure has the cadets stranded on a mission with Klingon cadets, one of them being K'Ehlayr, Worf's future beloved and mother of Alexander. A nice story, especially for those of us who can't get enough of Roddenberry's marvelous universe. The only complaint I have is that it should have been marketed as a mass-market paperback...it would receive more attention and sales that way...

—Daryl F. Mallett


*The Wild Wood* is the first in Brian Froud's FAERIELANDS series, and if this is any example of things to come...well, the realm of the fantasy genre's mythology just became a bit larger and a bit deeper.

Froud, designer for *The Dark Crystal* and *Labyrinth* films and fantasy illustrator, created over fifty drawings and paintings, then invited four of his writer friends (Charles de Lint, Midori Snyder, Patricia McKillip, and Terri Windling) over and had each of them take the images they were most drawn to (no pun intended) and write a story around them. These illustrations, while seldom to my taste, are beautiful in their own right, and add to the feeling of the story without overwhelming (or for that matter underwhelming).

As for the actual story, the main plot is about a young woman artist, Eithnie, who begins to have dreams about the creatures of faerie, and when
they appear in her artwork without her intentionally placing them there, she begins to think she's losing her mind. She's not. They are asking for help in the only way they know how. Human pollution is slowly destroying their forests and, thereby, them. The secondary plots involve relationships between Ethnie and her family, her friends, her cousin Sharleen, and the men she's known. While the plot may not sound to be the most original, (it sounds like a possible episode of CAPTAIN PLANET AND THE PLANETEERS, actually), I think that only de Lint could make it work so well.

de Lint's books all seem to have a special feel to them that no other author has captured. Like Dreams Underfoot, The Wild Wood has a spiritual, sensual feel wherein de Lint proves his mastery of the Otherrealms of faerie or the subconscious or even that they are truly one and the same. Reading one of his books is, for some, a zen-like experience where one is exposed to philosophical concepts in forms one doesn't just understand, but—for a while, at least—knows.

The characterization in The Wild Wood is superb with only the slightest disservice being done to the actual members of faerie. As for action, well, this is not an "action" book; this would qualify as more of a psychological fantasy with most of the action and suspense developing from the characters' internal conflicts over decisions past, present, and future. As stated earlier, the eco-plot may seem somewhat trite, but de Lint is, at least in part, trying to make the point that "one man can make a difference." Or, in this case, one woman.

The settings, in fitting with the storyline, are beautiful, with poetic descriptions of both the Canadian woodlands and the Arizona desert.

In brief, while I haven't read books by the other authors in the FAERIELANDS series, if the company they keep is any indication, I have at least three very good books to look forward to reading. If you are looking for a fantasy novel (one is tempted to say novel of modern mythology) of depth and beauty where the true protagonist is the human race as well as the antagonist, read The Wild Wood. It is wonderful in the old sense of the word...it is truly full of wonder.

—Clint Zehner


A promotional blurb on one of the front matter pages of Deadweight cites author Gene Wolfe as saying about this novel, "Frankenstein meets The Valley of the Dolls—not for the faint of heart," but Wolfe's characterization of the story is in fact slightly off: Deadweight is more appropriately described as The Burning Bed (the Farrah Fawcett melodrama about wife abuse) meets Night of the Living Dead. The author has watched just enough Oprah Winfrey and Phil Donahue shows to be dangerous, shows which have trivialized and sensationalized child and spouse abuse. He further trivializes these issues by yoking them to a banal gothic plot, complete down to the damsel-in-distress-at-the-hands-of-a-madman motif, with the hero arriving just in the nick of time.

The protagonist of the story is Karin, a child abuse victim. Repeating the cycle of abuse from which she emerged, Karin marries an abusive
husband, Danny, a wife-beater, and after enduring his violence for a number
of years, she finally kills him. Compulsively, she visits his grave daily, bring-
ing flowers and talking to him, when she discovers she has the remarkable,
magical talent of speeding up the growth process and—unknowingly—
reanimating her dead husband. (A metaphor, one assumes, for the cycle of
domestic abuse from which she and other victims cannot escape.) Karin's
powers of restoration—or reanimation, rather—are never explained save she
has a "green thumb" which she inherited from her grandmother, the one
person in her life who loved her without reservation.

Following Danny's resurrection by the unwitting Karin, the novel
lapses into a standard gothic plot of stalk and capture, followed by Karin's
abduction in which Danny kidnaps her and takes her to an isolated cabin
where he intends to torture and eventually kill her. Whether the husband-
hero arrives in time generates the suspense. More tiresomely, Karin's second
husband had loaned the cabin to a law firm partner in order for him, the
partner, to be able to engage in an extramarital tryst; predictably, the couple
become the proverbial wrong-place-wrong-time victims. The man is
dispatched rather quickly, but Danny saves his most horrendous deeds for the
woman—whom he kills, then forces Karin to reanimate her, only to kill her
again—this time with more visceral damage, only to force Karin to reanimate
her again, and so on, cut upon cut, one fall of the axe upon another, acting
out the repetitive compulsion of his own history of abuse (no surprise).

The scene is revealing: As Danny's violence toward his female victim
becomes more and more extreme, the scene unwittingly reveals the reductio
ad absurdum of splatterpunk, one school of contemporary horror that has just
about run its course. It's as if splat-pack authors are locked in a game of
baccarat, each new novel another attempt to up the ante, each striving to
imagine just how far they can push the carnage. There is certainly nothing
wrong with extremes, unless, however, the language succumbs to great
floridity (aka, "purple prose"), and the author rather enjoys rubbing the
reader's nose in the nastiness of it all. To wit: "Danny rolled off Nona; tried
to anyway. His cock was clotted inside her neck, groin hairs stuck to the stump
of her torso like thin spaghetti congealed in meat sauce. He lost a few hairs in
the process, but peeled carefully free of her and stood at last by her bed in the
predawn light." There may be a certain black humor in this and other such
passages: As the proverb states, there cannot be disputations about taste.

David J. Schow, the putative coiner of the neologism "splatterpunk"
(who has apparently distanced himself from the movement since) wrote an
essay a few years ago title, "If You Can't Stand the Meat, Get Out of the
Abattoir." Rightly so: If you can stand the meat, Deadweight offers a veritable
feast; if you can't, well, then it is like so much canned viscera.

—Sam Umland


Six officers and non-comms, drawn from various units of the mercenary
Frisian Defense Forces, make up a survey team to determine if Cantilucca
wants to hire FDF services. What the team found there and what they did
before the FDF infantry lands on the last pages make up the story. It's a story
of action, but the reader must first work through an overly long prologue (133
pages) describing the incidents in the characters' recent military careers that make them available for the assignment.

