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Mt. Holz Science Fiction Society
Club Notice - 5/20/88 -- Vol. 6, No. 47

MEETINGS UPCOMING:

Unless otherwise stated, all meetings are on Wednesdays at noon.
LZ meetings are in LZ 3A-206; MT meetings are in the cafeteria.

_D_A_T_E _T_O_P_I_C

- 05/25 LZ: THE MAKING OF 2001 by Jerry Abel (The Creative Process)
- 06/15 LZ: The Oz Books by Frank L. Baum (Oz)

_D_A_T_E _E_X_T_E_R_N_A_L_M_E_E_T_I_N_G_S/_C_O_N_V_E_N_T_I_O_N_S/_E_T_C.

- 06/11 Science Fiction Association of Bergen County: picnic
(phone 201-933-2724 for details)
- 06/18 New Jersey Science Fiction Society: TBA
(phone 201-432-5965 for details)
- 09/01 NOLACON II (46th World Science Fiction Convention), New Orleans.
-09/05 Info: Nolacon II, 921 Canal St., Suite 831, New Orleans
LA 70112 (504) 525-6008.

- HO Chair: John Jetzt HO 1E-525 834-1563 mtuxo!jetzt
 - LZ Chair: Rob Mitchell LZ 1B-306 576-6106 mtuxo!jrrt
 - MT Chair: Mark Leeper MT 3E-433 957-5619 mtgzz!leeper
 - HO Librarian: Tim Schroeder HO 3M-420 949-5866 homxb!tps
 - LZ Librarian: Lance Larsen LZ 3L-312 576-6142 lzfme!lfl
 - MT Librarian: Will Harmon MT 3C-406 957-5128 mtgzz!wch
 - Factotum: Evelyn Leeper MT 1F-329 957-2070 mtgzy!ecl
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1. The following blurb for the Lincroft meeting on Wednesday has been submitted by Charlie Harris, who has even more to say later in the Notice:

The Making of Kubrick's 2001, edited by Jerome Agel, doesn't actually tell us much about the creative process. Kubrick resisted most entreaties to talk about the film. In fact, one whole page of

the book, reprinted from the newspaper B_o_o_k_s, consists of 28 repetitions of the sentence "We've just spent eight hours interviewing Stanley Kubrick," interrupted only by the four one-sentence quotations that Kubrick permitted them to publish ("The feel of the experience is the important thing, not the ability to

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verbalize or analyze it."). Even in the 27-page interview with P_l_a_y_b_o_y, Kubrick talks about 2_0_0_1 in only a couple of paragraphs, mainly elaborating on the above quotation. Arthur C. Clarke is no more forthcoming. His oft-cited pronouncement, "If anyone understands it on the first viewing, we've failed," was evidently uttered in jest.

In fact, there's very little in the book that actually deals with the **making** of 2_0_0_1, its creative, technical, or practical aspects. Instead, Agel has assembled a scrapbook of clippings that do not so much illuminate or reshape our perceptions of the movie as re-evoke our recollections of how great a film it was and how we reacted to it. (What I wouldn't give to see it again on a giant Cinerama screen!)

As far as 2_0_0_1 trivia goes, it's all here. At last you can study the ten paragraphs of tiny print that follow the heading: "Zero Gravity Toilet. Passengers are advised to read instructions before use." And there's a long list of organizations, enumerating the technical information and ideas that they contributed. They range from the N.Y.U. College of Medicine (techniques of placing man into hibernation) to the Whirlpool Corp. (the Aries 1B kitchen and eating routines). I was surprised that the credits for Bell Telephone Laboratories were limited to the communications console, "picture- or vision-phone," and "typical jargon" [still a major Labs product]. I had always assumed that HAL's hit solo, "Daisy, Daisy," was based on (or perhaps even **was**) the classic computer-synthesized rendition by my former director at MH, Max Mathews.

