

APRIL 2012

CELEBRATING OUR 44TH ANNIVERSARY ISSUE

LOCUS

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SCIENCE FICTION & FANTASY ART

WITH ART & COMMENTARY BY

BORIS VALLEJO & JULIE BELL

STEPHAN MARTINIERE

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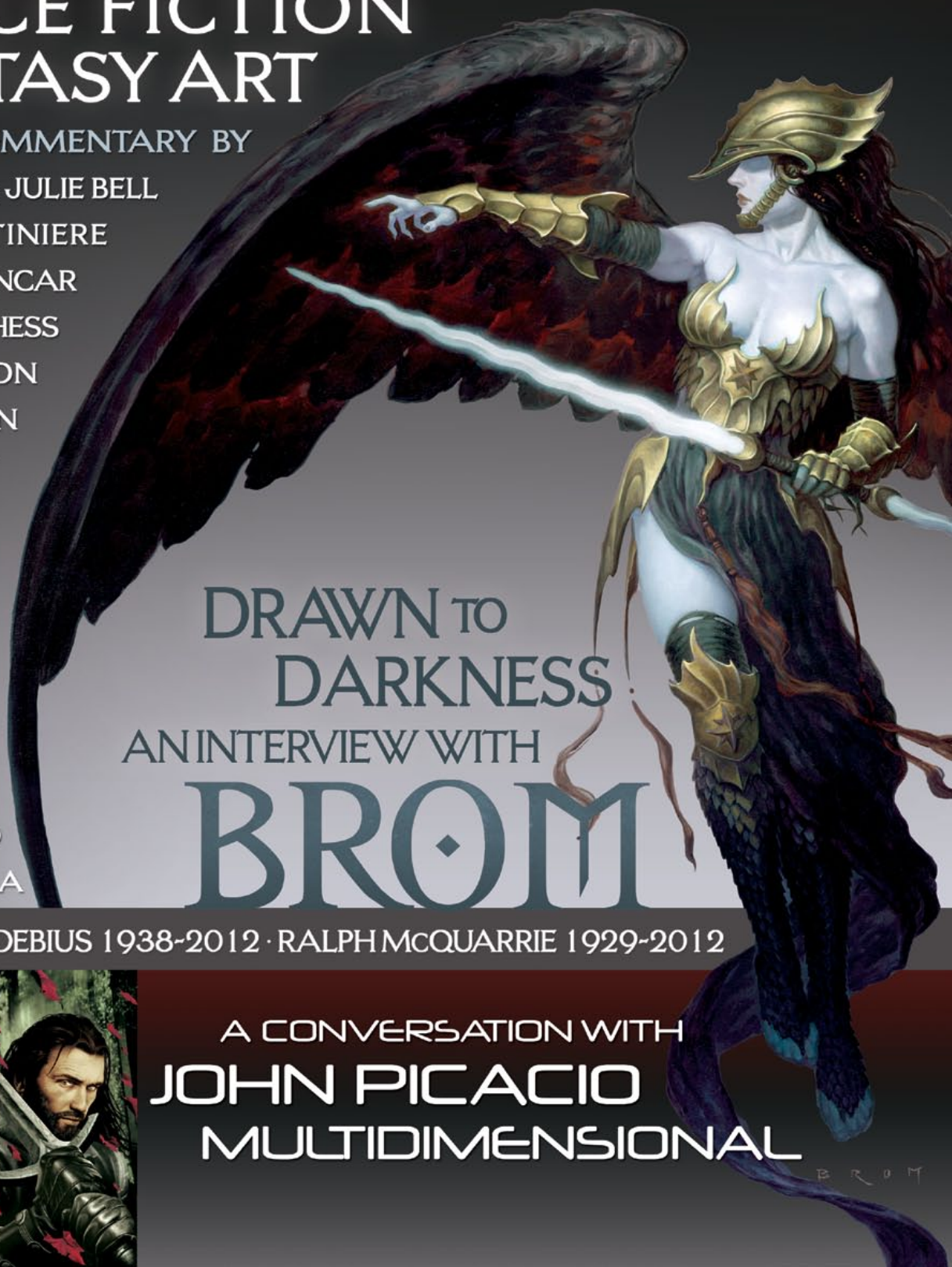
DONATO GIANCOLA

DRAWN TO DARKNESS AN INTERVIEW WITH BROM

REMEMBERED: MOEBIUS 1938-2012 • RALPH MCQUARRIE 1929-2012

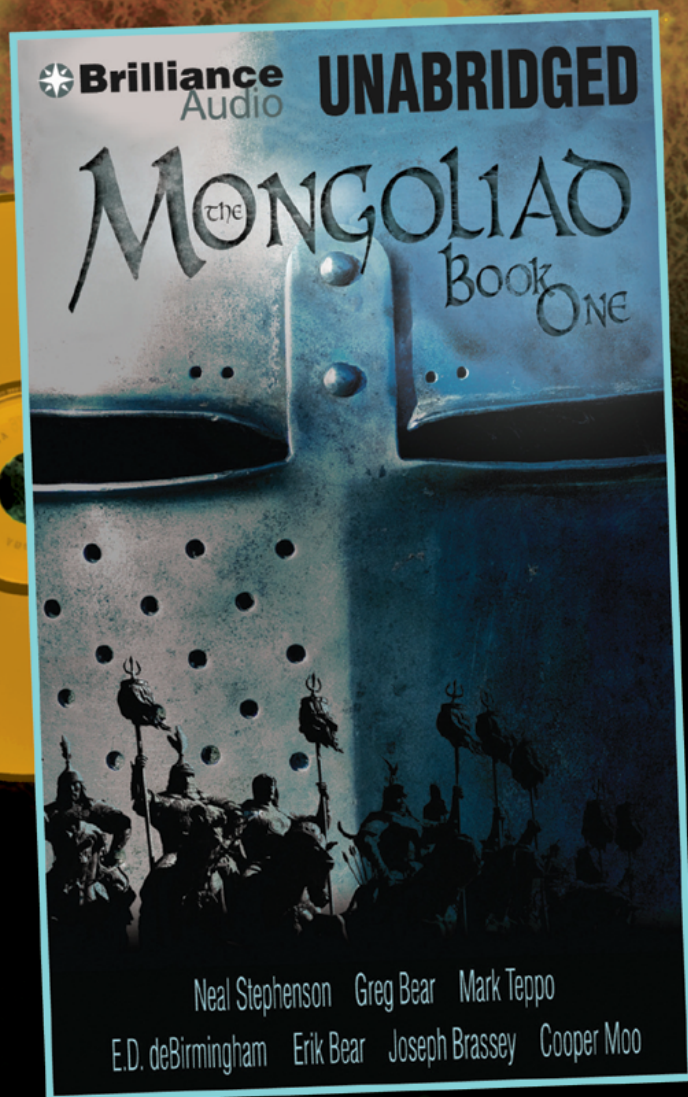


A CONVERSATION WITH
JOHN PICACIO
MULTIDIMENSIONAL





LISTEN to the First Book In the New FOREWORLD SERIES



THE MONGOLIAD Book One

Written by
ERIK BEAR, GREG BEAR, JOSEPH BRASSEY,
E. D. DEBIRMINGHAM, COOPER MOO,
NEAL STEPHENSON & MARK TEPPPO

Performed by Luke Daniels

Ancient manuscripts and their long lost translations chronicle the fight to save Europe from the Mongols and also expose a history of secret societies that have driven world events for millennia.

In the late nineteenth century a mysterious group of English martial arts aficionados provided Sir Richard F. Burton, well-known expert on exotic languages and historical swordsmanship, a collection of long-lost manuscripts to translate. Burton's work was subsequently misplaced, only to be discovered by a team of amateur archaeologists in the ruins of a mansion in Treiste.

From Burton's translations and the original source material, the epic tale of The Mongoliad was recreated. The story chronicles the journey of a small band of warriors and mystics as they fight to save Europe from the Mongol invasion of the thirteenth century. It also exposes the secret workings of powerful clandestine societies that have been driving world events for millennia.

This fascinating and enthralling first novel in The Mongoliad trilogy fuses historical events with a gripping fictional narrative. Co-written by Neal Stephenson, Greg Bear, E. D. deBirmingham, Mark Teppo, Joseph Brassey, Erik Bear, and Cooper Moo, The Mongoliad: Book One is an unforgettable epic.

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April 2012 • Issue 615 • Vol. 68 • No. 4
45th Year of Publication • 29-Time Hugo Winner
Cover and Interview Designs by Francesca Myman



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(1968-2009)

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CORRECTIONS TO LOCUS #614 (MARCH 2012)

Our deepest apologies to Ahmed Khaled Towfik. His name was spelled incorrectly in both in the Table of Contents and the photo listing.

In Books Received, the cover artist for Deborah Biancotti's book **Bad Power** was listed as Nick Stathopoulos. The real cover artist was Amanda Rainey.

In the B&N/B Dalton Bestseller's list, we attributed **Halo: Primordium** by Greg Bear to the wrong publisher. The book was published by Tor. We regret the error.

In obituaries, we misstated Sam Youd's birth name as Christopher Samuel Youd. ■

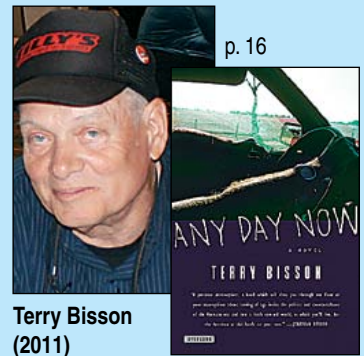
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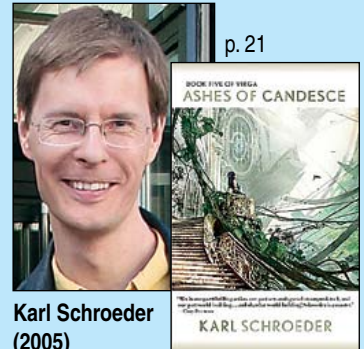
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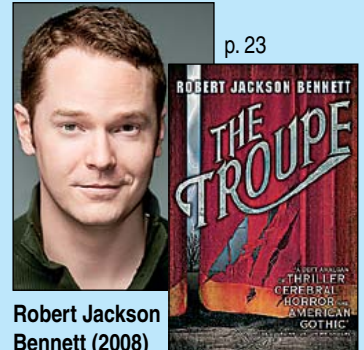
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Locus Online (<www.locusmag.com>) ran reviews of John Carter and *The Hunger Games* in March. Also in March, Lois Tilton reviews short fiction, Paul Di Filippo reviews books by Jack Vance and Hari Kunzru, and the *Locus* Roundtable - moderated by Karen Burnham - has discussions of Greg Egan, Literary Evolution, and Useful Non-fiction.

Plus, daily and weekly updates with -

- Breaking news
- "Blinks" to online reviews, articles, and SF/F/H e-publications
- Descriptions of notable new books and magazines, with links to online excerpts and reviews
- Up-to-date author event and convention listings

Gene Wolfe Honored

The inaugural Fuller Award for lifetime achievement in literature was awarded to Gene Wolfe by the Chicago Literary Hall of Fame in a ceremony March 17, 2012 at the extravagant Sanfilippo Estate in Barrington Hills IL as part of "An Evening to Honor Gene Wolfe." *Locus* reviewer and critic Gary K. Wolfe (no relation) acted as Master of Ceremonies, with NPR radio personality Peter Sagal as toastmaster. Neil Gaiman presented Wolfe with the award, after his reading of Wolfe's story "A Solar Labyrinth".

Various authors and artists appeared to pay tribute to Wolfe, including Kyle Cassidy, Michael Dirda, Bill Fawcett, Neil Gaiman, David G. Hartwell, Audrey Niffenegger, Jody Lynn Nye, Patrick O'Leary, Larry Santoro, Jennifer Stevenson, Michael Swanwick, Peter Straub, and Sam Weller. More than 40 additional writers and friends contributed appreciations to the event's program book.

The presentation, and Wolfe's acceptance speech, were followed by theater ensemble Terra Mysterium performing an audio play



Neil Gaiman presents the Fuller Award to Gene Wolfe

adapted by Larry Santoro from Wolfe's "The Toy Theatre" (and featuring Amanda Palmer's song "Coin-Operated Boy"). A brief recital by pipe organist R. Jelani Edgington on the estate's massive, 8,000-pipe Wurlitzer, followed, after which guests decamped to the nearby "Carousel Pavilion" – featuring a full-sized carnival carousel as well as restored vintage train cars – for a banquet and toasts. ■

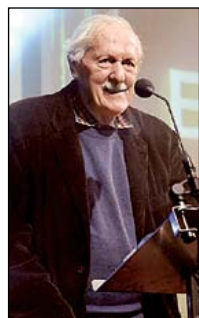


Michael Dirda, Neil Gaiman, Gary K. Wolfe, Michael Swanwick, and Peter Straub



Gene Wolfe on the carousel

The third SFX Weekender took place between 2-5 February, with over 4,000 (some estimates suggest 6,000) SF fans descending on the small town of Prestatyn, in Wales. Organised by SFX – the largest genre magazine in the UK – the Weekender combined comics, media events such as screenings and cosplay, and an extensive literary programme track. The event drew an impressive amount of genre authors, with panels speaking to packed audiences numbering in the hundreds.



Brian Aldiss

This was the first year of the convention taking place in Prestatyn, and the first to feature a strong focus on writers and fiction. It took place in a Pontins, a British-style "holiday camp" on the seaside where conditions were somewhat minimal.

Brisk trade, however, was done in the dealers' room, which featured tables from the Forbidden Planet megastore, publishers Angry Robot and



Ken MacLeod signs



China Miéville

SFX Weekender 2012

by Lavie Tidhar

Solaris, comics publishers 2000AD, *Interzone* magazine, small-press publishers Murky Depths, and various media and merchandise tables. SF artist Jim Burns displayed and sold artwork while author Robert Rankin had his own table. Author signings took place almost constantly, with books proving so popular that some sold out even before an official signing, leading to authors sitting at empty tables. By the end of the second day stock had been depleted, and Forbidden Planet reported their best convention sales ever recorded.

The attendees skewered to the young side of fandom – in marked contrast to notoriously greying conventions like the British Eastercon – and had a strong gender balance. Cosplay was evident throughout, with Imperial Stormtroopers stopping approaching cars at the entrance, and various reincarnations of Dr. Who, roaming daleks, and several versions of Princess Leia all

walking the halls.

People began arriving on the Thursday afternoon, forming long queues in the near-zero temperatures outside in order to register. No programme items were scheduled, which meant the evening was spent mostly in the bar.

On Friday, a derailed freight train on British Rail meant most people coming in from London (including many of the authors and associated publishers) suffered severe delays, some of up to eight hours of travelling. Nevertheless, attendance was brisk, with more long queues forming as fans arrived. Friday saw the popular Elf Preservation panel, with authors Joe Abercrombie, Juliet E. McKenna, and Adrian

Tchaikovsky discussing whether fantasy must have magic and monsters. Just A Minute – a game-show style programme item hosted by Paul Cornell – proved to be one of the biggest draws of the convention, featuring improv comedy from Joe Abercrombie, China Miéville, Sarah Pinborough, and *Being Human* creator

[▶ p. 65](#)



Lavie Tidhar



"Did We Win?" panel with Paul Cornell, Sarah Pinborough, Toby Whithouse, Phil Ford, Tony Lee, Nick Setchfield



BROM

DRAWN TO DARKNESS

Gerald Brom was born March 9, 1965 in Albany GA to a military family. He spent his first few years in Japan, but was primarily raised in various places in the US, including three years in Hawaii, before graduating from high school in Frankfurt Germany.

*Brom attended art school in Atlanta GA, and worked as a commercial artist for several years before he started illustrating for comics. In 1989 took a job as a staff artist for the gaming company TSR, where he developed the look of the Dark Sun role playing game world. In 1993 he left TSR to become a full-time freelance artist. He has produced concept art and illustrations for collectible card games, films, and video games, as well as book covers. Some of his art has been collected in **Darkwörks** (1998) and **Offerings** (2001).*

*He turned to fiction writing with debut illustrated novel **The Plucker** (2005) and **The Devil's Rose** (2007), followed by prose novel **The Child Thief** (2009), and the forthcoming **Krampus: The Yule Lord** (2012), both of which he also illustrated.*

Brom lives near Seattle WA with his wife and two sons.

"I was always drawing. My earliest memories are of going to the library and checking out dinosaur books to draw from (those were my dragons and monsters of the day). And in those first three years in Japan, I was hit with a barrage of wonderful superheroes and monsters. That was a great kick-starter for inspiration. If there was anything with skulls and bones on it, I was there. I can also blame my older brother for warping me from an early age. He's three years older, and he collected *Creepy* and *Eerie* magazines and many other horror magazines. I would sneak into his room as a kid and devour these things.

"As for actual learning to draw, I think it's like most arts: it's in you. You don't even think, 'Can I or can't I do this?' You just jump in and start doing it, and nobody can make you stop. And if you're lucky, you progressively get better. I was self-taught, in that I would look at art that I liked and try to emulate it. Really, it was just doing a lot of bad paintings and learning from my mistakes.

"In the early '80s, there was no definitive path to becoming an illustrator. Most art teachers wanted to steer students into abstract art, nonrepresentational art, which was counter to what you really needed to know. When a commercial art school representative came to my high school, he said, 'Commercial illustration is how you make a living in art.' It is a good path for a lot of people, because you learn the basics of graphic design and as your skills develop you can work your way into illustration.

"I didn't have access to teachers that taught the fundamentals of drawing and painting. Even when I went to college, it was a commercial art school in Atlanta GA where instead of painting and drawing, they taught me how to set type with picas, cut Ruby lift, operate a stat camera and other technical skills – all skills that went the way of the dodo the minute the PC came along. I ended up visiting professional artists in the community while I was still in art school, actual illustrators, and from them I learned the basics.

"I put together a portfolio *outside* of my college portfolio, and I was fortunate enough to get an art representative right out of college. I started doing commercial art in Atlanta. This was the early '80s, so everything was bright colors and airbrushed.

"At the time, the California Raisins were quite the sensation, and it seemed like everybody wished their product to be illustrated with arms and legs and happy smiles. So for a period of three years, I turned every possible canned food into a delightful little animated character. I was happy to be doing artwork professionally, but on the downside it was creatively unfulfilling – not the monsters and horror and fantasies I really like to paint. Soon the charm started to wear off.

"After the three or four years of commercial art, I was looking at my older work – monsters and fantasy stuff – and began to wonder how I got so far away from what I loved. I put together a portfolio of just fantasy and horror, went to the local conventions, and started sending my work to the comics companies. I got plenty of rejection letters. Those early works had their charms, but they just weren't there yet.

"First Comics gave me my first job (they're no longer in existence). The pay might have been all of \$85 for a cover, but I was so happy doing these because it was what I loved! Then I heard about a gaming company called TSR in Wisconsin. I sent them my portfolio and they were marginally impressed. The lady who worked there mentioned that they had an on-staff opening. To me that would be a dream come true, so I invited myself up to show my portfolio and interview for the job. They said they had eight or nine other people that they were talking to, and of that list I was number ten, but they would keep my phone number.

"This was back in the '80s before the Internet, and the only way to break into cover illustration was to live near the publishing houses. But I was determined, so my wife and I went up to New York and put a deposit down on an apartment. We had everything packed but the phone (I was waiting for a final call from my parents), and the phone rang. It was TSR. Apparently, the other nine people didn't want to live in rural Wisconsin, so they offered me the job. I said, 'I'll take it!' They asked, 'How long would it take you to get out of your lease and move up here?' I looked out the window at the U-Haul all packed and ready to go, and I said, 'Oh, about eight hours.'

"TSR was in Lake Geneva WI, about an hour west of Milwaukee, a little tourist town on this giant lake. Very rural in every other

Continued on page 64

Milestones

SUZETTE HADEN ELGIN, 75, has been diagnosed with frontotemporal dementia, a degenerative condition that progresses faster than Alzheimer's.

Author **WILL SELF** has been hired as a professor of contemporary thought at Brunel University in London.

GARETH L. POWELL is now represented by the John Jarrold Literary Agency.

Awards

JOHN CLUTE and the late **OCTAVIA E. BUTLER** are this year's recipients of the Solstice Award, created in 2008 and given at the discretion of the SFWA president with the majority approval of the Board of Directors to individuals who have had "a significant impact on the science fiction or fantasy landscape, and is particularly intended for those who have consistently made a major, positive difference within the speculative fiction field." The awards will be presented during the Nebula Awards Weekend in Arlington VA, May 17-20, 2012.

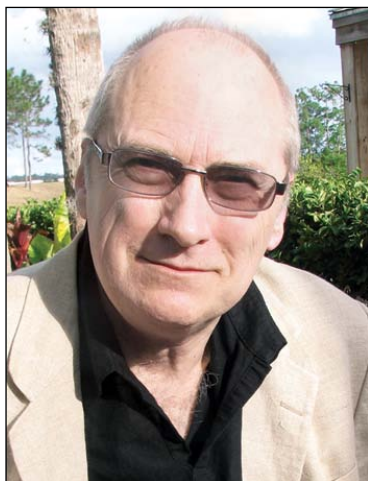
MICHAEL CHABON, 48, is one of eight people newly named to the American Academy of Arts and Letters, one of the most prestigious honors in the arts. New members are elected only after the death of existing members, with total membership limited to 250. The new members will be officially welcomed at a ceremony in May.

ROALD DAHL has been selected as the favorite children's author of all time in Ireland, in a poll held to celebrate World Book Day, March 1, 2012.

