

Holmdel Science Fiction Discussion Group
Club Notice - 7/23/80

MEETINGS UPCOMING:

(Unless otherwise stated, all meetings are on Wednesdays at noon.
Book discussions at South Plainfield are 3 weeks after dates shown.)

<u>DATE</u>	<u>TOPIC</u>
8/6/80	PROTECTOR by Larry Niven, rm 4H-205 [THREE HEARTS AND THREE LIONS by Poul Anderson, at HP]
8/27/80	DORSAI! by Gordon Dickson, rm 4H-205
9/17/80	RAX [alias HELLO SUMMER, GOODBYE] by Michael G. Coney, rm 4H-205

Our library is in HO 2C-401. Rich Ditch (x3432) is librarian.
Evelyn Leeper (HO 1E-321 x6334) is Club book-buyer.
Debi Bennett (HP 1B-368 x2408) is in charge of South Plainfield activities.

1. No special reason for a notice now, I just have a lot of small things that have been waiting for a notice to go out.

2. Last call for re-registration. The following former members have not re-registered: Balmer, Blaine, Brownlie, Cuta, Donohue, Ebersole, Fiorelli, Johnson, Jones, Kelleogy, Kessler, Kirkland, Kort, Love, Martingano, Mayer, McMullen, Melbourne, Nelson, Ott, Perno, Scott, Silbiger, Swaminathan, Traber, Walling, Waninski, and Zarate. *Form is attached as last page.*

3. Since our last book was a fantasy story involving magic swords, I thought that I would mention this to be filed with your strange and amazing fact collection. Dragons, giants, and most of the other fantasy paraphernalia are just that, fantasy. It is, however, current historical opinion that magic swords do not fit into that class. Apparently there really were such things, though they were not so much the gift of the Lady in the Lake as of Lady Luck. If you really were sloppy about how you make iron, as they often were in Arthur's day, you sometimes end up with useless slag and occasionally, by chance, you end up with steel. In a world where all your enemies are wearing iron armor and thinking it will protect them, a steel sword and a little bit of muscle can go a long way to seeming to be magical.

4. I was asked last meeting what new SF/horror/fantasy films were due to be released. While I did not have the information right then, I can give you a listing out of BOXOFFICE (which is a sort of newspaper for theater owners). The films listed below will not all

show up at you local theater. It is really a listing of what films will be in release and what films your local exhibitor has to choose from. Many will show up only in New York City and others won't be released in this area at all. In what follows the films are described as science fiction(SF), horror(Ho), fantasy(F), suspense(Sus), animated(An), adventure(Ad), or comedy(C).

June:

Wholly Moses, C, Dudley Moore [Pathetic waste of talent on a not very funny script.]
Amityville Horror, Ho-Sus, (re-release)
Alligator
When the Screaming Stops, Ho-F
Night of the Zombies, SF-Sus
Oh Heavenly Dog, C-F, Chevy Chase, Benji [Chase is detective reincarnated as dog. This one was connected with a big legal battle with the British government. The director wanted to bring Benji into Britain without the usual quarantine period for dogs. I don't know who won.]
Cathy's Curse, Ho
Moonraker/Spy Who Loved Me, Sus-SF, (re-release)
The Island, Sus-Ho, Michael Caine, David Warner

July:

Galaxina, SF
Zombies, Ho, Tisa Farrow, Richard Johnson
Galaxy Express, An
Battle Beyond the Stars, SF-Ad, Richard Thomas, Robert Vaughn
Keep My Grave Open, Ho

August:

Close Encounters, SF, (re-release) [Producers hope to treat this like it was a whole new film because some additional scenes were added at the end and some of the earlier parts of the film were re-edited. I hope audiences are smarter than that.]
He Knows You're Alone, Ho-Sus
Phantom of Terror, Ho
Walt Kelley's I Go Pogo, C-F-An [Stop-motion animation]
Final Countdown, F-Sus, Kirk Douglas, Katherine Ross [Initial reviews of this are surprisingly favorable for a plot that seems to be stolen from TWILIGHT ZONE. Modern aircraft carrier Nimitz finds itself at attack on Pearl Harbor. Actually filmed on the Nimitz.]
Planet of the Dinosaurs, SF [Initial review of this say that it is just terrible.]