This is science fiction only by courtesy of the weaponry that is an essential but undescribed part of the story (tribarrel guns, 2-cm and cyan ammo, monofilament spy cameras with audio, etc.). Drake gives so little attention to the land and its inhabitants you aren't sure whether the story isn't happening in Iraq or the gang-ridden streets of Los Angeles and Chicago that Dashiell Hammett wrote about. Continuous violent action keeps one reading. The characters are familiar enough if one has had any active duty experience in the military. Good space opera, in short, and something many readers enjoy as this sixth book of HAMMER'S SLAMMERS series proves.

—Paula M. Strain


Graf (a pseudonym; L(et's) A(ll) G(et) r(ich) a(nd) f(amous)), pens the fire book to go with her previous ice (*Star Trek: Ice Trap*) story?...perhaps. Graf establishes herself as one of the prime *Star Trek* writers with this latest book of hers. *Firestorm* gives us Chekov, Sulu, and Uhura, normally relegated to back-seat positions, top billing. In an attempt to discover why Elasians are mining dilithium on the most geologically active planet in the galaxy, our heroes discover sabotage, attempted regicide, an alien lifeform, and more. A very well-written, believable addition to the already rich *Star Trek* universe, Graf should write more...and not just in this universe...

—Daryl F. Mallett


Lissea Doormann and her crew of twenty veteran mercenaries set out for the distant planet of Pancalte to recover a stolen scientific instrument belonging to Doormann Trading, whose board does not expect her to succeed. This is in the universe of HAMMER'S SLAMMERS and Ned Slade, whose actions we follow, is a nephew of a hero of an earlier Drake book. *The Voyage*, however, is more a retelling of Jason's search for the Golden Reece than a reprise of Vietnam and guerilla wars of other Drake tales.

Don't fuss! There's plenty of spitting guns, eviscerated bodies, and violent action in each of the twelve planetfalls the *Swift* makes en route. Each landing brings one or more problems which a dirty trick, swift decisions, and brutal force solve. Lissea and crew return home successfully to meet even more serious trouble.

By mid-voyage, Ned Slade is wondering if brutal force is the best answer. He is dissatisfied with its results but uncertain whether any other answer is possible. Drake leaves the reader with the voyage concluded, and the stories of Lissea and Ned at a halting place, but without conclusion.

—Paula M. Strain

Well, if you're a friend of Antryg and Joanna, you just got part of your wish. *Stranger at the Wedding* takes place in the Empire of Ferryth, but you won't see any of your friends except the Lady Rosamund...and chances are you won't mind.

Kyra, journeyman in the Council of Wizards, in preparing for exams, discovers that something is interfering with her spellcasting and the signs warn of something foul soon to befall someone close to her. When she dreams of her sister dying on her wedding night after receiving notice, though not an invitation, of said impending wedding, she returns to the house her father exiled her from years before in an attempt to stop the wedding, or at least postpone it until she can find the source of her fear.

*Stranger at the Wedding* has several unexpected twists as one would well expect from Hambly. Her characters come across as real people who you can care about, although, as in real-life, some of the lesser characters tend to run together. Overall, there are only two complaints. Occasionally, the pace was slow, with the descriptions getting in the way of the action.

After spending so much of the book being "dark," and having fears of what was yet to come, dealing with the traumas of relatives, gossip, and spite, etc., the happily-ever-after ending seemed a bit too pat.

If you have yet to read any Hambly, this book shows her strengths as well as her weaknesses. Her talent for describing the politics and actions of her world is astounding, if not the actual characterization. Be warned, however, that it is not as lightweight as the dippy cover blurb makes it out to be.

—Clint Zehner


Popular a hundred years ago, the anthology of stories or essays dealing with a special season has been revived in the last three or four years, particularly for the pleasure of the reader of particular genres. This is the first seasonal anthology I've seen for the science fiction/fantasy field. It can't be: the author's credit list shows he edited an earlier Christmas anthology.

Anthologies are generally variable. The level of writing in *Christmas Forever* is superior to excellent, as you'd expect from the authors included. Variety of approach is wide. Some stories emphasize pleasant sentiment. Others give a quick twist to a legend ("Prince of the Powers of the World," by Roger Zelazny). Some merely depict and meditate on a character ("We Traverse Afar," by James P. Blaylock and Tim Powers). Some manage comedy; others parody well-worn tales ("The Tamerlane Crutch," by James Powell). The Christmas connection of one or two may escape you entirely.

Selection is wide, but let me recommend three I especially enjoyed: Rudy Rucker's "Easy as Pie" is a lighthearted retelling of a very old fable; Alan Dean Foster's "We Three Kings" is pure fun as three monsters created...
simultaneously by three competing scientists meet a bewildered policeman on Christmas Eve; and Janet Kagan's "Christmas Wingding" is a choice mixture of science fiction activity and seasonal sentiment.

Too bad this reached me just after Christmas...

—Paula M. Strain


Go back, with Lackey and husband-artist Dixon, to the days of the first mage wars in what will eventually become Valdemar. See how the other sentient races, especially the gryphons, gained acceptance as reasoning intelligences. Follow two love stories, one human, one gryphon, to a final battle in the war humans and sentients were losing, when the book, but not the story, ends.

Entertaining reading for Valdemar fans, but not the best work either has done. Getting acquainted with and following the disjointed stories of four separate characters does not give a reader consistency of interest. Too much in the way of terms and concepts is left to assumed familiarity with the twelve books that have come before. Emphasizing the birdlike characteristics of the gryphon is essential to the action, but surely the illustrations could have shown a little of the other half of the bird-lion of mythology. The addition of an apostrophe in the middle of the arch-villain's name does not distinguish him sufficiently from the earlier malignancy Robin McKinley created and named ten years ago (in *Hero and the Crown*, 1984).

Too hasty work? Seems so.

—Paula M. Strain


After receiving my first paycheck from my new job, the first thing I did was to go to the local (45 minutes away) bookstore and buy Lackey's new novel, *Sacred Ground*. That says something for the past quality of Lackey's writing. I was not disappointed. However, while *Sacred Ground* was a very good book, it did not open as much new territory as I could have hoped for her to explore.

The plot is Lackey standard: Strong female main character with magical ability must discover source of evil in certain area, evil turns out to be incredibly powerful and destroys people's lives, and in the end she triumphs with a little help from her friends.

