

SCIENCE FICTION CHRONICLE

THE MONTHLY SF AND FANTASY NEWSMAGAZINE

PHILIP K. DICK

Award Nominations

SF Art Gallery on Video

LA's *Change of Hobbit* Closes

Berkley Hosts SF Booksellers

Jeff Rovin's Hollywood News

Latest British Books, Events

SF Convention Calendar

Lots of Book Reviews



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Science Fiction Chronicle including *Starship/Algol* is published monthly at P.O. Box 2730, Brooklyn NY 11202-0056, USA. Phone/Fax (718) 643-9011. Printed in USA.

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FOREIGN SUBSCRIPTIONS

AUSTRALIA: 1 year \$54, 2 years \$99. Checks in Australian \$ payable, mail to Hexagon Press, Box 337, Blacktown NSW 2148.

CANADA: 1 year \$40, 2 years \$75. Checks in Canadian \$ payable and mail to Andrew Porter, Box 2730, Brooklyn NY 11202-0056, USA.

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SCIENCE FICTION CHRONICLE

THE MONTHLY SF AND FANTASY NEWSMAGAZINE

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Headlines

Philip K. Dick Award Nominations

The Philip K. Dick Award nominations, for the best original paperback published in 1990, have been announced by the Awards committee. The final winner and runners-up will be announced at Norwescon in March. The winner will also receive a check for \$500. The nominees are:

The Oxygen Barons by Gregory Feeley (Ace Books)

Winterlong by Elizabeth Hand (Bantam/Spectra)

The Schizogenic Man by Raymond Harris (Ace Books)

Points of Departure by Pat Murphy (Bantam/Spectra)

Clarke County, Space by Allen M. Steele (Ace Books)

LA's Change of Hobbit Bookstore Going Out of Business

After 19 years in business, LA's "A Change of Hobbit" bookstore is going out of business. According to owner Sherry Gottlieb, the store was killed by a downturn in business tied to the recession, plus the store's recent move to a new location on the first floor of a parking garage in Santa Monica.

Gottlieb announced the end in a "going-out of business" open letter and sale flyer. The sale started January 9th, offering progressively larger discounts, with the last day of business February 28th.

A Change of Hobbit claimed to be "the oldest and largest SF bookstore in the world." Gottlieb notes that the store started in a room above a laundromat. The first postcard advertising the store showed Gottlieb sitting in the window. Over the years the store moved 3 times, each time with volunteer help from a fanatically devoted group of customers. This time, however, A Change of Hobbit got too deep in debt to recover.

Through the decades the store witnessed more than 200 autograph parties; several times it was the site of money raising benefits. Harlan Ellison sat in the store's window, writing what would become award-winning stories. The phone number through the years remained the memorable (213) GREAT-SF.

Gottlieb doesn't know what will happen to either herself or her staff. She has devoted half her life to the store, which opened in 1972, several lifetimes ago in the SF field. She encourages devoted patrons to buy their SF from other specialty stores in the LA area, of which there are several.

Sherry Gottlieb summed up her years with the store, "This has been a most fulfilling career for me and I am grateful to all of you. For nearly 2 decades, you made the dream possible. A Change of Hobbit has not been just a business to me, a job—it has been my life. What a long strange trip it's been. Thank you and farewell, my friends."

Bantam/Spectra, Pulphouse, to Publish Stand-Alone Original Novella Series

Bantam Books has signed a co-publishing agreement with Pulphouse to publish a series of original novellas, 25-40,000 words each. Pulphouse will do the books in 900 copy editions—75 leatherbound, 300 in hardcover, 525 in trade paperback—followed, 4 to 6 months later, by Bantam mass market paperback editions.

The first two already signed are untitled works by Frederik Pohl and Robert Silverberg. They will appear from Pulphouse this coming fall, from Bantam in the spring of 1992.

The books will be priced commensurate with length.

The two companies are not seeking submissions, but are rather contacting individual authors directly. Those authors not already contacted should query either Betsy Mitchell at Bantam, or Kristine Kathryn Rusch at Pulphouse. Do not send manuscripts. The pair are seeking really good work, not particularly formulaic, SF and fantasy. The series will not include horror in the near future.

While submissions are being done on a simultaneous basis, it's possible that one or the other company will accept some work that the other rejects. In those cases, the works will appear only from one or the other company.

According to Bantam, the program seeks to revive SF and fantasy in the novella form. Bantam editor Amy Stout notes, "We feel the novella is a unique and wonderful form of writing and we'd like to see it brought to a wider audience".

The Bantam/Pulphouse program joins Tor's Double program, which has been publishing novellas in a back-to-back and lately a one+one format, for the last 2 years.

General Cinema Acquires Harcourt Brace Jovanovich

Harcourt Brace Jovanovich will be taken over by theatre and department store owner

General Cinema, in a deal ultimately worth more than \$1.4 billion.

In 1987, HBJ took on massive long-term debts of \$3 billion in a successful fight to avoid being taken over by British publisher Robert Maxwell. To reduce the debt, HBJ was forced to sell off parts of itself including a trade magazine arm and successful amusement parks including Sea World. Sales of the amusement park division in 1989 brought in \$1.1 billion, \$400 million less than the expected \$1.5 billion. Now, HBJ is still struggling with over \$2 billion in debt.

Industry analysts were surprised by the unexpected buy-out, given the state of the economy, faltering revenues in publishing in general, and HBJ's level of debt. Also, General Cinema had not previously been a bidder for any other publishing company. There is speculation that General Cinema was willing to pay a comparatively high price for HBJ as a price of admission to the trade and textbook publishing fields.

General Cinema, a movie theatre company, also owns the Neiman-Marcus and Bergdorf Goodman retail chains. HBJ employees were heartened to hear that the buyer was not already in publishing, and thus not interested in merging parts of HBJ with already extant companies, with the resulting heavy loss of jobs.

HBJ does little SF nowadays. Their series of Nebula Awards and works by Stanislaw Lem have been supplemented with the recently inaugurated Jane Yolen Books fantasy imprint. Years ago HBJ took over Pyramid Books, a major paperback publisher of SF, which it renamed Jove Books, before eventually selling the imprint to the Berkley Publishing Group.

Berkley Books Sponsors SF Roundtable Discussions

In order to get a better idea of how its books are sold in the independent bookstores, Berkley Publishing Group hosted a roundtable discussion in its New York offices on November 13th. The gathering brought together representative booksellers, in order to "pick their brains" about how to more effectively sell Berkley's SF and fantasy lines. There was a definite attempt to include not only specialty stores, but several general book stores in which SF and fantasy are important subspecialties.

Attendees included Duane Wilkins, University of Washington Bookstore, Seattle; Mark Stevens, SF & Mystery Bookstore, Atlanta; Bob Weinberg, Weinberg Mailorder Books near Chicago; Riper of Tower Books, Nashville; Debbie Notkin, Another Change of Hobbit, Berkeley; Greg Ketter, Dream-Haven Books, Minneapolis.

The booksellers met with people from the editorial, sales and art departments, and were told in advance to be prepared to speak frankly about "anything that any publisher has ever done that impressed you, positively

or negatively, including Berkley". Most booksellers brought prepared notes, cover flats or promotional pieces to illustrate their likes and dislikes.

Some of the topics discussed included promotional tools—posters, cover flats, author tours and SF convention appearances; co-op advertising; covers and cover layouts—effective and ineffective examples were shown; and aids to specialty and independent stores.

It seems that more communication between publishers and retailers is a desired goal. Curiously, discounts to retailers, always a hot topic at trade shows, was almost totally ignored.

There were lots of very good ideas presented; both the editorial and art departments seemed to listen intently to what was said. The idea of an "SF Specialty Representative" was also proposed.

There was one particular sales person who was not inclined to believe anything the booksellers said regarding how to better sell books. He already knew all there was to know.

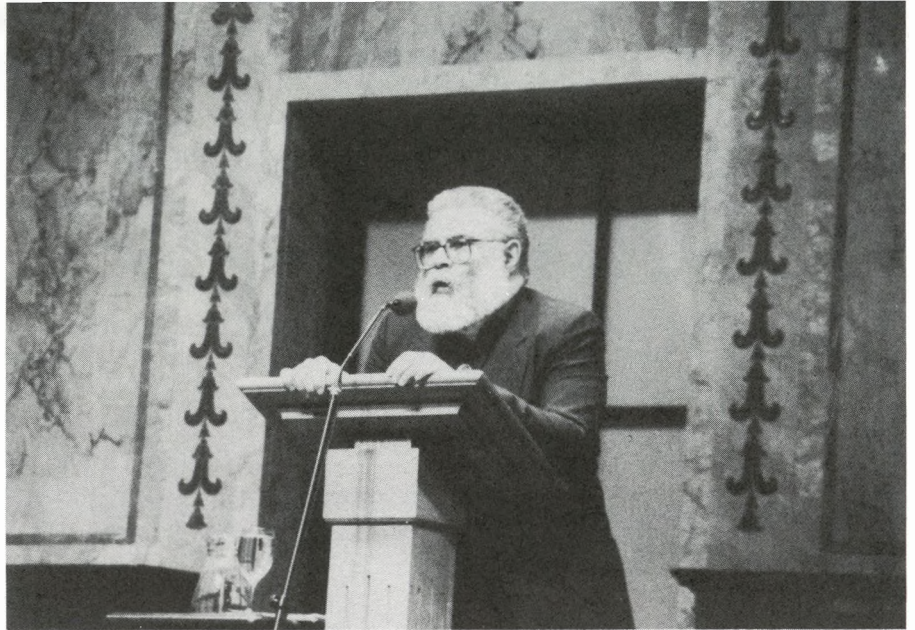
If some of the ideas put forth are actually put into effect, perhaps things may improve in the retail arena. The fact that a major publisher is willing to listen to the small retailers is a good sign. But until some positive steps are taken, more independent bookstores, especially SF and Fantasy stores, will not be able to compete with "the big boys".
—Greg Ketter

World Fantasy Award Judges Empaneled

The Judges for this year's World Fantasy Awards have been empaneled. The 5 judges will examine all material suitable for a World Fantasy Award. Material to be considered should go to all judges listed. The judges are: **Emma Bull**, Box 7253, Minneapolis MN 55407; **Orson Scott Card**, 546 Lindley Rd, Greensboro NC 27410; **Richard Laymon**, 8838 Pickford St, Los Angeles CA 90035; **Faren Miller c/o Locus**, Box 13305, Oakland CA 94661; **Darrell Schweitzer**, 113 Deepdale Rd, Strafford PA 19087.

An additional copy of all material submitted must be sent to Peter Pautz, "WFC File Copy", Box 4335, Spartanburg SC 29305-4335.

All books must have been published in 1990; magazines must have a 1990 cover date; only living authors or editors are eligible. All fantasy is eligible, including supernatural horror, sword & sorcery, occult, etc. The categories that awards will be presented in are: life achievement, novel, novella (10,001-40,000 words), short story, anthology, collection, artist, special award pro, and non-pro. The names of all nominees will be released, with the exception of those being considered for the Life Achievement Award.



Delany Concludes Series at New York Public Library

Samuel R. Delany, above, closed out the "Brave New Worlds: Science Fiction, Science Fact and Fantasy" series of talks at the New York Public Library's elegantly restored Celeste Bartos Forum. His January 22nd talk, "Science, Fiction, and the Public Library" did indeed touch on all those aspects in a fascinating hour's speech. Delany followed Ben Bova, Hannes Moravec, Roger Zelazny, Jane Yolen and Thomas Disch in the series, which began November 20th.

The awards will be presented at this year's World Fantasy Convention, to be held October 31st-November 3rd in Tucson, Arizona. The address is P.O. Box 27201, Tempe AZ 85285.

Starshore Not Dead, According to Editor

The 4th and final issue of *Starshore: For the SF Reader* has just appeared from McAlpine Publishing. However, the magazine is not dead, according to the issue's editorial.

Editor Richard Rowand states in the magazine's upbeat editorial that he plans to acquire the rights to *Starshore's* name and trademark, and will contact all subscribers and ask them to renew their subscriptions.

Starshore announced it was ceasing publication after an advertising campaign succeeded in generating only 300 subscriptions. Rather than folding and leaving those subscribers in the cold, the final issue was published with a much smaller pressrun than the first 3 issues.

Rowand states that he'll charge \$12.95 for 4 issues. The magazine's new address is *Starshore*, Richard Rowand, 5545 Homeward, Virginia Beach VA 23464.

SF, Fantasy Art Gallery Available as Videocassette

Worlds of Wonder, a new purveyor of SF and fantasy artwork, has invented a new way to see artwork available for purchase. The company has produced a 20-minute videotape showing approximately 30 images of artwork and sculpture.

Previously, the only way to see work for sale was by going to a conventions' artshow—hoping that what's on display is material you're interested in—or traveling to

one of the few retail fantasy art galleries.

The idea for an art gallery on videocassette is the brainchild of Jane Frank, owner of the company. The art was purchased for resale by Frank, whose personal collection of fantastic artwork, with her husband Howard, includes more than 300 pieces of art and sculpture.

The videotape was professionally produced. The first 2 volumes show works by Richard Bober, Clyde Caldwell, David Cherry, Tom Kidd, Don Maitz, David Mattingly, Dean Morrissey, J.K. Potter, Gary Ruddell, Barclay Shaw, Ron Walotsky, James Warhola, Janny Wurts and others. Volume 1 is now available on VHS for \$20 from Worlds of Wonder, 3421 M St NW #327, Washington DC 20007.

Market Reports

RISING TIDE PRESS, 5 Kivy St, Huntington Station NY 11746. Editor: Lee Boojamra. We're a new lesbian publisher, seeking full length lesbian SF and fantasy novels. Send SASE for guidelines.

SWASHBUCKLING EDITOR TALES, ed. by John Betancourt, 37 Fillmore St, Newark NJ 07105. For an original short story anthology, to be published by Betancourt's Wildside Press, he seeks short short SF and fantasy stories, 500-1,000 words, involving editors as heroes. Payment will be a pro rata share of 50% of the profits. Contributors already lined up include Mike Resnick, Alan Rodgers, Roger MacBride Allen, Lawrence Watt-Evans.

THE SCI-FI CHANNEL MAGAZINE, P.O. Box 111000, Aurora CO 80011. Editor: John Davis. Current needs: We're a new market for SF, fantasy and horror fiction, no longer than 5,000 words. Rough language and a strong emphasis on sex and violence



Agent Richard Curtis and new SFWA President Ben Bova



Our genre's version of "The 2 Doctors": F. Paul Wilson, left, and Stephen G. Spruill



Norman Lalli and Cele Goldsmith Lalli, whom he married when she was editor of *Amazing* and *Fantastic*, and he was editorial director at Ziff-Davis Publications, in the mid 60's



Roc and Onyx's Christopher Schelling, left, and Don Keller, assistant to David Hartwell at William Morrow

Seven Photos from November's annual SFWA Editor/Author reception, traditionally held in NYC on Monday evening following the Philcon weekend. Venues have ranged from dance studios to hotel suites to hotel meeting rooms, the current choice, where at least there's air conditioning and the cash bar can accommodate all comers.



Artist Wayne D. Barlowe



Paul Park



Agent Ralph Vicinanza

are discouraged. Articles, 2-3,000 words are also sought. Send article queries and complete fiction manuscripts. Payment rate: 10¢ a word.

Newsnotes & Events

SFWA's preliminary Nebula Awards ballot is out, with the voting deadline February 15th. Shortly after that, the final Nebula Awards ballot will be announced. As usual, the preliminary ballot contains several items no longer eligible for Hugo Awards, as they were published before 1990 but withdrawn from Nebula consideration by their authors—not allowed under Hugo rules.

Also, Nebula rules apply only to US publication; Hugo rules go by first worldwide publication.

The recession appears to be bringing people back to paperbacks. **Paperback sales have surged** during the current economic downturn, according to figures released by the Association of American Publishers. The outlook of the paperback publishers has also changed in the last 10 years, from being reprint houses to publishers of mostly new material. Meanwhile, the attitude that sought to sell lots of one book to many different people has also changed. "For a long time, we all clung to the belief that there were still

paperback books that everyone wanted to read," noted Bantam's Lou Aronica. "But mass-market was a misnomer. There are many big audiences, but all different."

The Meckler Corporation, which once published *Fantasy Review*, will sell *Small Press*, acquired in 1986. It no longer fits Meckler's publishing directions, which have changed to emphasize information on technology, and conference management. Meckler VP Anthony Abbott told SFC that the *Fantasy Review Annual*, edited by Robert Collins, also no longer fits the company's new directions, and they would entertain offers for it.

Katherine Kurtz
bestselling author of the Deryni series.

Deborah Turner Harris
author of *Spiral of Fire*.

Together they weave a mythical saga of magic and intrigue...

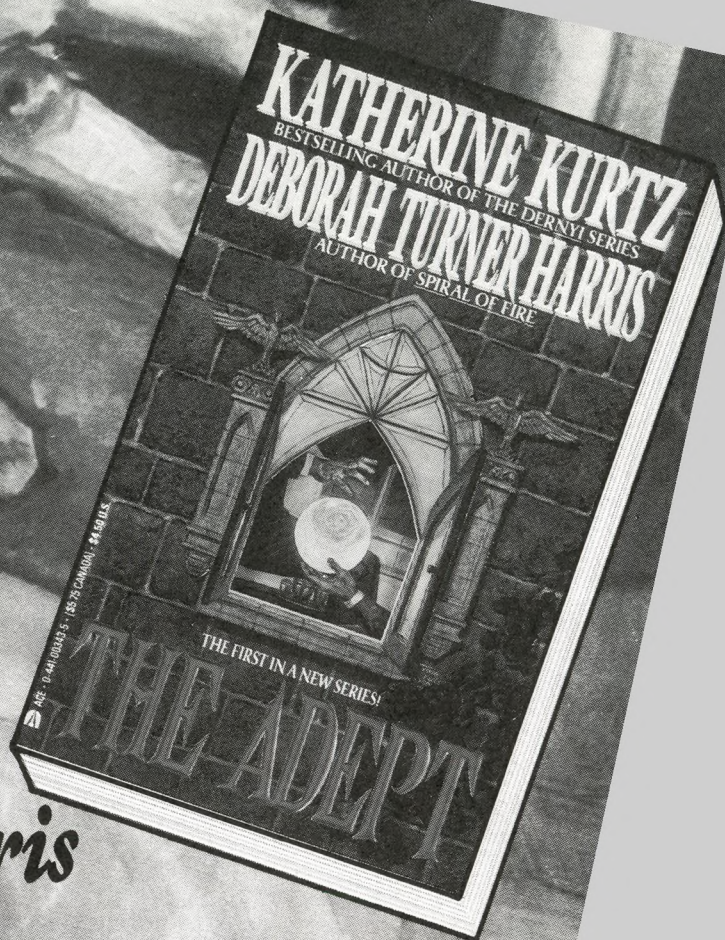
THE ADEPT

"Kurtz is a great talent!" —*Bestsellers*

A man of knowledge and power, the Adept is a modern day enigma. Centuries old, he lived at the time of Merlin, learning how to fight the forces of evil with alchemy and magic. But since contemporary society is not open to his ancient arts, the Adept must find another way to fight the battle.

Enter Sir Adam Sinclair, the Adept's newest alias. As a psychiatrist with Scotland Yard, Sinclair is called in to investigate the "stranger" cases. Now, in his beloved Scotland, he's summoned to engage in the ultimate battle of good against evil—for an unholy cult of black magicians has defiled the land with its sorcery, and the Adept is the only one qualified to end the reign of terror. \$4.95

"An uncommonly good read...with splendid suspense...enigmatic and fascinating characters!" —Anne McCaffrey,
New York Times bestselling
author of *The Dragon Riders of Pern*



New officers of **World SF**, the organization of SF professionals, are Malcolm Edwards, president; N. Lee Wood, general secretary; Harry Harrison, treasurer. Trustees are Brian Aldiss, UK; Frederik Pohl, USA; Eremey Parnov, USSR; Peter Kuczka, Hungary; Piergiorgio Nicolazzini, Italy; Claude Avice, France; Adam Hollanek, Poland; Ye Yong Lie, China; Sakyo Kumatsu, Japan; Krsto Mazuranik, Yugoslavia; Ion Hobana, Romania; Sam Lundwall, Sweden. All were unopposed in the elections. For information on the organization, contact N. Lee Wood, 1 rue Maitre-Albert, 75005 Paris, France.

"Art Invents a Jarring New World from Technology: The Influence of Cyberpunk" was a half page article under "Ideas and Trends" in the November 25th "Week in Review" section of the *Sunday New York Times*. The article gave the general public perhaps more information than they ever wanted about cyberpunk and virtual reality.

Byron Preiss Visual Publications moved within its building, from the 12th to 11th floor, providing it with 30% more space. Phone numbers, for now, remain the same.

The closing date for the **Turner Tomorrow Awards** has meant a bonanza for the SF community in New York City. Under TTA consulting editor **David Hartwell**, more than 100 professional readers and editors have been hired to plough through more than 3,000 submitted manuscripts, in order to find those to be considered by the official panel of judges, which includes Ray Bradbury and Ian & Betty Ballantine. The final winners in the \$500,000 contest will be announced June 3rd during the ABA convention.

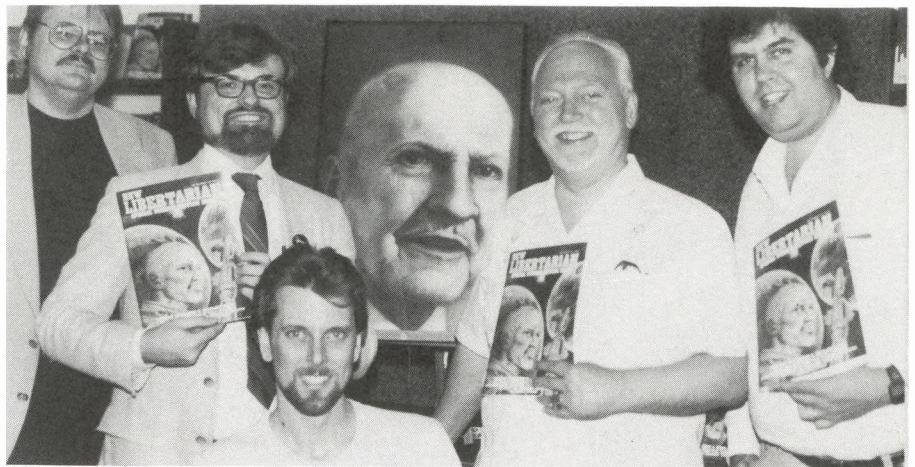
The Museum of Cartoon Art, now located in Rye Brook, NY, outside New York City, will move to Boca Raton, Florida, which has given them land worth \$1 million. Now housed in 5,000 sq. feet of space, the museum has announced a new facility with 30,000 sq. feet, and a \$3.5 million fund raising effort. About 50,000 people per year now visit the museum.

In Australia, mail order bookseller **Slow Glass Books**, GPO Box 2708X, Melbourne Vic 3001 expanded, and **Post Publications** opened at P.O. Box 560, West End QLD 4101. **Alternate Worlds** opened a new SF bookstore in Melbourne's eastern suburbs at 744 Burke Rd, Camberwell. They retain their store at 40 Chapel St, Windsor, Victoria.

A breakdown by category of **books loaned by UK libraries**, released as part of the annual Public Lending Right survey, indicated that SF/horror accounted for 1.5% of all fiction loans. By contrast, mystery/crime made up 12.8%, with romance books 14.2% of the total.

In honor of its **50th anniversary**, **Avon** will feature a special promotion in September of "SF/Fantasy Firsts", featuring a bookstore display holding the first novels in 6 different Avon SF series.

The **Horror Writers of America** is creating 2 author publicity lists. HWA members, or anyone interested in helping, should



At left in this photo is Samuel Konkin III, editor of *New Libertarian* magazine, whose current issue contains *The Prometheus Meltdown*, a collaborative novel written in tribute to Robert A. Heinlein by, L to R, Brad Linaweaver, Victor Koman, Robert Anton Wilson, and J. Neil Schulman, plus Robert Shea and L. Neil Smith, not shown. Ordering information in the "Buyer's Guide".

send names and addresses of specialty mystery, SF and fantasy bookstores, or local bookstores, with contacts, to Ashley McConnell, 6316 Driscoll NE, Albuquerque NM 87109. Names, addresses and contacts for newspapers, TV and radio reviewers, distributors, etc., should go to Kathryn Ptacek, 28 Linwood Ave, Newton NJ 07860.

The HWA will sponsor a benefit auction at the World Horror Convention in Nashville at the end of February. Donations of manuscripts, original art and other items should go to Beth Gwinn, 2610 Oakland Ave, Nashville TN 37212, with a list of the donated items going to Matthew J. Costello, 22 Piping Rock Dr, Ossining NY 10562.

No to ABA: **St. Martin's Press**, including **Tor Books**, startled the publishing industry by announcing that it will not exhibit at this year's American Booksellers Association convention. The company reports that not exhibiting will save \$250,000, which would better be spent on promotion. Only 5% of St. Martin's costs at last year's ABA were for promotion: most money went for travel, hotel rooms, restaurants and the cost of the display. ABA show management defended this year's ABA, pointing out the low cost of displaying and that half of 8,000 rooms reserved for the convention will cost under \$100 (before 22% taxes...). Other large publishers, most not speaking for attribution, said that the annual cost of "showing the flag" at the ABA had gotten way out of hand, while smaller publishers said the costs were definitely worth it. Many publishers noted, however, that the actual number of booksellers at the ABA had stayed level for years, while the number of rights and other peripheral people, especially from overseas, has swelled dramatically in recent years.

Speaking of the ABA, individual tickets will be \$20 per day for Saturday and Sunday attendees, \$10 on Monday and Tuesday, to accommodate casual attendees from publishing houses who normally don't get to attend an ABA. The exhibits at the Javits Convention Center will be in 6 areas: 4 on the main floor, a lower floor with autograph

areas, food stands and meeting rooms, and a Galleria for small presses, which will also have autographing areas. The lower floor and the Galleria will open each day at 9am, half an hour earlier than the main floor, to generate added traffic, and incidentally to make exhibitors unhappy about a possibly bad location, a little happier. See SFC's convention calendar for the ABA's address.

Vol. 2, issue 4 of **Roc's SF Advance**, an 8-page tabloid with interviews, news, and shameless plugs for the line's books, is out. There's no charge for getting on the mailing list. For information, write NAL SF Dept, 375 Hudson St, New York NY 10014.

Marlene Dietrich, 89, gave a rare telephone interview during a fund raising effort to save the Universal Film Company, better known as UFA. The pioneering SF films *Metropolis*, *Girl in the Moon* and *The Cabinet of Dr. Caligari*, to name but 3, were filmed there. With reunification of Germany, the film studio has fallen on hard times, and was forced to lay off several hundred workers at the end of the year. The benefit raised \$35,000.

All classes of postage went up on February 3rd. Library rate went from 64¢ to 65¢ for the first pound, with additional pounds costing 24¢ to 7 pounds. Book rate went from 90¢ & 35¢ to \$1.05 & 43¢.

Canada's Goods and Services Tax of 7% is bad enough, but Quebec consumers got sorta good news when a new provincial sales tax on books of 8%, which would have been applied at the same time, was rescinded at the last moment. SFC has also been told that foreign firms which do less than \$32,000 worth of business in Canada do not have to collect the GST.

Faced with collecting the 7% GST and slower sales due to recession, Toronto's **Bakka SF Bookstore** was forced to lay off one full-time employee at the end of the year. The store, and many booksellers across Canada, have also been hurt by the end of federal subsidies for mailing books. "They are considering closing the borders to the importation of books by anyone other than a

licensed publisher," Bakka's manager notes, "which would effectively cancel out our retail edge."

Enterprise 1701, a gaming/comics/SF store in Orlando, Florida, boasts their gross sales passed the \$1 million mark the day before Christmas. The store's product mix is 60% games and comics, 7% SF and fantasy books.

Future Visions Book Club, Box 920957-104, Houston TX 77292 is a monthly purchase plan for SF, fantasy and horror hardcovers and paperbacks which gives a 10% discount off the retail prices.