September:

The Boogey Man, F-Ho, John Carradine

October:

Song of the South, C-F, (re-release) [I'm surprised that Disney is re-releasing this one. The film could be considered racist. This the old film with Uncle Remus, Bra'r Rabbit, etc.]
When a Stranger Calls, Ho-Sus, (re-release)
Halloween, Ho-Sus, (re-release) [Carpenter's film will probably get an annual release.]
The Awakening, Ho, Charlton Heston, Susannah York
Motel Hell, Ho, Rory Calhoun
Somewhere in Time, SF-F, Christopher Reeve, Jane Seymour [Richard Matheson story]

5. Included in this issue is more material from BOXOFFICE, an article they they ran about science fiction films. Also included is a listing of the club library's holdings as of this writing.

6. Also included in this issue are a number of the usual misguided reviews by the usual misguided reviewers.

Mark Leeper
HO 2B-502A x7093

Library Rules and Regulations
for Holmdel

Due to the increasing size of the club membership, and the subsequent increase in the demand for books, it is necessary to restate and revise some of the rules for borrowing books.

1. Only currently registered club members may borrow books.
2. Books can be removed or returned from the file cabinet in HO-2C-401 at any time.
3. Call me (Rich Ditch) on HO X3432 if you wish to verify the presence of a specific book before coming to pick it up.
4. The 3X5 file card inside the cover of a book must be filled out by the borrower when checking out a book. The information necessary is:

Borrower's Name
Borrower's BTL Telephone Extension
Date Borrowed
Date Due

This completed card should then be inserted in the pocket marked "ON LOAN" in the file cabinet.

5. When a book is returned, the card must be reinserted in the pocket in the book, with the Return Date entry complete.
6. The following schedule should be used to determine the Due Date of any book:

Book Type	Loan Period
Reference	Overnight/Weekend
Current Discussion Book	One Week Maximum (latest due date is the day of discussion at Holmdel)
Next Discussion Book	One Week
Other	Two weeks

7. Persons who do not abide by these rules will not be allowed to borrow other books in the future.

R. L. Ditch

July 16, 1980

SCIENCE FICTION CLUB LIBRARY HOLDINGS

Anderson, P., "Brain Wave", (1).
 Anderson, P., "Three Hearts and Three Lions", (3).
 Ash, B., "The Visual Encyclopedia of Science Fiction", (1).
 Asimov, I., "The End of Eternity", (1).
 Asimov, I., "The Foundation Trilogy", 3 volumes, (1) each.
 Ballard, J. G., "Chronopolis", no cover, (1).
 Bester, A., "The Stars My Destination", (2).
 Brunner, J., "Stand on Zanzibar", (1).
 Cherryh, C. J., "Gate of Ivrel", (1).
 Cherryh, C. J., "The Faded Sun: Kesrith", (1).
 Clarke, A. C., "Imperial Earth", (1).
 Clarke, A. C., "The Fountains of Paradise", (2).
 Clarke, A. C., "Childhood's End", (1).
 Compton, D. G., "Farewell, Earth's Bliss", (1).
 Coney, M. G., "RAX", (2).
 Cooper, E., "A Far Sunset", (1).
 del Rey, J., "Stellar 1", no cover, (1).
 Dickson, G. R., "Dorsai!", (2).
 Ellison, H., "Again, Dangerous Visions, Vol. 1", no cover.
 Endore, G., "The Werewolf of Paris", no cover, (1).
 Farmer, P., "The Book of ...", no cover, (1).
 Farmer, P. J., "To Your Scattered Bodies Go", (1).
 Farmer, P. J., "The Fabulous Riverboat", (1).
 Farmer, P. J., "The Dark Design", (1).
 Finney, C., "The Circus of Dr. Lao", no cover, (1).
 Foster, A. D., "Icerigger", (2).
 Haldeman, J., "The Forever War", (1).
 Hamilton, E., "The Best of ...", no cover, (1).
 Harrison, H., "The Adventures of the Stainless Steel Rat", (1).
 Heinlein, R. A., "The Moon is a Harsh Mistress", (1).
 Heinlein, R. A., "Starship Troopers", (1).
 Herbert, F., "Dune", (1).
 Kaye, M. & P. Godwin, "The Masters of Solitude", (1).
 Laumer, K., "Dinosaur Beach", (2).
 Le Guin, U. K., "The Dispossessed", (1).
 Leiber, F., "Conjure Wife", no cover, (1).
 MacLean, K., "Missing Man", no cover, (1).
 Mc Caffrey, A., "Dragonflight", (1).
 Mc Caffrey, A., "Dragonquest", (1).
 Mc Caffrey, A., "The White Dragon", (1).
 McIntyre, V., "Dreamsnake", (1).
 Mc Killip, P. A., "Harpist In the Wind", (1).
 Miller, W. m., "A Canticle for Leibowitz", (2).
 Moffitt, D., "The Jupiter Theft", (1).
 Nicholls, P., "The Science Fiction Encyclopedia", (1).
 Niven, L., "Protector", (2).
 Niven, L. & Pournelle, J., "The Mote in God's Eye", no cover, (1).
 Pohl, F., "Gateway", (1).
 Pohl, F., "JEM", (1).
 Pohl, F. & Kornbluth, C. M., "The Space Merchants", (1).
 Reamy, T., "Blind Voices", (1).
 Saberhagen, F., "Berserker", (1).
 Silverberg, R., "Up the Line", (1).
 Silverberg, R., "Other Dimensions", no cover, (1).
 Silverberg, R., "The New Atlantis",

