

SCIENCE FICTION CHRONICLE

THE MONTHLY SF AND FANTASY MAGAZINE

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GIBSON**

Fantasy Novelization
The Pocket for \$280,000

Robert Silverberg's

MAJIPOOR

Returns to its Roots

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Don D'Amassa

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Robert Silverberg

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SCIENCE FICTION CHRONICLE

THE MONTHLY SF AND FANTASY NEWSMAGAZINE

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Gibson Novelization to Pocket Books for \$200,000

Pocket Books bought the novelization of the forthcoming film of *Johnny Mnemonic*, based on the William Gibson story, for \$200,000 in a spirited auction conducted by agent Martha Millard. Five publishers bid for the publication rights; losers included Tor Books and HarperCollins. The novelization will be written by Terry Bisson.

Kij Johnson Wins Sturgeon Award; "No Award" First for Campbell Award



Kij Johnson accepting her award

Tangent, a new publication dedicated to reviewing all short science and fantasy fiction. Three judges, not named, will chose the winner and runners-up of the award.

Jeanne Cavelos Quits Abyss for Academic Life

Jeanne Cavelos, editor of the Dell Abyss horror imprint, gave notice to her superiors on July 14th and left the company on July 29th. Cavelos, who just turned 34, is to become a professor in the English Department at St. Anselm's College, Manchester, New Hampshire, where she will teach writing and the business of publishing, plus conducting some courses in the literature of the fantastic. She will move there with her boyfriend and her iguana, Igmo.

As of mid-July there was no replacement for her either on Abyss or on other titles she was working on at Dell, including the Cutting Edge imprint. It was likely as SFC went to press that Cavelos herself will be doing editing for Dell on a free-lance basis, including the Abyss books, though she told SFC that it was possible that her assistant, Danielle Clemens, might be promoted into the job.

There are no in-house reasons for Cavelos's leaving Dell. She told SFC that she was tired of editing and publishing, after seven years in the business, and had grown to hate New York City. She lived on the top floor of a Brooklyn brownstone with little or no air conditioning which, during another summer of 90+ weather, was apparently a decisive factor.

Cavelos also wants time to work on her own writing—she's already completed two novels, and is working on a third, though she remains unpublished. She also hopes to do a little freelance editing for publishers, agents

and authors. She told SFC, "I like trying new things; I started out in astronomy, for heaven's sake. Everyone thought I was crazy when I quit that and moved on to editing. And now it's time for the next step in my spiritual journey. I enjoyed editing, but it's time to move on."

"Fox Magic" by Kij Johnson was named winner of the Theodore Sturgeon Award for best SF short story of 1993, at a ceremony July 16th during the annual Campbell Award Conference, held each year at the University of Kansas in Lawrence, Kansas. "The Story So Far" by Martha Soukup (*Full Spectrum* 4, Bantam) and "At the Shadow of a Dream" by Howard V. Hendrix tied for second place. The winner was chosen by a committee headed by Orson Scott Card. Johnson accepted her award; she was a writer in residence at the Univ. of Kansas Writers Workshop in SF, held July 4-17, which culminated in the

In a stunning upset, unheralded in the history of the Campbell Award, no SF novel was deemed good enough to win. *Beggars in Spain* by Nancy Kress (*Morrow/AvaNova*) came in second, followed by *Moving Mars* by Greg Bear (Tor Books). The award is chosen by vote of a committee of authors and critics.

In a reorganization of the way the Sturgeon Award is run, nominated stories will henceforth be chosen primarily from those reviewed in the small press magazine

Tangent, a new publication dedicated to reviewing all short science and fantasy fiction. Three judges, not named, will chose the winner and runners-up of the award.

Jeanne Cavelos



and authors. She told SFC, "I like trying new things; I started out in astronomy, for heaven's sake. Everyone thought I was crazy when I quit that and moved on to editing. And now it's time for the next step in my spiritual journey. I enjoyed editing, but it's time to move on."

Raven Books is New UK Fantasy/Horror Line

Raven Books is a new fantasy and horror imprint at Robinson Publishing, whose first titles appear in August. The line is under the direction of editorial director Stephen Jones, long associated with Robinson in the role of editor of numerous anthologies and the paperback version of *Fantasy Tales*.

The first Raven title is *Knights of the Blood* by Katherine Kurtz and Scott Macmillan, an August release. September brings *Shadowman*, horror by Dennis Eichson, followed in October by *The Don Sebastian Chronicles*, three novels in one—*The Black Castle*, *The Silver Skull* and *Citizen Vampire*—by Les Daniels. Thereafter, fantasy and horror will alternate, with *A Handful of Men Part I: The Cutting Edge*, fantasy by Dave Duncan in November, closing the year with Nancy Holder and Melanie Tem's horror novel *Making Love* in December.

All titles are being done as mass market paperbacks with cover prices of £4.99 and £5.99, with full color covers. Coming next year are novels by Robert Weinberg, Charles L. Grant, Nina Kiriki Hoffman, Les Daniels and Dave Duncan, amongst others.

Stephen Jones remains active as an editor and anthologist. Most recently he has edited *The Mammoth Book of Werewolves*, *The Mammoth Book of Frankenstein* and a 5th edition of *The Best New Horror* for Robinson, all to be reprinted in the USA by Carroll & Graf. Other forthcoming titles include *The Illustrated Frankenstein Movie Guide* for Titan Books in the UK, *Dark Voices 6: The Pan Book of Horror*, with David Sutton, for Pan; *Shadows Over Innsmouth* for US small press Fodogan & Bremer, and his continuing column, with Jo Fletcher, here in SFC.

Ellison Ties for Stoker Award After HWA Miscotage Discovered

Due to incorrect vote counting for the Horror Writers Association's Bram Stoker Awards, Harlan Ellison's novella "Mefisto in Onyx" was erroneously not named a winner, with Jack Cady's "Night They Buried Road Dog," of the HWA's Bram Stoker Novella Award.

Ellison has been informed of the error, and will, belatedly, also receive a Stoker Award.

The pertinent Stoker Award tie procedure states that, "In the event that each of two works receives at least 30% of the vote in a category, both will be declared award recipients; no revelation will be made of the

exact numerical count, and both recipients will be listed as if they had in fact received precisely the same number of votes." This year, those responsible for counting the votes were apparently unaware of this provision.

Ellison commented, in a fax to HWA members, "Much to my astonishment, I've been formally advised by the governing body of Horror Writers of America that, due to a minor oversight, a clerical error resulted in my 'losing' a Bram Stoker Award...Even more to my amazement, I've been advised that HWA is rectifying the glitch..."

"I confess to being saddened when I was initially told that Jack and I had been separated by only one vote, but I am heartened and in small measure awestruck by HWA's rectitude. What a helluva stand-up thing to do! Most organizations, to save face, would have buried the knowledge of an error, even one as minuscule as this...My thanks to those who voted for my story, and my very profound appreciation to those in HWA whose concerns who can only be called honorable. HWA may have problems, but how nagging they must be when the organization can unsmile a mess this easily, and come out looking so damned good!"

Chesley Award Nominations

Sponsored by the Association of Science Fiction and Fantasy Artists (ASFA), nominees for the 9th Annual Chesley Awards—named for astronomical artist Chesley Bonestell—recognize individual works and achievements by all artists during 1993. Voting closed July 30th. Winners will be announced at ceremonies on September 3rd during ConAdrian.

Cover Illustration, Hardback Book: Thomas Canty, *Snow White, Blood Red* (edited by Ellen Datlow and Terry Windling, AvonNova); Frank Kelly Fress, *The Wishing Season* (Esther Friesner, Atheneum); Tom Kidd, *The Far Kingdoms* (Chris Bunch & Allen Cole, Del Rey); Jody Lee, *Winds of Fury* (Mercedes Lackey, DAW); Don Maitz, *Rude Astronauts* (Allen Steele, Old Earth Books).

Cover Illustration, Paperback Book: Jim Burns, *His Conquering Sword* (Kate Elliot, DAW); Bob Eggleton, *Dragons* (edited by Jack Dann & Gardner Dozois, Ace); Michael Parks, *Omsi Best SF 3* (edited by Ellen Datlow, Omni Books); Kirk Reinert, *Hottest Blood* (edited by Jeff Gelb & Michael Garrett, Pocket Books); Stephen Youll, *Gojira* (Mark Jacobson, Bantam Spectra).

Cover Illustration, Magazine: Jim Burns, 12/93 *Analog*; Clyde Daensing & Carl Lundgren, Summer 93 *Aboriginal SF*; Frank Kelly Fress, 3/93 *Amazing Stories*; Stephen Hickman, 5/93 *Science Fiction Age*; Wojtek Shadmik, 12/93 *Asimov's*.

Interior Illustration: Alin M. Clark, "The Toad of Heaven" (6/93 *Asimov's*, pp70-71); Vincent Di Fate, "Incident at The Angel of Boundless Compassion" (6/93 *Analog*, pp120-121); Leo & Diane Dillon, *The Sorcerer's Apprentice* (Scholastic/Sky Blue Press); James Mahon, "Fox Magic" (12/93

Robert Silverberg's *Majipoor* Series Returning to its First Publisher

Robert Silverberg's *Majipoor* series, which started with *Lord Valentine's Castle*, serialized in *The Magazine of Fantasy & Science Fiction* in 1979 and published in hardcover by Harper & Row in 1980, has come full circle and returned to Harper, now HarperCollins.

John Silbersack, publisher of HarperCollins's new Prism SF imprint, has bought a new *Majipoor* novel, *Sorcerers of Majipoor*, and rights to the second and third of the original trilogy, *Majipoor Chronicles* and *Valentine Pontifex*, in what Silverberg terms "an intricate six-figure deal," via agent Ralph Vicinanza. The latter two novels were first published in 1981 and 1983 by Arbor House—a publisher since acquired by William Morrow—and rights reverted to Silverberg earlier this year.

HarperPrism also bought softcover rights on the original book, *Lord Valentine's Castle*, licensed since 1982 to Bantam, and will reprint it in paperback.

In the UK, negotiations for *Sorcerers of Majipoor* are currently under way. *Mountains of Majipoor* is to be published by Pan in hard and soft covers. The first three *Majipoor* novels were published in the UK by Gollancz in hardcover, Pan in paperback.

Bantam retains the rights on a fifth *Majipoor* work, *Mountains of Majipoor*, a short novel coming in hardcover early next year, and will continue to publish Silverberg's other SF, including a new novel, *Starborne*, whose manuscript is due at the beginning of 1995.

Asimov's); Ron Walotsky, "Goldilocks & the Virtual Bears" (1/93 *Amazing Stories*, page 40).

Color Work, Unpublished: Bob Eggleton, *Orcuroon*; James Gurney, *Garden of Hope*; Richard Hescox, *Song of the Siren*; Tom Kidd, *Szakalski Sculpture Garden*; Nathan Massengill, *Copper Graphic*; Hannah Shaper, *Alkyris, City of Dreams*; Michael Whelan, *The Leavening*.

Monochrome Work, Unpublished: Bob Alexander, *Deathscape*; Carl Lundgren, *Impudence*; Michael Whelan, *The Apotheosis of War*.

Three-Dimensional Art: Robert Ashton, *View Through Gandalf's Crystal*; John Longendorfer, *Once There Were Giants* (copper & wood); Clayburn Moore, *Hannah and the Saber Tooth* (bronze); Ron Walotsky, *Ancient Warrior Mask* (honeshob crab & paint); Jennifer Weyland, *Flying Pegasus and Rider*.

Art Director: Terry Czecko, *Analog* and *Asimov's*; Ron McCutchen, *Cricet & Spider*; Kim Mohan, *Amazing Stories*; Betsy Wollheim & Sheila Gilbert, DAW Books; Jamie Warren Youll, Bantam Books.

Award For Artistic Achievement: Susan Seddon Boulet, *Body of Work*; James Christensen, *BoW* (pioneer in the field of the fine art print); Leo & Diane Dillon, *BoW*; Frank Kelly Fress, *BoW* (40+ year career and still active in the field); Ron Walotsky, *BoW* (30 year career); Michael Whelan, *BoW* (plus *The Art of Michael Whelan*).

Award For Contribution To ASFA: Holly Bird, layout and production, 1992 Chesley brochure; Carl Lundgren, leadership of ASFA 1992-93; Michelle Lundgren, editorship of *ASFA Bulletin*; David Lee Pancake, printing and mailing all ASFA publications; Teresa Patterson and Pegasus Management Crew, running ASFA Print Shop at ConFracisco.

Groundswell for Change in HWA

Following the most recent annual meeting of the Horror Writers Association (HWA), held in Las Vegas the first weekend in June,

a tidal wave for change has formed among members active on-line in GENie's HWA categories. As the "HWA Grassroots Coalition" more than 100 HWA members decided that HWA must change in order to survive. At the beginning of July they have sent a letter to HWA members with a list of grievances and specific plans for change.

Among areas of concern are a breakdown in communication among the HWA's officers and between the officers and the membership; a failure to provide basic services including the newsletter, member directory and introductory member packets; the selection for election of future officers by current officers, rather than by the members; lack of financial reports, and fiscal policies which starve member services; lack of direct communication with officers via GENie; and a call for electoral reforms, including staggering term endings.

Among proposals being tendered to the members are plans for a new slate of officers, who will address these and other problems, revision of the HWA bylaws to reflect concerns and for more accountability by officers to the organization, and changes in the way the HWA treasurer operates. Because of failures by the current elected slate to communicate with the members, the deadline for nominations for HWA officers—August 15th—approached almost unnoticed until mid-June.

Among those planning to run for office are Lawrence Watt-Evans, standing for president; Robert Weinberg, for vice president; and Brian McNaughton, for treasurer.

The letter sent to HWA members states in part, "...HWA has developed drastic problems that require immediate solutions... We're tired of sending our dues money in and seeing little or no tangible return... We're tired of excuses and empty promises. We want results... We're taking back our organization.

"We feel that though things have deteriorated badly, HWA is worth saving. The future of the organization depends on leaders committed to identifying and solving problems that have been plaguing HWA for

months." Among members signing their names to the letter are Don D'Amassa, Ron Dee, Craig Shaw Gardner, Rick Hautala, Alan Rodgers, Steve Rasnic Tem, Lawrence Wait-Evans and Robert Weinberg.

There will also be an HWA meeting at the World Fantasy Convention in New Orleans, following elections, which members are being urged to attend.

The move for change comes following several years during which the Horror Writers Association seemed to drift, with few and infrequent newsletters, little interaction between members and officers, and a long string of resignations and failures to renew their memberships by many major authors.

"High Hallack" is Andre Norton's Dream Genre Writers Retreat

Andre Norton plans to make a seventy acre site in the mountains of Tennessee into a retreat where genre writers—including writers of SF, mystery, fantasy, romance, horror and western fiction—can stay, do research, and write in privacy.

High Hallack, writes Norton, is, "situated near the town of Monterey, Cookeville, and Crossville in Putnam County. Totally secluded and yet easy to reach, this land is steeped in history, being part of the Cherokee sacred country. The valley below once marked the main Cherokee trail to the Ohio River."

Norton's plans include the construction of a library and seminar rooms, plus cottages to house writers. "Any genre writer who has already published in either the adult or juvenile field may apply to the board. If accepted he or she may stay from two to six weeks. There will be no charge for lodging—only a nominal sum for meals." Norton states.

A research library is being put together and already includes over 10,000 volumes on various genres. The most recent addition was the research library of Robert Adams, donated by his widow, Mrs. Pam Adams. The project already has tax exempt standing, so donations are tax deductible.

The land is paid for. It includes woods, meadows, a pond and streams. To make High Hallack a reality, it needs letters of support from genre writers and their readers and fans. This is needed, in order to get support and financing from Tennessee organizations. In addition, SF fan Irene Harrison plans to publicize High Hallack at conventions. Receipts for donations will be personally signed by Norton. Letters of support, inquiries and donations should go to Andre Norton, 1600 Spruce St., Winter Park FL 32789.

Canadian Booksellers Meet

The 1994 Canadian Booksellers Association annual meeting was held the weekend of June 17th in Toronto. On June 18, Disticon hosted a lunch party at the Acme Bar and Grill. Several SF/fantasy/horror writers and editors, including S.M. Stirling, Jan Stirling, Nancy Kilpatrick, Marion Hughes, Don Hutchison, Bob Hadji and

Mandy Slater were seen munching on burgers based on recipes from the Simon & Schuster book *Burger Meisters* (by Marcel Desaulniers, author of *Death By Chocolate*). Booksellers also had a chance to meet George Takei, attending the CBA to promote his new autobiography.

Other SF/fantasy types spotted on the floor included Charles de Lint, Robert Sawyer, Alison Baird and Mark Askwith.

HarperCollins Canada had an SF theme to their booth—"HarperCollins, The Next Generation, an Enterprising Publisher." Staff wore black T-shirts which looked a little like a Star Trek uniform.

Quill & Quire quoted a publishing type as saying, "You could fit the CBA into the ABA's storeroom." They also reported a shocking incident involving Rupert the bear, who attacked Barney the dinosaur with promotional buttons and then tried to strangle him.

—Mandy Slater

SE/Fantasy/Comics/Space Calendars for 1995

Abrams: *Marvel Super Hero Team*, 14.5"x10.5", \$10.95.

Andrews & McMeel: *Ren & Stimpy*, 12"x10", \$9.95; *Star Wars 3D*, \$9.95.

Antioch Publishing: *Star Wars*, \$10.95; *We're Back*, \$11.95; *SeaQuest*, \$11.95, *X-Men*, \$11.95.

Cedco: *Spacescapes*, 12"x12", \$11.95; *Utopia Greekware*, 12"x12", \$11.95; *Dinosaurs: Paintings by Brian Franczak*, 12"x12", \$11.95; *Flower Fairies by Cicely Mary Baker*, 12"x12", \$11.95; *Metalstorm* by Julie Bell, 12"x12", \$11.95.

Day Dream Publishing: *The Flintstones*, 12"x11", \$11.99; *Disney's The Lion King*, 12"x11", \$11.99.

Graphique de France: *The Pink Panther*, 11.75"x11.75", \$10.95.

HarperCollins: *J.R.R. Tolkien*, 12.5"x15", \$12.99.

Kalmbach Publishing: *Exploring the Universe*, 14"x11", \$10.95.

Landmark: *The Amazing Spiderman—Greatest Villains*, 12"x12", \$10.99; *Cadillacs and Dinosaurs*, 12"x12", \$10.99; *Elber Mice From Mars*, 12"x12", \$9.99; *Bikera Mistress of the Dark*, 12"x12", \$10.99; *Land of the Lost Dinosaurs*, 12"x12", \$10.99; *The Phantom of the Opera*, 12"x12", \$10.99; *The Shadow*, 12"x12", \$10.99; *X-Men—Greatest Battles*, 12"x12", \$10.99; *Celestial*



A calendar from Cedco



Three calendars from Landmark

Mermaids by Pemelina, 12"x12", \$10.99; *Dragon Lords* by Ray Rubin, 12"x12", \$10.99; *Fantasy*, 12"x12", \$10.99; *Frank Frazetta*, 12"x12", \$10.99; *Vanna's Unicorns*, 12"x12", \$10.99; *Beyond the Mind's Eye*, 12"x12", \$10.99; *Olivia*, 12"x12", \$11.99.

Llewellyn: *Myth and Magic*, 12"x12", \$10.

Longmeadow Press: *Visions of Space*, 12"x11.75", \$8.99; *The Kelly Freas Collection*, 12"x11.75", \$8.99.

Morpheus International: *H. R. Giger*, 12"x14", \$14.95. Distributed by Publishers Group West; individuals, add \$2 p&h, order from Morpheus Intl, 9250 Wilshire Blvd #LL15, Beverly Hills CA 90212.

Pocket Books: *Star Trek*, 12"x12", \$11; *Star Trek: The Next Generation*, 12"x12", \$11; *Star Trek: Deep Space Nine*, 12"x12", \$11.

Portal Publications: *Dinosaurs*, 12"x12", \$10.95; *Maxfield Parrish*, 11"x14", \$10.95.

Random House: *Dragons*, 11"x13", \$10.95; *TSR DragonLance and Other Worlds*, 12"x13", \$10.95.

.St. Martin's Press: *Dinosaurs*, 14"x10",

\$9.95; *The Wizard of Oz*, by Charles Santore, 14"x10", \$9.95; *The Psychotronic Movie Calendar* by Michael J. Weldon, 12"x12", \$10.99.

Scholastic: *Goosebumps*, 12"x12", \$9.95. Talman Company: *Dinosaurs* by Sue Williams, \$10.95.

Te Neues: *Maxfield Parrish*, \$10.95; *Maxfield Parrish Engagement*, \$12.95.

Turner Publishing: *Flinstones*, \$9.95; *Dinotopia Journal*, \$9.95; *Dinotopia Wall*, \$10.95.

Universe: *Dinosaurs*, \$9.95; *The Wizard of Oz*, \$9.95.

Workman: *Boris Vallejo's Fantasy*, 12"x12", \$9.95.

Market Reports

THE HORNS OF ELFLAND: A Fantasy Anthology of Music and Magic, edited by Ellen Kushner and Donald G. Keller, 30 St. Mark's Place, Brooklyn NY 11217. Current needs: This is an anthology of original fantasy with musical themes, to be published in 1995 by Roc. Stories up to 10,000 words may deal with any aspect of music, central to peripheral, past or present; they may be about musicians, musical instruments, songs, anything that connects fantasy and music. All settings are welcome, from the mythic to the contemporary. Payment rates: 6¢/word for first serial world rights. Deadline: December 1st, 1994.

Charles Platt will guest-edit the April 1995 issue of Britain's *Interzone*. He plans a special showcase issue focusing on the hu-

man impact of science and technology in the next twenty years. There are no taboos, and writers should feel free to pursue their strangest ideas. Payment will average 5¢/word for first English-language serial rights. Send stories, outlines, or query letters to Charles Platt, 1133 Broadway #1214, New York NY 10010, (212) 929-3983, or E-mail to Charles@phantoms.com (or CompuServe 71042.3557).

Readings & Signings

Kathleen Dalton-Woodbury, Susan Kroupa and James Jordan will sign their stories in *Writers Of The Future* on August 20th at the B. Dalton, Cottonwood Mall SLC, 1-3pm; August 27th at the B. Dalton, University Mall in Orem, 1-3pm; and at Valley Bookstore in Provo on September 17th, noon-2pm.

Jeffrey Carver and Richard Bowker will sign at the Braintree, Mass., Barnes & Noble Superstore on August 18th, at the WaldenBooks in Somerville and Medford on August 20th, at the WaldenBooks in Lexington on August 27th and the WaldenBooks in Methuen on September 10th.

Jody Lynn Nye will autograph *Medicine Show* at The Stars Our Destination in Chicago on August 20th, 3-5pm. Call (312) 871-2722.

Cynthia Soroka will sign and read from her *The Dark Chronicles* at Barnes & Noble in Napa, NY, on August 17th starting at 8pm; she'll also be at Barnes & Noble, Ledgewood NJ, 8pm on August 27th; at

Barnes & Noble in West Paterson, NJ, at 8pm on September 13th; at Borders, Garden State Plaza, Paramus NJ, at 8pm September 21st; at The Painted World in New Paltz NY at 7:30pm October 7th; and at Barnes & Noble, Paramus NJ, October 28th, 7:30pm.

Brian Hodge will autograph *Darker Saints* (Dell Abyss) and Elizabeth Massey will autograph *Sin Eater* (Carroll & Graf) at Dangerous Visions in Sherman Oaks on August 20th, 2-4pm, followed by Patricia Kennealy Morrison signing *The Oak Above the Kings* (Roc) on August 30th, 6-8pm. Call (818) 986-6963.

Joseph Sherman and S. M. Stirling will discuss "SF and Fantasy: How to Get Started on a Writing Career" at Toronto's Merril Collection of SF, Speculation and Fantasy, at 2:30pm on August 27th. Admission is free to members, \$10 for all others. Call (416) 393-7748.

Anne McCaffrey, suffering bursitis in her elbow, will be forced to restrict autograph seekers to just one or two books each during signings for *The Dolphins of Pern* (Del Rey) now tentatively set for Minneapolis, St. Louis, Cleveland, Cincinnati, possibly Dayton, Boston and New York, September 6-15. Contact Del Rey publicity for tour details.

Clarifications & Corrections

The star of *Bladerunner*, mentioned in last issue's lead story, is, of course, Harrison Ford, not Arnold Schwarzenegger, who starred in *Total Recall*, another film based

SFC INTERVIEWS

Kevin O'Donnell, Jr.

by T. Jackson King

Science fiction writer Kevin O'Donnell, Jr. learned Korean, Japanese and Mandarin Chinese, went to high school in Korea, graduated from Yale with a B.A. in Chinese Studies, and taught in Hong Kong and Taiwan—but those experiences aren't what made him decide to be a writer. Food did. Specifically, Yale food.

"I worked in the dining halls all four years, putting in 25-40 hours a week. By the time I graduated, I'd become a Student Assistant Manager—and had concluded that I absolutely hated getting up in the morning, donning a jacket and tie, and going to work. This made it easier to decide to become a writer."

This author of eleven published novels and sixty-nine short stories and articles had earlier crossed another great divide in life experiences when he was just fifteen. When his mother died, his father remarried, and then took a job as Director of the Peace Corps in Korea. The family of eight children and two parents moved from his birthplace in Cleveland, Ohio. They moved East—east of Suz, east of India, all the way to Seoul Foreign School in Korea. The life change affected him in some unique ways.



Kevin O'Donnell, Jr.

"I lived there from August, 1966 through June, 1968, and spent the summer of 1969 out there. Those were my junior and senior years of high school, and the summer after my freshman year of college.

"It affected me in all the predictable ways, and a few more besides. I mean, I was born and raised in Cleveland, Ohio, and went to Catholic schools for ten years. Had I stayed there, I would have graduated from

St. Ignatius High School and majored in business or pre-law at Notre Dame or some other nice Catholic college.

"Instead, I wound up in Korea and learned the language. The next summer, I spent a month traveling in Japan with some Peace Corps volunteers and picked up survival Japanese. By then, I had grown interested enough in Korea's history and culture to want to major in them at college; I went to Yale because it was one of only three schools in the US to offer an undergraduate Korean Studies program. They canceled the program the summer before I arrived, so I switched into Chinese Studies, and learned Mandarin.

"There's no way I would have studied any of those languages if my family had stayed in Cleveland. And the thing about a foreign language is that it's a gateway into an alien mode of thought. Very useful for an SFF writer.