In this case, the female main, Jennifer Talldeer, is an Osage medicine woman who is also a private detective living in Oklahoma (not to be confused with Lackey's Diana Tregarde, a practicing witch and detective who often visits Oklahoma). Jennifer's character is well-developed, however, there is a great deal of similarity between her and Tregarde. Anyone who has attempted to write fiction will have an understanding of the difficulties involved in creating characters with distinctive personalities, yet one could have hoped for a little greater variation here.
Jennifer's grandfather, Mooncrow, is an interesting character, though, who is torn between sparing his granddaughter the pain involved in learning and the greater depth of understanding achieved through discovering something on one's own. Personally, I would like to see a book where he is the main character. Perhaps something when he was younger...

The rest of the characters are well-developed and behave in a manner consistent with their natures, with one glaring exception: David Spotted Horse, Jennifer's former lover. David starts out being a real jerk, dedicated to the cause of Native American rights and treating Jennifer as a "lowly woman." Later, in helping her, he discovers the error of his ways and accepts that she's a better person than he is, etc. As nice as it may sound in theory, in real-life, I have never seen anyone truly change as much as David Spotted Horse was supposed to here. However, if anywhere, a fantasy novel is an appropriate place for this type of change.

Jennifer is hired to determine whether the explosion of a bulldozer at a construction site where Native American artifacts had been discovered was part of a conspiracy, and whether or not the head of the construction company had been receiving threats as he claimed. She discovers that the artifacts may have been moved from another site, and when she discovers that "there are dark forces loose in the world," and that someone had placed a trap for her at the site, she begins to suspect a connection...

The plot is well-paced, as always for Lackey, without any of the spots where some lesser-developed authors get bogged down. And, of course, there's Lackey's usual great sense of humor.

The most enjoyable thing about Sacred Ground, and Lackey's books in general, is the attitude her characters have toward life and what things are truly important, caring about others, helping other people, learning, accepting responsibility, and fighting for a cause you believe in. She also manages to educate people about domestic crimes and the psychology involved. In Sacred Ground, its spousal abuse (in her SERRATED EDGE series, it's child abuse), and she manages to do this without being preachy and in such a way that the lessons are an integral part of her novels.

The only other complaint about Sacred Ground is the use by some characters of some phrases from the movie Wayne's World, such as "Not!" and something to the effect of "and maybe monkeys will fly out of my butt." While their purpose may have been to make the novel seem timely, they actually make it feel dated and reduce respect for the characters.

Overall, though, Sacred Ground is a thoroughly enjoyable book, well worth the cover price (and the drive). The plot is well-organized and fast-paced, the characters are people you can care about (or despise, as in the case of Rod Calligan), and the use of Native American mythology in the present-day is exceptional.

Now, if we can just get her to collaborate with Tom Dietz...

—Clint Zehner

Laidlaw, Marc. Kalifornia. New York: St. Martin's Press, February 1993, 245 p., cloth, $18.95, $24.99 (Canada); ISBN.

And the 1993 Philip K. Dick Award goes to...Marc Laidlaw!

Ah, you'll have to excuse that brief flight of fantasy...
Yes, fellow sky-fy mavens, I fully realize that because Kalifornia, the third novel by the aforementioned Laidlaw, is a hardcover, it isn't even eligible for consideration by the esteemed jurors.

But it should be. Kalifornia is just the type of book that Phil Dick would've gleefully put his stamp of approval on. The near future was Dick's domain, his raison d'etre...whether that meant a story set fifty years from now...or a mere five minutes hence, it was all the same once subjected to his fractured logic.

I don't think Dick would grouse about sharing a little portion of his fiefdom with a writer as talented as Marc Laidlaw. And imitation is, after all, the sincerest form of flattery.

Which is not to say, I hasten to add, that Laidlaw is merely the latest in a long line of writers who owe a tip of the hat to that crazy guy who used to live over yonder a ways, in a high castle, protected by legions of cats (and wives). For the sake of his peace of mind, I sincerely hope that Laidlaw can endure the inevitable comparisons with a degree of good humor...or, at least, manufactured stocism.

When you think about it, as far as influences go, you could do a whole lot worse than PKD. And further, anyone adopting Dick's milieu would find themselves joining a growing roster of PKD-laced writers whose credentials are impeccable—and while they may share some of the same source material, each has branched out and broken new ground, imagineered worlds that Dick, even in the throes of the deepest dexedrine-induced hallucinations, could not have fathomed. Some names that come to mind: K. W. Jeter, Michael Kandel, Kim Stanley Robinson, and James P. Blaylock. And though he resisted the comparison when I buttonholed him at a convention a couple of years back, I think you can safely add William Gibson, the Sultan of Cyber, to this list, if only because both he and Dick share an ability to create mind-altering, trip-py storylines without sacrificing brevity...and perfect, crystalline clarity.

It is unthinkable to opine that any one of these writers is only a clone of PKD—at least not while they're within earshot—and, similarly, selling Laidlaw short would be a tragic oversimplification. Okay, so the locals may seem a little bit familiar (the mega-metropolis sprawl that is Los Angeles and San Francisco combined) and maybe one or two of the characters—Marjorie Figueroa and The Reverend Governor Thaxter H. J. Halfjest, for instance—seem awfully phildickian...

...and the occasional advertising spots a wee bit Ubikian...

These things are self-evident.

And since we're tossing around literary antecedents, I could point out that Kalifornias feuding, famous, fatally, flawed Figueroa family (say that with a mouthful of crackers), darlings of half the planet, bring to mind the celebrated (and equally doomed) Glass family that J. D. Salinger formed out of star stuff, clay, inspiration, and angst back when Ike was Prez and good girls didn't (get caught). Like the Glasses, the Figuerosas are having difficulty adjusting to life out of the brazen spotlight. And the Glasses had it comparatively easy—they never had their most intimate experiences instantaneously broadcast through cranial implants to their devoted (read: rabid) fans around the immediate galaxy. Members of both families, separated in time by more than a century, have come to the realization that any effort they make to rid themselves of the typecasting imposed on them by fate—and network executives—will bear an emotional and psychic cost. Any hopes at living an ordinary life are just that. Is it any wonder that Sandy Figueroa has, as a keepsake, an autographed picture of Danny Bonaduce?
In *Kalifornia* there are fifty-seven thousand channels with nothin' on and a shattered, crumbling inner city is populated by weird sects and fame is still the currency that never seems to devalue. In Gibson's masterful cyberpunk trilogy, cowboys plugged into the grid and tried to ride off into the sunset with as much information as they could cram into their saddlebags before black ice bullets consigned them to Re-Boot Hill.