no cover, (1).

Simak, C., "The Goblin Reservation", no cover, (1).

Simak, C., "City", (2).

Stapledon, O., "Last and First Men"/"Star Maker", (1).

Tiptree, Jr., J., "Up the Walls of the World", (1).

Tuck, D. H., "The Encyclopedia of Science Fiction and Fantasy", Volumes 1 and 2, hardcover.

Vance, J., "The Eyes of the Overworld", (1).

Varley, J., "Titan", (1).

Wilhelm, K., "Where Late the Sweet Birds Sang", no cover, (1).

Wilson, C., "The Mind Parasites", (1).

Wylie, P., "Gladiator", hardcover, (1).

Zelazny, R., "Lord of Light", (1).

---, "The Science Fiction Hall of Fame", Volumes I, IIa, and IIb,
(1) each.

More story, less hardware wanted by science fiction fans

By NEIL K. CITRIN
Contributing Writer

If there's one thing Hollywood knows, it's cycles. Each time a new one begins, film companies jump on the bandwagon until it dries up. Science fiction is now enjoying its most popular period ever.

Stanley Kubrick's version of Arthur C. Clark's "2001: A Space Odyssey" lifted the genre from the grade B mire of the 1940s and '50s giant bug flicks, but it wasn't until "Star Wars" and "Close Encounters of the Third Kind" that science fiction made the leap to mass popularity.

IF THE FILM industry thinks the hard core reader of the genre is pleased, however, the industry is mistaken. Often derided by more "intellectual" types as rabid, pimply-faced adolescents, fans are beginning to demand that Hollywood take a closer look at its



Amy (Mary Steenburgen) and H.G. Wells (Malcolm McDowell) in the time machine, a central motif of Orion-Warner's "Time After Time."



Chewbacca (Peter Mayhew), Princess Leia (Carrie Fisher), C-3PO (Anthony Daniels) and Han Solo (Harrison Ford) in the cockpit of the Millennium Falcon in 20th-Fox's "The Empire Strikes Back."

pimples.

Sherry Gottlieb, owner of "A Change of Hobbit," Los Angeles' premier science fiction book store, thinks the industry has done a poor job of interpreting the genre.

"Fans are willing to put up hard cash for what they want to see," she said. "Hollywood thinks they want flashy special effects, but better plot development and characterization are needed."