The October 1990 issue of *Smithsonian Magazine* featured a long, photo illustrated cover article about **Industrial Light & Magic**, and their special effects.

The January issue of the ABA's magazine *American Bookseller* published a short, inaccurate article about **selling SF**. The article claimed that SF fans like to be called "the fen", that the Hugo's are awarded by the World SF Congress, and Nebulas come from the SF Writers Association. Among other errors.

The **withdrawal from publication** and pulping of *True Faith*, a comic scheduled for publication by the UK publisher Fleetway, owned by Robert Maxwell, made the January 19th issue of the influential *The Economist*. When is an image objectionable? While a photo might be obscene, words in a book describing the same situation aren't. The question of comics or graphic novels, especially in the UK, is still up in the air.

The first issue of *Iniquities*, subtitled "The Magazine of Great Wickedness and Wonder", available from J.F. Gonzalez, 18030 Brookhurst St #14, Fountain Valley CA 92708, was stopped at the border by the Customs and Excise department of Revenue Canada, charged with containing a story which allegedly advocated necrophilia. The subscriber whose copy was stopped intended to appeal the decision, but the publishers have taken no action.

The **Whole SF Data Base Quarterly** is Kurt Baty's attempt to publish a data base of all English language SF, fantasy, horror, etc. titles of stories, novel, collections and anthologies, on a quarterly basis. He's doing it letter by letter, with 11 letters covered so far. For information, write Kurt Baty, P.O. Box 90006, Oak Hill TX 78709-0006.

The formulas to determine the **reading levels** of juvenile books are greatly flawed, according to a recent article in *Publishers Weekly*. For instance, Plato's works have a 4th grade level and Hemingway only a 2nd grade level, because he uses short sentences. And SF always comes out much too high, because of invented words that don't appear on standard word lists.

Despite claims to the contrary, **Paramount Communications**, which owns Simon & Schuster and Pocket Books, is seen as either a possible candidate for a takeover bid, or the source of a bid for another major publisher.

BDB Corporation, which owns Barnes & Noble Bookstores, B. Dalton, Doubleday Book Shops and Scribner Bookstores, is

being renamed **Barnes & Noble Inc.** after reacquiring the name from HarperCollins, to whom it sold the Barnes & Noble Publishing line in 1971. The chain also plans to resume publishing consumer titles under the imprint name.

It's not SF, but...the Fulbright Chandler Fellowship in **Spy and Detective Fiction Writing** provides a UK writer airfare and a £10,000 grant for work or study in the USA. Contact The Fulbright Commission, programme director, 6 Porter St, London W1M 2HR, (071) 486 7697.

Harrap Publishing has taken over UK distribution of *Writer's Digest Books*.

Houghton Mifflin, which normally has a small loss in the last quarter of the year, reported a much higher 4th quarter 1990 loss of \$8.3 million. The company, which now owns UK publisher Victor Gollancz, noted that sales at foreign subsidiaries fell below expectations.

Tor Books is celebrating 1991 as its 10th

year in business. The news is highlighted in several of the company's advertisements.

Reed Consumer Books and BBC Publications appear to have settled with UK bookseller W.H. Smith, which had demanded 90 days credit and been refused by several publishers. The agreement appears to be on the basis of 60 days credit, but most details are still lacking. The rest of the UK book trade is following the events with interest.

Clarifications & Corrections

The photo at the bottom of page 39 in the World Fantasy Convention Report in last month's SFC was incorrectly captioned. Pictured were, from left to right, booksellers Robert Gavora (not Chris Drumm), Keith Henriksen and Lloyd W. Currey.

Gloria L. Albasi has put in many hours working on the 95% of SFC that involves endless filing, sorting and typing, and the

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Spider and Jeanne Robinson autographed at Bakka's streetfront booth during the "Word on the Street" Book Fair, held September 30th in Toronto. Five blocks of Toronto's Queen Street West were closed to traffic for the event. Other authors signing at the booth during the day were Jack Womack, Guy Gavriel Kay, and Tanya Huff.

editor apologizes for not previously giving her the egoboo she deserves.

Authors & Editors

H.R. Giger's *Alien*, published by Morpheus International, has gone back to press twice, making a total of 14,000 copies in print.

The Forry Award for lifetime service to the SF field, presented at Loscon, was awarded to **Isaac Asimov**.

Avon bought mass market rights to **Stephen Lawhead's** *The Dragon King* trilogy, originally published by Crossway Books, and also *Song of Albion*, a trilogy being published in hardcover in the UK and the USA by Lion Books. The first volume, *The Paradise War*, will be a UK hardcover in May at £13.99; Avon will reprint the books about 18 months after the US hardcover appears.

CompuServe's SF & Fantasy Forum will have on-line conferences with **John E. Stith** on February 23rd, **Kevin O'Donnell Jr** March 9th, **Anne McCaffrey** March 24th, **Raymond E. Feist** March 30th, **David Gerrold** April 6th, **Vonda McIntyre** April 13th and **Beth Meacham** May 11th. All start at 6:30pm PST, except McCaffrey's, which starts at noon PST.

Thomas R. McDonough's *The Missing Matter*, part of Bantam/Spectra's *Isaac Asimov's Next Wave* series, has been rescheduled to December, the author notes.

Mike Resnick sold *Warped Mirrors: SF About SF*, a reprint anthology, to Avon, and a number of short stories, including "Over There" to *What Might Have Been* #3: *Alternate Wars*, "Mrs. Hood Unloads" to *The Fantastic Robin Hood*, "A Little Night Music" to *The Ultimate Dracula* and "Monsters of the Midway" to *The Ultimate Frankenstein*.

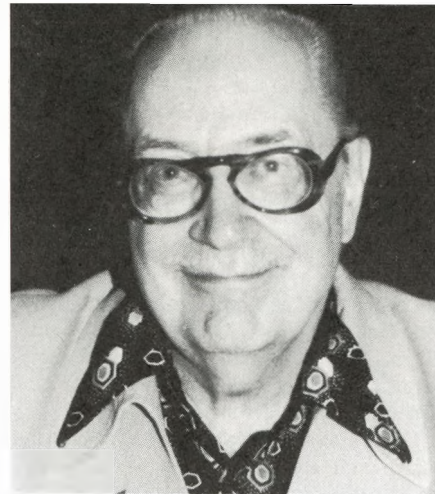
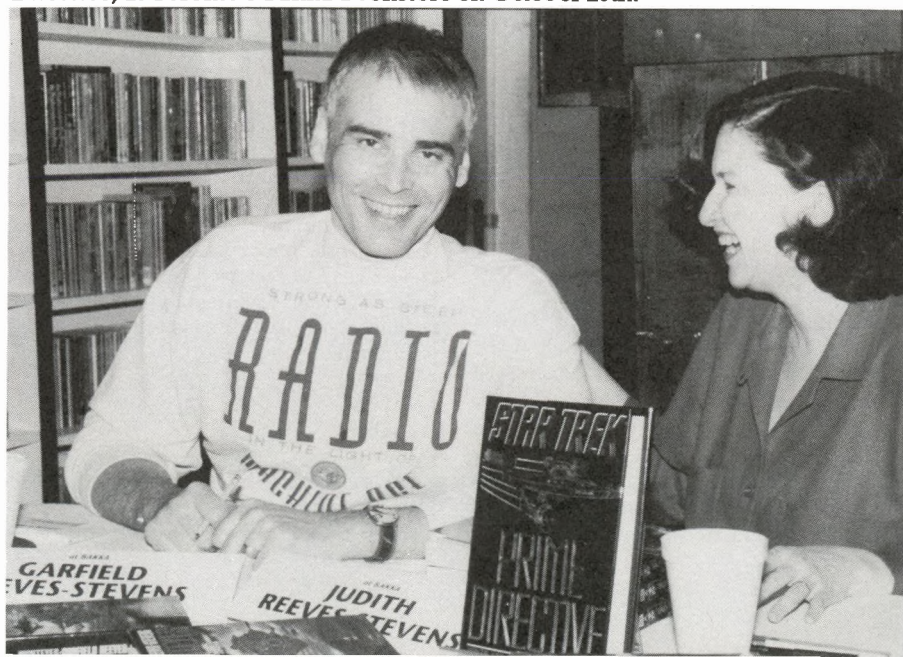
"Of Human Brundage" by **Ray Russell**, an illustrated article about **Margaret Brundage's** *Weird Tales* covers, ran in the February 1991 issue of *Playboy*.

Robert F. Young's *Eridahn* was sold by

Scott Meredith to Hollywood Pictures, a division of Walt Disney, for \$100,000 and a percentage of merchandising rights. The same company optioned **Robert A. Heinlein's** *The Puppet Masters* for \$25,000 against a possible 6-figure sale, plus a share of the profits and a percentage of merchandising sales. The deal was negotiated by LA's **Joel Gotler** on behalf of NY agent **Eleanor Wood**. Again, Hollywood Pictures—is this a trend?—bought **Christopher Moore's** first (and so far unpublished) novel, *Practical Demon-keeping*, for \$400-700,000. St. Martin's Press has since taken hardcover rights, with UK rights currently being auctioned. The sales were negotiated by agent **Nicholas Ellison**. Moore, meanwhile, is at work on a cyberpunk SF screenplay, *Necropolis*. He joins those (including **Anne Rice**) who write horror novels without being pigeonholed under the horror banner.

According to **Paul Williams**, writing about **Phillip K. Dick's** reliance on the *I Ching* or *Book of Changes*—familiar to all readers of material about Dick or his novel *The Man in the High Castle*—Dick relied to

Garfield and Judith Reeves-Stevens autographing their newest, *Star Trek: Prime Directive*, at Toronto's Bakka Bookstore on October 20th.



Forrest J. Ackerman

a terrifying degree on "answers" to questions he posed the book to run his life and write his novels. This and much more is made clear, complete with photocopies of many of his questions and answers, in the December '90 issue of the *Philip K. Dick Society Newsletter*, \$6 a year (cash from overseas) from PKDS, Box 611, Glen Ellen CA 95442.

HBJ's **John Radzewicz** bought 3 novels by **James Morrow**, under the overall title "The Godshhead Trilogy". The first is entitled *Towing Jehovah*. The deal was negotiated by agent **Merrilee Helfetz**, who also sold an original anthology, *Snow White, Blood Red*, edited by **Ellen Datlow** and **Terri Windling**, to **David Hartwell** at **William Morrow**.

Hartwell, separately, bought *The Weapon Masters of Isher* by **A.E. Van Vogt**.

Agent **Donald Maass**, working with London's MBA Literary Agents, sold UK rights to **Paula Volsky's** 250,000 word fantasy novel *The Illusionists* to **Richard Evans** at **Victor Gollancz** for £20,000. The deal includes a vast marketing and ad campaign, with advertising on London's Underground, a Gollancz first. The book will appear this coming fall, with US publication in spring, 1992 from **Doubleday/Foundation**.

J.R.R. Tolkien's *The Hobbit* was read over the air on the BBC's shortwave World Service on a daily basis, starting January

BLOOD AND HONOR

"Oriental eroticism and thunderbolts of violence... MAKOTO is enthralling." —John Farris

Kelley Wilde's first novel, *The Suiting*, was awarded the Bram Stoker Award by the Horror Writers of America. His second novel, MAKOTO, is the intriguing story of a Japanese woman stranded in the alien culture of New York City. Trapped between two worlds, she must confront ancient terrors to repay her debt to her brother who committed ritual suicide.

"For those whose cup of tea is horror, MAKOTO will be a strong brew." —*The Atlanta Constitution*

MAKOTO by Kelley Wilde • \$4.50 (5.50 Can)

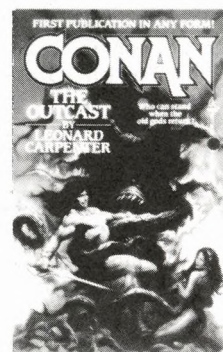
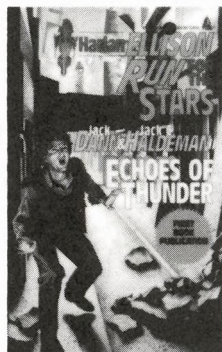
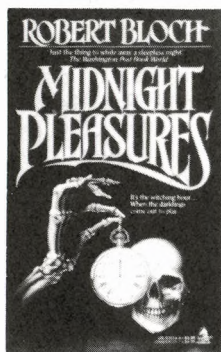
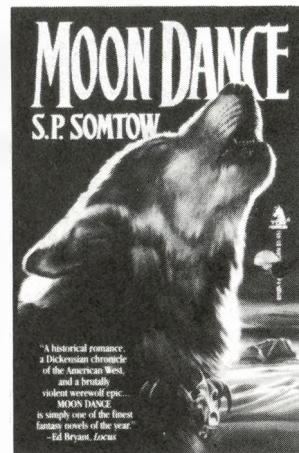
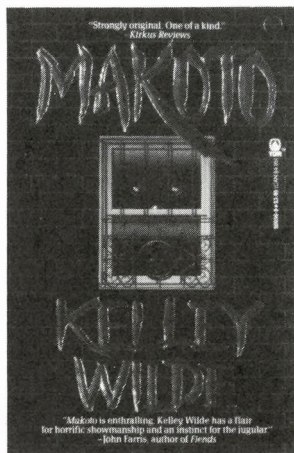
HOUR OF THE WOLVES

The werewolves of ancient Europe clash with their Native American counterparts in a daring and original tale of terror from the acclaimed author of *Vampire Junction*.

"Somtow does for werewolves what Anne Rice has done for vampires..." —*Baton Rouge Advocate*

Edward Bryant of *Locus* called it "simply one of the finest fantasy novels of the year."

MOON DANCE by S.P. Somtow • \$4.95 (5.95 Can)



SAVOR THE TERROR

Enjoy an evening of pure terror with horror's Grand Master. *The Washington Post Book World* called this vintage collection "just the thing to while away a sleepless night."

MIDNIGHT PLEASURES by Robert Bloch • \$4.95 (5.95 Can)

TWO HARD-EDGED SF VISIONS

Tor Doubles presents two hard-edged science fiction thrillers filled with nonstop excitement:

Harlan Ellison's classic RUN FOR THE STARS is the harrowing tale of Benno Tallant, a tough, street-smart misfit conscripted into a desperate race to save Earth from alien invasion.

And in ECHOES OF THUNDER by Jack Dann and Jack C. Haldeman, here in book form for the first time, full-blooded Mohawk John Stranger must draw on the spirit power of his ancestors—as he faces incorporate war in space!

RUN FOR THE STARS by Harlan Ellison/ECHOES OF THUNDER by Jack Dann and Jack C. Haldeman • \$3.95 (4.95 Can)

COMICAL CATAclysms

Japan's most fearsome feline warrior tangles with mad Russian zombies, vampires and kitty snatchers, and the Temple of Dog Doom, in this fourth outrageous adventure of the Samurai Cat.

"One of the most genuinely funny fantasy concepts of all times."

—*Science Fiction Chronicle*

THE SWORD OF SAMURAI CAT by Mark E. Rogers • \$7.95 • Trade paperback

BLACK SORCERY AND RAW STEEL

Who dares to defy the dread gods of Qjara?

The ancient hierarchs of the desert city of Qjara did not want the young barbarian called Conan inside their walls. But the beautiful Princess Afrianda schemed to ensnare him in the city's intrigues, and deliver them from the horror known as the Tree of Mouths.

CONAN THE OUTCAST by Leonard Carpenter • \$3.95 (4.95 Can)

TOR BOOKS 



Robert Jordan autographs copies of *The Great Hunt* (Tor) at Toronto's Bakka Bookstore on December 21st.

28th. The abridgement by Brian Sibley was read by Sir. Michael Hordern.

"The Six Magical Elements of Fantasy Fiction" by Matthew J. Costello and "Being Smart with Magic" by Piers Anthony appeared in the January issue of *Writer's Digest*.

"Fresh Directions in Science Fiction", a special section on the genre written by Robert Killheffer, Ellen Datlow's assistant at Omni, appeared in the November 30th issue of *Publishers Weekly*. The issue also featured an interview with Orson Scott Card.

An interview with Douglas Adams in *Publishers Weekly* finds that he's moving out of the SF/humor field into writing seriously humorous nonfiction. Poor UK sales of some of his books forced him into a midlife crisis and re-evaluation of his life, writing, and living habits.

"Confessions of an Ex-Cyberpunk" by Lewis Shiner ran on the "Op-Ed" page of the January 7th *New York Times*. Shiner notes that cyberpunk doesn't answer questions, offering only "dead-end thrills" like a video game. And as it loses its meaning in the SF field, it gains ever more attention in the wider world.

Kathryn Cramer is working on a survey, "Resolution of Critical Disagreements within the Horror Field"; results will appear in *The New York Review of SF*.

Nancy Springer sold a contemporary fantasy, *The Friendship Song*, to Atheneum Books for Children. Springer will lead seminars on writing fiction and on the publication process at Franklin & Marshall College in Lancaster, Penna., this spring.

DAW Books bought *The Black Griffin* by Mercedes Lackey and her husband, artist Larry Dixon, who will illustrate the book; 2 original short story anthologies, *Horse-fantastic* and *Dragonfantastic*, both to be edited by Martin H. Greenberg in

collaboration, the former with Rosalyn Greenberg, the latter with an unspecified author. DAW also took *Inquisitor* by Cheryl Franklin, *Motherlode* by Zach Hughes and *A World Lost* by James Johnston.

The "Dixon Place" readings by SF professionals continues in New York City this spring with Judith Moffett and Paul Park on February 13th, Gardner Dozois and Jack Dann on March 13th, Carol Emshwiller and Rachel Pollack on April 17th, Thomas M. Disch and Peter Straub on May 15th, and Joan Slonczewski and Christopher Hinz on June 12th. Admission is \$4.98, and doors open at 8pm at Dixon Place, 37 East 1st Street, New York NY 10002; for more information, call (212) 673-6752.

"Night Voices" is a series of readings by SF and fantasy authors at Little Bookshop of Horrors, 10380 Ralston Rd, Arvada CO 80004. The 1991 series began with Cynthia Felice on January 16th and continues with John Stith on February 20th, Wil McCarthy and Greg Hyde on March 20th, Vance Aandahl on April 17th, David Zindell on May 15th and Melanie Tem June 19th. Readings are free and start at 7:30pm. However, seating is limited; call (303) 425-1975 to reserve a seat.

David Brin will autograph at Dream-Haven Books in Minneapolis on February 24th, starting at 1pm. The following weekend, Dan Simmons will autograph, and at The Stars My Destination, in Chicago on March 3rd. Call (612) 379-8924 for details.

J.G. Ballard will give a reading, introduced by Luc Sante, at City Center, 131 W. 55th St, NYC, April 22nd at 8pm. It's part of the "Writers in Performance" series. Tickets are \$8; to order, send an SASE to Manhattan Theatre Club, 453 W. 16th St, New York NY 10011.

TSR author James Lowder signed copies of his latest, *Crusade*, at Waldenbooks/Southridge Mall in Greendale, Wisconsin, on January 26th, and at Waldenbooks/Brookfield Square on February 9th.

Michael Williams signed *Galen Beknighted*, just out from TSR, at Hawley-Cooke Booksellers in Louisville on January 26th and at Waldenbooks/Brookfield on February 9th. For more information on signings by TSR authors, call (414) 248-0389.

Original artwork by modern artists Leo & Diane Dillon, Michael Hague, Jeffrey Jones and Trina Schart Hyman joins classic work by Arthur Rackham, Howard Pyle, Sidney Sime and others in "Worlds Beyond Words: A Century of Fantastic Illustration", a show running through April 27th at Illustration House, an art gallery at



Robert J. Sawyer autographing *Golden Fleece* from Questar at Bakka in Toronto on December 14th.

96 Spring Street in New York City's SoHo area. The gallery is open Tuesday through Saturday, 10:30am-5:30pm. For more information, call (212) 966-9444.

K.W. Jeter delivered a new SF novel, *Madlands*, to St Martin's Press.

Forrest J. Ackerman has been named consulting editor for *Mirage*, a 300-page quarterly Taiwan SF magazine. The magazine has already published fiction by Isaac Asimov, Ray Bradbury, A.E. Van Vogt and Arthur C. Clarke. Copies are available from *Mirage SF Magazine*, Miss Min Min Chang, Editor/Publisher, 18-1 Alley 340, Fu Shin S. Road, Sec. 2, Taipei, Taiwan 0642, Republic of China.

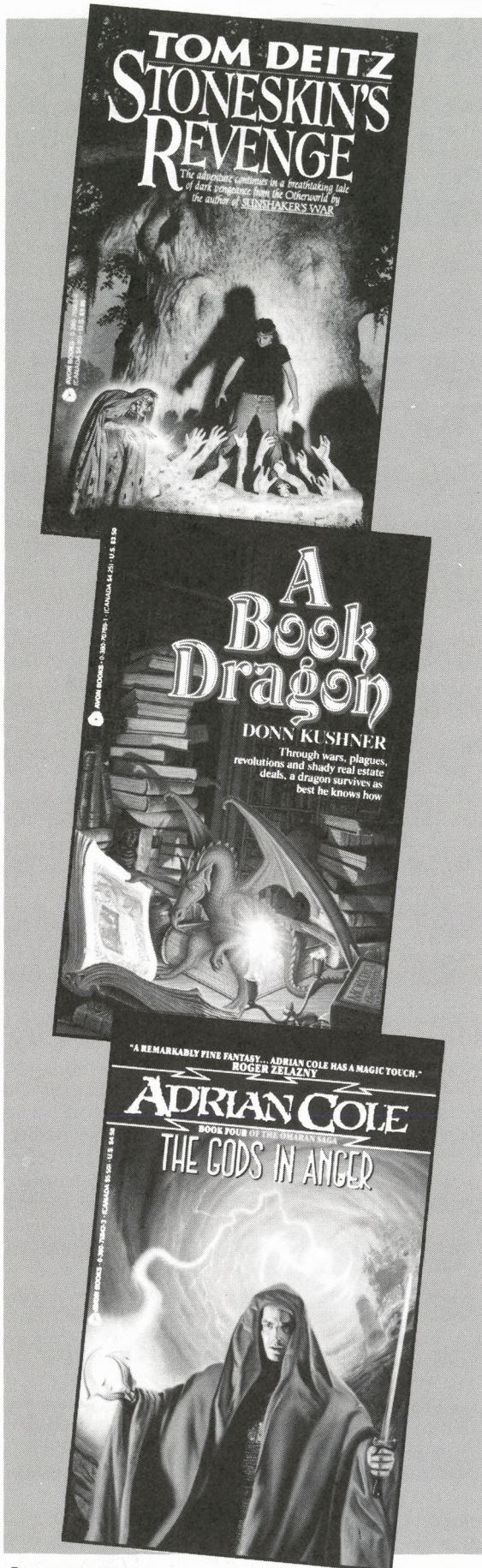
Speaking of Ray Bradbury, he remembers meeting W.C. Fields. Bradbury, 13, was roller-skating on the Paramount Pictures lot. There on the front step was Fields; after he signed Bradbury's autograph book, he told the youngster, "There you are, you little son of a bitch". Bradbury also says he remembers being born, circumcised, and suckling at his mother's breast: "I even recall the flavor of her milk!"

Terry Brooks will be doing a publicity tour for *Druid of Shannara* and will be in Seattle March 1st, Calgary the 5th, Edmonton the 7th, Portland the 9th, NYC the 13th, Chicago the 16th, Minneapolis the 18th, Santa Fe the 20th, Phoenix the 24th, LA the 26th and San Francisco the 28th. For information on where he'll be autographing or being interviewed, contact Jennifer Richards, (212) 572-2098.

Alan Dean Foster will tour the West Coast in support of *A Call to Arms*; he'll be in Seattle April 22nd, Portland the 23rd, San Jose the 24th, San Francisco the 25th, San Diego the 26th and LA the 29th. Call Marie Coolman at (213) 452-6690 to find out his exact schedule of signings/interviews.

Michael Swanwick gave a 4th and farewell performance of his *Cigar Box Faust*

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Tom Deitz

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Calvin, with his newly awakened magic skills, must confront and destroy the insatiable fiend—before it devours humankind!

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"An engaging and truly original fantasy. Wise as well as amusingly whimsical."

—Kirkus Reviews

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The breathtaking conclusion of the epic adventure—humanity makes its final stand in a shadow world dark and terrible.

"Somber and powerful. Fantasy the way the masters have always written it."

—Edward Bryant, Nebula Award-winner

Coming in March 1991

AVON BOOKS The Hearst Corporation

to "resounding acclaim" after his reading at Dixon Place in NYC on December 19th. "The 5-minute playlet features a cigar in the title role, a cigar-cutter as Mephistopheles and a box of matches as Helen of Troy, an angel, and the light of ontology; narration was by audiotape," explains Swanwick. Past performances were "on a trash can outside Noreascon at 3am, in the author's dining room, and for Bob Walters and Tess Kissinger in the back yard of their Philadelphia rowhouse." Swanwick would take his show on the road, except a car would probably run over his actors.

Carole Nelson Douglas turned in *Cup of Clay*, first in her "Taliswoman" trilogy, to Tor. Douglas's agent, Howard Morhaim, sold 2 more of the author's Irene Adler mysteries and 2 Midnight Louie fantasy mysteries—"set in Las Vegas, narrated by a cat in a Damon Runyon voice"—to Tor. Title of the first is *Temple Barr, P.R.*

A 75 minute videocassette, *Forrest J. Ackerman's Famous Monsters of Filmiland: Hooray for Horrorwood*, is a videocassette, recently released by Dynacomm Video. Ackerman's collection was shown on *Missing/Reward* on the NBC network on February 9th, with a repeat airing due June 15th.

Byron Preiss Visual Publications bought *Child of an Ancient City* by **Tad Williams** and **Nina Kiriki Hoffman**, and **S.P. Somtow's** *The Wizard of Smoggy Mountain*, both for Atheneum's Dragonflight series.

Megan Miller, formerly of Byron Preiss Visual Publications, moved to copy editor at Penguin USA.

Judith Murello has been named art director for Roc Books at Penguin USA.

Del Rey bought 2 untitled SF novels by **Tara Harper**, *The Silent Stars Go By*, a stand-alone SF novel by **James White**, an SF series by **Christopher Stasheff** whose first book is *A Company of Stars*, a 4th Giants of Ganymede novel by **James P. Hogan**, a third *Dreampark* novel by **Larry Niven & Stephen Barnes**, a 7th Sten book by **Allan Cole & Chris Bunch**, a short story collection by **Lawrence Watt-Evans**, 2 more **Geary Gravel** *The Fading Worlds* books, and *Earthgrip*, a short story collection by **Harry Turtledove**.

Brian DiFiore is the new editorial director at Delacorte Press and vice president at Dell. In addition to being editor on **David Wingrove's** Chung Kuo series, he is married to agent **Merrilee Heiffetz**.

Richard Waller of London's Book Inn/Fantasy Inn was charged with a breach of the Obscene Publications Act 1954 for selling *Modern Primitives*, imported from Re/Search Publications in the US. The book deals with tattoos, body piercing and ritual scars, not considered suitable by at least one department of Her Majesty's Government. Waller was to appear in court on the matter on January 18th; the hearing was then postponed to March 7th.

There have been several changes at Tor. **Heather Wood**, Tom Doherty's assistant, has been replaced by **Ann Larson**. Wood is temporarily assisting new publicity manager

Rae Lindsay while she seeks another position. Lindsay was formerly researcher/writer for the "Morton Downey, Jr." TV show, which has been running on cable TV's CNBC. She's also the author of sixteen nonfiction books.

The UK's Book Club Associates took *The Knight and Knave of Swords* by **Fritz Leiber** and *Dracula Unbound* by **Brian Aldiss**, published by Grafton; *The Asimov Chronicles* by **Isaac Asimov**, from **Barrie & Jenkins**; **Anne McCaffrey's** *Pegasus in Flight* and *The Rowan*, from Bantam Press; *The Fall of Hyperion* by **Dan Simmons**, from **Headline**; *Stone of Farewell* by **Tad Williams**, from **Century**.

The UK's The Softback Preview, a new paperback book club, took *Rats and Gargoyles* by **Mary Gentle**, from Bantam Press.