PATRICK NESS's *A Monster Calls* won the Red House Children's Book Award, determined by the votes of more than 80,000 young readers in Britain.

SHARON LEE & STEVE MILLER are the recipients of the 2012 Edward E. Smith Memorial Award for Imaginative Fiction – better known as the Skylark Award – presented by the New England Science Fiction Association at a ceremony February 18, 2012 at Boskone in Boston. Lee & Miller sold two sequels to *Carousel Tides* to Toni Weisskopf at Baen via Jennifer Jackson of the Donald Maass Literary Agency.

EDWARD WILLETT's *Mage-*



Solstice Awards Winners: John Clute (2009) and Octavia E. Butler (2000)



bane, published as by Lee Arthur Chane, is a finalist for the Regina Book Award, presented by the Saskatchewan Book Awards. The winner, to be announced April 28, 2012, will receive a \$2,000 prize.

Artist **PETER SIS** won the 2012 Hans Christian Andersen Award, given every other year by the International Board on Books for Young People to a living author and illustrator whose complete works have made lasting contributions to children's literature. **PAUL FLEISCHMAN** was one of the five author finalists, though Argentinian writer **MARIA TERESA ANDRUETTO** won. Winners were announced March 19, 2012 at the Bologna Book Fair.

Books Sold

FRANK HERBERT's unpublished dystopian *High-Opp*, written between *The Dragon in the Sea* (1955) and *Dune* (1963), will be published by **KEVIN J. ANDERSON**'s WordFire Press. Anderson has co-written a companion novel to the new album by prog-rock band Rush, *Clockwork Angels*, with drummer **NEAL PEART**.

J.K. ROWLING has sold an untitled adult novel to David Shelley at Little, Brown UK and Michael Pietsch of Little, Brown US, with Hachette to publish in Australia and New Zealand, via Neil Blair of the Blair Partnership.

JAMES GUNN sold *Transcendental*, a SF novel about humans and aliens traveling through the galaxy "like the pilgrims in *The Canterbury Tales*," and resold *Star Bridge* (written with **JACK WILLIAMSON**), to James Fren-

kel at Tor via Kimberley Cameron of Kimberley Cameron & Associates.

PATRICIA A. MCKILLIP's collection *Wonders of the Invisible World* sold to Jacob Weisman at Tachyon via Alice Spielburg of the Howard Morhaim Literary Agency.

PAOLO BACIGALUPI sold middle grade novel *Zombie Baseball Beatdown*, YA SF thriller *The Doubt Factory*, and *Seascape*, the latter set in the world of *Ship Breaker*, to Andrea Spooner of Little, Brown Children's via Martha Millard.

CAITLÍN R. KIERNAN sold *Blood Oranges* – described as "if Quentin Tarantino wrote an urban fantasy" – and two more books to Penguin via Merrilee Heifetz at Writers House.

DAVE DUNCAN sold fantasy duology *King of Swords* and *Queen of Stars* to Alex Carr at 47North via Richard Curtis.

DAVID WELLINGTON's *Chimera*, about rogue genetically-modified supersoldiers, went to Diana Gill at Harper via Russell Galen of Scovil Galen Ghosh Literary Agency.

MARTHA WELLS sold another book in the Raksura series to Jeremy Lassen at Night Shade Books via Jennifer Jackson of the Donald Maass Literary Agency.

A.M. DELLAMONICA sold three "off-world maritime novels" in a new series to James Frenkel at Tor via Linn Prentis.

ANDREW SEAN GREER sold parallel-universe novel *Many Worlds* to Lee Boudreaux at Ecco via Lynn Nesbit of Janklow & Nesbit.

KALAYNA PRICE sold three

more books in her Alex Craft urban fantasy series to Jessica Wade at Roc via Lucienne Diver of the Knight Agency.

KELLY MEDING's next two MetaWars superhero urban fantasy novels sold to Adam Wilson at Pocket Star via Jonathan Lyons of Lyons Literary.

MARK TEPP sold vampire novel *Earth Thirst* to Night Shade Books.

TOBY BARLOW sold *Babayaga* to Sean McDonald of Farrar, Straus & Giroux via Stephanie Cabot of The Gernert Company.

MUR LAFFERTY sold *The Shambling Guide to NYC* and a second book to Orbit.

NANCY HOLZNER sold *Hellhound* in her Deadtown urban fantasy series to Kath Sherbo at Ace via Gina Panettieri of Talcott Noth Literary Services.

MICHAEL UNDERWOOD's *Geekomancy* – described as "*Buffy, the Vampire Slayer* meets *Clerks*" – and a second book went to Adam Wilson at Pocket Star via Sara Megibow of Nelson Literary Agency.

BEE RIDGWAY's literary fantasy *The Guild* sold to Denise Roy at Dutton and Alex Clarke at Michael Joseph in the UK, both in pre-empts, via Alexandra Machinist of Janklow & Nesbit.

MEG HOWREY & CHRISTINA LYNCH, writing as **MAGNUS FLYTE**, sold *The City of Dark Magic*, about a brilliant musicologist who travels through time, to Carolyn Carlson at Penguin via Sally Brady for Howrey and Claudia Cross for Lynch.

RAMEZ NAAM sold SF thriller *Nexus* and sequel *Crux* to Lee Harris at Angry Robot via Lucienne Diver at the Knight Agency.

ANDREW PYPER sold *The Demonologist* to Sarah Knight at Simon & Schuster via Stephanie Cabot of the Gernert Company on behalf of Anne McDermid of Anne McDermid & Associates.

WAYNE SIMMONS sold *Fever*, sequel to zombie horror novel *Flu*, to Emma Barnes at Snowbooks in the UK via Gina Panettieri of Talcott Notch Literary Services.

JOHN RUSSELL FEARN's new collection *Last Conflict* sold to Borgo Press, along with novel *The Time Trap*, via Phil Harbottle.

JOHN S. GLASBY's new collection *The Thing in the Mist: Selected Stories* by John S. Glasby went to Redrum Horror via Phil

Harbottle on behalf of the Glasby Estate.

PATTY JANSEN sold SF thriller **Ambassador** to Russell B. Farr at Ticonderoga Publications.

ALAYA DAWN JOHNSON sold **The Summer Prince** and another title to Arthur Levine at Arthur A. Levine books via Jill Grinberg.

RICK YANCEY sold trilogy the 5th Wave to Jennifer Besser at Putnam Books for Young Readers in a seven-figure pre-empt via Brian DeFiore of DeFiore and Company. Film rights went to G.K. Films and Sony/Columbia Pictures via Matthew Snyder of CAA on behalf of Brian DeFiore.

ANN AGUIRRE's Horde, last book in the Razorland trilogy, went to Liz Szabla at Feiweil and Friends via Laura Bradford of Bradford Literary Agency.

SARAH BETH DURST's Sweet Nothings, about a paranormal witness protection program, and a second book sold to Emily Easton at Walker Children's via Andrea Somberg of Harvey Klingler.

JENN REESE sold the third novel in her Above World trilogy to Sarah Ketchersid at Candlewick via Joe Monti of Barry Goldblatt Literary.

SCOTT TRACEY sold two books in a new YA fantasy series beginning with **Moonset** to Brian Farrey-Latz at Flux via Ginger Clark of Curtis, Brown.

MONICA HESSE sold **Stray** and a sequel to Emily Thomas at Hot Key Books in the UK via Ginger Clark of Curtis, Brown.

TRACY DEEBS sold **Doomed**, a modern retelling of the myth of Pandora's Box, and **Tempest Unleashed**, second in her mermaid trilogy, to Emily Easton at Walker Children's via Emily Sylvan Kim of Prospect Agency.

MELISSA DE LA CRUZ sold three more Witches of East End books to Elisabeth Dyssegaard at Hyperion, with Kerri Kolen to edit via Richard Abate at 3 Arts Entertainment.

AMY TINTERA's Reboot and a second book sold to Kari Sutherland at HarperTeen at auction via Emmanuelle Morgen of Stonesong Press. Film rights were optioned by Fox 2000 with Chernin Entertainment and Lane Shefter Bishop of Vast Entertainment to produce, via Lucie Stille of Paradigm on behalf of Lane Shefter Bishop and Emmanuelle Morgen.

LEAH CYPESS sold YA fantasy **Deathsworn** and a sequel to Martha Mihalick at Greenwillow via Bill Contardi of Brandt & Hochman.

MICHELLE KRYSS sold **The Witch Hunter's Bible** and a second book to Wendy Loggia at Delacorte via Adriann Ranta of Wolf Literary Services.

CORI MCCARTHY's SF novel **The Color of Rain** went to Lisa Cheng at Running Press via Sarah Davies of the Greenhouse Literary Agency.

JESS GRANGER writing as **KRISTIN BAILEY** sold **Clockwork Academy**, second in the Secret Order of Modern Amusementists series, and another title to Anici Rissi at Simon Pulse via Laura Bradford of Bradford Literary Agency.

WILLIAM SUTCLIFFE's The Wall went to Benjamin Adams at Bloomsbury Children's and Alexandra Pringle and Rebecca McNally at Bloomsbury UK Children's via Felicity Rubinstein of Lutyens & Rubinstein.

MARY LINDSEY sold a companion novel to **Shattered Souls** to Jill Santopolo at Philomel via Ammi-Joan Paquette of Erin Murphy Literary Agency.

RICHARD SCRIMGER sold **Lucky Me** and **Zomboy** to Hadley Dyer at Harper Canada via Scott Treimel NY.

A.E. ROUGHT sold **Broken** – a modern spin on **Frankenstein** – and a second novel to Amanda Rutter at Strange Chemistry via Gina Panettieri of the Talcott Notch Literary Agency.

CANDIDA HARPER, writing as **C.J. HARPER**, sold near-future YA **The Disappeared** and mainstream YA **A Little Faith**, plus two more books to Jane Griffiths at Simon & Schuster UK Children's via Caroline Walsh of David Higham Associates.

ALEXANDRA DUNCAN's YA science fiction **Salvage** sold to Virginia Duncan at Greenwillow via Kate Testerman of KT Literary.

KIMBERLY ANN MILLER's Triangles, about a teenager on a cruise through the Bermuda Triangle, to Kate Kaynak of Spencer Hill Press.

Debut novelist **STEPHEN KILERNAN's The Curiosity**, about a man frozen for 100 years who wakes up in our modern world, went to Jennifer Brehl at Morrow and Iris Tupholme at Harper Canada via Ellen Levine of Trident

Media Group. Film rights were optioned by Fox via Rich Green of CAA and Levine.

First novelist **JESSICA KHOURY** sold YA **Origin** to Laura Arnold at Razorbill in a pre-empt via Lucy Carson of the Friedrich Agency.

DOROTHY DREYER sold first novel **My Sister's Reaper** and a second book to Georgia McBride of Month9Books.

BETHANY HAGEN's debut YA novel **Landry Park**, described as "Gone with the Nuclear Wind," and two more books sold to Nancy Conescu at Dial in a pre-empt via Mollie Glick at Foundry Literary + Media.

CRISTIN TERRILL sold first novel **All Our Yesterdays**, a YA fantasy, to Emily Meehan of Disney/Hyperion via Diana Fox of Fox Literary.

ELLEN DATLOW will edit **Hauntings** for Jacob Weisman at Tachyon via Merrilee Heifetz of Writers House.

JOHN JOSEPH ADAMS will edit **Epic**, an anthology of high fantasy, for Jacob Weisman at Tachyon Publications via Joe Monti of the Barry Goldblatt Literary Agency. **ADAMS & DANIEL WILSON** will edit **Robot Uprisings** for Jason Kaufman at Vintage via Laurie Fox of Linda Chester Literary Agency for Wilson and Monti for Adams.

EKATERINA SEDIA will edit **Circus: Fantasy Under the Big Top** for Sean Wallace at Prime via Jennifer Jackson of the Donald Maass Literary Agency.

RICHARD KLAU will edit anthology **The Apes of Wrath** for Jacob Weisman at Tachyon Publications.

CYN BALOG, GEORGIA MCBRIDE, & MICHELLE ZINK will edit charity anthology **Two and Twenty Dark Tales: Dark Retellings of Mother Goose Rhymes** for Georgia McBride at Month9Books.

MITZI SZERETO sold **Thrones of Desire: Erotic Tales of Swords, Mist and Fire** – described as "Game of Thrones-inspired erotic romance and fantasy" – to Brenda Knight at Cleis.

Books Resold

JACK CHALKER's five book River of the Dancing Gods series sold to Shahid Mahmud at Arc Manor via Eleanor Wood of Spectrum Literary Agency.

RACHEL CAINE resold **Two**

Weeks Notice and books 13, 14, and 15 in the Morganville Vampires fantasy series to Susie Dunlop of Allison & Busby via Lucienne Diver of the Knight Agency.

JOHN G. HEMRY, writing as **JACK CAMPBELL**, resold three books in the Lost Fleet: Beyond the Frontier series to Cath Trechman at Titan Books in the UK via John Berlyne of Zeno Agency. Ace publishes in the US.

E.C. TUBB's Star Haven resold to Borgo Press via Phil Harbottle for the Tubb estate.

TOM ISBELL sold **The Hatchery** and two more books to Kate Elton at Harper UK at auction via Chandler Crawford of Chandler Crawford Agency and Victoria Sanders of Victoria Sanders & Associates. Harper Children's will publish in the US.

Books Delivered

BETH BERNOBICH turned in **Allegiance**, third in the River of Souls series, to Claire Eddy at Tor.

CLAY & SUSAN GRIFFITH delivered **The Kingmakers**, the third Vampire Empire novel, to Lou Anders at Pyr.

DAVID S. GOYER & MICHAEL CASSUTT turned in **Heaven's War**, sequel to **Heaven's Shadow**, to Ginjer Buchanan at Ace and Bella Pagan at Tor UK.

DAVID G. HARTWELL & JACOB WEISMAN handed in **The Sword & Sorcery Anthology** to Jill Roberts at Tachyon Publications.

JAMES PATRICK KELLY & JOHN KESSEL delivered **Digital Rapture: The Singularity Anthology** to Jill Roberts at Tachyon Publications.

Publishing

MEGHAN McCARRON is joining *Unstuck* magazine as an assistant editor, starting with issue #2.

THERESE GOULDING has been hired as managing editor for **ANN & JEFF VANDERMEER's** Cheeky Frawg Books.

Media

JOHN WYNDHAM's The Day of the Triffids (1951) will be adapted for the screen (for the fourth time), with Sam Raimi and Rob Tapert of Ghost House to produce the feature, and Neil Cross to write the script. ■

Hairston Wins Tiptree

Andrea Hairston's **Redwood and Wildfire** (Aqueduct) is the winner of the 2011 James Tiptree, Jr. Award, given annually to works of science fiction or fantasy that explore and expand gender roles. Hairston will receive \$1,000 in prize money, original artwork created to honor the winning work, and chocolate.

The Tiptree jury released an "honor list" recognizing other works worthy of note: **Beauty Queens**, Libba Bray (Scholastic); "The Nones of Quintilus", L. Timmel Duchamp (**Never at Home**); **God's War**, Kameron Hurley (Night Shade); **The Universe of Things**, Gwyneth Jones (Aqueduct); "The Other Graces", Alice Sola Kim (*Asimov's* 7/10); "Seven Sexy Cowboy Robots", Sandra McDonald (*Strange Horizons* 10/5/10); "After the Apocalypse", Maureen F. McHugh (**After the Apocalypse**); **The Freedom Maze**, Delia Sherman (Big Mouth); **The Courier's New Bicycle**, Kim Westwood (HarperVoyager Australia).

The Jury also compiled a long list of other works they found worthy of attention: **Zoo City**, Lauren Beukes (Angry Robot); "No Return Ad-



Andrea Hairston (2011)

dress", Sigrid Ellis (*Strange Horizons* 11/29/10); **The Shattering**, Karen Healey (Allen & Unwin; Little, Brown); "Nation of the Night", Sue Isle (**Nightsiders**); "Their Changing Bodies", Alaya Dawn Johnson (*Subterranean* Summer '11); **Huntress**, Malindo Lo (Little, Brown 2011); "We Heart Vampires!!!!!!", Meghan McCarron (*Strange Horizons* 5/3/10-5/10/10); **Bearded Women Stories**, Teresa Milbrodt (ChiZine); **Akata Witch**, Nnedi Okorafor (Viking); "Of Wolves and Men", An Owomoyela (*Fantasy Magazine* 2/11); **Mr. Fox**, Helen Oyeyemi (Riverhead); **Outies**, J.R. Pournelle (New Brookland); **All Men of Genius**, Lev AC Rosen (Tor); and **Deathless**, Catherynne M. Valente (Tor 2011).

Jurors were Lynne M. Thomas (chair), Karen Meisner, James Nicoll, Nisi Shawl, and Tansy Rayner Roberts. Jurors for 2012 will be Joan Gordon (chair), Andrea Hairston, Lesley Hall, Karen Lord, and Gary K. Wolfe. For more: <www.tiptree.org>. ■

2012 Philip K. Dick Award Judges

Judges for the 2011 Philip K. Dick Award, honoring distinguished science fiction published in paperback original format in the United States, have been announced: Bruce Bethke, PO Box 28094, Oakdale MN 55128-0094; Sydney Duncan, 38 Teaberry Lane, Frostburg MD 21532-2301; Daryl Gregory, 1895 South Allen St., State College PA 16801-5920; Bridget McKenna, 4700 35th Ave S Apt 304, Seattle WA 98118-1768; Paul Witcover, 414 36th St #3, Brooklyn NY 11232-2508.

Publishers who issue eligible titles during the calendar year 2012 are encouraged to provide copies to each of the judges as the books are published during the year. (All works of science fiction published originally in the United States as paperbacks during the year 2012 are eligible.) The nominees will be announced in January 2013.

The Philadelphia Science Fiction Society sponsors the \$1,000 cash award, which is administered by David G. Hartwell and Gordon Van Gelder. The prize – a cash award of \$1,000, a plaque, and a free trip to Norwescon – is given annually at sponsoring convention Norwescon (the Northwest Science Fiction Society). The 2011 awards will be presented on April 6, 2012. For more information: <www.philipkdickaward.org>. ■

Dorchester's Decline

Struggling publisher Dorchester may finally be going out of business. In early March, company owner The Backe Group Inc., founded by John Backe, filed a notice of foreclosure against Dorchester after failing to collect on an outstanding \$3.4 million loan. The notice signaled Backe's intention to "foreclose its security interest in [Dorchester] and sell at public auction as a single unit," including the company's registered trademarks, related Internet domain names, works of authorship, copyrights, copyright registrations, and even computer equipment. Because the owner is personally foreclosing against the company, proceeds will go to him, leaving little or no assets to pay creditors – including numerous authors owed overdue royalties, and Dorchester's onetime publishing partner Hard Case Crime, which is owed some \$30,000, according to owner Charles Ardai.

While Backe intended to sell the entire company as a unit, only the media and magazine divisions have been auctioned so far, purchased by a company called FAA Investors LLC. Backe reportedly hopes to auction the remaining assets in the near future, with Norton Lazarus, the banker handling the sale, saying, "We are on a mission to find buyers for the book titles... and we have a number of people interested." He also said Dorchester had sufficient staff to handle reversion of rights to authors.

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Antitrust Lawsuit Threatened

The Department of Justice, which has been investigating several major publishers and Apple for possible antitrust violations related to e-book pricing, has indicated they intend to bring a lawsuit accusing Apple and the "Agency Five" (Hachette, Macmillan, HarperCollins, Simon & Schuster, and Penguin) of colluding to fix prices on e-books, which violates the Sherman Act against price-fixing. Random House did not adopt the agency model until a year after the other major publishers did, and is not reported to be under investigation.

Those publishers and Apple moved away from a wholesale model – where books are sold to the retailer, with retailers allowed to set their own price points – to an agency model, where publishers set the retail price and give retailers a 30% cut. The change was made largely in response to concerns over Amazon.com's deep discounting of e-books, which publishers worried were devaluing e-books in the eyes of customers, and also making it impossible for smaller booksellers to compete on price.

Though the publishers and Apple have declined to officially comment on the possible lawsuit, they have consistently denied acting jointly to fix prices. The late Apple head Steve Jobs made the agency model a requirement for the iBookstore, which sells e-books for Apple products, and most publishers eagerly embraced the new payment strategy. The iBookstore contract includes a "most favored nations" clause, which enjoins publishers against selling books to other retailers for better rates. Such clauses have frequently been subject to Justice Department scrutiny, since they can be

seen to hamper competition.

Barnes & Noble CEO William Lynch reportedly testified to the DoJ that the agency model actually encourages competition by allowing for a thriving electronic bookselling market, because it makes it impossible for a larger company (like Amazon) to undercut prices and take a loss in order to dominate the market. Before the agency model was put in place, Amazon routinely sold e-books for less than its own wholesale costs to build market share.

Scott Turow, head of the Authors Guild, called the threatened lawsuit "grim news for everyone who cherishes a rich literary culture." In an open letter, he wrote that Amazon's "was using e-book discounting to destroy bookselling, making it uneconomic for physical bookstores to keep their doors open." Turow points out that the agency model worked when it comes to unseating Amazon's dominance: the online bookseller's share of the e-book market dropped from 90% to around 60%, and that physical bookstores are partnering with Google to sell e-books at competitive prices. He concludes that, "The irony bites hard: our government may be on the verge of killing real competition in order to save the appearance of competition. This would be tragic for all of us who value books, and the culture they support."