The future according to *Kalifornia* is even bleaker. Everyone is plugged into the system and the only people really living are the actors assigned leading and supporting parts in plotlines as old as Dick Clark's dad.

It may well be satire, as some commentators have noted. But this satire cuts to the quick. Far too close for comfort and not so odd that it shouldn't be taken very, very seriously.

—Cliff Burns


Masterton is a British horror writer who invariably sets his novels in the United States. This is partly a marketing ploy but his backgrounds must be authentic enough as he has a gathered a following in America. He is a competent writer with plenty of ideas. He is not Stephen King or as atmospheric as Ramsey Campbell, nor quite as exhibitionist as Shaun Hutson but his narrative style flows well, carrying the reader along.

This particular novel begins with a young woman pouring petrol over herself and setting fire to it. At first, her fiancé, Lloyd Denman, cannot believe she is dead—she had so much ahead of her. Then a bus is found with all the occupants burnt to death, and they seem happy about it. Lloyd is struck by the coincidence one of these dead worked for the same opera company as his fiancé, Cella, did. Then he notices that in pictures of both incidents the same two people are amongst the ghouls who always turn up at traffic accidents and fires. Also he finds out that Cella had not been completely honest with him. He begins to suspect she has been murdered but too many of the circumstances seem to go against the theory. In order to come to terms with the tragedy he has to investigate. He teams up with Kathleen, a woman whose husband died on the bus and Tony, a blind Indian boy who heard the destruction of the bus. Tony is the wild card. He is able to perform magic.

Cella reappears. Yes, she is dead. Yes, she killed herself. But now she will live forever. She promises Lloyd a wonderful life together if he will be patient a little longer but Lloyd thinks that there is evil in her transformation to a spirit of smoke and fire especially as friends begin to die, in fires.

The book contains interesting ideas but the one theme at one time was well used in thrillers. Here, Nazisin is alive and well and burning people in California. The villain, Otto, has discovered how music (a lost masterpiece) can transform the cremated into immortal flesh and with his new minions attempts to do what Hitler failed—build a Reich that will survive a thousand years. Celia and her friends are the start of the last phase of the fulfillment of his dreams.

—Pauline Morgan
A novella about dragons and dragon-riders led off an issue of *Analog* over twenty-five years ago (1967), creating a group of fans whose demands have resulted in eleven full-length books and a few shorter stories. The *Analog* story, and the full-length book, *Dragonflight* that it expanded to, and were science fiction though the science (bio-engineered dragons, spores from space, a planet with an eccentric orbit, etc.) was so discreetly buried that many readers overlooked it. The books that followed concentrated more on what the readers wanted—the history of the colony on *Pern* and, especially, on the dragons and on the riders of the latest generation who fought Thread, that blight from interstellar space. Now, in what McCaffrey apparently hopes will be the last of the series, she writes obvious science fiction.

Science and technology are at the forefront of the story throughout the book. The opening lines of *All the Weys of Pern* are about AlVAS (Artificial Intelligence Voice-Activated System), which we met on the last pages of *The Renegades of Pern*, and AlVAS is constantly on stage until the next-to-last page of the story. The plot is a standard one—how technology is recovered by a society regressed to a lower standard by disaster, but that won't matter to McCaffrey fans. She has put all the favorite characters of earlier books on stage—Jaxom and his white dragon Ruth, Flar and Lessa, Menolly, Sebell, Pietur and Robinton. Lesser characters, D'ram, Lytol, Murrim, Fandarel, and others play their parts as well.

Readers will like the book; it is McCaffrey at her best. Whether they will be satisfied with the evident completion of the tale of *Pern* remains to be seen. A. Conan Doyle had to recover Sherlock Holmes from Reichenbach Falls to please his readers...

—Paula M. Strain


I guess it depends on whether or not you mind being thrown into the midst of things—and then being left there. If you mind, you're going to have problems with *Artifact of the System*, Book Two of what appears to be, not a series of novels, but one huge comic-epic adventure published as a serial.

The premise is simple enough. The Black Hole Travel Agency intends to use a little social engineering to make Earth into a theme park. This will not be good for Earth: The Black Hole Agency is to Earth as Earth's First-World imperialists were and are to the Third World, and what that means is made absolutely explicit in an encomium to Black Hole as a "liberator of worlds," operating on the principle "That exploitation is right. That exploitation works...exploitation in all of its forms: exploitation for money, exploitation for fun, exploitation for sex...for adventure, knowledge, and power. Exploitation has fueled the ascendency of humankind throughout the galaxy, and tourism—read my lips, people—will not only resurrect your ravaged economies, but will safeguard the Earth as well." But the new-fangled Terran
ecological hang-up has got to go, along with any concern for "the lumpen masses," the "extras" in the drama of exploitation. 

Artifact of the System, however, is not an earnest political novel (or installment thereof). It is a comedy with a cast decorous for a comedy: a motley crew out of a bad film noir detective flick augmented with several runners-up from the DysfunctionCon "Get-a-Life" Costume contest. Oh, yes, plus a band of highly sophisticated Australian Aborigines who seem to be marking time between Books One and Three.

The plot is convoluted in the telling but very simple in broad outline. Lucky Junknowitz, SciFi person, was mistaken for Professor Miles Vanderloop, semiotician, and kidnapped from a men's room at PhenomiCon, but he escaped his captors and roamed the Trough: the worlds controlled by The Black Hole Travel Agency. That, I infer, was Book One. The "inciting action" of Book Two is his returning to Earth with Sheena Heck, rogue Travel Agency operative and really Sheena Wheeler, daughter of E. C. Wheeler who, under the name of Etaoin Shrdlu wrote, as, apparently, a work of fiction, the true story of the Travel Agency's nefarious designs on Earth. Lucky and Sheena mess around on Earth; a couple "extras" get killed, and Lucky and Sheena end up back in the Trough.

It's hard to dislike a book with characters with names like Bullets Strayhand and Zigge Forelock, especially when it uses those characters to deflate a number of clichés of action/adventure SF, but it's also hard to get excited about a book that really doesn't go anywhere in 281 pages and which recycles at least one situation comic gag that's too low for even, say, a rerun of Married with Children.

McKinney's earlier works were the ROBOTECH and SENTINELS series. I looked up those series in a bibliography I'm working on and discovered that, indeed, I'd read and annotated a few of the ROBOTECH/SENTINELS II works, but couldn't recall a damn thing about them.