A topical label more appropriate to Agel's book than "the creative process" would be "the critical process." A major component of the compendium is critical reviews, both published and unpublished (the most intelligent, in Kubrick's view, is an essay by Margaret Stackhouse, a high school junior from North Plainfield, NJ, written

in strict outline form and offering multiple alternative interpretations of each thematic element). Dozens of letters to Kubrick are reprinted, some speculating at great length about what Kubrick was trying to say. Yet Kubrick never (on the evidence presented here) rose to the bait; his few responses were all paraphrases of: "Your letter of 4th May was overwhelming. What can I say in reply?"

And not much light is shed on the big critical mystery: Why were the New York critics virtually unanimous in panning 2_0_0_1 whereas those in the rest of the country liked or loved it? Only one of the New York critics, Joseph Gelmis of N_e_w_s_d_a_y, saw the film a second time and revised his judgment: "About 100 years ago M_o_b_y_D_i_c_k was eloquently damned...by one of Britain's most...erudite literary critics. He argued persuasively that the book was...an unconditional failure because it didn't follow the accepted canons of how a 19th-century novel should be written.... A professional

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critic...builds an aesthetic frame of reference...to give him standards by which he can judge each new film. He approaches a film with preconceptions about what form it should have.... In my own review, I wrote: `By conventional standards of drama, this new film is, I suppose, a spectacular, glorious failure'.... After seeing 2_0_0_1: A_S_p_a_c_e_O_d_y_s_s_e_y a second time, I'm convinced it is a masterwork.... It exists on its own terms as a unique experience." Brooks Riley, a cinema grad student at NYU, wrote: "When one can sit in front of a television screen for two hours waiting for Robert Kennedy's funeral train to pass, just sit before a view of a railroad track, then one can easily give up the laws of drama...which demand that every minute be as exciting as the next."

As Kubrick rightly warned, I didn't find that any of the critical commentary added much to my appreciation or understanding of 2_0_0_1. (Clarke: "A theological student said he saw the Sign of the Cross -and he may have, which would have been interesting, since Stanley is a Jew and I'm an atheist.") Nevertheless, I greatly enjoyed reading this book, reacting to the remembered images and emotions evoked by the stills, the descriptions, and the banal quotes from the film's deliberately minimal dialog.

"Did you have a pleasant flight?" "Yes, very nice, thanks."

"Hi, everybody. Nice to be back with you."
"Deliberately buried, huh?"
"...its origin and purpose still a total mystery."
"Thank you for a very enjoyable game."
"Look, Dave, I can see you're really upset about this."
"I've still got the greatest enthusiasm and confidence in the mission."
"Dave. Stop. Stop. Will you. Stop, Dave.... I'm afraid, Dave. Dave. My mind is going. I can feel it. I can feel it."

[-xchar]

2. I would like to admit to an on-going situation that I have acquiesced to that is definitely n_o_t in the best interests of the Club: the way the Notice is put together. It used to be that I had the Notice after most of our contributors and could add a sense of balance and pour a little oil on troubled waters after some of our more radical members' contributions. These days Evelyn has the Notice last before it goes to press. I think the members have noticed occasions where she has abused her position by putting little comments into the Notice to subvert the thrust of my own writing. In addition, she tends to speak in her own reviews in which--let me be fair--she occasionally does have something worth saying.

I would like to turn the tables and comment on miseducation and misinformation she has allowed to enter into one of her reviews. I just hope she does not allow the abuse of her position to pulling

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these public interest comments.

The following is the first paragraph of a review she wrote and that appeared in the April 15 Notice:

A little while ago I reviewed two books of reviews of imaginary books by Stanislaw Lem. Wait a minute--that's not right. How about "two books by Stanislaw Lem of reviews of imaginary books"? That still sounds bad. Now, if English were two-

dimensional instead of linear, I could say:

two books

[1] / \ [2]

by Stanislaw Lem of reviews of imaginary books but it isn't, so I can't. Let's say "two books by Stanislaw Lem, these books being books of reviews of imaginary books." If you think of sentences as traversing trees, then the phrase "these books" is like a signal to go back up branch 1 in preparation for going down branch 2.