"While in Korea, I met various types of people—both Korean and American—I wouldn't have encountered as a high school kid in Cleveland: diplomats, military personnel, missionaries, Peace Corps Volun-

Continued on page 30

on a novel by Philip K. Dick. Oops.

The correct titles of two books by Harlan Ellison mentioned last issue are *The Glass Teat* and *The Other Glass Teat*.

Stephen Jones notes that Claudia O'Keefe was misidentified by him as Beth Gwinn in a photo caption from the World Horror Convention in the June SFC. "Apologies to both ladies," Jones writes.

Lisa Goldstein writes, "The man you identified as my 'intended' in the photo in your June issue is actually my husband. After eight years of marriage anything I've intended to do with this man I've probably already done."

Andi Shechter and Stu Shiffman's E-mail addresses are: A.Shechter@Genie.geis.com, AndiS41608@AOL.com and Stushiffman@AOL.com.

Evidently "Omphalos" is *not* Latin for Bellybutton but rather Greek, but the information on the magazine written up in the May SFC said it was. David Drake comments, "While it does indeed mean navel, a more common meaning is center—for example, a shield boss, the *Omphalos Kosmos*, the center of the universe, was at Delphi. The Latin is Axis Mundi..." SFC's editor took a couple of years of high school French a long time ago; he is not fluent in other tongues.

NEWSNOTES

Awards

Judges for next year's Philip K. Dick Award will choose the best original SF paperback with a 1994 pubdate. Publishers are asked to submit such works for consideration to the impanelled PKD Award judges, who are: Megan Lindholm, 7102 Harts Lake Road So., Roy WA 98580; Steven Popkes, 24 Cedar St., Hopkinton MA 01748; Richard Russo, 835 Peralta Ave., Berkeley CA 94707; Joe Sanders, 6354 Brooks Blvd., Mentor OH 44060; and Robert J. Sawyer, 118 Betty Ann Dr., Willowdale ON M2N 1X4, Canada.

The new address for 1994 Nebula Award jurist Barb Denz is 22270 Sea Vista Drive NE, Poulsbo WA 98370.

Next year's InConJunction XV, to be held in Indianapolis, will host the first annual Arlan's Choice Short Story Awards for unpublished authors, sole final judge to be Arlan Andrews. First prize will be \$100 and assistance in preparation of the manuscript for submission to a professional market. For information write Andrews c/o InConJunction, Box 19776, Indianapolis IN 46219.

A \$1,000 1994 Donald A. Wollheim Memorial Scholarship, sponsored by the NY SF Society (The Lunarians), was awarded to Michael Blurstein of Forest Hills (Queens) NY. First awarded in 1990 and renamed for Wollheim in 1991, the scholarship goes to new writers from the New York metropolitan area, to help defray costs of attending the Clarion or Clarion West writers workshops. Write Wollheim Memorial Scholarship Fund, NYSFS/The Lunarians, Box 3566, New York NY 10008-3566.



L. Ron Hubbard's Writers of the Future Gold Award winner Alan Barday, an active member of the British Columbia SF Association, poses with Jack Williamson, center, and Frederik Pohl, right—the latter both judges in the Awards process—at the 10th anniversary WOLF ceremonies, held in Hollywood on May 27th.

Winners of the National Fantasy Fan Federation's 1993 Amateur Short Story Contest were: First Prize and \$25, "The Funer King" by Leslie Parsons; Second Prize and \$15, "The Dark Star Rises" by Andrew W. Mackie; Third Prize and \$10, "The Stress Box" by Judith Klass; Honorable Mention, "Pretty Pink Planet" by Joy V. Smith. There were a total of forty entries; final judge for the contest was Jefferson Swaycarter. Deadline for this year's contest is December 1st; for entry blanks, write Donald Franson, 6543 Babcock Ave, North Hollywood CA 91606-2308.

George Turner won the Australian SF Foundation's A. Bertram Chandler Memorial Award for outstanding contribution to Australian SF, at Constantinople, the Australian National SF Convention.

Winners of the Ditmar Awards, also presented at Constantinople, were: Long fiction: *The Destiny Makers* by George Turner; Short Fiction: "Catalyst" (no author named); Pro Artwork: *Twilight Beach* cover; Fan Writer: Bruce Gillespie; Fan Artist: Kerri Valkova; Fanzine: *Ethel the Aardvark*.

Jennifer Roberson's *Lady of the Forest: A Novel of Sherwood* (Zebra Books), was chosen for inclusion in the "1994 Best Books for Young Adults List," published by the American Library Association's Young Adult Library Services Association.

Alan Lee received England's Kate Greenaway Medal for his illustrations to *Black Ships Before Troy* by Rosemary Sutcliff. The award consists of the medal itself and £1,000 worth of books to be donated to an organization of Lee's choice.

Publishing

British publisher Bantam, which now identifies itself as a media publisher, reported a 32% increase in sales to £6 million in the year which ended in March, with pretax profits up 187% to £311,000 for the year. The company's SF backlist brought in £500,000 in the last year, according to acting managing director David Inman. Among the company's profitable titles was

The Making of Jurassic Park, which sold 69,000 copies.

The Book-of-the-Month Club's editorial board will be dissolved after 68 years, because the monthly meetings are no longer practical, according to Editor-in-Chief Tracy Brown. Monthly meetings in an era of overnight manuscript reading and next morning bids is a luxury the BOMC can no longer afford, Brown says. Clifton Fadiman, who just turned 90 and has been a member of the board for 50 years, has been named chief editorial advisor of the BOMC. For years, Fadiman's picture and comments, reproduced on the back cover of *The Magazine of Fantasy & Science Fiction*, stating, "Each of us has his own special escape-reading. Mine is science fiction. To my mind *Fantasy and Science Fiction* regularly supplies the finest the field has to offer in the way of short fiction," provided proof that SF was more than the mere trash that our parents insisted it was. If a guy who wore a tie and looked distinguished read SF, it *must* be okay.

A profile of Robert Stein, owner of the Voyager Company, a leading producer of works on CD-ROM, cites Larry Niven's *Ringworld* as a favorite book.

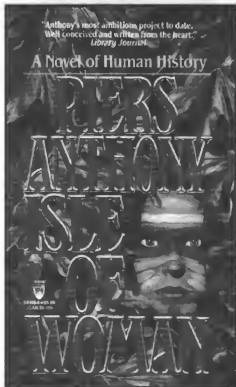
BiblioBytes, which recently acquired three Harlan Ellison titles, has established an encryption system whereby computer users can submit credit card information and receive copies of SF, fantasy and other titles electronically almost instantaneously. Unfortunately, the system currently only supports UNIX platforms, and is not available to users of Macintosh, MS-DOS, Windows and Amiga-DOS computers—the vast majority of PC's in use. For information, contact publisher Glenn Hauman at info@bb.com.

The Post Office issued stamps commemorating the 1969 moon landing, using the same artists who previously illustrated the event. In 1969, a 10¢ airmail stamp designed by Paul Callé was issued, followed in 1989 by a \$2.40 priority mail stamp designed by Callé's son, Chris. Now the two



Paul and Chris Callé's Lunar stamp art

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have collaborated on two stamps honoring the first moon landing. A \$9.95 Express Mail stamp with a sideways design shows two astronauts, the US flag and the LEM on the surface of the Moon, with the Earth at top. The 29¢ design shows a single astronaut, the Earth and a portion of the flag. Paul Callé first came to the attention of SF fans in the late 1940's, when he briefly worked in the SF field, doing covers for such magazines as *Galaxy*, *Imagination* and *Super Science Stories*, before moving on to working for the slicks. He was also official artist for NASA's Apollo-Soyuz mission.

Salman Rushdie is wary of the term "magical realism," according to an interview in the July 15th *The Bookseller*. He believes that people—including, perhaps, those in this field—have emphasized the magical elements of his work at the expense of the realistic ones. He is no longer fond of his first novel, *Grimus*, because it was set in a fantastical world. *Midnight's Children*, *Shame* and *The Satanic Verses*, according to Rushdie, are all realistic novels. "There is the magic of the real, exposing which is a very important function of literature. In my mind, the use of surrealist techniques is always just a way through to that: it wasn't an end in itself. If Saleem in *Midnight's Children* has a certain sort of nose, it's to allow me to present a certain view of the world, through that nose."

Magazines

Tomorrow Speculative Fiction is now distributed by IPD. Call (800) 999-1170 to order the magazine for your store (this number is good for ordering copies of SFC, too).

Envoy will be a new monthly newsletter highlighting the activities of Central Texas writers, artists and booksellers. A proto-issue, providing an opportunity for writers and artists plus bookstores to promote future releases and signings, is available from (make checks payable to) Aaron Allston, Box 564, Round Rock TX 78680-0564. Subscriptions are free for booksellers, 12/\$12 from Allston.

Zero Gravity Freefall is the name of a new quarterly fiction magazine, planned for next year. The editor plans to pay for fiction, but only nominally, a quarter to half cent a word. For guidelines, write editor Daniel Berg, Lake Retreat Publishing, 30210 SE Lake Retreat S. Drive, Ravensdale WA 98051, Danny-Boy on GEnie.

The post office is changing rules for nonprofit and bulk mailings. Third class bulk nonprofit mail will be permitted to only contain advertising which is substantially related to the mission of the non-profit organization involved. In other changes payment of the fee for third and fourth class bulk mailings will be required by the party entering the mail, regardless of whose permit is used; also, creativity will be allowed in the appearance of the indicia, requiring only that content and postage payment be clearly stated. Final rules will be issued by late August.

Bookselling

The Stoney End Bookstore, 25 West Street, Keene, NH 03431, owned and

managed by Rob Purinton, is in the process of converting from a general used bookstore into one carrying only SF/fantasy and mysteries, both new and used. The 900 sq. ft. store plans to discount new books by 10% and stock about 15,000 titles. Call the store at (603) 357-1119 for information.

HarperCollins has changed the discount on their 1995 Tolkein calendar to a flat 55% for booksellers. Retailers who bought copies at prior discounts will be credited with the difference.

The first issue of *The HarperPrism Blaze*, the new imprint's newsletter, an 8-page tabloid is out, with news about the line's books. It's available free to readers and booksellers (indicate how many you'd like to give away). Write HarperPrism, Dept. CM, 10 East 53rd St., New York NY 10022 to be put on the mailing list.

It's possible to buy good coverage for SF and fantasy books. Barnes & Noble offers coverage of books, for a fee, in its various newsletters, including *Sense of Wonder*, its SF newsletter, which is distributed free in its bookstores. According to *Publishers Weekly*, "Besides offering ad space to publishers...the newsletters allow publishers to buy reviews and, in the case of the newsletters, interviews and photos. In *Review and Preview* [a 16-page tabloid distributed in the Superstores and included

in Sunday editions of the *NY and LA Times*], for example, a front-page review costs \$8,000."

After 1993's ABA attendees swore off Miami Beach as a bad place for a meeting, someone listened, but not American Library Association convention management. The 113th annual ALA, held the end of June in Miami Beach, drew 12,627 attendees, down from the previous year's 17,165. Only 8,000 librarians attended, also down from 1993's 12,279.

Bookfax is a new service from Ingram Book Company for booksellers to get information by fax on forthcoming titles, reviews, author tours, etc. However, when SFC asked for reviews of horror and SF titles, only one horror book and three SF titles were listed. Annotations are accepted only from publishers who pay for the service—and most haven't signed up yet, if they plan to at all. For information, call (615) 287-6700 from a touch-tone phone, and have a fax number available.

Booksellers who carry sidelines should be dealing with Ralph Marlin, whose assortment of SF/nite ties could bring in additional profits. Among ties offered by the manufacturer are nine different *Star Trek* ties: four original series, two DS9, a Next Generation logo tie, and two with the Starfleet logo, one original, one TNG. Also, three *Conehead* designs, two *Star Wars*, NASA Shuttle and Hubble ties, penguin, fine art and architectural ties. Call Marlin at (800) 822-8437 for a catalog.

In Reading, England, the Friar Street branch of Blackwell's now specializes in SF and fantasy. Manager is Tim Hopkins, with a staff of five.

British bookstores—all UK stores—can now open for business on Sundays. The Sunday Trading Act 1994, effective August 26th, permits stores of not more than 280 square meters to open any time on Sundays. Stores over that size are allowed to open for a continuous 6 hours between 10am and 6pm. Large stores at railway stations, air terminals and motorway service stations are permitted to stay open all day.

Information Superhighway

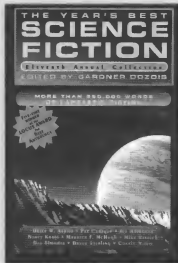
"Beyond the Electric Book: Hypermedia and the Future of Serious Writing," a symposium sponsored by Eastgate System to be held at the Guest Quarters Hotel in Cambridge, Mass. on September 10th, will feature a talk, "Revenge of the androids: hypermedia and the transformation of publishing" by Kathryn Cramer, who will discuss how interlinked electronic media is transforming writing, editing and bookselling. Registration is \$325. For information, call (800) 562-1638.

An editorial in the July 5th *The New York Times*, "Ghost in the Machine," suggests that people who work with computers are never alone, because their computers talk back to them, issuing commands and suggestions—"strike any key," "insert disk," etc. What would happen if the machine developed an antipathy to the user? *The Times* conjectures that it would drive the user mad, just like the small but escalating



Incredible as it may seem, the October issue marks the 15th anniversary of SFC's launch (and the 31st anniversary of *Algor/Starship*, but that's another matter entirely). If you'd like to make note of the event in some fashion, write to *Science Fiction Chronicle*, Dept. 15 Years (that's not too many), P.O. Box 02720, Brooklyn NY 11202-0056, E-mail to A.Porter2@Genie.Gels.Com.

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irritations in early ghost stories. In fact, says the *Times*, "Sheridan LeFanu, M.R. James and H.P. Lovecraft had a prodigious and elegant talent for scaring readers out of their wits. What writers they were in their day! What computer programmers they would make in ours!" We prefer to think they'd still be writers.

Two days later, the NYT tackled SF again, this time musing on "Life in the Information Age" in a signed editorial by Brent Staples, who brings up William Gibson and Philip K. Dick within the space of a single paragraph. Seems the phone company envisions selling ad space with a new system which would periodically redial a number, with the phoner hanging on, waiting for the phoner to answer. And with 15 second ads being played between each attempted connection. File this paragraph under "Us Versus Them."

Exhibitions

"Traveling in Style: Gothic Revivals from Fraktur to Cyberspace," an exhibit of Gothic elements in art, architecture and publishing, including contemporary SF, is on display through November 4th in the rare book department of the Free Library of Philadelphia, 1901 Vine St, Philadelphia PA. The department is open daily 9-5 Mon-Fri, with general tours every day at 11am. Call (215) 686-5416.

Frank Kelly Freas's 1973 "Skylab" painting—done as an *Analog* cover and later a poster supporting the space program, eventually displayed in the Smithsonian—is part of the Spaceweek International Art Exhibit at Space Center Houston, part of a celebration of the 25th anniversary of the Moon landing. It will be on display through the end of August. For information, call exhibit curator Frank Bettencourt at (713) 326-2605.

The annual Boston Book Fair will be held September 23-24 in Copley Square Park, across from Boston Public Library; exhibitors will include the New England SF Association. Hours are 10-7 on Friday, 10-6 on Saturday. For information, call (617) 635-4505.

Artwork by Mervyn Peake was on display at Chris Beetles, 8 & 10 Ryder Street, St. James, London SW1Y 6QB, UK, from mid-June through July. A 24-page catalogue of the show, with 80 illustrations, is available for £5.00.

"Tintin in Tibet," sixty pieces of artwork by Hergé, plus 150 examples of Tibetan artwork, were on display through August 14th at the Royal Museum of Art and History in Brussels, Belgium.

The Center for the Book of The Library of Congress will sponsor a symposium on SF and Philip K. Dick late next year. For information, E-mail Eric Johnson, Eaj@loc.gov.

Organizations & Conferences

"Uncertainly Visions: The Graphic Arts of Fantasy and Science Fiction" is the theme of next year's 17th annual Eaton Conference on SF & Fantasy. Papers, proposals and inquiries should be addressed to George Slusser, Curator, Eaton Collection, Tomis

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Riverside Library, Univ. of Calif/Riverside, Riverside CA 92521, (909) 787-3398.

The address, phone and fax numbers for Clarion Workshop business have changed, to: Mary Sheridan, Coordinator, Clarion Workshop c/o Lyman Briggs School, E-185 Holmes Hall, Michigan State Univ., East Lansing MI 48825-1107, phone (517) 353-4984, fax (517) 432-2758, E-mail 22323MES@msu.edu.

This year's WesterCon raised over \$2,400 for Reading is Fundamental and the Los Angeles Public Library through their book exhibit and auctions.

Annual membership in the Walt Disney Collectors Society is \$55 in the US, \$76 in Canada; members receive a cloisonné pin, a quarterly magazine, exclusive statues and other benefits. Call (800) 242-7696 for information.

Media

According to *The New York Times*, Paramount killed off *Star Trek: The Next Generation* for commercial considerations. A package of 182 total episodes is easier to sell to a TV station than anything longer. If shown one per weekday, the series can be shown for eight months before it starts to repeat. Experience has shown that packages with more episodes are harder to sell to the stations that endlessly repeat TV shows. Also, the longer a TV show is on, the more expensive it is to produce—renegotiations with stars and others in the cast start to become a greater factor. Finally, there's just time. Even the supposedly ageless android Data had aged visibly over the years.

He's dead, Jim—but the Captain lives. While Kirk is killed off in the *Star Trek: The Next Generation* film, expect Picard to continue to live and appear in ST:TNG films, which could be produced every 18 months, according to TNG producer Rick Berman.

Travel

Tours of the region in Romania which in-

spired the Dracula myth, indeed are commonly used in horror fiction—Transylvania, the Borgo Pass, Castle Dracula—are now possible with the opening of Romania to the West. Castle Dracula is a modern hotel on the edge of the Borgo Pass in Transylvania, the western part of Romania, where visitors who take a tour sponsored by the Transylvanian Society of Draculas stay. Cost of the tours, which range from 4-15 days is \$300 to \$1,000 per person. Inquiries to Bravo Tours in Bucharest, Romania, phone and fax (40-1) 312-5439. Four day Halloween bus tours are also available: call Vista Travel at (36-1) 269-6032 or 142-9316.

Us Versus Them

The newest FCC commissioner, 35 year old San Francisco telecommunications lawyer Rachelle Chong, is a dedicated fan of *Star Trek*. She showed up for her first Washington, DC, press conference wearing a *Star Trek* communicator badge. She stated that her mission as an FCC commissioner is "communications—the final frontier. These are the voyages of Commissioner Chong, whose 3-year mission is to seek out new communications life forms, new services to improve civilization, and to boldly surf the Internet where no commissioner has gone before." She ended the press conference with a Vulcan hand greeting.

Ray Bradbury's story "The Sound of Thunder" will henceforth not be assigned reading for 6th graders in the Beavercreek, Ohio, school district, because "it contains many profanities," according to a report in the *Dayton Daily News*. The story is in *Best Short Stories Middle Level*, a textbook. The story was withdrawn after a complaint was filed by Beavercreek resident Karen Lentz, who earlier had complained about another Bradbury story, "The Veldt." Lentz objected, "Many stories in this book focus on death, violence and behavior that is considered unacceptable in society. It could increase children's thoughts of death and violence, and encourage unacceptable behavior." "The Veldt" remained on the reading list, following a divisive public hearing, and a decision by Board of Ed supervisor Gayle Ferguson, who stated, "Classroom reading and discussion can assist a youngster to be ready to deal with problems. Do we really want to shelter our kids from reading about that?"

The Patent and Trademark Office granted two trademarks, in 1989 and 1990, for the word "Internet," but action on other filings has been suspended because of legal challenges to trademarking the term. "Cyberspace" has already received one trademark, with five other applications pending. In the 1980's, an Italian company successfully trademarked the word "Fanzine," a fact disregarded by small publishers.

Trends

Star Trek's "Warp Drive" is a form of faster-than-light travel which doesn't warp the laws of physics, according to Miguel Alcubierre of the University of Wales, Cardiff. He theorizes an FTL drive fueled by the basic expansion of space-time in which masses repel one another. Local distortions

NEWS CONTACTS

Please phone, fax or e-mail news items to SFC —

In the USA, Andrew Porter at
(718) 643-9011 phone / fax, or
A.Porter2@genie.geis.com
In England, Stephen Jones on
(081) 902 1818 phone / fax

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of space-time could be used to take a spaceship from point A to point B within the universe at slower than light-speed.

Is this really a "Media" item? The special effects that stunned audiences in *Forrest Gump* and *The Mask* are just the beginning of the melding of animation with live action, according to Hollywood experts. "Six months ago, we couldn't have done this," *Mask* director Chuck Russell states. "We're still in the horseless carriage days with this," states Robert Zemeckis, who directed *Forrest Gump*. "We have no idea what impact this will have on the world. We couldn't imagine if we tried." Both directors had their effects done by George Lucas's Industrial Light & Magic. While directors might be stumped, SFC thinks back to the image of Adam Selene in Heinlein's 1966 novel, *The Moon is a Harsh Mistress*. The day when real images are indistinguishable from computer generated animation is coming very soon. Why should Hollywood pay actors when we can make new films starring John Wayne, Marilyn Monroe, Paul Muni and Spencer Tracy? And when will dirty tricks political computer animation show its face?

Bad news for planners in California. Current research shows that drought is the norm in The Golden State, rather than a temporary climatic abnormality. Beginning 1,100 years ago, severe droughts lasted 220 and 140 years, according to research published in the British journal *Nature*. The longest droughts lasted from the 10th to the 14th centuries A.D., during which the civilizations of the Anasazi cliff-dwellers and South America's Tiwanaku Aztecs fell apart. Modern planners attempting to cope with drought could easily be overwhelmed by plans based on the current assumption that droughts last only about seven years. Repeats of medieval droughts lasting decades could easily destroy modern California civilization.

Other Stuff

The Information Access Company of Foster City, Calif., ran a contest for the most unusual question asked of librarians. Among the runners-up were, "I need something on preserving the hides of road kill," "I know Roy Rogers had Trigger stuffed...would it be possible to have a person stuffed? I want to have it done to my sister," "How long after you're dead and come back to life do you have to wait before you can change your name legally?" The contest winner was a query to reference librarian Elizabeth Estes of Stanley County Public Library, Albemarle, NC, who won with this actual question: "I'm interested in achieving immortality. Can you tell me exactly how to go about making a pact with the Devil?"

The saga of Carol Ann Timmel and her lost-inside-a-Tower-Air-747 cat, named Tabitha, was another example of what a small universe we live in. Timmel lived two flights up from SFC's editor and the offices of SFC. She moved out on June 30th, at which time her cat began its traumatizing move, and Timmel's Hollywood success—she'd been attempting to make a living as a



Robert Gleason

model here in NYC—seemed more assured than ever. The whole thing is an example of what old-time newspaper reporters used to call a "7 day wonder," smack dab in the middle of "the silly season," as immortalized by Cyril Kobluth.

AUTHORS & EDITORS

Personnel Moves

John Betancourt resigned as senior editor at Byron Preiss Visual Publications and Byron Preiss Multimedia Company at the end of July in order to devote his time to his own Wildside Press, and to do writing and editing projects for other publishers. He remains a consulting editor for BPVP; Keith DeCandido remains, for now, associate editor of SF and Fantasy.

Tor Books editor in chief Robert Gleason resigned, reportedly to have the time to promote his novel, to be published this fall by HarperPrism.

Bantam Spectra editorial assistant Heather McConnell left on July 11th, intending to wed author Daniel Keyes Moran. She has been replaced by Megan McArdle, a June graduate of the University of Pennsylvania.

Assistant editor Christina Marciona left HarperPrism in July, intending to get into magazine publishing. She has been replaced by longtime SF reader Caitlin Deinar, formerly educational coordinator at Harvard Business School Press, who joined Roger MacBride Allen and Eleanor Maury Fox



HarperCollins on August first.

Melinda Metz, an editor at Berkley with responsibility for several horror titles, left the company in July to move to Parachute Press, which packages YA horror including the books of R.L. Stine, husband of Parachute owner Jean Stine.

Will Weisser, formerly senior publicist for SF and horror at Pocket Books, has been named associate director of publicity at Grove/Atlantic Press.

Betsy Hulsebosch, director of advertising and promotion at Bantam Books, has been named a vice president, as has Cynthia Manson, director of subsidiary rights for *Analog*, *Asimov's* and *Dell Magazines*.

Bruce Bethke, John DeChancie, Mary Herbert and Brad Linaweaver are all now represented by agent Ashley Grayson.

Activities

Roger MacBride Allen wed U.S. State Department employee Eleanore Maury Fox on July 10th; the couple will remain in Washington, DC until next February, when they will move to Brasilia for two years.

The very name V. C. Andrews is worth \$703,500, according to a final ruling by the U.S. Tax Court. Andrews, who created a subgenre of horror novels and whose death did not stop her name from appearing on books—the novels were continued by Andrew Neiderman using Andrews's name—was valued as an asset to her estate to the tune of \$1.2 million, according to the IRS, which asked for \$650,000 in back taxes. The estate disagreed, and sued the IRS. While the estate said the name was worth very little because of the risk in publishing any novel, the IRS pointed out that Pocket Books minimized the risk by never telling readers that Andrews was dead. Later novels included notes that she was dead but falsely stated that she had left unpublished manuscripts behind. There are now as many ghost-written Andrews novels out as real ones, David Streitfeld notes in *The Washington Post Book World*.

Vonda McIntyre is in Los Angeles this year, doing a screenplay, "Natural History and Extinction" for the Chesierfield Film Company, from which she has a screenwriting fellowship.

"Alien Nation" by Mick Farren in the June 24th issue of *Los Angeles Reader* vs.

Vonda N. McIntyre at the Sheraton-Palace Hotel, San Francisco, in 1975





Octavia E. Butler

ported on the burgeoning UFO industry, specifically a convention called UFO Expo West. Farren was not impressed.

On a signing tour in Australia, Terry Pratchett drank and discarded a can of Foster's. "At the end of the signing I was shyly presented with the retrieved can by a blushing fan and asked to sign it," he reported in *Anisble*.

An interview with Octavia E. Butler, "Sci-Fi Tales from Octavia E. Butler" by H. Jerome Jackson appeared in the April issue of *The Crisis Magazine*, published by the National Association for the Advancement of Colored People, commonly known by its initials, the NAACP. For information on the magazine, call (800) 781-5058.

Matthew J. Costello and F. Paul Wilson have incorporated as PM Interactive, Inc.; their first projects include a theatrical film for Interfilm and Sony/Columbia, and "PTL News" for the Sci-Fi Channel, the latter to be both plotted and scripted by the pair.