The Black Hole Travel Agency (not yet trademarked) will be reviewed eventually as a unit and may turn out to be incredibly nifty. On the basis of Book Two, though, I'd say it has a long way to go... In the tradition of McKinney's earlier series: a decent read and innocuous, a book to borrow, though, not to buy.

—Richard Ehrlich


Miller is Associate Editor of Locus and a fine book reviewer. As this novel demonstrates, she's also a talented fantasy writer. The Illusionists is a very strange, often confusing, but ultimately rather satisfying first novel.

The plot, which is extremely convoluted, concerns an ancient magic item, a globe left over from the sorcerous wars that leveled the city Xalycis, a grand labyrinthine city reminiscent of Fritz Leiber's Lankhmar, in an earlier age. The possessor of the globe, city councilman Arnix, has been murdered, possibly by a demon, and the magic item itself has disappeared. Gherifan has sworn revenge and descends into the city's underworld in search ofthe killer.

Meanwhile, any number of people, some of them not entirely human, are looking for the globe. The madcap group of questers include a merchant who was a former owner of the artifact, a variety of priests, an elderly actress, and a number of perfumers. The perfumers actually form an important caste
in Xalycis because they have raised their art to the level of magic. Perfumes can be used to cast spells, create illusions, even kill. Miller's detailed exploration of the magical uses of various scents is fascinating.

*The Illusionists* is not without flaws. The plot is sometimes hard to follow and this structural problem is occasionally made worse by the lack of a true main character. Still, Miller is a fine stylist with an excellent sense of the grotesque and strange. I found my visit, to Xalycis well worth my time, and only hope that I have a chance to return.

—Sally Posner


Lerris, adolescent hero, leaves his home on the island of Recluse because of boredom. For the reader, it might have been best had he stayed there. What follows is a supposed coming-of-age fantasy; but, in reality, it is a predictable journey of a petulant teenager.

The rules of Recluse society require peace and serenity with all inhabitants working to the best of their ability. Lerris, who is being trained as a carpenter, cannot meet the standard, so he is shipped off to Nylan, where he will be trained to face the dangergeld. The dangergeld is basically a task assigned by the society's nebulous masters and is the only way Lerris can be readmitted to his homeland.

There is magic, and there is danger. There is love and even a small amount of sex. There is even a super wizard who threatens the entire countryside. Throughout, Lerris stumbles through with first an infantile then bordering on arrogant attitude. When he finally completes the dangergeld, one cannot be sure if it's a good thing.

In all fairness, Modesitt has created an interesting fantasy world with the kind of parameters which could breed, with other characters, an exciting tale. Certainly, the outcome lends itself to sequel. Let's just hope if there is one, Lerris has his act together.

—Nolan Anglum


In *The Towers of the Sunset* Modesitt describes the rounding of the land of Recluce, the scene of his excellent earlier novel *The Magic of Recluse.*

Creslin, son of the Marshall of Westwind, flees an arranged marriage and travels to Fairhaven, the city of wizards. There, his inborn magical talent draws him into a war being waged between the forces of Order (the black wizards) and those of Chaos (the white wizards). When the white wizards, fearful of his powers, try to kill him, he is rescued by the black wizards and by Megaera, the bride whom he had rejected. Magaera was not particularly sad that he fled. She dislikes not just Creslin but all men. However, they must join forces to survive and to form a new society where magic can be a force of good.
This is a superior work of fantasy, full of interesting twists and ideas. Modesitt writes with the same quality that one of his characters identifies as essential to the practice of magic: "It...like cabinetry. You need a delicate but firm touch, and a lot of practice." More important, he writes about his characters with compassion. Creslin and Megaera are strong-willed and complex individuals. Modesitt makes the growth of their relationship the center of his story. This is a thoughtful entertainment that invites speculation about the use of power. Highly recommended.

—Nolan Anglum

Moffett, Judith. *Two that Came True*. Eugene, OR: Pulphouse, April 1991, 104 p., paper, $4.95; cloth, $25.00; signed leather cloth $50.00; AUTHOR'S CHOICE MONTHLY #19.

The two novellas reprinted here, "Surviving" (1986) and "Not Without Honor" (1989), are both superb and serve as an excellent introduction to a talented SF writer who deserves to be better known. The volume also includes a pair of "Afterwords" which discuss the stories' intriguing autobiographical elements.

"Surviving" is the first-person account of a middle-aged psychologist who wrote her dissertation on feral children. Like many academics, however, Janet is an ivory-tower sort and has, in fact, never met the specific feral child, Sally Barnes, upon whom her research centered. All of her thesis material was second-hand. Now, a decade later, Janet learns that Sally has not only become a fully functioning human being (something no other feral child has accomplished), but has also earned a Ph.D. and been hired to teach at Janet's own university. Janet, who originally centered her research on Sally because of her own childhood fascination with Tarzan and the freedom that being a feral child implies, now finds herself drawn to the younger woman. Sally, although a proficient scientist, turns out to be not quite as successfully "humanized" as first appears; in some ways she's a very bitter woman. After great difficulty and soul-searching, however, Janet and Sally discover that each of them holds the key to the other's happiness, at least temporarily.

"Not Without Honor," a first contact story, features yet another of Moffett's trademark middle-aged, female academic protagonists. Pat Livingston, is a 68-year-old NASA biologist who has just finished creating a biosphere on Mars and is about to be sent home to Earth and possible retirement. Her plans change, however, when it turns out that she's the only one available who has the expertise necessary to deal with a very odd first contact situation. It seems that the aliens have been monitoring Earth television for decades and—surprise, surprise—have become obsessed with the old "Mickey Mouse Club." More specifically, they've decided that the series' host, the jovial and much loved Jimmie Dodd, is a saint, and they've come to Earth to ask his help in dealing with their own, unruly younger generation. Needless to say, the aliens, who look very strange in their Mickey Mouse Club uniforms, are shocked to discover both that Dodd is long dead and that most Earthlings haven't even heard of him. Livingston, the only member of the Mars expedition old enough to have been a fan of the "Mickey Mouse Club," thus finds herself in charge of facilitating the first contact.

The central ideas behind these two stories aren't particularly original, of course, but Moffett's versions work extremely well because she combines an
honest appreciation of the icons of childhood with a wry awareness that there's something essentially silly about adults acting out childhood fantasies. Janet, the psychologist in "Surviving," knows that it's basically ridiculous for a middle-aged academic to be stripping naked and swinging through the trees like Tarzan. Pat Livingston recognizes that Jimmie Dodd's television pieties were saccharine and oversimplified for all that they were heartfelt. Yet both women still feel a powerful, gut-level attraction to those very icons that, on a more rational level, they would have insisted that they'd long outgrow.