Some of the publishers are in settlement talks, and antitrust cases are only rarely tried in court. It's far more common for the companies accused of illegal practices to make a voluntary agreement to change those practices. If it does go to trial, corporations can face a fine of up to \$100 million for violations. ■

THE DATA FILE

Amazon vs. IPG • In mid-February Amazon.com stopped selling Kindle e-book editions of all 4,000 or so titles distributed by the Independent Publishers Group (IPG). IPG president Mark Suchomel explained that Amazon declined to renew their existing agreement, and IPG refused to give Amazon special concessions. He told clients, "Amazon.com is putting pressure on publishers and distributors to change their terms for electronic and print books to be more favorable toward Amazon. Our electronic book agreement recently came up for renewal, and Amazon took the opportunity to propose new terms for electronic and print purchases that would have substantially changed your revenue from the sale of both." Suchomel refused, explaining to clients that if he changed terms for one account, he would have to change terms for all of them. Print books distributed by IPG are still for sale via Amazon.

Suchomel is encouraging his clients to make sure their e-books are available in other, more open formats, suggesting that "every e-mail, ad, website, press release, author interview, and otherwise mention of an individual title... include the following: This book is available in print or electronic edition at your local independent bookshop, www.BarnesandNoble.com, www.indiebound.org, iTunes, Kobo, and elsewhere. It is not currently available in a Kindle edition." He also said the majority of IPG clients "will be fine if they never sell another e-book through Amazon."

The Science Fiction Writers of America has removed many of its website links to Amazon.com, following Amazon's decision to remove the IPG titles. When possible, SFWA volunteers will redirect links to Indiebound, Powell's, and Barnes and Noble. From the SFWA website: "While Amazon has the right to decide with what company it does business, its removal of many of our authors' books from its ordering system will have an economic impact on them. Our authors depend on people buying their books and a significant percentage of them have books distributed through IPG. Therefore, SFWA is redirecting Amazon.com links from the organization's website to other booksellers because we would prefer to send traffic to stores where the books can actually be purchased."

In other Amazon news, the state of Arizona has assessed Amazon.com for \$53 million in uncollected sales tax and interest, covering the period from March 1, 2006 to December 31, 2010. An Amazon spokesperson says the "assessment is without merit" and that the company intends "to vigorously defend ourselves in this matter."

British Fantasy Awards Judges Announced • The judges for the 2012 British Fantasy Awards have been empaneled. The judges are James Barclay, Hal Duncan, Maura McHugh, Esther Sherman, and Damien G. Walter. This year the awards will be decided by a jury of five volunteers, a first for the award. The jury will choose the winner from

a list of nominations determined by the members of the BFS, and will also have the power to add nominations if it determines there has been an egregious omission. The British Fantasy Awards 2012 will be presented during FantasyCon in Brighton, September 27-20, 2012.

Robinson Auctions Magazines • Collector Frank M. Robinson is auctioning off his entire collection of pulp magazines, including complete files of all science fiction magazines from 1926 through 1990. Condition on the items is "near mint" to "mint," and titles include such gems as *Amazing Stories*, *Miracle Science and Fantasy*, *SCOOPS* (the first British science fiction magazine, from 1932) and more. Included are the first Arkham editions of Lovecraft and Robert E. Howard. For more information, contact <gunnison@adventurehouse.com>.

Worldcons News • Chicon 7, the 70th World Science Fiction Convention, August 30 - September 3, 2012 in Chicago IL, has published *Press Release #15*, announcing an increase in attending membership rates to \$215 for adults beginning April 1, 2012. Rates to convert a supporting to an attending membership will be \$165. Children's memberships remain unchanged at \$75 (for 0-16 year olds), Young Adult membership (17-21 year olds) remains \$100, and the Family rate for two adults plus two or more dependent children remains \$540. The adult supporting membership is still \$50. *Press Release #16* announced that "London in 2014" is the only site selection bid for the 2014 Worldcon formally filed by the March 2, 2012 deadline. The bid is jointly chaired by Steve Cooper and Mark Scott, and proposes to host the Worldcon in London from August 14-18, 2014.

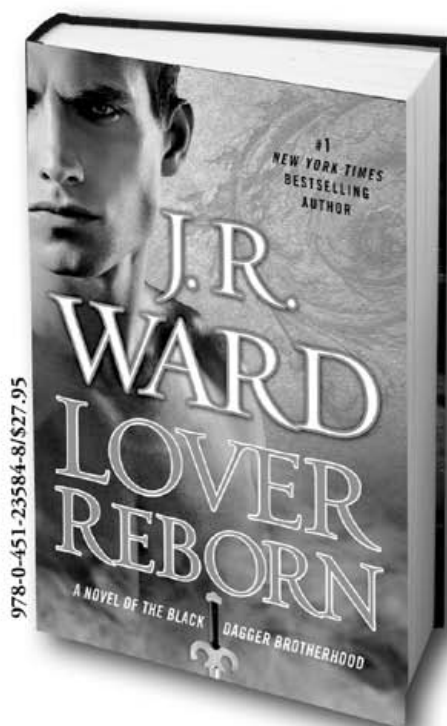
Awards News • "Divestiture" by Bruce Holland Rogers (www.shortshortshort.com 2/28/11) is the winner of the Micro Award, presented annually for the best story 1,000 words or fewer in length. The award includes a \$500 cash prize. "Certainly" by Aubrey Hirsch (*PANK* 6/11) is the runner-up, and will receive \$100. This year's judges were Jacob M. Appel, Megan Arkenberg, Kevin A. Couture, Jennifer Dawson, Gay Degani, Chad Simpson, and Shelley Singer. Alan Presley is the award's administrator. For more, including a full list of finalists, see <www.microaward.org>.

Finalists have been announced for the 2011 Aurealis Awards, honoring SF, fantasy, and horror by Australians. *Science Fiction Novel*: **Machine Man**, Max Barry (Scribe); **Children of Scarabaeus**, Sara Creasy (Harper Voyager); **The Waterboys**, Peter Docker (Fremantle); **Black Glass**, Meg Mundell (Scribe); **The Courier's New Bicycle**, Kim Westwood (Harper Voyager). *Science Fiction Short Story*: "Flowers in the Shadow of the Garden", Joanne Anderton (**Hope**); "Desert

Madonna", Robert Hood (**Anywhere but Earth**); "SIBO", Penelope Love (**Anywhere but Earth**); "Dead Low", Cat Sparks (**Midnight Echo**); "Rains of la Strange", Robert N. Stephenson (**Anywhere but Earth**). *Fantasy Novel*: **The Undivided**, Jennifer Fallon (Harper Voyager); **Ember and Ash**, Pamela Freeman (Hachette); **Stormlord's Exile**, Glenda Larke (Harper Voyager); **Debris**, Jo Anderton (Angry Robot); **The Shattered City**, Tansy Rayner Roberts (Harper Voyager). *Fantasy Short Story*: "Fruit of the Pippal Tree", Thoraiya Dyer (**After the Rain**); "The Proving of Smollett Standforth", Margo Lanagan (**Ghosts by Gaslight**); "Into the Clouds on High", Margo Lanagan (**Yellowcake**); "Reading Coffee", Anthony Panegyris (**Overland**); "The Dark Night of Anton Weiss", D.C. White (**More Scary Kisses**). *Horror Novel*: No shortlist or winner, but two honorable mentions awarded to: **The Broken Ones**, Stephen M. Irwin (Hachette); **The Business of Death**, Trent Jamieson (Hachette). *Horror Short Story*: "And the Dead Shall Outnumber the Living", Deborah Biancotti (**Ishtar**); "The Past is a Bridge Best Left Burnt", Paul Haines (**The Last Days of Kali Yuga**); "The Short Go: a Future in Eight Seconds", Lisa L. Hannett (**Bluegrass Symphony**); "Mulberry Boys", Margo Lanagan (**Blood and Other Cravings**); "The Coffin Maker's Daughter", Angela Slatter (**A Book of Horrors**). *Young Adult Novel*: **Shift**, Em Bailey (Hardie Grant Egmont); **Secrets of Carrick: T Antony**, Ananda Braxton-Smith (black dog); **The Shattering**, Karen Healey (Allen & Unwin); **Black Glass**, Meg Mundell (Scribe); **Only Ever Always**, Penni Russon (Allen & Unwin). *Young Adult Short Story*: "Nation of the Night", Sue Isle (**Nightsiders**); "Finishing School", Kathleen Jennings (**Steampunk**); "Seventy-Two Derwents", Cate Kennedy (**The Wicked Wood: Tales from the Tower Volume 2**); "One Window", Martine Murray (**The Wilful Eye: Tales from the Tower Volume 1**); "The Patrician", Tansy Rayner Roberts (**Love and Romanpunk**). *Children's Fiction (told primarily through words)*: **The Outcasts**, John Flanagan (Random House Australia); **The Paradise Trap**, Catherine Jinks (Allen & Unwin); "It Began with a Tingle", Thalia Kalkapsakis (**Headspinners**, Allen & Unwin); **The Coming of the Whirlpool**, Andrew McGahan (Allen & Unwin); **City of Lies**, Lian Tanner (Allen & Unwin). *Children's Fiction (told primarily through pictures)*: **The Ghost of Annabel Spoon**, Aaron Blabey (author and illustrator) (Viking); **Sounds Spooky**, Christopher Cheng (author) & Sarah Davis (illustrator) (Random House Australia); **The Last Viking**, Norman Jorgensen (author) & James Foley (illustrator) (Fremantle); **The Deep: Here be Dragons**, Tom Taylor (author) & James Brouwer (illustrator) (Gestalt); **Vampyre**, Margaret Wild (author) & Andrew Yeo (illustrator) (Walker). *Collection*: **Bad Power**, Deborah Biancotti

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*This April, Warm Up to New Science Fiction
and Fantasy from Penguin Group*

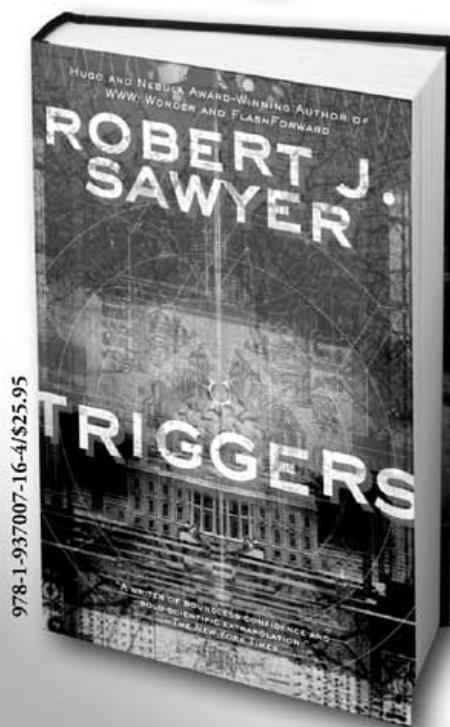


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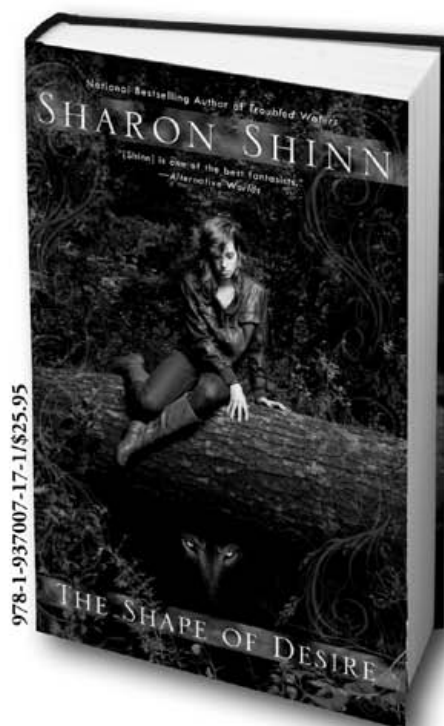
When Merlotte's bar is firebombed, suspicion immediately falls on the anti-shifters in the area. Sookie suspects otherwise, but her attention is divided when she realizes that her lover Eric Northman and his "child" Pam are plotting to kill the vampire who is now their master. Gradually, Sookie is drawn into the plot—which is much more complicated than she realizes.



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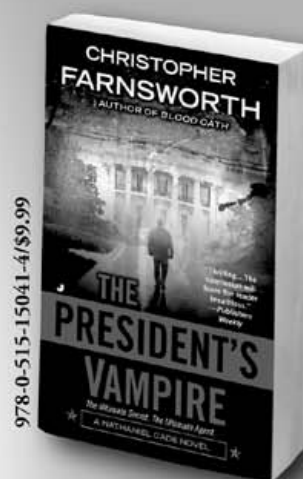
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Under the Moons of Mars: New Adventures on Barsoom, John Joseph Adams, ed. (Simon & Schuster) February 2012.

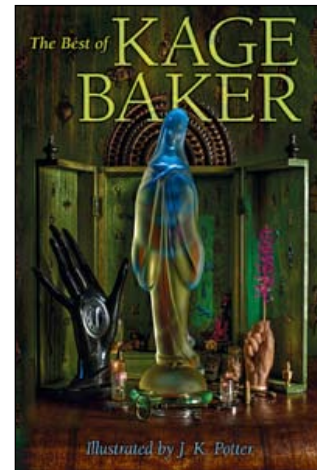
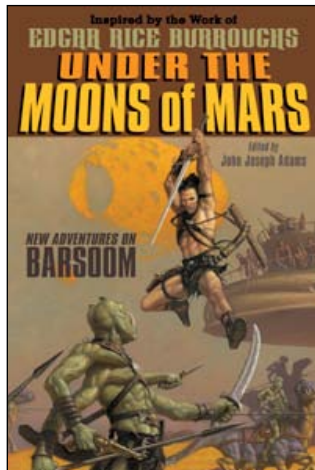
Arc 2/12

The Best of Kage Baker, Kage Baker (Subterranean Press) May 2012.

Edgar Rice Burroughs's best-known creation is undoubtedly Tarzan of the Apes, whose adventures long ago spread from the confines of books to infect movies, TV shows, animated features, radio, comic strips, comic books, stage plays, computer games, and practically any other media you can think of, including a million jokes, pastiches, TV comedy skits, and cartoons. Burroughs's other major series, the Barsoom series, set on a richly invented and habitable Mars, is probably less well known out of the SF genre (although with the imminent release – as I type these words – of the *John Carter* movie, that may be about to change to some degree), but since Burroughs first transported his immortal swashbuckler, John Carter of Virginia, to Mars in “Under the Moons of Mars” in *All-Story* magazine in 1912 (the serial was later published as a novel, *A Princess of Mars*, in 1917), the Barsoom books have rarely been out of print for long, and have been influencing the genre's vision of Mars, and the dreams and work of other writers, for a hundred years now.

Burroughs is what I like to call a Window of Opportunity writer. The perfect age to read him is when you're about 14. If you read him at that age, particularly the Barsoom novels, you're left with a freight of marvelous images that will last you forever. If you wait to start reading him until you're an adult, when your critical faculties have had a chance to develop, chances are that you won't be able to read him at all. This is because, as with H.P. Lovecraft, who I was discussing a couple of months back, Burroughs is actually line-by-line a mediocre-at-best writer by modern standards, with a florid, fustian, and adjective-heavy style (particularly in the Barsoom novels; the first few Tarzan novels were somewhat better crafted), who wrote to a strict formula, with a cliffhanger at the end of every chapter, and whose plots were crammed with absurd coincidences and miraculous last-second rescues. Like Lovecraft, however, Burroughs, if read early, is also a Gateway Author, one who has inducted many a young reader into the genre, and transformed many a casual reader into a fan.

Unlike Lovecraft, Burroughs had no unique Cosmic Vision to offer as a palliative to his turgid prose. What Burroughs is selling, and very effectively, is exoticism: color, romance, evocative alien vistas, swashbuckling action and swordplay. His Mars – itself heavily influenced by Percival Lowell's vision of a dying, drying planet laced with life-giving canals – is chockablock with sword-wielding Red Martians, 14-foot-tall, four-armed Green



Martians, ferocious giant White Apes, beautiful, egg-laying princesses, dastardly villains, bone-white ivory cities, Radium rifles, flying cars, sinister alien religions, and numerous Lost Cities and (nearly) Vanished Civilizations dotted across the endless dead sea bottoms like raisins in a pudding. When Donald Wollheim at Ace began bringing Burroughs's books back into print in 1962, the Barsoom novels in particular graced with lush, gorgeous covers by some of the best fantasy artists in the business, I was at a properly receptive age and I gulped them down like salted peanuts; many of my later peers, colleagues, and collaborators, who left Burroughs until their post-college years, when their critical faculties were well developed and sophisticated, could never read him at all and had no idea what all the fuss was about. (We've mainly been talking about 14-year-old boys here, that being what I was; it may be somewhat harder for 14-year old girls to get into Burroughs – although one way in which Burroughs was years ahead of other writers of the day, particularly in the Barsoom novels, is that many of his female characters are fierce, fearless warriors, as deadly with the blade as any man, and I know several women who responded to that at a time when dangerous and capable fictional female role-models were difficult to find elsewhere.)

Which brings us to **Under the Moons of Mars: New Adventures on Barsoom**, edited by John Joseph Adams, in which modern writers get to play with Burroughs's Mars and its characters and generate Barsoom stories of their own, much as the writers in the Lovecraft pastiche anthologies I was discussing here earlier got to create new Cthulhu Mythos stories. There is a noticeable split in approach to the material here: some authors write straightforward John Carter adventures with lots of swordplay and mayhem, chases, captures, hairsbreadth cliffhangers, and daring escapes, much as Burroughs himself might have (although all of the authors in the book are much better writers line-by-line than Burroughs ever was). The best stories in this mode are probably “**The Jarsom Project**” by **S.M. Stirling** and “**The Metal Men of Mars**” by **Joe R. Lansdale**. I'm usually not much of a fan of postmodernism, but I must admit that the best stories here are those that take

the other approach, and add a dab of playful postmodernism to the mix. **Peter S. Beagle** transports Tarzan to Barsoom to meet (and clash in combat with) John Carter in “**The Ape-Man of Mars**”; **Garth Nix** tells a story from the viewpoint of a reluctant sidekick who is not all impressed with John Carter's quest for warlike glory in “**Sidekick of Mars**”; **Theodora Goss** tells a story from the viewpoint of John Carter's “dog” (a fierce ten-legged creature the size of a Shetland pony) in “**Woola's Song**”; and several writers strike into effective material by telling their stories from the viewpoint of the Tharks, the Green Men of Mars, who are often the villains in the Barsoom stories, notably “**Coming of Age in Barsoom**” by **Catherynne M. Valente**, “**A Tinker of Warhoon**” by **Tobias S. Buckell**, and “**A Game of Mars**” by **Genevieve Valentine**.

Oddly, one thing that comes across quite clearly in many of these stories is that the authors don't really *like* John Carter much. I suppose that with his love of combat, war, and slaughter, liking nothing better than to be sword-to-sword with some (soon to be defeated) adversary, John Carter really isn't a hero much in sympathy with the attitudes of the 21st century.

For several years now, the science magazine *Cosmos* has been publishing the occasional SF story, both in the print magazine and on the magazine's website. Last year, the science magazine *MIT Technology Review* did a special all-SF edition called **TRSF: The Best New Science Fiction, Inspired by Today's Emerging Technologies**, meant to be the first in an annual series of such issues. Now the publishers of *New Scientist* have launched a similar project, *Arc*. Let's hope that this is a trend, and that other science magazines will follow suit.

Described as “a new digital magazine about the future,” *Arc*'s first issue, 1.1, subtitled “The Future Always Wins” and edited by Simon Ings & Sumit Paul-Choudhury, is a mix of non-fiction essays and criticism by Adam Roberts, Simon Ings, China Miéville, Bruce Sterling, Paul Graham Raven, and others, and SF by Stephen Baxter, M. John Harrison, Hannu Rajaniemi, Alastair Reynolds, and Margaret Atwood.

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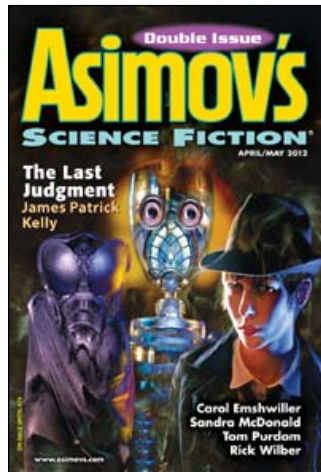
Asimov's 4-5/12
Tor.com 2/12
Lightspeed 2/12, 3/12
Apex 2/12
Clarkesworld 3/12

Under the Moons of Mars: New Adventures on Barsoom, John Joseph Adams, ed. (Simon & Schuster) February 2012.

Asimov's is publishing some outstanding novellas this year, with first-rate stories from Elizabeth Bear and Robert Reed in the January and February issues, and now two more strong ones in the April-May double issue. **David Ira Cleary's "Living in the Eighties"** tells of Bob Marshall, who at 46 is still mourning the death of his girlfriend two decades before. When his rocker friend Clayton stumbles across a website that offers time travel via music, he is interested enough to try it out. While Clayton goes to the future to try to cure his diabetes, Bob keeps going back to the '80s to try to convince his younger self to treat his girlfriend differently enough to change history enough to save her life. That works out about as well as it does in most time travel stories – the real point, of course, is to examine Bob's character, and how he got where he is. This is nice work, if not quite brilliant.