Separately, Costello signed with Putnam New Media and Putnam/Berkley to create *Castle Harbour*, a YA interactive CD-ROM and book series; he'll design the CD-ROM and write the first book and the bible for the series.

Full page wide artwork by Vincent Di Fate illustrating, "Target Jupiter. Next: Us" by Von R. Eshleman, appeared on the Op-Ed page of the July 12th *New York Times*. The artwork itself was commissioned the previous week and turned in the day before publication.

Roseanne Di Fate, wife of Vincent, is recovering at home from surgery early in July to remove part of her thyroid.

Mike Resnick



Michael Kube-McDowell's Black Book Band wound up its "Brain Weasels" tour of concerts at Contraption, Maroon and InConJunction, with all three recorded for release next year by Dodeka Records on cassette and CD. Working title for the album is *First Contact*.

Short Fiction Sales

Ellen Datlow bought "Radio Waves" by Michael Swanwick and "Ah Sweet Mystery of Life" by Michaela Roessner for *Omni Visions Three*.

Gregory Bennett sold a novelette, "Fish Tank," to *Analog*.

Jeffrey Carver turned in the second book in the Chaos Chronicles, *Strange Attractors*, to Tor, and sold a novelette, "Reality School: In the Entropy Zone" to *Science Fiction Age*.

Adam-Troy Castro sold "The Slow Hit" to *Southern Fried Horror*, "Ragz" and "Crucifixion (1)" to *100 Vicious Little Vampires*, and "Just a Couple of Extinct Abers Riding Around In a Limo" to *Science Fiction Age*.

Linda Dunn sold "Stealing the Power" to *Sword & Sorceress 12*, edited by Marion Zimmer Bradley.

Mike Resnick sold "The Shiksa," co-written with Lawrence Schimel, to *Ancient Enchantresses*; and "disillusions," also with Schimel, to *When The Magic Stopped*; separately, he sold "How Jerry Phipps Won His Hugo" to his own anthology, *Alternate Worlds*.

Darrell Schweitzer sold "Runway" to *I, Vampire*, edited by Jean Marie Stine and



Connie Willis

Forrest Ackerman, and "One of the Secret Masters" to Ed Kramer's *Dark Destiny: Unseen Architects of the World*.

Book & Novel Sales—USA

Ace Books bought hard and softcover rights on two untitled novels by Patricia Anthony from her new agent, Donald Maass.

Berkley's Boulevard imprint bought the right to do three more *Quantum Leap* novels, again with no authors chosen.

Avon bought three novels by Michael Moorcock, *Blood: A Southern Novel*; *Fabulous Harbour*; and *The War Amongst the Angels*, from agent Howard Morhaim; Chris Miller bought *The Virgin and The Dinosaur* by R. Garcia y Robertson from Chris Lotts of the Ralph Vicinanza

THIS SIDE OF JUDGMENT J.R. DUNN

"Blade Runner meets Terminal Man..."

well-crafted characters, telling details, and intriguing developments." —*Kirkus Reviews*

"A wild novel—J. R. Dunn is a compelling storyteller!" —Tim Powers author of *Last Case*

"J. R. Dunn has perfectly combined the speculative future visions of science fiction with the high-tech police thriller. . . I read it in California and didn't even notice the earthquakes."

—Geoffrey A. Landis, NASA scientist, Hugo and Nebula Award winner

"Terrific edge of your seat action." —Patricia Anthony, author of *Brother Termit*



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Agency.

At Baen, Gordon R. Dickson delivered his SF novel *The Magnificent Wolf*. Baen also bought an SF novel, *The Edge of Honor's Sword* by Aleta Jackson.

Jennifer Hershey at Bantam bought a major new novel by Connie Willis, *To Say Nothing of the Dog*, from agent Ralph Vicinanza for "a substantial 6-figures." The novel is described as a Shakespearean comedy of errors, set in the past and future world of *Doomsday*.

Del Rey's Deborah Hogan bought *Wheel of Dreams* by Salinda Tyson via Richard Curtis, and *Shade and Discovery* by Francine Woodbury, for the Del Rey Discovery line.

For M. Evans, Pat LoBrutto bought *Shadow of the Sun* by Richard Matheson.

Chris Schelling at HarperPrism bought a fantasy novel, *The Hunter of Etrann* by Risa Aratry, from Richard Curtis, and *Wym Wolf*, based on the White Wolf FRP game *Werewolf: The Apocalypse*, by Canadian Edo van Belkom. Schelling also bought US rights to *Metropolitan* and an untitled sequel by Walter Jon Williams. Schelling first bought the novel while he was at Roc; after he left, the contract was assumed by Amy Stout. However, publisher Elaine Koster apparently wanted a "break-out" book, and after negotiations—Williams keeps half his advance—rights reverted, giving Schelling a chance at the book all over again. Agent on the deal was Ralph Vicinanza.

St. Martin's Press bought an untitled sequel to Brent Monahan's *The Book of Common Dream*.

At Tor Books, Debbie Notkin bought a first novel by Cary James, *Raven*, from Richard Curtis; Robert Gleason bought *All One Universe*, a collection by Paul Anderson; Beth Meacham bought two untitled fantasy novels by Ellen Steiber; David Hartwell bought an untitled collection of stories by James Tiptree from agent Virginia Kidd; Patrick Nielsen Hayden bought *New Legends*, an original anthology edited by Greg Bear which was first published by Legend in the UK; and Greg Cox bought a first novel, *Muskrat Rising* by Peter F. Hamilton, first published by Pan Macmillan in the UK, and

a horror novel, *Who Killed James Dean?* by Warren Newton Beath.

TSR bought *Yor's Revenge* by Roy V. Young, *Mus of Kerbridge* by Paul Kidd and *Dragons Can Only Rust* by Chrys Cymri-Tremthammer, all via agent Ashley Grayson.

Wamer Aspect bought a cookbook, *Serve It Forth*, to be edited by Anne McCaffrey and John Betancourt, to be a hardcover from Betancourt's Wildside Press, and an Aspect trade- and mass market paperback.

At Zebra Books, Pat LoBrutto bought two untitled novels by Noel Hynd, paperback rights on *The Book of Websters* by J. N. Williamson from Longmeadow Press and Williamson's *The Day After Time*; also, *Slippin' into Darkness* by Norman Partridge, *Evening Calls* by Rick Hautala, and *I Am Frankenstein* and *I Am The Mummy* by C. Dean Andersson.

Foreign Rights

New English Library bought *The Mask of the Sorcerer*, a 180,000 word novel based in part on his World Fantasy Award nominated "To Become a Sorcerer," by Darrell Schweitzer, via agent Dorothy Lumley.

Luigi Bonami at Penguin UK bought *The Djinn* by Graham Joyce for the Creed imprint via agent David Grossman.

Mike Resnick sold "A Little Knowledge" to Hayakawa in Japan, *Inferno* and *Purgatory* to Mondadori in Italy.

Matthew J. Costello's novel *Homecoming* sold to an unspecified publisher in Norway.

Book Club Sales

The Science Fiction Book Club will publish a 1995 calendar entitled "Bookwyrms," available exclusively through the SFBC. Other acquisitions are *The Dolphins of Pern* by Anne McCaffrey; *Memory and Dream* by Charles de Lint; *Beggars & Choosers* by Nancy Kress; *The Nippers Guide for Classic Trekkers* by Phil Farrand; *Gold Unicorn* by Tanih Lee; *The Watchers at the Well*, three Wellworld novels by Jack L. Chalker—*Echoes of the Well of Souls*, *Shadow of the Well of Souls* and *Gods of the Well of Souls*; *Mina* by Marie Kiraly; and *Black Thorn, White Rose*, edited by Ellen Datlow and Terri Windling.

Britain's Book Club Associates took *Galactic Dreams* by Harry Harrison and *The Wolf in Shadow* by David Gemmell from Century; *Chung Kuo #6: White Moon Red Dragon* by David Wingrove from Hodder Headline; Terry Brooks' *Magik Kingdom* "3 book set" from Little, Brown; and *Great Irish Tales of the Unimaginable* edited by Peter Haining from Souvenir Press.

The UK's Scholastic Book Club acquired *The Fantastic Adventures of Dracula's Dentures* and *Free Bookmark* by Philip Hawthorne, from Osborne; *Random Factor* by Jessica Palmer and *First Contact* by Nigel Robinson, both Point SF titles from Hippo Books.

The Last Roundup

Whitechapel Horrors from Carroll & Graf is officially Out of Print, as are *Inzant* (Star Trek) and *Gone South*, from Pocket Books.

OBITUARIES

Michael Carreras

Film producer Michael Carreras, 66, died of cancer on April 19th in England. He was a guiding light in the development of Hammer Films in the 1950's, and wrote and produced the company's biggest international moneymaker, *One Million Years BC* (1966). However, when he took over control of the company in 1972 from his father, Sir James Carreras, Hammer was in its declining years, going into receivership in 1979.

Rudolph Cartier

British producer Rudolph Cartier, 90, who died in May, transformed British TV. In 1952 he produced *The Quatermass Experiment*, written by Nigel Kneale, for six weekly episodes broadcast on BBC-TV. So popular was the show that Cartier produced two more Quatermass serials, in 1955 and 1958-59.

His most famous TV adaptation, of George Orwell's *1984*, with script by Kneale, was first shown on a Sunday evening in 1954. One scene had the hero menaced by rats, and there were calls for the usual Thursday repeat performance to be canceled. However, Prince Philip let slip in a speech that he and Queen Elizabeth had watched the play and could not see what the fuss was about, and the BBC held firm and rebroadcast the show.

Cartier was born in Vienna in 1904 and first worked in film as a scriptwriter at UFA Studios in Berlin in 1929. He left Germany when Hitler came to power in 1933, ultimately moving to England, resuming his film career after the war. He remained at the BBC for 23 years, producing a total of 120 TV productions and operas, including episodes of *Z-Cars* and *Maigret*.

Hans J. Salter

Composer Hans J. Salter, 98, died at his home in Studio City, Calif., on July 23rd. Born in Vienna and a conductor of orchestras for silent movies in Germany, he moved into movie scoring when sound was introduced in 1929.

Fleeing Nazi Germany, he moved to California in 1937, and was hired by Universal Studios in 1939. There he worked on over 150 films, receiving three Academy Award nominations, and scoring, sometimes with Henry Mancini, another contract composer, the music for many genre films, including *Son of Dracula*, *House of Frankenstein*, *This Island Earth*, *The Mole People*, *It Came from Outer Space*, *Creature from the Black Lagoon*, *The Creature Walks Among Us*, *Revenge of the Creature*, *Tarantula*, and other films. His nongenre films included *Against All Flags* and *Searlet Street*.

Franz J. Schnaubelt

Author and engineer Franz J. Schnaubelt, 79, died of cardiac arrest on June 2nd, the night before he was to have bypass surgery,

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at Alvarado Hospital in San Diego. An engineer at Convair who worked on the design of the F-111 and other fighter planes, he retired in 1969 and created several best-selling books. *Star Trek Blueprints* and *Starfleet Technical Manual*, published under the pseudonym Franz Joseph, were bestsellers for Ballantine Books; the latter volume, still in print, recently passed 1 million copies sold.

Schnaubelt also designed the props for *Planet Earth*, a 1970 Gene Roddenberry-produced TV movie. He is survived by his daughter, Karen Schnaubelt Dick.

Other Obituaries

Producer Joseph Fryd, 89, died in Rome of a stroke on May 23rd. Fryd produced a number of European films in the 1960's including *Wild Wild Planet* and *War Between the Planets*.

Character actress Dorothy Neumann, 80, died of pulmonary complications in Santa

Monica on May 23rd. She was Dr. Barnhardt's secretary in *The Day the Earth Stood Still* and appeared in *The Undead*, *The Ghost of Dragstrip Hollow*, *The Terror and For Heaven's Sake*, among others.

Mexican actor David Reynoso, 68, died of cancer in Mexico City on June 9th. He appeared in over 200 Mexican films including *Orlak the Hell of Frankenstein*, *The Invasion of the Vampires* and *Blue Demon Versus the Infernal Brains*.

—Harris M. Lentz III

Boston area fan Glenn Bacow, about 40 and once active in NESFA, died of complications from diabetes in late May.

John Brunner's mother Felicity, 82, died of a heart attack at home in Oxfordshire, England, on July 10th.

Edison Dick, 93, retired chairman of the board of the A.B. Dick Company, died May 25th in Lake Forest, Illinois. Son of Albert B. Dick, who founded the A.B. Dick

Company, which manufactured and made famous the mimeograph first invented by Thomas Edison—Gestetner's silk-screen mimeograph being a later improvement on the process—the younger Dick co-owned several successful Chicago restaurants in the 1950's and 60's. A.B. Dick is now a subsidiary of General Electric; it makes copiers and electronic printing equipment.

Computer pioneer Gary Kildall, 52, died of unknown causes in Monterey, Calif., on July 11th. Kildall invented the first PC operating system, CP/M, which was later eclipsed by Microsoft's MS-DOS system, when IBM priced its version, PC-DOS, at \$40 and CP/M at \$240. Kildall's marketing company, Digital Research, was originally called Intergalactic Digital Research.

Astronomer William Morgan, 88, who provided proof in 1951 that the Galaxy had a spiral structure—until then it had been assumed to be disc-shaped—died in Williams Bay, Wisconsin, on June 21st.

BOOKBUYERS' GUIDE TO OCTOBER 1994

Science Fiction, Fantasy & Horror Releases

Key to Abbreviations: A, multi-author anthology; C, single author collection; F, fantasy; G, game based work; H, horror; M, novelization; N, novel; O, original; R, reprint or reissue; SF, science fiction; T, nonfiction; YA, young adult.

* When ordering any book from an individual publisher, always add local sales taxes.

ACE BOOKS: Hardcover: *The Engines of God* by Jack McDevitt, \$21.95 SFN Paperback: *Greenstives* by Alan Dean Foster, \$4.99 SFON; *Bodyguard* by William C. Dietz, \$5.50 SFON; *The Revenge of the Rose* by Michael Moorcock, \$4.99 FRN; *A Matter of Honor* by Thomas K. Martin, \$4.99 FON, *Commando Brigade 3000* edited by Martin Harry Greenberg and Charles Waugh, \$4.99 SFOA; *Blood Is Not Enough* edited by Ellen Datlow, \$4.99 HRA.

AK PRESS: End Time: *Notes on the Apocalypse* by G.A. Malisz, \$8 SFON is an apocalyptic/sarcabistic SF novel in trade paperback. Full color cover by Tim Gonzalez. From AK Distribution, Box 40682, San Francisco CA 94140-0682.

ANALOG MAGAZINE: fiction. "Stemind" by Spider & Jeanne Robinson (Part 3 of 4); "The Missing Link" by Grey Rollins; "For Many Shall Come in My Name..." by Rob Chilson and William F. Wu; "Looking Through the Personals" by F. Alexander Brejcha; "Flea Powder" by Jayge

Carr. Nonfiction: "Keep Watching the Skies!" by Duncan Lunan; *The Editor's Page*; "Biolog: Jeanne Robinson" by Jay Kay Klein; "The Alternate View" by G. Harry Stone; "The Reference Library" by Tom Easton; Brass Tacks; "Upcoming Events" by Anthony Lewis; In Times to Come. Cover artwork by Chris Moore.

APHELION PUBLICATIONS: *Book One of Greatwater: Voices in the Light* by Sean McMalley, is an original novel from this Australian small press. The trade paperback novel is priced at \$12.95 in Australia (from Aphelion Publications, Box 619, North Adelaide SA 5006); \$10 in the USA (from Mark Ziesing Books, Box 76, Shingletown CA 96088) and £5 in the UK (from Unlimited Dream Company, 127 Gaisford St, Kenilworth Town, London NWS 2EG).

ARCHWAY: 99 *Fear Street: The House of Evil: The Third Horror* by R.L. Stine, \$3.99 HONYA. *Can You Hear Me Scream?* by Richard Peiser, \$3.50 HONYA.

ASIMOV'S SF MAGAZINE: fiction: "Les Fleurs du Mal" by Brian Stableford; "Ylem" by Eliot Fitzshel; "Dragon Drill" by Tom Perdom;

"Rat" by Mary Roselblum; "The Blackey Dark" by Will McCarthy; Nonfiction: "Reflections" by Robert Silverberg; "On Books" by Peter Heck; "The SF Conventional Calendar" by Erwin S. Strass. Cover artwork by Kinuko Craft.

ATHENEUM BOOKS FOR CHILDREN: *Golden Unicorn* by Yuzith Lee, \$14.95 FONYA. ATLANTIC MONTHLY PRESS: *Neuromore* by William Hjortberg, \$21 FON (Sir Arthur Conan Doyle, Edgar Allan Poe, Harry Houdini and the Goddess Isis are characters in this purportedly mainstream novel).

AUGUST HOUSE: *The Scary Story Reader* by Richard & Judy Young, \$9.95tpb FRCYA.

AVON: *Anno Dracula* by Kim Newman, \$5.99 HRN.

AVONOVA: Hardcover: *The Pendragon Cycle Book 4: Pendragon* by Stephen R. Lawhead, \$23 FON, Paperbacks: *Brother to Shadows* by Andre Norton, \$5.50 SFON, *Dinosaur Nexus* by Lee Grimes, \$4.99 SFON; *The Chronicles of Amber Book 1: Nine Princes in Amber* by Roger Zelazny, \$3.99 FRN, *The Chronicles of Amber Book 2: The Guns of Avalon* by Roger Zelazny,

The image displays three book covers from the publisher Avon. On the left is 'A Matter of Honor' by Thomas K. Martin, featuring a character in a futuristic, dark environment. In the center is 'Dinosaur Nexus' by Lee Grimes, showing a dinosaur in a landscape. On the right is 'Shadows' by Andre Norton, depicting a character in a dark, atmospheric setting. Each cover includes the title, author's name, and a small promotional blurb.

OCTOBER 1994

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"...outstanding...superb character development...very highly recommended...."

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\$3.99 FRN; *The Chronicles of Amber Book 3: Sign of the Unicorn* by Roger Zelazny, \$3.99 FRN; *The Chronicles of Amber Book 4: The Hand of Oberon* by Roger Zelazny, \$3.99 FRN; *The Pendragon Cycle Book 1: Taliesin* by Stephen R. Lawhead, \$4.95 FRN; *The Pendragon Cycle Book 2: Merlin* by Stephen R. Lawhead, \$4.95 FRN; *The Pendragon Cycle Book 3: Arkhar* by Stephen R. Lawhead, \$4.95 FRN.

BAEN: *If I Pay These Not in Gold* by Piers Anthony and Mercedes Lackey, \$5.99 FRN; *Honor Harrington: Field of Dishonor* by David Weber, \$5.99 SFON; *Tomorrow Sucks* edited by Greg Cox and T.K.F. Weisskopf, \$4.99 SFDA; *Jeep* by Frederick Pohl, \$4.99 SFERN; *Through the Ice* by Piers Anthony and Robert Komriss, \$5.99 FRN; *On Bantlek Station* by David Weber, \$5.99 SFERN; *The Honor of the Queen* by David Weber, \$5.99 SFERN; *The Short Victorious War* by David Weber, \$5.99 SFERN; *Flandry* by Paul Anderson, \$4.99 SFERN; *Mutaveer's Moon* by David Weber, \$5.99 SFERN; *The Armageddon Inheritance* by David Weber, \$4.99 SFERN; *Path of the Fairy* by David Weber, \$4.99 SFERN.

BALLANTINE: *Thor* by Wayne Smith, \$4.99 HRN; *Indiana Jones and the Curse of Horror Island* by R.L. Stine, \$3.50 HRNYA; *Nightwing* by Martin Cruz Smith, \$5.99 HRN; *At the Mountains of Madness and Other Tales* by H.P. Lovecraft, \$4.95 HRC; *The Tomb and Other Tales* by H.P. Lovecraft, \$4.99 HRC; *Those Who Hunt the Night* by Barbara Hambly, \$4.95 HRN; *The Graveney* by Patrick McGrath, \$4.95 HRN; *The October Country* by Ray Bradbury, \$4.95 HRC; *The Empire of Fear* by Brian Stableford, \$5.99 HRN; *I Vampire* by Michael Romkey,

\$5.99 HRN; *The Vampire Papers* by Michael Romkey, \$5.99 HRN.

BANTAMI: *Chiller* by Sterling Blake (Gregory Benford), \$3.99 HRN.

BANTAM SPECTRA: Hardcover: *Heavy Weather* by Bruce Sterling, \$21.95 SFON; Paperbacks: *Lords of the Sky* by Angus Wells, \$12.95trpb FON; *The Jedi Academy Trilogy Vol. 3: Champions of the Force* by Kevin J. Anderson, \$4.99 SFON; *Nautilus* by Vonda N. McIntyre, \$5.99 SFON; *Dreamsnake* by Vonda N. McIntyre, \$5.99 SFERN; *Starfarers* by Vonda N. McIntyre, \$5.99 SFERN; *Transition* by Vonda N. McIntyre, \$5.99 SFERN; *Metaphase* by Vonda N. McIntyre, \$5.99 SFERN.

BDD AUDIO: *Star Wars: The Jedi Academy Vol. 3: Champions of the Force* by Kevin J. Anderson, 2 cassettes, 3 hrs, \$16.99.

BERKLEY: *Daphnicus* by Andrew Neiderman, \$4.99 HON; *Terror Academy: Breaking Up* by Nicholas Pine, \$3.50 HONYA; *Lightning* by Dean Koonz, \$6.99 HRN; *Hudeway* by Dean Koonz, \$6.99 HRN.

BERKLEY/ACE: *Caliban Series Book 2: Isaac Amur's Inferno* by Roger MacBride Allen, \$12trpb SFON.

BRIDGE: *Typewriter in the Sky* by L. Ron Hubbard, \$16.95 SFERN; *Typewriter in the Sky* audio, 3 hours, abr, \$16.95.

BROWNEDEER PRESS: *The Pumpkins of Time* by Mel Gilden, \$10.95hc, \$4.95trpb SPONYA (imprint of Harcourt Brace).

BULLSEYE BOOKS: August: *Dr. Jekyll and Mr. Hyde* by Robert Louis Stevenson, adapted by Kate McMillan, \$3.50 HONYA; *Shadow of the Fox* by Ellen Stieber, \$3.50 HONYA; *The*

Vampire by John Polidori, adapted by Les Martin, \$3.50 HONYA; *Shadow Zone: Bite of the Living Dead* by J.R. Black, \$3.99 HONYA; October: *Shadow Zone: Alien Under My Bed* by R.L. Black, \$3.99 SFONYA (imprint of Random House).

CAROL PUBL. GROUP: *The New Doctor Who Adventures: Strange England* by Simon Messingham, \$5.95 SFON.

CARROLL & GRAF: *The Quorum* by Kim Newman, \$21 HON.

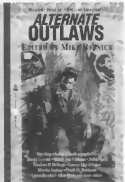
COBBLEHILL BOOKS: *Shadows and Whispers: Tales from the Other Side* by Collin McDonald, \$13.99 HOCYA (imprint of Dutton Children's Books).

COMIC IMAGES: This publisher of trading cards will issue *Blueprints of the Future: Prophetic Visions from the Art of Vincent Di Fate Collector Cards* in September. This set of cards includes 6 omnichrome cards, 500 specially designed cards signed by Di Fate, limited edition Medallion cards, miniature full color press sheets, all inserted randomly. Cards are issued in packs of 10. On the backs of the cards, Di Fate discusses SF artwork. For information: Comic Images, 280 Midland Ave., Saddle Brook, NJ 07662.

CROWN: *The Illustrated Hitchhiker's Guide to the Galaxy* by Douglas Adams, \$40 SFERN.

DC COMICS: *Janah Hex: Two-Gun Mojo*, cover and art by Timothy Truman, written and introduction by Joe R. Lansdale, edited by Bob Kahan, \$12.95trpb; *Star Trek: Tests of Courage* \$17.95trpb (graphic novels).

DAW: *The Fourth Novel of the Jarun: The Law of Becoming* by Kate Elliott, \$5.99 SFON; *The Sword of Maiden's Tears* by Rosemary



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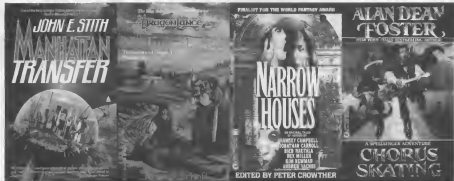
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Edgill, \$4.99 FDN; *Deals with the Devil* edited by Mike Resnick, Martin H. Greenberg and Lucien Estelman, \$4.99 FDA, *Jaran* by Kate Elliott, \$4.99 SFRN, *The Sword of Heaven: Book One: An Earthly Crown* by Kate Elliott, \$5.99 SFRN; *The Sword of Heaven: Book Two: His Conquering Sword* by Kate Elliott, \$5.99 SFRN.

DEL REY: Hardcover: *The Dolphins of Perm* by Anne McCaffrey, \$22 SFON. Paperbacks: *Star Wars: The National Public Radio Dramatization* by Brian Daley, \$11trpb; *The Art of Star Wars: A New Hope* edited by Carol Titelman, \$18trpb RT; *The Art of Star Wars: The Empire Strikes Back* edited by Deboash Coll, \$18trpb RT; *The Art of Star Wars: Return of the Jedi*, \$18trpb RT; *God of the Well of Souls* by Jack L. Chalker, \$10trpb SFON, *The Chronicles of Perm: First Fall* by Anne McCaffrey, \$5.99 SFRN, *A Handful of Men Part 4: The Living God* by Dave Duncan, \$5.99 FPN; *The Lays of Beleriand* by J.R.R. Tolkien, \$5.99 FRC; *The Puppet Masters* by Robert A. Heinlein, \$5.99 SFRN; *Robotex 3-In-1 (Battleforce, Force of Arms, Doomday)* by Jack McKinley, \$5.99 SFRMN.

DELACORTE: *Covenant with the Vampire: The Diaries of Family Dracul* by Jeanne Kalogridis, \$19.95 HON

DELL ABYSS: *Drawing Blood* by Poppy Z. Brink, \$4.99 HDN.

DIAL BOOKS FOR YOUNG READERS: *The Drums*, the *Doll* and the *Zombie* by John Bellans, completed by Brad Strickland, \$14.99 FDNYA.

DISNEY PRESS: *Disney's It's Magic! Stories from the Films* by Todd Strasser, with poems by Richard Duke, illus. by Philippe Harcy, \$14.95 OC.