Moffett makes it clear in her "Afterwords" that both Janet and Sally in "Surviving" and Pat Livingston in "Not Without Honor" are very close to the author herself, that the desire "to light out for the Territory" that all three characters feel is very much her own. The two stories contained herein stand successfully on their own, but Moffett's autobiographical commentary is a welcome and revealing bonus.

—Marcia Marx


The one thing certain about Dark Journey is that Morlan is not just writing another by-the-numbers horror novel. Beyond that, this exasperating, mind-boggling, ultimately disappointing novel is hard to sum up.

The first portion, about 200 pages, is full of baffling events and portentous half-statements; it's the kind of story that could be speeded up immensely if characters asked the questions that almost occur to them or noticed things they almost see. After that, when one character hands another a record of events from decades before, the reading speeds up. Even though the narrator also agonizes about the awful things he saw and did long before he shares them with the reader—and even though the style of the journal seems inappropriate for that character—this part of the novel does build momentum. And that's necessary in the last portion of the book, when the storyline leaps through different times and different realities at a breakneck pace, as if constructed by A. E. van Vogt after glancing at one of Stephen King's CASTLE ROCK novels.

Balancing the reader's bafflement and exasperation is the fact that Morlan builds a convincing picture of Ewerton, Wisconsin. The town looks and feels real. Morlan's audacity also is appealing. It's invigorating to find someone willing to take real chances inside the increasingly moribund field of horror fiction.

Ultimately Morlan sabotages Dark Journey by adding an epilogue that undercut much of what she's been doing and turns her book into a much more routine tale. Too bad. This is her second novel. I don't feel much urge to go back and read her first one, but I'd advise you to watch for her next.

—Joe Sanders

This may well be the quintessential postmodern novel. As a result, it's very difficult to say exactly what it's about, especially as it recounts two separate narratives—*Hard-boiled Wonderland* and *The End of the World*. The first is a kind of wryly humorous *avant-garde* cyberpunk narrative set in the urban landscape of a future Japan. Its unnamed narrator, a Calcutec who codes and decodes information for "the System," is on the run both from various minions of the System and from thugs in the pay of the Semiotics, the Data Pirates who rival government forces in influence and wealth. The second story is a delicately surreal fantasy set in a mysterious place referred to as "the Town," its unnamed narrator is a Dreamreader who spends his evenings in the Library, absorbing dreams from the skulls of long-dead, unicorn-like animals. These two stories approach a kind of convergence at the end of Murakami's novel, as a kind of death in one world results in a kind of rebirth in the other—perhaps...

Throughout this double narrative, Murakami introduces a series of thematic elements which read like a virtual checklist of postmodern obsessions: the fragmentation of subjectivity, the commodification of information, the oppressiveness of "the System," the uncertain and ambiguous nature of memory and, indeed, of human reality, the increasing breakdown of the boundaries between empirical and fantastic realities, the apparent absurdity of human life, and the nature of the end of the world. One can only admire his ability to propel such disparate concerns into play and, without apparent effort, to keep that play lively and entertaining for all of four hundred pages.

Murakami's previous novel, *A Wild Sheep Chase* (English translation, 1989), was the winner of the Noma Literary Award for New Writers. *Hard-Boiled Wonderland and the End of the World* originally appeared in 1985 and was followed by *Norwegian Wood* in 1987. The appearance of the latter resulted in Murakami's becoming Japan's bestselling novelist. Murakami has also translated the works of many American writers into Japanese, among them F. Scott Fitzgerald, John Irving, Raymond Carver, and Paul Theroux. His familiarity with and affection for American culture is one of the most entertainingly unexpected elements in *Hard-Boiled Wonderland* which includes passing references to Harry Houdini, Lauren Bacall, Curt Jurgens, the music of Bob Dylan and Charlie Parker, and the films of John Ford—as well as references to various eclectic representatives of Western culture at large, such as Ben Jonson and Jorge Luis Borges.

Murakami's constant evocation of such familiar cultural icons is one of the factors which makes this "difficult" novel accessible to English-speaking readers. It remains poised at some ironic midpoint between East and West and, as such, can provide Western readers with a fascinating introduction to a kind of contemporary Japanese literature which I, for one, have never experienced before. *Hard-boiled Wonderland* has to be read to be appreciated, since no brief review can do more than suggest its fascinating combination of hard-bitten rhetoric and poetic imagery, its clever interweaving of SF and fantasy, its humor, and its sheer timeliness. You owe it to yourself to discover the writings of this most impressive contemporary novelist.

—Veronica Hollinger

With a lineup like this, it's hard to miss. O'Keefe has brought together masters and neophytes in this lavish trade paperback book. Bloch, Cave and Wilson delight and horrify with their stories, as usual, and an interesting tale-telling from Ptacek make the grade. A good book all around.

—Furumi Sano


Best known for his work with The Man From U.N.C.L.E., Doctor Who, The Twilight Zone, and Lost in Space nonfiction and fiction, Peel now joins the list of writers working in the Star Trek universe.

Mixing fantasy and space opera, Peel blends dragons, poachers, tunnels through ionization storms, and more as our characters get a chance to play roles of swordsmen and noble ladies and magicians. A delightful change of pace for Picard and Co.

—Daryl F. Mallett


When Nightfall, man of many identities and crimes, is trapped at last, he is given a choice between execution and nursemaiding the king's innocently idealistic son on his quest for an estate. The story is how both change in the course of their adventures and escapes from danger and betrayal.

Nightfall is developed carefully. Younger Prince Edward is sketched with less details, but certainly more than are the remaining characters, who are standard fantasy personnel. Action moves rapidly enough that several inconsistencies in plot may escape the notice of most readers. The one that bothered me most relates to the unusual limits Reichert places on the sorcerers: a sorcerer can gain magical ability only by wrestling it from one of the rare individuals born with that particular talent. That limitation is given on
the first page, but fifty pages on, and throughout the rest of the story, all three sorcerers possess a common ability to fly into the air.

The story is worth spending an evening reading, but it is probably not worth preserving to re-read.