Obituaries

NORTHROP FRYE

Canadian literary theorist Northrop Frye, 78, died in Toronto on January 23rd. He had been undergoing treatment for cancer at the time. Known as the leading proponent of symbolist literary criticism, he was a major influence on literary critics and scholars. Among his many works were *Fearful Symmetry*, a 1947 study of the works of William Blake, and *Anatomy of Criticism*.

HARRY SHORTEN

Harry Shorten, 76, retired publisher of Tower Books, died after suffering a stroke in Fort Lauderdale, Florida on January 14th. Shorten, who started his career as a house writer for pulp publisher Columbia Publications in 1937, created the popular feature, "There Oughta Be A Law" in 1940. In the late 1950's, he started Tower Publications, which produced comic books and paperbacks, including about a dozen SF titles during the late 1960's. He retired in 1982.

HENRY STEEGER III

As noted last issue, Henry Steeger, 87, co-founder of Popular Publications, died December 25th at his home in New York City. He is survived by his wife Shirley; 2 daughters, Nancy Jennings and Suzanne Hall, both of NYC, and 6 grandchildren. An obituary and appraisal by Will Murray follows:

In 1930, Henry Steeger quit his job as an aviation pulp editor for Dell Publications to form Popular Publications with partner Harold Goldsmith, using borrowed money. Starting with 4 modest pulp titles—*Gang World*, *Battle Aces*, *Detective Action* and *Western Rangers*—Steeger bucked the same unfavorable economic conditions that put many rival pulp houses out of business. After a shaky start—none of his start-up string lasted beyond 1932—Popular survived and thrived, publishing over 300 individual titles and ultimately acquiring 3 of the most prestigious pulp magazines in the industry: *Adventure* in 1934, *Black Mask* in 1940, and *Argosy* in 1943.

Popular was a house that followed trends,

rather than initiating them. Its sole innovation was the creation of the gothic horror slant, which was inspired by Steeger's visit to the Grand Guignol Theatre of Paris. Beginning with the revamping of the failing *Dime Detective* in 1933, Popular's horror line branched out to include *Horror Stories*, *Terror Tales* and others. This slant eventually infected other Popular titles, which included *The Spider*, *Operator #5*, and *Strange Detective Mysteries*.

Popular only dabbled in SF. In 1940, Steeger launched the Fictioneers pulp group, hiring Frederik Pohl to edit *Astonishing Stories* and *Super-Science Stories* on a shoestring budget. Both were killed in 1943, although *Super-Science* was briefly revived in 1949. Popular also published *Famous Fantastic Mysteries*, *Fantastic Novels* and *A. Merritt's Fantasy*, which reprinted material from non-Popular sources.

Ironically, Steeger's most successful SF venture may have been an aviation pulp, *G-8 and His Battle Aces*, featuring a World War II aviator spy battling exotic foes as diverse as zombies and Martians. Less successful was *Dusty Ayres and His Battle Birds*, which dealt with a future air war.

Steeger maintained close contact with pulp fandom to the end. Six months before his death from bone cancer in December, he put in a surprise appearance at Pulpcon XIX. He was fond of telling the story of how he coined the term "Bermuda Triangle" for *Argosy* during its waning men's magazine incarnation. —Will Murray

Note: Frederik Pohl's *Pohlemic* in the September 1988 SFC, entitled "Popular Publications", detailed his experiences at the company.

CHAD WALSH

Academic, writer and poet Chad Walsh, 76, died January 17th of Alzheimer's Disease in Shelburne, VT. A major expert on C.S. Lewis, he was the author of *C.S. Lewis: Apostle to the Skeptics*, 1949, and *The Literary Legacy of C.S. Lewis*, 1979. In 1945, Lewis's own books helped convert Walsh from agnosticism to Christianity; eventually he was ordained an Episcopal priest. Walsh joined the faculty of Beloit College in 1945, and remained there for more than 30 years, eventually becoming chairman of the English department. Among many other works was *From Utopia to Nightmare*, 1962, plus many reviews of books by Lewis and Aldous Huxley for *The New York Times Book Review*. He also wrote several volumes of children's fantasy.

OTHER OBITUARIES

Joan Bennett, 80, died of a heart attack in White Plains NY on December 7th. She played Elizabeth Collins Stoddard in the first *Dark Shadows* TV series, 1966-71, and appeared in numerous films starting in 1929.

Academy Award winning art director Gene Callahan, 67, died of a heart attack December 26th. His credits included *The Stepford Wives* and *The Eyes of Laura Mars*.

British film director Don Chaffey, 72, died of heart disease in New Zealand on

DAW BOOKS for MARCH

The fantasy universe of **FIRE GET** and **FIRE LORD** and the science fiction universe of **THE LIGHT IN EXILE** collide in this bold new novel of interstellar intrigue and espionage!

FIRE CROSSING BY **CHERYL J. FRANKLIN**

Critics have hailed Cheryl Franklin's novels as "must reading...powerful and complex...provocative and richly inventive." And her new novel, **FIRE CROSSING**, fully lives up to this praise, skillfully interweaving the magical world of Serii into the intricate star-sweeping patterns of Network, the science-based universe which surrounds it.

DAW Science Fiction/Original
0-88677-468-3/\$3.99 (\$4.99 in Canada)
Author Residence: Yorba Linda, California

ALSO NEW THIS MONTH!

An all-original collection of the legend and lore of Darkover, the world which is Marion Zimmer Bradley's best-loved creation.

RENUNCIATES OF DARKOVER MARION ZIMMER BRADLEY with The Friends of Darkover

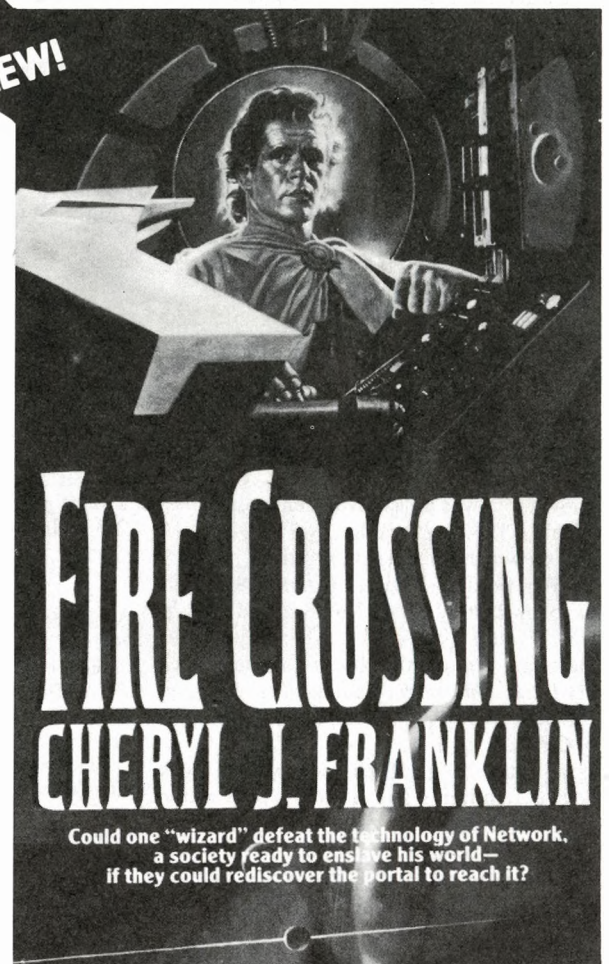
From a fledgling matrix circle formed by Renunciates to a Free Amazon hired to protect Comyn Lord Varzil, here are 22 brand new tales about those dauntless Darkovan heroines beloved by the countless readers who are always eager to return for new adventures on the world of the Bloody Sun.

DAW Fantasy/Original • 0-88677-469-1/\$3.99 (\$4.99 in Canada) • Author Residence: Berkeley, Calif.

ALSO IN MARCH:

Let all the living beware when what has gone beyond comes **BACK FROM THE DEAD**—Bloch, Lovecraft, Poe, Orson Scott Card, Sturgeon, more, lead you on journeys that will freeze the blood in your veins. Edited by Martin H. Greenberg, Charles G. Waugh. 0-88677-472-1/\$4.50 (\$5.50 in Canada)

And look for **C.J. CHERRYH**'s best-selling **CHANUR NOVELS: THE PRIDE OF CHANUR, CHANUR'S VENTURE, THE KIF STRIKE BACK** and **CHANUR'S HOMECOMING**, all at your bookstore this month!



DAW BOOKS, Inc.

Distributed by NEW AMERICAN LIBRARY, a division of PENGUIN USA
375 Hudson Street, New York NY 10014

FANTASY **DAW** SCIENCE FICTION

November 13th. He directed *Jason and the Argonauts*, 1966's *One Million Years BC*, *The Creatures Time Forgot*, *Pete's Dragon*, *C.H.O.M.P.S.*, and on TV, episodes of *Secret Agent*, *The Avengers* and *The Prisoner*.

Robert E. Franklin, 46, who art directed HBO's cable series *Tales from the Crypt*, died of AIDS in Hollywood November 16th.

Screenwriter Warren Skaaren, 44, died of bone cancer in Austin, TX, December 28th. He rewrote the scripts for *Beetlejuice*, *Top Gun*, *Beverly Hills Cop II* and *Batman*, and completed the script for *Beetlejuice 2* before his death.

Former child star Jackie Moran, 65, died of cancer in Greenfield, Mass., September 20th. He starred as Buster Crabbe's sidekick Buddy Wade in 1939's *Buck Rogers* serial, and the 1946 *Hop Harrigan* serial.

French actress Delphine Seyrig, 58, died of lung cancer in Paris, October 15th. She starred in 1961's *Last Year at Marienbad* and in *The Discreet Charm of the Bourgeoisie*. —Harris M. Lentz III

English actress Lillian Bond, 83, died in Reseda, Calif. on January 25th. Her best known role was an a naïve stranger in James Whale's 1932 horror comedy *The Old Dark House*, which starred Boris Karloff.

Film producer Lester Cowan, 83, died October 21st in NYC. He produced 1948's *One Touch of Venus* and many more, including *You Can't Cheat an Honest Man*, *My Little Chickadee*, *Commandoes Strike at Dawn*, *Tomorrow the World* and *The Story of G.I. Joe*.

SF artist Dexter Dickinson, whose work was a familiar sight at many convention artshows, died of cancer last May. Dickinson's artwork appeared on the cover of the Spring, 1977 issue of *Algol*; at the time he showed great promise. However, his style and execution never changed, and for the next 13 years he mostly repainted the same familiar space scenes.

Jonathan Etra, 38, of New York City, died of a heart attack while vacationing in Key West on January 17th. Etra was the co-author of *Aliens for Breakfast*, published in 1989 by Random House.

Architect John Graham, 82, died in Seattle on January 29th. Graham designed Seattle's Space Needle, incorporating another of his innovations: the revolving restaurant. He also designed Northgate shopping center outside Seattle in the late 1940's, prototype for many others across the country.

Photo Credits

Photo of Konkin, Linaweaver, etc. by Ernest Sewell. Photos of Robert J. Sawyer, Spider & Jeanne Robinson, Robert Jordan, Garfield & Judy Reeves-Stevens all by Tom Robe. All other photos are by Andrew Porter.

USA Cover Art Credits

Blind Justice: art by Louis Royo; Scorpio Descending: art by John Palencar; On the Planet of Zombie Vampires: Art by Steve Fastner & Michael Kaluta; Crystal Sorcerers: art by Joe DeVito; Loonie Louie Meets the Space Fungus: art by Tom Newson; Cities in Flight: art by David Mattingly; Harriers: art by Stephen Hickman; Wizardry Cursed: art by Gary Ruddell; Sword of

the Sun: art by Daniel Horde; Initiate Brother: art by Michael Whelan; Shadowkill: art by Jody Lee; Night Fantastic: art by Peter Goodfellow; Faery Lands Forlorn: art by Don Maitz; Random Factor: art by Paul Chadwick; Wurm: art by Lee MacLeod; Dinosaur Trackers: art by Kevin Johnson; Wind's 12 Quarters: art by Danilo Ducak; Probe: art by Keith Birdsong; Never Land:

art by Jim Waren; Tactical Error: art by Joe Harris; Samurai Wizard: art by David Mattingly; Nightfeeder: art by Gary Ruddell; Hawaiian UFO Aliens: art by David Dorman; King's Test: art by Steve Youll; Down the Bright Way: art by Shusei; Conan Outcast: art by Ken Kelly; Alight in the Void: art by Paul Chadwick; Feathered Dragon, Sorcerer's Stone: artwork on both by Fred Fields.

BUYER'S GUIDE TO April SF/Fantasy/Horror Releases

Key to Abbreviations

A, multi-author anthology; C, single author collection; F, fantasy; H, horror; N, novel, O, original; R, reprint or reissue; SF, science fiction; T, nonfiction; YA, young adult or adolescent.

ABACUS

The Quiet Woman by Christopher Priest, £4.99 SFON.

ACADEMY CHICAGO PUBLISHERS

The Best of Marion Zimmer Bradley, ed. by Martin H. Greenberg, \$18.95 SFRC; *Visions and Imaginings: Classic Fantasy Fiction*, ed. by Roibert H. Boyers and Kenneth J. Zahorski, \$10.95trpb FRA. Academy Chicago Publishers, 213 W. Institute Pl, Chicago IL 60610-3125.

ACE BOOKS

Northworld #2: *Vengeance* by David Drake, \$4.95 SFON; *Blind Justice* by S.N. Lewitt, \$4.50 SFON; *Smart Dragons, Foolish Elves*, ed. by Alan Dean Foster and Martin H. Greenberg, \$4.95 FOA; *The Nightingale* by Kara Dalkey, \$3.85 FON; *Silverglass: Mistress of Ambiguities* by J.F. Rivkin, \$3.95 FON; *Scorpio Descending* by Alex McDonough, \$3.95 SFON; *Star Commandos: Jungle Assault* by P.M. Griffin, \$3.95 SFON; *The Asimov Chronicles #5*, ed. by Martin H. Greenberg, \$3.95 SFRC; *Conan the Liberator* by L. Sprague de Camp & Lin Carter, \$3.95 FRN; *Paradox Alley* by John DeChancie, \$3.95 SFRN.

AIRCEL COMICS

Is this fantasy or what?: *Debbie Does Dallas: The Comic*, written by Bern Harkins, illus. by Dennis Clark, is for adults only. *Spicy Adult Stories #1* reprints fiction and artwork from 1930's pulp magazines, with a new cover by Hugh Fleming. Both are priced at \$2.50. Contact Aircel Comics, Malibu Graphics, 1355 Lawrence Dr #212, Newbury Park CA 91320.

ANALOG SF MAGAZINE

Fiction: "The Great Unknown" by Harry Turtledove (part 1 of 3); "I'll Show You Mine If..." by F. Alexander Brejcha; "The Future is Now" by David L. Burkhead; "A Most Singular Murder" by John Dalmas; "Conquest" by F.M. Busby; "Of the Last Kind" by P.J. Plauger. Nonfiction by Geoffrey A. Landis, John G. Cramer, Tom Easton. Cover artwork by Nicholas Jainschigg.

ASIMOV'S SF MAGAZINE

Fiction: "Bully!" by Mike Resnick; "Beggars in Spain" by Nancy Kress; "The July Ward" by S.N. Dyer; "A History of the Twentieth Century, with Illustrations" by Kim Stanley Robinson; "Build a Tower to the Sky" by David Ira Cleary; "Light-house Summer" by Paul Witcover; "In Numbers" by Greg Egan; "Robot Visions" by Isaac Asimov; "The Odor of Cocktail Cigarettes" by Ian Watson; "Details" by Lawrence Person; "TV Time" by Mark L. Van Name. Nonfiction by Isaac Asimov, Baird Searles. Cover artwork by Gary Freeman.

AUDIO FORUM

The *Author Speaks* series are 37 audiocassettes, each 25-90 minutes in length. Each tape is \$14.95. Included are Robert A. Heinlein and J.R.R. Tolkien. Order from Audio Forum, Jeffrey Norton Publishers, On the Green, Guilford CT 06437-2635.

AVON BOOKS

Bill, The Galactic Hero #4: *On the Planet of Zombie Vampires* by Harry Harrison and Jack C. Haldeman II, \$3.95 SFON; *The Crystal Sorcerers* by William R. Forstchen and Greg Morrison, \$3.95 FON; *Mythago Wood* by Robert Holdstock, \$3.95 FRN; *The Crystal Warriors* by William R. Forstchen and Greg Morrison, \$3.95 FRN. Camelot: *Loonie Louie Meets the Space Fungus* by Oscar Steven Senn, \$2.95 SFONYA.

BAEN BOOKS

War and Honor Book 1: *The Harriers* by Gordon R. Dickson, \$4.50 SFON; *The Wizardry Cursed* by Rick Cook, \$4.95 FON; *Cities in Flight Vol 1 (They Shall Have Stars, A Life for the Stars)* by James Blish, \$4.50 SFRN; *Wizard's Bane* by Rick Cook, \$3.50 FRN; *The Wizardry Compiled* by Rick Cook, \$3.95 FRN; *Four for Tomorrow* by Roger Zelazny, \$3.95 SFRC; *The Devil's Day* by James Blish, \$3.95 FRN; *The Dream Master* by Roger Zelazny, \$3.50 SFRN.

BALLANTINE BOOKS

The Collapsing Castle by Haydn Middleton, \$18.95 FON. House of Collectibles: *The Official Price Guide to Star Trek and Star Wars Collectibles*, 3rd edition, by Sue Comwell and Mike Kott, \$10.95 OT.

BANTAM BOOKS

Across a Wine-Dark Sea by Jessica Bryan, \$4.50 FON. Skylark: *Seal Child* by Sylvia Peck, \$3.50 FRNYA. Starfire: *Singularity* by William Sleator, \$2.95 SFRNYA; *Fire Mask* by Charles L. Grant, \$14.95 HONYA.

BANTAM PRESS (UK)

TekLords by William Shatner, £7.99trpb SFON.

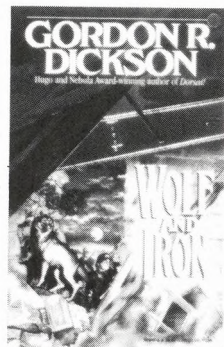
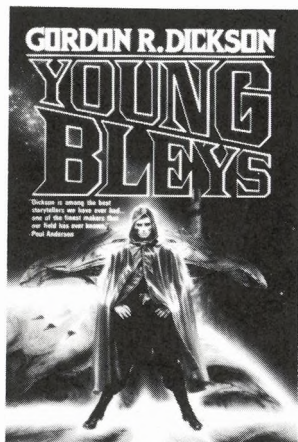
BERKLEY BOOKS

The Fire Within by Graham Watkins, \$5.50 HON; *Legends of Lone Wolf #4: The Sword of the Sun* by Joe Dever and John Grant, \$3.50 FRNYA.

BLACK HERON PRESS

The Inquisitor by Jerome Gold, \$19.95hc, \$9.95trpb, appeared in January from this small press. It's a near future semi-SF novel, published with a b&w artwork cover. Order from Black Heron Press, Box 95676, Seattle WA 98145. Distr. by Baker & Taylor, Bookslinger, Pacific Pipeline.

TWO SF MASTERWORKS FROM GORDON R. DICKSON



YOUNG BLEYS

He challenged the Dorsai for control of the worlds of men.

A compelling companion volume to Gordon Dickson's masterpiece, *The Final Encyclopedia*, *YOUNG BLEYS* chronicles the rise of Bleys Arens, a half-breed Exotic with awesome powers who organizes an army of outcasts into an instrument of power.

Hailed as "an important book...but even better, an entertaining book" by *Amazing Science Fiction*, *YOUNG BLEYS* is the newest volume in Grand Master Gordon Dickson's epic future history, the Childe Cycle, acclaimed by Ben Bova as "the grandest saga in the history of SF."

YOUNG BLEYS by Gordon R. Dickson • \$19.95

WOLF AND IRON

Down the dark years, two companions struggled to preserve the light.

After the collapse of civilization, when America is torn asunder, a scientist makes his way across a violent and lawless land, guided by a great gray wolf who teaches him how to survive on instinct and will.

Praised as "one of the best of the season...a fine piece of writing" by the *Toronto Star*, Gordon Dickson's powerful saga of survival and triumph is now available in paperback.

WOLF AND IRON by Gordon R. Dickson • \$4.95 (5.95 Canada)

PREPARE TO LAUGH, PUNY EARTHLINGS!

How can a minor bureaucrat single-handedly avert a massive invasion from another dimension? What happens when two navigational computers get the hots for each other?

What do you get when you let three of SF's wildest talents write whatever comes into their heads? *THE RED TAPE WAR*, the zaniest science fiction yarn since Douglas Adams's *The Hitchhiker's Guide*.

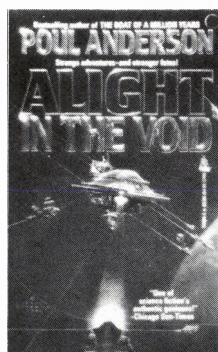
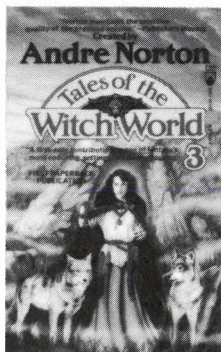
THE RED TAPE WAR by Jack L. Chalker, Mike Resnick, and George Alec Effinger
*\$17.95 • Hardcover

BEWITCHED BY THE DARK POWER OF FAERY

TAM LIN by Pamela Dean is the latest novel in the *Fairy Tales* series created by award-winning editor Terri Windling—original fantasy novels for adult readers by some of the field's finest writers.

A powerful retelling of a haunting Scottish ballad, *TAM LIN* tells of a young modern woman in conflict with the hosts of the Queen of Faery.

TAM LIN by Pamela Dean • \$17.95 • Hardcover



WITCH WORLD MAGIC

Re-enter a world filled with wondrous magics as a host of gifted writers, including A.C. Crispin, Esther Friesner, Patricia McKillip, Marta Randall, and Patricia C. Wrede, explore one of the most enduring creations in all fantasy.

TALES OF THE WITCH WORLD 3 created by Andre Norton \$3.95 • (4.95 Canada)

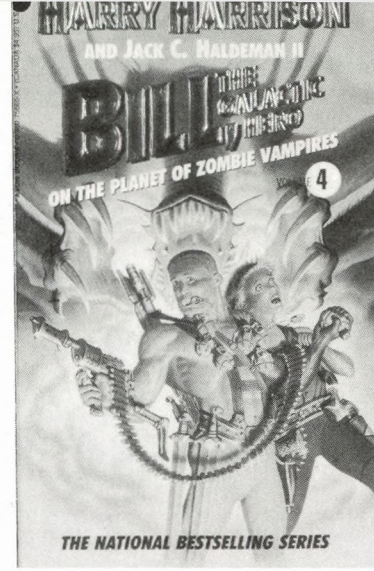
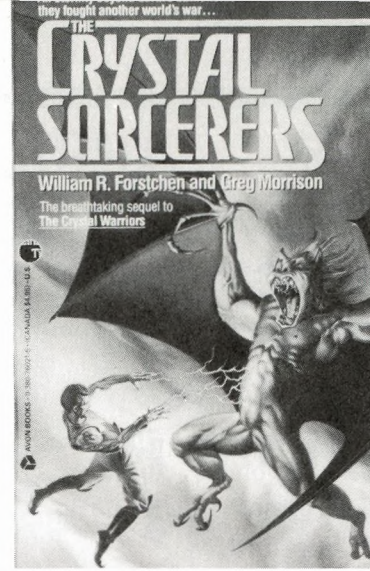
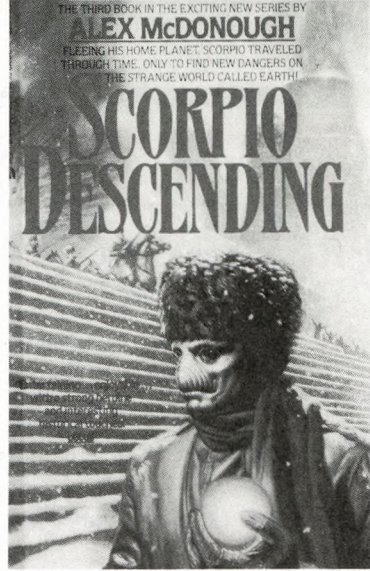
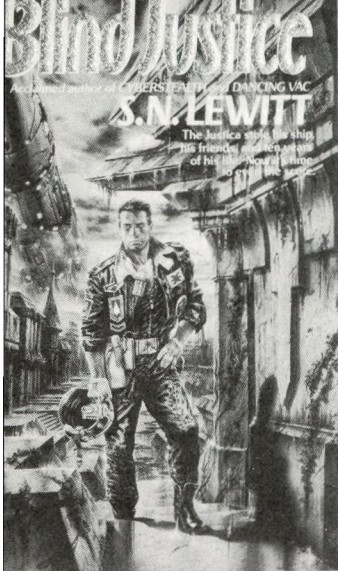
JOURNEYS OF WONDER

Voyage through the universe with master storyteller Poul Anderson. Here are rare early tales of adventure and discovery from the award-winning author of such SF classics as *Tau Zero* and *The Boat of a Million Years*.

ALIGHT IN THE VOID by Poul Anderson • \$3.95 (4.95 Canada)

TOR BOOKS





BOWLING GREEN STATE UNIV. POPULAR PRESS

Dangerous Horizons Vol. 5: *Yesterday's Faces* by Robert Sampson, \$17.95 OT, is about pulp series characters. Add \$2 p&h. Orders to Bowling Green State Univ. Popular Press, Bowling Green OH 43403.

BRIDGE PUBLICATIONS

Final Blackout by L. Ron Hubbard, \$4.95 SFRN.

BRITISH FANTASY SOCIETY

Mystique: Tales of Wonder #3 is a 40-page b&w collection of original fantasy stories, published by Saladoth Productions on behalf of the British Fantasy Society, Attn: Di Wathen, 15 Stanley Rd, Morden Surrey SM4 5DE, UK.

CATALAN COMMUNICATIONS

The Net by H.R. Giger is a 6 color 22"x30" silkscreen print in a signed and numbered edition of 300, priced at \$645. Other new releases in April from this graphic press include *The Survivor #2: The Heir*, 48pp, full color, written and illus. by Paul Gillon, \$10.95; *Peter Pank*, written and illus. by Max, 56pp full color, a punk version of *Peter Pan*; *Ghita of Alizarr* parts 1 and 2, both written and illus. by Frank Thome, each 48pp, full color, \$8.95. All these are for adults only. *The Astral Adventures of Rocco Vargas #3: Saxon*, written and illus. by Daniel Torres, 56pp, full color, \$9.95, continues a fascinating idiosyncratic SF adventure series. Orders to Catalan Communications, 43 E. 19th St, New York NY 10003.

COLLIER NUCLEUS

The Big Time by Fritz Leiber, \$4.95 SFRN; *Witch House* by Evangeline Walton, \$4.95 FRN.

CORGI BOOKS

Diggers by Terry Pratchett, £2.99 FRN; *TekWar* by William Shatner, £3.99 SFRN.

DAW BOOKS

The Initiate Brother, Book 1 by Sean Russell, \$4.99 FON; *Shadowkill* by Jo Clayton, \$4.99 SFON; *The Night Fantastic*, ed. by Poul and Karen Anderson, \$4.50 FOA; *Shadowplay*, *Shadowspeer*, both by Jo Clayton, each \$4.50 SFRN.

DEL REY BOOKS

Hardcover: *The Damned #1: A Call to Arms* by Alan Dean Foster, \$18.95 SFON. Paperbacks: *A Man of His Word #2: Faery Lands Forlorn* by Dave Duncan, \$4.95 FON; *Random Factor* by Joel Henry Sherman, \$4.95 SFON; *The Destiny Makers #5: The Last Reckoning* by Mike Shupp, \$4.95 SFON.

DELACORTE PRESS

Phantom by Susan Kay, \$19.95 HON; *Song of the Gargoyle* by Zilpha Keatley Snyder, \$14.95 FONYA.

DELL BOOKS

Abyss: Dusk by Ron Dee, \$3.95 HON. Yearling: *The Story of Jim Henson*, no author listed, \$2.95 OT.