WHILE THERE IS strong evidence, based on "Star Wars," "Close Encounters," and now "The Empire Strikes Back," that audiences will flock to a science fiction spectacle, other films haven't fared as well. The following excerpt from a review of "Star Trek—The Motion

Picture" by Ken Olum in the fan magazine "The Cutting Edge" will illustrate the point:

"... The special effects were excellent, better even than 'Star Wars.' We see too much of them... The effects were beautiful, but the time would have been better spent developing the plot..."

Craig Miller, director of fan relations for Lucasfilm Ltd., is even more blunt.

"Hollywood thinks science fiction is composed solely of special effects," he said. "That's like saying Westerns should have no action other than cattle drives."

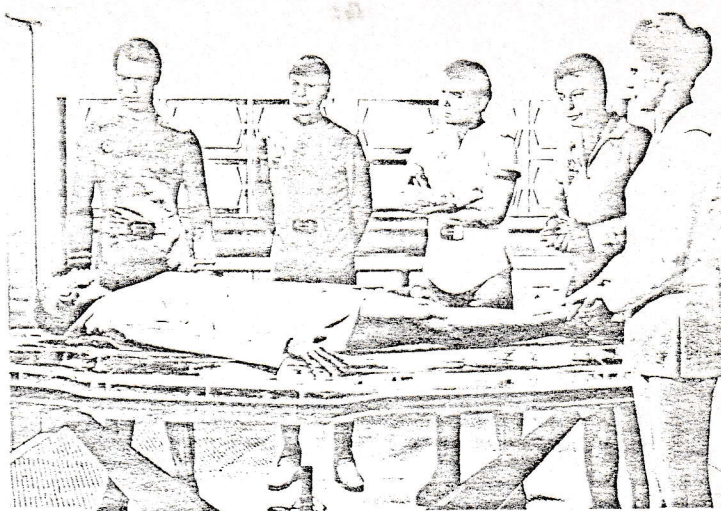
MILLER'S POSITION with Lucasfilm is unique. He not only reports what his employers are doing to the fan community, but he reports back to his employers how the fans reacted. It is a position he thinks more film companies should have to eliminate the misunderstandings with fans.

"Lucas can do that because those pictures are his main thrust," said Joe Sugar, executive vice president of Filmways Pictures, Inc. "Most production companies don't specialize in science fiction, so it isn't worthwhile for them to keep having someone like him [Miller] in a full time capacity."

Still, fans complain that with the exception of a few special effects people, no one in the industry understands science fiction. They see the genre as a story attached to some or all of the following elements: robots, laser pistols, mad scientists, ESP, and space ships.

"TIME AFTER TIME" director Nicholas Meyer didn't think of his film as science fiction," said Dr. Donald Reed, president of the Academy of Science Fiction, Fantasy, and Horror Film. "He thought of the genre in terms of hardware."

What the film industry needs to understand, most fans think, is the critical relationship of



Dr. Chapel (Majel Barrett), Dr. McCoy (De Forest Kelley), Captain Kirk (William Shatner), Mr. Spock (Leonard Nimoy) and Commander Willard Decker (Stephen Collins) ponder the physical make up of the mysterious Ilia (Persis Khambatta) in Paramount's "Star Trek."

film industry on special effects as providing the audience with what they want to see.

"If the reverse were true, that the people loved the story more, that would be great," Sugar added. "We'd save a lot of money that normally goes into effects."

A more subtle, but no less serious problem, is that of technical accuracy. Fans point to the numerous scientific errors and inconsistencies in films like "Meteor."

"GREAT ACTORS... how could it be bad?" asked Olum in another review. "Easy. All you need are a lousy plot, a lousy script, and worse science..."

Olum describes a scene in "Meteor" in which a ship is diverted 30 million miles out of its way at a loss of only three days. The point may seem petty to the average filmgoer, but to the dedicated (and picky) science fiction fan it is the difference between believability and laughter.

"What I can't understand is the attitude of the industry towards these things," said Ashley Grayson, president of Grayson Productions, a recently formed film company.

GRAYSON, A FORMER computer salesman and a long time fan of science fiction, is quick to say that he isn't a maverick fan. He wants to make a profit at something he enjoys, and believes it can be done with well-written scripts, carefully considered special effects, and attention to scientific accuracy. He remembers working on an as-yet-to-be-released film for another company, trying to make the dialogue more professional and scientific.