Apart from the fact that the reader probably wanted to know more about the book and less about Evelyn's problems in framing sentences, I would hope that most readers are not misled into making the same mistakes Evelyn did.

The geometrical fact is that a sentence is linear and so if you have two modifying phrases, you can place them before and after the object they modify. One really does not get into trouble until one needs three modifying phrases. The idea is best expressed as, "A little while ago I reviewed Stanislaw Lem's two books of imaginary books." Slightly more awkward, but possible: "A little while ago I reviewed two 'reviews of imaginary books' books by Stanislaw Lem."

I feel I should defend Evelyn--not just out of my loyalty to her, but also out of intellectual honesty--to point out that there really is a principle that geometrical aspects apply to the structuring of grammar. She mis-applied the principle, but she is right there is a principle out there. Somewhere.

3. The following was a comment mailed to me by an overly skeptical Charley Harris:

it's reached the point where it's impossible to parody the headlines in those enquirer-type tabloids. these are *all* on the front page of the current Sun (i copied them down while waiting in line at pathmark):

63-lb Kitty Eats Prize Chihuahuas

Hubby's 103-mph Sneeze Blasts All the Hair Off His Wife's Head

Bigfoot's Prayers Saved My Life

2,000-year-old Man Found Inside Tree
...wearing watch that still ticks

4. Lincroft members should choose some books/topics for future discussions, as I will be making a trip to a major science fiction bookstore in a couple of weeks and can probably buy most of the books then. The Club will also be purchasing the Hugo-nominated novels (see the list elsewhere in this issue) that are available in paperback. [-ecl]

Mark Leeper
MT 3E-433 957-5619
...mtgzz!leeper

LADY IN WHITE
A film review by Mark R. Leeper
Copyright 1988 Mark R. Leeper

Capsule review: Twenty years from now L_a_d_y_i_n_W_h_i_t_e will be considered one of the best ghost stories ever put on film. Frank LaLoggia has made a beautiful film that raises more than a little gooseflesh. Rating: +3.

Oddly enough, while the ghost story is probably the most commonly written breed of horror story, it is very uncommon as a type of horror film. Perhaps there is a feeling that they do not translate well to film. Ghost stories are usually mood pieces and directors who know how to capture moods generally have other kinds of films they want to make.

Ghost stories that have really worked on film have done so by hinting and by creating a--let's be frank--morbid mood in the audience. The

good ones have been T_h_e_H_a_u_n_t_i_n_g, T_h_e

I_n_n_o_c_e_n_t_s, T_h_e_U_n_i_n_v_i_t_e_d, and

perhaps T_h_e_C_h_a_n_g_e_l_i_n_g. (Hmmm. I never noticed before how similar the titles were.) Two films that definitely do not make it as ghost stories

are G_h_o_s_t_S_t_o_r_y and P_o_l_t_e_r_g_e_i_s_t. While I liked

P_o_l_t_e_r_g_e_i_s_t, it was

really more science fiction on the astral plane than a ghost story.

Each of these two films has been too overpowering to make it as the subtle mood piece that a good ghost tale should be. In fact, of the classic ghost stories I mentioned, only one was even in color. The other three depended on a dark mood that is very hard to achieve in

color. Now a ghost story has come along on film that ranks with the

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classics--perhaps even surpasses them. L_a_d_y_i_n_W_h_i_t_e is a ghost story in color, but it never overwhelms. It is a very fine mood piece and the use of color in the film enhances the mood rather than fighting it. And the story is worthy of the mood, and the photography is worthy of the story.