DIAMOND

Wurm by Matthew J. Costello, \$4.50 HON; *The Beyond* by Barry Harrington, \$4.50 HON.

DOVE AUDIO

Crystal Singer by Anne McCaffrey, read by Adrienne Barbeau, abridged, 2 cass, 3 hrs. \$15.95.

THE MAGAZINE OF FANTASY & SCIENCE FICTION

Fiction: "Her Wild Wild Eyes" by Brad Strickland; "Gate of Faces" by Ray Aldridge; "The Liberator" by John Morressy; "Stigmata" by Wendy Council; "Lunch of Champions" by Bob Shaw; "Illness in a Word" by R.P. Bird; "The Neglected Garden" by Kathe Koja; "Mummers" by Robert Frazier; "Stranger in the Green Chair" by Michael Lee. Nonfiction by Algis Budrys, Orson Scott Card, Isaac Asimov. Cover artwork by Ron Walotsky.

FARRAR, STRAUS & GIROUX

War Fever by J.G. Ballard, \$18.95 FOC.

FIREBRAND BOOKS

The Gilda Stories by Jewelle Gomez, \$20.95hc, \$9.95trpb HON (Novel about an African-American vampire).

FONTANA BOOKS

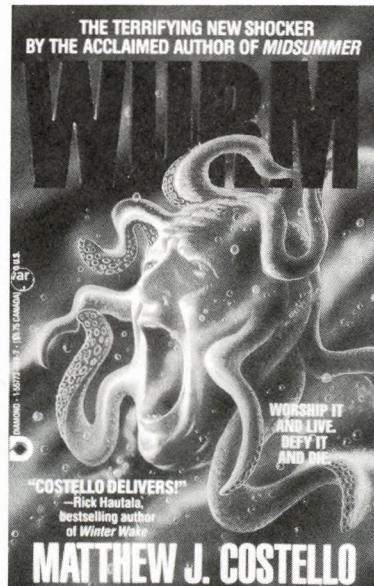
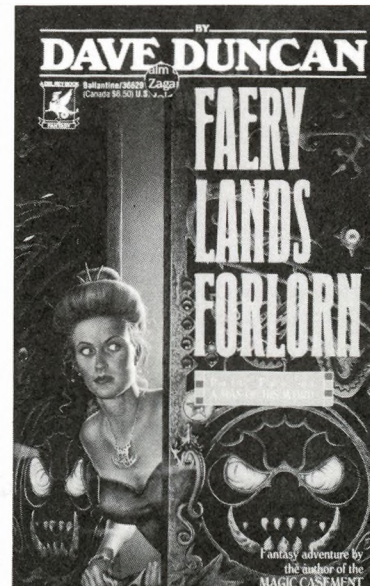
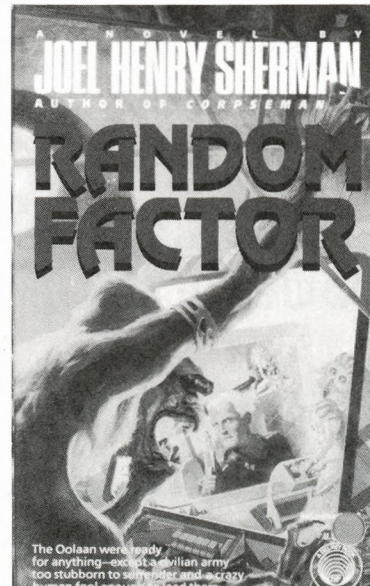
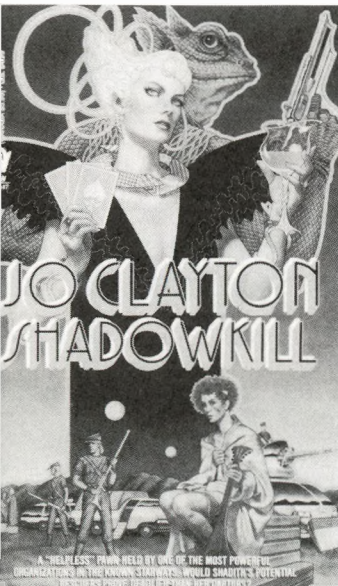
The Lords of the Stoney Mountains by Antony Swithin, £7.99trpb FON.

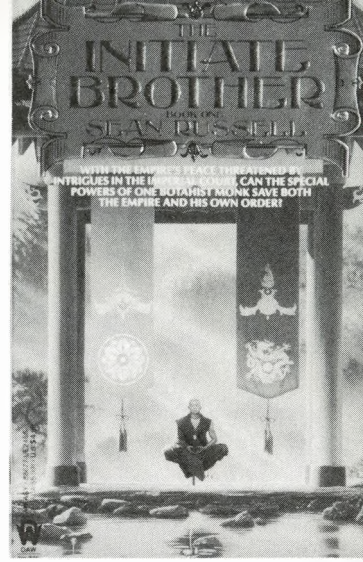
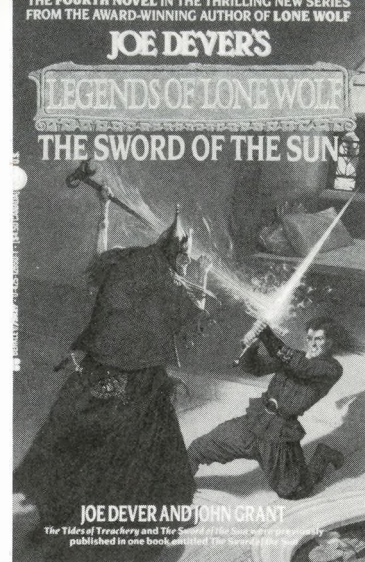
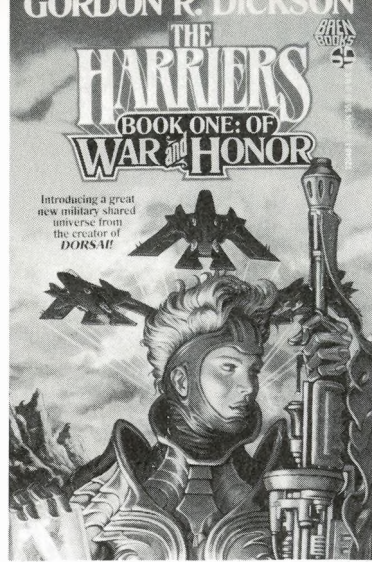
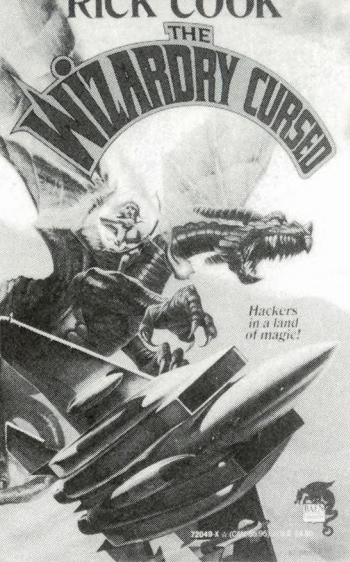
FOUNDATION

Full Spectrum #3, ed. by Lou Aronica, Amy Stout and Betsy Mitchell, \$19.95hc, \$12.95trpb SFOA.

FUTURA BOOKS

Voice of Our Shadow by Jonathan Carroll, £3.99 FRN.





GRAFTON BOOKS

Mystery by Peter Straub, £4.50 FRN; *The Ruby Knight* by David Eddings, £7.99trpb FRN.

G.K. HALL/LARGE PRINT

March: *The Dark Half* by Stephen King, \$14.95 HRN.

HARCOURT BRACE JOVANOVICH

Nebula Awards 25: SFWA's Choice for the Best SF and Fantasy 1989, ed. by Michael Bishop, \$24.95hc, \$14.95trpb SFOA.

HARPER PAPERBACKS

The Wind's Twelve Quarters by Ursula K. Le Guin, \$4.50 SFRC; Robert Silverberg's Time Tours #4: *The Dinosaur Trackers* by Thomas Shadwell, \$3.50 SFONYA; Horror High #6: *Sudden Death* by Nicholas Adams, \$3.50 HONYA.

HEADLINE BOOKS

First Contact, ed. by Ben Bova and Byron Preiss, £5.99 SFRA; *The Fall of Hyperion* by Dan Simmons, £7.99trpb SFRN; *The Other Sinbad* by Craig Shaw Gardner, £7.99trpb FRN; *Hyperion* by Dan Simmons, £4.99 SFRN.

HILLTOP PRESS

War of the Words: A sampler of SF Fanzine Pomes, ed. by Steve Sned, is a 20-page chapbook with various short humorous "pomes" from the 1930's through the 80's by John Brunner, Vinç Clarke, C.S. Youd, Chuch Harris, and others. Some of these verge on filksongs, and several are in fact meant to be sung. £1.25 or \$3 from Hilltop Press, 4 Nowell Place, Almondbury, Huddersfield W. Yorkshire HD5 8PD, UK.

HOUGHTON MIFFLIN

Smith of Wootton Major, Farmer Giles of Ham, The Adventures of Tom Bombadil: And Other Verses from The Red Book, all by J.R.R. Tolkien, each \$13.95., all illus. by Roger Garland.

LEGEND BOOKS

The Asimov Chronicles by Isaac Asimov, £14.99 SFRC.

MACDONALD PUBLISHING

Outside the Dog Museum by Jonathan Carroll, £12.95 FON.

MORPHEUS INTERNATIONAL

Two art prints by H.R. Giger are being published by this California press. *E.L.P. IX* is a 28"x28" limited edition of 495 copies, at \$285. *Biomechanoid* is 28"x40", limited to 495 copies, priced at \$295. Both are \$495. Orders are shipped via UPS in special mailing tubes. Add \$25 per order for UPS, \$35 for foreign shipping. Order from Morpheus Intl, Box 7246, Beverly Hills CA 90212-7246.

WILLIAM MORROW

A Woman of the Iron People by Eleanor Amason, \$22.95 SFON.

NEW LIBERTARIAN

The Robert A. Heinlein tribute issue of *New Libertarian* contains an original short novel, *The Prometheus Meltdown*, by Robert Anton Wilson, Robert Shea, L. Neil Smith, J. Neil Schulman, Brad Linaweaver and Victor Koman. The issue also contains a letter from Robert A. Heinlein and an introductory note by Virginia Heinlein. The issue is \$5.95, or \$25 for 12 issues from New

Libertarian Company of Free Traders, 17220 Newhope #120, Fountain Valley CA 92708.

OMNI MAGAZINE

Fiction: "Alien/Nation": short-short stories: "How I Blunted the Alien Invasion" by Barry N. Malzberg; "Along the Midway of the Carnival of Souls" by William Relling, Jr.; "They're Made Out of Meat" by Terry Bisson.

ORBIT BOOKS

The Eye of the World by Robert Jordan, £7.99trpb SFRN; *Dark Night in Toyland* by Bob Shaw, £3.99; *Gypsies* by Robert Charles Wilson, £3.50 SFRN.

OVERLOOK PRESS

The Secret Books of Paradys II: The Book of the Beast by Tanith Lee, \$19.95 FON. Distr. by Viking.

OWLSWICK PRESS

The Infinite Kingdoms by Michael Rutherford is an original collection of 3 fantasy novellas. The book, with a full color dustjacket by Janet Aulisio, is available in hardcover for \$24 or trade paperback for \$12. Order from Owlswick Press, Box 8243, Philadelphia PA 19101.

PAN PAPERBACKS

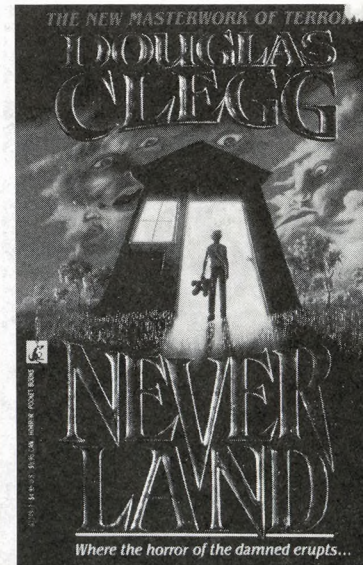
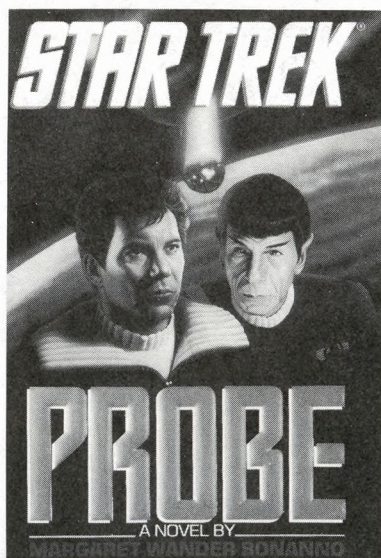
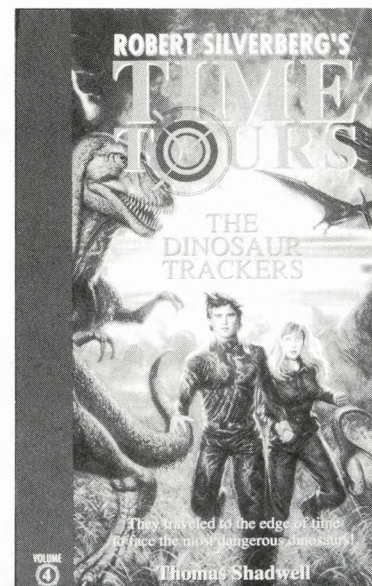
Sunrunner's Fire by Melanie Rawn, £8.99trpb SFRN; *Star Scroll* by Melanie Rawn, £4.99 SFRN.

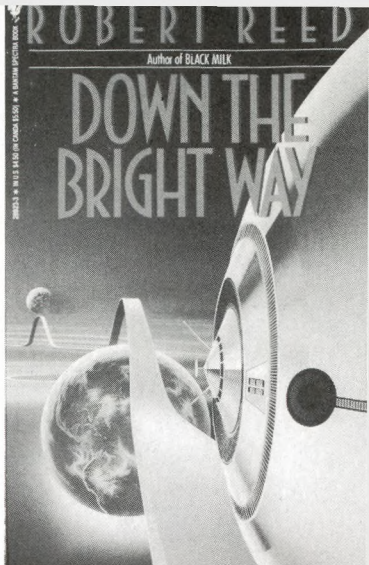
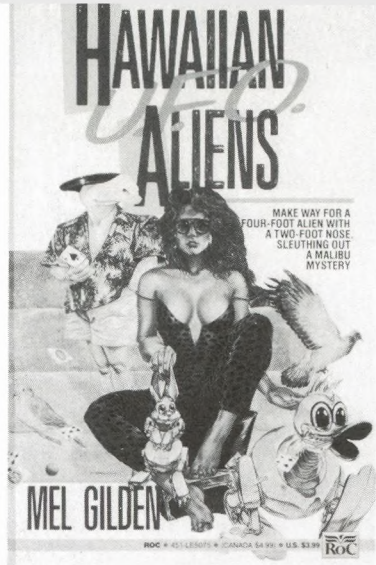
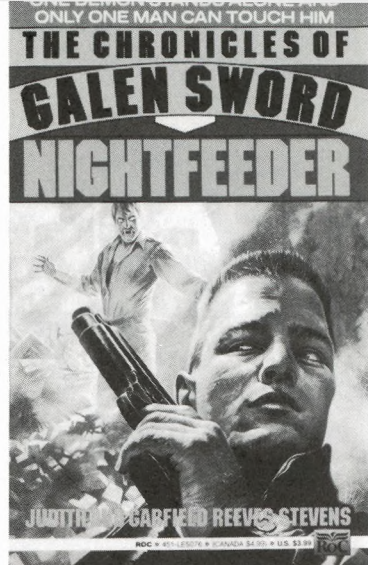
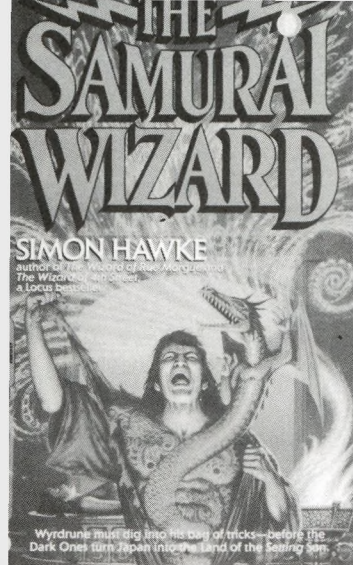
PANTHEON BOOKS

Felix: The Twisted Tale of the World's Most Famous Cat by John Canemaker, \$30.00 OT.

PENGUIN-HIGHBRIDGE AUDIO

February: *Two Past Midnight: Secret Window*,





Secret Garden by Stephen King, unabridged, read by James Woods, 4 cassettes, 6 hours, \$23.95.

PINNACLE BOOKS

Devil's Gate by Elizabeth Ergas, \$4.50 HON.

POCKET BOOKS

Hardcover: *Probe* by Margaret Wander Bonanno, \$18.95 SFON (sequel to the events in *Star Trek IV*). Paperbacks: *Neverland* by Douglas Clegg, \$4.95 HON; *Star Trek #54: A Flag Full of Stars* by Brad Ferguson, \$4.95 SFON; *Fatal Exposure* by Michael Tobias, \$4.95 SFON; *Breeder* by Douglas Clegg, \$4.95 HRN; *Goat Dance* by Douglas Clegg, \$4.50 HRN. Archway: Tom Swift #1: *The Black Dragon* by Victor Appleton, \$2.95 SFONYA; Tom Swift #2: *The Negative Zone* by Victor Appleton, \$2.95 SFONYA.

PRINCETON UNIVERSITY PRESS

Flatland: A Romance of Many Dimensions by Edwin Abbott Abbott, \$7.95trpb SFRN.

PULPHOUSE PUBLISHING

The final issue of *Pulphouse: The Hardback Magazine*, issue 12, is due to be released in April, priced at \$20 trade, \$60 leather/signed. Contents to be announced. Other releases are: *Axolotl Press #18: Beggars in Spain* by Nancy Kress, \$65 leather, \$35 coloth, \$10 trade paperback; Author's Choice Monthly #19: *Judith Moffett*, \$50, \$25 or \$4.95. Add \$2 p&h per order. Pulphouse Publishing, Box 1227, Eugene OR 97440.

QUESTAR BOOKS

The Samurai Wizard by Simon Hawke, \$4.50 FON; *Starwolves: Tactical Error* by Thorarinn Gunnarsson, \$4.95 SFON.

RANDOM HOUSE AUDIO

Cry to Heaven by Anne Rice, read by Tim Curry, 2 cassettes, abridged, \$16.

ROC BOOKS

Hardcover: *Rats and Gargoyles* by Mary Gule, \$18.95 FON. Paperbacks: *Hawaiian U.F.O. Aliens* by Mel Gilden, \$3.99 SFON; *The Chronicles of Galen Sword #2: Nightfeeder* by Judith and Garfield Reeves-Stevens, \$3.99 FON; *The Historical Illuminatus Chronicles #2: The Widow's Son* by Robert Anton Wilson, \$4.99 FRN; *Golden Witchbreed* by Mary Gentle, \$4.95 SFRN; *Ancient Light* by Mary Gentle, \$5.95 SFRN; *Shifter* by Garfield & Judith Reeves-Stevens, \$3.95 SFRN.

RUTLEDGE HILL PRESS

Hollywood Ghosts: Haunting, Spine-Chilling Stories from America's Film Capital, ed. by Frank D. McSherry, Charles G. Waugh & Martin H. Greenberg, \$9.95trpb HOA. Rutledge Hill Press, 513 Third Ave S, Nashville TN 37210, (800) 234-4234.

SF COMMENTARY

The January 1991, 69/70th issue of this long lived critical journal is out, with a long editorial column by the editor, a short letter column, and lots and lots of reviews and critical writing about SF by many people. Subscriptions are \$A25 for 6 issues in Australia, \$US25 or £15 for 6 issues by airmail. Checks payable and mail to Bruce Gillespie, GPO Box 5195AA, Melbourne Vict. 3001, Australia.

SIGNET BOOKS

Dark Window by Linda Crockett Gray, \$4.99 HON.

SIMON & SCHUSTER AUDIO

Star Trek: Probe by Margaret Wander Bonanno, 2 cassettes, 3 hours, abridged, \$15.95.

SPECTRA

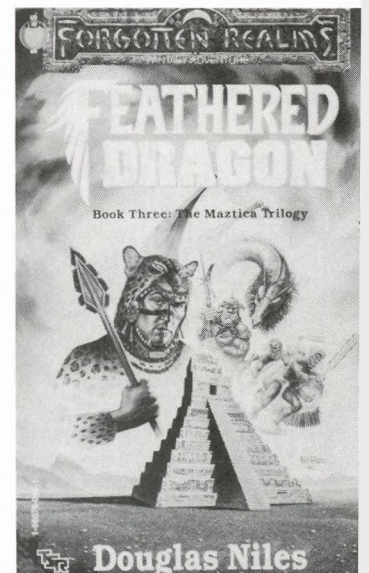
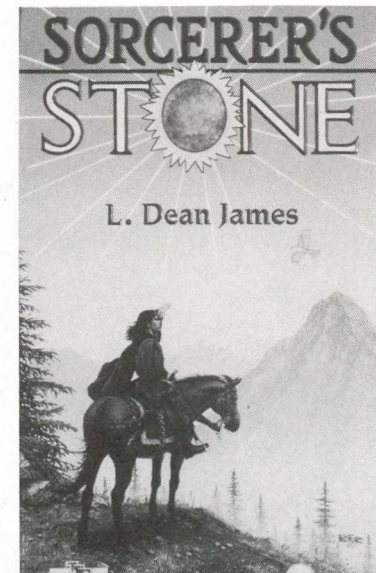
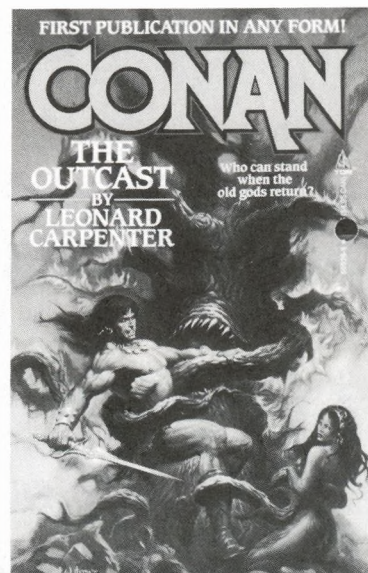
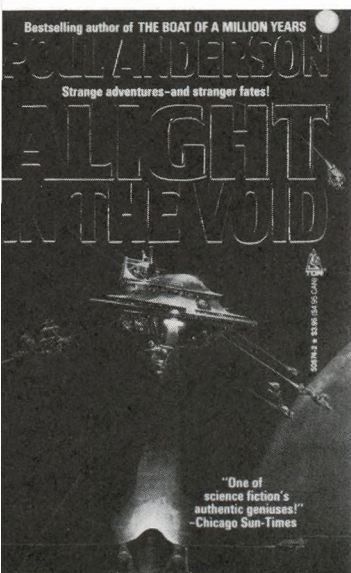
Hardcover: *The Difference Engine* by William Gibson and Bruce Sterling, \$19.95 trade, limited hardcover edition \$125.00, SFON. Paperbacks: *Star of the Guardians #2: King's Test* by Margaret Weis, \$4.95 SFON; *The Dragon Revenant* by Katherine Kerr, \$4.95 FRN; *Down the Bright Way* by Robert Reed, \$4.50 SFON; *Universe 1*, ed. by Robert Silverberg and Karen Haber, \$4.95 SFRN; *The Man who Folded Himself* by David Gerrold, \$3.95 SFRN; *The Deep Range* by Arthur C. Clarke, \$4.95 SFRN; *The Amulet* by A.R. Morlan, \$4.50 HON.

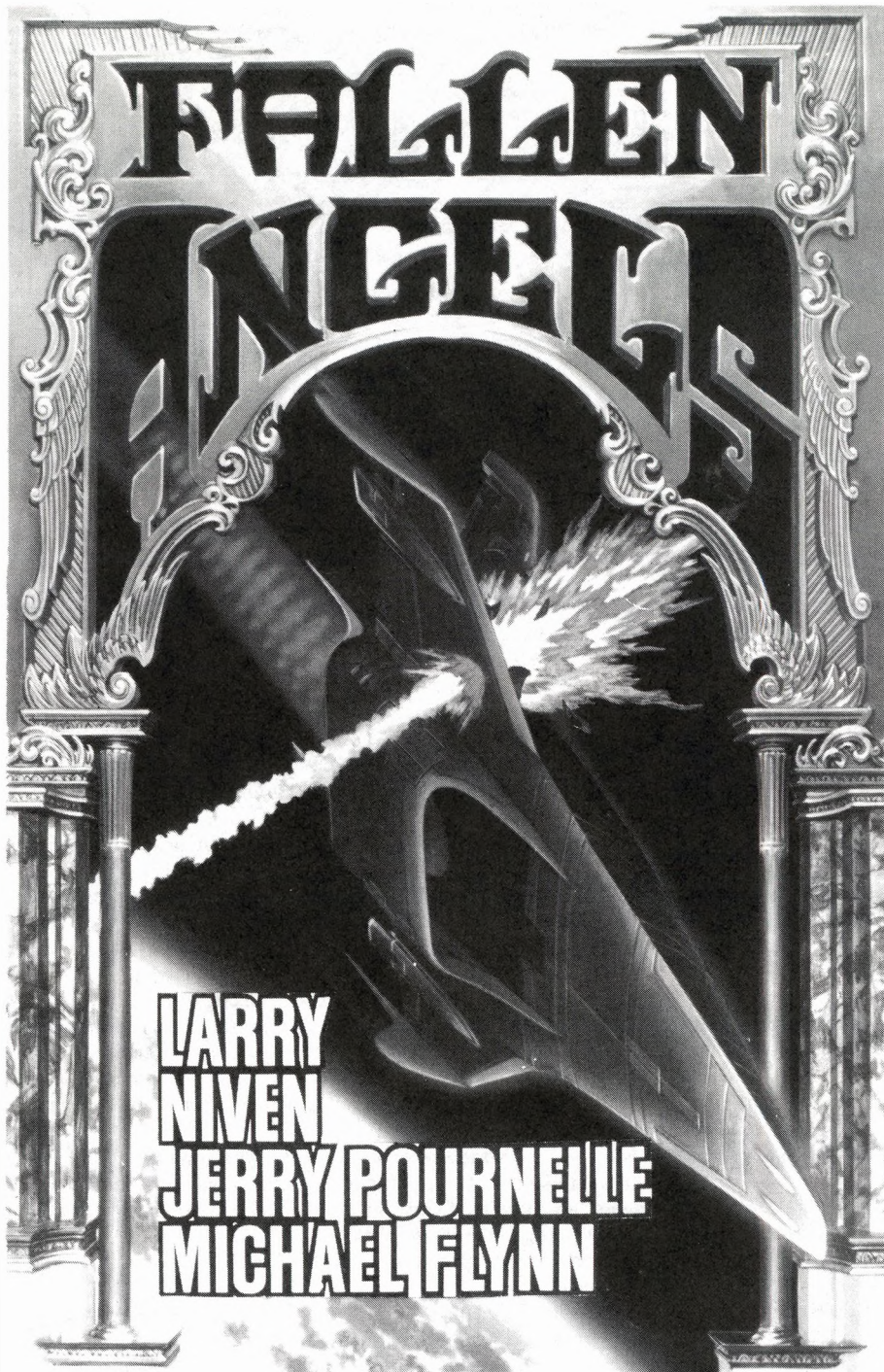
ST. MARTIN'S PRESS

Break Writer's Block Now! by Jerrold Mundis, \$13.95 OT; *The Paratwa* by Christopher Hinz, \$18.95 SFON.