—Paula M. Strain


These two works are time travel tales, and the three young protagonists call themselves the Time Warp Trio. *Knights of the Kitchen Table* begins with narrator Joe celebrating his birthday with his friends Fred and Sam. One of Joe's presents is a book of magic, given him by his uncle, Joe the Magnificent, a professional magician. In his excitement over *The Book*, Joe carelessly expresses a desire to see knights "and all that stuff," thereby plummeting the boys back into the Middle Ages, where they are confronted by an ominous knight in black armor. The adventures that ensue are comic, with much of the humor based on the mutual misunderstandings of the medieval characters and their anachronistic modern visitors.

The boys have to use their wits to survive, especially since they present themselves at the court of Camelot as talented enchanters. Ultimately they prove themselves real heroes when they trick a giant (Bleob) and a dragon (Sinaug) into destroying each other. They are able to return home, however, only with the help of Merlin, and their smoky reappearance in the kitchen is not appreciated by Joe's mother. Did they imagine it all? Joe still has the Magician card from Queen Guenevere's pack to prove that it all really happened.

Readers who expect anything like an authentic medieval setting will be disappointed. The knights speak a parodic archaic language, with such gross errors as "he hast slew," and the castles are absurdly supplied with glass windows. As for the three boys, they are almost too modern, as their first complaint in Camelot is the lack of television.

*The Not-So-Jolly Roger* concerns the Time Warp Trio in the domain of Blackbeard the Pirate, who invites them aboard his pirate ship. Not surprisingly, he actually tricks them because he believes that have stolen his buried treasure—which they have. Fortunately, at the last minute, the magic Book turns up in the same treasure chest, and the three unwilling travelers are able to get back home. Again in this tale there is no attempt at historical verisimilitude, but the humor is based on anachronism and on the casual bravado of the three frightened but ever resourceful youngsters.

Characterization is minimal in these books, with the three boys individualized only superficially. Joe as narrator is the would-be magician, Sam is the intellectual wearing glasses, and Fred is the baseball fan, dressed appropriately and always tossing a baseball up in the air. The plots are slim and fairly predictable. As in each case the boys are rescued by the Book at the last minute, the stories remain unfinished. The black-and-white illustrations are in the style of cartoon caricatures. Fun reading, but not memorable.


Plot and most characters are familiar enough to offer a comfortable evening to mystery fans. They will expect the search for the missing person to expand into something more sinister. They will like the tough yet compassionate female P.I. as being similar to Sue Grafton's Kinsey Milhone.

Akktiri, the P.I.'s partner and friend, will be a surprise to mystery fans, but not to science fiction readers. The SF reader will appreciate the brown-and-gold furry individual the size of a monkey or teddy bear whose philosophical concepts are so unlike ours that he and his other refugee compatriots from an obliterated planet still speak, after a generation in Boston, only very broken English. Understanding between Beverly and Akktiri is more a matter of trust and friendship than communication. There are other alien races on Smith's pages, but he gives them very little attention.

Much greater attention is given to showing how the years, and the arrival of aliens and their technology, have changed Boston. Perhaps too much care in describing the changes is given to please those of us who are less than well-acquainted with Boston landmarks—but Smith is chairman of the Future Boston Workshop, and the Boston he describes will be used by other writers in their stories.

*In the Cube* is a mystery in science fiction clothes. The clothes are worth looking at, even if the mystery is not your first choice.

—Paula M. Strain


The story of a week in the life of a menopausal artist with psychological as well as family problems could be any bestselling novel today. But Larque's multiple personalities are animate and visible to those around her, and the handsome young man who functions as her psychiatrist is either an amnesiac or a revenant (we learn which in the last pages).

Springer has given us an unusual fantasy laid in a small Pennsylvanian town, where her characters drive Toyotas, wear Addidas, and get divorces. The rough edges of the town and the raunchy language spoken will probably offend the reader who expected the gentility of most fantasy, but may encourage the reader of realistic fiction to explore this and other books over the dividing line. This is worth reading.

—Paula M. Strain

Thank you, thank you, thank you, Christopher Stasheff. Finally, after years of waiting, Del Rey has published the second book in *STARSHIP TROOPERS*. At the end of *A Company of Stars*, our "heroes" had taken off to begin their interstellar tour, just ahead of a messenger for Elector Rutgers, a Jerry Falwell/Jesse Helms-type who was attempting to stop the spread of culture into the colonies and censor any and all forms of entertainment he could manage.

In *We Open On Venus*, Stasheff continues their journey wherein the company arrives on New Venus, a planet controlled by Amalgamated Petroleum, a rather conservative cartel with little desire to support the arts. In fact, if you've heard of a "company town," you should recognize New Venus...it's a company planet.

After forcing their way through the bureaucracy, the troupe is allowed to perform, but only one of the plays they had rehearsed, the rest being described with such glowing phrases as "the one that shows the hero defying authority and getting away with it" or "the one that takes place in a converted whorehouse."

Which play are they allowed to perform? The "Scottish Play," *Macbeth*, where:

"An earl kills a king, and the king pulls some dissatisfied noblemen together to mount a rebellion, and the people flock to his banner."

If only the management knew what they were in for...

Overall, *We Open On Venus* was almost as good as the first book, which is to say "fantastic." Like its predecessor, it is a wonderful conglomeration of science fiction, political satire, the adventures of a theatre troupe, and a tirade against censorship. There were only two problems with the book: first, if you have not read *A Company of Stars*, you may have some difficulty following the story. Unfortunately, Stasheff does not provide the first-time reader with an overview of the first book. Second, while the first book was almost entirely from the point-of-view of one character, Ramou (Lazarian?), this book varies the point-of-view and it is occasionally difficult to tell who is thinking or narrating.

However, the characterization is great, or, to be more accurate, it was great being able to see our friends again. It had been far too long since we'd seen Ramou, Suzanne, Horace, Marty, and company (though I hadn't missed Larry...). We also get to see the relationships evolve, especially between Suzanne and Ramou.

Humor has always been one of Stasheff's better points, and this is no exception. One may spend quite a few moments laughing aloud and annoying roommates while reading. The plot is well-paced and entertaining and the writing style is straightforward enough to "stay out of the way" while you read. Overall, an absolutely wonderful book.

—Clint Zehner
The Witch Doctor by Stasheff is the sequel to Her Majesty's Wizard and The Oathbound Wizard. In this novel, Saul Bremener is searching for his friend Matt Mantrell (hero of the previous two books) when he is transported to the same medieval realm of magic. While Saul believes that this "realm" is a delusion, he discovers rather quickly that even delusions can hurt and that it is best to act as if things are real. Even if that means using verse to perform magic of his own (not a great difficulty for one whose bachelors degree was in literature and philosophy and masters was in physics). Furthermore, a knowledge of karate doesn't hurt in a land where your worth may be decided by your fighting skill.