Better, and more fizzingly SFnal, is **"The Last Judgment"**, by **James Patrick Kelly**. This is a sequel to "Men Are Trouble" from several years ago. In that story we learned that aliens (called devils because they look like devils and, perhaps, act like them) made all the men in the world disappear some decades prior to the action, and we met Kay Hardaway, a private detective. Hardaway has the attitudes of a traditional PI, which is the point, of course. The classic "private detective" is a very clichéd male character. Kay hates the devils, in great part for how badly they "cocked" the world. But she has a history with them, detailed in the first story. In this story she is hired by a rich old woman (from before the aliens came) to recover a version of Hieronymus Bosch's painting "The Last Judgment", which she believes her estranged granddaughter has stolen. In her investigation Kay learns something about a movement to promote realistic sex changes among women so inclined – the granddaughter, Anne, is now Andy – and also learns more about divisions among the aliens. In the background loom Kay's own ambiguous feelings about her status as a mother to her wife's child, and questions about the aliens' motives and the results of their actions. It's a well done mystery on those terms, and a really strong piece of gender-related speculation.

Rick Wilber's novelette **"Something Real"** takes on baseball player and spy Moe Berg, in a story set in multiple alternate worlds during World War II, in which he must wrestle with the notion of assassinating Werner Heisenberg, who may have been on the cusp of developing an



atomic bomb for Germany. **Carol Emshwiller's "Riding Red Ted and Breathing Fire"** is a neat and typically Emshwillerian story of a soldier riding a dragon-like creature to a remote town to try to collect "the tithe." It's distinctly off-center in telling – by the end examining both gender roles and human treatment of animals – and in the character of the narrator, who is a rather unreflective man.

Tom Purdom's "Bonding with Morry" posits a robot companion designed to assist elderly people – the protagonist resists this, and in reaction refuses to give the robot a human appearance, which turns out to be offensive. The implications are interesting, and the idea worthwhile, though I didn't quite buy the way it worked out here. Another story about robot helpers is **Sandra McDonald's "Sexy Robot Mom"**, in this case about a robotic artificial womb. The story at first briefly addresses a couple of her assignments, highlighting the different ways different parents regard her, then takes an unusual turn when a catastrophe catapults her and her latest fetus into a frozen future.

"Sensitive, Compartmented" by **Gray Rinehart** looks at a woman working as a telepath for the US Air Force, flying over Russia on an espionage mission – but at considerable personal cost. It's a well-done piece somehow redolent of early-'60s *Analog*. **Ian Creasey**, in **"Souvenirs"**, shows a poor woman working in a spaceport, with a child who dreams of the stars – but her main encounters with the stars are with sometimes-cheating spaceship crew. And **"Greener"** by **Josh Roseman** tells of a man's difficult relationship with his wife, poisoned by his own restlessness and by this future where every sexual contact is preceded by a quick test for disease. Solid work, as indeed this entire strong double issue is.

There were a couple of fine pieces at Tor.com during February. **Marissa K. Lingen's "Uncle Flower's Homecoming Waltz"** is a striking story set in a war-torn world where adults dream the future, sometimes the very near future, but much less often far into it. The narrator is Zal, a girl just becoming a woman who has been having "century dreams," which

potentially make her very valuable. Her Uncle Flower is a soldier, returning for a visit. We learn his viewpoint – that of a soldier, mostly "used" by those who manage the wars – as well as Zal's less certain view of her talent, and her fears of what she sees. Nothing is resolved here, which is fine: this is a story built on well-realized characters and a resonant idea. **Alyx Dellamonica's "Among the Silvering Herd"** introduces an intriguing character, merchant and diplomat Gale Feliachild. She's been hired to help the island kingdom of Redcap get out from under an onerous tribute they owe a more powerful neighbor. The political story is well enough done, if in the end a bit inconsequential, but Gale is an interesting character, and there are fascinating social tidbits mentioned, as well as a personal story involving her unwilling replacement of her ship's captain with a younger man. This story is nice enough, but what I really want is more in the same milieu.

I preferred the fantasy stories in the February and March issues of *Lightspeed*, which recently amalgamated with *Fantasy Magazine*. In February, **"The Gravedigger of Konstan Spring"** by **Genevieve Valentine** is a deadpan ghoulish tale set in the remote town of Konstan Spring which has a particular secret, and keeps mostly to itself. **Carrie Vaughn's "Harry and Marlowe and the Talisman of the Cult of Egil"** is a steampunk adventure featuring a Victorian woman (with a secret identity) who is tracking down an ancient piece of alien technology with the help of an airship pilot, before braving a German blockade of England to bring the artifact home. Good fun, and it hints at a more developed world and characters that it would be nice to see more of.

David Barr Kirtley's "Beauty", in the March

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THIS MONTH IN HISTORY

April 7, 2021. Anti-discrimination victory. President Prunty signs bill outlawing consideration of race in college applications. Also prohibited are considerations of gender, age, athletic ability, sexual orientation, grades, test scores, geographic origin, and alumnal connection.

Any Day Now, Terry Bisson (Overlook 978-1-59020-709-3, \$24.95, 288pp, hc) March 2012.

After the Fall, Before the Fall, During the Fall, Nancy Kress (Tachyon 978-1-61696-055-0, \$14.95, 186pp, tp) April 2012.

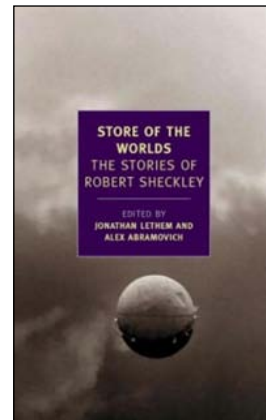
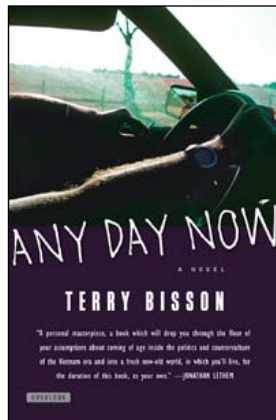
Store of the Worlds: The Stories of Robert Sheckley, Robert Sheckley (New York Review Books 978-1-59017-494-4, \$17.95 394pp, tp) April 2012.

SHORT TAKE

Becoming Ray Bradbury, Jonathan R. Eller (University of Illinois Press 978-0-25203629-3, \$34.95, 326pp, hc) August 2011.

Too often it seems like alternate histories are written with chainsaws, ripping apart some particular moment in history and then rearranging the chunks into an adventure narrative that, as often as not, doesn't really need the historical shell game in the first place. The best ones, like Keith Roberts's *Pavane* or Philip K. Dick's *The Man in the High Castle* – or, more recently, Michael Chabon's *The Yiddish Policeman's Union* – can be marvels of modulation and nuance, taking us into a world that is somehow both continuous *and* discontinuous with the old, an alternate world whose history, given the same initial conditions, seems almost as reasonable as our own. Terry Bisson's *Any Day Now*, which I believe belongs in the company of those novels mentioned above and which is his finest novel to date, takes risks that even some of those earlier masterpieces didn't attempt, and brings it off brilliantly.

One of the main such risks involves the novel's form. *Any Day Now* begins as a partly autobiographical coming-of-age tale, complete with Stephen Dedalus-like impressionistic flashes of Clay Bauer's early childhood in Owensboro, Kentucky, leading through his discovery of SF, poetry, and jazz – and eventually to classic '60s-era rebellion after he drops out of an elite middle-class college (which looks a lot like Grinnell) and makes his way to New York to join the burgeoning Beat scene. This is very accomplished and deeply textured mainstream writing, filled with Bisson's sharply attuned dialogue, and it's essential for the novel to work, though it might initially try the patience of SF readers waiting for some sort of Big Blow. That will come, but Bisson introduces his alternative history with such elegant subtlety that you need to pay attention: characters mention that Arthur C. Clarke and Miles Davis have died – decades earlier than in our own history – and an ominous interpolated narrative voice reminds us repeatedly that "*In this universe the night was falling....*" Things grow increasingly off-kilter: Israel's "eight-day war" is a disaster for them, Pete Best is still playing with the Beatles, Michael Collins instead of Neil Armstrong takes the first step on the Moon. But Clay's bohemian life in New York largely sticks to the familiar portents of the '60s – he befriends a gay man who gets caught in the Stonewall



riot, romances a Barnard student radical whose father has political connections, and even has brief encounters with Allen Ginsberg and Andy Warhol. At times, the relatively innocent Clay may stumble a little too conveniently and coincidentally into the historical currents that shaped the era; at other times he seems buffeted by these forces in a way that recalls nothing so much as the Invisible Man of a few decades earlier – Ralph Ellison's, not Wells's.

Clay's journey from Kentucky to New York, and eventually to a commune in New Mexico centered around a Fuller-esque geodesic dome, provides such a convincing and unsentimental portrait of the '60s counterculture that Bisson's second risk involves keeping those mainstream readers aboard when things go radically off the rails. Historical figures continue to play important roles – Robert Kennedy, Hubert Humphrey, Martin Luther King, even Alexander Haig – but by now it's pretty clear that night has fallen in that earlier universe, and we've moved into a measurably more SFnal one. What is remarkable is that this increasingly apocalyptic world is not so much a reversal of prior history – the usual strategy of alternate histories – as a continuation of it by other means.

More than half the novel takes place after Clay arrives at the commune – invited there by Roads, a well-off doctor's son whom Clay had first met in high school (and who claims his name was given to him by Kerouac; the murky edge between the Beat movement and later '60s culture is depicted exceptionally well). The others who have drifted there, called the Rockers because of an enormous rock near the dome, are a colorful assembly of recognizable '60s drop-outs – a refugee from Hollywood, a law school graduate, an art dealer, a Bible school dropout turned peyote freak – but each find their motives for being there tested as their communal life grows darker, shifting from the relatively innocent concerns of grocery or gas money to issues of security and survival, a utopian experiment turned into a survivors' redoubt. A major concern becomes insulating the dome for the winter, and as Clay and the others find patchwork solutions to the problem – first with a donated supply of Styrofoam planks, later with a quest to find glue strong enough to keep the Styrofoam in place – it's as though they're looking for ways to mend not only their

increasingly desperate community, but the social contract itself. That anxiety may be one of the real legacies the '60s left us with, and in a way Bisson's novel is less an alternate history than a kind of shadow history, explored in a way that only SF can explore it. On his website, Bisson modestly says the novel is "not exactly science fiction; and not exactly not." In fact, it's both – and neither aspect would be nearly as compelling without the other. What it is, I think it's fair to say, is the major work of one of our most talented and underappreciated writers, in or out of the SF fold.

Interestingly, Nancy Kress's short novel *After the Fall, Before the Fall, During the Fall* also deals with a communal group of young people living in a dome, only this time it's neither of their own making nor their own choice. In 2035, humanity has been virtually wiped out by a series of ecological catastrophes involving bacterial mutations, global warming, and tectonic shifts, which had begun more than two decades earlier. But 26 survivors were rescued by an unseen alien race and placed in a half-mile long, egg-shaped enclosure called The Shell, where, in the intervening years, they've given birth to six children, one of whom is the 15-year-old Pete, who is especially haunted by the question of why the aliens, called Tesslies (because of the shower of sparks that accompany their rare appearances), would bring about the destruction of the world and then presumably keep a hothouse full of survivors to eventually repopulate it. To aid in the repopulation, the Tesslies have also provided a kind of time machine, which enables the survivors to occasionally travel back to the pre-disaster world and – with only a few minutes allotted for each trip – grab whatever they can, from pillows and candy bars to the occasional child (only children can make the trip back to the future with them).

Parallel to this pure SF narrative are two others set decades earlier (the three narrative lines are what gives the book its title). One is cast as a kind of CSI procedural, set before the "fall," with a talented mathematician named Julie Kahn working with the FBI to discern a statistical pattern in a series of unexplained thefts and kidnappings throughout the Northeast, and trying to refine her predictions of where the next might occur. (These, we are given to

understand early on, are the various time-travel “grabs” from the future Shell-dwellers.) Another of Julie’s consulting gigs is with a biologist investigating the outbreaks of a new strain of plant-killing anaerobic bacteria. Almost as soon as she realizes the possible implications of this, the scientist is arrested and Julie suspects she herself may be in danger from some sort of vast cover-up conspiracy. The third narrative line most resembles a traditional cataclysm tale, with short chapters hopscotching all over the globe in 2014 and detailing in a detached, omniscient voice the various unfolding disasters, from the spread of the bacteria to mid-ocean earthquakes and the eruption of Yellowstone. These are spectacles that could show up in a dumb Roland Emmerich movie, except that Kress has actually (and characteristically) worked out the science, and that she treats them as background rather than the main event.

The chief engine of suspense in **After the Fall, Before the Fall, During the Fall**, other than the mystery surrounding the Tesslies themselves, consists of seeing how these three narrative lines eventually converge and complement each other, and Kress handles this with her usual superior craftsmanship and efficiency, devoting exactly the amount of time needed – but no more – to the personality clashes among the Shell-dwellers, the brief scenes of abductions and thefts, and the developing surmises and deepening humanity of her central viewpoint characters, Julie and Pete. Pete may at times partake too easily of what I’ve come to think of as the Hugh Hoyland prototype SF character from Heinlein’s “Universe” – the rebellious young investigator in a rigidly constrained society whose curiosity leads him to challenge received wisdom and to learn what’s really “outside” – and the novel may briefly flirt too conveniently with the Gaia hypothesis or gerrymander its plot elements to click too neatly into place at the end, but perhaps the chief virtue of **After the Fall, Before the Fall, During the Fall** is that given the scope of its narrative space, it could easily come in at three or four times its length, and probably would in the hands of most other novelists. Kress has long been one of the most respected workshop teachers around, and has even produced handbooks on fiction writing from Writer’s Digest Press. This novel itself could almost serve as a workshop on point of view – when to use omniscience, which characters to give plot reveals to and when – and the management of narrative time. If we could get certain other professional novelists to recognize the virtues of economy and neatness that she practices here, we’d save ourselves a good deal of slogging.

There can be no doubt that small presses have been doing us a huge service in keeping in print some of the most important short fiction in SF: NESFA alone has given us invaluable collections of everyone from Cordwainer Smith to C. M. Kornbluth, Judith Merril, Murray Leinster, Fredric Brown, Hal Clement, Anthony Boucher, William Tenn, and many others. But keeping this short fiction available for aficionados like

us is a different matter from bringing it to the attention of the wider literary community, which the best of it deserves. It’s been less than seven years since NESFA Press’s generous collection of Robert Sheckley stories **The Masque of Mañana** and more than twenty since Pulphouse’s five-volume **Collected Fiction**, but we have to go all the way back to 1989 to find a collection of his work from anything other than a small press (Holt’s **A Feast of Sheckley**) – let alone from a press with the upscale literary cachet of New York Review Books, which now collects 26 of Sheckley’s best stories in **Store of the Worlds**, edited by Jonathan Lethem and Alex Abramovich. Lethem, of course, edited the Library of America’s popular three volumes of Philip K. Dick, and this volume, together with the Library of America’s forthcoming collections of 1950s Vonnegut and 1950s SF novels, could almost give you the impression that 1950s SF is finally in for the rediscovery that so many of us argued fruitlessly for decades ago. Take that, sixth-grade English teachers of yore!

Sheckley is both a surprising and an inevitable choice for this little renaissance: surprising, because except for a number of stories in *Playboy* and a couple of rather silly film adaptations, he never really gained any traction outside the SF community, and his novels are generally not nearly as sharply focused as his short stories; inevitable, because that short fiction, which from the beginning seemed to subvert some of the most cherished tropes of SF, can resonate with contemporary readers in a way comparable to Dick and Vonnegut. Colonialist attitudes, often problematic in earlier SF, are repeatedly satirized to devastating effect, most hilariously in “The Native Problem”, in which a misanthrope who has settled alone on a tropical planet finds himself unable to convince later settlers that he isn’t an entire tribe of hostile natives. Characteristically in a Sheckley story, the invaders from space are us, as in “Dawn Invader”, in which earthlings have learned to conquer alien worlds by taking over the minds of the natives, or “Shall We Have a Little Talk?” in which the trick is to send an advance “contractor” to buy property in an alien society and later ask for help from home as a pretext for invasion or even genocide. Even by today’s standards, Sheckley’s humor can be surprisingly dark: “Three or four genocides and a man might just get angry enough to switch his vote.” Even when our intentions are less dire, first contact seldom works out as planned: in “All the Things You Are” we turn out to be literally toxic to natives of another planet, while in “The Monsters” – told entirely from the alien viewpoint – we end up committing mass murder because of an inability to understand the local culture – which itself is problematic because of its custom of killing wives every 25 days (partly because of an eight-to-one female to male birthrate).

But Sheckley’s approach to gender issues can be as twisty as his approach to most other issues. “Can You Feel Anything When I Do This?” at first seems to take on the leering tone

of a cartoon in *Playboy*, where it first appeared: an attractive young woman named Melisande becomes the romantic obsession of a smart vacuum cleaner, which offers to massage her in various suggestive ways. But the ending, and especially the final line, almost entirely pulls the rug from those expectations. Melisande is the only female protagonist in a book in which women characters in general are sparse – Sheckley doesn’t spend much effort developing characters at all – and often unfortunately objectified, as in “Pilgrimage to Earth”, in which a romance-stricken colonist from a distant world visits the home planet of Earth, “the only place in the galaxy that still has love” – as a saleable commodity – but it also has shooting galleries with live women as targets. In “The Language of Love”, a philosopher is so frustrated at his inability to express his love for his girlfriend that it sets him on an odyssey to learn a dead alien language which supposedly can express the finest gradations of love, only to learn that too much precision in language can backfire.

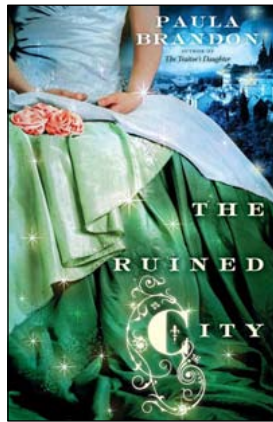
In fact, if there were a single narrative move that’s characteristic of Sheckley’s short fiction, backfiring might be it. He’s a master of the set-up and the reversal. When he grimly takes on war in “If the Red Slayer”, a soldier who’s brought back from death for the third time insists on exercising his contractual right to stay dead after the third resurrection. When he takes on racism in “Holdout”, a space captain whose crew is happily multiracial (and multi-species) is puzzled when a crew member refuses to serve with another on the basis of sheer prejudice (the kicker, of course, is learning the race of the objectionable crewmate). Anything that looks like a good idea is going to quickly go haywire, whether it’s robot birds to prevent murder in “The Watchbird” or a visitor from another dimension whose sole purpose is to protect from harm the protagonist of “Protection”.

All but five of the 26 stories here (fewer than half overlap the NESFA collection) date from Sheckley’s most productive period in the 1950s, when he seemed to dominate *Galaxy*, moving its satirical SF toward an even bleaker dimension than that offered by Kornbluth and Pohl. There was an absurdist slant to even some of these early stories (like “Warm”, which approaches solipsism in depicting its protagonist’s ever-more abstract perceptions of his world), though he could also produce an efficiently chilling planetary survival tale like “A Wind is Rising”. Sometimes the tales get a bit shaggy in the telling, like “Double Indemnity”, about time-traveling insurance fraud, and often the characters seem little more than placeholders, but it’s surprising how well many of these tales

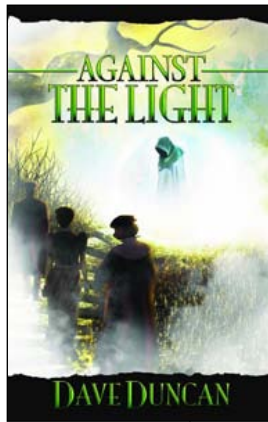
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THIS MONTH IN HISTORY

April 5, 2044. Beverly Hills quarantined. Cholera epidemic is traced to the popularity of internal cosmetic surgery which replaces the customary odor of fecal material with proprietary scents such as English Spring™ and Sea Breeze™.



The Ruined City, Paula Brandon (Spectra 978-0-553-58382-3, \$18.00, 374pp, tp) March 2012.



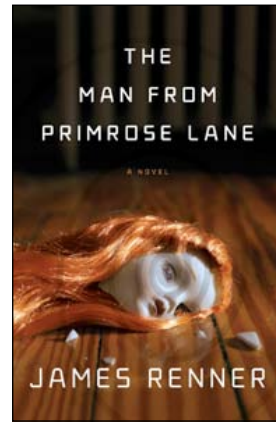
Against the Light, Dave Duncan (47North 978-1-61218-203-2, \$14.95, 486pp, tp) February 2012.



And Blue Skies from Pain, Stina Leicht (Night Shade 978-1-59780-347-2, \$14.99, 384pp, tp) March 2012. Cover by Min Yum.



Lost Everything, Brian Francis Slattery (Tor 978-0-7653-2912-7, \$14.99, 304pp, tp) April 2012.



The Man From Primrose Lane, James Renner (Farrar, Straus & Giroux/ Sarah Crichton Books 978-0-374-20095-4, \$26.00, 370pp, hc) March 2012.

For a month that's been dubbed "the cruellest," in a year where political bile and world violence seem to dominate the news, this column deals with a subject on many people's minds: dystopias. In all of these books, families, cities, and nations must try to cope with loss in times of growing unrest, and with the threat of worse to come – downbeat material. But the current tendency toward mix-and-match genres, unconventional settings, and widely varied temporal references keeps them from becoming indistinguishable chronicles of doom. From fantasy adventure in imaginary worlds, to a divided Ireland where '70s punk rock and rebellion coexist with ancient magics, to one America brought to its knees by an array of disasters which could be the vengeance of cruel gods (or an angry Earth), and another plagued by killings that are tangled up in something stranger than wayward human nature, they explore a wide range of moods and styles where shared themes find very different forms of expression.