DREAMHAVEN BOOKS & ART: Now We Are Sick, edited by Neil Gaiman and Stephen Jones, first published as a limited edition hardcover in 1991, is now available in a trade paperback edition, with new cover artwork by Gahan Wilson. \$11.95 plus \$3.50 UPS from DreamHaven Books & Art, 1309 4th Street SE, Minneapolis MN 55414

MAG. OF FANTASY & SCIENCE FICTION: October/November issue: fiction: "Seven Views of Didiwah Gorge" by Mike Resnick; "We Love Lydia 'Love'" by Bradley Denton; "A Beltaine and Suspenders" by Esther M. Priester; "White Walls" by Stephen Kraus; "A Cat Horror Story" by Gardner Dozier; "Small Change" by Parke Godwin; "Herding Instinct" by Susan Dexter; "Sensible City" by Harlan Ellison; "Giant Sex" by Ray Vukovich; "The Shape of Everything" by Robert Reed; Nonfiction: "Books: Hard Work" by John Kessel; "Books to Look For" by Charles de Lint; "Films: In the Shadowland of the

Hollywood Biopic" by Kathi Maio; "Science: The Artificial Body" by Bruce Sterling. Cover artwork by Jill Bauman.

FAT CAT PRESS: *Thrilling Bug Stories* is the first release from this very small press. The 21-page chapbook features 4 stories and is \$3.95 from Kiel Stuart, 12 Skylark Lane, Stony Brook NY 11790.

DONALD I. FINE: *Lorelei* by Mark Clements, \$20.95 HON.

FLAMCO: The 34th episode of Audio Comix, "PsychPlague 94 Vs. The Money Death" by Dan Rhetocic, is \$5 from Flamco, Box 20334, Greerley Sq. Stn, New York NY 10001-9992.

FORGE: *Jockals* by Charles Grant, \$20.95 HDN.

FRIEDLANDER PUBLISHING: *Bernie Wrightson: More Macabre!* is a new set of 90 trading cards; 1,000 foil-stamped autographed cards are randomly inserted in the packs. For information, contact FPG, 2539 Washington Rd Bldg 1000, Pittsburgh PA 15241.

GIBBS SMITH: *Gargoyles' Christmas* by Louisa Campbell, illus. by Bridget Star Taylor, \$19.95 (32 pages with 15 color illustrations and a finger puppet of a gargoyle).

GREENWOOD PRESS: *The Dystopian Impulse in Modern Literature: Fiction as Social Criticism* by M. Keith Booker, \$49.95 OT, is the 58th volume in Greenwood's series, "Contributions to the Study of SF and Fantasy." The book includes works cited, an index and extensive discussion of utopian and dystopian in SF and elsewhere. Available by calling (800) 225-5800 with a credit card.

HARCOURT BRACE: *Good Grizzels* by Jane Yolen, illus. by David Christians, \$14.95 (picture book).

HARPERPUBS: *Vampire Twins #2: Bloodthirst* by Janice Harrell, \$3.99 HONYA.

HARPERCOLLINS CHILDREN'S BOOKS: *The Chronicles of Narnia: The Magician's Nephew, The Lion, the Witch and the Wardrobe; The Horse and His Boy; Prince Caspian; The Voyage of the Dawn Treader; The Silver Chair; The Last Battle*; all by C.S. Lewis (all with covers by Chris Van Allsburg and interior illus. by Pauline Baynes), each \$15trpb FRNYA; also in trade paperback at \$5.95 each, or mass market paperbacks with cover art by Leo and Diane Dillon, \$3.95 each. All editions have interior artwork by Pauline Baynes.

HYPERION P'BACKS: *The Nightmare Before Christmas* by Tim Burton, \$6.95 FRN.

III PUBLISHING: *My Journey with Anaristie to the Anarchist Utopia* by Graham Purchase is a 57 mass-market-sized 125pp paperback with anarchist/utopian/SFnal tendencies. III Publishing,

P.O. Box 1581, Gualala CA 95445.

JANE YOLEN BOOKS: *Beyond the Magic Sphere* by Gail Jarrow, \$15.95 FDNYA, *Here There Be Unicorns* by Jane Yolen, \$16.95 FOC (illus. by David Wilgas); *Oddly Enough* by Bruce Coville, \$15.95 FDCYA (imprint of Harcourt Brace).

LITTLE, BROWN: *Greg Hildebrand's Book of Three-Dimensional Dragons* by Greg Hildebrand, \$18.95 OT (pop-up book illus. in full color).

JDVE: *Grainscribe* by Thomas Ligotti, \$4.99 HRN.

KENT STATE UNIV. PRESS: *C.S. Lewis in Context* by Doris T. Myers, \$28hc DT, is an exploration of the works of C.S. Lewis within his times, and an exploration of the language used and its meaning. Includes notes, works cited, index. Kent State Univ Press, Box 5190, Kent OH 44302-5001.

LEISURE BOOKS: *Franks* by Dennis J. Higman, \$4.50 HDN; *Hell-O-Ween* by David Robbins, \$4.50 HON; *Prank Night* by David Robbins, \$4.50 HDN.

MACMILLAN BOOKS FOR YOUNG READERS: *Ned Feldman, Space Private* by Daniel Pinkwater, \$14.95 (illus in color by Pinkwater, supposedly for children).

MARGARET K. McELDERRY BOOKS: *Ruth's Challenge* by Clare Bell, \$16.95 FONYA; *The Maze* by Peri R. Griffin, \$13.95 FONYA.

MINSTREL BOOKS: *I Left My Sneakers in Dimension X* by Bruce Coville, \$14hc, \$3.99pb SFON, *Star Trek: Deep Space Nine #3: Prisoners of Peace* by John Peel, \$3.99 SFOMN (both pre-ten SF novels).

MOSAIC PRESS: *Northern Frights 2*, edited by Don Hutchison, was recently released by this Canadian publisher. The \$16.95 trade paperback has a full color cover by Henry Van der Linde and 18 stories by Hugh B. Cave, Mary E. Choo, Charles Grant, Edward Hoch, Nancy Kilpatrick, Garfield Reeves-Stevens, Ches Williamson and others. Add \$2 p&h plus GST for Canadian orders. MC/Visa/AE accepted. Available from Mosaic Press, 1252 Speers Rd Unit 1 & 2, Oakville ON L6L 5N9, Canada, or 85 River Rock Dr #202, Buffalo NY 14207.

MOYER-BELL: *The Black Cat* by Edgar Allan Poe, illus. by Alan James Robinson, \$7.95pb HR., Dist. by Publishers Group West.

NESTAPRESS: This small press, operated by the New England SF Association, has embarked on an ambitious and innovative publishing program of reprints and new works: *The Passage of the Light: The Recursive Science Fiction* of Barry N. Malzberg, edited by Mike Resnick and An-

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NIAGARA FALLS SF ASSN: *Heroes* by George Alec Effinger is being published in very limited editions to benefit the Effinger Medical Fund. A numbered, slipcased edition of 250 is \$50, a lettered edition of 26 is \$100. Both are printed on cotton parchment, gold-stamped smyth-sewn with illustrations by Linda Michaels, signed by author and artist. For information, write Niagara Falls SF Assn, Box 500, Niagara Falls NY 14305-0500.

NORTHWEST PUBLISHING: *Fomax* by Steven Burgner, \$12.95 SFON; is a 400 page original SF novel in trade paperback from this small press, with a full color cover. Order from Northwest Publishing Inc., Box 57890, Salt Lake City UT 84157.

OCEAN VIEW BOOKS: *Stained Glass Rain* by Bruce Boston was a recent release from this small press. The book is described as a coming-of-age-in-1966 novel, with SFnal undertones. Available as a limited edition hardcover for \$30, and a trade paperback at \$13.95. Also out *Journal of an Astronaut*, a collection of SFnal poetry by G Simon-Breding, with an introduction by Donald Sidney-Fryer, in a 50 copy hardcover edition at \$40, or a trade paperback at \$9.95. Ocean View Books, Box 102650, Denver CO 80250.

OMNI: Fiction: "The Fire That Scours" by Edward Bryant; "Margin of Error" by Nancy Kress.

ORB: *Shadow and Claw (The Shadow of the Torturer, The Claw of the Conciliator)* by Gene Wolfe, \$13.95trpb FRN, *Remaking History and Other Stories* by Kim Stanley Robinson, \$10.95trpb SFOC.

OVERLOOK PRESS: *The Overlook Film Encyclopedia: Horror* edited by Phil Hardy, \$50 OT (450 b&w stills, 16 pages of color photos); *The Secret Laboratory Journals of Doctor Victor Frankenstein* by Jeremy Kay, \$29.95 (includes 150 2-color illustrations) Distributed by Viking.

OWL P'BACKS: *I Taw I Taw a Puddy Tat: Fifty Years of Sylvester and Tweety* by Jerry Beck, \$19.95trpb RT (includes 300 color illus.).

PENGUIN: *The Monster Show: A Cultural History of Horror* by David J. Skal, \$13.95 RT; *Comics to Classics: A Guide to Books for Teens and Preteens* by Arthea J.S. Reed, \$9.95RT (includes SF and fantasy titles).

PENGUIN HIGHBRIDGE AUDIO: *Ironwings* by Stephen King, unabridged, 30 hours, 24 cassettes, \$79.95.

PERIGEE: *Fallen Angels* by Robert Masello, \$10trpb OT.

PLUME: *Prism of the Night: A Biography of Anne Rice* by Katherine Ramsland, \$12.95 KT; *The Sleeping Beauty Novels (The Claiming of Sleeping Beauty, Beauty's Release, Beauty's Punishment)* by Anne Rice writing as A.N. Roquelaure, \$32.85 (boxed set); *Stephen King Collectors Editions: Cajo*, introduction by John Grisham, *Firestarter*, intro. by Dan Simmons, *The Dead Zone*, intro. by Anne Rivers Siddons, all by Stephen King, each \$14.95trpb HRN.

PIONEER BOOKS: September: *The Ultimate Halloween Book* by James Van Hise \$14.95trpb OT (includes a story by Robert Bloch); *Trek in the 24th Century: The Next Generation and Deep Space* by James Van Hise, \$14.95trpb OT (includes 40 full color photos); *Let's Trek: The Budget Guide to the Federation 1995* by James Van Hise, \$14.95 OT (includes 40 full color photos); *The New SF TV: From Star Trek: The Next Generation to Babylon 5* by James Van Hise, \$14.95trpb OT, October: *The Unabridged*

Trek: Deep Space, The Voyage Continues by James Van Hise, \$14.95trpb OT (includes 40 full color photos). Distributed by National Book Network.

POCKET BOOKS: Hardcover: *To the Stars: The Autobiography of Star Trek's Mr. Sulu* by George Takei, \$22 OT. Paperbacks: *Star Trek: The Next Generation #32: Requiem* by Michael Jan Friedman and Kevin Ryan, \$3.50 SFOMN; *Near Death* by Nancy Kilpatrick, \$3.50 HON.

PULPHOUSE: Two new titles from this small press. *Seven Views of Oldenow Gorge* by Mike Resnick is an Axelrod Press release, with 900 copies printed. *Alternate Worlds*, an original anthology edited by Resnick with cover artwork by George Barr is available in a 200 copy numbered hardcover edition at \$25, and a trade paperback edition at \$12.95. For information, write Pulphouse Publishing, Box 1227, Eugene OR 97440.

RISEING TIDE PRESS: *Heartstone & Sober* by Jacqui Singleton, \$10.99 FON, is an original lebanian fantasy from this small press, which has a backlog of SF and fantasy titles. The trade paperback, with full color cover artwork by Evelyn Rydyk, is available from Rising Tide Press, 5 Kivy St, Huntington Sta NY 11746. Add \$4.95 p&h.

ST. MARTIN'S PRESS: *The Willows in Winter* by William Horwood, 18.95 FRN; *The Best from Fantasy & Science Fiction: A 45th Anniversary Anthology*, edited by Edward L. Ferman and Kristine Kathryn Rusch, \$23.95 SFOA, *The Fiction Editor, the Novel, and The Novelist* by Thomas McCormack, \$6.95 OT, *The Sepia Siren Killer* by Richard A. Lupoff, \$20.95 (an original mystery novel—"The shooting stopped on Werewolf in Harlem in 1934, but the mystery surrounding it rages on").

SCHOLASTIC: September: *An Alphabet of Angels*, written and photographed by Nancy Willard, \$19.65 OT; *The Unicorn Chronicles Book One: Into the Land of the Unicorns* by Bruce Coville, \$12.95 FONYA, October: *Tales to Give You Goosebumps* by R.L. Stine, \$11.95 HOYA.

SCHOLASTIC P'BACKS: August: *Goosebumps #22: Ghost Beach* by R.L. Stine, \$3.25 HONYA; *Twins* by Caroline Cooney, \$3.50 HONYA; *Nightmare Hall #16: The Initiation* by Diane Itoh, \$3.50 HONYA, September: *Goosebumps #23: Return of the Mummy* by R.L. Stine, \$3.25 HONYA; *Halloween Night II* by

R.L. Stine, \$3.50 HONYA; *Nightmare Hall #15: Truth or Dare* by Diane Itoh, \$3.50 HONYA; October: *Goosebumps #24: Phantom of the Auditorium* by R.L. Stine, \$3.25 HONYA; *Nightmare Hall #16: Book of Horrors* by Diane Itoh, \$3.50 HONYA.

SF BOOK CLUB: Selections: *The Arc of Wonder* edited by David Hartwell and Kathryn Cramer, \$17.95; *Power Lines* by Anne McCaffrey and Elizabeth Ann Scarborough, \$7.98 Alternates: *Star Trek: The Next Generation: Q-Squared* by Peter David, \$10.98; *The Seventh Gate* by Margaret Weis and Tracy Hickman, \$10.98; *Pigs Don't Fly* by Mary Brown, \$8.98; *Beyond the Veil of Stars* by Robert Reed, \$10.98

SIGNET: *Frankenstein* by Mary Shelley, \$3.99 FRN; *Mary Shelley's Frankenstein*, a novel by Leonore Fleischer based on a screenplay by Steph Lady and Frank Darabont, \$4.99 FOMN; *The Door to December* by Dean Koontz, \$6.99 HON.

SILVER SALAMANDER PRESS: This small press has released *The Agonizing Resurrection* of Victor Frankenstein, *Citizen of Geneva and Other Gothic Tales of Terror*, a collection of short stories by Thomas Ligot, with cover artwork by Brian Short and introduction by Michael Shea. It is being published in a 26 copy leatherbound edition at \$50, a 125 copy hardcover at \$25 (both likely already OP), and a \$10 trade paperback. From Silver Salamander Press, 4128 Woodland Park Ave. N, Seattle WA 98103.

SIMON & SCHUSTER AUDIO: *To the Stars: The Autobiography of Star Trek's Mr. Sulu* by George Takei, read by Takei, abridged, 3 hours, 2 cassettes, \$17.

SYNOPSIS-CENTURION: *Space Sex*, a novel by Keith Kiets, \$12.95, will be an October release from this press. We're just not sure whether or not it's SF. Ad# \$2 p&h. Synopsis-Centurion, 225 Santa Monica Blvd #1204C, Santa Monica CA 90401.

TIME-WARNER AUDIO: *The BBC Radio Production of The Hitchhiker's Guide to the Galaxy* by Douglas Adams, 4 cassettes, \$25/6 CDs, \$65; *A Dragon-Lover's Treasury of the Fantastic* edited by Margaret Weis, abridged, 2 cassettes, \$17.

TOR: Hardcover: *Beggars and Choosers* by Nancy Kress, \$22.95 SFON; *Shame of Man* by Piers Anthony, \$23.95 SFON; *Bloodwars* by Brian Lumley, \$23.95 HON; *Haunted America* by Beth Scott and Michael Norman, \$24.95 HON; *Half the Day at Night* by Maureen P. McHugh, \$21.95 SFON; *Memory and Dream* by Charles Grant, \$22.95 FON; *Of Tongible Ghosts* by L.E. Modesitt, Jr., \$22.95 SFON. Paperbacks: *Samsara: Car Goes to the Movies* by Mark Rogers, \$10.95trpb FON; *The Wheel of Time Book 5: The Fires of Heaven* by Robert Jordan, \$6.99 FRN; *Manhattan Transfer* by John E. Steig, \$4.99 SFRN; *Alternate Outlaws* edited by Mike Resnick, \$4.99 SFOA; *Conan and The Moushairs* by John Maddox Roberts, \$4.99 FRN; *The Well-Favored Man* by Elizabeth Willey, \$4.99 FRN; *Peacekeepers* by Ben Bova, \$4.95 SFRN; *The Last Aerie* by Brian Lumley, \$5.99 HRN; *Strange Things and Stranger Places* by Ramsey Campbell, \$4.99 HRC; *The Ragwitch* by Guth Nix, \$3.99 FRNYA.

TSR: *DragonLance: Defenders of Magic Trilogy 2: Medusa Plague* by Mary Kirchoff, \$4.95 FOGN; *Dark Sun: Tribe of One Trilogy Book 3: The Nomad* by Simon Hawke, \$4.95 FOGN.

TURNER PUBLISHING: *Anthony Browne's King Kong*, from the story conceived by Edgar Wallace and Merian C. Cooper, \$16.95 FRN (includes 90 full color illustrations); *The Fifty Greatest Cartoons* edited by Jerry Beck, \$29.95 OA (includes 200 color, 100 b&w illustrations).



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The Flintstones: A Modern Stone Age Phenomenon by T.R. Adams, \$29.95 OT (Includes 500 photos and illustrations), *The Robot Zoo: A Mechanical Guide to the Way Animals Work* by Dr. Philip Whitfield, illus. by John Kelly and Ohin, \$19.95 OT, *MGM Posters: The Golden Years* by Frank Miller, \$24.95 OT (includes 260 color and black illustrations, including many SF films).

UNDERWOOD BOOKS: *Age of Innocence: The Romantic Art of Jeffrey Jones*, compiled and edited by Cathy Burnett and Annie Feaster, is the first release from Tim Underwood, formerly of Underwood-Miller, under his own imprint. The July book, in full color and large format, contains 48 paintings, 30 of which have never been previously published. It is available as a \$14.95 trade paperback, a \$29.95 hardcover and a \$50 signed limited hardcover. August sees the release of *Spectra: The Best in Contemporary Fantastic Art (First Annual Collection)*, also edited by Burnett and Feaster, with Jim Locher. The large format book, printed in full color on coated stock, contains hundreds of reproductions of winners from the contest, plus winners of the Chesley Awards. It is available as an \$18.95 trade paperback, a \$29.95 hardcover and a signed limited edition at \$75.00. Also in August, *The Dying Earth* by Jack Vance, co-published with Chuck Miller, is being done in a limited edition of 500 slipcased, numbered copies, signed by Vance and cover and interior artist George Barr at \$60, and 52 copies in leather at \$160. Distributed by Publishers Group West, individuals should add \$2 shipping per book, \$1 insurance per order, and order from Underwood Books, Box 1607, Grass Valley CA 95945.

THE UNIFONT COMPANY: *Writing to the Point* by Algis Budrys, \$10.50 OT is a 64-page book which reprints, with expansions and re-editing, Budrys's 10-part series on how to write SF, which first appeared in his magazine *Tomorrow*. Add \$1 to the cost in Canada and elsewhere. The Unifont Company, Inc., Box 6038, Evanston IL 60204.

UNIV. OF CALIF. PRESS: *Chuck Jones: A Flurry of Drawings* by Hugh Kenner, \$16 OT.

UNIV. OF SALZBURG PRESS: *In Coats of Earthen Hold*, \$15, by Steve Sneyd is a 200 page collection of poetry reprinted from small press magazines. Available in the USA from NSF, Anne Masdeen, 1052 Calle del Cerro #708, San Clemente CA 92672.

VIKING: *Introsena* by Stephen King, 27 50 HON; *St. Nicholas and the Valley Beyond: A Christmas Legend* painted by Richard Burhan, written by Ellen Kasner, \$24.95 (heavily illustrated Christmas allegory), *Vampire: The Complete Guide to the World of The Undead* by Manuela Dunn Mascotti, \$14.95pb RT.

VIKING CHILDREN'S BOOKS: *Ronald Dahl's Revolting Recipes* by Ronald Dahl and Felicity Dahl, \$15.99 OT.

VOYAGER: *For all Mankind*, a CD-ROM based on the 1989 film, is a fall release, priced at \$39.95 for Mac and Windows. It includes interviews with the film's director, hundreds of NASA images, animated illustrations and maps of lunar landing sites, and diagrams of Apollo space suits. Call (800) 446-2001 for ordering information.

WAITE GROUP PRESS: *Fatal Distractor: 75 of the Very Best Ways to get Beaten, Eaten, Maimed, and Mauled on Your PC* by David Gerold, \$26.95, includes CD-ROM for DOS. Distributed by Publishers Group West, order directly from (800) 368-9369.

WALKER AND COMPANY: *Storm at the Edge of Time* by Pamela F. Service, \$16.95 SPONYA.



EDITORIAL

My First Priority: Keep the Cat Happy

Ever since my first and only long-term assistant left in early March, I've been running real hard to try to keep up with everything that needs to be done to keep SFC coming out steadily, monthly, most importantly on time. And I'm falling behind in small but important ways.

Of course, this multi-object juggling routine doesn't include such upsetting things as conventions which take time and, more importantly, precious energy; getting sick, or, more importantly, keeping well; finding the time to get away from SFC every now and then, in order to restore my energies and keep myself a happy person; and surviving the summer, which, thanks to global warming, appears to be getting ever hotter, ever more humid, at least in this part of the globe. Sure we had a really cold, rotten winter—but my motto still remains, "pray for snow."

My mother reads these editorials and also tells me every month when she gets the issue (a useful fact for someone who's paranoid about whether the Post Office is actually going to bother to deliver SFC to you). If I sometimes confide in her that things aren't going well, she tells me that the thing wrong with me is that I'm tied to a monthly schedule, for perhaps the rest of my life, a real albatross of my own creation.

Perhaps so, but I tend to think of SFC as a child that gets born every month. Because I don't have a wife, don't have kids, SFC is the focus of my life and all my creative juices. Also, I've worked for both magazine and book publishers, and done a whole bunch of other things, and believe me, I'm happy in the lifestyle I've created for myself. I just consider the alternative, doing something that I hate, being given orders by people who need their self-esteem reinforced with the blood of underlings, escaping on weekends but dreading Monday mornings. No, on the whole, I'm doing something which I really like to do.

So, no, SFC isn't an albatross: more like a cat in my lap, which every now and then lets me know it's got claws and a mind of its own.

Here's someone's chance to help make sure that SFC comes out in a timely fashion. Specifically, I'm looking for someone who will help me "take care of the cat"—a part-time assistant to help in doing the many redundant and time-consuming tasks needed to produce *Science Fiction Chronicle* every month. This position is long on tedium, and includes record keeping, filing, typing, computer use. You must be Macintosh/MS Word literate—if you know PageMaker even better. A car isn't necessary; I'm in Brooklyn Heights, a block from the Clark Street #2/#3 subway station, a few blocks from other lines. New York City or immediate area residents only, please: I don't want someone who has to rush out to catch the last commuter train home. Applicant must be a non-smoker. This is *not* a high-paying position. Time involved should be about 10-15 hours a month. Duties can be performed on evenings or weekends. If you're interested, please send me a letter. Do not call, please. Oh, and no, there aren't any cats here.

—Andrew J. Porter

WARNER: *Yellow Moon* by David J. Seals, \$5.50 HON.

WARNER ASPECT: *A Dragon-Lover's Treasury of the Fantastic* edited by Margaret West, \$12.95pb FOA, *Spellfinder: Chorus Slaving* by Alan Dean Foster, \$5.99 FON, *Narrow Houses* edited by Peter Crowther, \$5.50 HRA.

WARP GRAPHICS: *Elfqest, Bedtime Stories* by Terry Beatty, Wendy Lee and Gary Kato, edited by Richard Pim, \$19.95, is a full color hardcover collection of classic fairy tales with an Elfqest spin, aimed at children. Warp Graphics, 43 Haight Ave., Poughkeepsie NY 12603

ZEBRA: *Twilight Tame* by Rick Hautala, \$4.99 HON, *The Vampire Legacy: Bitter Blood* by Karen E. Taylor, \$4.50 HON, *Dead Voices* by Abigail McDaniels, \$4.50 HON, *Z-Fave: Halloween Party* by Wendy Cozzi Staub, \$3.50 HONYA.

RANDOM FACTORS: LETTERS

We'd like to hear from you about topics, questions or other items raised by something in SFC. Send letters to *SF Chronicle*, Box 022730, Brooklyn NY 11202-0056, or E-Mail to Aporter2@genie.geis.com.

Paula Robinson
440 Warner Street #1
Cincinnati OH 45219-1168

I've been involved in Midwest fandom since 1978, and have published short fiction in *Analog* since 1988. I'm an active SFFWA member and a graduate of Clarion '88, with an English degree from the University of Cincinnati. I'm married to comic book artist Rick McCollum.

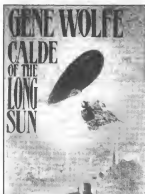
By the time you receive this note, I'll likely

have my beeper, because I'm going to have a kidney/pancreas transplant at Cincinnati's University Hospital. This is necessary because I've been a Type I diabetic since early childhood (1964). Type I is the most severe form of the disease which, often regardless of the individual's efforts to control bloodsugars, can cause eye damage, kidney failure, et cetera.

I was exposed to chicken pox while visiting some Georgia fen last October; unfortunately my host developed shingles while I was there. The resulting illness and its high fever severely weakened my already-damaged kidneys. To prepare for hemodialysis, in January my left arm was surgically fitted with an artificial vein. Sadly, this diverted blood from my hand, which became paralyzed as a result. (Indeed, this note—and the short story I just sold to *Analog*—were written via the one-finger, hunt-and-peck method.) Fortunately, my hand is expected to recover, albeit very slowly.

New From Tor/Orb Books

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—*Locus*

As if that's not enough, I also underwent laser retina surgery this past April—but with excellent results. I recently finished Kim Stanley Robinson's *Red Mars*, and am nearly through with its sequel, *Green Mars*.

Double-blind scientific studies have shown that patients who are prayed for require less pain medication, contract fewer infections, and have shorter stays in hospitals. This was even the case for patients who didn't know they were being prayed for. Therefore, I'd appreciate it if you'd mention my upcoming transplant, with a request for prayers from fans. I'm not fussy about which group or sect; as a Spiritualist, I consider most belief systems valid.