L_a_d_y_i_n_W_h_i_t_e was written, directed, scored, and produced by Frank LaLoggia. That can be either a very good sign or a very bad sign in a low-budget film. L_a_d_y_i_n_W_h_i_t_e is very clearly one man's vision and dream brought to the screen. I grew up in New England and I can tell you that no other place have I seen where autumn is so melodramatic. The world turns bright hues of red and brown and yellow as it rages against the dying of the warm. LaLoggia captures the melancholic autumn with a small town feel somewhere between that of T_o_K_i_l_l_a M_o_c_k_i_n_g_b_i_r_d and S_o_m_e_t_h_i_n_g_W_i_c_k_e_d_T_h_i_s_W_a_y C_o_m_e_s. Like those films, this is a story of children and growth, but it also raises gooseflesh in ways that are all too rare in horror films.

It is, in fact, the story of Frankie Scarlatti, whom I suspect is made up in no small part of little Frankie LaLoggia from about 25 years ago. Frankie loves Halloween and monsters of all sorts. he tells such a good Halloween story of the "prehysterical" monster that stomps London that jealous classmates arrange for him to be locked in the cloakroom closet. In the old school that has served generations, years mean very little and he is visited by the spirit of a little girl his own age, or she was when she died eleven years earlier...a death that the spirit must re-live over and over.

Even if the main story were not good--and it is--this would be a marvelously textured film. Characters like Frankie's grandfather, his father, and his brother are drawn with a loving pen. Frankie himself is played by Lucas Haas who, young as he is, is the veteran of films like T_e_s_t_a_m_e_n_t and W_i_t_n_e_ss. the film carries the viewer along, often to unexpected vistas, without making one false move until the final five minutes. LaLoggia has problems ending the story without making it a

little goofy and a little cliched. But until the final minutes of the film L_a_d_y_i_n_W_h_i_t_e is a positive gem of filmmaking. Even mistakes in the special effects work for the film. Rate it an admiring +3 on the -4 to +4 scale.

JEAN DE FLORETTE

[**Spoilers**]

A film review by Mark R. Leeper

Copyright 1987 Mark R. Leeper

Capsule review: Gerard Depardieu plays a man from the city who has come to live on a farm he has inherited. Little does he realize that a neighboring landowner already has a plan in effect to steal his land.
[Spoilers, of a sort.]

I generally avoid reading reviews of a film before I can see the film itself. I want to know whether a film is worth the time and money to see but I do not want to know anything that would mar my enjoyment of a film. I would like to know anything that will help me to enjoy the film more, things like background details, but if the filmmaker wants to catch me unawares in a film I do not want a reviewer tipping me off. My goal in writing a review is to write the kind of a review I would not mind reading before I see a film. But because I trust few reviewers I try going into a film knowing no more than I would see on S_n_e_a_k
P_r_e_v_i_e_w_s

or Siskel&Ebert&theMovies. Sometimes that is too much. As a

result, I went into JeandeFlorette not knowing an important detail that I wished I'd have known. (The absolute purist who wants to be totally unaware of the content of a film should read no further.)

JeandeFlorette is not a self-contained story; it is only part one of the two-part film adaptation of a novel. Now, TheThree
Musketeers

was only the first half of a story, but it stood on its own as a story

in and of itself. It was satisfying all by itself. JeandeFlorette is not satisfying as a story. It is instead a good first half of a story.

The second half is ManondeSources (Manonof
theSpring).

In JeandeFlorette, two land owners come into conflict. Jean (played by Gerard Depardieu) is a city boy who inherits a farm and brings his family to live on it. Unknown to him, the owner of a nearby farm (played by Yves Montand) wants his land because it is perfect for raising carnations. Jean has some radical ideas of his own on what to do with his land, mostly culled from book-reading. Depardieu plays Jean as likable and almost saintly, but not very well fleshed-out, as if being seen through a sympathetic memory rather than by an objective camera.

But how does the viewer feel at the end of the first half of the story? [To be continued]

MANON OF THE SPRING
A film review by Mark R. Leeper
Copyright 1988 Mark R. Leeper

Capsule review: This is the second of two films

that tell a single story between them. But the story is engrossing and takes place on a richly textured background of French village life. In spite of being French with English subtitles this is a very approachable story. Rating (for the story as a whole): +2.