STARSHORE MAGAZINE

The last of 4 issues in this attempt to publish a new semi-prozine has appeared with the following stories: "The Songs a Dead Whale Sings" by Jeff VanderMeer; "The Unfinished Sky" by Howard V. Hendrix; "Red Poppy" by Nicolas A. DiChario; "The Light Park" by Susan Wade; "The Clean Limbs of Robots" by Francis Marion Soty; "Ball Game" by Valerie J. Frierich; "Eighth Trimester" by Charles Sheffield; "The Beautiful Stranger" by Gene O'Neill; "A Mouthful of Gold" by John Brunner; "The Continuing Adventures of Isaac Intrepid" by Mike Resnick and Lou Tabakow; "Be a Force for Good" by Walter Mills. Copies of the issue are \$3.95 plus 65¢ p&h from





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IT ALL HAPPENED SO FAST...

One minute the two Space Hab astronauts were scoop-diving the atmosphere, the next day they'd been shot down over the North Dakota glacier and were the object of a massive manhunt by the United States government.

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Effect had to be controlled, whatever the cost. But who would have thought that the cost of ending pollution would include not only total government control of day-to-day life, but the onset of a new ice age?

Stranded in the anti-technological heartland of America, paralyzed by Earth's gravity, the "Angels" had no way back to the Space Habs, the last bastions of

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Join #1 national bestsellers Larry Niven and Jerry Pournelle, and Michael Flynn in a world where civilization is on the ropes, and the environmentalists have created their own worst nightmare. A world of Fallen Angels.

THRUST PUBLICATIONS

The Winter 1991 issue of this small press magazine about SF and fantasy is out, with articles by Kim Stanley Robinson, Michael Bishop, interviews with Connie Willis and Michael P. Kube-McDowell, and reviews by lots of people. Issues are \$3 (\$3.50 foreign), 4/\$9 (\$12 foreign) from Thrust Publications, 8217 Langport Terr, Gaithersburg MD 20877.

TOR BOOKS

Hardcovers: *Young Bleys* by Gordon R. Dickson, \$19.95 SFON; *The Burning* by Graham Masterton, \$18.95 HON; *The Red Tape War* by Jack L. Chalker, Mike Resnick, George Alec Effinger, \$17.95 SFON; *The Sword of Samurai Cat* by Mark Rogers, \$7.95trpb FON (cover, b&w illus. by Rogers). Paperbacks: *Wolf and Iron* by Gordon R. Dickson, \$4.95 SFRN; *Makoto* by Kelley Wilde, \$3.95 HRN; *Alight in the Void* by Poul Anderson, \$3.95 SFOC; *Tales of the Witch World #3*, ed. by Andre Norton, \$3.95 FRA; *The Descent of Anansi* by Larry Niven & Steven Barnes, \$3.95 SFRN; Double: *Run for the Stars* by Harlan Ellison/*Echoes of Thunder* by Jack Dann & Jack C. Haldeman II, \$3.95 SFOC; *Conan the Outcast* by Leonard Carpenter, \$3.95 FON; *Moondance* by S.P. Somtow, \$4.95 HRN; *Midnight Pleasures* by Robert Bloch, \$3.95 HRC.

TSR BOOKS

Forgotten Realms: Maztica Trilogy #3: *Feathered Dragon* by Douglas Niles, \$4.95/£3.99 FON; Dragonlance Saga: Meetings Sextet #1: *Kindred Spirits* by Mark Anthony, \$4.95/£3.99 FON.

UNDERWOOD-MILLER

Cadwal II: *Ecce and Old Earth* by Jack Vance, full color dustjacket by Vincent Di Fate, is just out in a 600-copy numbered and signed slipcased edition at \$75. *The Complete Masters of Darkness*, ed. by Dennis Etchison, brings together the first 2 volumes of this original anthology series, plus 15 more stories which will appear from Tor in the near future. The 766-page hardcover, with cover art by Ilene Meyer, is available in a 350-copy numbered edition at \$160, or a trade edition at \$40. Add \$2 p&h. Underwood-Miller, 708 Westover Dr, Lancaster PA 17601.

UNIVERSITY OF CHICAGO PRESS

Beauty and The Beast: Visions and Revisions of an Old Tale by Betsy Hearne, \$17.95 OT (12 color illus).

VIKING BOOKS

Dangerous Spaces by Margaret Mahy, \$12.95 FONYA.

VINTAGE BOOKS

London Fields by Martin Amis, \$11 SFRN (near-future literary novel).

WRITER'S DIGEST BOOKS

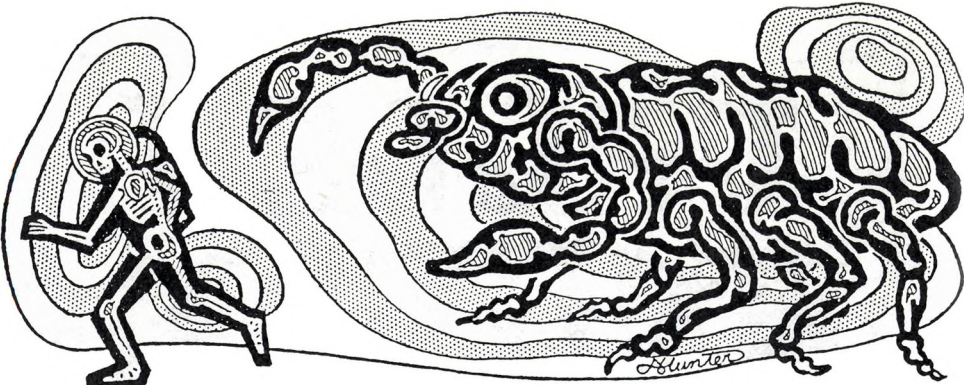
March: *How to Write Horror Fiction* by William F. Nolan, \$15.95 HOT.

ZEBRA BOOKS

Watchers in the Woods by William W. Johnstone, \$4.50 HON; *Blood Sabbath* by Leigh Clark, \$3.95 HON.

MARK V. ZIESING

Two forthcoming titles from this small press are: *Night of the Cooters*, an original story collection by Howard Waldrop, introduction by Chad Oliver, with a full color dustjacket by Don Ivan Punchatz and color and b&w interior art by Maitz, Aulisio and others, in a trade edition at \$25



Editorial

Engulfed By Fascination for The War

This editorial is *not* about the topics raised in my ConFiction Guest of Honor speech. Read my reply to John Foyster's letter to find out why.

Okay, you're back. I've got other things I want to talk about here.

I lost about 5 days on this issue by devoting myself much too much to watching and listening to "War in the Gulf" news, especially the first 12 hours of CNN's coverage. I even released 3 different editions in a mere 2 days of the *Hamilton House Herald*, a single sheet newsletter I've become involved with, published for the 67 apartments here at 45-55 Pineapple Street.

The question of exactly what to *call* the war has been raised by many. I don't recall that World War II was actually called that from the start in September 1939. And in fact The War to End all Wars was what I presume most people called World War I, at least until the next war cropped up.

I know from an extremely old grade school history book I was given as a child, dating from 1868, that the Civil War was called "The Great Rebellion"—from which presumably sprang the phrases "Johnny Rebs" and "rebel yell"—until years later, when Southerners were able to influence public opinion.

Like everything else in these last days of the 20th Century, getting everyone to agree on a war's name is very complicated. Just like any nation whose title includes the words Democratic, Peaceloving, or People's, usually has no interest in those subjects.

What's fascinating is that I find myself on the same side as our Fearless Leader (a fannish reference if ever there was one) in the belief that this war is necessary. My opinions on so many other past military conflicts, from Vietnam to Granada, Nicaragua, Afghanistan, etc., have been opposed to military involvement. It's a curious experience for someone who's thought of themselves for years as a Kennedy Liberal...

Meanwhile, on another front, AIDS, which received an editorial a long time ago, I'm depressed to say continues to do all sorts of bizarre things—I'll get to one in a moment—to all sorts of people, governments and societies. Every day in my local papers I find obituaries of those killed by this scourge, with the toll especially high in the entertainment, fashion and publishing fields. In my own apartment building, people I know have died from AIDS, and in fandom, there have been deaths as well.

I've seen behavioral changes in my neighborhood due to AIDS. This area used to have a fair number of gay bars. They're all gone now, killed off by dramatic changes in sexual behavior. And in fashion, a fascinating change. Yes, Reuben-esque and full figures are in, thin to the point of emaciation is out. And the reason? Mere change of fashion? No, it's something more sinister.

The only thin-to-the-point-of-starvation people you see now are those in the terminal stages of AIDS, or longtime crack addicts. So, slowly, despite a multi-billion dollar diet industry in this country, fat is starting to be equated with healthy. It's both fascinating and scary. The world changes, every day, in very small ways, until the future we thought we were heading toward has changed into something else completely.

And, speaking of changes, I know the basics of the postal increases. Hardest hit is bulk rate—used to send out the majority of copies of SFC—which went up 25%, and postage to Canada, which went from 30¢ to 40¢ for the first ounce. Right now, I don't know how the changes in postage will affect the rates my air freight company charges to send SFC overseas. They *have* been billing a fuel surcharge in recent months, though. I will figure out what increases I need, and change subscription prices accordingly, in the very near future. So if you've thought about subscribing, or renewing a current subscription, I'd strongly advise you to do it today. *Right now.* Okay?

—Andrew I. Porter

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RANDOM FACTORS— Letters

M.H. Crane
5205 W. Thunderbird Rd #2018
Glendale AZ 85306

In the December SFC, several comments by you and film columnist Jeff Rovin led me to consider a trend in Hollywood that may just be siphoning off the entire SF industry's impetus.

Thirty years ago, people who read SF were indeed belittled for it. At the same time, we had access to writers who consistently pointed out the ingenuity and resilience of human beings. Life imitated Art, as many engineers and astronomers can attest. The future may not have been entirely hopeful, but it was Going Somewhere, and it was our secret.

Now SF itself has become more acceptable to the general public, in the form of Hollywood's popular movies and TV series. Potential fans and writers (along with would-be teachers, scientists and world leaders) are being fed visions of increasingly darker futures where humanity is bogged down by violent crime, ignorance, and technology. That's all right. It sells. But is it responsible programming?

I'm not another Terry Rakolta, and I'm not advocating a sugar coating—i.e., *Star Trek* guidelines style—on SF films and TV series. But bear in mind that, as publishing formats change and accommodate the public's habits, the TV and movie screen may be the most popular door into SF. If Life can truly be manipulated into imitating Art, what sort of future will Hollywood reveal for the rest of us?

If TV and film become the door into SF, then I think it'll all be over. The Star Wars movies showed us one thing, clearly—that people who watch SF films generally don't pick up SF books. Most films show a dark vision, with action and adventure against a dark background, with some of the lead characters triumphing. It's just that instead of showing a Chicago slum with gangsters hustling booze in the background, most SF films show a war-torn universe, with evil aliens (or humans) hawking cosmic enslavement in the background. The point is how the lead characters triumph over the bad guys. But we can't ever let Hollywood become the door into SF, because if it does, SF will become a facade with nothing but desert behind a gaudy doorway. Then again, maybe not; I'd welcome other comments. —Andrew Porter

John Foyster
PO Box 3086, Grenfell Street
Adelaide SA 5000
Australia

I tried to work out what it was you were getting at—or starting to get at—in your editorial in the November SFC, but it all seems just a bit too obscure to me. The

sections from your Worldcon speech didn't make matters much clearer.

You seem to be saying that fandom is changing, which is hard to deny, but just where you are headed is anyone's guess. To invite readers to comment is fine, but what is it that they're supposed to comment on?

If we take the argument which does appear in your editorial—an argument disguised as recall of historical events—then there's every reason to be concerned; not because you are wrong, but because the slight space you have allowed yourself requires such contraction of argument as to hide what you might be saying.

Thus, for example, my first response to what you have written so far is a 'well, but...', simply because your statements are too general.

Take, for example, your citation of the ritual names of Blish, Knight and Lowndes. 'Fan critics', you say, 'went on to become influential professionals'. But Blish and Lowndes gained their names as 'fan critics' after they became professionals ('influential' is debatable—writers? editors? whatever?), and Knight's best critical work was done long after he was established as a significant writer (though before he became an influential editor—is that what you meant?).

Central to your argument, so far, is that 'fandom got more clout than it deserved with the magazine publishers'. I disagree, in the sense that I don't believe that fandom had much undeserved clout. Gernsback, for example, may have relied upon 'fandom' to some extent with *Wonder Stories*, but one

Gernsback does not make a summer. All publications, if they are to survive, need editors who listen to the most vociferous readers, and whether these readers were part of 'fandom' or not was and is irrelevant. Some letterhacks were fans, but I think you will find that for most magazines the majority of letterhacks were *not* part of fandom.

Brass Tacks in *Astounding* is perhaps the best example, while the two other of the big three in the early 1950's (i.e. the magazines which gave most of the direction for SF before the growth of the commercial book publishers) had no letter column at all, and in addition were relatively little influenced by SF fandom. For that matter I think only the bravest of the brave would strongly contend that Sam Merwin was much influenced by fandom.

At the other end of the editorial, you seem to be headed for saying that publishers have recently had too much influence over fandom. I don't know whether that's right or wrong, because once again I don't know the detail of your argument. If there's anything you should do, it's give yourself a chance to present your argument at respectable length, because at the moment most of what you are writing looks more like mush than anything else, and I know you well enough to believe that you have more to say than that.

I look forward to more detail—something one can chew on!

It's true that I never seem to come around to the main thrust of my editorials about fandom. I suspect the reasons are that the physical space devoted to the editorials is so

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limited—a space 2 columns wide by about 9" high—and because each month I end up repeating myself to some extent in order to prepare the ground for a bit more of the argument.

Also, I'm losing time because I'm establishing a base of information, some of which may be wrong in specifics though right in generalities.

So, this issue I'm not even going to write about the decline and fall of fandom as we know it. Instead, I'm writing about something else entirely. And next issue, I promise to start all over, and finish in one long glorious editorial, with a beginning, middle and end, regardless of exactly how long it takes. So you can stop being confused, and look forward to my longest editorial ever. —Andrew Porter

Doris Drisgill

724 Valley Road

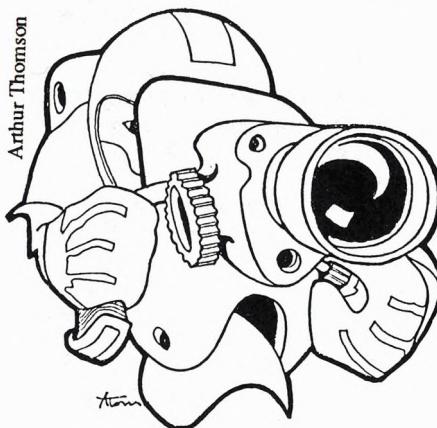
Colorado Springs CO 80904.

Don C. Thompson had many friends; many knew him better than I did and might be better qualified to write a memorial for him. But for 7 years he was the main source of moral support in my efforts to break into the field, and I want to express my own feelings at having known him.

Don was a quiet, casual person, easy to know. He critiqued books but never people,

accepting everyone as an individual, with all their quirks and prejudices. He expressed himself more skillfully on paper than in person; in *Don-O-Saur* he was never afraid to deal with personal questions, centering each issue around an essay of thoughtful self-analysis. His correspondents were obscure fans and well-known writers from around the

Arthur Thomson



Jeff Rovin's S.F. Cinema

It's happened again, another proud moment in the history of SF films: on December

world; the most varied and opposed personalities were drawn into searching dialogues through his discussions.

Over the years he encouraged many new writers, both in college courses and in private workshops. Finally freed from alcohol, retired, with the leisure to pursue his fan writing and workshops, he was cut down by cancer in a few short months. But the impact he had on SF in the Denver area, and outside it, will last. Those of us to whom he was mentor, eye-opener, and friend, will miss him always.

24 of last year, the *New York Times* daily puzzle had "I Was A ___ Werewolf" as a clue. This, in the same year that had *The Alligator People* as a clue. Either the B-movie genre's gaining legitimacy, or *The Times* is slipping...

Before getting to the news for this month, it's time for SFC's annual look back at the year in fantasy, SF, and horror. To be sure, it was a year of mixed blessings. The good news is that the genres made a strong showing, box office-wise. *Ghost*, an amiable enough piece of silliness, earned \$215 million at the box office to place #1. In the #4 spot, after *Pretty Woman* and *Home Alone*, was *Teenage Mutant Ninja Turtles*, with a take of \$135.3 million. *Total Recall* ended up in 6th place with \$118.6 million, after *The Hunt for Red October*, while other genre films which made the top 10 were *Dick Tracy* in the #9 slot, \$103.7 mill in the till, and the sadly underrated *Back to the Future III* in the 10th spot, earning \$87.5 million.

A handful of fantasy and SF films rounded out the top 20: *Arachnophobia* was supposed to be a blockbuster, but fell far, far short of that with some \$60 million. Except for the beautiful jungle scenes, the thing lacked impact and was surprisingly low on the creepy-crawly meter. *Flatliners*, a slick and occasionally gripping film which ultimately ducked the question, "What happens after death?" earned almost as much as *Arachnophobia*.

Well out of the top rankings were a slew of films which were supposed to have made it big. *Jacob's Ladder* was an eerie, beautifully made film which confronted the after-death question in a more interesting and satisfying manner than *Flatliners*. Unfortunately, it was a bit too esoteric and down-beat for the general public. The mindless *RoboCop 2* and the under-appreciated *Gremlins 2: the New Batch* each took in some \$40 million—about a quarter of what they were expected to earn. Indeed, it was a crummy year for sequels, as *Predator 2* also bombed big-time. Though it was a fast-paced trip down familiar territory, it lacked the formidable Schwarzenegger presence. In contrast to these big-budget lemons, *Spaced Invaders* was an inexpensive flick which did admirable business. The moral, which Hollywood probably won't pick up on, is to spend less on individual films and make more small, interesting movies.

Yet, there were films which did even worse than the sequels. The Charlton Heston starrer *Solar Crisis* never got released, while *Captain America*, based on the Marvel Comics superhero, sat on a shelf for the second year in a row. Not even a video release for that one! And the stinker of the year award goes to Bill Cosby's *Ghost Dad*. Why this guy, with all his clout, can't get himself in a good theatrical film is one of the great mysteries of show biz.

As for animation, the less said about *The Jetsons: the Movie*, the better. The drawing was better than on the TV series, and maybe that was

Stop Press:

1991 Arthur C. Clarke Award Nominees

The shortlist of nominees for this year's Arthur C. Clarke Award, the winner of which will receive a trophy and a cheque for £1,000, was chosen at a meeting in Whitehall, London, 2 hours after the IRA attempted to bomb 10 Downing Street, residence of the Prime Minister. The nominees are:

Use of Weapons by Iain Banks (Macmillan)

Rats and Gargoyles by Mary Gentle (Bantam Press)

Take Back Plenty by Colin Greenland (Unwin Hyman)

Red Spider, White Web by Misha (Morrigan Publications)

Farewell Horizontal by K.W. Jeter (Grafton)

The City, Not Long After by Pat Murphy (Pan Books)

The winner will be named at a reception at London's Groucho Club on March 20th.

Trouble Dawns Over New V.C. Andrews Title

Despite her death 5 years ago, V.C. (Virginia) Andrews is still apparently churning out bestselling novels.

Her *The Gates of Paradise* was the 10th bestselling paperback in Britain last year with over 500,000 copies sold, so it hardly comes as a surprise that her current publishers, HarperCollins/Fontana, are a bit miffed that her latest novel, *Dawn*—described as the final book in the 'Castell' series—will be published in the UK by Simon & Schuster (hardcover) and Pan (paperback), who paid a great deal of money for the privilege.

In an obvious spoiling tactic, HarperCollins managing director Barry Winkleman wrote to the book trade pointing out: "We feel we must draw to your attention that this book was not written by Virginia Andrews but by Andrew Neiderman." He went on to allege that the publication of *Dawn* is an offense under the British Trade Descriptions Act.

The cover of the book bills it as "The New Virginia Andrews" and inside there is a letter from the Andrews family which states that they have been working with "a carefully selected writer to expand upon [Andrews's] genius" and offering buyers a money-back guarantee.

It has been an open secret for some time that horror novelist Neiderman has written the 4 books published under the Andrews byline since the author's death, including *Fallen Hearts* and *Web of Dreams*, however HarperCollins claim that these were "substantially" her work and didn't feel the same was true when offered the new series.

"We are delighted to be publishing Virginia Andrews," said Kathy Gale, Pan's Editorial Director of Specialist Fiction, but refused to comment any further on the HarperCollins allegations.

Now it's up to Andrews's legion of fans to decide whether *Dawn* has the magic touch to make it another posthumous bestseller.

—Stephen Jones

part of the problem. Part of the appeal of the show was its streamlined sixties-idea-of-the-future look. The shading and detail in the movie robbed it of its naive charm. On the opposite end of the artistic spectrum, *Fantasia* was spruced up and reissued: happily, the original Leopold Stokowski soundtrack and Deems Taylor narration was restored, replacing the digital score and new narration done in the eighties. The print is stunning...but am I the only one who believes it isn't half the film *Sleeping Beauty* is? Or *Pinocchio*? Or for that matter, *Peter Pan*?

It wasn't a good year for horror, as the remake of *Night of the Living Dead* died. Not that it was bad, it's just that audiences seem to have had enough graphic horror. *Tales from the Darkside: The Movie* was also a failure, an ambitious effort to resurrect anthology shockers. Worse than its disappointing performance, though, is the fact that the third of its 3 episodes was blatantly lifted from the Japanese classic *Kwaidan* (which, by the way is available on laserdisc, letterboxed, and will absolutely knock you out with its visual beauty and incredible use of sound).

Child's Play 2 did okay, earning some \$30 million. Since it didn't cost as much as the above mentioned thrillers, and will make a mint on video, it's considered a hit. Ditto *Exorcist III*, which was directed by author William Peter Blatty and was moderately effective—better than part 2, certainly. The director of the original *The Exorcist* made a much heralded return to the genre with his haunted tree tale *The Guardian*, which not only attracted as much business as a graveyard at midnight, but was really, really bad. *Misery* wasn't as nasty as the Stephen King novel on which it was based, but the Rob Reiner film only managed to earn about \$40 million. King's other brainchild, *It*, was a hit on TV.

Perhaps the year's biggest disappointment was *Darkman*. Despite some innovative camera work and effects, the movie was overacted, under-budgeted, and just too predictable. Still, the thing made money. Conversely, the wonderful fifties throw-back *Tremors* was unfortunately overlooked back in January: it had a top-notch cast, terrific effects, and a good script.

As for the best fantasy/SF offering of the year, that was without a doubt *Edward Scissorhands*, a cross between the Adam Link stories and *Peter Pan*. Though the story was a little thin, director Tim Burton made up for it with stunning visuals, and enough great "moments"—including the 10-hankie climax—to carry the film to glory. Thrown up against *The Godfather III* and other Christmas biggies, *Edward Scissorhands* earned more money than many pundits predicted, and played well into the new year. It's a film of power and style; also very noteworthy, incidentally, is the half-hour "Making of..." featurette, a hilarious pseudo-biography of Burton. The scene in which makeup effects artist Stan Winston suggests to Burton that Edward should look like Batman wearing a fake nose, moustache, and glasses, is a gem.

So much for the year gone by. As for what's ahead—

If you're one of those folks who thinks that *Star Wars* is, in fact, original and brilliant, make sure your cable system gets the Sci-Fi Channel (their name, not mine). The new service has signed an agreement with King Features Entertainment to present the original *Flash Gordon* serials. You can practically recreate *Star Wars* using clips from those flicks.

Speaking of Cable, HBO's half-hour series *Tales from the Crypt*, based on the old EC comic book, was nominated for 12 ACE nominations—the top award in the cable industry—the most for any show this year. Emmy may have ignored the show, but the ACE folks know classy schlock when they see it.

Don't have cable? Then you'll have to settle for *Beetlejuice* and *Batman*, 2 cartoon series which will be airing on the Fox Network beginning in the fall. *Beetlejuice* will be more of what we've been getting on Saturday mornings, but *Batman* is supposed to be closer to the spirit of the Tim Burton movie than to previous *Batman* cartoons. As of this writing, discussions are going on for Burton to be involved with the show (Burton is a former Disney animator).

Not only is Hollywood adapting good movies for TV, they're drawing on bad ones as well: by the time you read this, Kevin Peter Hall may already be on the air recreating his role as a Bigfoot in the weekly *Harry and the Hendersons* series. Bruce Davison and Molly Cheek also star.

Also on the tube: in an effort to give us spirited entertainment, Bob Booker Productions is sending *Ghost Writer* our way for fall. In this ectoplasmic *Murder, She Wrote*, a writer returns from the dead to find her killer. Judy and Audrey Landers star.

Tough to believe, but there are now more episodes of *Star Trek: the Next Generation* than there are of the original series. The ratings are still stellar, and there's no end in sight for the new crew; live long and prosper!

As for the big screen, speaking of *Star Trek*, here's the news we've all been waiting for: *Star Trek VI* goes before the camera in April. Nicholas Meyer, who directed the second film and co-wrote the fourth, will helm this one: all that's being said about the plot is that Spock falls in love. Former producer Harve Bennett won't be associated with this opus: he left because his idea—a prequel telling how Kirk, Spock, et al, first got together—was nixed. Bennett wanted younger actors to play Kirk, Spock, et al, with flash-forwards to the familiar faces: sounds like a damn good idea. In any case, all of the original crew members are reported ready to return for what is being described as the last theatrical fling for the series.

Sequels...we've got more sequels, with rumors rife that the next trio of *Star Wars* films is finally going to get moving. George Lucas is reportedly planning to shoot the 3 films back-to-back to save money (much as was done with the second and third *Back to the Future* flicks). The first new *Star Wars* epic is being targeted for release Memorial Day, 1996. That'd make it 19 years to the day after the release of the original movie.

Despite the fast fade of *Frankenstein Unbound*, Roger Corman has said he'll make a sequel with John Hurt. Meanwhile, Harvey Bernhard, who made the first 3 *Omen* films—which were successful—is readying a fourth. Dominique Girard, director of *Halloween V*, will be calling the shots for this one.

Though the sequel to *Honey, I Shrank the Kids* still doesn't have a name, it has a plot: Rick Moranis hits his infant son with an enlarging ray, and the humungous baby goes on a rampage. The movie will be released in the summer of 1992, going head to head with *Batman 2*. The first film grossed \$130 million despite the fact that it opened against *Batman*.

About-face department: *RoboCop 3* is on again.

The Frank Miller/Fred Dekker scripted movie will go into production early this year.

Moving onto original material (let's rephrase that: moving onto non-sequel material):

Mel Gibson is set to star in *The Rest of Daniel* about a test pilot in 1939 who agrees to take part in a cryogenics experiment and awakens today.

A car salesperson who is granted the powers of god for one year is the subject of *Almighty Me*, which Disney's subsidiary Hollywood Pictures is prepping for Tom Hanks. Could work, though hopefully someone will credit H.G. Wells for the idea. Still sorry that the remake of *The Man Who Could Work Miracles* never got off the ground a few years back. That one was to have starred

Richard Pryor and it probably would've been a gem.

Marvel Productions and Twentieth Century-Fox are teaming to produce Fox Toons, short subjects which will play with Fox features theatrically. The cartoons will feature new characters rather than heroes from the Marvel stable.

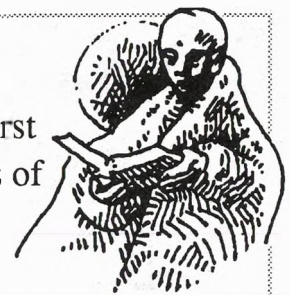
We're told that the star-studded *Peter Pan* rehash mentioned in previous columns is no longer simply *Hook*, but is now entitled *Hook: The Return of the Captain*. Just so no one thinks it's a sequel to *Crimes of Passion*, mayhaps?

Prior to his death from bone cancer, scriptwriter Warren Skaaren—who had contributed to the scripts of *Batman* and *Beetlejuice*—had completed the screenplay for *Beetlejuice 2*. Skaaren was young (44) and a good writer; his death diminishes the field considerably.

A second thought on the upcoming *A Princess of Mars*: Tom Selleck would probably be best of all the known-names. He's got the world-weariness John Carter should have, along with the ability to do action. (Remember: he was the first choice to play Indiana Jones).