"Why should we do that for ten percent of the audience?" he was asked. "I asked them 'Why not?' It doesn't cost any more and keeps the loyal fans happy."

GRAYSON SAID that if such changes did cost more he could understand that rationale, even though he might not agree. What he and the rest of science fiction fans are after is internal consistency.

(continued on page 7)



Tatiana (left, Natalie Wood) seems shaken after the blast New York city sustained from the "Meteor," an American International film.

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SCIENCE FICTION

(continued from page 5)

"Star Trek" (the TV series) regularly broke known laws of science," he said, "as do George Lucas's light sabers. The other films and television shows often toss in scientific data that, in the context of the story, don't make sense to

the careful observer."

But, said Sugar, "We can't gear the product to please that small segment concerned with technical detail. People come to films for the thrill of the total picture, not a single aspect."

WITH LOW BUDGET productions, producers will often "vamp," or aim at what they think an audience will like without striving for technical accuracy.

on the move

Richard Schiff has been named assistant director of sales administration for Warner Bros. He joined the company in August 1977 as a sales contract analyst and has been sales coordinator since January 1979.

Frank Baur, production manager at the Ladd Co., will leave that position to go to PolyGram Pictures as vice president and executive production manager. Before going to the Ladd Co., he had been production vice president for Four Star Productions.

Jon Gumpert has been named executive vice president of the motion picture division of Time-Life Films. He was an executive handling business affairs and international film marketing for International Creative Management, and before that he was an associate general counsel for five years with Columbia Pictures.

William R. Laufer has been named director of Western operations, and Frank Wolf, director of Eastern operations, for Association Films. Laufer joined the company in 1967 and most recently was manager of the Sun Valley, Calif., branch. Wolf also came to the company in 1967 and was named operations manager for sponsored films in 1979.

Martin S. Pollins has been named vice president of post-theatrical sales for the Video Distribution Group of Paramount Pictures Television. He had been vice president of post-theatrical distribution since 1978. He joined Paramount in July 1976 as director of non-theatrical sales and was promoted in 1977 to executive director of non-theatrical services, moving at that time from the East Coast offices in New York to the West Coast studio.

Patricia Miele has been promoted to assistant editor in charge of editorial operations and Michael Moore has been moved up to assistant editor in charge of financial operations of the Academy Players Directory, published by the Academy of Motion Picture Arts and Sciences.

Mrs. Jan Mills has been named manager of Columbia Pictures' location department in a restructuring of the unit. Mrs. Jill Baker will be manager of the travel department. Mrs. Mills joined the location department in April 1974 after two and a half years with NBC, where she worked in the production and administrative offices of the "Disney on Parade" show. Mrs. Baker, who came to Columbia in 1976 a member of the legal department, became an assistant in the location department in 1978.

Sebastian (Sam) Pasqua has been promoted to vice president of administrative services and operations for Warner Bros. He has been director of administrative services since 1974 and before that was director of studio services for the Burbank Studios.

Steven Rubenstein has joined the legal staff of Orion Pictures, coming from Avco Embassy Pictures where he had been counsel since May 1979. Before that he had worked for several years in production with Roy Huggins at Universal Studios and with Walt Disney Productions.

Karen Witte has been named senior counsel for Columbia Pictures, where she had worked in the legal department for a year and a half. Before that she was in private practice in San Francisco.

Andrea Mangino has been appointed regional promotion manager for the New England territory for Columbia Pictures. She formerly handled promotion in the New England market for A & M Records.

Associated Theatres in San Francisco has named Chris Hutchinson director of operations and Peter Glenn director of planning and development. Hutchinson formerly was with NBC and Glenn was with Odeon Theatres in Canada.

Jay M. Shapiro has been named director of real estate for GCC Theatres, a subsidiary of General Cinema Corp., and James Kurland has been appointed director of specialized promotions. Shapiro was director of real estate for American Multi Cinema since 1977. Kurland has been a vice president of Action Bags, a division of Sirco International, and president of Energy Control Sciences.