Lloyd Arthur Eschbach
220 So. Railroad Street
Myerstown PA 17067

In the July SFC John Millard wrote to "correct mistakes" he said were made in Dave Kyle's obituary on Verma Smith Terstrahl. He cited the "fact" that Verma didn't graduate from Jackson High School, nor even attend Jackson High. His good memory, he said, would have recalled her being there. I'm writing to correct his correction.

This one time his memory has failed him. I was sure I had heard either Doc or Verma refer to her having graduated from Jackson High, so I phoned the logical source of information, Al Terstrahl, to whom also John referred.

Al verified the fact of her Jackson High attendance—but only for part of her senior year. She transferred there when the family moved to Jackson. He recalled it well, having made frequent trips to Jackson to visit the young woman who became his wife not long after her graduation.

Sorry, John!

Okay, already, it's shameful seeing two old guys flailing at each other with loaded typewriters. This is the last word on this subject—and I don't want to see you guys going at it during the next First Fandom shindig, either! —Andrew Porter

S.F. CINEMA

by Jeff Rovin

So much for the short-lived reign of Hugh Grant as 007. As you've no doubt read, Pierce Brosnan has signed to play the part, despite the fact that Grant's agent assured one-and-all that a deal was in the bag. The new film, *Golden Eye*, will be released next summer. It's set in Russia and will deal with the black market sale of nuclear weapons. The film will be shot on location. Model Elle MacPherson is being strongly considered as his love interest.

Another potential movie franchise, *The Phantom*, will be directed by Joe Dante (*Matinee*, *Gremlins*) and shot in Australia. Dante is looking for an unknown to play the title role.

The big screen version of *The Saint* is awaiting its latest script rewrite.

Frank Oz will direct *Indian in the Cupboard*, about Indian toys that come to life. Shooting starts in September.

Walt Disney Productions has begun the first theatrical animated feature to be made entirely at their Florida facility. *The Legend of Fa Mulan*, about a Chinese girl who becomes a soldier to defend her father's honor, will be released in 1997. The movie is part of Disney's goal to release three animated features every two years.

Meanwhile, Disney has added an animated *Hercules* to their production slate.

Director Chris Columbus has back-burnered a planned *Fantasia Four* movie and is instead developing *Daredevil*. Both are based on the Marvel Comics characters.

Casting is underway for the bigscreen *Zorro* Alas, Andy Garcia will not star.

Pinning has begun on *Dr. Jekyll and Ms. Hyde*, starring Tim Daly (of TV's *Jewels*) as a scientist who concocts a formula that turns him into Sean Young.

Bretton Gilois is adapting *The Mirror of Avalon* for the big screen. Actor James Coburn is coproducer.

The cult comic book *Zee Intergalactic Naps* goes before the live-action cameras in December. Brenda Bakke (*Hot Shots! Part Deux*) and Charles Fleischer (the voice of Roger Rabbit) have joined the cast of *Demon Knight*, the first *Tales from the Crypt* flick.

Nappon Animation and LA Animation are co-producing a ten million dollar *The Mighty Kong*, based on the original *King Kong*. The film will be released theatrically during Christmas of 1995. Art Scott, who worked on *Fantasia* and *Bambi* is in charge of the project. Richard and Robert Sherman (*Mary Poppins*) are writing the songs. (Songs?)

AKS Entertainment is producing *Invisible Kid*, a \$10 million action film about a scientist who turns his kids invisible.

Mel Gibson is very interested in starring in the new film version of *Fahrenheit 451*. Ray Bradbury is writing the script.

By now you've probably heard that Val Kilmer has replaced Michael Keaton as the Caped Crusader in *Batman Forever*. Kilmer will make a much better Batman than his predecessor. As a sorry worth pointing out: Kilmer played Doc Holiday in *Tombstone* and TV's *Batman*, Aden West, played Doc in a TV pilot in 1959. West wonders, "Does that mean I get to play Jim Morrison next?" Looks like Alex Proyas (*The Crow*), not Richard Donner, will direct the live-action *Speed Racer* movie.

Ted Danson will star in *Lech Ness*, as a scientist who discovers the monster then must decide whether to let the world know about it... or let it continue to live relatively unbothered.

Producer Jerry Weintraub is preparing to bring the old TV show *The Avengers* to theater screens. He plans to shoot the film in February with superstars in the Steel and Peel roles.

The new Goddard flick, which retains the antiauthor theme of the original, sets the monster down in Los Angeles and San Francisco. Tod Elliott and Terry Rossio (*Aladdin*) have completed the script, the film will roll later this year.

According to *Entertainment Weekly*, George Lucas is about to start writing the next *Star Wars* screenplay and may direct it as well. Moreover, reliable reports say that Kenneth Branagh will play the young Obi-Wan Kenobi.

The bigscreen version of TV's Comedy Central hit *Mystery Science Theater 3000* has been built around *The Island Earth*. We love the show but are set to boycott: there are plenty of bad movies out there, so why pick on a good one?

Brad Doust stars in writer-director Stephen Norrington's "science fiction thriller" *Death Machine*, which Timark will be releasing.

Nostradamus, starring F. Murray Abraham, Rutger Hauer, and Amanda Plummer, will be released this fall.

First photos of Brigitte Nielsen as the *She-Hulk* are impressive. The Italian-made film is based on the Marvel comic book.

Demon Knight will be the first film in the theatrical *Tales from the Crypt* series. Ernest Dickerson will direct; release is slated for October 28.

HBO Pictures is producing *Witch Hour* starring Dennis Hopper and Penelope Ann Miller. Paul Schrader (*Cat People*) is directing from a script by Joseph Dougherty (*Attack of the Fifty Foot Woman*, TV version). It concerns a detective who is lured to trial a woman's husband and enters a

world of warlocks and black magic.

On TV: Lee Majors and Lindsay Wagner are planning another TV reunion, *Bonnie Breakdown: Return of the Six Million Dollar Man and Bonnie Woman III*. Wedding bells reportedly chime for the duo in the fall. No air date has been set, but November sweeps seem likely.

Bursey-haters, brace yourself: Canada's Dudley the Dragon will be making his debut on PBS this fall. *The Adventures of Dudley the Dragon* stars a friendly eight-foot-tall serpent in adventures aimed at one-to-four-year-olds.

Continuing the growing trend to create sequels to theatrical films in non-theatrical venues (see below), Fox TV will produce a made-for-TV sequel to *Big Trouble in Little China*. The John Carpenter film scored big ratings when it debuted on Fox. No word on casting.

The syndicated *Hercules* movies—part of MCA's "Action Pak"—have done so well that the musician is getting his own weekly series. The thing is anachronistic, hasn't any sense of wonder, and desperately needs a charismatic lead. Where's Steve Reeves or Nigel Green when you need 'em?

Duan Chun is one of several celebrities who will compete against the American Gladiators next season. Cimoo—is that really fair?

On laserdisc: Criterion has done a typically superlative job on their letterboxed edition of *Robinson Crusoe on Mars*. Though it's a stretch to say that the film is a classic (which Criterion does, on the back of the jacket), it's a lot of fun with terrific sets and solid special effects. The running commentary by star Paul Mantze, on analog/light, is both informative and witty/wear. Among other things, he talks about how he felt when this film, which was supposed to propel him to stardom, failed to attract even other offers.

The little seen, visually stunning 1964 Japanese film *Dagora*, the *Space Monster* (known in the U.S. as *Dagora*) has been released as a letterboxed import. The jellyfish-like giant hides in the clouds and sends its tentacles down to rip up cities: the combination of miniature and animated tentacles works fine, and the ghostly quality of the lighting—translucent greenish tentacles against the dark sky—is memorable.

The 1967 Japanese film *Gappa*, *The Trappist Monster* has also been released as a letterboxed disc. A basic giant-monster-on-the-loose tale, the film boasts wonderful miniatures and very imaginative camera work. Undermined, alas, by less-than-impressive monster suits.

Universal's *Abbott and Costello Meet the Monsters* boxed set is pristine. Except for *Abbott and Costello Meet Frankenstein*, the other three films are uneven—but boy, do they look terrific.

Upcoming on disc: a letterboxed *Earthquake* and a boxed set (five hours) of the TV series *Tarrier* (both due this month), and a remastered *Jacob's Ladder* with extra footage and a running commentary by director Adnan Lyne. Image is working on a boxed set of AIP science fiction films, due early in 1995.

On videocassettes: Universal is producing three animated sequels to *The Land Before Time*, all of them going straight to video. The first, *Land Before Time: The Great Valley Adventure*, will be out in December. Universal is also the studio releasing the two new live action Durkin films straight to video.

In videogames: 20th Century Fox's new videogame division (they had an ill-fated division in the early 1980s) will release games based on their Christmas release *The Pagemaster* and the animated TV series *The Tick*. —Jeff Rovin

Coming Next Issue:

Piers Anthony, Frederik Pohl, More!

THE BRITISH REPORT

by Stephen Jones
& Jo Fletcher

One author hoping to repeat Jeff Noon's success with his debut novel *Vurt*—winner of the Arthur C. Clarke Award, sold to US publisher Crown for \$115,000, etc.—is Stephen Hunt, who is publishing his novel *For the Crown and the Dragon* under the independent Green Nightfall SF imprint in October. The book, a sweet & sexy novel set in a Napoleonic Age counter-earth, is the first in the 'Triple-Realm' series and has already been picked up for distribution in the UK by major bookselling chain W.H. Smith. An "innovative" below-the-line campaign is promised.

And the independents are not only cornering the book publishing business. Author David Riley is planning to launch a new bi-monthly fantasy and SF magazine in the UK next March. The first issue of *Beyond* will have a full colour cover by Martin McKenna, will be at least 60 pages long, and is set to retail for £2.50. Payment rates are professional, and for writers guidelines send an SAE for 2 International Reply Coupons outside the UK) to Beyond, 130 Union Road, Oswaldtwistle, Lancashire BB5 3DR, UK.

Vampires may be dead but they're certainly not out. Little, Brown's Hillary Fookes has just snapped up two novels by new writer Tom Holland. The first, *Vampire*, springs from the author's long-term obsession with Lord Byron and will be a cunning blend of fact and fiction. It's scheduled for next March, with the sequel, *Sipping With Vampire*, due the following year. The agent was Patrick Walsh of Christopher Little.

Pan Books marked the departure of consulting editor Jo Fletcher with a surprise party for her at London's The Conservatory in May. Organized by Pan editor Simon Spaxton, around fifty friends and colleagues from the UK publishing industry turned up to wish Jo well, including publicists Lucy Ramsey (Gollancz) and Carys Thomas (New English Library), authors Peter James, Peter Hamilton, David Sutton (finally recovering from a broken ankle), Kim Newman, Michael Marshall Smith, Nicholas Royle and Mike Chinn, Forbidden Planet manager Dick Jude, and artists Les Edwards, Sylvia Starshine and Randy Broecker.

In early June, Little, Brown's Orbit imprint held the best genre party of the year so far to launch Iain M. Banks' *Feersum Endlin* and Tom Holt's *Faust Among Equals* To celebrate the

event, publicist Michelle Hodgson commandeered the basement of the famous Rock Garden restaurant in The Piazza, Covent Garden, where it seemed that the entire UK SF community, along with rival publishers and plenty of media-type people congregated in the subterranean gloom to congratulate the two authors.

The same evening, Mark Morris launched his latest novel from Futkus, *The Secret of Anatomy*, a few streets away in a pub opposite The British Museum. This was also a packed party, and the hardy survivors of both events finally ended up in the legendary Troy Club until the early hours of the morning.

Congratulations to Margaret Forster, who won the Fawcett Society Prize for her justifiably-acclaimed biography of Daphne du Maurier and promptly presented the £2,000 award to Cornwall's libraries. "I'm doing what I enjoy most—buying books," she told the press. "The Cornwall Library Service has very nicely said that each of them will carry a little book plate explaining it's a gift in memory of Daphne du Maurier." Forster's new novel, *Mother's Boys*, is out later this year.

Carol O'Connell was very impressed with her recent visit to Britain. Over here to promote her highly-touted novel *Mallory's Oracle*, she lucked out when it came to her accommodation. The trade paper *Publishing News* reports her regal dinner party guests, including Random House's Andy McKillop and Simon King, with tales of her hotel room: "It's wonderful," she told fellow diners, "there's what I'm sure is a blood stain on the wall and two round holes that have recently been filled with plaster." Just to add to all that Old English charm, the premises of the local radio station in Crawley, West Sussex, which she visited for an interview, turned out to have been the home of a serial killer. We're certainly looking forward to her next book!

New Releases

And so to our round-up of the latest UK paperbacks: Arrow's general list leads with Mark Frost's wonderful *The Last of 7* (£4.99), with the annual press campaign benefiting greatly from the fact that the film rights have already been sold for more than \$1.5 million. Midlist there's *The Sword and the Grail* by Andrew Sinclair (£4.99), while the Legend list is looking particularly healthy with James Morrow's *Towing Jehovah* (£5.99), *Moonblood* by Philip Williamson, tying in with the new trade paperback *Heart of Shadows* (the former at £4.99, the latter £3.99), and Stephen Marley's *Shadows Sisters* (£5.99).

It's Anne McCaffrey month at Bantam and Corgi, with the new hardcover *Power Lines* (£14.99), written with Elizabeth Ann Scarborough



At the Pan Books party for Jo Fletcher, left to right, are David Sutton (at the bar), Jo Fletcher (with neck-brace following a car crash), Peter James, and Starburst's David J. Howe

ough, a trade paperback of her collection *The Chronicles of Pern* from Bantam Press (£8.99), and a reprint of *To Ride Pezaris* (£3.99) heading the Corgi list. McCaffrey toured Britain during June to promote the these volumes. Also out are Dave Wolverton's *Star Wars: The Courtship of Princess Leia* (£9.99 in hardcover) and *Star Wars: Jedi Search* by Kevin J. Anderson (£3.99 in paperback) from Bantam Press, plus *World of the Sisk* by Douglas Hill, £2.99 under Bantam's Young Adult imprint.

Beetree's graphic novels programme offers *Star Wars: Dark Empire The Collection* by Tom Veitch, Cam Kennedy and Todd Klein (£9.99), *Classic Star Wars* by Archie Goodwin (£9.99), *Alien: New's Tale* by Mike Richardson (£6.99), *RoboCop: Prime Suspect* by John Arcudi (£6.99) and Brian Lortley's *Neuroscope* (£7.99), the latter boasting a stunningly unspiced cover!

Dinah Lampkin's *As Shadows Haunting* is a Corset release (£4.99), with her new time-slip historical novel, *Banishment*, in hardcover from Hodder & Stoughton (£16.99).

From Gollancz we have Paul Keeney's *A Different Kingdom* and Simon R. Green's *Down Among the Dead Men*, both £4.99 and, at £3.99, *The Deep Range* by Arthur C. Clarke.

HarperCollins leads on Katherine Kerr's *A Time of War* (£4.99); her new simultaneous trade paperback and hardcover, *A Time of Justice* (£8.99/£15.99) shares the publicity Midlist, look out for Elizabeth Hand's *Walking the Moon* and Philip K. Dick's *The World Jones Made*, both £4.99. There's a trade paperback of Jonathan Ayckiffe's new ghost story *The Vanishment* (£8.99)

MARK FROST
THE LIST OF SEVEN
DAYS OF BLOOD AND FIRE

WALTER KERR
A TIME OF WAR

SHADOW SISTERS
STEPHEN MARLEY

PHILIP G. WILLIAMSON
MOONBLOOD

A Chronicle of Postworld



Richard Laymon's *Endless Night* is a **Headline Feature** lead (£5.99), with his new book in *The Dark* out in hardcover (£16.99). There are two psychotillers too, Aileen Armitage's *A Midnight Scream* and *Purgatory* by Tim Wilson, both £4.99.

New English Library has a horror lead, Whitley Strober's *The Forbidden Years* (£4.99), backed by a week-long radio advertising campaign aimed to "zap all horror readers right between the eyes", according to their handouts. Robert Charles Wilson's *A Bridge of Years* is £5.99. The Hodder & Stoughton imprint counters with the trade paperback of *The Howser of God* by Arthur C. Clarke (£7.99).

Owl's **Millennium** list has John Barrow's *A Million Open Doors and Alices: The Female War* by Steve Perry, both £4.99. In simultaneous trade paperback and hardcover are Angus Wells' epic fantasy *Lords of the Sky* (£8.99/£14.99), *The Priest* by Thomas M. Diach (£8.99/£14.99), and Kristine Kathryn Rusch's *Alien Influences* (£8.99/£14.99). The Phoenix imprint has a trade paperback of Michael Moorcock's *Behold the Man and Other Stories* (£9.99).

Joan D. Vinge's *The Summer Queen* is a hefty A format paperback from Pan (£7.99), which also has Freda Warrington's fantasy *Sorrow's Light* (£4.99). The second book in her historical vampire series, *A Dance in Blood Velvet*, is also out in trade paperback (£8.99).

Penguin has Ursula K. Le Guin's *Buffalo Girls and Other Animal Presences* in trade paperback (£5.99) and, under the ROC banner, *The Singing Sword*, the second in the 'Dream of Eagles' saga by Jack Whyte (£4.99), James D. Lang's *Battlechick 14: DIRT* (£3.99) and the (bucky?) 15th in the *Shadowrun* saga, *Fade to Black* by Nyx Smith (£3.99).

Two *Star Trek* books head Pocket's mass market paperback line: *Traitor Winds* by L.A. Graf is, amazingly, the 70th in the series, and Jan Michael Friedman's *Star Trek: The Next Generation: The Last Episode* (the final series has not been shown on UK screens yet). Both are £4.50. K.W. Jeter's *Alien Nation 2: Dark Horizon* is also a Pocket book, at £3.50.

Maggie Hemingway's *Eyes* is a very classy looking B format paperback, £5.99 from Sceptre.

Titan Books joins in the celebrations to mark the 25th anniversary of the final episode of the original *Star Trek* with Dave Marnaccini's useful little handbook on life, *All I Really Need to Know I Learned from Watching Star Trek* (£5.99). The sixth *Star Trek* *Adventures: Trek to Madworld* by

Stephen Goldin is £4.50.

Warner Books' genre line, Orbit, has its big summer promotion this month, leading off with two Anne McCaffrey collaborations, *Partnership* with Margaret Bell, and *The Ship Who Searched* with Mercedes Lackey, both £4.99 each. David Brin's *Glory Seasons* is backed against his new collection, *Otherness* in hardcover (£5.99 and £16.99 respectively). The Abacus B format line has Mary Breasted's *Why Should You Doubt Me Now?* (£5.99).

From Virgin comes all you need to get you through those hot summer nights: *Ghostwatching* by John Spencer and Tony Wells, a ghost hunter's handbook which includes down-to-earth, practical advice on how to set up your own vigil and what to do when you actually spot your spook. It's £6.99 in trade paperback.

Recent Hardcovers

Time to catch up on the hardcover scene over the past few months, in our usual haphazard style: *Into the Labyrinth* is the sixth 'Death Cycle' novel by Margaret Weis and Tracy Hickman, £14.99 from Bantam Press.

Lots of goodies from Gollancz, including has Watson's new collection, *The Coming of Verituras* (£15.99), the second in Gwyneth Jones' 'Aelutian' chronicles, *North Wind* (£15.99), *Necropolis* by Ian McDonald (£15.99) and last, but certainly by no means least, Terry Pratchett's *Soul Music* (£14.99).

HarperCollins' usual fascinating mix includes David Day's *Tolkien's Ring*, a literary detective work tracing the Master's sources and inspirations from ring legends across the world (£17.99). As a bonus, it's beautifully illustrated by Alan Lee. Raymond E. Feist's ever-growing army of fans will be rushing out to lay eager hands on *Shadow of a Dark Queen*, the first in a new 'Riftwar' series (£14.99). More epic fantasy from Feist's sometime writing partner Janis Wurt: *The Ships of Merrow* is a simultaneous hardcover and trade paperback (£14.99/£8.99).

Terry Brooks' first 'Magic Kingdom' novel in six years gets a huge ad campaign and lots of space in popular culture mags like *Viz* and *Vox*. *The Tangle Box* is published by Legend (£14.99).

From Little, Brown comes Ian M (so you know it's SF) Banks' *Feersum Endlin* and *Faust Among Equals* by Tom Holt (both £15.99 each), plus Domini Taylor's *Tiffany Lamp* (£14.99).

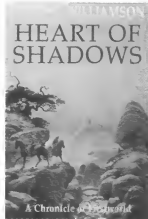
Headline's heavy on horror: watch out for *Red Ball* by John Gideon (£16.99), Bentley Little's *Evil Death* (£16.99), *Road Kill* by Jack Ketchum (£16.99) and Melanie Tem's *Reverent* (£16.99). If you want some facts to wash down all this fictional terror, try *Nights in Haunted Houses* by Peter Underwood (£17.99).

Still on the horror front, Richard Christian Matheson visited Britain for the first time in fifteen years to promote his Bram Stoker Award-nominated novel *Created By* for Macmillan (£9.99). Mark Morris is also visiting far corners of this scepter'd isle to promote *The Secret of Anatomy*, £15.99 from Plutarch.

Arcadia will never seem quite the same again after reading *Gods of God* by Pinckney Benedict, £14.99 from Seeker & Warburg. Watch for a new alternate history, in which Britain never won the Second World War and the world is once more embattled—*No Retreat* is by John Bowen and costs £14.99 from Sinclair-Stevenson.

A choice of chillers: Barbara Vine's sombre new novel, *No Night is Too Long*, is out from Viking (£15.00). Judith Kelman had an author tour to promote *One Last Kiss* for William Heinemann (£14.99).

Talking of Heinemann, don't miss Alison Lurie's new collection, *Women and Ghosts*, a snip at £12.99. Margaret Jull Costa has translated from



the original Spanish *The Flanders Panel* by Arturo Perez-Reverte, like *The Eight*, a chess-board enigmatic mystery spanning five centuries. It's in simultaneous hardcover/trade paperback from Panther (£15.99/£8.99).

Michael O'Mara has *The Encyclopedia of the Unexplained* by Jenny Randle and Peter Hough (£14.99), *The True Face of Jack the Ripper* by Melvin Harris, the man chiefly responsible for debunking the 'Ripper Diaries', and *Gods and Heroes: The Story of Greek Mythology* by Michael Foss (all £14.99 each).

—Stephen Jones and Jo Fletcher

KEVIN O'DONNELL, JR. INTERVIEW Continued from page 7

loers, black market merchants...again, a rich lode for a writer to mine.

"Maybe most importantly, being 7,000 miles away from everyone who knew me except my immediate family gave me a chance to reinvent myself. For a short while, I was no longer bound by other people's expectations of me, expectations developed over years of acquaintanceship. It was the ideal *tabula rasa* situation."

O'Donnell made use of that opportunity in his college years—he taught himself to write fiction. He sold his first short story—"The Hand & Quicker"—to Ben Bova at *Analog* in 1973. In 1975 he wrote his first SF novel, *Bunder Snatch*, and sold it to Bantam, which published it in 1979. Ten more novels followed: *Mazeflex* (Berkley, 1979), *Coveras* (Berkley, 1981), *Reef* (Berkley, 1981), *War of Omission* (Bantam, 1982), *Lava* (Berkley, 1982), *ORA-CLE* (Berkley, 1984), *Ciffs* (Berkley, 1986), *The Shelter* (with Mary Kittredge, Tor, 1987), *Fire on the Border* (ROC, 1990), and *Plains* (Tor, 1995). His novel *ORA-CLE* won the 1987 Prix Littéraire Guillaume Tully, while over the years a dozen of his works have been recommended for the Nebula Award. He also contributed to a non-fiction book on personal computers, *The Electronic Money Machine* (Avon, 1984).

His short fiction has been published in *Alfred Hitchcock's Mystery Magazine*, *Amazing/Fantastic*, *Analog*, *Arimov's*, *Confrontation*, *Destinies*, *Empire*, *Fantasy & Science Fiction*, *Galaxy*, *Gaillies*, *Midnight Zoo*, *Omnif*, *Pulpusher*, and *Terraviva*. His anthology appearances include *Berkley Showcase #4* and *3*, *New Destinies 9*, *Orbit 19*, and most recently in *Dinosaur Fantastic* (Resnick and Greenberg, Eds., DAW). Besides

seeing frequent reprint, his short fiction and novels have also been published overseas in Hebrew, Spanish, German, Dutch, and French translations.

But before the success came the Yale experience. What was Yale like in 1968 to 1972? And what did it offer to a newly remolded Midwesterner?

"It gave me the chance to hang out with lots of purely bright people. That provided both a constant intellectual challenge, and an aid to the development of a bit more humility than I might otherwise have had. It also led me to discover that high native intelligence doesn't translate directly into wisdom, a discovery that has served me well ever since.

"Before college, I'd planned to go on to grad school, collect a Ph.D. in some area of East Asian studies, and get a job as a professor somewhere. Exposure to Yale's academic politics convinced me to do otherwise.

"Most of my professors commented favorably on the quality of my writing. (Not necessarily on anything else, mind you.) At first, this confused me, nothing about my prose of the time struck me as eloquent or elegant. It wasn't until a compelling need for cash led me to start typing other Yale's papers that I understood how few of my classmates could write clearly or interestingly. Learning that people who intimidated the intellectual hell of me couldn't write a simple sentence to save their lives had a profound effect on me."

"What writers have influenced him the most?"
"Oh, my. Lots. Almost all of them twentieth century writers, with a few exceptions like Lewis Carroll and Edgar Allan Poe. And it's an eclectic list. It includes, but is not limited to: Dr. Seuss, Steinbeck, John D. MacDonald, Tom Robbins, Heinlein, R. A. Lafferty, Cordwainer Smith..."

"And the writers he enjoys reading?" "I enjoy almost anybody who's in control of both the story and the prose."

"O'Donnell gained something else from Yale besides his B. A. He met Lillian Kia Chou ("Kim") Tchang, a New York-born Chinese-American at Yale. They married in 1974, lived in New Haven, Connecticut for about nine years, and then they moved to Philadelphia in 1983 so Kim could earn her MBA at the Wharton School of Business. Since 1985, she has worked for Hewlett-Packard, where she is now the Product Marketing Manager of their California Personal Computer Division, flying to meet customers all around the world. O'Donnell has stayed at home, done the housework, cultivated his garden, played squash and basketball, and worked as a full-time writer.

"O'Donnell has a certain attitude about writing. And about being a writer. It came out best when I asked him 'How hard was it for you to get a writing career going? How long did it take, and when did you decide to go to full-time writing?' His reply went something like the following.

"I can't ascribe a degree of difficulty to the process, not—even looking back—can I say with certainty at what point I actually had a career going.