A few months ago I reviewed J_e_a_n_d_e_F_l_o_r_e_t_t_e, the film that makes up the first half of the film adaptation of the novel of the same name by Marcel Pagnol. I refused to rate J_e_a_n_d_e_F_l_o_r_e_t_t_e by itself because, unlike some reviewers, I did not feel it stood by itself as a story.

The story proceeds to a natural breaking point, but a point unsatisfying as an end of a story. M_a_n_o_n_o_f_t_h_e_S_p_r_i_n_g continues the story years

later. It works only slightly better as a self-contained story and probably should not be rated by itself either. We have essentially a single film and the parts should be separated by at most an intermission of an hour or so. I cannot help feeling that even more of the story would fit together for me had I not allowed so long a time to elapse between seeing the two films.

As M_a_n_o_n_o_f_t_h_e_S_p_r_i_n_g begins, Manon has grown into a beauty, but

has grown up a little wild in the hills where her father tried to build his farm. There is some question as to how much she knows of the events that happened when she was a young girl. Knowledge that the audience assumed she already knew comes to her as a revelation that brings her to tears. It is only then that she starts plotting a revenge that I had earlier assumed she had years to think about. the story is engrossing and credible through most of the film. Then suddenly the plot twists again under the all-too-obvious hand of the storyteller. Rather than a solid drama, the film swerves into melodrama trying too hard for too contrived an ending.

But while the ending damages the credibility and dramatic power of the story, it cannot damage the beautiful portrait of French village life. This is a film in which the background is as compelling as the foreground. In the final analysis, how people live is of more interest than what the people do. And the characters become more interesting as well. Ugolin, who is little more than a sidekick in the earlier, comes into his own as a character. His love for Manon, the woman he had wronged years earlier, is pitiful and yet compelling. The viewer almost hopes that he can be forgiven the past and win Manon.

J_e_a_n_d_e_F_l_o_r_e_t_t_e and M_a_n_o_n_o_f_t_h_e_S_p_r_i_n_g together make up a very good story that continues for nearly four hours without dragging. Rate the pair +2 on the -4 to +4 scale. If you can manage it, see the two together.

Nanotechnology Bibliography
Compiled by nanotech@aramis.rutgers.edu

Here is a beginning bibliography for nanotechnology. Note that `_ E_ n_ g_ i_ n_ e_ s_ o_ f_ C_ r_ e_ a_ t_ i_ o_ n` does not have a bibliography per se, but that many of these references were pulled from its footnotes. The number in [] at the end of an entry indicates what page of `_ E_ n_ g_ i_ n_ e_ s_ o_ f_ C_ r_ e_ a_ t_ i_ o_ n` it was referenced on.

Axelrod, Robert "The Evolution of Cooperation", Basic Books, 1984 [36]

This is the classic "iterated prisoner's dilemma" study, and is of interest in understanding evolutionary processes. See Dawkins.

Binnig, G, and H. Rohrer, "Scanning Tunneling Microscopy", Physica 127B, pp37-45, 1985 [14]

Bodanis, M "The Secret House" Simon & Shuster 1986

This is a popularly written description of a day in the life of a typical suburban house from a microscopic perspective. Eye-opening, illustrated with many good electron-photo-micrographs.

Breslow, Ronald, "Artificial Enzymes" Science V.218 pp 532-37, 1982 [14]

Carter, Forrest, ed "Molecular Electronic Devices" Marcel Dekker 1982 [11] and "M.E.D. II", ditto, 1986. Carter organized the series of workshops.

Clarke, Arthur C. "Profiles of the Future" Harper & Row, 1962 [149]

This is a classic in predicting the future of technology. It already sounds a bit quaint, but is very interesting reading. Source of many technoforecasting aphorisms ("When a distinguished but elderly scientist...").