In **The Traitor's Daughter**, reviewed in issue #610, Paula Brandon (AKA Paula Volsky) began a trilogy whose magic differs sharply from fantasy norms in both its source and its escalating instability. In a realm where the most human characters may ply uncanny talents, many of these aristocrats and rebels seem torn from a tale of old Italy, a dark satire with undertones of romance. But a conquered population of sentient amphibians (the Sishmindris), and one being

like an ornery robot, add further complications.

Just the title of sequel **The Ruined City** suggests a worsening crisis, and times are tough on many levels. The Magnifico Aureste Belandor, "traitor" of the first book – a sneering aristocrat whose status depends on his people's foreign conquerors (though the two peoples don't seem all that different) – has survived an attack by enemies of his family with his arrogance intact, despite a badly damaged mansion. When his crippled brother Innesq, the Belandors' most talented magician, is summoned to a convocation with hopes to avert complete metaphysical disaster, Aureste insists on going along. Despite his own lack of abilities, and the presence of other mages from a family that (rightly) views him as their arch foe, he plans to take charge of the operation. The emotional atmosphere swiftly chills to "rigidly correct formalities" between all but the most open-minded travelers.

As they head toward the supernatural crisis point in a near-wasteland some weeks' travel from both families' home city of Vitrisi, a suitably pompous kinsman becomes the overseer of Belandor House. This Nalio can't envision more than trifling difficulties in the days ahead, but on her return from the dangerous adventures of the previous volume, Aureste's daughter Jianna is less sanguine. Life "would resume its accustomed aspect – at least, so far as possible within a largely ruined mansion, overlooking a restive, fearful, angry, smoke-palled, plague-ridden, corpse-trodden city."

When she first heard of Vitrisi's problems, they sounded like absurd exaggerations. Angry Sishmindris deserting their human masters? Disease victims who don't stay entirely dead, rising even from the pyre? Nonsense! Yet it all turns out to be true. Since Belandor House would like nothing better than to pack Jianna off to another ghastly marriage, she can't stay where the family might find her. And so, as some viewpoint characters continue their trek into the wilds, she and others must wander through the growing chaos of the ruined city.

None of the major figures in Brandon's restless cast are left to drift entirely at random, like flotsam on an existential tide. Forceful personalities and equally strong plotlines spur most of them to action of some kind. In Vitrisi, Jianna will need every bit of her inherited aristocratic will power for her attempt to understand the desperate situ-

ation and find ways to combat it. While she tries to thwart her city's foes, another pretty young woman could be the avatar of those enemies (though even fellow rebels get nervous around Celisse). Cold and fanatical, set on vengeance, this Rione girl is quite unlike her brother Falaste, the healer-mage whom Jianna came to love during her time in the rebel enclave. He's here as well, tearing through the city in hope of finding Celisse before she commits an atrocity that could seal the city's doom – or could if this weren't the middle of a trilogy. True resolution won't arrive until Book 3, **The Wanderers**.

The setting for Dave Duncan's **Against the Light**, a standalone fantasy appearing from a small press, draws primarily from British history and myth, with family names like Woodbridge, place names such as Norcaster (the larger town near the Woodbridge great house and its farm), and a story that takes elements from the historic Gunpowder Plot in Elizabethan times, as Duncan notes in his Acknowledgment. The magic here is mostly associated with worship of the Mother: a cult forced underground in the last few centuries, though it once reigned supreme.

Unlike Tolkien or C.S. Lewis, Duncan doesn't portray Evil in the form of some monstrous figure and his bizarre minions with their sights set on our relatively humble world. Human nature provides ample opportunity for misbehavior, and power – secular or religious – only makes it worse. This strips away conventional generic distinctions between Light and Dark. Reduced to small, private rites, the Mother's sacred Dark can seem benign, while the religion of Light has taken on all the decadence, close-mindedness, and hypocrisy of a faith well past its prime. Despite its origins as a reformist movement, the Light has swiftly become a monolith, unlike the splintered variety of real Protestantism.

Duncan's array of villains, from the minor slimeball who shows up early on to the priestly killer who calls his own grossly distorted magics "miracles," could turn anyone against the Light. But for the Woodbridge family, that hatred is personal. After unnatural bolts from the sky destroy their home, killing both parents, three siblings survive: two brothers and a sister (each unbeknownst to the others through most of the tale). The primary attack was more than conformists swiping away some heretics. Elder

brother Rollo had already been jailed, threatened with death for “treason” – actually his wide range of magical abilities – and daughter Maddy forced into marriage with a country clod. Since the other brother, known as Brat, is underage, the Earl Uptree of Norcaster expects little difficulty in his plan to take over that fine estate adjacent to his own. Uptree’s own brother, a high priest, helped provide uncanny ammo for the scheme.

Against the Light follows each Woodbridge sibling through separate misadventures, as they rebuild their shattered lives, with ample cause to look beyond survival toward some form of vengeance. Chief targets would be the Uptrees, along with their priestly weapon Exalted Dampier. Of course, the current regime and its religion have been misbehaving long enough to acquire plenty of enemies. First covertly, then closer to the open, rebels plan action on a broad scale, not just a little private family vengeance. Some of this involves the old faith: when one of Rollo’s teachers planned his escape from prison, she charged him with passing along a curse, though such malignity goes against his better nature.

The other siblings act according to temperament, talent, and circumstance. Maddy’s one uncanny gift, to work on the emotions, helps her move beyond the hardscrabble life of a prostitute to the more elegant existence of a courtesan in search of a protector who could also help her work against the Uptrees, via political conniving rather than brute force. Brat, the untrained adolescent still discovering his stunning array of talents, goes to the other extreme: act first, and generally regret it later (as the body count rises).

Both Brandon and Duncan convey the dangers of rebellion propelled by too little thought or empathy. When Brat falls in with a rough band – as much urban gangsters as terrorists working for a higher cause – he comes to see the error of his ways. But in the course of their adventures, all three Woodbridge siblings get involved in enough action to keep the reader’s interest throughout a hefty volume, and let us share the guilty pleasure of retribution.

Back in the realm of sequels to novels from 2011, Stina Leicht’s **And Blue Skies from Pain** shows that the promising, unconventional mix of rebellion, punk rock, and Faerie in her debut **Of Blood and Honey** was no fluke.

In the divided Ireland of the 1970s, the clash between Catholics and Protestants has escalated through three increasingly violent decades, as politics and anger supplant all moral codes regarding man’s humanity to man. For Leicht, that brutal mindset extends to magic – to differing degrees, since only a special branch of Catholics seems fully aware of supernatural opponents (referred to interchangeably as “demons” or “fallen angels”) and dedicates itself to launching surprise attacks on them, leaving others to strike back at mortal foes like the IRA in full view of the media.

The new book opens with a flashback to the assault by soldiers of this Militis Dei where Probationary Guardian Joseph Murray first encountered orphan Liam Kelly among a group

of hapless kids in the hands of some genuinely nasty demons. Yet this won’t be a simple clash of good vs. evil, an act of rescue, for these supposed children’s oddly glowing eyes reveal that they’re no better than their captors, according to church doctrine. Filled with unaccountable pity, Joseph lets one of them escape.

Past trauma, and the scruffy upbringing of a Catholic boy in bloodsoaked Northern Ireland, made Liam into the embittered young widower, criminal with some jail time, and IRA hanger-on of the first book, which only added to his mixture of rage and confusion by revealing his supernatural heritage: half-Fey. What could such a crazy thing mean in these modern times? He learned a little bit about it then, as did Joseph – now Father Murray – when they came back into contact. But that was just a start, for both of them.

While the siblings in Duncan’s quasi-English fantasy face great difficulties after the family ties seem broken, they live in a world where the rebel underground includes deep ties with magic. There’s no equivalent support group for Liam. Although some Irish still know about the Fey, they’re not driven by a sense of “old religion,” let alone steeped in the academe of the supernatural. Instead of skilled mages, Ireland has a handful of sensitives who can perceive the presence of pookas, devils, or ghosts (those former humans), rarely with full knowledge of the being that had sex with them or haunts them.

Nonetheless, the restless spirit and shifting dangers of the 20th century stir inquiring minds like Joseph’s. He’ll overlook the human-pooka halfbreed’s consistently foul mouth and criminal past, if Liam’s blundering attempts to learn more about himself can help illuminate the nondemonic nature of Fae – perhaps even a potential value for their longtime foes in Militis Dei. And Liam Kelly gets caught up in Father Murray’s unlikely (but so modern) quest for a detente between the Church and one special kind of Fallen.

Rootless, insecure, open to strange minds that rarely seem to wish him well, Liam begins to lose any sense of distinction between the latest criminal ventures that catch him up, the pain of memory, the pull of temptation, the very nature of a body that’s not always human and can find itself in worlds he doesn’t know. Will all of this lead to madness, or transformation?

Fans of the old version, who sprinkles every sentence with “fucking” this or that, needn’t worry that he’ll change *too* much. Whatever happens, this lad’s no angel. But he could face even greater challenges with some aplomb, if Stina Leicht extends his tale. I’d love to see more.

Like John Shirley’s **Everything Is Broken** (reviewed two issues ago), Brian Francis Slattery’s **Lost Everything** deals with a future America in extreme disrepair, threatened by both political unrest and climate change on a monstrous scale. But where Shirley combines irony with swift action on the far northern coast of California, Slattery brings a more elegiac, rueful tone to his tale of a nation that’s already in ruins when conflict rises in the South, and a much greater disaster approaches the East Coast from the west.

“The war was about everything, it was everything, and the question of where it came from was meaningless. There was only the question of how to live through it.” With government reduced to “men in frayed suits, arguing in buildings where the power kept going out,” population centers large and small devolving back into junkyards on the edge of wilderness, the citizens of what used to be America set off – down crumbling roads, on swiftly rising rivers – in hope of finding some refuge from decay, war and the approach of a vast storm (the Big One) rumored to be apocalypse: Earth’s final vengeance on that breed of sinning fools, mankind.

Lost Everything alternates between The River, The House, and occasional shorter intervals on The Highway, the first two strongly linked by the viewpoints of a traveling brother and his angry yet settled sister, while the last features a demoralized band of soldiers. Mostly told in the third person, it can fall into a more intimate first-person whose speculative audience might come from later days (if anyone still remains).

While none of this seems to offer much hope of swift recovery for a fractured nation, River’s account of the quixotic journey *upstream* of a boat on the Susquehanna – among its passengers are the old friends Reverend Bauxite and Sunny Jim – can resemble a postmodern, darker variation on past literary tales of travelers like Twain’s **Huckleberry Finn**. Jim’s wife, a determined rebel, may have been killed in action, while his son should still be at the House, under his sister’s care. Jim’s ambitions seem to go no further than finding the boy. That should be enough, though moments of despair along the way can send him into a panic: “It was all loosening, coming apart, the people around him and the windows and the walls, dissolving into a thrashing darkness that rushed toward and over him. He could not find his hands, his arms, his legs.”

Moving between flashbacks, dreams and glimpses of current action, among a varied cast, **Lost Everything** turns the horrors of national and cultural collapse into something far more intimate, lacking easy definitions and beyond the scope of most dystopian SF.

The Man From Primrose Lane, a first novel by James Renner, deals with recent and contemporary kidnappings, rapes and murders in West Akron OH, a widowed writer’s investigation of the death of its strange title character (AKA “the man with a thousand mittens”) and whoever has been targeting underage girls, before the perspective abruptly widens beyond mystery.

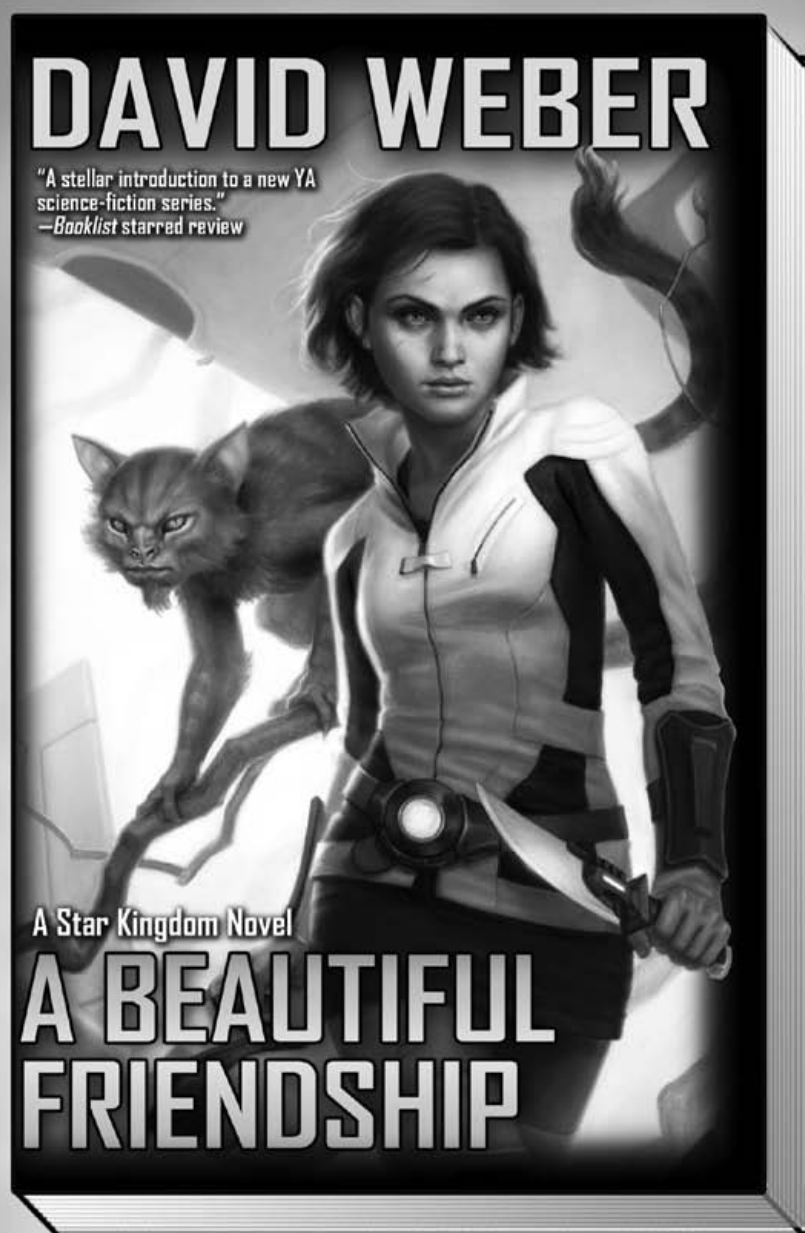
Like the writer’s son, a young boy fascinated by “the Rube” – a weird Rube Goldberg device he’s set up in his bedroom, whose bits include a traveling ballbearing, a broom handle, strings,

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THIS MONTH IN HISTORY

April 28, 2092. Sideman “dies.” The beloved robot arbiter was famous for negotiating an end to the bloody 12-year trade war that began in 2078 when an Amazon price drone was shot down inside Philadelphia’s Liberty Mall.

First Alien Contact: A Girl and Her Treecat



978-1-4516-3826-4 * 400pp * \$9.00/11.00

"It's rare to find teen science fiction that strays beyond popular dystopian fare. The environmental messages, human-animal friendship, humor, action, and inventive technology will make this series starter an easy hit . . ." —*Booklist*

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SEPTEMBER 2012

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Ashes of Candesce, Karl Schroeder (Tor, 978-0-7653-2492-4, \$27.99, 381pp, hc). February 2012. Cover by Stephan Martiniere.

ad eternum, Elizabeth Bear (Subterranean Press, 978-1-59606-444-7, \$25.00, 90pp, hc) March 2012. Cover by Patrick Arrasmith.

Karl Schroeder can't seem to stay away from Virga, the splendid Big Smart Object setting that started off as an excuse to write about flying zero-gee pirates, floating wooden cities, and revenge. But he also managed to pursue several of his more abstract interests, viz., the nature of nature, the nature of technologies, the technologies of nature, the varieties of post-human experience, and the possibility of rational social organization. It's as though every Nifty Idea generated a plot-twist, which spun off an even Niftier Idea, which opened even more story options, which invited further elaboration – well, you get the idea. Or the Ideas.

Ashes of Candesce follows **Sun of Suns**, **Queen of Candesce**, **Pirate Sun**, and **The Sunless Countries** as the fifth and closing (says the author, though I'm taking no bets) volume of adventures set in and around Virga, a 5,000-mile-diameter balloon of air, water, ice, artificial suns, floating cities, and exotic critters, located somewhere out around Vega in the far, far future. I should warn those who are not caught up with the series that this review includes possible unavoidable spoilers about the nature of Virga and its neighborhood: the earlier books gradually revealed that outside Virga's skin, something called Artificial Nature is the dominant force in the inhabited galaxy, and that AN wants to absorb Virga. That means getting control of Virga's central sun, Candesce, which generates a field that suppresses the technologies that sustain AN and other advanced post-human systems. Nor is Virga's bubble-habitat environment unique – it is coupled to a neighboring bubble, Aethyr, where some of the series' characters found themselves stranded at the end of **The Sunless Countries**.

That's where the main action picks up, with former (one might say escaped) university historian Leal Maspeth and some fellow survivors trudging across the frozen inner skin of Aethyr, looking for a way out while dodging icefalls and the unwanted "assistance" of a creature that looks like a dead friend but probably isn't, at least not entirely. Leal and her companions take shelter with a group from outside Aethyr and Virga, refugees from the attentions of Artificial Nature who call themselves the Renaissance. This group is camped out in Brink, an otherwise uninhabited "metropoloid," while working on some mysterious project that requires the various technologies that Candesce suppresses but that operate in Aethyr. The project is mysterious because we see it mostly through the eyes of Kier Chen, who initially presents as a child but, as is gradually revealed, has a stranger status and condition. Kier wants to escape from his nannies and is secretly building – or, to be precise, growing – the devices needed to do so. But why he wants to run away is something that unfolds only later, inside Virga.

Meanwhile, Antea Argyre, dismissed from the

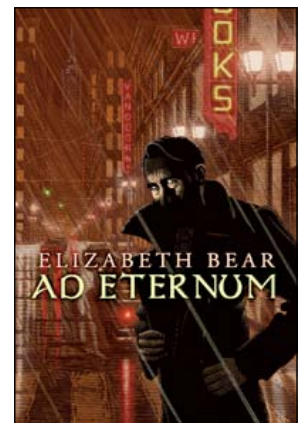
secretive and half-mythical Virga Home Guard, is looking for Leal and, by extension, for answers to various questions that had led Leal off into the dark and cold places at Virga's skin. Elsewhere, governments and diplomats gather and discuss the recent upheavals, fleets assemble and jet off to undisclosed destinations, and the movers and shakers from earlier books – admirable Admiral Chaison Fanning, his wily and wildly adventurous wife Venera, and revenger-turned-sun-lighter Hayden Griffin – are right in the middle of it all, along with some new and dangerous operators. Artificial Nature has sent in agents and gained allies, and some Virgans are engaging in counter-maneuvers aimed at advancing their own ambitions, so there's enough double-dealing to make it a challenge to keep track of all the players even with a program.

Because schemes and puzzles have been staples of these books from the start, one expects to encounter hidden agendas, mixed motives, secret histories, confused or conflicting loyalties, concealed plans, and unmaskings. But alongside the engagingly busy cut-and-thrust of the intrigue plot runs an equally intriguing component of the book – the play of ideas and science-fictional inventions that make this more than a cunningly engineered thrill ride – and a deeper kind of fun starts when those plot secrets and revelations connect with that layer. The biggest, baddest ideas revolve around Artificial Nature and the post-human and post-post-human conditions, notions that Schroeder has been playing with since **Ventus**. The Renaissance refugees represent one level of post-human existence, with their extensively re-engineered bodies and minds and their semi-autonomous technologies. Even Kier, who lacks full adult status, has a sensorium extended by swarms of remote "dragonflies" and a mentality enhanced by the "collection of processors, communication systems, and interfaces" called *scry*. Thus he experiences a kind of amputation when he gets to Virga and no longer has *scry* or his fireflies – but he also discovers new orders of experience.

The world that Kier's people left was even more thoroughly and elaborately enhanced, to the point that even plants might have a socio-technological complex to protect them:

Woe to the gardener who tried to dig up a box tulip. At the first cut of the trowel their planetary mesh network would go on high alert. Tulip sirens would go off all over the neighborhood.... The tulip consortium's Als would harass you by tagging your *scry* with insults and slanderous accusations. Their shell companies and corporations would hire lawyers and sue you.

Don't even ask what happens if you piss off the oak trees. This blurring of the boundaries between the made and the grown, the sentient and the non-sentient, the virtual and the real, and eventually life and non-life is part of the problem represented by Artificial Nature, which might be seen as the Rapture of the Nerds run amok.