"See, it worked like this: When I graduated from college, I decided that I was going to be a writer, and that I would give up and go to law school only if, after a reasonable period of time, I hadn't sold anything. Thus, I packed my stuff, moved to Hong Kong where Kim was then teaching, found a job as a teacher myself, and started writing.

"Ben Bova got exasperated with what I was submitting, so he sent me a few sample copies of *Analog*. They helped some, but what really helped was that one of the issues contained the text of a speech Robert A. Heinlein gave at the U.S. Naval Academy. In the speech, he listed his five rules for writers. Loosely paraphrased, they went:

Write. Finish what you write. Submit what you finish. Don't rewrite except to editorial command. Keep resubmitting rejected material until it finally sells.

"I looked at those rules and distilled them further into: Throw enough shit at the wall, and some of it's bound to stick.

"So I wrote a lot, submitted a lot, and by 1980 had somehow made the transition from 'wannabe' to 'writer'."

"There's more to O'Donnell's attitude about writing than just history. His shorter answers are gems—of something.

"What does he like most about being a writer, and dislike most? "I like the freedom, and most dislike the pay scale."

"Why does he write? "Because I love it—there's nothing else I'd rather do. (And if I didn't write, I'd have to get a day job.)"

"Who first encouraged his writing? "I can't remember. Probably my mother; maybe a grade-school teacher."

"What does his family think of his writing? "They're pleased about it, but after twenty years, it's no big deal to them. They're all impatient for me to get on the *New York Times* Bestseller List, of course."

"What does he think he's done right—and wrong—in his twenty year career? "Right? I've written a lot, and tried to entertain the reader. Wrong? I haven't written enough."

"If he could never write again, what would he do with the rest of his life? "I'd look into becoming an actuary or an accountant. Maybe a tax lawyer."

"Why does he think his McGill Feighan series endeared itself so much to both YA and adult SF readers?"

"Dammed if I know."

"What about a guess?"
"If I had to guess, I'd say it's because the books have lots of action, an engaging main character, interesting supporting characters, quirky aliens, and a fair amount of humor."

"Maybe 'humor' is the right word to switch gears on."

"O'Donnell, not being independently wealthy, has been able to write full-time for most of the past twenty years because—like a growing part of the American populace—his wife has a career that pays well. So he's a house-husband. Like me, I couldn't resist asking him if he had any advice for men married to women who are the primary family income source.

"Well, yeah, especially since I'm the one who does the housework..."

"Mind you, I don't regret not having a 'regular work career' because that would entail suits and ties, offices and bosses, and—probably—a long commute. I don't miss those in the least. What I do miss is seeing the same bunch of people every day, and more or less hanging out with them for eight hours or so. That's what I liked about all my previous jobs.

"Advice? Geez. Don't watch daytime TV. Be good-natured about your friends' and neighbors' teasing—they'll stop doing it after a while. Get used to the UPS driver leaving other people's packages with you because you're the only one on the whole block who's home.

"More seriously, don't let your ego depend on your earning power. If you want to make lots of money, go to business school and get an MBA, or hire out as a hit man, but don't be a writer."

"There's a serious side to Kevin O'Donnell. It comes out when you ask about family. Like I did when I asked him what was the most formative experience of his life.

"Probably being not just the oldest child in my family, but the oldest grandchild on my mother's side. Families seem to treat the first kid with a

little less condescension than they do those who follow. I'm not sure why—maybe they're actually expecting too much of the kid.

"Still, it meant that I spent most of my first 3 or 4 years hanging out with lots of adults—my mother had six brothers—who talked to me as they did to each other. I think that accelerated the development of my language skills."

"His character McGill Feighan is a young man in search of the meaning of his personal existence. From reading the series some years ago, I came away with a Dickensian impression of McGill. I wondered if O'Donnell, as a writer, has also been in search of his own personal identity over the years?"

"Well, sure. I think all writers who are even marginally self-aware constantly wonder who they are and how they would react if they found themselves in the same situations into which they've put their characters.

"I also have a hunch that it's impossible to invent plausible characters unless you know at least a few people very well—and you are the one person you can study at any time of day or night."

"It took O'Donnell five years to write his grand scale space war novel *Pure on the Border*. I asked him why it took him so long, and what he felt he achieved as a writer in writing the novel.

"The main reason it took five years to write is that I'm a slow writer. It wasn't the only thing I was working on, though. While doing it, I also finished and delivered two other novels—*Cliffs* and *The Swiftness*—and fifteen short stories."

"The second reason is that I spent an enormous amount of time calculating all the times, distances, and velocities in the book. Having created a standard skilled double-talk drive to enable FTL travel, I wanted to guarantee that I stayed within its parameters as I had defined them. Sometimes I'd spend 2 or 3 days crunching the numbers for a single paragraph, just to make sure I had it right.

"What do I think I achieved? I dunno. A very good space opera, I think."

"Being married to a Chinese-American, having traveled overseas to Korea, Hong Kong, Taiwan and Japan, and having learned several foreign languages, O'Donnell has an unusual perspective for an SF writer. A perspective that is uniquely informed by what I call 'the East Asian experience'. As a former college student in Tokyo myself, I wondered what O'Donnell thinks Asia has to offer to today's SF writer.

"Different approaches to the world. Different value systems. Different etiquettes. Proof that progress—whether scientific, technological, social, or artistic—is not inevitable, that stagnation can and has occurred. Object lessons in the dangers of centralization and social homogenization. And, perhaps, testimony to the ability of a people to endure."

"It was when I asked his opinion about present-day censorship and the influence of special interest groups on libraries and publishers that I hit O'Donnell's hot button. Especially when I asked if he thought they were exerting a 'growing' influence.

"I'm afraid it."

"Yet I'm not so sure that the special interest groups actually are exerting a 'growing' influence. I may quote *Kevin Throop's Guide to Political Correctness* in the October 1993 *Analog*: 'There has never been a consensus in this country for free speech; only a lack of consensus on which speech to suppress.'

"Look at things like the Alien and Sedition Acts of 1798, Anthony Comstock's New York Society for the Suppression of Vice, the US government's refusal to allow the publication of Joyce's *Ulysses*, the Hays Code Hollywood adopted in the '30s to stave off government censorship, the Comics Code of the '50s, implemented

for the same reason...gee, the list goes on and on.

"The main difference between then and now, in my opinion, is that until the '50s or '60s, individuals and/or families and/or closely-held corporations owned and operated most publishing houses, newspapers, magazines, studios, and TV and radio stations. Someone who refused to surrender to censorship pressures didn't face a lawsuit from disgruntled shareholders.

"Today, publicly-held corporations own most media outlets. The officers of such corporations have a fiduciary duty to maximize profits—and adopting policies that result in boycotts or obscenity suits tends to harm profits. So they have compelling reason to mollify special interest groups. What interests me is that even so, many of them still refuse to buckle under."

Does that mean he thinks today's publishers care about quality writing?

"As for whether publishers care about writing quality—first, let me draw a distinction between publishers and editors so that I can say no, the average publisher doesn't give a damn."

Does he feel that there's less time available for today's new writer to grow as a writer before their publisher drops them?

"Yes, very probably, at least at the major houses, and at least in the SF/F genres. The converse of this, of course, is that it takes less time for a new writer to break in. Remember that twenty-five or thirty years ago, the field had very few novels published in a year. I don't know the exact number, but 'less than 200' is probably a safe bet. Today, we're seeing 1,000 new novels a year. In the process, average sales of a paperback original have dropped from, say, 50,000 to 20,000.

"In the '60s and early '70s, it was hard for publishers to lose money on first SF/F novels; today, it's hard for them to make money."

I asked him just how he goes about his writing—does he have a study, use a computer, and follow certain rules?

"Yes, I have a study—a 10' x 12' converted bedroom with bookshelves on three walls and my desk—a 3' x 5' piece of plywood resting on 2 filing cabinets—against the fourth wall. I use a computer for word processing, number crunching, and database management—that last can come in handy when you're trying to track lots of characters.

"On a perfect day, I sit down at about 1:30 p.m. and write till 6:00 or 6:30. Sometimes I impose a productivity quota on myself; more often I don't, because I'm usually not pleased with the quality of what I do when I'm typing just to fill pages.

"Rules? The main one is probably no distractions, and that's the hardest of all to enforce. It means taking the phone off the book, not chatting with neighbors who ring the bell, not fessing with other things."

How long does it take him to write a novel? And does he consider himself an instinctive gestalt writer, or an analytical writer?

"Well, let's see. I've been writing novels for eighteen years. I've published ten, and have two unfinished books cluttering my office. That seems to average out to about a year and a half apiece.

"Yes, I outline, but the initial outline—the one on which I base the first draft—usually runs something under a page in length. In at least one sense, I'm a gestalt writer: While I'm writing, I need to be filled with a sense of the entire work."

Writing is more than applying seat of pants to chair and fingers to keyboard. It's understanding the differences between the business of writing, the craft of writing, and how to persevere over the years until something is bought and published. I asked Kevin what three things are most important for a new writer to know in each domain.

On business: "Editors reject writings, not writ-

ers. Being a jerk doesn't help. Get every agreement in writing, and make sure you understand all of it before you sign."

On craft: "Write a lot. Read a lot. Never stop learning."

On perseverance: "If your friends tell you they love your work, thank them, but don't take them seriously until they offer to underwrite your living expenses while you write your book."

"Seriously, new writers need feedback, and they usually look for it in the wrong places. Family and friends are the people least likely—on average—to be competent to provide useful feedback, and the people most likely to tell you what they think you want to hear. There's lots of stuff that new writers need to hear, and one of the best things they can do is find people who will tell them the truth. Many workshops do this well."

What about an agent? How helpful is it for a new writer, and what advice does O'Donnell have on getting an agent when the writer is new and still wet behind the ears?

"Having a good agent is enormously helpful. For starters, it saves time—you don't have to find possible markets, write cover letters, or package up the manuscript and trot it down to the post office. Second, the agent possesses an enormous amount of information that you probably don't—information ranging from which houses are overstocked to the absolutely best reversion clause a given house will grant. Third, most writers don't have the negotiating skills of a decent agent. Fin-

ally, most American agencies have relationships with agents in other countries, and can make you some money off the foreign rights to your work.

"It's tough for a beginner to get an agent. The simplest way is probably to write a novel that an editor accepts, then call a respected agency and say, 'Hey, XYZ Publishers wants to buy my book, I don't have an agent; will you represent me?' The next simplest way is to sell lots of stories or articles to major magazines, and use them as credentials when you approach agents."

A writer is more than just what they have done to date. More than what they were, in the past. There is also a future. Where does O'Donnell see his writing going in the future?

"For one, I'd like to finish the McGill Feighan series—from the very beginning I've envisioned it as a decalogy, in the course of which McGill would journey from birth to death. It would be nice to fulfill that vision. In between each of those, I'd like to do a more serious novel, one that forces me to stretch as a writer in ways that the McGills don't."

Stretch?

O'Donnell the writer has already stretched from Korea to Yale, from gardening to computers, and from the honorable profession of food service to the ancient one of storyteller and entertainer. Where does his future stretch to?

Maybe only the *J Chang* and his bovine kin.
—T. Jackson King



Downtown Winnipeg, with the Provincial capital building at the centre

SURVIVAL GUIDE TO THE PEG

by Stephen R. George

We call it The Peg. Sometimes Winterpeg. A month after you've come and gone we'll be battering the hatches for six months of grueling winter. If you think grueling is the wrong word, you haven't been here in February. But you don't want to know about that. You want to know about Winnipeg in September. You'll be here for a handful of days. Our Provincial Bird, the mosquito, will be liberating by then. Maybe. If it's been a good summer, you might find a hungry flock or two hovering around. Bird watchers will appreciate that.

With all of you here, WorldCon '94 will be about the biggest bump and grind this city has ever seen. The last really big one was the Jehovah Witnesses convention a few years back, but they didn't wear propeller beanies. Let me give you a rough sketch of the city.

We're located at about the centre of the continent. In his novel *Friday*, Heinlein used Winnipeg as the location for a major spaceport—his logic, presumably, the vast prairies. We're the eye in the centre of the target. The aboriginal peoples who originally occupied the area called a nearby lake "win nipee," meaning "muddy

water," which you'll see plenty of if you stroll down to the banks of one of the two rivers that divide the city into three areas.

Those three areas are: North of the Assiniboine River, South of the Assiniboine River, and East of the Red River. Our main streets parallel the rivers for the most part, with Portage Avenue coming into the city from the west, and Highway 75 coming into the city from the south. Downtown, most of the major hotels, and the Convention Centre, are all south of the Assiniboine, west of the Red.

Like most Canadian cities, Winnipeg has no freeway system and no subway. What we've got is a fairly efficient public transit system (buses, buses, buses), and a special set of Dash buses for getting around downtown. The adult fare is \$1.35. Unless you intend to take in the trendier areas like Osborne Street (The Village) or Corydon Avenue (Little Italy), or St. Boniface (The French Quarter), all a fair distance from the convention area, forget the buses. You're within a half hour walk of almost everything else.

Assuming you decide not to eat in your hotel, or at any of the many restaurants in the

Convention Centre, finding sustenance won't pose a formidable problem for those willing to hoof it a little. Winnipeg has more restaurants per capita than any other city in Canada. In fact, you might even overhear a conversation on the street that runs some thing like this:

"Nice weather we're having!"

"You bet... why don't we eat at a restaurant?"

Within a block or two of the Convention Centre in any given direction you'll find an assortment of restaurants and bars. All you've got to do is walk and keep your eyes open. I'll mention just a few of them.

Hy's Steak Loft, picked in a recent poll as Winnipeg's "best" fancy restaurant, is within sight of the Convention Centre. If you prefer your meals in a surrounding of dark paneling and plush carpets, you won't have to look farther than this. The food is good, and not as expensive as you'd think. You could escape with a good pepper steak dinner, assuming you don't drink alcohol, for under \$20 Canadian. The specialty, of course, is charcoal broiled steak.

Just down the street from Hy's is one of Winnipeg's premier fast food joints... Salisbury House. In Canadian restaurant guides, the Salisbury House Cheese Nip has been repeatedly picked as the best cheeseburger in Canada. I can attest to that, having downed many of them in past years... even a few this year. Okay, more than a few. Once you've tasted one, so other cheeseburger will satisfy. You can watch them crush your ball of meat into a perfect burger right there on the grill. Once you've seen that, you'll feel your life has been fully lived.

For those who like to see their food sliced, diced, pulverized, and prepared right at the table, the Ichi Ban Japanese Steak House is also a block north of the Convention Centre, on Carleton Street. The restaurant's motto is "The best tasting show in town," which should give you an idea of what you'll be in for.

A block west of the Convention Centre is Grapes, a reasonably priced restaurant and bar where you can find a good variety of middle of the road type meals: steak, seafood, chicken, pasta, salads, etc. The bar and the restaurant are separated, and the bar has its own menu with some good nibbling for those who can't drink without eating.

If you prefer indoor travel, you can enter the skyway system from the Convention Centre and cover the whole of downtown Winnipeg. There are many restaurants within the malls, the skyways, and the connecting malls, from fast food to upscale. If you don't feel like looking far, you won't have to.

For those who prefer fresh air, a two block walk north of the Convention Centre will take you to Portage Avenue, the city's primary traffic corridor. From there, a turn to the right will lead you to Portage and Main, the heart of downtown.

For the more adventurous, Portage and Main is the gateway to the slightly offbeat. A block or two walking northeast or southwest will take you into Old Market Square, the focal point of the historic warehouse district. Here you'll find a variety of restaurants, coffee shops, and bars. The architecture here is unique: you'll feel as if you've stepped back a hundred years. The area has been used repeatedly in movies, most of them Hollywood productions, to create just this effect. You're also very close to the Museum of Man and Nature, the Manitoba Planetarium, and Chinatown. And all of it within a half-hour walk of the Convention Centre.

If you head south from the Convention Centre instead of north, you'll run into the Assiniboine River after a few blocks. This is a better plan than it might initially sound. A landscaped park and walkway runs along the bank of the river, from

the Legislative Buildings, the heart of Manitoba's government, east to the junction of the Assiniboine and Red Rivers, fondly and historically known as "The Forks."

In recent years The Forks has been revitalized, the historic buildings refurbished, and now stands as an indoor market where, along with a variety of fresh produce, you can also find more ethnic restaurants than you can count, including one of my favorites: Binky's Caribbean Delights, where you can eat any kind of Roti you like, including Goat, Beef, Chicken, or Chick Pea, for under \$5.00. Check out Bandy's imported Caribbean Ginger Beer, too, for a taste that will surprise you.

The entire area is a wonder to behold. You can eat indoors, or wade down to the banks of either the Red or Assiniboine Rivers and lounge on the grass, watching the boats drift by. If you like, you can stop at one of the many Bus Stops, where street musicians ply their trade. Or you can put your name on the board at a Busk Stop and ply your own trade. The Forks, though definitely a tourist attraction, is also a local hotspot. Definitely worth a look, and only a twenty minute walk from the Convention Centre. If the walk there has tired you out, you can take the water bus back to the point you met the river. Water Bus day passes are also available.

Again, if the nightlife of the convention or the bar at your hotel isn't enough, a short walk will take you somewhere you might find more interesting. Your best bet, again, is the Exchange District, Old Market Square, northwest and northeast of the intersection of Portage and Main. There you'll find the likes of the King's Head (British pub, british food), The Market Avenue Cabaret (upscale, top 40 music), Norma Jeans (Hollywood glamour, live acts, top 40, rhythm and blues), Rollin Stone (live acts, rock), Wise Guys (multi-level bar and dancing).

For something a little more low-key, try Spectrum Cabaret (live music, alternative, reggae, Celtic, rockabilly). If you're into lights, check out The Aztec (multi-level nightclub, marble floors,

largest laser lightshow in North America). For live dancing and foot stomping there's The Golden Nugget (live acts, indoor steak pit, cowboy boots).

Check the local phone book for the addresses of all of the above. All are within a 30 minutes walk of the Convention Centre. And for those with a more gritty bent, the Exchange District also offers its share of mid to low scale, smoozy watering holes, where you'll find the likes of me.

That should provide you with enough to get by with a minimum of hassle for the short time you'll be here. A few parting points to remember. One, the Convention Centre has all the tourist information you'll need to find decent places to eat, drink, or relax, including maps of downtown Winnipeg. Two, pick up a phone book in your hotel to find the addresses of the establishments I've mentioned in this brief introduction, and many others—they're all fairly close to the Convention Centre. Three, Winnipeg is a small city, with a low level of crime, so you're going to be safe walking the streets. Take advantage of the Convention Centre's proximity to Downtown, September's perfect walking weather, and get out and hoof it.

Boring Tax note that might save you a small fortune: 7% Manitoba Provincial Sales Tax (PST), plus 7% Federal Goods and Services Tax (GST) will be applied to everything you purchase at the convention. If you're from outside Canada, however, you can be reimbursed (in cash) for all tax you paid on goods you're taking home with you (which doesn't include food and lodging) by dropping in at a Duty Free Shop at the airport or the border. All you'll need are your receipts. So, don't throw them away! —Stephen R. George

Stephen R. George, who lives in Winnipeg, is the author of *Beats, Brain Child, Dark Miracles, The Fogstone, and Crossings: A Little Darling*, all published by Zebra Books. His latest, *Torment*, was published by Zebra in July.

LAST OF THE BIG-TIME ABA'S?

Report and photos by Andrew Porter

Memorial Day weekend saw the 94th annual American Booksellers Association's convention and trade show held in the Los Angeles Convention Center. In a town that thrives on speculation, it was only fitting that the biggest ABA Conventioo ever was in Los Angeles, attracting 38,000 people, with 320,000 square feet of exhibit space, taking all the available hotel rooms from Santa Barbara to somewhere north of

San Diego. And, after the ABA itself filed a lawsuit against several of those exhibiting, it may stand for years as the absolute high point in ABA's.

Several publishers, tired of being bitten on the hand that signs the contracts for exhibit space, have decided to pull out. Penguin USA—including its many distributed publishers, such as DAW Books—will stop attending entirely. Simon

Betsy Mitchell at the Warner booth, promoting Warner Aspect. Booksellers could leave their business cards and had the chance to win a sword pendant.





One of several halls. This is the South Hall, built with a curved rear wall to use the space where two freeways meet. At left foreground is Bantam/Doubleday/Dell; immediately behind is Microsoft Press, Voyager and other electronic publishers. The right foreground includes Penguin USA area and DAW Books. Viking, publisher of Stephen King, is another part of Penguin USA—and thus won't be back next year.



Part of HarperPrism's display



Mark Ziesing at his booth



Pocket Books had a large display for the obso-profitable *Star Trek* books



Robert Wiener was less than thrilled when UPS lost many of the display elements for the Donald M. Grant booth



James Cowan and his assistant, Stacey Nemour, at the Morpheus display. This being Hollywood, Stacey has a secondary career as an actress.

& Schuster and Random House plan to cut back on their enormous exhibits; Random House's is a small cory all by itself.

One publisher distributed by S&S, Bantam Books, will stop going entirely. No Del Rey editorial people attended this year; ditto for Avonova. While Betsy Mitchell was there, promoting the launch of Warner Aspect, and John Silberack did likewise for HarperPrism, the ABA was notable for the scarcity of major SF editors. Starting next year, publishers wane, there will be even fewer author signings, less

promotion and parties and other hoopla.

St. Martin's Press and Tor Books haven't been at ABA in five years, during which sales have grown tremendously. But for smaller publishers, according to ABA management, sufficient orders still exist to justify their continued presence at the annual fête. At least, that's what ABA president Bernie Rath said, noting that next year's convention has already signed up more space than was used this year.

The fact is that publishing continues to change and evolve. Who could have foreseen what the rise of the facsimile machine and E-mail would mean for publishing, and for the sales of rights? I am beginning to hear unrest from many in publishing, including agents and editors, that the cost to attend ABA, not just in money, but in time and energy, is one that can be dispersed without affecting the number of books sold.

I go to the ABA every year—and have continuously since 1975—to get a feel for the future of those segments of publishing covered by SFC. I get the mood of publishers, booksellers and everyone else: optimism or pessimism, elation

or fear, willingness to write orders or reluctance to commit those orders to paper. All constantly reinforced by endless schmoozing, exhibitors walking around and seeing what everyone else has, the comments of booksellers looking for good books that they can sell to their customers.

A question so one has asked, but should, is if enough major publishers stop going to ABA, will the booksellers stop as well? Lead titles, strong sellers, are what every bookseller wants. Are they willing to attend an ABA that has fewer major publishers, fewer books that will bring customers in off the streets? Will they settle for "second-string" exhibitors?

In some ways, ABA returned to traditional values this year. After last year's antagonistic relationship between the convention and Miami Beach and its poor hotels, this year things were better. As usual, people complained about how far they were from the convention center, but at least the air conditioning in the hotels worked, and the shuttle buses were efficient.

There were complaints about the convention center's poor air-conditioning, complicated by its smoking rules. There was no "center"—but rather, several enormous buildings built as the old convention center, first used by the ABA in 1979, had now become merely the West Building of a

Stan Lee, left, and Ron Turner hit it off at the Playboy bash





Autograph Sessions: from the left, Clive Barker, William Gibson, NBM's Terry Nastier with Ray Bradbury, Dean Koontz

vest complex, linked by too long corridors with hard tile floors—really brutal on the feet (the ABA is the most physically challenging event I attend all year, far more wearying than the worldcon). The no-smoking policy kept lots of doors open so people could go outside and puff away, but with all those doors open, the exhibit halls, with their thousands of incandescent lights and sweaty people, stayed warm. Even elegant sales people, used to hot weather, were writing by the end of the convention.

Being Los Angeles, and a holiday weekend, downtown was deserted. There is nothing like walking blocks and blocks in a major city and seeing only one other pedestrian—another ABA attendee—to enforce the feeling of surrealism, that you're living Ray Bradbury's "The Pedestrian."

Unreality was abetted by two events. Friday night, before the ABA opened, was the 10th anniversary Writers of the Future celebration, held in Scientology's "Celebrity Center" in Hollywood. There, surrounded by more security people (with portable phones and earplug wires snaking into their clothing) than I've ever seen before, we were treated to excellent food, great big band entertainment, but a very long awards ceremony, with rather more emphasis on Scientology than I would have liked. The part that got to me was the organized "three cheers for L. Ron Hubbard—hip, hip, hooray!" at the end of the ceremonies which, I duly noted, many of the assembled SF notables did not participate in.

Still, a glittering band of SF people, including A.E. Van Vogt, Tim Powers, Dave Wolverton, Frederik Pohl, Jack Williamson, Gregory Benford

Some lions guard the formal stairway to the Playboy mansion, which could be in any part of England



(loudly determined to burn his bridges with at least one publisher), Craig Miller and Genny Dazzo, a slimmer, more dazzling Lisa Flueck and many others, were in attendance. A good time was had by many.

The second demonstration that we were indeed in Tinseltown was the party Saturday evening at Hugh Hefner's legendary mansion. This was to celebrate publication by Dutton earlier in the year of *Playboy Stories: The Best of Forty Years of Short Fiction*, edited by Alice K. Turner. *Playboy's* fiction editor and a good friend to SF for many years, and to promote further fiction and book projects, including a collection of *Playboy* interviews.

While the famous marston itself was off limits, party goers saw a vast menagerie of peacocks, parrots, monkeys, iguanas, and other animals, all in a subtropical rain forest setting which shows what you can do with a little creativity, lots of water and millions of dollars. Getting to meet real live *Playboy* Playmates—not as much fun as their airbrushed and perfectly lit images—was almost as good as watching *Last Giant's* Ron Turner hitting it off with *Marvel's* Stan Lee—and SFC has the photo to prove it!

But returning to reality, if that's what you could call the ABA, the fact is that more than a decade ago SF was special (and SF readers were special, too, sort of a literary chosen people, living in a ghetto and despising the "mundanes" outside). This is no longer true. In this era of bottom line is all, SF/fantasy must deliver profits, just like everything else. In the last few years, cover prices for SF books have risen to the same levels as all the other "product" being published. Sales are down for many genres (horror, except for vampire novels, has fallen by the wayside) and SF is no exception. You can see this reflected in the case takes with cover art for the current hot genre, mysteries.

So, all in all, this was a depressing ABA. We've arrived, are allowed to sit at the table with the grownups, but no one in publishing cares. The bosses only care about what we can do for them now, not what we've done in the past.

One good sign for SF at the ABA was that SF, fantasy and horror people were back in force as signers of autographs. Autographers included Christopher Pike, Dean Koontz, Raymond E. Feist, John Sand, Ray Bradbury, William Gibson, Clive Barker, and Kelly Pica.