Ripley's Believe It or Not! The Motion Picture is headed to theaters in 1992. Filming will begin later this year on the \$30 million film, which will not be a documentary. According to producer Stanley Buchthal, "If it has any precedents, it would be some elements of *Raiders of the Lost Ark* and *The Princess Bride*." *Late Night With David Letterman* writers Stephen Engel and Robert Burnett wrote the screenplay.

I'm actually looking forward to this one: *Bill and Ted Go to Hell*, starring the original Bill and Ted, Keanu Reeves and Alex Winter. What can I say? These flicks have the dumb appeal of a Gamera movie: you know it's bad, but you can't help being entertained. Also eagerly awaited: Universal's theatrical *Baby Huey* animated short,



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which will play with a yet-to-be-named feature next Christmas. The adventures of the oversized Duck are published by Harvey Comics, which will also be publishing the *Back to the Future* comic book.

On the home video front: great news! In February, Buena Vista (Disney) home video released 6 cassettes featuring the classic adventures of *Rocky and Bullwinkle*. The original negatives have been cleaned up and given first-rate packaging, and are very reasonably priced at \$12.99 each. The episodes are also available on laser disc; the prospect of an all-digital moose-and-squirrel is more than the mind can stand. These tales, which have their share of SF (apart from the flying squirrel himself) are must-haves, folks.

Another must-have is the laserdisc version of Steve Reeves' *Hercules*. The pic has its idiotic moments, but Reeves is still the one and only Hercules, and the laser version is presented in the letterbox format: you get to see the entire oblong screen image instead of the panned-and-scanned version shown on our more-or-less square TVs.

Finally, an SF series makes a bit of TV history: the Fox Children's Network's *Attack of the Killer Tomatoes* is the first animated series ever to be produced entirely on a computer. No cels, no paper, no solid surface of any kind until the picture on the monitor is photographed. The Disney folks pioneered this process with their feature length *Tron*, but this is the first time the technique's been used for a weekly show.

Take that, Turtles!

—Jeff Rovin

LONDON REPORT

STEPHEN JONES & JO FLETCHER

Old hands Whitley Strieber, James Follet Tony Hillerman and the ubiquitous Weis & Hickman team are joined by newcomer Dan Parkinson in the battle for the lead title slots in February. Strieber's *Majestic* has a joint

promotion with the new hardcover, *Billy*, from Macdonald/Futura, and Mandarin are providing national press coverage for Follet's hi-tech futuristic thriller *Torus*. Hillerman's supernatural crime novel *Talking God* from Sphere will doubtless increase his rapidly growing fan club. Margaret Weis and Tracy Hickman have promised a nationwide tour for Bantam to push the publication of *Dragon Wing*, and in hardcover, *Elven Star*, the first 2 in a new 7-part series, while Penguin, who have been coining it with their TSR line of fantasies, are hoping for even better returns on Parkinson's *The Gates of Thorabardin*.

Midlist hopefuls this month include Allen Steele's *Clarke County Space* from Arrow's Legend imprint, and Sheri Tepper's *Grass* and *After Sundown* by Randall Boyd from Corgi. Futura has *Scary Stories*, a supernatural yearbook by Jenny Randles and Peter Hough in its general list, with the Orbit imprint offering Arthur C. Clarke's *Rendezvous With Rama* and *Conan the Marauder* by John Maddox Roberts. S.P. Somtow's wonderful *Vampire Junction* is reissued by Gollancz to tie in with the hardcover release of *Moon Dance*, while the VGSF line has Ian Watson's *The Jonah Kit* and *Bill, the Galactic Hero on the Planet of Robot Slaves* by Harry Harrison.

Grafton, as usual, has enough variety to cover all bases: John Sladek's *Bugs*, Piers Anthony's *And Eternity*, and Philip K. Dick's *The Gameplayers of Titan* are SF; fantasy fans get Phyllis Eisenstein's *Sorcerer's Son*, and horror buffs can revel in *The Transition of Titus Crow* by Brian Lumley. Headline's new Feature imprint, which has gathered unto itself all genre material, also has a Lumley Mythos book: *The House of Chthulhu*, along with *Adventureland*, a horror yarn by Steve Harris, and *Devil Take the Hindmost* by Stephen Green.

Mandarin has a stylish new look for its 9-volume Dennis Wheatley promotion: *To the Devil—A Daughter*, *The Haunting of Toby Jugg*, *The Devil Rides Out*, *Gateway to Hell*, *The Irish Witch*, *Strange Conflict*, *They Used Dark Forces*, *The Ka of Gifford Hillary* and *The Satanist* are all published this month, backed by a country-wide publicity campaign.

Also on Mandarin's schedule is Ben Bova's *Voyagers III*, and a reissue of Pierre Boulle's *Planet of the Apes*. New English Library has a publicity push lined up for David Mace: his medical chiller *Frankenstein's Children* is out in paperback whilst *Shadow Hunters* is his new hardcover. Also out are *The Sea Star* by Diana L. Paxson and John Barnes' *Sin of Origin*.

Oxford Paperbacks has a softcover of J.M. Barrie's *Peter Pan in Kensington Gardens* and

Peter Pan and Wendy, cunningly disguised in the "literature" section. Pan's New Force heads towards the end of its first successful year with the paperback of *The Barsoom Project* by Larry Niven and Steven Barnes, Sean Costello's *The Cartoonist*, and *Taltos the Assassin* by Steven Brust. Jack L. Chalker's *Cercheruvals in the Fold* is a Penguin paperback. And hats off to Sphere for Guy N. Smith's *The Black Fedora*.

William Gibson has been wooed to Viking Penguin from long-time publishers Gollancz and Grafton with a 6-figure sum and a creative marketing plan for his proposed new novel *Virtual Light*. Acquiring editor Jonathan Riley is hoping the book, due for hardcover publication in Spring 1993, will place Gibson firmly at the forefront of contemporary fiction writing.

Also, Simon & Schuster's Maureen Waller snapped up *Wilderness* by Dennis Danvers—a fairy tale for adults, in which the heroine becomes a wolf once a month. Plans are for simultaneous and highly promoted publication with Poseidon in the States. And Jane Johnson is over the rainbow after buying Geoff Ryman's *Was* for Paladin/Grafton: the story traces the life of Dorothy before and after *The Wizard of Oz*, juxtaposing it with the real life of Judy Garland.

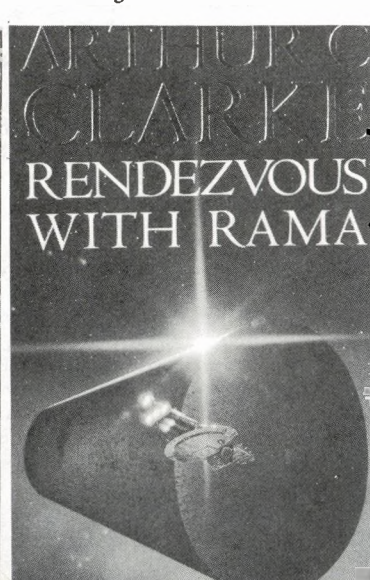
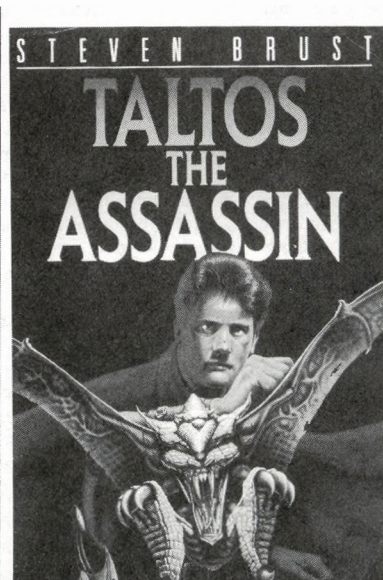
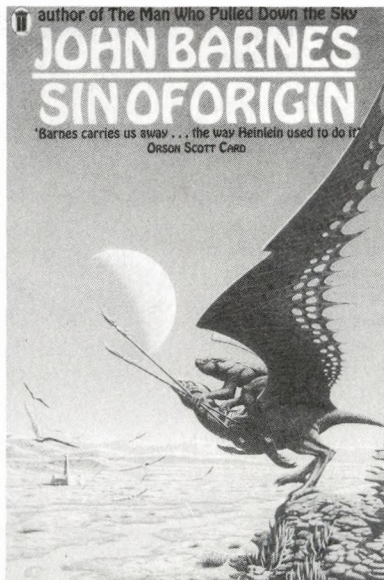
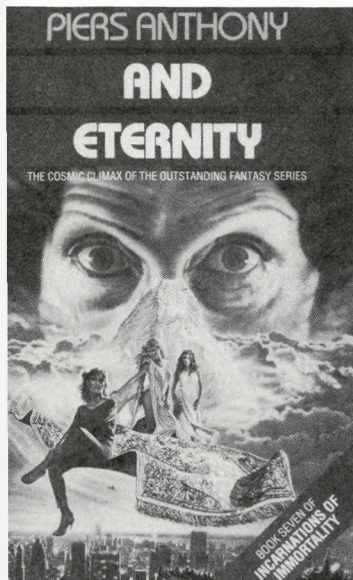
Isis claim to have the longest single voice recording of a single work in the world with the release of J.R.R. Tolkien's *The Lord of the Rings*. The tireless Rob Inglis has filled 38 cassettes—that's 51 hours!—with his reading of the trilogy. The whole lot will set you back around £145!

British publishing has a new category: "Mutanteen" refers to books about those Mutant Ninja Turtles, no less than 14 of which made *The Guardian's* list of the 100 top U.K. paperbacks of 1990! Horror and fantasy pretty much shared the honours while just one lonely SF book made it onto the list. Corgi was the most successful imprint overall with 12 books included and Terry Pratchett the most successful genre author, with 3 books listed.

Here, then, are the 10 bestselling horror/fantasy/SF titles in the U.K. for 1990, with their overall positions noted afterwards:

Stephen King's *The Dark Half* was #1 with sales of 514,381 [8], followed by 2: *Gates of Paradise* by Virginia Andrews [10], 3: *Midnight* by Dean R. Koontz [27], 4: *Silence of the Lambs* by Thomas Harris [31], 5: *Rhyme Stew* by Roald Dahl [44], 6: *The Great and Secret Show* by Clive Barker [45], 7: *The Diamond Throne* by David Eddings [48], 8: *Pyramids* by Terry Pratchett [59], 9: *Guards! Guards!* by Terry Pratchett [71], and 10: *Sorceress of Darshiva* by David Eddings [82]. Runners-up were *Prince of Blood* by Raymond E. Feist [90], *Truckers* again by Pratchett [97], and Isaac Asimov's *Nemesis* [99] with sales of 108,338.

Genre material fared a great deal better at the

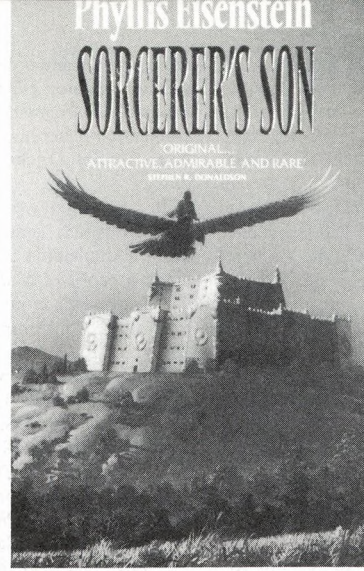
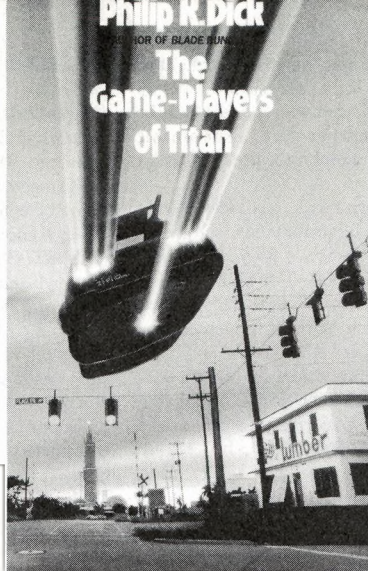




movies, according to the trade paper *Screen International*; exactly half of the top 20 films released in the U.K. in 1990 had *fantastique* qualities: The surprise hit of the year on both sides of the Atlantic, *Ghost*, was the top film of the year with a total gross of £17.2 million, followed by 2: *Look Who's Talking* [3], 3: *Honey, I Shrank the Kids* [4], 4: *Total Recall* [5], 5: *Ghostbusters II* [6], 6: *Back to the Future III* [7], 7: *Gremlins 2: The New Batch* [8], 8: *Back to the Future II* [9], 9: *Dick Tracy* [14], and 10: *The Little Mermaid* [18]. The only non-fantasy films to make a showing in the top 10 were *Pretty Woman* [2] and *When Harry Met Sally* [10]. Genre runner-ups included *RoboCop 2* [32], *The Witches* [34] and *All Dogs Go to Heaven* [43]. A surprise entry was the reissue of *The Exorcist*, which figured at 69 in the list.

The first issue of *Million* (dated January-February 1991) appeared just before Christmas. This sister publication to *Interzone* is devoted to popular fiction and shares the same editor and publisher, David Pringle, as well as many of the same contributors (Stan Nicholls, Dave Langford, Lisa Tuttle, Paul McAuley, Kim Newman, Brian Stableford etc.) as its SF stablemate. Although this debut number is ostensibly devoted to crime fiction, it includes much that will interest "our" type of readers, including Stan Nicholls' reminiscences of working with Dennis Wheatley and a horror book review column by Mark Morris. Cover price is £1.95, a 6 issue subscription is £12 (\$24 USA) made payable to "Popular Fictions" and sent to 124 Osborne Road, Brighton BN1 6LU, U.K.

Central London has a new specialist bookstore: New Worlds, which sells both new and used science fiction, fantasy and horror books finally



opened (nearly a week behind schedule) in early January as part of the new Murder One shop. The spacious premises, which also includes crime, romance and adventure fiction, was refurbished and re-stocked at a cost of nearly £200,000, and is situated in Charing Cross Road, almost exactly mid-way between London's two other specialist stores, Forbidden Planet and Fantasy Inn.

The 1991 British Fantasy Convention, Fantasycon XVI, will return to the Ramada Inn, West London, the venue for the successful 1988 World Fantasy Convention. Held over the weekend of November 15th-17th, guest of honour will be Hugo, British and World Fantasy Award winner Dan Simmons. Room rates are £34 per person per night for twin rooms and £44 per night in a single, including continental breakfast. Now's your chance to plan that trip to London this Fall! Full attending membership is £20/\$40 to March 31st, £25/\$50 until July 31st, with supporting membership just £10/\$20 to: Fantasycon, 15 Stanley Road, Morden, Surrey, SM4 5DE, England (Tel: 081-540 9443).

Or if you're looking for somewhere exotic for this year's holiday, why not try Atlantis? Sidgwick & Jackson and Pan will be hardcover and paperbacking respectively *The Flood From Heaven* by German geo-archaeologist Eberhard Zangger. The Cambridge-based scientist claims to have discovered the location of the legendary sunken continent and actually found traces of the civilization wiped out by a mysterious catastrophe 11,000 years ago: supposedly it's a place that can still be visited today...

And finally, for all those who have followed the ongoing saga of Jo Fletcher's crippled leg over the past 15 years (originally injured outside H.P. Lovecraft's Shunned House in Providence), you

might be interested to know that she had an operation just before Christmas, involving the insertion of an artificial ligament, which should finally cure the problem. With her leg encased in a fiberglass cast for 2 months, she hopes to be back on her feet in time for the World Horror Convention in Nashville. Meanwhile, any get-well cards, exotic chocolates or bottles of expensive champagne will be most welcome!

—Stephen Jones and Jo Fletcher

British Cover Art Credits

And Eternity: art by Steve Crisp; Taltos the Assassin: art by Fred Gambino; Cartoonist: art by Jim Warren; Game Players of Titan: art by Chris Moore; Sorcerer's Son: art by Peter Elson; Barsoom Project: art by Chris Moore

Fandom

Frost, Ogorolec, Wells in 1991 TAFF Race

Abigail Frost and Pams Wells from the UK and Yugoslavia's Bruno Ogorolec are the entrants in this year's TransAtlantic Fan Fund (TAFF) race, which brings a representative European fan to the Worldcon in Chicago. The deadline for voting is May 15th. Frost's nominators are John D. Berry, Gary Farber, Dave Langford, Caroline Mullan and Ian Sorenson. Ogorolec's nominators are Jenny Glover, Dick Lynch, Mark Manning, Skel, and Walt Willis. Pam Wells was nominated by Harry Bond, Jeanne Gomoll, Chuch Harris, Lucy Huntzinger and Martin Tudor.

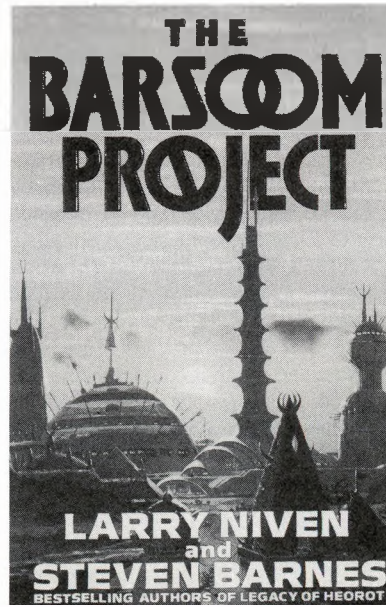
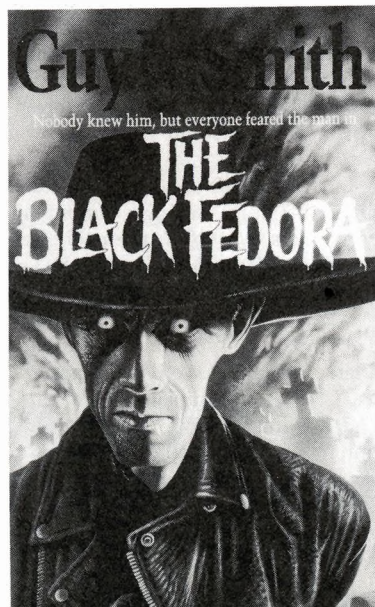
All 3 nominees have sworn, barring acts of Ghod, to attend Chicon V. The winner of the race will also publish a trip report, and becomes the new administrator on their side of the Atlantic for the Fund.

TAFF is supported by donations and a voting fee of only \$2 or £1 minimum, though many contribute more. It is also sustained by auctions at conventions, and by donations by the Worldcon and other fannish groups.

For a ballot, send a SASE to either Robert Lichtman, P.O. Box 30, Glen Ellen CA 95442 USA, or Christina Lake, 47 Wessex Ave, Horfield, Bristol BS7 0DE, UK.

April Pro/Fan Birthdays

If you'd like to be added to these listings, send your month, date and year of birth to SFC. Conversely, if you'd like to be dropped from these



listings, please also contact SFC.

Anne McCaffrey, 4/1/26; Samuel R. Delany, 4/1/42; Elliot Shorter, 4/2/39; Hans Christian Andersen, 4/2/1850; Joan D. Vinge, 4/2/48; Peter Haining, 4/2/40; Robert Bloch, 4/5/17; James White, 4/7/28; Marty Cantor, 4/7/35; Susan Petrey, 4/7/45; Henry Kuttner, 4/7/15; S.P. Meek, 4/8/94; E.J. "Ted" Camell, 4/8/12; Bill Benthake, 4/8/18; George O. Smith, 4/9/11; Charles Burbec, 4/9/15; David Langford, William T. Center, 4/10/53; Ross Pavlac, 4/10/51.

J. Ben Stark, 4/11/16; Janie Lamb, 4/12/08; Emil Petaja, 4/12/15; Carol Emshwiller, 4/12/21; John Foyster, 4/13/41; Hank Stine, 4/13/45; Mary Burns, 4/13/46; Morris Scott Dollens, 4/14/20; Leland Sapiro, 4/14/24; Tom Montealeone, 4/14/46; Kingsley Amis, John Christopher, 4/16/22; Lloyd Biggle, T. Bruce Yerke, 4/17/23; Tom Purdom, 4/19/36; Donald Eastlake III, 4/19/47; Ian Watson, 4/20/43; June Moffatt, 4/20/26; Peter S. Beagle, 4/20/39.

John Bangsund, 4/21/39; Talbot Mundy, 4/23/1879; Avram Davidson, 4/23/23; Larry Carmody, 4/24/53; Leslie Crouch, 4/25/15; Fletcher Pratt, 4/25/1897; A.E. Van Vogt, 4/26/12; H.L. Gold, 4/26/14; Kendall D. Morris, 4/26/74; Shepard Mead, 4/26/14; Bill Warren, 4/26/43; Frank Belknap Long, 4/27/03; Philip E. High, 4/28/14; Brandon & Gil Lamont, 4/28/47; Jack Williamson, 4/29/08; Elmer Perdue, 4/29/19; Edmund Cooper, 4/30/26; Larry Niven, 4/30/38.

Fan Newsnotes

LA fan Gary Louie received the 1990 Evans-Freehafer award for service to the Los Angeles Science Fantasy Society.

Con Hiebner unexpectedly resigned without explanation as VP of the British Columbia SF Association, and as fan GoH for BC's Sanctuary Relaxacon.

The phone number for contacting the New Jersey SF Society has changed to (201) 507-5685. Artist Tim Hildebrand will speak to the club on May 18th.

BCSFA's R. Graeme Cameron was burgled by non-fan crooks on January 3rd. They took his VCR and Nintendo systems, but left his model kits, computer and software, complete set of *Monster World*, a can of Inca Cola, lots of other neat but unsaleable stuff, and all his videotapes.

Jerry Kaufman & Suzanne Tompkins moved to 8618 Linden Ave N, Seattle WA 98103; their new phone number is (206) 526-5932.

Sozoryoku, a new fiction fanzine published by Running Dinosaur Press, is looking for material. Payment is 1/5¢ a word. For guidelines, send an SASE to Ralph E. Vaughan, 353 Oxford St, Chula Vista CA 92011.

The Charlie Card Fund has just published a 1991 *Fantasy Art Calendar* with b&w artwork by Brad Foster, Teddy Harvia, Sheryl Birkhead, Peggy Ranson, Robin Wood and many others. Revenue above expenses goes to United Cerebral Palsy. Copies are \$6 including p&h from The Charlie Card Fund, Box 2285, Ann Arbor MI 48106.

Radio Free Thulcandra is a fanzine "for Christian Fandom, an interdenominational fellowship of Christians and SF fans interested in the courteous and accurate representation of Christian viewpoints in the fanish community". Copies are \$3 from Marty Helgesen, 11 Lawrence Ave, Malverne NY 11565-1406.

Sercon, the convention for serious discussion of SF, is dead. The fifth Sercon, scheduled for Ft. Lauderdale, Florida's Airport Hilton the weekend of March 15th, attracted only 32 members before the decision was made to pull the plug. Sercon was originally planned to be a small, serious SF convention, to be held in late winter in different

cities, all in warmer climates. Several were held in warmer climates; others were not: one was held in Louisville in February. Faced with the fact that the convention never built attendance to a sustainable level, Sercon's backers simply got tired of losing money.

In brighter convention news, last November's *Philcon*, which had the largest attendance of any in the Philadelphia SF Society's 55-year history, made a profit of \$20-25,000. The club treasury currently stands at just over \$86,000. PSFS meets monthly; for information, call Oz Fontecchio at (215) 342-1672.

Pre-supporting membership in the 1994 *Winnipeg Worldcon* bid is \$US5, \$C7, and you get a button. For \$US20/C25 you get a button and T-shirt (separately \$8/10 S, M, XL; \$10/12 XXL or XXXL). For \$150/\$200 you get a gift for each year of the bid. For more information, write Conadian "A" Inc., Winnipeg in '94, Box 2430, Winipeg Manitoba Canada R3C 4A7. In the UK or Europe, write H. McCarthy, 147 Francis Rd, London E10 6NT, UK. In Japan/Asia, contact A. Matsuda, 10-11 Mayumi, 1-Chome, Ikoma City,

Nara 630-01, Japan.

New officers for LA's *Cartoon/Fantasy Organization* are Don Fields, president; Jeff Roady, vp; Fred Patten, secretary; Peter Davis, treasurer; Richard Reichman, programmer. The C/FO meets the 3rd Saturday of the month from 1-8pm at Century 21-Bay Area Realty, 2500 Artesia Blvd, Redondo Beach CA 90278. Call Patten at (213) 827-3335 for more information.

Newly elected officers of the *New York SF Society/The Lunarians* are Bill Morrison, president; Mary Rozza, vp; Stuart Hellinger, treasurer; VJay Bowen, secretary; Brian Burley, sergeant-at-arms. The club has just weathered a period of skipped meeting notices, which caused elections to be delayed several months. For information on Lunarian meetings in New York City, write the club at Box 338, New York NY 10150-0338.

A reminder: fanzines and small press publications you'd like to see reviewed in SFC's "Twiltone Forest" section should go directly to: Avedon Carol, 144 Plashet Grove, East Ham, London E6 1AB, United Kingdom.

1990's Novels in Review

by Don D'Amassa

I am pleased to be able to say that 1990 was an above average year for new SF and fantasy novels, although horror fiction seemed to slip into a mild case of the doldrums. With my usual apologies to anyone I have unjustly overlooked (my backlog shelf has become my backlog shelves), let's take a look at each category.

It was an exceptionally good year for "hard" SF novels. Kevin Anderson & Doug Beason provided a surprisingly gripping first collaboration, *Lifeline*, and Greg Feeley's first novel, *The Oxygen Barons*, was every bit as skillfully done as his shorter fiction. It was no surprise that David Brin's disaster epic, *Earth*, and Jeffrey Carver's *Down the Stream of Stars* would have heavy emphasis on science as well as good writing, but there were also untypically technical adventures from Terry Bisson, *Voyage to the Red Planet*, and Mick Farren, *Mars*. My favorite hard science novel of the year, however, is Alan Steele's *Clarke County, Space*, a thriller set in an orbiting habitat. Other noteworthy entries in this category include *The Quiet Pools* by Michael Kube-McDowell, *Queen of Angels* by Greg Bear, *Artifact* by Michael Gear, and *Redshift Rendezvous* by John Stith.

Traditional themes also saw a resurgence. The most surprising success was the expansion of the classic short story by Isaac Asimov and Robert Silverberg into a novel length *Nightfall*, which retained all of the impact of the original and added fully developed characters and a genuine emotional impact. Gordon Dickson returned to after-the-war landscapes for *Wolf and Iron*, demonstrating that no theme ever becomes completely worked out. David Gerrold's *Voyage of the Star Wolf* is another war in space novel, but he has singlehandedly elevated this form to a level no one else has equalled. Rudy Rucker's *The Hollow Earth* was a wondrous pastiche of a classic theme and one of several novels this year to feature Edgar Allan Poe as a character. Mike Resnick re-examined the first contact theme in a novel named, appropriately enough, *Second Encounter*, and Melissa Scott provided one of the most entertaining other world adventures in *Mighty Good Road*.

Although series and sequels proliferated, few of these seemed to stand out. Marion Zimmer Bradley's *The Heirs of Hammerfell*, the latest in the Darkover saga, and Dan Simmons's *The Fall of Hyperion* were noteworthy exceptions, although the latter is really just the second half of a single work. Other excellent series novels were *Fugitive Worlds* by Bob Shaw and *Stone Dogs* by S.M. Stirling, which brings to an apparent close his series about an alternate Earth ravaged by repressive military governments.

There were some innovative themes as well, of course, the strangest of which was Steven Brust's *Cowboy Feng's Space Bar and Grill*. Alan Dean Foster blended superscience and American Indian legends in the very effective *Cyber Way*. Joe Haldeman's *The Hemingway Hoax* and Robert Charles Wilson's *The Divide* examined contemporary culture from unusual viewpoints. Other excellent novels which don't quite fit into simple categories were *Raising Stones* by Sheri Tepper, *Brain Rose* by Nancy Kress, *The World at the End of Time* by Frederik Pohl, and *Pacific Edge* by Kim Stanley Robinson. A very fine novel based on an Islamic viewpoint appeared as two volumes, *Crescent in the Sky* and *A Gathering of Stars* by Donald Moffitt.