All this clearly places Schroeder's work in discussion with that of Greg Egan, Kathleen Ann Goonan, Ken MacLeod, Charles Stross, and Vernor Vinge, among others. And like most of these writers, Schroeder is also interested in systems of governance and political organization. We don't see the focus on revolution or the "rights currency" that figured in earlier volumes, but there are observations on various related matters. On the question of moving people to action, Chaison Fanning explains that the big problem is *velleity*: "having a vague desire to do something, but not enough will to actually do it." And because "you can't worry people into acting," he proposes as a "first tool... outrage and excitement." He must have been watching the 2012 election cycle. The book is studded with similar observations and explanations, as when Antea Argyre explains, "Tyranny is shaped by the command-and-control mechanisms that are available – and not by the specific class that tries to use those means. So, in Virga, we are doomed to live lives straitjacketed by bureaucratic governance."

But this is still a grand flying-pirate-ship-chases-and-escapes-and-meetings-with-monsters adventure, and it ends not with a debate or a seminar but with a gigantic zero-gee battle around Candesce, a climactic unmasking and showdown, just desserts, and other satisfying stuff. In a recent (as I write this) *Locus Roundtable* post, Karen Burnham posed the question of the appeal of SF and fantasy – "Why do you enjoy this crazy brand of literature?" I responded with several paragraphs of babble, but I think I could have just offered this series as my answer.

I have to say right up front that I'm not the target audience for anything vampiric, werewolfian, or zomboid. I am however, willing to cut some slack for a select few writers who wander into this thematic, um, neck of the woods, so when Elizabeth Bear's **ad eternum** worked its way to the top of the dresser stack, I decided to squeeze past the fact that its first two words are "The wampyr" and see where it took me. I know that Bear is good at braiding genres – she had, after all, managed to build her ingenious and entertaining Jacob's Ladder lost-starship books (**Dust**, **Chill**, and **Grail**) on an armature of medieval-Celtic fantasy motifs – and the first

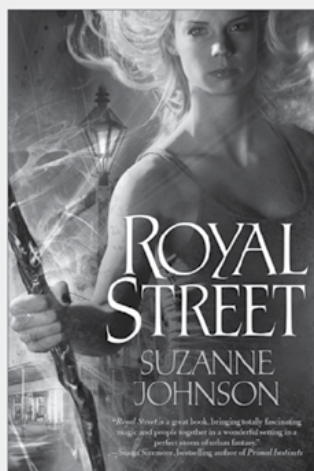
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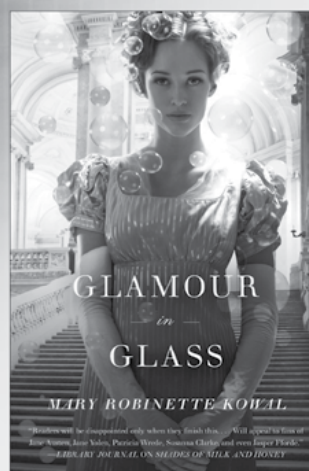


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"Pitched battles are described so well that they seem to unfold before one's eyes. A first book in a series that piques interest for the others."

—Booklist



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The Troupe, Robert Jackson Bennett (Orbit 978-0-316-18752-7, \$13.99, 512pp, tp) February 2012.

Taft 2012, Jason Heller (Quirk Books 978-1-59474-550-8, \$14.95, 320pp, tp) January 2012.

Swell, Corwin Ericson (Dark Coast Press 978-0-9844288-4-7, \$16.95, 390pp, tp) October 2011.

Tooth and Nail, Jennifer Safrey (Night Shade Books 978-1-59780-392-2, \$14.99, 320pp, tp) February 2012. Cover by Joseph Corsentino.

Ragnarök: The End of the Gods, A.S. Byatt (Canongate 978-1-847-67064-9, £14.99, 192pp, hc) September 2011. (Knopf Canada 978-0-676-97850-6, C\$25.00, 192pp, hc) September 2011. (Grove 978-0-8021-2992-5, \$24.00, 192pp, hc) February 2012.

While all three of Robert Jackson Bennett's books (**Mr Shivers**, **The Company Man**, **The Troupe**) take place in ostensibly different worlds, they all share the same scent of a dark, Depression-era-ish night where malevolent forces wander the world. There's a consistency to his settings, one that feels like film *noir* mixed with hobos.

This is not a bad thing, mind. **The Company Man** has been nominated for both the Philip K. Dick Award and an Edgar Award. What Bennett does, he does well.

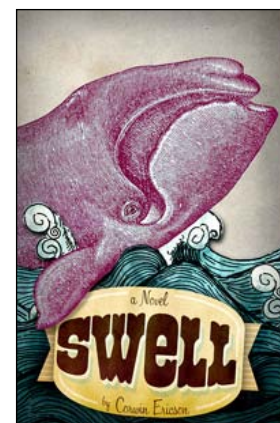
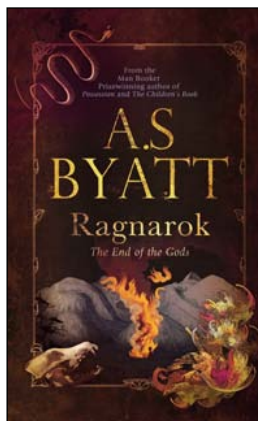
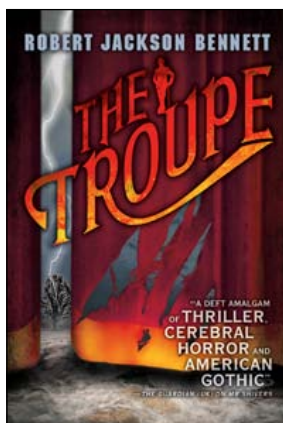
The Troupe is his ode to vaudeville. A band of performers, led by Silenus and his mute brother Stanley, travel the midwestern states with their four-act show. First up is Kingsley and his three creepy puppets, then the supernaturally augmented strong woman, then a dance number by a Persian princess and, last, a song that leaves the audience unable to remember the first three acts.

Except for George, a young piano player for a theater on the circuit who is seduced by Silenus's song. He joins that troupe and discovers, as one expects he would, that all is not what it seems. There are wolves. There is a magic door. The world itself is shrinking. And interesting things happen.

All in all, Bennett tells his tale well, even if the middle feels a bit baggy. He pays off the determined reader at the end, when the larger forces behind the plot become clear. Bennett is telling us a story about grief and letting go that is lightly draped with the trappings of vaudeville, and Bennett's imagination.

The last third of **The Troupe** also feels like recent Stephen King. Both juggle multiple story lines with clarity and ease, and both tend to inhabit the same places from book to book, even if unintentionally. Even with the name stripped off, you know when you are in a world King has created because he creates those spaces so well. Twenty years from now, the same might be said for Bennett, and that could only be a good path to follow.

Jason Heller's **Taft 2012** starts off with a great idea: what if William Howard Taft came



back in 2011 and ran for office? Could this relatively obscure – better known than John Tyler but decidedly less well known than Teddy Roosevelt – former president regain his seat in the modern political arena?

Given that the US is currently in one of its scheduled fits of political insanity, the idea fits the time. **Taft 2012** is an interesting diversion – better than screaming at your TV, certainly – that never quite finds its own momentum as a story. Instead, it reads like an alternate history textbook designed to educate about the leanings of this great man, rather than treating the revived Taft as his own character.

Taft, in this version of his life, disappears after he loses re-election. He wakes up 100 years later and stumbles onto the White House lawn where he's promptly shot in the leg by Secret Service agent Kowalczyk, who later becomes his bodyguard. Taft meets his many-greats-granddaughter Rachel, who has gone into the family business and is in the House of Representatives from Ohio. Taft is drafted into running for president again and his campaign takes on a life all its own.

All of which is interesting enough, as plots go. The characters, however, don't find their footing. Not all of that is Heller's fault, really. Most US readers and nearly all non-US readers don't know all that much about Taft's accomplishments and policies. Heller has to cram in more than a few data dumps just to get us up to speed. While he tries to disguise them in dialogue, they still stick out and distract from the story.

But what Heller makes work is his willing-

ness to shift the POV away from his main character. He weaves in faux twitter threads, news reports, e-mail exchanges, to-do lists, and even an Etsy listing for a DIY Taft mustache that all make this world seem slightly more dimensional.

The idea, however, remains one that's fun to noodle around with, if only as a distraction from what's going on right now.

Corwin Ericson's **Swell** doesn't move in a straight line. It jig and jogs. It rambles quite a bit. There is a touch of meandering. In different hands, this would make for an excruciating read. In Ericson's hands, this drunkard's walk is great fun.

Swell concerns the plight of one Orange Whippy, the most recent in a long line of Whippeys on the New England-y island of Bismuth. Whippy, a man of little ambition but buckets of luck, stumbles into a mystery (sort of) involving cell phones, a package, and a few whales. Koreans are involved, as is a drug known as seagum. And, yes, in Ericson's world, if you are willing to let him show it to you, all of those items make sense together.

You can feel Ericson's joy of creation in each word on the page; plus, he has the skill to put all of the words together into a mostly coherent whole. His real talent may be how compelling and dimensional he is able to make Whippy, who takes his own sweet time in becoming an actor in his own story. As interesting as Whippy's journey is, however, his observations are even more enjoyable. There's a dis-

» p. 58

Sin City Monster Rampage!

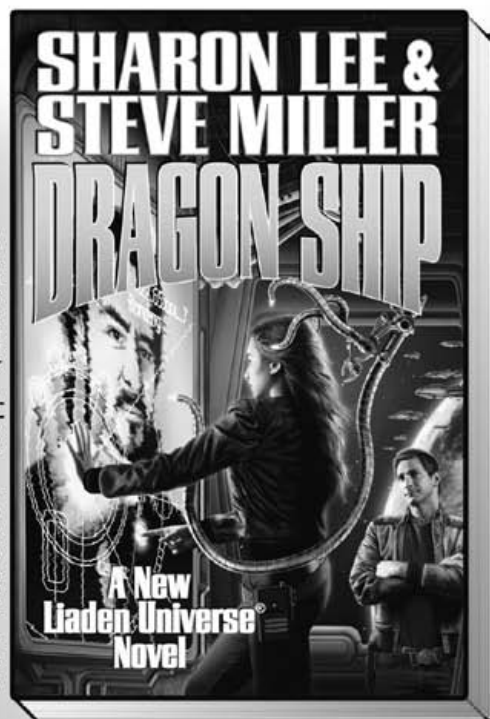
"[A] no-holds-barred all-out page turner that is part science fiction, part horror, and an absolute blast to read."—*Bookreporter.com*

When hunters from around the world gather in Las Vegas for a monster hunter's convention, a creature left over from a World War Two weapons experiment wakes up and goes on a deadly rampage across the desert. Now it's up to Owen Pitt and the Monster Hunter International squad to stop an ancient god from turning Sin City into a literal hell on earth. The latest hard-hitting entry in Larry Correia's hugely popular *New York Times* best-selling series.

SEPTEMBER 2012



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"[T]his accessible blend of the urban and the whimsical will appeal to those who wonder whether the phantasmagoric walk city streets..." —*Publishers Weekly*

After years in Underhill, Eric Banyon, elvish knight and bard, returns to the Big Apple to finish his interrupted education at Juilliard. Soon Eric discovers that unscrupulous researchers have created a drug that unlocks magical powers in humans—and Something evil from Underhill has plans use the new human powers to dominate World Above. Next: The evil elf lord Aerune, whose love was killed by mortal men, is determined to destroy the human race, and Eric must stop him. *Beyond World's End* and *Spirits White as Lightning* brought together for the first time by best-selling Mistresses of Urban Fantasy Mercedes Lackey and Rosemary Edghill.



978-1-4516-3800-4 * 784pp * \$13.00/15.00

Patricia Briggs, **Fair Game** (Ace 978-0-441-02003-4, \$26.95, 293pp, hc) March 2012. cover by Daniel Dos Santos.

The compelling third book in the Alpha & Omega series – a spin-off of the popular Mercy Thompson series – finds Omega wolf Anna concerned about her mate, Charles, who's starting to feel the strain of being the enforcer – effectively, the executioner – for all the North American werewolf packs. So when the Boston FBI asks for a werewolf consultant on the case of a serial killer whose latest victims are weres, Anna agrees to go with Charles, hoping that being the good guy for once might help him. When they get to Boston, however, they realize the killer's victims also include fae – and the sudden disappearance of a powerful fae's half-human daughter makes the search for the killer an even more urgent race against time. A little too much time is spent stressing over Charles's emotional problems, but the thrills win out in the end; add a final development that promises big changes to come, and this is an installment fans the Mercy Thompson series and this one won't want to miss.

Kim Harrison, **A Perfect Blood** (Harper Voyager US 978-0-06-195789-5, \$26.99, 438pp, hc) February 2012. Cover by Larry Rostant.

Rachel Morgan has a hard time dealing with her new legal status as a demon in this tenth novel in the Hollows urban fantasy series. Rachel can't even get a driver's license, since she's officially dead and there's no legal category for demon. She can't even use her demon powers, because then the other demons will realize she's not dead. Then some apparent ritual murders reveal a someone is trying to make demons of their own – and all they need is Rachel's blood to make it work. Rachel has to make some difficult decisions and unexpected alliances to stop the killing, and the resulting mix of humor and horror is good fun, if occasionally a little over the top.

Benedict Jacka, **Fated** (Ace 978-1-937007-29-4, \$7.99, 278pp, pb) March 2012.

Jacka's new urban fantasy series is much in the Dresden Files vein, and acknowledges as much when mage Alex Verus makes a passing crack about an urban legend about a guy in Chicago who advertises in the phone book under "Wizard." Alex, on the other hand, runs a magic shop – the sort with real magic items and spellcasting supplies – in London. He's a diviner, able to see possible futures and choose actions to nudge events in the direction he wants. Unfortunately, the ability is most useful for near events not involving a lot of choices – things get too complicated after that. He generally avoids mage politics, but the Council wants him to take a look at an artifact, and certain Dark mages are willing to kill to get his help first. It's a fun adventure, and an excellent start to a new series.

Gini Koch, **Alien Diplomacy** (DAW 978-0-7564-0716-2, \$7.99, 425pp, pb) April 2012. Cover by Daniel Dos Santos & Dave Palumbo.

The goofy alien hijinks are back in this fifth novel in Koch's Alien series. Kitty Katt Martini has a lot to learn in her new role as co-ambassa-

dor (with her Alpha-Centaurion husband Jeff) at the "American Centaurian" Embassy in Washington DC. No one knows what the A-Cs really are – they're believed to represent some sort of territory, or reservation full of refugees, or something – which is a little odd in a city as spy-full and paranoid as DC. But if you can handle that addition to the suspension of disbelief requirements (along with the hunky humanoid aliens, etc.), the action and humor carry the story along at a breakneck pace, as Kitty tries to learn how to be a proper "Washington Wife," cope with her newborn twins, avoid sinister taxi drivers, and stop an assassination at the President's Ball. It's a fun addition to the series, the DC scene adding a truly new element to all the craziness that has come before.

Seanan McGuire, **Discount Armageddon** (DAW 978-0-7564-0713-1, \$7.99, 350pp, pb) March 2012. Cover by Aly Fell.

A different sort of "cryptozoology" is the basis for McGuire's thoroughly entertaining new Incryptid urban fantasy series, which takes a lot of familiar tropes and alternately embraces them and turns them on their ears. Verity Price comes from a long line of monster hunters, but a few generations back her family decided to quit killing all cryptids and instead study and even help the harmless or friendly ones. Unfortunately, the Covenant of St. George for which they once worked now considers the Prices traitors, and the family has been hiding from them ever since. Verity's big dream, however, is to be a professional ballroom dancer. She's currently living in New York City, working as a waitress at a cryptid-run strip joint to pay the bills, when she stumbles across an agent of the Covenant, and the two of them realize there's something bigger than the both of them taking out a lot of cryptids in the city. Of course, they team up to battle the baddies, and despite their differences there's some serious sparkage between the two of them. It's a delightful mix of action, humor, and some wonderfully strange cryptids, most notably the hyper-religious talking mice who worship Verity's family as gods.

Kimberly Pauley, **Cat Girl's Day Off** (Tu Books 978-1-60060-883-4, \$17.95, 335p, hc) April 2012.

This charming YA fantasy is a bit of an homage to the 1986 movie *Ferris Bueller's Day Off*. I was wondering if the YA audience would appreciate references to a movie made before they were born, but then that Superbowl commercial appeared to rave reviews, so I guess the movie has more legs than I realized. Plus, this story has plenty of up-to-date appeal on its own: a teen with a less-than-thrilling magic talent saves the day and gains self-esteem when she and her buddies save a kidnapped celebrity blogger. Natalie "Nat" Ng tries to be as normal as possible, considering her family are all geniuses with spectacular Class A magic talents; Nat's own Class D talent is talking to cats, something she keeps secret, not wanting to be known as "Cat Girl" at school. Only her two best friends (a gay guy and a wannabe actress) know, and they're much less interested in magic than in following their favorite celebrities. A new movie about a teen *Ferris Bueller* fan is being shot

at their school and other Chicago-area sites that were used in the original movie, so Nat's friends sign up to be extras and drag her along. Then, when Nat hears one celebrity's pink-dyed cat insist his current human is an imposter, the trio get involved in a screwball investigation combining catnapping, celebrity stalking, and other escapades all over town. This world with it's bureaucratized magic system is just interesting enough to add real fantasy appeal to what is primarily a teen comedy adventure – albeit a thoroughly entertaining one.

Sherwood Smith, **Banner of the Damned** (DAW 978-0-7564-0677-6, \$25.95, 695pp, hc) April 2012. Cover by Matt Stawicki.

Smith returns to the Sartorias-deles universe for a sequel to the Inda series set some 400 years later. It's not really necessary to have read the earlier books, though it certainly adds depth to this tale once the descendants of Inda's Marlovens appear. However, the novel opens on the other side of the continent in Colend, a kingdom devoted to culture and diplomacy and *melende*, a concept which combines such ideals as honor and grace under pressure. This world is seen primarily through the eyes of the young scribe Emras, honored to be assigned to Princess Lasva, the court's darling and presumed heir to the throne. Then the birth of a new heir changes things; Lasva ends up wed to the Marloven heir and traveling to his far, savage country, where only the arts of war are appreciated, treachery is everywhere, and there are chilling rumors of forbidden Norsundrian magic, which Emras is ordered to investigate. All this is backed by an ominous frame story: Emras is on trial, and this tale is her testimony. Exactly what she's on trial for isn't revealed until the end, but it's clear early on that Emras isn't quite abiding by the scribes' rule against interference, no matter how she justifies it to herself, particularly in matters of magic. Fortunately, it all comes together nicely in a frequently thrilling tale, full of adventure, romance, and magic, a charming mix of everyday details and epic overtones.

Carol Wolf, **Summoning** (Night Shade 978-1-59780-398-4, \$14.99, 276pp, tp) April 2012. Cover by Sam Kennedy.

This urban fantasy novel, the first in a series, has an interesting take on werewolves (or "the wolf kind"), though this time out some of the differences are only hinted at. Amber, born one of the wolf kind, is a bit young to be on her own, having run away from home and her abusive stepfather. She's hiding out in the greater Los Angeles area, figuring no one will look for her in the city, when she's unexpectedly drawn to a group of women working magic in the hills. Somehow, she inadvertently acquires a demon servant and a mission – to stop the World Snake from devouring LA. Having no clue how to do this, Amber ends up meeting a weird and amusingly varied bunch of magic users in the area, all with their own ideas about the World Snake. The conclusion is oddly paced (the big threat dealt with a bit too easily in the end), but there are some nice twists, too, and tantalizing hints about further adventures in Amber's future, making this a promising first novel.

—Carolyn Cushman ■



GWENDA BOND

Diabolical, Cynthia Leitich Smith (Candlewick 978-0-76365-118-3, \$17.99, 368pp, hc) January 2012.

Despite its angels and vampires, there is nothing usual about Cynthia Leitich Smith's Tantalize series, which now concludes with **Diabolical**. The series' first book, 2007's **Tantalize**, introduced teenage Quincie P. Morris, who was relaunching her family's Italian restaurant in Austin, Sanguini's, with a vampire theme (diners pick from Predator or Prey menus), only to be unknowingly lured into vampthood herself by a chef who turned out to be undead. Quincie's best friend and love interest Kieren, is a rare human-werewolf hybrid in a universe where shifters can be just about any kind of creature and are often discriminated against. Book two, **Blessed**, took a different tactic from most second installments in a series, with Leitich Smith centering the action on entirely new characters: newly made vampire Miranda and her guardian since birth, Zachary, a "slipped" angel who has fallen in love with his now soul-less charge. The third book brought Zachary into contact with Quincie and Kieren, as they dealt with fall-out from the events of **Tantalize**. Now, fittingly for the series' conclusion, **Diabolical** takes the resolution of Zachary and Miranda's story as its primary focus, but with Quincie and Kieren on-stage to play main parts as well.

Dracula devotees will have already recognized the genesis of Quincie's name as coming from the famous book, and throughout the series Leitich Smith includes many hat tips to and critiques of Bram Stoker's famous text, which served as her initial inspiration for this wild world full of everything from werepossums to archangels. Quincie – as well as Miranda – has proved unaccountably good, calling into question much of what Heaven – and Hell – believe about vampires. **Diabolical**'s story is told using the first-person voices of the four main characters – Quincie, Kieren, Zachary, and Miranda – allowing the novel to split its time between environs very far apart – Heaven and Earth.