Lindsay Doran, a member of Avco Embassy Pictures' creative affairs department since June 1979, has been named story executive-creative affairs. She had been assistant to the director of public relations for the Screen Actors Guild before joining Avco.

Boaty Boatwright has been named to the newly created position of vice president of East Coast Production for MGM and will move into the New York headquarters July 14. For the past two years she has been East Coast production vice president for 20th Century-Fox. Before joining Fox, she had been based in London as a production executive with Columbia Pictures and had held various production positions with Universal Pictures in New York and London.

Stephen A. Kutner has been named general manager of United Artists Pay-Television. He previously had been president of Hollywood Home Theatre.

Gene Goodman has been promoted to senior vice president for domestic sales for United Artists. He has been in the New York office since October, 1978, as assistant general sales manager. He joined UA as a salesman in 1954 and has held positions as branch manager in Atlanta from 1958-61; branch manager in New Orleans, 1961-68; Southern regional manager, 1968-70, and Southern division manager, 1970-78.

Daniel L. Dawes has been promoted to vice president and associate general counsel for Lucasfilm Ltd. He has been with the company since 1978.

Jerry Limata has been named manager of sales operations for Orion Pictures. He joined the company last year, coming from United Artists Corp. where he had been director of statistical sales.

James C. Bullard has been named vice president and controller for Filmways Pictures. He joined Filmways, then American International Pictures, in 1975 as controller.

Thomas B. Smith has been named vice president and general manager of Industrial Light and Magic, the special effects division of Lucasfilm Ltd. Before joining Lucasfilm, Smith had headed his own production documentary films.

"No one goes out of their way to make a bad picture," he said. "They try to do the best they can, and sometimes the research won't be thorough enough, or maybe something slipped past a director without his realizing it."

Many in the film industry don't understand sci-fi film ingredients well enough to make good ones, bookseller Sherry Gottlieb maintained.

"HORROR FILMS ARE done better because the trappings are all there," she said. "Someone is in a threatening situation and the other characters react to that."

Gottlieb advocates the use of established novels in the genre to avoid the technical errors made by beginners. By doing this, and by using money from the special effects, the film industry could create masterpieces the equal of anything in mainstream film.

But, said Miller, "Most fans fail to understand what can fit into a two hour long film. Most novels would have to be cut, and that would get the fans upset anyway."

THE MAIN PROBLEM, according to Miller, is making cinematic science fiction out of literary science fiction. Much of the

technical language—the buzz words so dear to the genre's readers (like "faster-than-light travel") might confuse or even bore the viewer.

Also, novels where the action takes place in the mind of the main character would be difficult, if not impossible, to film. For this reason, Grayson explains, director John Carpenter ("The Fog," "Dark Star" and "Halloween") reluctantly dropped his plan to film Alfred Bester's classic, "The Stars My Destination."

"He also wanted to do Frank Herbert's 'Dune,'" Grayson said, "but the size and money necessary for the sets were prohibitive. It would be cheaper to create those worlds for people to live on."

WHAT WILL HAPPEN next with science fiction no one is certain. With the apparent successes of "The Empire Strikes Back" and Stanley Kubrick's version of Stephen King's "The Shining," the genre could get boosted into another cycle.

"Hollywood knows it can't make a film, call it science fiction, and expect a rush on the theaters," Miller said. "Now they have to take more care."

\$3.00

1979

CINEMA SCORE™

AUDIENCE REACTION

MOVIE ALMANAC

ROCKY II			
Movie No.	United Artists	MPAA Rating PG	Running Time 1:59
Directed by	Sideways Station	Drama (Rocky's sequel to "Rocky") follows much the same theme with production did better. Rocky's return to a career in the heavyweight crown. The movie begins with the final fight scene from "Rocky" (1976).	
Produced by	Irwin Winkler		
Written by	Robert Chartoff		
Starring	Sideways Station		
	Talia Shire		
	Burt Young		
	Burgess Meredith		
	Carl Weathers		
Audience Reactions of 102 persons polled • OVERALL A+ • Male A+ • Female A+ • Under 25 A+ • 25 and over A+ • Single A+ • Married A+			
If this film attracts your interest, the probability you will have a 95%.			