I narrowed this down to the 5 best, but had great difficulty deciding among the final contenders. *Nightfall* ultimately nosed out *The Fall of Hyperion*, *The Divide*, *Voyage of the Star Wolf*, and *Clarke County, Space*, but you can't go wrong with any of these titles. The greatest disappointment was Arthur C. Clarke's *The Ghost of the Grand Banks*.

There was a surprising degree of diversity and a refreshingly high quality in fantasy output last year. Sequels and series are even more common in this genre. Kevin Anderson

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brought his ongoing "Game" series to an entertaining close in *Game's End*, Piers Anthony provided another entertaining volume in the Xanth series in *Isle of View*, Jennifer Roberson continued her series with *Swordmaker*, and Jack Vance showed no slackening of quality in *Madouc*, the latest tale of Lyonesse.

Several new series kicked off this year, the most ambitious of which is Robert Jordan's *The Eye of the World* and *The Great Hunt*. Newcomer Simon Green provided the first in a series of traditional murder mystery/sword and sorcery adventures with *Hawk and Fisher*, Garfield & Judith Reeves-Stevens started an interesting adventure series with *Shifter*, and Craig Shaw Gardner reduced us to helpless laughter with his tales of the Cineverse, most notably in *Bride of the Slime Monster*.

The most outstanding fantasy was a collaboration between Terry Pratchett and Neil Gaiman, *Good Omens*, absolutely the funniest novel I've read in years. Pratchett was also amusing and entertaining in *Wyrd Sisters* and *Pyramids*. D. Manus Pinkwater demonstrated once again that "young adult" fiction can entertain adults as well, this time with *Burgel*, an absurdly wondrous story. Gene Wolfe's *Castleview* explored the interface between our world and Arthurian magic, and infused fantasy with a dose of terror as well. Ellen Kushner's *Thomas the Rhymer* also turned the conventions of fantasy on their head.

Other fantasies you shouldn't let slip by include *Ghostwood* by Charles DeLint, *Cromm* by Kenneth Flint, the innovative *In Between Dragons* by Michael Kandel, and *The Black Throne* by Fred Saberhagen & Roger Zelazny.

When I read *Castleview*, I immediately concluded that it was going to be the best fantasy novel of the year, perhaps the best in the all inclusive field that includes SF and horror. Despite the traditional belief that humor cannot measure up to "serious" literature, I have to give the edge to *Good Omens*. It's the only novel in years I read twice

within a matter of weeks.

Finally, we turn to horror fiction. Despite my prejudice toward this genre, I thought it was a pretty lean year. The heavyweights in the field were either disappointing or non-contributing at novel length. The 5 novels that stood out this year were *The Cartoonist* by Sean Costello, a chilling and unconventional story, *Bloodshift* by Garfield Reeves-Stevens, a blend of traditional thriller and vampires, *Night Man* by K.W. Jeter and *Othersyde* by J. Michael Straczynski, both heavily psychological in their suspense and plot development, and *Angel of Darkness* by Charles DeLint, writing under the name "Samuel Key". *Othersyde* is probably the best of these, noteworthy largely because of the excellent depth of character development.

Other horror novels worth catching include *Torments* by Lisa Cantrell, *Midsummer* by Matthew Costello, *Dead Voices* by Rick Hautala, *Grimm Memorials* by R. Patrick Gates, *Lost and Found* by Ruby Jean Jensen, who has been quietly turning out very effective little chillers for years without attracting much attention, *It's Loose* by Warner Lee, *House of Doors* by Brian Lumley, *Colors of Hell* by Michael Paine, *Silent Moon* by William Relling, *October* by Al Sarrantonio, *Moon Dance* by Somtow Sucharitkul, and *Out of Night* by Patrick Whalen. There were also 2 outstanding first novels, *Flesh Eater* by Pauline Dunn and *Vampire Winter* by Lois Tilton.

So what should win the Hugo this year? Well, my top three are, in descending order, *Good Omens* by Pratchett & Gaiman, *Castleview* by Wolfe, and *Nightfall* by Asimov & Silverberg. This makes only the second time in 30 years that my first choice has been a fantasy (Andre Norton's *Witch World* was the other), and the first time ever for a primarily humorous novel. The fact that my second choice is also fantasy this year is not a reflection on the quality of SF, but the fact that for a change, fantasy seems to have attracted skillful, original attention from talented writers. —Don D'Amassa

Don D'Amassa's 1990's Best Novels

The Best SF

LIFELINE by Kevin Anderson & Doug Beason
 NIGHTFALL by Isaac Asimov & Robert Silverberg
 QUEEN OF ANGELS by Greg Bear
 VOYAGE TO THE RED PLANET by Terry Bisson
 THE HEIRS OF HAMMERFELL by Marion Zimmer Bradley
 EARTH by David Brin
 COWBOY FENG'S SPACE BAR AND GRILL by Steven Brust
 DOWN THE STREAM OF STARS by Jeffrey Carver
 WOLF AND IRON by Gordon Dickson
 MARS by Mick Farren
 OXYGEN BARONS by Greg Feeley
 CYBER WAY by Alan Dean Foster
 ARTIFACT by Michael Gear

VOYAGE OF THE STAR WOLF by David Gerrold
 THE HEMINGWAY HOAX by Joe Haldeman
 BRAIN ROSE by Nancy Kress
 THE QUIET POOLS by Michael Kube-McDowell
 CYBERNETIC SHOGUN by Victor Milan
 CRESCENT IN THE SKY by Donald Moffitt
 A GATHERING OF STARS by Donald Moffitt
 THE WORLD AT THE END OF TIME by Frederik Pohl
 SECOND ENCOUNTER by Mike Resnick
 PACIFIC EDGE by Kim Stanley Robinson
 HOLLOW EARTH by Rudy Rucker
 MIGHTY GOOD ROAD by Melissa Scot
 FUGITIVE WORLDS by Bob Shaw
 THE FALL OF HYPERION

by Dan Simmons

CLARKE COUNTY, SPACE

by Alan Steele

STONE DOGS by S.M. Stirling

REDSHIFT RENDEZVOUS by John Stith

RAISING STONES by Sheri Tepper

DIVIDE by Robert Charles Wilson

The Best Fantasy

GAME'S END by Kevin Anderson

ISLE OF VIEW by Piers Anthony

GHOSTWOOD by Charles DeLint

CROMM by Kenneth Flint

BRIDE OF THE SLIME MONSTER

by Craig Shaw Gardner

HAWK AND FISHER by Simon Green

EYE OF THE WORLD by Robert Jordan

THE GREAT HUNT by Robert Jordan

IN BETWEEN DRAGONS

by Michael Kandel

THOMAS THE RHYMER

by Ellen Kushner

BURGEL by D. Manus Pinkwater

WYRD SISTERS by Terry Pratchett

GOOD OMENS

by Terry Pratchett & Neil Gaiman

SHIFTER

by Judith & Garfield Reeves-Stevens

SWORDMAKER by Jennifer Roberson

THE BLACK THRONE

by Fred Saberhagen & Roger Zelazny

MADOUK by Jack Vance

CASTLEVIEW by Gene Wolfe

The Best Horror

TORMENTS by Lisa Cantrell

MIDSUMMER by Matthew Costello

CARTOONIST by Sean Costello

ANGEL OF DARKNESS

by Charles DeLint (as Samuel Key)

FLESH STEALER by Pauline Dunn

GRIMM MEMORIALS by R. Patrick Gates

LOST AND FOUND by Ruby Jean Jensen

NIGHT MAN by K.W. Jeter

IT'S LOOSE by Warner Lee

HOUSE OF DOORS by Brian Lumley

COLORS OF HELL by Michael Paine

BLOODSHIFT by Garfield Reeves-Stevens

SILENT MOON by William Relling

OCTOBER by Al Sarrantonio

OTHERSYDE by J. Michael Straczynski

MOON DANCE by Somtow Sucharitkul

VAMPIRE WINTER by Lois Tilton

OUT OF NIGHT by Patrick Whalen



Frederik POHL POHLEMIC:

The Best of the Bad Ideas

A quarter of a century ago Jack Williamson and I wrote some novels which were largely set on "the reefs of space". (In fact, that was what we called one of the books.) These "reefs" were places out in interstellar space where new matter was continually being formed out of nothing at all, and what it formed into was some loovely drusy caves populated with interesting alien beings and assorted other oddities. (The novels are still around, though now collected into what Pocket-books calls *The Starchild Trilogy*.)

We didn't exactly invent the idea of the reefs. They were a legitimate, or anyway fairly legitimate, deduction from one of the theories about the origin and behavior of the universe that were competing for acceptance at that time, namely the "steady-state" hypothesis of Hoyle, Bondi and Gold. According to those eminent scientists, the universe didn't begin with any Big Bang. It didn't begin at all. It had always been, and it always would be. The only thing that changed in the universe was that every moment there was a little more of it than there had been in the moment just past, because matter, they said, was continually being created out of nothing; and as new matter was created, so was new space; and the effect of all that was that all the stars and galaxies and everything else kept getting pushed farther and farther apart. That, they said, was the explanation behind what appeared to us to be the "expanding" universe, and no primordial explosion was needed.

It was a pretty theory, even if it did lose out in the long run. The reason I bring it up now is that a fan recently asked me how I dared write a story based on such false science as the steady-state hypothesis.

Well, I didn't. I never do. I may take a few liberties here and there in the furnishings of a story (faster-than-light spaceships, for instance), but I don't ever *base* a story on anything that is known to be scientifically wrong.

The trouble is, what is scientifically right doesn't always stay that way. In the 1960's the steady-state theory looked as good as any other; it wasn't until after the last of the stories had appeared that that picture changed. What happened was that a couple of scientists at Bell Labs in New Jersey, just a mile or two from where I lived at the time, were having a lot of trouble in trying to get a clean signal from space out of a microwave horn. Something kept messing up their reception; they kept getting noise they couldn't account for. They tried everything to get rid of the noise—checked their circuits, cleaned their power supply, even spent one nasty day scraping pigeon excrement out of the horn, on the chance that that was what was doing it. Nothing worked. Then, complaining

about their problems to some colleagues from other places, they were surprised when a man from Princeton stuck his hand up and said, "Hey, listen, I've been meaning to build a dish that would pick up just that sort of radio signal. I think I know what it's coming from."

Of course, he did know. So jointly they discovered the low-temperature background radiation that is now generally accepted to be all that's left of the humungous fireworks blast that was the Big Bang itself, maybe 15 billion years ago.

It was a great discovery but it did, of course, put Hoyle, Bondi and Gold's ideas pretty much out of the running. Steady-state was dead, Big Bang had triumphed; and what had been proper science joined phlogiston, astrology, supply-side economics and the luminiferous ether in the burying-ground of discarded theories.

As a related matter, a couple of months ago, *New Scientist* sent me to review a copy of a book called *Mars: The Next Step*, by A. E. Smith. It

isn't a bad book, if you want a rehash of everything that anyone ever thought of doing in connection with exploring Mars, but there was a line in it that pulled my cork. When anyone walked on Mars, Smith said, they would find it to be quite an "alien world", though "not as strange as some of the fantasies about Mars created by science-fiction writers."

Of course, Smith was talking about Edgar Rice Burroughs and his successors; but, dammit, no SF writer *created* those dead sea bottoms and canals. When Burroughs described the physical geography of Barsoom he was only parroting what Percival Lowell and many another scientist really thought Mars was like—at that time. Burroughs couldn't (or at least shouldn't) write about that kind of a Mars now, any more than Jack and I would feel justified in basing a story idea on the continuous creation of matter now.

But really, do SF writers have to be *more* right than the scientists? If treason is just a matter of



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THE ARMAGEDDON BOX by Robert Weinberg

What unholy secret links a secret race of vampires, a neo-Nazi superman, and a fanatic religious order out to destroy the Catholic church? Alex Warner and Valerie Lancaster, fresh from their adventures at *THE DEVIL'S AUCTION*, find themselves caught up in a maze of supernatural intrigue as they try to discover the truth about the mysterious Armageddon Box.

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dates, is scientific accuracy any different?

I sometimes mourn for the great (but wrong) scientific theories that we might have used for stories once, but can no longer. There are so many of them. The list of scientific boobos historically includes N-rays, polywater and the Lysenkoan inheritance of acquired traits, as well as such more recent ones as:

The "fifth force", that was supposed to be a sort of reverse gravity, but seems to have turned out to be an error in map reading;

Cold fusion, which is still stoutly supported by some, but not all, of the scientists in Utah, but otherwise is not taken very seriously by anybody but Jim Baen and whoever hands out grants in the Utah state legislature;

The myriads of nearly invisible mini-comets that were supposed to (but don't) account for the fact that the Earth has oceans;

The stores of non-biological hydrocarbon fuels that Thomas Gold (Gold again—the man is a veritable comucopia of wondrous ideas that don't pan out) predicted the Scandinavians would find in commercially rewarding quantities if they just dug deep enough into an old meteorite crater—but came up empty, after blowing \$33 million in the attempt; and

The influenza viruses that Fred Hoyle (Hoyle again, Gold's major rival in the busted balloon department) thought fell from space onto the dormitories of a boy's school in England, thus proving the old panspermia idea to be true.

There surely would have been some good SF stories in some of those things. But I'm happy to say I didn't see any of them in time to jump on another rapidly disintegrating bandwagon.

Still, there are some new ones that are pretty fascinating, and may even be right—among them, Stephen Hawking's ideas of many universes (which Jack and I have borrowed from in the forthcoming *The Singers of Time*), and some of the speculations about ultimate destiny at the end of everything, a couple of which I managed to get into my most recent solo novel, *The World at the End of Time*.

Then there is the whole class of revolutionary theories that came my way while I was editing *Galaxy*. Most of them I can't say much about because, while their proponents were determined to have me help them publicize their contributions, they were even more determined not to tell me exactly what they were, for fear I'd steal the credit. But I remember fondly Robert Ettinger's immortality-through-freezing scheme (still around, but still not very widely accepted), and especially the "order theory" of Robert Duncan Enzmann. Enzmann was a fine, bright man, with several doctoral degrees and a responsible scientific job, but he had a torch to carry. It seemed to Enzmann that he had perceived an underlying truth that not even Einstein had guessed at. It had to do with orders of magnitude. Everything, Enzmann said, could be ranked in size places, from the tiniest sub-nuclear particles to the hugest galactic clusters, and this, he thought, led to a new and fundamental understanding of the nature of reality.

Well, maybe it did. I was never able to see just what that understanding was. (I wasn't the only one, either; I listened to Bob Enzmann give a paper on the subject at a Waldorf-Astoria scientific conference, and an Italian theoretical physicist from the Princeton Institute for Advanced Studies was pacing agitatedly around the back of the room, muttering things like "I don't understand this!" and "Is there anything to understand here?")

I still have a weakness for Big Ideas. What's more, I've just come across another one that sounds like a lot of fun, and certainly is unlikely

to be disproved in any great hurry. It concerns the scientific rationale for ultimate resurrection of the dead and eternal life in glory, and it comes from Frank J. Tipler.

Frank Tipler is a pretty distinguished mathematical physicist and a professor at Tulane; he is best known to some of us as the author (with John D. Barrow) of the book, *The Anthropic Cosmological Principle*. (The concept of the anthropic universe is another of those grand ideas that Jack Williamson and I borrowed from in *The Singers of Time*, but let's not go into it here.) The place where this new notion of Tipler's appeared was in the June, 1989, issue of *Zygon*, where Tipler published a paper called "The Omega Point as Eschaton: Answers to Pannenberg's Questions for Scientists."

(I probably should explain who Wolfhard Pannenberg is. He is a professor of systematic theology and the director of the Ecumenical Institute at the University of Munich. Like Albertus Magnus and Thomas Aquinas before him, Pannenberg would like to reconcile science and religion, and his "questions" had to do with the ways, if any, in which theologians could use scientific models to support the religious models of the universe.)

Tipler says of his own religious convictions, "I consider myself an atheist." Nevertheless he chose to answer one of Pannenberg's questions affirmatively with a scientific explanation of how one of religion's greatest carrots-on-a-stick might actually be possible. You want to be resurrected into perfect immortality? Tipler asks. No problem. Let me explain to you how it could work.

To summarize Tipler's argument, let's confine ourselves to the simplest case. This starts with the stipulation that the universe is closed (i.e., collapsing back on itself rather than continually expanding until it reaches an overall temperature of absolute zero—the alternative that I adopted in *The World at the End of Time*), and that therefore there is some future time when "time" ends. Tipler borrows from Roger Penrose the notion that there is a "boundary point" of spacetime somewhere in the far future, and that at this point the universe has closed back down to a single point—the mirror image, that is, of the Big Bang that started it all.

That point Tipler, borrowing from Teilhard de Chardin, calls "the Omega Point", and identifies it with the eschatological point—the eschaton—where the world of the flesh ends and eternity begins. At Omega, everything that exists in the universe now exists at this one single point. If life continues in any form at all to the Omega point, as Tipler argues that it will, it assumes at least one of the conventional attributes of God. It becomes omnipresent: it now encompasses the entire universe, because everything else does, too.

Now we have to ask what Tipler means by "life". All of life, he says, can be defined in terms of simple information processing: "I claim that a 'living being' is any entity which codes 'information' (in the sense this word is used by physicists), with the information coded being preserved by natural selection. . . . Thus life is a form of information processing, and the human mind—and the human soul—is a very complex computer program." And, once life so defined comes to exist at all, there is no reason that it won't go on existing forever.

I don't think we need to argue this claim. It might have been an unfamiliar concept for theologians, but it should not startle any SF reader (least of all if he has happened to come across, among a good many other works, my *Gateway* series). I think it is even less necessary to argue some of Tipler's ways of reconciling, say, the Everett "many-worlds" interpretation of quantum mechanics (in which every event that can go one

way or another goes *both* ways, creating new universes at each decision point) with the single and unique Omega point; suffice it to say that he argues that all this infinite number of possible universes must wind up rejoined at the Omega point anyway. (Tipler also argues that the Copenhagen interpretation and the Hidden Variable interpretation also conform. So let's not worry about quantum mechanics at all right now, okay?) What it comes down to is that there is an Omega point, and that life exists in it.

And at that point, Tipler says, "all the information contained in the whole of human history, including every detail of every human life, will be available for analysis by the collectivity of life in the far future." Whereupon, using this information, this future life could construct "an exceedingly accurate simulation of these past lives." Nor should the word "simulation" bother you, as I and other SF writers have been at pains to point out over the years; a really good simulation isn't going to know that it's a simulation. Or care. To all intents and purposes, Tipler says, "We shall, so to speak, live again in the mind of God"—just as the theologians promise.

Well, not exactly as the theologians promise. There's a difference between Tipler's immortality and the ones promised by most religions, and that is that Tipler's resurrection at the Omega point doesn't depend on either faith or good works. All it depends on is the whim (or, if you like, the wise and carefully considered decision) of whoever then operates the resurrection machine.

Is any of this *real*?

Maybe so, maybe not. Tipler agrees with Karl Popper that any good scientific theory has to be falsifiable. Therefore Tipler offers some predictions from the theory of the Omega Point that, in principle at least, should be testable. (For example, Tipler says that Omega Point theory predicts that "the density of particle states must diverge to infinity as the energy goes to infinity (in the final crunch), but nevertheless this density of states must diverge no faster than the square of the energy.") Unfortunately there does not seem to be any good way to conduct that particular test right now.

I do have some negative thoughts of my own on the subject. Even granting that the Omega Point is real, I find it hard to believe that *all* the information in the universe will survive to reach it. (Example: Our subject "John" sits in a sealed and lightless room, which happens to contain a vat of acid, working on a Rubik's cube. He turns it to a particular setting, then throws it into the acid and jumps in after it, both being totally dissolved; how does anyone, ever, reconstruct the bits of information that tell just what that cube looked like?)

But it's still a nice theory, and there ought to be some good SF stories that could be written about it. And even if it isn't true, isn't it pretty to think so? —Frederik Pohl

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THE SINGERS OF TIME by
Frederik Pohl & Jack Williamson,
Foundation, 2/91, \$21.95

Earth has not exactly been conquered, but more accurately absorbed into the society of the Turtles, the only known alien species with interstellar flight, enigmatic and dogmatic sentients who live on raw radiation and find the Earth unpleasantly moist. They have freely given much of their technology to the human race, but in return have forced the elimination of most national differences, the end of all warfare and in fact of virtually all military equipment, and the cessation of research into certain areas, specifically quantum mechanics, which the Turtles consider silly at best, blasphemous at worst.

The Turtles themselves are virtually all male; only a single fertile female and her undeveloped consorts can exist at a time, firmly ensconced on the home world. The aliens have solved the food problem on Earth by introducing the Taur to Earth, centaurlike creatures who can speak and function as unskilled labor until such time as they are slaughtered as meat animals. I had some difficulty accepting the apparent callousness of the human race; only a single character expresses indignation at the possibility of eating an intelligent and generally likable fellow creature, and she objects to the slaughter of one specific Taur rather than the species in general. But since the human race has demonstrated itself capable of worse atrocities in the real world, I suppose it's not as great a plot flaw as one might hope.

Suddenly everything on Earth is turned on its head. The Turtles are in disarray, apparently having received information indicating that the home world—and all of the child bearing and potential child bearing members of their species—has disappeared entirely from the universe, presumably having passed through a singularity. Although the Turtles' philosophy does not admit the possibility of such a phenomenon, they bow to the reality of the situation. Two Turtles assemble a group of human beings, and one Taur, and set off to investigate, eventually passing through the singularity themselves into another universe, one occupied by a race of machines which, we learn, almost destroyed the Turtle race once in their far past.

Pohl and Williamson have both proven themselves capable of playing with worlds and even universes in their fiction with aplomb. This has much the flavor of Williamson's early space operas, but rendered with maturity, thoughtful treatment of the scientific element, and peopled by a disparate and empathetic group of characters. By the concluding chapters, the reader feels sympathy even for the arrogant Turtles. Collaborations often give the impression of an uneasy marriage, but Pohl & Williamson have demonstrated many times before that they can integrate their styles and produce a noteworthy book. This latest is the best yet of their joint efforts, and a commendable addition to either's list of achievements.

STATIONS OF THE TIDE by
Michael Swanwick, Wm. Morrow,
2/91, \$18.95

The latest novel from Michael Swanwick is even more inventive than his previous works. In a unique interstellar society, faster than light travel may be physically impossible, but can be achieved by projecting copies of people. One such is searching for a charismatic and homicidal religious leader on a world where a geological upheaval and imminent flooding have upset the fabric of society. The protagonist is hampered by his inability to trust those around him, some of whom are allies of his quarry, others of whom have agendas of their own. A marvelous grand tour of a very different society, enlivened by an original cast of characters, delivered with Swanwick's usual masterful prose.

SPARROWHAWK by Thomas A.
Easton, Ace, 10/90, \$3.95

Bio-engineering has replaced our machine-oriented technology in this interesting view of the future. Gigantic engineered birds have replaced aircraft, tortoises serve as ground transport, and specially designed litterbugs devour refuse. But this is far from Utopia. Terrorists strike using increasingly subtle techniques, turning the manufactured animals into instruments of death and destruction. We face this problem through the actions of a police investigator and the genetic engineer to whom he turns for technical help. The unfamiliar concepts and setting are a big plus in this fast moving and frequently fascinating glimpse of one possible tomorrow.

20/20 VISION by Pamela West, Del
Rey, 8/90, \$3.95

In the year 2040, a brilliant computer technician investigating an unsolved murder from

the year 1995 stumbles across a clue which might have resulted in its resolution. She makes use of a technology which allows brief influences to be sent back through time to alter the behavior of her earlier self, and redirects the attention of the policeman investigating the case. An extremely subtle and effective plot, a clever and interesting new twist to time travel, and a pair of fascinating characters, each element contributing to one of the better recent SF novels.

THE CIPHER by Kathe Koja, Dell
Abyss, 2/91, \$3.95

A struggling artist and his domineering and mentally unbalanced lover discover a mysterious black hole in the closet of his apartment building. Items, living or dead, which are lowered into it return altered, often horribly. When the protagonist accidentally lets his hand fall within the area of influence, his body is infected with an enigmatic force which begins to affect his perception of the world and his entire attitude toward his surroundings. An introspective and haunting story, deriving much of its power from the strangeness of the situation, but also from the powerfully developed characters and Koja's undeniable skill. Rarely do first novels in *any* field demonstrate such maturity and control.

SURFACE ACTION by David
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military SF to a new setting, which provides a few new twists and turns, but the attributes which won him fans in the past are still there.

THE COLLECTED STORIES OF PHILIP K. DICK Vol 2, Citadel Books, 1990, \$12.95

The growing popularity and steadily increasing reputation of the late Philip K. Dick has resulted in this, the second of two major collections published in quality paperback format from Citadel. It's ironic to see the high powered blurbs from sources that would not have deigned to review a Dick book when many of these stories were first written. The 27 stories included are indeed excellent, including such classics as "We Can Remember It For You Wholesale" and "Breakfast at Twilight", but a large number are harder to find as well. A good source for readers lacking access to earlier appearances.

PRIME SQUARED by M.S. Murdock, TSR, 10/90, \$3.95

This is the second volume in the second trilogy Murdock has written set in the universe of Buck Rogers. Earth is in near anarchy, and Luna and the rest of the inner planets have been colonized. Commercial organizations call most of the shots, and the struggle for power is foremost in most of their minds. Against this backdrop, a Mercurian discovers that his family is involved in a sinister political plot, and must choose between the loyalties of blood and his commitment to what he feels is best for the future of humanity. The setting for this series appealed to my sense of nostalgia and the plot is well developed, but the dialogue is frequently stiff.

NECROM by Mick Farren, Del Rey, 2/91, \$4.95

A very strange book from a writer who has brought us strange books in the past. A rock star who has seen better days finds his life taking a weird new turn when he is contacted by an agent of a secret group organized to repel the trans-dimensional invasion of Earth by...demons. Yes, a quirk in space/time is about to open a major gate among worlds, and the warning signs are flying saucers, demons with odd senses of humor, and other apparitions of the supernatural. Billed as SF, with many of the trappings of horror fiction, and a strong undercurrent of dark humor, this is a phantasmagorical fantasy from a man whose recent turn to full time writing has provided a steady stream of rewarding novels.

LETTERS FROM ATLANTIS by Robert Silverberg, Atheneum, 11/90, \$14.95

A time traveler from our future has regressed mentally to the ancient land of Atlantis, where he conceals his presence within the mind of the heir apparent to the throne of that fabled land. The book consists of a series of letters secretly written by the interloper to another of his kind, revealing all that he learns about the Atlantean culture, the strange rituals involved in the succession of power, their contempt for the mainland humans. As time progresses, the prince becomes aware that his mind is no longer alone, believing himself to be possessed by a demon, and the time traveler's acknowledgment of his existence leads to interplay between the two cultures. An interesting and always well-written kickoff volume to this publisher's new "Dragon Flight" series of fantasies for young adults.

BULLY! by Mike Resnick, Axolotl Press, 1990, \$10.00

Mike Resnick's fascination with Africa is

evident once again in this captivating and understated SF piece about Theodore Roosevelt's attempts to organize the Belgian Congo into a free African democracy. With a small party of companions, he maneuvers the Belgian government into relinquishing its international mandate for control of central Africa, but is less successful in convincing the contending tribes to surrender their own cultural values in order to embrace American style democracy. Cleverly conceived and beautifully executed, this is the kind of story that you find yourself remembering at odd moments weeks and even months after you first read it.

MIDNIGHT MASS by F. Paul Wilson, Axolotl Press, 1990, \$10.00
AUTHOR'S CHOICE MONTHLY #13: AD STATUM PERSPICUUM by F. Paul Wilson, Pulphouse, 1990, \$4.95

The first of these, previously unpublished, is a novella set in a world where vampires have become the majority. A rabbi and a drunken priest combine their dwindling strength to retake control of a local church which has been desecrated by the undead. The second is a collection of 3 reprints, the longest of which, "Dydeetown Girl", is a combination of tough detective and traditional SF themes, with a touch of humor. The other stories, "Cuts" and "Traps", are both horror tales, one about a very strange affliction, the other a variant of the "monster in the attic" story. Both are very effective little chillers, and the SF story is one of his best.