As the book opens, Miranda is spending her days in the Penultimate – not Purgatory, but where those who aren't yet ready to go through the gates of Heaven watch those of us on Earth and, if they want, take art classes or adopt other hobbies. She's mainly watching Zachary, the first guardian angel (GA for short) ever assigned to a vampire,

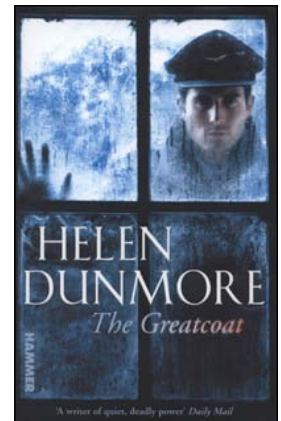
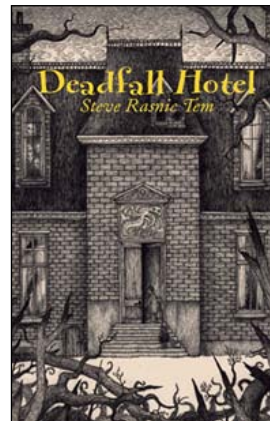


in this case Quincie. Zachary isn't particularly good at his job (witness Miranda's becoming an eternal), and is in danger of falling all the way and being cast out of Heaven permanently. Kieren and Quincie are no longer at crisis points, but are settling into their new relationship together, both of them worried about Zachary. Cue watching-from-above Miranda's discovery of her former best friend Lucy checking into the first United States' branch of the Scholomance Preparatory Academy, aka Satan's school. She manages to get a message to Zachary via another GA: he must intervene. Zachary, Kieren, and Quincie travel to Vermont together and wrangle Zachary's way in, only to find that's far easier than getting out. It quickly becomes clear that Satan has his sights set on Zachary – he wants the angel for his own.

Like its previous installments, the novel deftly balances humor with darkness and peril. These are tremendously funny books, all the more enjoyable for their comedic flare. Each major character is a well-developed person we come to care deeply about, and even minor characters prove memorable. Readers are sure to have their favorites, some returning here and some new. In **Diabolical** we meet charming wereotter, Evie, who's in a relationship with another female wereotter, just one example of the effortless diversity of species, races, and personalities Leitich Smith infuses into her world. The author has also raised the stakes in this volume by leaving Earth behind entirely for large sections. It's not every writer who can pull off the resolution of a romance with the hero and heroine separated by death and out of contact. And until the conclusion it's not at all clear whether or not uniting them will prove possible – I won't say more because I wouldn't want to spoil the surprise. Leitich Smith's books are highly recommended to thoughtful readers who like their stories in conversation with other stories, and who welcome a dose of smarts and feminism as part of that conversation – or maybe a better way to say it would be: **Diabolical** and its predecessors are highly recommended to any readers seeking intelligence and heart in equal measure.

The Traitor in the Tunnel, Y.S. Lee (Candlewick 978-0-76365-316-3, \$16.99, 384pp, hc) February 2012.

While the novels in Y.S. Lee's *The Agency* series are very much historical mysteries at



heart, the premise – a clandestine girl's school that feeds into the Agency, an all-women's detective agency in Victorian London – is just alternate history enough to justify consideration by genre readers. Those readers who like a mash-up of modern attitudes with Victorian settings – steampunk fans be alert – or simply high-stakes mysteries set in imaginary pockets of real history may be particularly drawn to the fast-paced and intrigue-laden stories of Mary Quinn's assignments as she becomes a full operative of the Agency. Mary is a thief saved from the gallows at a young age by Anne Treleaven and Felicity Frame, the women who run Miss Scrimshaw's Academy for Girls and the Agency, and she has plenty of secrets besides her previous criminal history and her becoming a spy – the main one being that her father was Chinese. Mary has spent her life claiming to be Black Irish to avoid becoming even more of an outcast because of her heritage in a racially-charged London.

In the first book, 2010's **A Spy in the House**, Quinn insinuated herself into a merchant's household as a lady's maid to investigate his missing cargo ships, and in the follow-up, **The Body at the Tower**, she impersonated a young boy at the sabotage-beleaguered worksite for Parliament's clock tower. Now in **The Traitor in the Tunnel**, Quinn is undertaking her first assignment as a full operative – posing as a maid at Buckingham Palace to uncover the identity of a thief plaguing Queen Victoria's household. So close to royalty the higher stakes of this intrigue are clear, even if it begins as an investigation into petty thievery. The first complication presents itself when the dissolute (and not very bright) Prince of Wales is present when a friend is killed by an opium-crazed Chinese sailor – who shares the name Lang Jin Hai with Mary's long-lost father and who is imprisoned at the Tower of London. Her job is now two-fold: discover if the man in question is her father, and if so try to save him, and complete her original assignment.

Mary is soon reunited with James Easton, the owner of a construction company who she has teamed up with on previous assignments, but who does not understand why she seems to be a different person each time they meet. Their relationship is complicated by their feelings for each other; James clearly is overjoyed to have found Mary again, and vows his cooperation and assistance, but not without the two of them

lapsing into an argument, their bickering part of what makes them such great complements to each other. Meanwhile, Mary must fend off advances from the Prince of Wales, navigate secret tunnels under Buckingham Palace (where James's company is working to repair sewers), and ultimately solve the mystery of who may be using the tunnel to threaten the Queen's safety and why. Along the way, she is reunited with the man who refuses to admit he's her father, and becomes determined to help him escape... if only she can manage it before he's put to death. The Agency itself is confronting and exploring its own nature, in a way that leaves Mary largely on her own, and so the stakes are even higher than they seem at the beginning. By the novel's end Mary is brought to a crisis decision point that will determine her life going forward.

Lee continues to build a thoroughly absorbing story, both in the sense of Mary's larger narrative and in the novel's self-contained mystery. She pays off key elements of Mary's back story here and resolves some other areas of larger tension for the reader. But she also leaves plenty of room for growth for Mary and the Agency more generally in the fourth and (currently planned, at least) final book of the series. The perfect mix of milieu and tropes – Victorian London, private detective work, and women spies – have combined to make this one of the most sophisticated and enjoyable YA series around. Since Mary essentially functions as an adult and is older than the usual YA heroine, it also has obvious cross-over potential for many adult readers. But this is a series that deserves more readers, period, both within its target age range and out of it. Lee's confident blend of fancy and fact do not disappoint.

—Gwenda Bond

STEFAN DZIEMIANOWICZ

Deadfall Hotel, Steve Rasnic Tem (Centipede Pres 978-1-61347-012-1, \$125, 388p, hc) March 2012.

This new novel from Steve Rasnic Tem has been more than a quarter-century in the making. As he reveals in his afterword to this edition, "The Deadfall Hotel: Early Construction", ideas for the novel that he had been entertaining for several years first coalesced as his tale "Blood-wolf" (included in this edition), which Charles L. Grant published in his **Shadows 9** anthology in 1985. A revised version of that story appears as the second chapter of the novel, and it anchors a haunting dark fantasy concerned with death, grieving, and the cathartic role served by horror in fiction, film, and other entertainment forms.

The principal characters are Richard Carter and his adolescent daughter, Serena. At the beginning of the story, Richard is still reeling emotionally from the death of his wife, Abby, in a tragic house fire some months earlier. When Jacob Ascher, enigmatic proprietor of the Deadfall Hotel, arrives on the scene to offer him a job as the hotel's new caretaker, Richard considers it an opportunity to re-route his derailed life, and moves with Serena to the Deadfall.

From the start, it is apparent that the Deadfall is, as Jacob phrases it, "no ordinary hotel," but

rather "a state of mind," more a psychological than architectural construct. Its grounds are choked by a dense tangle of dead brush that is home to strange, furtive vermin and the skeletons of dead creatures. Its interiors are a byzantine maze of endless corridors, geometrically impossible turns, ascents, and drops, as well as wiring and plumbing so bizarre that they suggest the nervous system and digestive tract of an organic entity. The patrons are rarely glimpsed, but sometimes heard, and their morbid behavior suggests that they are not entirely of the natural world. Among them is the ghost of Abby, Richard's wife, whom Richard has unwittingly brought to the hotel through his inability to stop mourning her death.

Over the course of the novel's six chapters and epilogue, Tem moves Richard, Serena, and Jacob through a series of episodic encounters with people and things attracted to the hotel: an ectoplasmically manifested werewolf, a plague of supernaturally endowed cats, a vampiric femme fatale, and a charismatic preacher whose ability to heal with his hands proves more curse than gift. Unconnected as they seem, each in its own way reflects fears that have hobbled Richard emotionally, turning him into an overprotective father desperate to shield his daughter from life's horrors, and a guilt-ridden husband whose inability to move on from his wife's death is a pathological response to the complicity he feels that he had in it. The novel's narrative arc is the therapeutic path laid out for Richard through his encounters with the story's many avatars of death and threats to life.

Tem seeds his story with insightful reflections that speak to the specific incidents that provoke them, but also to each new experience the characters face: "We human beings... are known for our inability to completely bury our dead." "All of us live with the dead." "We carry our fears with us wherever we go." "We cannot accept our fears. Ultimately we must deal with them." "None of us is entirely safe in the world." Sprinkled sporadically throughout the text, these phrases and snippets of conversation create a sort of continuous background hum that resonates with all of the novel's moments.

Also throughout the novel, Tem makes a case for exposure to fictional horrors as a coping mechanism for understanding the horrors of real life. From the outset, Richard is shown to be someone who doesn't understand the appeal of horror fiction and film: "Now all that horror business irritated him. Kids in Gothic clothing, people laughing about this and that new movie with the latest, grossest effects, books with drippy lettering on the covers, creepy illustrations of faces losing their flesh. People scared from the safety of their armchairs. Laughing their way through the funhouse. None of it real, none of it to be taken seriously." Yet, as Jacob argues with Richard, Serena's exposure to the horrors embodied in fairytales provide, as they do for all children, "a basic arsenal of emotional tools, in the event that they do encounter death, tragedy, that *true* horror does walk into lives... the original story tellers who shared those rather gruesome tales around a campfire understood

some things about psychological and emotional survival which we have unfortunately forgotten."

Readers who know Tem for his poetic, exquisitely polished short fiction will find the prose style of this novel looser and more youthful, in a way that calls to mind the writing of Ray Bradbury. This edition also features magnificently Gorey-esque title page and chapter opener art by John Kenn Mortensen and, in addition to "Bloodwolf," the story "Skullbees", whose subtitle – "A Tale from the Deadfall Hotel" – suggests that future visits to the Deadfall might be in the offing.

The Greatcoat, Helen Dunmore (Hammer 978-0-099-56493-5, £9.99, 196pp, hc) February 2012.

Hammer Films, the company that hauled the horror movie kicking and screaming into the age of vivid technicolor in the 1950s and '60s, has recently relaunched itself as a contender in contemporary horror film production, notably with its 2012 screen adaptation of Susan Hill's short novel **The Woman in Black**. Expanding its creative reach, Hammer has also partnered with Random House UK's Arrow imprint to commission new works of literary horror fiction, doubtless with an eye toward shepherding adaptations of those works to the big screen. **The Greatcoat** by Helen Dunmore is the first such novel to see print, and like the cinematic treatment of **The Woman in Black**, it seems a concerted effort on Hammer's part to recast itself as an entertainment franchise that specializes in subtle, atmospheric treatments of the supernatural.

Set in 1952, in the rural Yorkshire town of Kirby Minster, **The Greatcoat** is the story of Isabel Carey, wife of Doctor Philip Carey, who has moved there with her to assume the medical practice of the aging town doctor. Educated, intelligent, and deprived of any outlet for her talents other than perfecting her skills as a housewife, Isabel finds herself lonely and frustrated, feelings that are aggravated by her husband's demanding, 24/7 house-call schedule. Her only non-marital relationship is with her churlish landlady – that is, until the day she goes looking for blankets in a near unreachable corner of a deep closet and discovers a heavy RAF overcoat, a relic that seems related somehow to the deteriorating airstrip on the outskirts of town that played a vital role in the war effort a decade before.

No sooner has Isabel made the coat her nightly blanket than she begins receiving daytime visits from Alec, an RAF pilot who is clearly no longer shackled to the mortal side of life. He drinks gin, he smokes, he occasionally rides a motorcycle, and he has a solid physical presence when he and Isabel cuddle (as Isabel finds herself doing ineluctably shortly after their first encounter).

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THIS MONTH IN HISTORY

April 19, 2021. Nile runs. In what is seen as a hopeful sign for the new century, the once-mighty river flows into the Mediterranean for the first time since 2116.

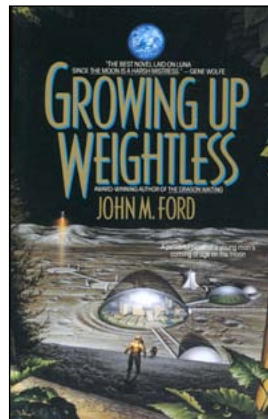
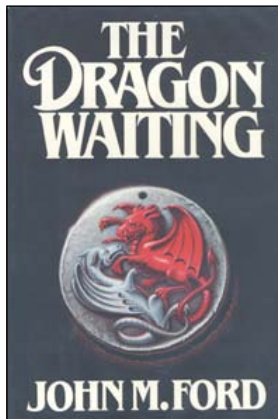
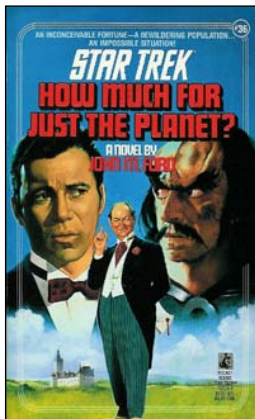
Yesterday's Tomorrows

by Graham Sleight



John M. Ford (2005)

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Star Trek: How Much for Just the Planet?, John M. Ford (Pocket 0-671-62998-0, 253pp, pb) 1987.

The Dragon Waiting, John M. Ford (Timescape 0-671-47552-5, 366pp, hc) 1983. Cover by Howard Koslow.

Growing Up Weightless, John M. Ford (Bantam Spectra 0-553-37306-4, 46pp, tp) 1993. Cover by Pamela Lee.

The Last Hot Time, John M. Ford (Tor 0-312-85545-1, 205pp, hc) 2000. Cover by Tristan Ellwell.

This is my last Yesterday's Tomorrows column, at least for the moment. It's been six years since Charles Brown first invited me to write them, and it feels like time for a break. I'm enormously grateful to him for the opportunity, and to Liza Groen Trombi and the rest of the team for their continued support. I very much hope to reappear in these pages before too long. Liza has kindly allowed me an indulgence: a final column on an author whose work I love, but whom I might not otherwise have been able to justify writing about.

John M. Ford (1957-2006) had a career that appears, at least from the outside, to have jumped from one genre to another. He was a very difficult author for readers to get a fix on. Although one of his books, **The Dragon Waiting** (1983) won the World Fantasy Award (and has been reissued in the UK as a Fantasy Masterwork), it doesn't feel like he's yet a part of the canon in the same way as the other authors I've discussed here. For those who knew him – and I certainly can't claim to have – he was clearly an enormously erudite and witty polymath. Those characteristics come through in his writing, as I discussed in a long review of his last collection, **Heat of Fusion** (2004) in *The New York Review of Science Fiction* (April 2006). In brief, it seemed to me that a lot of his short fiction (and poetry) was spurred by formal challenges. Can you write a sonnet that's a palindrome? Can you write a present-day retelling of the Oedipus myth as a road

movie? Can you write a story embodying and describing a Kuhnian paradigm shift in how humans see the world? Ford could, and did. Inevitably, given the range of challenges he set himself, the works in the collection weren't all as effective as his considerable best. There was also a sense that some of them foregrounded the technical challenge they were overcoming, so that the figure of the story occasionally didn't emerge from the background of its predecessor works. But the relationship with predecessor works was clearly the starting-point for much of Ford's work.

A lot of his early career was spent working in other people's universes. For instance, he produced surely the funniest RPG scenario ever, **The Yellow Clearance Black Box Blues** for Paranoia. A little closer to *Locus*'s remit are his two *Star Trek* tie-ins, **The Final Reflection** (1984) and **How Much for Just the Planet?** (1987). **How Much for Just the Planet?** might sound terrible if I paraphrased it as "The crew of the *Enterprise* encounter a book-long Wackiness Field." The plot is, ostensibly, centred around a contest for dilithium crystals between the Federation and the Klingon Empire on the planet of Direidi. But Direidi organises its life around, well, the principles of the musical comedy. So viewpoints are articulated in pastiche songs, custard-pie fights are used to settle disputes, and an aura of sunny benignity presides over the whole. Most crucially, Ford manages to juggle all these different registers without seeming saccharine or (too) silly. He certainly has the mannerisms of Kirk and his crew to a T, and even found a place in the plot for a full-scale inflatable replica of the USS *Enterprise*. What's clear from the book is that Ford had absorbed the *Star Trek* mythos, but wasn't interested in doing a conventional take on that mythos. The word "mash-up" is so heavily overused these days, but that's what Ford provides us with here: the genre in which Kirk and his shipmates existed colliding with another, entirely different one. Like Howard Waldrop – a very similar writer in a range of ways – Ford is fascinated by, as it were, the gravitational pull of certain cultural or historical artefacts and what would happen if you combined them. This is necessarily a fantastic gesture: even within

the frame of *Star Trek*, the intrusion of musical numbers feels as invigoratingly unexpected as a trip to Oz. But Ford's disinclination (like Waldrop, or any good magician) to repeat his effects may have contributed to his underestimation by readers.

The Dragon Waiting is subtitled "A Masque of History", and this is a useful way to understand it. It's set in a 15th-century Europe altered from what history recorded – partly by some historical changes, and partly by the presence of fantastical elements such as magic and vampires. The presence and myth of Byzantium is one central idea behind the book; so is the myth of Richard III, as presented or traduced by Shakespeare. As often in his novels, Ford follows several young protagonists; protagonists who are able to visibly change and learn as the book progresses. So, for instance, in the first chapter, the Welsh boy Hywel learns about the cost of magic from a captured wizard:

I will not hurt you, novice, said the voice inside his head. Your strength will return. This is your first lesson.

Hywel turned back to Ptolemy, who sat back, head cocked to one side, eyes dark and very deep.

"Time and energy," Ptolemy said quietly, "never energy alone. Spirit is to matter at... I've forgotten the numbers; some astounding ratio. You cannot push down a stone wall with your hands... but if you will wait, find the keystone of the wall, the effort you can make will produce the result you want. So with magic. And the stones, falling, will crush something. So with magic."

If there's a neater allusion to $E=mc^2$ in fiction, I don't know it; but the real point here – a persistent Ford theme – is that nothing comes for free. The use of magic costs (and hurts); so does the exercise of power, especially power over other people. **The Dragon Waiting** comprises thirteen long chapters, the first few of which introduce the main characters, subsequent ones bringing them together. There are plenty of historical jokes – including, I'm sure, plenty more that I wasn't erudite enough to catch. As I suggested earlier, ideas of a masque – or, perhaps, of the theatrical – are helpful in un-

► p. 59



Throne of the Crescent Moon, Saladin Ahmed; Phil Gigante, narrator (Brilliance Audio 978-1-4558-7821-5, 9 CDs, \$29.99, 10 hr. 20 min., unabridged) [Also available on MP3-CD and as a digital download] February 2012. Cover by Jason Chan.

Doctor Adoulla Makhslood, an aging ghul hunter who wants desperately to retire, must take on one last mission when an evil, incredibly powerful magician, with his soul-eating jackal spirit and an army of monstrous ghuls threatens Makhslood's beloved city of Dham-sawaat. It's always refreshing to read a fantasy based on non-European mythology. Saladin Ahmed affectingly depicts his heroes, characters who exhaust themselves nearly to death in their efforts to do the right thing with little hope of reward, simply because there's no one else willing to step up. Gigante reads with vigor and passion; apparently he was extremely enthusiastic about the opportunity to narrate this book, and it certainly shows. Plenty of nicely placed glottal stops lend the Arabic-inspired names the sound of authenticity (even Ahmed's own, extremely accomplished live readings are not so strongly accented). Gigante's also especially good at providing a distinct voice for each character. You don't want to miss the debut of such a promising writer, read by an experienced narrator: Pick this one up.



Zoo City, Lauren Beukes; Justine Eyre, narrator (Brilliance Audio 978-1-4558-4853-9, 8 CDs, \$29.99, 9.5 hr., unabridged) [Also available on MP3-CD and as a digital download] Cover by John Picacio.

This Clarke Award winner and World Fantasy Award nominee is set in an alternate Johannesburg where murderers find themselves damned with an animal familiar and a magical power. Drug addiction destroyed Zinzi December's journalism career and led to her brother's death, which then landed her with a sloth. Today, she makes a living using her magical ability to locate missing objects. Her reluctance to take on missing-person jobs proves to be absolutely justified when she's hired by a creepy rock producer to find the vanished female half of a teen-pop duo. Canadian actress Justine Eyre's throaty, musical voice offers a charming South African accent that convinces this untrained ear; it's a delightful departure from the usual and adds a vivid sense of place. One might delicately question why, once again, Brilliance Audio chose a white narrator to read a book that mainly consists of black characters. Despite those caveats, however, Eyre's bravura performance lends depth to this poignant, vivid urban fantasy.

The Land of Laughs, Jonathan Carroll; Edoardo Ballerini, narrator (Neil Gaiman Presents, digital, \$19.95, 8.75 hr., unabridged) October 2011.

Swordspoint, Ellen Kushner; narrated by Ellen Kushner, Dion Graham, Katherine Kell-

gren, Robert Fass, Nick Sullivan, and Simon Jones (Neil Gaiman Presents, digital, \$24.95, 11 hr., unabridged) November 2011. Cover by Tom Canty.