The annual mandible for SF bookstores seems to attract a lot of the same people every year, with the same problems. Attendance this year was about the same as last year—a couple of dozen bookstore owners and managers.

Again this year, the show was deserted on Tuesday, with the same mostly-empty aisles as always. Next year, bowing to reality, the ABA will be only 3 days, ending Monday night 1995 will find the ABA in its permanent home, Chicago's McCormick Convention Center, now so large that even the ABA can't hope to outgrow it. Whether publishing is changing in fundamental

ways, ones that will see the basic need for the ABA's issues, is presently unknowable.

—Andrew L. Potter

DON D'AMMASSA'S CRITICAL MASS

Reviews by
Don D'Amassa

THE VOICES OF HEAVEN by Frederik Pohl. Tor, 6/94, \$21.95, ISBN 0-312-85643-1

Even a casual familiarity with current events demonstrates the tenacious hold religious fervor has on the human race. The last few years have seen a major rise in the political activities of fundamentalists, both Christian and Muslim, as well as more orthodox sects. Fred Pohl extrapolates this to a future Earth where religions have replaced political parties, and the only way to vote is through the church with which you are affiliated. As might be expected, many congregations members have joined for that convenience only, but fanaticism is a major factor in world events.

The protagonist is Barry Di Hoa, who is responsible for overseeing the safe transfer of antimatter from the highly dangerous megacomplex on the moon. His life begins to change when he meets Captain Tscharka, an interstellar pilot and adherent to the Millenarist creed, which has concluded that the Day of Judgment was indeed 2000, and that anyone living on Earth beyond that date is by his or her very existence committing a great sin. Tscharka is carrying a large cargo of antimatter back to the struggling colony world of Pava, which he hopes to transform into a Millenarist society.

Di Hoa is kidnapped and included in the cargo of frozen passengers, awakens on Pava distraught at the change in his situation, particularly since he has a rare form of schizophrenia which cannot be properly treated on the colony world. Almost as bad is the situation itself. The colony was established in an unstable area and every technological advance they attempt is destroyed by earthquakes, shortages of supplies, or internal squabbling. The Millenarists are a large minority, although their fervor is waning, to Tscharka's chagrin. Fortunately, the Lepes, intelligent aliens with an unusual life cycle, seem perfectly willing to spend large amounts of time helping the humans to survive.

Against this setting, Pohl works out the destinies of several unique and interesting characters. Tscharka is a fanatic, but a logical and unflinching one. Even though he ultimately plans a horrible crime, it is only with the best of intentions—which is probably the most horrifying aspect of the situation. Di Hoa finds the strength to overcome the tragedy that has overwhelmed him, and rises to a position of leadership.

Similarly, several subsidiary characters resolve their personal crises as the fate of the colony hangs in the balance.

Pohl does a marvelous job with this. His "villains" are with one minor exception likable people except in the way their twisted personal beliefs distort their interaction with the rest of the world. Di Hloa even admits to admiring Tscharka despite the man's terrible intentions. The aliens are fascinating and likable as well; in fact, the story is structured as a conversation between Di Hloa and one of their number shortly after the events of the story have ended. This was an even better book than I had expected, and I always have high expectations of Frederik Pohl.

THE SHATTERED SPHERE by Roger MacBride Allen, Tor, 7/94, \$22.95, ISBN 0-312-85734-9

Allen's *The Ring of Charon* attracted an immediate, loyal following of readers interested in knowing what happened next after an indelibly alien species reshapes the solar system and kidnaps the Earth through a wormhole. The long

awaited sequel alternates between those left behind, the scattered colonies trying to secure their own continued existence as well as find out what happened to the Earth, and the Earth itself, which is one of over a hundred planets in an artificially created system governed by the sphere, a Dyson Sphere constructed by the Charonians.

The scale of events is breathtaking, and Allen continues to reveal tidbits about the aliens, balancing explanation with continued mystery, since the series does not conclude here either. Filled with adventures in space, an intriguing scientific mystery, and an appealing cast of characters, *The Shattered Sphere* is a worthy sequel and will no doubt whet the appetites of its readers for more.

TEMPORARY AGENCY by Rachel Pollack, St. Martin's, 8/94, \$18.95, ISBN 0-312-11077-4

Pollack has created a very unique fantasy novel here. The world is very similar to our own, except that the presence of supernatural entities is an accepted, everyday occurrence. There's even a

major government agency, the SDA, whose purpose is to regulate the interaction of humans and spirits, known variously as the Malignant Ones, the Devoted Ones, and so on. The protagonist is a young woman whose cousin attracts the unwanted attention of a Malignant One, and whose attempts to secure protection from the SDA lead the two of them into a governmental conspiracy to conceal their own shady dealings with the ether regions. The setting is the novel's strongest element, but the characters, plot, and prose are all positive assets in one of the weirdest stories you're likely to read.

THIS SIDE OF JUDGMENT by J.R. Dunn, Harcourt Brace, 8/94, \$21.95, ISBN 0-15-100076-X

In some ways, this novel is a darker version of A.E. Van Vogt's classic, *Slan*. The chipheads are a biologically engineered group of superhumans who are able to interface with computers and use that ability to rise to positions of immense power. But when some of their number try to use their influence to seize power over the rest of the human race, they are driven underground, where they attempt to survive the increasingly fervent agents of the government. When a serial killer begins claiming victim after victim, there seems to be no direct connection, but an irrelevant detective with a long and successful history of hunting chip heads gets involved and suspects there are deeper levels than are apparent. Falters a bit in its pacing, but otherwise this is an impressively told story, a successful superimposition of the tough detective format on SF.

ALIEN HEAT by Lynn Hightower, Ace, 7/94, \$4.99, ISBN 0-441-00072-X

The third in Hightower's police/procedural SF series maintains the high level of excellence of its predecessors. Detective David Silver and his alien Elaki partner are back, this time investigating a series of mysterious fires which may have been caused by a hate group opposed to human-Elaki friendship. At the same time, a missing woman with a fascination for reincarnation is found murdered near one of the arson sites, and Silver finds it difficult to believe that the two events are coincidental. One investigation leads him to a group purporting to have knowledge of the afterlife, while the other seems to implicate the owners of the buildings burned. But that makes no sense, since some of them had adequate insurance to cover their losses. A nicely contrived and resolved blend of mystery and SF. The Elaki are alien enough to be exotic, and human enough to be comprehensible. I'm ready for the next in the series.

LAUGHING SCREAMING by William Paul, Columbia University Press, 1994, \$29.50, ISBN 0-231-08464-1

The author here takes a long, hard look at gross-out films, both comedies and horror movies, interpreting them and making observations about how they reflect societal concerns, and in some ways may provide feedback that affects society. Much of what he has to say is interesting, particularly the section that discusses the role of children in horror films, and a lot of the historical background was informative.

You're not likely to agree with everything he has to say, however. I found the very lengthy discussion of *Carrie* interesting but unconvincing much of the time, because the author seems predisposed to believe that *Carrie* must be the monster, and this predisposition leads him to interpret other elements in the film to support his thesis without considering alternative explanations. Still, you're likely to find his analysis entertaining as well as enlightening.

Late Breaking News— World Fantasy Award Nominations

Novel: *The Innkeeper's Song* by Peter S. Beagle (Roc); *Drawing Blood* by Poppy Z. Brite (Delacorte/Abyss); *Skin* by Kathe Koja (Delacorte/Abyss); *Glimpses* by Lewis Shiner (Morrow); *The Throat* by Peter Straub (Dutton/Bor-derlands); *The Iron Dragon's Daughter* by Michael Swanwick (Millennium/Morrow AvoNova); *Lord of the Two Lands* by Judith Tarr (Tor).

Novella: "The Night We Buried Road Dog" by Jack Cady (1/93 F&SF); "Mefisto in Onyx" by Harlan Ellison (10/93 *Omni*/Mark Ziesing); "The Erl-King" by Elizabeth Hand (*Full Spectrum* 4, Bantam Spectra); "Under the Crust" by Terry Lamsley (*Under the Crust*, Wendigo Press); "Wall, Stone, Craft" by Walter Jon Williams (10-11/93 F&SF/Axolotl Press).

Short Fiction: "England Underway" by Terry Bisson (7/93 *Omni*); "The Lodger" by Fred Chappell (Necronomicon); "The Little Green Ones" by Les Daniels (*After the Darkness*); "The Moon is Drowning While I Sleep" by Charles de Lint (*Snow White, Blood Red*); "Troll Bridge" by Neil Gaiman (*Snow White, Blood Red*); "Something Worse" by Terry Lamsley (*Under the Crust*); "Some Strange Desire" by Ian McDonald (*Omni Best SF* 3); "Death in Bangkok" [alternate title "Dying in Bangkok"] by Dan Simmons (6/93 *Playboy, Lovedeath*).

Anthology: *Full Spectrum 4* edited by Lou Aronica, Amy Stout and Betsy Mitchell (Bantam Spectra); *Snow White, Blood Red*, edited by Ellen Datlow and Terri Windling (Morrow AvoNova); *The Year's Best Fantasy & Horror: Sixth Annual Collection* edited by Ellen Datlow and Terri Windling (St. Martin's); *Christmas Forever* edited by David G. Hartwell (Tor); *Sinistre* edited by George Hatch (Horror's Head Press); *The Oxford Book of Modern Fairy Tales* edited by Alison Lurie (Oxford Univ. Press).

Collection: *Alone With the Horrors* by Ramsey Campbell (Arkham House); *Antiquities* by John Crowley (Incunabula); *Dreams Underfoot* by Charles de Lint (Tor); *Angels and Visitation: A Miscellany* by Neil Gaiman (DreamHaven Books); *Hogfoot Right and Bird-Hands* by Garry Kilworth (Edgewood Press); *Under the Crust* by Terry Lamsley (Wendigo Press); *Transients and Other Disquieting Stories* by Darrell Schweitzer (W. Paul Ganley-Publisher).

Artist: Rick Berry; Thomas Canty; Alan Clarke; Jason Eckhardt; Harry O. Morris; J.K. Potter.

Special Award / Professional: John Clute (reviewing); Ellen Datlow (editing); David J. Skal (*The Monster Show: A Cultural History of Horror/Nor-ton*); Underwood-Miller (publishing); Terri Windling (book editing); Mark V. Ziesing (publishing).

Special Award / Non-Professional: Richard Chizmar (Cemetery Dance Publications); George Hatch (Horror's Head Press); Marc Michaud (Necronomicon Press); Brian Stableford (small press reviews); Joe Steffo & Tracy Cocoman (Charmel House).

Winners will be announced at the World Fantasy Convention in New Orleans at the end of October.

TRIPPOINT by C.J. Cherryh, Warner Aspect, 9/94, \$19.95, ISBN 0-446-51780-1

Cherryh returns to the universe of the Merchants in this new novel. The crew of the Sprite is a tightly knit family, but one of their number, Marie, assures a longstanding grade. She was sexually assaulted (perhaps) by a crewmember from another ship many years previously, and she has never forgiven her family for not taking more direct action on her behalf. Now she learns that the man responsible is visiting the same port as the Sprite, that he is now captain of the Corinthian, engaged in illegal trading activities. With her grown son tagging along in order to prevent her from doing anything rash, she goes out to spy on her old enemy but the son unreluctantly is captured and abducted into space. So Marie decides to force her family to set out in pursuit. Despite a tendency to talk every situation to death, this is a good space adventure, though it falls short of Cherryh's highest tier of novels.

A LOGICAL MAGICIAN by Robert E. Weisberg, Ace, 4/94, \$4.99, ISBN 0-441-00059-2

Jack Collins answers an unusual help wanted ad and finds himself employed by Merlin the Magician and his daughter. Merlin needs his help because someone has opened a gateway and allowed a major demon to enter the world. Collins is understandably skeptical but when a vampire pays an unpleasant visit to his apartment, he realizes he's gotten into a situation that could kill him. Or worse. The demon has a plan, and Merlin's defense depends heavily on his new employee.

It's difficult to balance humor and suspense in the same story but Weisberg manages the job rather neatly, alternating wisecracks with tense situations and heroic action. A nice antidote for those who take their fantasy too seriously without descending into actual fare.

THE PALE COMPANION by Kenneth Von Gudden, Ace, 6/94, \$4.99, ISBN 0-441-00064-9

Galen Yeager is a professional secret agent and assassin, and he has two very powerful allies. One is an alien presence who speaks only to Yeager, the other is an cyborg who has been programmed with the capacity to cause harm to human beings, the only one of his kind able to do so. Yeager is on a routine mission when the cyborg, Sam Houston, is disassembled by unknown forces to wrest the secret of his construction. And as you might expect, a duplicate cyborg shows up to battle the good guys. Add assorted other assassins, some genetically designed werewolves, and a few other goodies and you have an action packed adventure story with assorted villains ranged against a competent if not tremendously sympathetic protagonist.

NECROFILE 12, Necronomicon Press, \$3
LOVECRAFT STUDIES #30, Necronomicon, \$5

H.P. LOVECRAFT IN THE ARGOSY edited by S.T. Joshi, Necronomicon, \$5.95

The latest issue of Necronomicon's horror review magazine is up to its usual high standards, insightful, aerobic reviews—including a rather mean spirited one from Don Herron—and Ramsey Campbell's regular column. The second title is a scholarly journal dedicated to Lovecraft and writers associated with him, including Robert Barlow and Frank Belknap Long in this particular issue. For specialized tastes, obviously, but Richard Dansky's article on Lovecraft is particularly interesting. Finally we have the collected Lovecraft correspondence from the Mansey

Magazines, along with responses from other readers to HPL's angry reaction to a writer whose work he found uninteresting. The level of discourse sinks about as low as you might expect. All from Necronomicon at PO Box 1304, West Warwick RI 02893

ST: TNG: ALL GOOD THINGS... by Michael Jan Friedman, Pocket, 6/94, \$20, ISBN 0-671-50014-7

ST: TRAITOR WINDS by L.A. Graf, Pocket, 6/94, \$5.50, ISBN 0-671-86913-2

Two more products of the Star Trek universe. First there's the novelization of the two hour final ever episode (until the feature film) of the Next Generation crew. Picard must travel back and forth through time in order to save the human race from extermination at the hands of the manions of the Q universe. An okay handling, although like too many of the episodes of this series, it relies heavily on technobabble to solve the characters' problems.

Much better is the second title, an original novel set during the "lost years", which deals almost entirely with the less prominent members of the crew. Chekov and Sulu are become fugitives when they are framed in a murder, and Uhura and Scotty must help them prove their innocence. Much less formulaic than most of the one handed or so original novels in this series, and with some interesting character development.

MIDNIGHT KISS by Nancy Gideon, Pinnacle, 5/94, \$4.50, ISBN 0-7860-0020-1
THIS DARK PARADISE by Wendy Haley, Diamond, 4/94, \$4.99, ISBN 0-7865-0000-X

THE WEREWOLF'S SIN by Cheri Scotch, Diamond, 3/94, \$4.99, ISBN 1-55773-973-0

If you ever doubted the link between sex and horror, this recent trend should help convince you. These are all supernatural romance novels involving traditional monsters, vampires and werewolves. The first of these even looks like a romance novel, handsome vampire and beautiful woman embracing. The story is long on emotional scenes, short on action. Next we have the opening volume of a series about a family menaced, after a fashion, by the arrival of a distant vampire relative. Considerably more plot oriented and somewhat better written, though the story is truncated because of its projected sequel. Best of the three is Cheri Scotch's story of a woman in love with a Louisiana werewolf, third in a presumably ongoing series. This time a much older shapechanger arrives on the scene, threatening to disturb the relative peace that prevailed before. It's worth hunting up the previous volumes, even for those not fans of romance series.

KISS OF DARKNESS by Sharon Brondots, Silhouette Shadows, 5/94, \$3.50, ISBN 0-373-27032-1

I finally broke down and went out and found a couple of this new supernatural romance line from a prominent romance publisher. This one's a vampire novel, the protagonist a troubled undead who is sent by Death personified to take the life of a scientist who threatens to provide a new means of prolonged life, thereby cutting off the flow of souls to the nether regions. The scientist turns out to be a beautiful woman with whom the vampire falls in love, and loves her justly against his former master and his evil minions. More supernatural content than I expected, though still heavy on the romance. The opening chapters are corny but the rest of the novel isn't bad at all.

THE NATIONAL DIRECTORY OF HAUNTED PLACES by Dennis William Haack, Athanor Press, 6/94, \$24.95, ISBN 0-9637914-1-9

Everything you ever wanted to know about haunted houses. This oversized book contains brief summaries of the ghostly events at approximately two thousand US locations, arranged alphabetically by community within each individual state. The entries are fairly brief and tend to be very repetitious. With a selection of photographs of some of the sites. Amusing but not for casual reading.

GHOST 80Y by Jean Simon, Zebra, 4/94, \$4.50, ISBN 0-8217-4530-1

THE UPRISING by Abigail McDaniels, Zebra, 3/94, \$4.50, ISBN 0-8217-4501-8

A pair of somewhat unconventional ghost stories here. First we have a serial killer who, after several years of inactivity, begins to slay young children once again. The spirit of his first victim returns in order to expose the murderer. Next we have a cult who commit mass suicide at the bidding of a charismatic leader, who then begins to recruit a fresh group of followers. But the dozen who have died aren't quite ready to relinquish their hold on life. Two very different approaches to the same theme. The *Siren* is somewhat more polished, but also more predictable.

THE PRINCIPAL by M.C. Sumner, Harper-Paperbacks, 2/94, \$3.50, ISBN 0-06-106175-1

THE SUBSTITUTE by M.C. Sumner, Harper-Paperbacks, 4/94, \$3.50, ISBN 0-06-106188-3

Westenberg High was an eerily unpleasant place until the new principal showed up. His firm hand brought things back under control, but oddly enough, some of the rowdiest students disappeared about the same time. Tall McAllister discovers the truth, that he's a vampire, and when no one else believes her, she acts anyway. In the sequel, another vampire shows up, and Tall realizes her work isn't done quite yet. Written for young adults but good enough for adult readers as well. A third in the series is scheduled for later this year.

SHADE by David Darke, Zebra, 5/94, \$4.50, ISBN 0-8217-4566-2

Scarlett Shade is a popular horror writer who specializes in vampire stories, not surprisingly since she is herself one of the undead. Her many fans are attracted by the aura of mystery with which she surrounds herself, as well as by her appearance. But getting too involved with Scarlett is dangerous, because she figures she deserves something back from her fans, something they usually aren't prepared to provide. A gritty horror story that emphasizes the perverse sexual side of vampirism, and the unsuitably evil protagonist is a nice change from another recent wave of romantic vampire heroes.

JACK by George Sayer, Crossway Books, 1994, \$9, ISBN 0-89107-761-8

With the movie about C.S. Lewis' life out and doing well, it's not surprising that biographies would proliferate. This is a quite good one, well researched and quite readable, chronicling Lewis' college days through his death. There's not a great deal of material about the books themselves, thankfully considering the author's clear unfamiliarity with SF which he constantly characterizes as "space travel thrillers". There's less detail here than in the William Griffin biography, but there's a better sense of understanding of the man and how he came to write the books he did.

NIGHT SCHOOL by Nicholas Pine, Berkeley, 1994, \$3.50, ISBN 0-425-14151-9

This is a young adult horror novel about a very annoying teenager who is caught after getting most of the way through high school paying others to do her homework and skipping exams. She's an ardent, possibly learning disabled, conceited and shallow, but her tutor turns out to be a vampire and we're off to the very predictable races. End plot summary. Step onto soapbox if YA fiction is supposed to deal with characters today's youth can identify with, this is a pretty sad statement about the author and publisher's view of modern youth. The novel also perpetuates one of the most noxious elements of the form, common to YA SF as well, the assumption that since younger readers are less sophisticated, and don't have to present them with something logical. The decision that the protagonist is learning disabled is made with absolutely no evidence, and frankly the teachers who didn't catch on for several years to what was happening probably needing tutoring as well. Don't buy this for your kids.

PEOPLE OF THE NIGHT by S. Darnbrook Colson, Detours, 1994, \$4.95

THE FIFTH SEASON by J.N. Williamson, Detours, 1994, \$4.95, (no ISBNs)

Two collections of short stories in this new chapbook series, both horror. Williamson writes more traditional horror, occasionally touched with very humor, and this is a typical sample of the range of his work. Entertaining overall, but with no individual tale outstanding. Colson is a more flamboyant writer, and his stories are longer and more intricately constructed, and he's already acquired a reputation as a writer to watch. \$1.00 each for handling if ordering direct from the publisher at PO Box 68817, Seattle, WA 98168

—Anthology Avenue—

NARROW HOUSES edited by Peter Crowther, Little Brown UK, 1293, £5.99, ISBN 0-7515-0107-7 / TOUCH WOOD: **NARROW HOUSES Vol II** edited by Peter Crowther, Little Brown UK, 1993, £15.99, ISBN 0-316-90732-4. Two very fine collections of original horror and suspense stories by a number of top-notch writers including John Brunner, Ian McDonald, Ray Bradbury, Rex Miller, Charles De Lint, and others. Hard to find in the US but worth the trouble.

ALIEN PREGNANT BY ELVIS edited by Esther M. Priester & Martin H. Greenberg, DAW, 694, \$4.99, ISBN 0-88677-610-4. Ever wonder what the world would be like if the tabloid newsheets were true? Here's your chance to find out in a collection of tales set in that alternate reality, by Mike Resnick, Lawrence Watt-Evans, and a host of others. A very high laugh per page ratio.

MASTERPIECES OF FANTASY AND WONDER edited by David G. Hartwell, SD Martins, 694, \$25.95, ISBN 0-312-11024-3. A big, high quality reprint anthology probably best suited for introducing new readers to the field, but with plenty of opportunities for nostalgic visits with old friends for the seasoned reader as well.

H.P. LOVECRAFT'S BOOK OF HORROR edited by Stephen Jones & Dave Carson, Robinson, 1994, £6.99, ISBN 1-85487-231-1. I'm surprised this wasn't done before; it's a compilation of all the horror stories cited as superb by Lovecraft in his famous essay, "Supernatural Horror in Literature", with that essay included. Not a loser in the bunch.

THE NEW HUGO WINNERS VOL III edited by Connie Willis, Bantam, 5/94, \$5.99, ISBN 0-671-87604-X. The Hugo winners at shorter length from the 47th through 49th World SF conventions, 9 of the best of recent stories, with selections by Resnick, Silverberg, Willis, and others.

FUTURE PRIMITIVE edited by Kim Stanley Robinson, Tor, 7/94, \$23.95, ISBN 0-312-45474-9. A selection of stories set in alternate futures where progress isn't necessarily tied to technology. Subtitled "The New Ecotopias", the stories range from serious to humorous, familiar to hard-to-find.

NEBULA AWARDS #28 edited by James Morrow, Harcourt Brace, 4/94, \$23.95, ISBN 0-15-60039-3. Another good installment in this annual series, some of the best stories of the year with interesting original articles.

HORSES! edited by Jack Dann & Gardner Dozois, Ace, 5/94, \$4.99, ISBN 0-441-00057-6. SF and fantasy stories about horses, as you may have guessed. A good selection of repeats.

WEIRD TALES FROM SHAKESPEARE edited by Katherine Kerr & Martin H. Greenberg, DAW, 7/94, \$4.99, ISBN 0-88677-605-8. Strange tales drawn from Shakespeare's plays and elaborated for modern tastes, with stories from Brian Aldiss, Esther Priester, Mike Resnick, and others.

TESSERACTS 4 edited by Lona Toolis & Michael Skeet, Tesseract Books, 1994, \$8.95 Canadian, ISBN 0-88878-322-1. A big collection of SF and fantasy by Canadian writers including Robert Charles Wilson, Phyllis Gotlieb, and a host of promising newer writers.

YOUNG BLOOD edited by Mike Baker, Zebra, 3/94, \$4.50, ISBN 0-8217-4498-4. Mostly original stories from lesser known horror writers with a few early classics by established names thrown in. The original stories vary considerably in quality, but there are several nice ones tucked in here.

THE ASCENT OF WONDER edited by David G. Hartwell & Kathryn Cramer, Tor, 6/94, \$35, ISBN 0-312-85062-X. A humongously large (almost 1000 pages) anthology tracing the evolution of hard SF, with lots and lots of top-notch stories and knowledgeable commentary.

GRAILS: VISITATIONS OF THE NIGHT edited by Richard Gilliam, Martin H. Greenberg, & Edward E. Kramer, Roc, 8/94, \$9.95, ISBN 0-451-45304-2. A second volume of stories on an old but still fascinating theme, with a number of first rate tales including those by Taunt Lee, Adam-Troy Castro, and Brad Linaweaver.

WORLDS OF WOMEN edited by Cecilia Tan, Circle Press, 1994, \$5.95, ISBN 0-9633970-6-0 / **TECHNOSEX** edited by Cecilia Tan, Circle Press, 1994, \$7.95, ISBN 0-9633970-5-2. Two collections of explicit erotica with SF themes, technically competent though rather specialized in appeal, with the best efforts by Bernadette Bosky and Dave Smoed. Available from PO Box 15143, Boston, MA 02215.

TECHNOMYTHS edited by S.G. Johnson, Obelisk Books, 1994, \$4.00 (no ISBN). This is one of a new line of chapbooks, nicely produced, competently written although only the story by Gary Bowen seemed strong enough to hold its place. Available from PO Box 1118, Elkton, MD 21922.

—Periodical Place—

STRANGE NEW WORLDS 13, 1994, \$2.25. An SF collectors' magazine, media oriented, with brief articles about Dr Who, toys, and so on.

TOMORROW #9 edited by Algis Budrys, 1994, \$4. This continues to be an eclectic selection of high quality fiction attractively packaged. Well worth chasing it down.

MARION ZIMMER BRADLEY'S FANTASY MAGAZINE #23, Spring 1994, \$5, \$16.4. Another nice selection of fantasy tales by Mike Resnick, Mercedes Lackey, and others, and an interesting mini-debate between Bradley and Parke Godwin about dialogue in fiction.

CRYPT OF CTHULHU #6 edited by Robert

Price, Necronomicon, 1994, \$6.50. The latest issue of this Lovecraft related magazine is devoted primarily to reprinting several short pieces by Richard L. Tierney. The quality is uneven but there are several interesting ones in the bunch.

THE STAKE 5 edited by J.C. Eccartus, III Publishing, 1994, \$3.95. This is an odd mix of counter culture, pignon science, and fiction. Some of it is very amusing, some quite well done, some rather silly and amateurish. Love the remark on the cover "Bar Cold But Not Subdued".