Dawkins, Richard "The Selfish Gene", Oxford Univ Press 1976 [23], "The Extended Phenotype", W H Freeman 1982 [36], "The Blind Watchmaker", Norton 1986

Mostly about evolution. Dawkins invented the concept of the "meme", an idea seen as an evolving replicator. So far, nanotechnology is basically a meme.

Dennett, Daniel "Brainstorms" MIT Press 1981 [65]

Drexler, K. Eric "Engines of Creation" Anchor, 1987

This is the "bible" of nanotechnology.

--, "Molecular Engineering: An Approach to the Development of General Capabilities for Molecular Manipulation" Proc Nat Acad Sci V.78 pp 5275-78 1981. [3] This is the technical "meat" behind EoC.

Feinberg, Gerald "Solid Clues: Quantum Physics, Molecular Biology, and

Nanotech Bibliography May 17, 1988

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the Future of Science" Simon and Schuster, 1985

Fersht, Alan "Enzyme Structure and Mechanism" W.H. Freeman 1977 [57]

Feynman, Richard "There's Plenty of Room at the Bottom" in "Miniaturization" Reinhold 1961 [19, 40]

The Nanotechnology Notebooks at MIT refer to this as "*The* paper".

It is to nanotechnology what Babbage was to computers.

Fjermedal, Grant "The Tomorrow Makers" Microsoft Press 1988

Foster, J. S., J. E. Frommer and P.C. Arnett, "Molecular Manipulation using a Tunnelling Microscope", Nature, V.331#28 28Jan88, pp 324-26

Hogan, James P. "Voyage from Yesteryear" Ballantine 1982 {Science Fiction}

There are a few SF books which explore the concept of what I call a "respect economy" in which people's interactions are based on respect rather than money or force. In Hogan, the catalyst for this phenomenon is the technological availability of material plenty...

Huberman, Bernardo, ed "The Ecology of Computation" Elsevier 1988

Contains a paper by Drexler.

Kantrowitz, Arthur "Controlling Science Democratically", American Scientist, V.63 pp 505-09, Sept-Oct 1975 [211] Originator of the "Science Court" or Fact Forum idea.

Kelly, A, "Strong Solids" Clarendon Press 1973 [12]

Kitayama, S and A. Matsuyama "Inhibition of Repair DNA Synthesis in M. Rבודurans after Irradiation with Gamma Rays" Ag and Biol Chem V.43

pp229-305 1979. [15]

Micrococcus Radiodurans can *live* in a shower of ionizing radiation strong enough to physically deteriorate bulk materials. This demonstrates the possibilities of constant internal molecular repair.

Knox, John H. "Molecular Thermodynamics" Wiley-Interscience 1971 [57]

Lauger, P "Ion Transport and the Rotation of Bacterial Flagella" Nature V.268 pp 360-62, 28Jul77 [8]

Lehn, Jean-Marie "Supra-Molecular Chemistry: Receptors, Catalysts, and Carriers", Science V.227 pp849-56, 22Feb85 [9]

Lenat, Douglas "The Nature of Heuristics" Artificial Intelligence V.19pp189-249; V.21pp31-59;V23pp269-93 1982,3,4 [72] "Eurisko"
Let me note that there is plenty of discussion of AI on the net already, so there's no need to do it here.

Leninger, Albert L "Biochemistry" Worth Publishers 1975 [8]

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Minsky, Marvin, "The Society of Mind" Simon & Schuster, 1986 [66]

Pabo, Carl "Molecular Technology: Designing Proteins and Peptides" Nature V.301 P200 20Jan83 [10]

Pethica, J.B. "Atomic Scale Engineering", Nature, V.331#28 28Jan88, p 301

Prehoda, Robert "Designing the Future" Chilton 1967 [135]
No, this is not about fixing cars.

Rastetter, William H "Enzyme Engineering" App. Biochem and Biotech V.8 pp 423-36 1983 [10]

Shapiro, Robert "Origins" Bantam 1986
This is about the origin of life so it's a bit far afield, but it does range over the subjects of molecular mechanics, self-assembly, evolution, etc. It is very skeptical and a good "bogosity squasher".