Unlike Matt, Saul is unwilling to place himself on one side of the battle between Good and Evil; he believes first and foremost in self-determination. As he said to his guardian angel, a visible entity in this case, after he performed a supposedly "good deed":

If I did something that worked for your side, it's just because it was the right thing to do under the circumstances! Don't bet I'll do it again! If something else comes up that I think is right, I'll do it, even if it's for the other side—by your rules.

A worthwhile view for any member of the twentieth century, albeit quite unusual for the eight through fifteenth...

Saul then has to battle the evil sorceress Queen Suettay, with the help of a spellbound (literally) troll, a young squire, a ghost whose soul he's attempting to save, and a poet (in a world where verse is magic...).

What makes the A WIZARD IN RHYME series different is that the worldview of the medieval characters is much more accurate than most fantasy in that they see God and the Devil in everything. The Devil is always looking for an opportunity to get your soul and that God-fearing (again, literally) people don't want any contact with those who might have a connection to nether regions and just the possibility they might is reason for fear for one's soul. For instance, in Her Majesty's Wizard, Matt summons a demon which, supposedly being on the side of Good, terrifies his allies. However, this was no ordinary demon, this one went by the name of Maxwell and was the personification (demonification, demonstration?) of entropy. This gives this series a unique feel in the genre of contemporary fantasy.

While the accuracy of the worldview in this series is enough to make it exceptional, Stasheff has more to offer. Saul's dry wit is great fun, as are the side effects of some of the spells (reminiscent of Alan Dean Foster's SPELLSINGER series). The characters are very believable and the plot is well-paced, with the philosophical discussions between Saul and various other characters assisting the plot development.

My only difficulties with this book relate to the title. First, I didn't understand the reference until the end of the book (though I can be a little
slow at times). Second, I had the old song of the same name running through my head from the time I bought the book and the time I was able to read it.

Put simply, The Witch Doctor is the third excellent installment in an exceptional series. Read, think, and enjoy!

—Clint Zehner


Necromancy is illegal in wintry Rhazaulle, one reason being to call up too often the ghosts of the unhappily dead causes the necromancer's eventual spifflication and his necessary incarceration, which costs the state. The third brother of the ruling Ulor is a wimp who, early in the book, is seduced by necromantic power into trying for the royal seat. Halfway through Varis' attempt, he is replaced on center stage by the sixth and seventh obstacles to his success, the children Cerroc and Shallindra, especially the latter.

A familiar plot, true, but with imaginative touches. Rhazaulle and Aennorve are not the usual feudal kingdoms of fantasy. Nor are battles of ghosts common. Varis' self-seduction with the drug; necromancers depend on is convincing. So is the maturing in adversity of the child Shallindra.

My complaint is with Volsky's choice of words. To most of us, spifflication means temporary inebriation, not permanent insanity. In my dictionary, "to exit" is a verb for departure that carries the implication of drama, of the action being noticed. She uses it for any departure of a character, even those in which the character is trying not to be noticed.

Ellen Cipriano's dust jacket painting is handsome and does actually reflect an incident in the story.

—Paula M. Strain


Not really an allegory, but an unusual example of the earliest genre of science fiction.

Sometime after 1966, political chicanery, fiscal irresponsibility, crime, drugs, general malaise, and a series of "the big one" earthquakes in California have brought the United States to near-collapse. A group of average West Virginia citizens announce the independence of the kingdom of Kanawha, an eighteenth-century name for the region. Over the next three months, the kingdom solves its problems of crime, education, economy, etc.

U.S.N. (Ret.) Commander Wheeler is not a professional writer; the conversation in which his characters solve problems remind older readers of the explanations of science in Gernsback's Amazing Stories. And, to an expatriate West Virginian, his admiration of the state to which he retired and its people seems excessive. So, why review The Kingdom of Kanawha? It is both a twenty-first century version of More's Utopia, and a celebration of an ignored state, whose motto, "Mountaineers are always freemen" ("Montani semper liber"), is the plot.
Picard and the company aboard the Enterprise are on a mission to save a planet from environmental disaster. While there, they rescue the crew and passengers from a sabotaged pleasure ship, including an old family friend of Worfs, a Ferengi, and some very powerful emotion-casting aliens, one of whom is killed.

In the course of the investigation, Picard must question the loyalties and guilt of his Klingon Chief Security Officer and the family friend, as well as deal with the unscrupulous Ferengi.

The environmental story ends up taking a backseat to the murder investigation, which is unfortunate, because another whole story could have been written around it. Wright does well in her first foray into the TREK universe, but we'll wait to see how she continues to develop. Good staple for STreaders and followers.

—Daryl F. Mallett

Wu continues to develop as a writer to be noticed as he forges ahead in the footsteps of Isaac Asimov. Dictator is the fourth book in the ISAAC ASIMOV'S ROBOTS IN TIME series, packaged by Byron Preiss.

In this book, robot R. Hunter and his team of humans pursue MC Governor's fourth component part back to World War II...to the front lines of the German attack on the Soviet Union! Braving the cold weather, lack of food, enemy soldiers from both sides, and a language deficit, as well as culture shock, Hunter and his team track the errant robot, hoping to catch him before renegade scientist Wayne Nystrom and his assistant R. Ishihara.

Wu's style in this book is more realistic than in his previous, whether for the more recent setting in this century (as opposed to his previous books, which covered the dinosaur era, buccaneer days, and the Roman Empire) or for his improving writing, remains to be seen in the fifth installment, which I'm looking forward to.

—Daryl F. Mallett

Meet Snuff the Dog, pet to Jack the Ripper. Also present in the story are Count Dracula, Dr. Frankenstein, Igor, the Frankenstein Monster, a werewolf,
Sherlock Holmes and Dr. Watson, a witch, a mad monk, talking birds and cats and snakes and squirrels, a rat named Bubo, and Cthulhu mythos.

Zelazny spins a delightful tale told from Snuff's point-of-view as the animals and their masters are caught up in some sort of cosmic struggle. Seemingly whimsical in its tone, our master of words keeps the reader wondering what is really going on in London.

Illustrated by the ever-delightful Gahan Wilson, this book is a true gem...weird, but thoroughly enjoyable.

—Daryl F. Mallett
IN MEMORIAM:

David Caulton, fan, d. 10/16/1993
Vincent Price, actor, 5/27/1911-10/25/1993
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