THE TIME LAPSED MAN & OTHER STORIES by Eric Brown, Drunken Dragon Press, 1990, £13.50, £35 signed limited

This is a British hardcover collection of stories by Eric Brown, whose work has appeared primarily in *Interzone*. The stories included represent a variety of themes and styles, darkly humorous, intelligent, technological and human concerns. The title story is about a man whose senses become detached in time, perhaps the ultimate in alienation. "Big Trouble Upstairs" deals with a killer android, and results in a bizarre duel between Dr Frankenstein and Walt Disney. The best story in the collection is one of two appearing here for the first time, "Inheritors of Earth", a novelette about a time traveller determined to save the Neanderthal. A refreshingly original collection which hopefully will see a US edition soon. (Order from Drunken Dragon Press, 84 Suffolk St, Birmingham B1 1TA, UK)

FEAR by L. Ron Hubbard, Bridge Publications, 1/91, \$16.95

In the days before Scientology, L. Ron Hubbard wrote extensively in the fields of SF and Fantasy. This reprint of one of his earlier books is not only welcome, it reminds us that we lost a potentially major writer when he chose to stop producing fiction. This is the story of a man overheard by two demons while he is scoffing at the supernatural. Incensed, they decide to teach him a lesson, stealing a portion of his life and leaving him with an obsessive compulsion to discover what happened during that void. The concentration on psychological tension rather than physical was quite surprising considering the time and milieu in which Hubbard was writing, and on a purely mechanical level, this is one of his most successful works as well. Long out of print, *Fear* has been one of the forgotten classics of supernatural fantasy.

FENCING a computer game from Or Concepts Applied, \$25.00

An interesting computerized strategy game based on a description in John Brunner's novel, *Shockwave Rider*. Two players (or one against the computer) plot visible and invisible points on a grid and attempt to capture area by completing triangles which do not include any of the opponents points. There are a number of methods of entering data, a fairly easy display, and the basic rules should take about 5 minutes to assimilate. Requires EGA or better graphics, unfortunately, but has game save, difficulty levels, and other variables customizable by the players. (Available from OrCA, 6721 S Washington Ave, Suite F, Whittier, CA 90601)

ANITA by Keith Roberts, Owlswick Press, 1991, \$20.25

This is the first US hardcover edition of the collected adventures of Anita, a modern day witch with shapechanging and conjuring powers, previously published in a shorter version by Ace Books back in 1970. It's a good natured, witty, often funny romp through a fantastic altered view of our world. This is a handsome new edition, illustrated by Stephen Fabian. (Order from Owlswick Press, Box 8243, Philadelphia PA 19101)

THE ROBIN HOOD AMBUSH by William F. Wu, Harper, 10/90, \$3.50

This is the opening volume in "Robert Silverberg's Time Tours", time travel novels written by different authors, aimed at the YA market, with a common brushstroke background apparently designed by Silverberg. In this volume, a renegade time agent is selling forbidden anachronous devices during the reign of Prince John of England, until he is discovered by a group of teenagers on a legitimate tour of that era. They set off to locate Robin Hood, realize he is not a real historical figure, then set out to establish themselves as leaders of the bandits of Sherwood Forest. Amusing, with some clever plot twists.

ACHILLES' CHOICE by Larry Niven & Steven Barnes, Tor, 3/91, \$15.95

In the not too distant future, the governments of Earth have given way to the Council, a small and rather mysterious organization supposedly enlisted from the very best of the human race has to offer. Jillian Shomer is about to compete in the Olympics, which has now become a very serious competition, the winners being incorporated into the new governmental structure. But Jillian suspects that something is very wrong—there are areas of investigation which she can no longer access, a previous winner has a strange attack, and it appears that the results of the competition may be altered for ulterior purposes. A fast moving story of intrigue and mystery.

THE ENCYCLOPEDIA OF AMERICAN COMICS ed. by Ron Goulart, Facts on File, 1990, \$39.95

Ron Goulart has written about the comics field extensively in the past, and now he has compiled a large format encyclopedia of the field. The focus is limited to US comics, covering material published between 1897 and the present, with an attempt to cover every major and many minor strips, writers, characters, and so on. Unfortunately, the few characters I remembered fondly and wanted to look up—*The Fly*, *Magnus Robot Fighter*, *Turok*, *Son of Stone*, and others—were all missing. I don't know if this just means I read all of the minor strips and few of the major,

or if it just illustrates the fact that a really comprehensive book on the subject would be too large to be publishable.

THE RED TAPE WAR by Jack L. Chalker, Mike Resnick & George Alec Effinger, Tor, 4/91, \$17.95

This broadly farcical novel was written over a ten year period as a round robin, and its history is a story in itself. The plot involves a human official whose starship is captured by lizardlike invaders from an alternate universe, infiltrated by bodiless aliens from another alternate universe, plagued with a lovelorn navigation computer, menaced by friend and foe alike. There's a sexy girl, body switching, interstellar warfare, a god figure, and every situation requires the completion of forms, reports, and affidavits. Although SF humor is often shallow and sophomoric, in this case it's hilariously shallow and sophomoric. Guaranteed to brighten up an otherwise dreary day.

DIGITAL DREAMS ed. by David V. Barrett, New English Library, 1990, £4.50

CHRISTMAS ON GANYMEDE ed. by Martin H. Greenberg, Avon, 1990, \$3.50

WORDS WITHOUT PICTURES ed. by Steve Niles, Arcane/Eclipse Books, 1990, \$8.95

RAZORED SADDLES ed. by Joe R. Lansdale & Pat LoBrutto, Avon, 1990, \$3.95

SWORD AND SORCERESS VII ed. by Marion Zimmer Bradley, DAW, 1990, \$4.50

CATFANTASTIC II ed. by Andre Norton & Martin H. Greenberg, DAW, 1991, \$4.50

I don't know if the first of these will ever be generally available in the US, but this collection of British computer SF stories is of very high quality, and includes offerings from Terry Pratchett, Keith Roberts, Josephine Saxton, and other new and old talents from the field. It's worth going out of your way to find. The second is, obviously, a collection of SF stories with Christmas themes, all reprint, most of them quite entertaining and generally humorous. *Words Without Pictures* is an interesting idea: a collection of tales by writers known for scripting comics rather than straight prose. I liked Neil Gaiman's piece the best, and the others are entertaining to various degrees. *Razored Saddles* is the cowpunk anthology, horror stories loosely linked by a western theme. Four stories in particular stand out, from F. Paul Wilson, Chet Williamson, Lewis Shiner and Howard Waldrop, but there's not a single bad story here. The last two are fantasy collections, the first a disparate collection by mostly new names, no really bad stories, but nothing that stands out particularly either. *Catfantastic II* is an all original collection as well, this time involving cats and magic in one form or another. There're some good stories here as well, but this doesn't measure up to the quality of its predecessor.

poetry, research, queries, self-publishing, much more. Free catalog: Sunshine Books, 1326-C Sioux St., Orange Park FL 32065. [12/91]

BOOKS & MAGAZINES

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Feb. 28-Mar. 3. 1ST WORLD HORROR CONVENTION. Holiday Inn Crowne Plaza, Nashville TN. GoH: Chelsea Quinn Yarbro. Artist GoH: Jill Bauman. MC's: David Schow, John Skipp, Craig Spector, Richard C. Matheson. Membership limited to 1,000. Fee: \$65 to 2/1. Write: World

Horror Convention, Box 22817, Nashville TN 37202. (615) 226-6172.

Mar. 1-3. WISCON 15. Holiday Inn Southeast, Madison WI. GoH: Pamela Sargent, Pat Murphy. Fee: \$16 to 2/1, \$25 at the door. Write: SF3, Box 1624, Madison WI 53701-1624, (608) 231-2324.

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Mar. 15-17. SERCON 5. Airport Hilton, Ft Lauderdale FL. Cancelled.

Mar. 15-17. COASTCON XIV. Holiday Inn Beachfront, Biloxi MS. GoH: Margaret Weis. Artist GoH: Clyde Caldwell. Fee: \$20 to 3/1, \$25 at the door. Write: CoastCon, Box 1423, Biloxi MS 39533, (601) 762-1309.

Mar. 20-22. MILLENICON -10. Stouffer's Center Plaza, Dayton OH. GoH: C.J. Cherryh, Joe Patrouch, Bill Breuer. Fee: \$25. Write: Millenicon -10, Box 636, Dayton OH 45405.

Mar. 21-24. AGGIECON XXII. Texas A&M Univ, College Stn TX. GoH: Fred Saberhagen. Special GoH: Lynn Abbey. Artist GoH: Keith Parkinson. Fee: \$13 to 2/28, then \$16. Write: AggieCon XXII, MSC Cepheid Variable, Box J-1, College Stn TX 77844, (409) 845-1515.

Mar. 24. UNIVERSICON, Usdan Student Center, Brandeis Univ, Waltham MA. GoH: Gordon R. Dickson. Fee: \$8 at the door. Contact: Jarrett Weintraub, (617) 894-2604.

Mar. 24-26. 1991 LONDON INTL BOOK FAIR. Olympia 2, London UK. Write: London Intl Book Fair 1991, Reed Exhibition Companies, Oriol House, 26 The Quadrant, Richmond, Surrey TW9 1DL, UK, (081) 948-9800.

Mar. 28-31. NORWESCON 14. Sheraton, Tacoma WA. GoH: Stanley Schmidt. Art GoH: James Warhola. Fan GoH: Becky Thompson. TM: Ed Bryant. Fee: \$30 to 3/1, \$35 at the door. Write: Norwescon 14, Box 24207, Seattle WA 98124, (206) 248-2010.

Mar. 29-31. BALTICON 25. Marriott Hunt Valley Hotel, Baltimore MD. GoH: Nancy Kress. Fee: tba. Write: Balticon 25, Box 686, Baltimore MD 21203.

Mar. 29-31. MINICON 26. Radisson Hotel, Bloomington MN. Author GoH: George Alec Effinger. Artist GoH: David Cherry. Fan GoH: Suzanne Tompkins, Jerry Kaufman. Science GoH: Al Kuhfield. Lunch GoH: Jon Singer. Write: Minicon 26, Box 8297, Lake St Stn, Minneapolis MN 55408.

Mar. 29-Apr. 1. ABBYCON. Abby's Hotel, Auckland NZ. GoH: Phillip Mann. Fee: \$NZ45. Write: Abbycon, P.O. Box 74013, Market Rd, Auckland 5, New Zealand.

Mar. 29-Apr 1. SPECULATION. 42nd British Natl SF Conv. Hospitality Inn, Glasgow, Scotland, UK. GoH: Robert Holdstock. Fee: £20 attending, £10 supporting to 12/1/90. Write: Speculation, 35 Buller Rd, London N17 9BH.

Mar. 29-Apr. 1. SUNCON, 30th Australian SF Convention. Sheraton Hotel & Towers, Brisbane, Australia. GoH: Harlan Ellison, Patrick Tilley. Fan GoH: Leigh Edmonds, Valma Brown. Fee: \$A75 attending, \$A15 supporting. Write: Suncon, Box 437, Camberwell 3124, Australia.

Apr. 12-14. TECHNICON 8. Donaldson Brown Center, Virginia Tech, Blacksburg VA. GoH: Diane Carey, Greg Brodeur. Artist GoH: Larry Elmore, Ruth Thompson. Fan GoH: John McMahon. Fee: \$16 students, others \$18 to 3/15. Write: Technicon 8, c/o VTSFFC, Box 256, Blacksburg VA 24063-0256, (703) 953-1214.

Apr. 12-14. FILKONTARIO, Holiday Inn, Mississauga, Ontario, Canada. GoH: Bill & Brenda Sutton. Fee: \$25C to 3/20, \$30C at the door. Write: Office of the Artistic Director, FilONario, 1260 Marlborough Ct #902, Oakville Ont L6H 3H5, Canada.

April 19-21. I-CON X. SUNY, Stony Brook NY. GoH: Poul Anderson, Hal Clement, Harlan Ellison, Frederik Pohl, Jack Williamson, others. Fee: \$20 to 3/31, \$25 at the door. Write: I-Con X, Box 550, Stony Brook NY 11790, (516) 632-6460.

Apr. 26-28. MARCON 26. Hyatt Regency, Columbus OH. GoH: Lois McMaster Bujold, CJ Cherryh, Juanita Coulson. Fan GoH: Dick Spelman. TM: Michael Longcor. Fee: \$21 to 4/1, \$25 at the door. Write: Marcon 26, Box 211101, Columbus OH 43221, (614) 2-MARCON.

Apr. 26-28. DEMICON II. Howard Johnson's, Des Moines IA. Pro GoH: Joe Haldeman. Fan GoH: Gay Haldeman. Artist GoH: Lucy Synek. TM: Rusty Hevelin. Fee: \$15 to 3/15, then \$20. Write: DemiCon II, Box 7572, Des Moines IA 50322-7572.

Apr. 27-28. BOISE FANTASY ARTS CON 4. Holiday Inn, Boise ID. Fee: \$19 to 4/1, \$23 at the door. Write: BFAC, Box 8602, Boise ID 83702, (208) 454-2835.

May 3-5. CHIMERA 2. Hyatt Regency Woodfield, Schaumburg IL. GoH: John Crowley, David Hartwell, Gene Wolfe. Fee: \$35 to 2/1, then \$40. Write: CHIMERA c/o Meida, 730 Fair Oaks, Oak Park IL 60302.

May 3-5. ROC*KON 15. Holiday Inn Otter Creek, Little Rock AR. GoH: Mercedes Lackey. Fan GoH: Jay King. Artist GoH: Belinda Christ. Fee: \$15 to 4/1, then \$18. Write: Roc*Con 15, Box 45122, Little Rock AR 72214, (501) 370-0889.

May 3-5. CONTRAPTION KAIZEN. Hilton, Troy MI. GoH: Frederik Pohl, Elizabeth Anne Hull. Fan GoH: Liz Gross, Bob Hillis. Fee: \$15 to 3/31, \$20 at the door. Write: Contraption, Box 2285, Ann Arbor MI 48106.

May 3-5. CORFLU OCHO. Embassy Suites, El Paso TX. Con for fannish & fanzine fans. Fee: \$35 attending (includes banquet), \$5 supporting. Write: Richard Brandt, 4740 N. Mesa #111, El Paso TX 79912, (915) 541-3021.

May 9-12. EUROCON 91. Cracow, Poland. GoH: Poul Anderson, Gianfranco Viviani. Fan GoH: Roelof Goudrian, Boris Zavgorodny. Write: Wiktor Bukato, P.O. Box 983, 00-950 Warsaw, Poland.

May 17-19. OASIS 4. Gold Key Inn, Orlando FL. GoH: Robert Asprin. Artist GoH: Don Maitz. Fan GoH: Bob & Anne Passavoy. TM: Rusty Hevelin. Fee: \$17 to 4/15, \$20 at the door. Write: (chks payable to): OASFiS, Box 616469, Orlando FL 32861-6469.

May 17-19 KUBLACON 19. Ramada Inn So., Nashville TN. GoH: Gerald W. Page. Fan GoH: Roger Sims. MC: Andrew J. Offutt. Fee: \$17 to 5/1, then \$22. Write: Ken Moore, 647 Devon Dr, Nashville TN 37220, (615) 832-8402.

May 20-24. World SF General Meeting. Chengdu, People's Republic of China. Write: Yang Xiao, Editorial office of "Science Literature"; No. 11, Street 4, South Peoples' Avenue, Chengdu, Sichuan, China.

May 22-27. 10th INTL SPACE DEVELOPMENT CONF. Hyatt Regency Riverwalk, San Antonio TX. Fee: \$50 to 5/1, then more. Write: Carol Luckhardt, Southwest Research Inst., 6220 Culebra Rd., San Antonio TX 78284, (512) 522-3823.

May 24-27. DISCLAVE 1991. Sheraton Greenbelt, New Carrollton MD. GoH: Lewis Shiner, Alicia Austin. Fee: \$25 to 4/30, \$30 at the door. Write: Disclave '91 c/o Jon T. Sapienza Jr, Box 677, Washington DC 20044-0677.

May 24-27. MEXICON IV. Old Swan Hotel, Harrogate, UK. Fee: £15. Write: Mike Ford, 27 Stanmore Cres., Burley, Leeds LS4 2RY, UK.

Jun. 1-4. 91st AMERICAN BOOKSELLERS ASSN. CONV & EXHIBIT. Javits Convention Center, New York NY. Public not admitted. Write: American Booksellers Assn., 137 West 25th St., New York NY 10001.

Jun. 7-9. X-CON 15. Marc Plaza Hotel, Milwaukee WI. GoH: Glen Cook. Artist GoH: P.D. Breeding-Black. Fan GoH: Bob & Anne Passavoy. Fee: \$20 to 5/7, \$25 at the door. Write: X-Con Ltd, Box 7, Milwaukee WI 53201-0007, (414) 444-8888.

Jun. 21-23. 6TH 4TH ST FANTASY CONV. Sheraton Park Place Hotel, Minneapolis MN. GoH: Dianna Wynne Jones, Tom Doherty. Fee: \$22 to 6/1, \$35 at the door. Write: 4th Street Fantasy Conv, 4242 Minnehaha Ave, Minneapolis MN 55406.

Jun. 21-23. NEW ORLEANS SF & FANTASY FESTIVAL, 1991. Clarion Hotel, New Orleans LA. GoH: Frederik Pohl. Fan GoH: John Slade. TM: Pat Cadiagan. Fee: \$15 to 4/1, \$20 to 5/26, \$25 at the door. Write: New Orleans SF & Fantasy Festival, Box 791089, New Orleans LA 70179-1089, (504) 835-4314.

Jun. 27-30. MIDWESTCON 42. Quality Hotel Central, Cincinnati (Norwood) OH. Fee: \$18.50 to 6/1, \$23 at the door. Checks payable & mail to: Pat Sims, Midwestcon, 34 Creekwood Sq, Glendale OH 45246.

Jul. 4-7. WESTERCON 44/V-CON 19. Gage Residence, West of BC, Vancouver, Canada. GoH: C.J. Cherryh, William Gibson. Artist GoH: Warren Oddison. Fan GoH: Jerry Kaufman & Suzanne Tompkins. Editor GoH: Patrick & Teresa Nielsen Hayden. Fee: \$45 (\$40 US) to 5/31, \$57 (\$50 US) at the door. Write: Westercon 44/V-Con 19, Box 48478, Bentall Centre, Vancouver BC V7X 1A2.

Jul. 5-7. AD ASTRA 11. Howard Johnson Airport Hotel, Toronto, Ontario, Canada. GoH: Barbara Hambly, George Alec Effinger. TM: Bob Eggleton. Fee: \$24 (\$20 US) to 6/16, \$C30 at the door. Write: Ad Astra 11, P.O. Box 7276, Stn A, Toronto Ontario Canada M5W 1X9.

Jul. 5-7. CONGREGATE 2. Moat House Hotel, Peterborough, UK. GoH: David Gemmell, Adrian Cole, Freda Warrington. Fee: £16 attending, £8 supporting. Write: Chris Ayres, Congregate 2, 118 Cobden Ave, Peterborough, Cambs, UK.

Jul. 5-7. INCONJUNCTION XI. Adam's Mark, Indianapolis IN. GoH: Victor Milan. TM: Arlan Andrews. Fee: \$15 to 4/1, then \$20. Write: InConjunction XI, Box 19776, Indianapolis IN 46219.

Jul. 6-7. 4TH SF DAYS NRW (North Rhine Westfalia), Conference Centre, Düsseldorf, Germany. GoH: Anne McCaffrey, Ian Watson, Terry Pratchett, Angela & Karlheinz Steinmüller. Fee: DM 30, DM 35 at the door. Write: Heinrich Sporck, Morikestr. 7, 4320 Hattingen, Germany.

Jul. 12-14. RHINO 1. Ramada Downtown, London, Ontario, Canada. Pro GoH: Melinda Snodgrass. Fan GoH: Rick Green. Special GoH: George C. Chesbro. Fee: \$15, \$20 at the door. Write: Neil Belsky, 1123 Trafalgar St #2, London ONT Canada N5Z 1G9, (519) 455-6476.

Jul. 12-14. DRAGON CON. Hilton & Towers, Atlanta GA. GoH: Philip Jose Farmer, others. Fee: \$22 to 3/15. Write: Dragon Con '91, Box 47696-W, Atlanta GA 30362, (404) 925-2813.

Jul. 12-15. MANCON VI. Sacha's Hotel, Manchester UK. GoH: Harlan Ellison, Iain Banks. Fee: £30. Write: Mcon VI c/o Chapter One Bookshop, 6 London Rd, Liverpool L6 5NF, UK.

Aug. 2-4. HORRORFEST '91. Bismark Hotel, Chicago IL. Author GoH: Joe Lansdale, Paul Dale Anderson. Editor GoH: Gretta Anderson, Crispin Burnham. Fan GoH: Richard Crowe. Fee: tba.

Write: 45¢ SASE to Horrorfest 91, Box 277652, Chicago IL 60627-7652.

Aug. 16-18. WINCON II. King Alfred's College, Winchester UK. GoH: Gene Wolfe, Brian Stableford. Fee: £15 att, £8 supp. Write: Wincon, 38 Outram Rd, Southsea, Portsmouth Hants PO5 1QZ, UK, (0705) 754 934.

Aug. 29-Sep. 2. CHICON V, 49TH WORLD SF CONVENTION. Hyatt Regency, Chicago IL. GoH: Hal Clement. Artist GoH: Richard Powers. Editor GoH: Martin H. Greenberg. Fan GoH: Jon & Joni Stopa. Fee: \$30 supporting to 7/15, \$110 attending to 3/31, \$125 to 7/15, \$150 at the door. Write: Chicon V, Box 218121, Upper Arlington OH 43221-8121.

Sep. 6-8. BARCON, Statthaus BocklerPark, Berlin, Germany. SFC D Conv. GoH: tba. Fee: DM 30. Write: Bernhard Kempen, Kamtner Str. 29, 1000 Berlin 62, Germany.

Sep. 6-9. PORTMEIRICON '91. Portmeirion

(The Village), NW Wales, UK. Prisoner convention. Write (enclose 2 IRC's): 6 of 1-Prisoner Appreciation Society, P.O. Box 60, Harrogate UK, or 871 Clover Dr, North Wales PA 19454.

Sep. 8-14. VOLGA-CON. Volgograd, USSR. Write: Volga-Con, Boris A. Zavgorodny, Poste Restante Central PO, Volgograd-66, USSR 400066.

Oct. 4-6. CONTEXT IV. Hilton Inn North, Columbus OH. GoH: Larry Niven. Fee: \$23. Write: Fanaco Inc., Box 2954, Columbus OH 43216, (614) 889-0436.

Oct. 4-7. OCTOCON '91. Irish Natl SF Conv. Royal Marine Hotel, Dun Laoghaire, Dublin, Ireland. GoH, fee: tba. Write: (enclose 2 IRC's): Helen Ryder, 30 Beverly Downs, Dublin 16, Ireland.

Oct. 11-13. ICON XVI. Westfield Inn, Coralville IA. GoH: Steven Brust. Fan GoH: Bob & Nonie Quinlan. Write: ICon, Box 525, Iowa City

IA 52244-0525.

Oct. 11-13. BOUCHERCON XXII. Hilton, Pasadena CA. GoH: Edward D. Hoch. Visual GoH: William Link. Lifetime Achievement: Wm Campbell Gault. Fan GoH: Bruce E. Pelz. TM: Bill Crider. Fee: \$35 to 12/31, then more. Write (checks payable to SCIFI, Inc): Bobbi Armbruster, Treasurer, Bouchercon XXII, 2334 Beach Av, Venice CA 90291.

Oct. 31-Nov. 3. 1991 WORLD FANTASY CONVENTION. Hotel: tba, Tucson AZ. GoH: tba. Fee: tba. Write: 1991 World Fantasy Convention, Box 27201, Tempe AZ 85285.

Nov. 8-10. ORYCON 13. Red Lion/Columbia River, Portland OR. GoH: Emma Bull, Will Shetterly. Fee: \$16 to 5/31, \$20 to 10/31, \$25 at the door. Write: Orycon 13, Box 5703, Portland OR 97228, (503) 283-0802.

Nov. 15-17. FANTASYCON XVI. Ramada Inn West, London, England. GoH: Dan Simmons. Fee: £15 (\$30) for BFS members, £20 (\$40) others to 3/31, £20 (\$40) BFS members, £25 (\$50) others to 7/31, £25 (\$50) BFS members, £30 (\$60) nonmembers at the door. Write: Fantasycon, 15 Stanley Rd, Morden Surrey MS4 5DE, UK (081) 540-9443.

1992

Apr. 17-19. ILLUMINATION. British Natl SF Convention. Norbreck Castle Hotel, Blackpool. GoH: Paul McAuley. Fan GoH: Pam Wells. Fee: £15 attending, £10 supporting to 12/90. Write: Steve & Alice Lawson, 379 Myrtle Rd, Heeley, Sheffield S2 3HQ, UK.

May 23-26. 92nd ABA CONV. & EXHIBIT. Hilton, Marriott, Anaheim Conv. Center, Anaheim CA. Public not admitted. Write: American Booksellers Assn, 137 W. 25 St, NY NY 10001.

Sep. 3-7. MAGICON, 50th WORLD SF CONVENTION. Orange County Civic & Convention Center, Peabody Orlando & Clarion Plaza Hotels, Orlando FL. GoH: Jack Vance. Artist GoH: Vincent Di Fate. Fan GoH: Walter A. Willis. Fee: Attending membership \$75, children's \$35, supporting \$20 to 3/31/91. Write: MagiCon, Box 621992, Orlando FL 32862-1992, (407) 275-0027.

Oct. 29-Nov. 1. 1992 WORLD FANTASY CONV. Callaway Gardens, Pine Mountain GA. GoH. tba. Fee: \$100 after '91 WFC. Write: World Fantasy Conv. 1992, Box 148, Clarkston GA 30021.

1993

May 29-Jun. 1. 93rd ABA CONV. & EXHIBIT. IT. Conv. Center, Miami FL. See above listings for information.

Sep. 3-6. CONFRANCISCO, 51st WORLD SF CONVENTION. Marriott, Moskone Conv. Center, San Francisco CA. GOH: Larry Niven, Tom Digby, Alicia Austin, Jan Howard Finder, Mark Twain (dead GoH). Fee: Supporting to Chicon V, \$25, Attending \$50 through 12/31/90. Children (age as of 9/1/93): 0-3 n/c, 4-12 \$30, 13+, adult. Non-humans: \$25. Write: ConFrancisco, Box 22097, San Francisco CA 94122.

1994

May 28-31. 94th ABA CONV. & EXHIBIT. Convention Center, downtown hotels, Los Angeles CA. See above for information.

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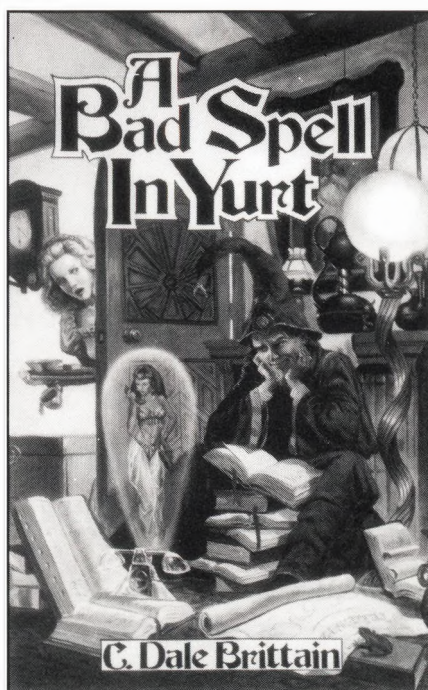
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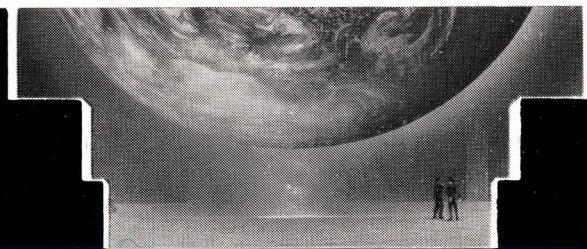


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