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AIRPLANE!

A review by Mark R. Leeper

Back in 1976 Paramount made a clever satire on high-budget disaster films. The film was THE BIG BUS and dealt with the maiden voyage of the world's first nuclear-powered super-bus. This film (which incidentally should not be confused with its highly re-edited TV version) took all the cliches of films like AIRPORT and packed them together, giving each a satiric twist. It is a shame that the film did not get more publicity than it did. Now Paramount seems to have learned their lesson. They have made a similar film called AIRPLANE! and this film they are giving a big publicity campaign. If they have learned their lesson, it seems like it was in time. If BIG BUS deserved the publicity, AIRPLANE! deserves it even more. Whatever was good about BIG BUS is at most little worse and usually better in AIRPLANE!

After seeing AIRPLANE! I can imagine that the script-writers went over the script for months trying to find new places to stick gags or new ways to turn scenes upside-down (sometimes literally). The publicity says that the film averages a joke every seven seconds. Unfortunately, so much is happening on the screen that the audience often has their attention distracted away from the funniest thing that is going on, and audience laughter drowns out some of the gags in the dialogue. I would estimate that I saw a joke about every twelve seconds, on the average, and only about half of them struck me as funny. Still one funny gag every 24 seconds is nothing to sneeze at.

To be honest, there is nothing in the film that is all that hysterically funny (well, maybe a few things). But the writer/directors depend on a sheer barrage of humor to break down the viewers' resistance. And the strategy works flawlessly. They used the same strategy in their previous film KENTUCKY FRIED MOVIE, a movie of dubious taste but nearly as funny as AIRPLANE! The absurdities of AIRPLANE! come thick and fast from brawling girl scouts, to a story so sad that people hearing it keep committing suicide, to the co-pilot (played by Kareem Abdul-Jabbar) being recognized as Kareem and having to defend his basketball strategy. At least a dozen films are satirized in the course of AIRPLANE!, including some clever gags at the expense of JAWS, SATURDAY NIGHT FEVER, and FROM HERE TO ETERNITY. There are cameo appearances of such notables as Howard Jarvis and Ethel Merman. All in all, AIRPLANE! is a lot of film packed into its all too scant 88 minutes.

SABELLA, by Tanith Lee. DAW, New York, 1980, 157p, Paper, Novel, \$1.75. ISBN 0-87997-529-6.

Although the blurbs compare this to works by Stephen King, the two are miles apart. King's emphasis is on horror; Lee's emphasis is on science fiction. Set on Nova Mars, this is the story of Sabella Quey, vampire(?). Well, she has vampiric tendencies, shuns the daylight, and in general behaves like a "real, live, go-for-the-jugular vampire" (as Carl Kolchak once said). She manages to survive by living as a recluse in her isolated house until her aunt dies, and her presence is requested at the reading of the will. Her "coming-out" triggers a chain of events that results in the revelation of Sabella's true nature. Lee does not resort to supernatural explanations of these manifestations, and, although her logic does contain some very large holes, the ultimate result is a unique and engrossing story.

(Note: This is the first Tanith Lee novel I have read. I don't know if it is typical of her writing or not, but the style is much more poetic than most science fiction. I liked it, but you may not.)

Evelyn C. Leeper

Enemies of Science Fiction:
Quotes from the Mundane World

compiled by R. L. Ditch

1. From the New York Times Book Review, Sunday, July 20, 1980. In the section "Paperback Talk", by Ray Walters, the following appeared in a short review of "The Flight of Lucifer", by Harold Bloom: "Our reviewer Dennis Donoghue described it as a book of great charm, providing the sort of interest we expect of science fiction, yet written with an intellectual distinction rarely found there."
2. From the cover blurbs on the Bantam paperback "Engine Summer" by John Crowley. "Crowley has gone beyond his genre into that hilly country on the borderlands of literature." - from Saturday Review.
3. From TV Guide for the week of July 19-25, 1980. In the movie review section by Judith Crist on "The Lathe of Heaven": "...based on Ursula K. Le Guin's novel, offers some handsome special effects, obvious plotting and pretentious science fiction..."