ON SFPEC, Summer 1994, \$4.95. Canada's only professional SF magazine is alive and well, looking better than ever, particularly the story by Harold Cole. From PO Box 4727, Edmonton, Alberta, Canada T6E 5G6.

THE THIRD ALTERNATIVE, Spring 1994, 6/52. A nicely balanced second issue of high quality fiction including works by Paul Di Filippo, Howard Hendrix, and others. This is really a pretty nifty little magazine that deserves to survive. From 5 Martins Lane, Wicheam, Ely, Cambs CB6 2LB, England.

NEXT PHASE, Spring 1994, \$3. Pleasant layout, varied contents, not everything to everyone's taste, but something for almost everyone. From 33 Court Street, New Haven, CT 06511

FANDOM

Alan Stewart Wins DUFF

Melbourne, Australia, fan Alan Stewart won the 22nd Down Under Fan Fund (DUFF) race, which will bring an Australian to this year's Worldcon. There were 166 fans voting in the race, 70 in Australasia and 96 in North America. Although Stewart led in first-place votes against competitors Ron Clarke, Donna Heenan and the team of Lucy Sunxex and Julian Wiener, under the voting system used by DUFF, Stewart had to win an absolute majority, which he did after several contestants were eliminated and their votes redistributed.

A number of write-in votes were cast for, amongst others, Merv Bimes, Blake Edgerden, Terry Frost, Ian Gann and Karen Pecker-Gunn, Marg Oetlich, David L. Russell, Totoro, "The Wild Colonial Boy" and W-E-B.

Stewart is editor of *Thyme*, the *Australian Newsweek*, and is active in the Melbourne SF Club and in Australia's 1999 Worldcon bid. After he returns from his trip to Australia, he automatically becomes DUFF Administrator until someone else is elected. He replaces Phil Ware, named temporary administrator following the sudden death of previous Australian winner Roger Weddall, of AIDS related cancer, shortly after Weddall attended Magcon.

ConAdrian will host a fund raising auction for various fanish charities, including DUFF For

DUFF Votes

1st Place	Votes	Aus	NA	Total
Alan Stewart	20	38	58	
Sunxex, Warner	26	18	44	
Ron Clarke	14	24	38	
Donna Heenan	7	8	15	
No Preference	0	6	6	
Hold Over Funds	1	1	2	
Write-ins:				
Marc Oetlich	2	0	2	
Wild Colonial Boy	0	1	1	
Totals:	70	96	166	
Ballots:	1st	2nd	Final	
Alan Stewart	58	64	90	
Sunxex, Warner	44	39	60	
Ron Clarke	38	52		
Donna Heenan	15			
Write-ins	3			
Hold Over Funds	2			

information, contact Oick & Leah Smith, 410 W Willow Road, Prospect Heights IL 60070-1250, E-Mail to L.Zeldes on GEaie, Leah@smith.chi.il.us on Internet.

Fan Newsnotes

Belated notice that Edmund Sheffield "Ted" Bridges, weighing 8 pounds 8 ounces, was born to Linda Blanchard and her husband, former Sheffield England fan Dave Bridges, on 2 July 1993.

More recently, Alyria Rose Peterson, weighing 6 lbs 4.5 oz, 19 inches in length, was born by Cesarean section to Denver fans Margaret Denny and Doug Peterson on May 20th. Due to pulmonary hypertension, the baby spent its first two weeks of life in hospital and remained on oxygen after coming home.

Wilson "Bob" Tucker suffered a bad reaction to heart medication he was taking and collapsed, on doctor's orders he was forced to cancel attendance at Midwestern, Rivercon and indeed all other conventions this year. Mike Resnick was brought in to pinch-hit for Tucker as perennial MC at Midwestern's banquet.

Donald Franson resigned as vice chairman and treasurer of the National Fantasy Fan Federation (N3F) and had an operation to have a heart valve replaced. Meanwhile, he's still keeping active: he revived his fanzine review column "Trash Barrel" in *The National Fantasy Fan*, after a two year hiatus. *Trash Barrel* is also available in exchange for other zines, from Franson at 6543 Babcock Avenue, North Hollywood CA 91606-2308, or for a \$1 bill.

Former bookseller Dick Spellman is another fan recovering from open heart surgery.

John Lorentz's 4th update of the *Finnish E-Mail Directory* is now available to GENIE members, as File 1841 (E-Mail V4) in Library 16.

Madison, Wisconsin fandom has decided to move their every-Wednesday-night socializing to The Library Club & Terrace, after their home for several years was closed down for renovations and they were forced to wander in the wilderness, searching for the best combination of food, drink, atmosphere and free parking. For info on the activities of SF3, including the annual WisCon, write the club at Box 1624, Madison WI 53701-1624, CubeNews@aol.com.

According to the *New York Times*, members of the SCA, clashing in full armor in Manhattan's Union Square Park, still call starting passing observers "freaking the mundanes." It's nice to know some things don't change.

SFC's language lesson: Cheez Whiz becomes Cascus Velox in Latin, says the *New York Times*.

September Pro/Fan Birthdays

These are the birthdays of selected professionals and fans, all of whom entered the world in September's past. To be added to SFC's birthday file, send in the relevant information. We no longer differentiate between the quick and the dead, as the latter grows every year. This list is depressing enough for many of us.

Edgar Rice Burroughs, 9/1/1875; Virginia Schaffelits, 9/1/31; C.J. Cherryh, 9/1/42; Donald Keller, 9/1/51; Brad Linaweaver, 9/1/52; Jack Wodhams, 9/3/51; Walter A.W. Lowndes, 9/4/16; Peter Heck, 9/4/41; Robert Breen, 9/5/30; Paul Stinson, 9/5/53; James Oshert, 9/6/26; Gemy de la Ree, 9/7/24; John Boardman, 9/8/32; Bill Burns, 9/8/47; James Hinton, 9/9/1900; Bill Bridget, 9/9/45; Frank Chaslow, 9/9/58; William Crawford, 9/10/11.

Roy Squires, 9/11/20; Kirby McCauley, 9/11/41; Walter B. Gibson, 9/12/1897; Charles L. Gense, 9/12/42; J.B. Priestley, 9/13/1894; Arthur J. Banks, 9/13/1899; Rold Dahl, 9/13/16; Ock Eney, 9/13/37; Luis Ortiz, 9/13/55; David Honigsberg, 9/13/58; Bob Eggleton, 9/13/60;

Norman Spinrad, 9/15/40; Chelsea Quinn Yarbro, 9/15/42; Art Widner, 9/16/17; Owen Harstien, 9/16/38; Lisa Tattie, 9/16/52; Ralph E. Vaughan, 9/16/54; Damon Knight, 9/19/22; Tansih Lee, 9/19/47; George "Lan" Laskowski, 9/19/48; Nancy Tucker, 9/20; Keith Roberts, 9/20/55; George R.R. Martin, 9/20/48.

H.G. Wells, 9/21/1866; Stephen King, 9/21/46; Richard Byers, 9/21/50; Peggy Crawford, 9/22/24; Walter G. Irwin, 9/22/50; Wilmar Shiras, 9/23/08; Richard Wilson, 9/23/20; Leslie Swigart, 9/23/48; Jack Gaughan, 9/24/30; John Brunner, 9/24/34; J. Hunter Holly, 9/25/32; Terri Moore, 9/25/53; John Rankine, 9/26/18; Denay Linn, 9/26/45; Mark Wm Richards, 9/27/59; Bernard Wolfe, 9/28/15; Michael G. Coney, 9/28/32; Ron Elik, 9/28/38; William Barton, 9/28/50; Cy Condra, 9/30/16; H.B. Fyfe, 9/30/18.

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Aug. 26-28 B'HAMACON/DeepSouthCon 32 Radisson Hotel, Birmingham AL, Goh Lois McMaster Bjogd, Artist Goh Debbie Hughes, Mark Maxwell Fan Goh Bob Shaw, TM: Mike Riemick, Fee: \$30, Write (Checks payable to Deborah Rowan): B'Hamacon III Registration, c/o Debbie Rowan, Box 94151, Birmingham AL 35220-4151

Aug. 26-28, BURCON1526 Howard Johnson East, Albuquerque NM, Goh: Michael Stackpole, Artist Goh: Liz Danforth, TM: Simon Hawke, Fee: \$21 to \$10, \$25 at the door. Write (checks payable to) NMSF Conference, Box 37252, Albuquerque NM 87176, (505) 266-8905 10:30am-10:30pm MST

Sept 1-5, CANADIAN, 52nd WORLD SF CONVENTION Convention Center, downtown hotels, Winnipeg, Manitoba, Canada Goh Anne McCaffrey, Artist Goh: George Barr Fan Goh, Robert Russek, Fee: Attending memberships \$200 Canadian at the door, supporting membership \$25/\$35 Visa/MC accepted Write: Canadian, Box 2430, Winnipeg MB R3C 4A7, Canada, or Box 7111, Fargo ND 58109, (204) 942-9494, fax: (204) 944-1988

Sept 9-11, REINCONATION 4 Regency Plaza Hotel, Minneapolis MN, Goh: Alexei & Cory Pashua, Fee: \$20 to \$20, \$30 at the door. Write: ReinConation, Box 8297, Lake St. Stn, Minneapolis MN 55408.

Sept 9-11, 5TH FESTIVAL OF FANTASTIC FILMS Sacha's Hotel, Peccadilly, Manchester UK Goh Roger Corma, James Bernard, Ray Harryhausen, Fee: £10 Write: Tony Edwards, Society of Fantastic Films, 95 Meadowgate Rd, Salford Manchester M6 8EN, UK.

Sept 16-18, MOSCON XVI Best Western University Inn, Moscow ID, Goh: Roger Zelazny, Artist Goh: Gary Davis, Fan Goh: Tom and Shelly Gorfy, Fee: \$25 Write: MosCon, Box 8521, Moscow ID 83843

Sept 23-25, KALEIDOSCOPE 94, Holiday Inn, Lynchburg VA, Goh: John DeChunice Artist Goh: Mark Peole, Geming Goh: Charles Ryan, Fee: \$15 to \$7, \$20 at the door. Write: LSEA, 300 Harrison St, Lynchburg VA 24504

Sept 30-Oct 2, ARCANIA (Formerly Minn-Con) Holiday Inn Bandana Square, St. Paul MN, Goh: Melanie Tem, Steve Rasnic Tem, Fee: \$23 to \$30, \$30 to \$91, then \$40, Write: John Brewer, 3136 Park Ave. So., Minneapolis MN 55405-1525

Sept 30-Oct 2, WOLF-CON IV, Mississippi State Univ Student Union, Starkville MS Goh: R. A. Salvatore, Larry Elmore, others, Fee: \$25, Write: Wolf-Con, Box 5342, MSU MS 39762

Sept 30-Oct 2, BRITISH FANTASY CON XIX Midland Hotel, Birmingham, UK, Goh: Katherine Kurtz, Brian Lumley, MC: Graham Joyce, Fee: £25/\$40 for British Fantasy Society members, £30/\$45 for all others, £15/\$25 supporting Write (SAE to) FantasyCon XIX, 137 Priory Road, Hall Green, Birmingham B28 0TG.

Oct 1-2, OCTOCON 94, 5th Irish National SF Con Royal Marine Hotel, Dun Laoghaire, Co. Dublin, Ireland Goh: Robert Holdstock, Write: Octicon 94, 20 Newgrove Ave, Sandymount, Dublin 4, Ireland, (+353 1) 4506742

Oct 7-9, CONTEXT 7, Holiday Inn Columbus West, Columbus OH Author Goh: Allen Steele, Editor Goh: Stanley Schmidt, Fee: \$30 to \$915, then \$35 Write: Context 7, Box 3391, Columbus OH 43216, (614) 868-8366, Egmss@magnus.ac.ohio-state.edu

Oct 14-16, THE UNDISCOVERED COUNTRY: A Conference on the Literatures of the Fantastic Univ of Northern Colorado, Greeley CO, Keynote Speaker, Harlan Ellison Write: Jayne W. Higgins, Conference co-chair, Sigma Tau Delta, English Dept, Univ. of Northern Colorado, Greeley CO 80639.

Oct 14-16, CONTACT 12, Ramada Inn, Evansville IN, Goh: The Science Goh: Dr. Bill Blevins, Goh: Ray Van Tilburg, Fan Goh: Beth Willinger, Fee: \$17 to \$91, then \$22 Write: Contact 12, Box 3894, Evansville IN 47737, (812) 425-2715

Oct 14-16, NECONOMICON 13, Airport Holiday Inn, Tampa FL, Goh: George R.R. Martin, Timothy Zahn, Fee: \$13 to \$915, then \$25, Write: Neconomicon 13, Box 2076, River-view FL 33569, (813) 677-6347

Oct 21-23, MILEXCON 26, Lakewood Sheraton, Denver CO, Goh: Elkan Dattow Artist Goh: Ruth Thompson, Fan Goh: George Laskowski, TM: Larry Niven, Fee: \$22 to 10/21, \$25 at the door. Write: MileXCon, Box 101322, Denver CO 80250, (303) 426-0606

Oct 21-24, ALBACON 94, Central Hotel, Glasgow, Scotland UK, Write: Michelle Drayton, 10 Atlas Rd, Springfield, Glasgow G21 4TE, UK

Oct 28-30, 1994 WORLD FANTASY CONVENTION, Clarion Hotel, New Orleans, LA, Goh: William Kotzwinkle, George RR Martin, TM: Tim Powers, George Alec Effinger, Membership invited to 750 members, Fee supporting \$30, attending \$95 to \$81, then higher. Write: 1994 World Fantasy Conv., Box 791302, New Orleans LA 70179-1302, (504) 769-5766

Oct 29, WHEN WORLDS COLLIDE, Day's Inn, Newnan MA, Fee: \$7 to \$91, \$8 to 10/28, \$10 at the door Write (checks payable to) Boston Star Trek Assoc., Inc., Box 1108, Boston MA 02103-1108

Nov 4-6, CONTRADICTION 14, Days Inn Parkway, Niagara Falls NY, Goh: Mike Resnick, Special Guest: James Kagan, Fan Goh: Andy Hooper, Fee: \$21 to 10/15, then \$25 Write: Contradiction 14, Box 100 Bridge Stn, Niagara Falls NY 14305-0100

Nov. 4-6, NOVACON 24, Royal Angus Thistle Hotel, Birmingham, UK, Goh: Graham Joyce, Fee: £25 to 10/1, £30 at the door. Write: Carl Morton, 14 Park St, Lye Stourbridge W Midlands DY9 8SS, UK, (0384) 482 5386

Nov 4-6, CONSTELLATION XIII MUSCA, Tom Bevill Center, Huntsville AL, Goh: Jeanne and Spider Robinson, Artist Goh: Alan M. Clark Fan Goh: Sue Thom, MC: Timothy Zahn, Fee: \$20 to 10/9, then \$25 Write (SAE to): Constellation XIII Musca, Box 4857, Huntsville AL 35815-4857

Nov 11-13, OR'YCON 16, Red Lion/Luna/Columbia River, Portland OR, Goh: Tappan King, Beth Meacham Artist Goh: Red Maguvere Special Guest: Pat Cadigan, Fee: \$25 until 10/31, \$35 at the door. Write: Or'Ycon, Box 5703, Portland OR 97228, (503) 285-0802, E-mail 740073242

Nov 11-13, TUSCON 21, Best Western Executive Inn, Tucson AZ, Goh: the Reflexion, Fee: \$20 to \$90, \$25 at the door. Write: Tucson 21, Box 26822, Tucson AZ 85726, (602) 881-3709.

Nov 18-20, PHILCON 94, Adam's Mark Hotel, Philadelphia PA, Principal Speaker: Larry Niven, Guest Artist: Jim Burns, Foll: Goh: Tom Smith, Fee: \$25 to \$915, higher at the door. Write: Philcon 94, Box 8303, Philadelphia PA 19101, (215) 957-4004, Genre: R. Kalsbein

Nov 20-27, LOSCON 21, Airport Hilton, Burbank CA, Goh: Lois McMaster Bujold, Artist Goh: Alicia Austin, Editor Goh: Kristine Kathryn Rusch, Fan Goh: Robbie Cantor, Fee: \$30 to 10/15, \$35 at the door. Write: Loscon 21 c/o LASPS, 11513 Burbank Blvd, North Hollywood CA 91610

Nov 25-27, CONCAT 6 Radisson Hotel, Knoxville TN, Goh: George Alec Effinger, Artist Goh: Timothy Willinger, Special Goh: Lea Frankowski, MC: Wendy Webb, Fee: \$25 to 10/10, \$30 at the door. Write: ConCat 6, 805 College St, Knoxville TN 37921, (615) 522-3470

Nov 25-27, CONTEXT 12, Holiday Inn Medical Center, Houston TX, Write (SAE to):

Friends of Fandom, Box 541822, Houston TX 77254, (713) 550-1367.

1995

Jan. 6-8, TROPICON 13, Palm Beach Airport Hilton, W Palm Beach FL, Goh: Kristine Kathryn Rusch, Artist Goh: Jack Pih Goh, Fee: \$18 to \$91, then higher. Write (Checks payable to) So. Fla. SF Soc.: TropCon 13 c/o SFSPS, Box 70143, Fort Lauderdale FL 33307.

Jan 13-15, ARISTO 85, Plaza Hotel & Towers, Boston MA, Goh: C.J. Cherryh, Artist Goh: Joel, Fan Goh: Walter Kaha, Fee: \$30 to 1/21, \$40 at the door. Write: Arista Inc., 1 Kendall Sq #322, Cambridge MA 02139, E-mail aristo-info@aylum.ca.us

Jan 13-15, CHATTACON XX, Read House Hotel, Chattanooga TN, Goh: Kim Stanley Robinson, Jane Yolen, Artist Goh: Jim Burns, Special Goh: Matthew Costello Local Artist Goh: Alan Clark TM: Charles L. Grant Fan Goh: Sue, Fee: \$20 to 1/13, \$25 to 1/1, then \$30. Write: Chattanooga 20, Box 23908, Chattanooga TN 37422-3908, (404) 578-8161

Feb. 3-5, CREMICON, Anchor Star East Hotel, Milwaukee WI, Guest Goh: Elaine Bergson, Kris Jensen Artist Goh: Iltar Editor Goh: Brian Thomsen Fan Goh: Jeff Ford, Fee: \$20 to 1/4, \$30 at the door. Write: Crecon, Box 37986, Milwaukee WI 53237

Feb 17-19 BOSKONE 32 Sheraton Tara, Framingham MA, Goh: Diana Wynne Jones, Official Artist: Ruth Sanderson, Special Guest: Fred Lerner, Fee: \$32 to 1/15, more at the door. Write: Boskone 32, Box 809, Framingham MA 01701

Feb. 17-19, KASTSUCON 1 Holiday Inn Exec Center, Virginia Beach VA, Japanimation convention, Fee: \$26 to 1/23, \$30 at the door. Write: Katsu Productions, c/o Visier, Inc. 1842, Blacksburg VA 24062-1582, katsucon@visier.com

Mar. 2-5, WORLD OF HORROR CON 5, Sheraton Gateway Square, Atlanta GA, Goh: John Parris, R.L. Stine, Neil Gaiman, Alan M. Clark, Alice Cooper, Fee: \$65 to 1/13, then \$75, Write: SASB to World Horror Con '95, Box 148, Clarkston GA 30021-0148, EKramer5@gene-gers.com

Mar 10-12, CONAMAZOO 3, Radisson Hotel, Kalamazoo MI, Goh, Fee: the Write: Conamazo, Box 546, Evanston IL 60024

Mar 10-12, BASH '95 Holiday Inn, Taunton MA, Artist Goh: Bob Eggleton, others the Write (SAE to): The Boston Star Trek Association, Box 1108, Lunenburg MA 02103-1108.

Mar 17-19, LUNACON '95 Eye Town Hilton, Rye Brook NY, Write: Goh: Paul Anderson, Artist Goh: Stephen Hickman Fan Goh: Mike Oyer, Fee: \$30 to 2/17, \$40 at the door. Write: Lunacon 95, Box 3566, New York NY 10008-3566.

Mar 22-26, INTL CONFF FOR FANTASTIC IN THE ARTS Airport Hilton, Ft Lauderdale FL, Goh: Joe Haldeman, Guest Author: Pat Cadigan Guest Scholar: Peter Hunt Permanent Special Guest: Brian Aldiss, Fee: the Write: Conference Chairman Donald Morse, English Dept, Oakland University, Rochester MI 48063.

Mar 24-26, MIDSOUTHCON 14, Hotel the Memphis TN, Goh: Timothy Zahn Artist Goh: Alan Gutierrez, Fan Goh: Tim Bolgro, Fee: \$20 to 10/31, \$25 to 3/1, more at the door. Write: MidSouthCon, Box 22749, Memphis TN 38122, (901) 274-7355

Mar 24-26, CONTINUITY 1995 Civic Center and Inn, Birmingham AL, Goh: the Fee: \$15 to 10/31, then more. Write: Continuity 1995, Box 19713, Birmingham AL 35219

Apr. 13-17, SWANCON '95 Sheraton Hotel, Perth, WA, Australia, Goh: Pat Cadigan, Fee: \$40, Write: SwanCon, Box 318, Nedlands WA 6059, Australia

Apr 14-17, CONQUEST/New Zealand Natl SF Conv., Mt. Richmond Manor Inn, Auckland NZ, Goh: Vonda McIntyre, Roger Zelazny, Richard Taylor, Write: ConQuest, P.O. Box 26-311, Auckland, New Zealand.

Apr 14-17, CONFABULATION/66th British Natl SF Conv., Britannia Inn Hotel, London Docklands, UK, Goh: Lois McMaster Bujold, Bob Shaw, Roger Robinson, Fee: £20, £10 supporting, to 12/31/94, then more. Write: Confabulation, 3

York St., Altrincham, Cheshire WA15 9QH, UK
 May 11-14 DEEP SOUTH CON 33/PAR-
 THERKAN ClubHouse Inc, Nashville TN. GoH
 Elise Wellheim Artist GoH, Larry Elmorc Fan
 GoH Sue & Steve Francis. MC: Andrew J.
 Offutt. Fee: \$30 to 5/1, then more. Write: Khea
 Moore, 6-7 Devon Dr., Nashville TN 37220,
 (615) 832-8402.

May 26-29 DISCLAVE '95 Sheraton Premier,
 Tyson's Corner VA. GoH: Charles Sheffield
 Artist GoH: Bob Eggleston Special GoH: David
 Bischoff. Fee: \$20 to 12/31, \$30 to 4/30, \$40 at
 the door. Write: Disclave 95, Box 368,
 Gathersburg MD 20884-0368

Jun. 3-6 95th ABA CONVENTION & EX-
 HIBIT. McCormick Chicago Convention Center,
 downtown hotels, Chicago IL. Convention for

booksellers, publishing professionals; not open to
 the public. Write: American Booksellers Ass.,
 914 South Broadway, Tarrytown NY 10591,
 (914) 591-BOOK, (800) 637-0037

Jun. 30-Jul. 3. WESTERCON 48 Jantzen
 Beach & Columbia River Red Lions Hotels, Port-
 land OR. GoH: Vernon Viage. Fan GoH: Elynye
 Peltz. Artist GoH: John Foster. Fee: \$40 to 12/31,
 then more. Write: Westcon 48, Box 2584,
 Portland OR 97208-2584, (503) 283-0802, e-
 mail: CompAServ 74007, 3342;
 JLoeste@Comp-gis.com

Jul 13-16 NASPC 1995 North American SF
 Conv. Hilton Hotel & Towers, Atlanta GA. GoH
 By Trimbale, Timothy Zahn, Michael Whelan,
 Orson Scott Card, George Alec Effinger. Fee: \$35
 to 3/15/94. Write: NASPC, Box 47096, Atlanta

GA 30362, (404) 925-2813.

Aug 24-28 INTERSECTION 53rd WORLD
 SF CONVENTION Scottish Exhibition & Con-
 ference Centre, Moss House Int'l Hotel, other
 hotels, Glasgow, Scotland, UK. GoH: Samuel R.
 Delany, Gerry Anderson. Fan GoH: Vincent
 Clarke. TM: Diane Dunsen, Peter Marwood. Fee:
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 DM 160, supporting 115/825/5/CDN30/DM40 to
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 20003-0430, phone/fax (301) 345-5118. UK:
 Intersection, Admail 336, Glasgow G2 1BR,
 United Kingdom, e-mail: intersection@smof.
 demon.co.uk

Nov 3-5. NOVACON 25. Chamberlain Hotel,
 Birmingham UK. GoH Brian Aldiss, Bob Shaw,
 Harry Harrison. Special GoH: Iain Banks. Fee:
 £23 to 6 Nov 94, then £25. Write: Carol Morton,
 14 Park St, Lye Stourbridge W Midlands DY9
 8SS, UK, (0358) 482 5386.

1996

Apr. 5-8 EVOLUTION47th British Nat'l SF
 Conv. Metropole Hotel, Brighton, UK. GoH:
 Vencor Vigne, Colin Greenland, Bryan Talbot,
 Jack Cohen. Fee: £20. Write: Evolution, c/o 13
 Lindfield Gardens, Hampstead, London NW3
 6PX, UK.

May 25-28. 96th ABA CONVENTION & EX-
 HIBIT. McCormick Place Convention Center,
 downtown hotels, Chicago IL. Convention for
 booksellers, publishing professionals; not open to
 the public. Write: American Booksellers Ass.,
 828 South Broadway, Tarrytown NY 10591,
 (914) 591-BOOK, (800) 637-0037

Aug 29-Sep 2. I.A. CON III. 54th WORLD SF
 CONVENTION Convention Center, Hilton Hotel &
 Towers, Marriott Hotel, Anaheim CA. Writer
 GoH: James White. Media GoH: Roger Cornua.
 Fan GoH: Takumi and Sachiko Shibus. Special
 Guest: Elise Wellheim TM: Conno Willis.
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 voters, convention to attending, \$40. Child in tow
 (age 3-12 in 1996), \$35. Infants free. Write:
 I.A. Con III, c/o SCIFI, Box 8442, Van Nuys CA
 91409.

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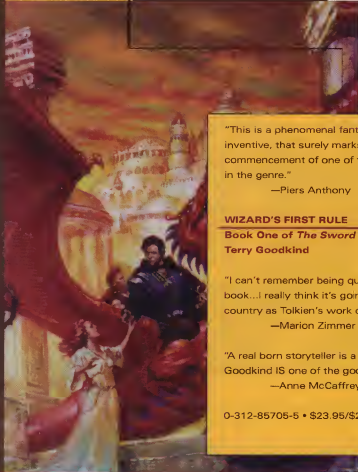
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