Simon, Herbert "The Sciences of the Artificial" MIT Press 1981 [21]

Every technologically literate person should read this classic.

Trost, Barry M "Sculpting Horizons in Organic Chemistry" Science V.227
pp 908-16 22Feb85 [13]

Tucker, Jonathan "Gene Machines: The Second Wave" High Technology Mar 84
pp 50-59 [6]

--, "Designing Molecules by Computer", H.T. pp52-59 Jan84 [49]

Ulmer, Kevin, "Protein Engineering", Science V.219 pp 666-71 11Feb83 [3]

Vance, Jack "The Masks of Thaery" novelette, in ???
Another "respect economy" story, see Hogan. [Actually, I think this
is the *novel* _ M _ a _ s _ k _ e : _ T _ h _ a _ e _ r _ y . -ecl]

Vinge, Vernor "The Peace War", "Marooned in Realtime" Baen Books 1986
{Science Fiction}

The technological forecasting in most SF is extremely tame and
pedestrian. Vinge is more realistic.

von Neumann, John "The Theory of Self-Reproducing Automata", edited
after vN's death by Burks, University of Illinois Press, 1966
This is the seminal work in which Von Neumann demonstrates the
possibility of designing a mechanism that is a universal constructor
of mechanisms of its type, and thus can be programmed to reproduce
itself.

Watson, et al "Molecular Biology of the Gene" continuously being
republished with additions, the 4th edition went to two volumes.
This is a standard text and gives a very good understanding of the
nitty gritty molecular details of the self-replicating process.

<no author> "When Chips Give Way to Molecules" The Economist, V.295,
pp95-96, 11May85 [240]

Hugo Nominations
(incomplete)
Provided by Chuq Von Rospach

Novel:

THE FORGE OF GOD, Greg Bear (Tor)
THE UPLIFT WAR, David Brin (Phantasia/Bantam-Spectra)
SEVENTH SON, Orson Scott Card (Tor)

WHEN GRAVITY FAILS, George Alec Effinger (Bantam-Spectra)
THE URTH OF THE NEW SUN, Gene Wolfe (Tor)

Novella:

"Eye for Eye," Orson Scott Card (IASFM, March)
"The Forest of Time," Michael Flynn (AMAZING, June)
"The Blind Geometer," Kim Stanley Robinson (IASFM, Aug)
"Mother Goddess of the World," Kim Stanley Robinson (IASFM, Oct)
"The Secret Sharer," Robert Silverberg (IASFM, Sep)

Novelette:

"Buffalo Gals Won't You Come Out Tonight," Ursula K. Le Guin
(F&SF, Oct)
"Dream Baby," Bruce McAllister (IN THE FIELD OF FIRE, Tor; IASFM, Oct)
"Rachel in Love," Pat Murphy (IASFM, Apr)
"Flowers of Edo," Bruce Sterling (IASFM, May)
"Dinosaurs," Walter Jon Williams (IASFM, Jun)

Short Story:

"Angel," Pat Cadigan (IASFM, May)
"The Faithful Companion at Forth," Karen Joy Fowler (IASFM, Jul)
"Cassandra's Photographs," Lisa Goldstein (IASFM, Aug)
"Night of the Cooters," Howard Waldrop (OMNI, Apr)
"Why I Left Harry's All-Night Hamburgers," Lawrence Watt-Evans
(IASFM, Jul)
"Forever Yours, Anna," Kate Wilhelm (Omni, Jul)

Editors:

Ed Ferman, F&SF
Stan Schmidt, ANALOG
Gardner Dozois, IASFM
Dave Hartwell, Arbor House
Bryan Thompson, (????)

Pro Artist:

Mike Whelan
Boris
J.K. Potter
David Cherry
??????

Other Forms:

WATCHMEN (DC)
I, ROBOT, Harlan Ellison (Screenplay, IASFM)
CULTURE MADE STUPID
WILD CARDS series
THE ESSENTIAL ELLISON