Pavane, Keith Roberts; narrated by Steven Crossley (Neil Gaiman Presents, digital, \$19.95, 9.5 hr., unabridged) October 2011. Cover by Robert Garcia.

As previously reported in this magazine, Neil Gaiman has joined forces with Audiobook Creation Exchange to create audio productions of books he'd like to bring to a wider audience. Each recording begins with Gaiman's kindly, welcoming voice, explaining why the book is important to him and why the narrator is a good fit for the book. Jonathan Carroll's *The Land of Laughs*, Ellen Kushner's *Swordspoint*, and Keith Roberts's *Pavane* are some of the first productions of Gaiman's eclectic, impressive list.

The Land of Laughs (published in 1980) was Jonathan Carroll's first novel, and it's considerably more straightforward than many of his later works – *The Twilight Zone* is a pleasant place laid out along a simple grid in comparison with the dark, convoluted landscape of most Jonathan Carroll novels – but no less disturbing. Since childhood, English teacher Thomas Abbey has been obsessed with the works of deceased children's book author Marshall France. With his equally obsessed girlfriend, Saxony, he determines to go to the deceased man's hometown of Galen MO, and convince France's notoriously difficult daughter Anna to allow him to write the author's biography. Naturally, he discovers that nothing in Galen is what it appears to be. Edoardo Ballerini's voice is smooth, mildly contemptuous, and full of stubborn, repressed passion. He *is* Thomas Abbey, in all of his sympathetic jerkiness. Sometimes you want to pat him comfortably on the shoulder, often you want to kick him in the ankle, but mostly, as the red flags begin to rise, you want to shriek at him to get the heck out of Galen. This isn't my favorite Carroll novel – **Outside the Dog Museum**, **Bones of the Moon**, and **From the Teeth of Angels** top my list – but it does serve as an excellent introduction to the oeuvre.

Published in 1987, **Swordspoint**, Ellen Kushner's debut novel and the first written in her Riverside series, is probably one of the best-known novels on the list. Richard St. Vier is the greatest swordsman in the city, hired to fight the nobles' duels by proxy and keep their secrets. He's always believed himself above their intrigues and immune to their pressures; when, during a period of political unrest, some choose to test that assumption, deadly consequences result.

The central charm of this book has always been its dialogue, the dry quips and sardonic remarks that always conceal a double meaning. As such, the person who reads this book must have an intimate sense of the timing, and who better than the author herself? Ellen

Kushner's smooth, radio-experienced voice (always hiding a smile) narrates and provides voices for many scenes, punctuated by the occasional sound effect. Other scenes, as Gaiman puts it, are "illuminated" by a distinguished cast. While the latter are impressive, Kushner is so strong a reader and has such an unmatched relationship with her world and characters that she could have (perhaps even should have) carried this recording by herself and no one would have had any complaints.

Pavane (1968) was totally new to me, but apparently it was a strong influence on many writers, Gaiman and George R.R. Martin among them, and the text version of the book was recently brought back into print. It's a linked series of stories based on the assumption that Queen Elizabeth I was assassinated in 1588, paving the way for the Catholic Church to gain complete religious and secular control over Europe. In the 20th century, the Church has slowed down technological innovation to such an extent that steam power still reigns supreme and messages are transmitted by semaphore, but gradually growing civil unrest suggests that the Church's grip on government and scientific advancement cannot last. Gaiman notes that award-winning narrator Steven Crossley grew up near Dorchester, the Dorset county town, and was therefore born to provide the dialogue for the mainly Dorset-based characters. Most of the stories have several flashbacks, making them challenging to follow but imbuing them with a dreamlike quality. Ponderous, melancholy, lyrical, this book is less about plot than about establishing a milieu, a mood. It's almost a meditation to listen to this production, requiring a calm focus that more frenetic stories do not and offering its own quiet rewards.

Dearly, Departed, Lia Habel; Kim Mai Guest, Mike Chamberlain, Mark Bramhall, Justine Eyre, and Robertson Dean, narrators (Random House Audio 978-0-307-87605-8, 13 CDs, \$40.00, 16.5 hr., unabridged) [Also available as a digital download] October 2011.

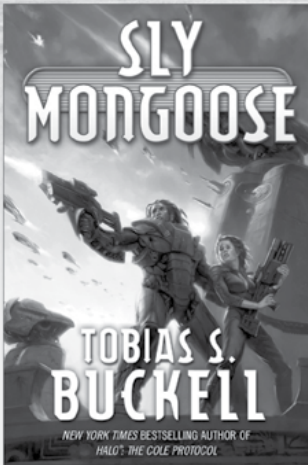
In the late 22nd century, after many wars and disasters, a society located in South America but inspired by Victorian England faces upheaval when a mysterious disease afflicts their colony and the risen undead begin attacking the living. Nora Dearly, an orphaned young gentlewoman, is nearly kidnapped by bad zombies and rescued by good zombies, learns her father, Dr. Victor Dearly, isn't quite as dead as she believed, and falls in love with Bram, an intelligent, sensitive zombie soldier.

The far too few action scenes are terrific, but sadly, there are many periods when the plot lurches (sorry!) to a near-halt, which can be risky in an audiobook. People who enjoy angsty YA romances will find what they seek, but it's all terribly chaste, given that it's a pairing between an incredibly sheltered young lady and a guy whose undead state makes him physically incapable of expressing that love to

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WORLDS waiting to be discovered

New Fiction from Tor



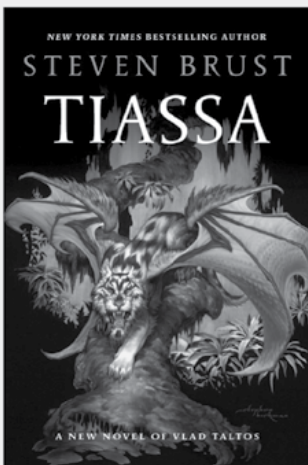
Paperback and eBook

Chilo is a planet with corrosive rain, crushing pressure, and deadly heat. Fortunately, Timas lives in one of the domed cities that float above the surface, circling near the edge of a monstrous perpetual storm. Timas's life is turned upside down when a strange man crash-lands on the city, fleeing an alien intelligence intent on invading the planet and discovering the secret hidden deep inside the perpetual storm. Chilo's citizens must race against time to stop the enemy.



Trade Paperback and eBook

The epic conclusion to the *As the World Dies* Trilogy follows the survivors to their tenuously found safety in Texas as the zombie illness shattered civilization. Things are looking up as Katie has remarried and is pregnant while her husband Travis has been elected Mayor. All is not well, though, as the survivors are stunned to discover the Vice President is alive and in command of the remnants of the military, and that he has plans for the survivors...



Trade Paperback and eBook

Long ago, one of the gods fashioned an artifact called the silver tiassa. To Devera the Wanderer, it was a pretty toy to play with. To Vlad Taltos, it was a handy prop for a con. To the Empire, it was a tool to be used against their greatest enemies. To the Jherog, it was a trap to kill Vlad. The silver tiassa, however, had its own agenda.

"Steven Brust may well be America's best fantasy writer."

—Tad Williams

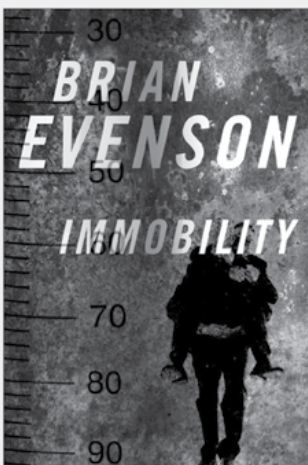


Paperback and eBook

One the planet Zarathustra, a small furry biped—trusting, appealing, and ridiculously cute—shows up at Jack's outback home. Followed by its family. As it dawns on Jack that despite their stature, these are people, he begins to suspect that ZaraCorp's, and his, claim to a planet's worth of wealth is very flimsy indeed....

★"An acclaimed modern sci-fi writer adds depth and unexpected poignancy to a 'reboot' of H. Beam Piper's classic 1962 novel."

—Kirkus Reviews, starred review



Hardcover and eBook

What would you do if you opened your eyes and you remember nothing? That the world has been destroyed and somehow you must retrieve something that has been stolen yet you aren't allowed to know what? This is the life of Josef Horkai.

"A shock to the system. The style is brilliant. The inversion by novel's end, the so-called twist, is perhaps the most perfect and natural I've ever read."

—Jeff VanderMeer, award-winning author of *Finch*



Trade Paperback and eBook

Lost Everything follows a man through a war-torn America on a dangerous journey in order to find and rescue his wife and son.

"If you think this sounds like Thomas Pynchon or John Calvin Batchelor territory, you would be correct. Slattery's approach walks a tightrope between absurdism and a kind of accentuated Byzantine realism."

—The Believer on Liberation



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SF & FANTASY ART

SF AND FANTASY ART IS AN INTEGRAL PART OF our field, a realm of creativity where only the limits of imagination and media are imposed. New worlds are created, old ones transformed, and stories only imagined before are brought to life in the artist's hands. SF/F has historically had a strong visual art component, and going back to the earliest proto-SF and up through the pulps to modern works, SF texts have been partnered with fantastic and fantastical art.

In publishing today, the most successful books are still primarily compilative, if not collaborative, works between author, editor, publisher, and artist. One of the final elements incorporated, and often the first that the potential reader experiences, is the cover art, giving it a powerful role in helping books find their readers. Think back to the covers that first caught your attention, piqued your curiosity, and then pulled you into the genre. The best covers don't simply illustrate a story, but find a way to convey the sense of wonder, as John Clute said, "to illuminate the fantastic."

We want to direct your attention this month to some of those artists, new and established, employing traditional and digital techniques, working in the field today. For this feature, we compiled a list of almost 50 artists and professionals (with help from art reviewer Karen Haber) that we would like to reach out to. This would have filled a book, let alone a magazine, so we promptly trimmed the list to a more manageable 17 names. We left off a few that we recently covered in interviews and spotlights – Shaun Tan, Daniel Dos Santos, Dave Palumbo, etc. – but there are too many fine artists that we don't have room to include here

today, and we hope to do a similar feature again next year.

We came up with a set of questions, asking each about their introduction to working in the field, about how they engage with authors' works, their take on the burgeoning prevalence of digital media and digital e-books, and more.

—Liza Groen Trombi & Francesca Myman

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1844



1883



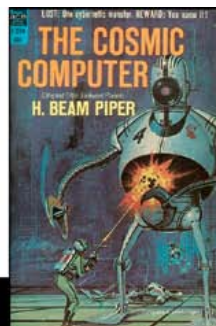
1929



1953



1958



1964

BOB EGGLETON

Bob Eggleton is a science fiction, fantasy, horror, and landscape artist with 20 years of experience. He has won nine Hugo Awards (nominated 27 times) and 12 Chesley Awards, as well as various magazine awards, and his art can be seen on the covers of magazines, books, posters, and prints. He has also done concept art for feature and short films. Books of his artwork include *Alien Horizons: The Fantastic Art of Bob Eggleton* (1995) and *Greetings from Earth: The Art of Bob Eggleton* (2000), among others.

He attended Rhode Island College and Rhode Island School of Design, and now lives near Providence RI.

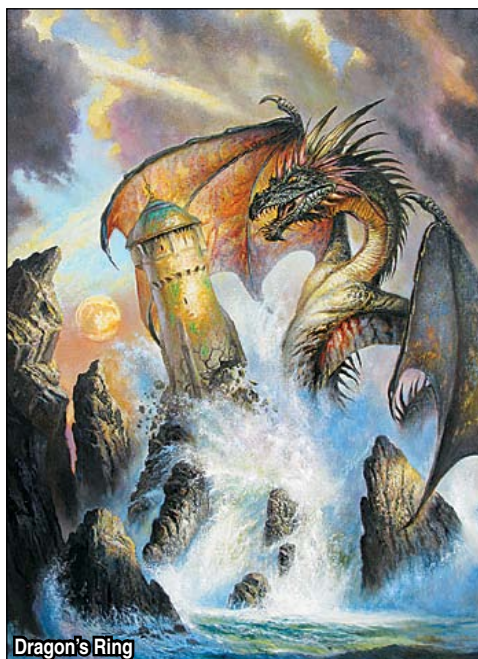
What was your introduction to working in the field of science fiction and fantasy art? Who were your influences; was there a particular artist or artists who drew you in?

I started off with an interest in comics in the late '60s. That went way back. I have to say that it was a lot of the magazines like *Creepy* and *Eerie* that triggered my interest, the alluring covers by Frank Frazetta, Vaugh Bode, Gray Morrow, and Sanjulian. The covers to *Famous Monsters of Filmland* were a major inspiration, too. I liked Marvel comics... the drawings of monsters in their various Kirby/Lee tales that were in their monster books, and books like *Man-Thing* in the '70s... really grabbed me. I also liked *F&SF* covers by Mel Hunter and Chesley Bonestell. Later, I found *Analog* covers, ones by John Schoenherr, Kelly Freas, Paul Lehr, and Rick Sternbach.

Schoenherr's organic shapes and wild, strange images and Lehr's surreal visions – no one has ever rivaled them. I just really loved those classic images, many going back to the pulps. That's what did it for me – and still does. Also, as strange as this seems, I was amazed by the romantic art of the 1800s. Guys like Arnold Böcklin, Turner, John Martin, and so on. Martin painted these religious epic paintings of the world getting destroyed by God, angels, and volcanic cataclysms happening. I'm not even religious, and yet I love these paintings.



Earthblood Final



Dragon's Ring

Inspiration or perspiration?

Inspiration. Without that, you don't go anywhere so no "perspiring." Being an artist is like not having a "Plan B." You do art, or... you die. There is no other way.

Talk a bit about one of your most interesting cover projects. What's it like to illustrate an author's work? How do you engage with the work and make it your own while still honoring the source material?

I like classic authors. I am not saying there are no current good authors, but I like classic imagery. Poul Anderson comes to mind, as does Heinlein. I get accused of my work looking "dated" only because I like pointed rockets and hearken back to those golden days. But so what? They *looked* awesome! Baen publishes a lot of the classic books and basically they tell me, "Just give us a 'Bob'" and I run with that idea and do something classic-looking.

Are you excited or concerned about the impact digital media and digital books might have on traditional crafts and the role of the cover artist? How do you use digital media in your own workflow?

I'm not a digital artist. I know some terrific ones, and when the artist's talent exceeds the medium, then he's won. I am concerned with this idea – it's more like a trendy fad – that physical books will become obsolete. I like books. I like pages, paper ones. When my work is published in an artbook like *Spectrum* or the recent *Art of the Dragon* it's nice to sign those books for collectors. I can't see myself signing a disk or a Kindle or something – can *any* author, I ask?! I like the idea that if the power shuts off, I can still read the physical book. I work a lot for Subterranean Press and Bill Schafer makes these gourmet collector's-item books with nice paper and beautiful graphics and bindings and all that. It's nice to handle

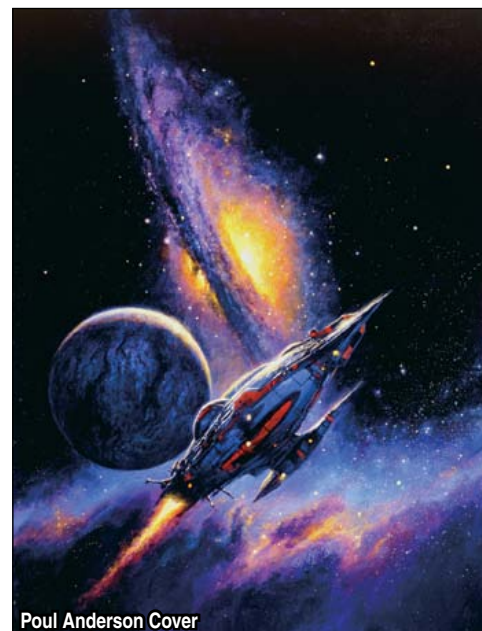


a physical book. And, there will *always* be a need for those, despite all the e-books. Even e-books look better with pictures inside and out.

Is there something about what you do as an artist working in the SF field, or an upcoming project, that you'd like to tell our readers about?

I am going to get more into some personal work. Oh, I will always do covers for various people – I love science fiction. I am working on a Poul Anderson tribute book with artwork for major authors playing in his universe. I love doing the Heinleins for Baen. I recently did the cover to the Vargo Statton's novel of *The Creature from the Black Lagoon*, put together by Greg Ketter/Dreamhaven and Bob Garcia. The licensed book looks fabulous, and it's from one of my favorite monster films. I also did some cover art for *Famous Monsters of Filmland*, now published by Philip Kim – Forry Ackerman, in his last days, gave Phil his blessing – the magazine which got me into all this, so that was like full circle for me. But when I hit 50 I realized I needed to do some visions that had been in my head for a long time, and that's what I am doing as I can make time for them. I am fascinated with the sea and its mysteries and some of the works will reflect that.

–Bob Eggleton



Poul Anderson Cover

MICHAEL WHELAN

Since 1980, Michael Whelan has been one of the world's premier fantasy and science fiction artists. He is currently working full time on his fine art paintings, but in the past three decades has created more than 350 book and album covers.

A graduate of San Jose State University, he attended the prestigious Art Center College of Design, but dropped out to accept his first book cover assignment. The most honored artist in his field, Whelan has won 15 Hugo Awards and three World Fantasy Awards. In 2009 he was inducted into the Science Fiction Hall of Fame, the first living artist so honored. Locus readers have voted him Best Professional Artist 28 times in their annual poll, including 2010. He was named a Grand Master by the Spectrum Annual of the Best in Contemporary Fantastic Art. Whelan has had four art books published as well as numerous limited edition prints, posters, calendars, and licensed products such as greeting cards, t-shirts, and sculptures.

Introduction/influences?

I was born into it.

From my earliest recollections of SF and fantasy, reading and artwork always seemed to go together. If I went to a science fiction movie, I'd later grab my colored pencils and attempt to recreate scenes in the film from memory. When I read a horror story, I'd try to draw the monster as described by the author, and so on. This was all when I was very young, so my perception is that I had it in me all along.

I attended college for the Biology/PreMed program but by the second half of my junior year I had changed my major to Art.

My first professional assignments were medical illustrations for the Journal of

Bone and Joint Surgery and other clients, while in school. But my first check for a fantasy/SF illustration was through agent Thomas Schluck, who found a market for my portfolio pieces among publishers in Europe. After graduating from college I sent 12 slides of my work to Donald Wollheim of DAW Books. He wrote back offering me an assignment, so I sold whatever wouldn't fit into my VW and lit out for the East Coast to begin my career.

Inspiration or perspiration?

They are both important. One enables the other. The uniqueness of an artist's work derives from his own particular mix of talent, dedication, and other qualities which

allow him or her to realize visual ideas. The myriad varieties of those qualities among F/SF artists, as well as the limitless potential of the literature itself, give it a richness of possibilities unmatched in other genres.

We all have our unique lives and instincts, limitations and strengths, experiences and dreams, to work with and bring to what we are called upon to interpret. All we have to do is get busy and get it done.

Most interesting cover projects, illustrating an author's work?

How do I choose? Each one has been a unique experience. Picasso is said to have remarked that his art was just another way of keeping a diary, and I've found that to be true of illustration as well as other arts.

In the background of any assignment is the awareness that illustrators are expected to please a lot of people: the author, publisher, editors, fans and general readers. But I try to forget all that and approach a book simply as a reader, to see what grabs me. After some thought I'll decide what the book is about and go through the text more carefully, sorting out details, themes, and any other factors which I feel are important to capture in the cover image. I'll sketch out some ideas. Then I throw all that work away and do what the art director tells me to do. Just kidding!

My ideal illustration is one which works equally well as a book cover and as a painting done purely for myself. That doesn't happen as often as I'd like.

When one of my gallery works fits a book and is used as the cover art, that's the best. I've also been commissioned to do covers for books that haven't yet been written, which makes things a lot easier; the author can write in the details as seen in my painting, thus ensuring my accuracy!

Impact of digital media and e-books?

At the first Spectrum show I judged there were only a handful of digital works. Ten years later, a high proportion of them were digital, so I'm quite aware of the changes. I can hardly complain about it, as the only gold medal awarded to me from the Society of Illustrators was for a digital piece.

It's not something that upsets me. Computers and software are just tools, that's all. They have their own advantages and limitations, can be tremendously inspiring and a lot of fun – but at the end of the day, I prefer to have a painting to show for my effort, rather than a stack of ones and zeroes. So I usually confine my digital

work to sketching and layouts, though once in a while I'll complete a work digitally.

Is there something about what you do as an artist working in the SF field that you'd like to tell our readers about?

I like diversity, and my illustration career reflects that. When asked what my greatest influence is, I usually answer, "The painting I just finished." I am constantly bouncing away from what I just did and seeking something different afterwards. It's just the way I am. I get bored easily and dislike repeating myself. However, this year I'm going to try to force myself to do a set of several paintings all derived from a common theme. I hope I can stick to it and have enough work for another one-man show... a show that is committed to a unified theme instead of being all over the place.

Since I began showing in galleries in the early 1990s, I've been more focused on my non-commissioned work. I look on my illustration work as a side-line now, but I can't resist the siren call for long. I keep coming back to it, my first and most lasting love.

—Michael Whelan





The Black Swan

Jody A. Lee was born in San Francisco on June 18, 1958, graduating from the Academy of Art University in San Francisco in 1980, and has been a professional artist for three decades. Her art has graced the covers of many well-known authors in the field of children's books, fantasy, and science fiction. She has received numerous awards and her paintings have hung in shows at the Delaware Art Museum and the Society of Illustrators Museum in New York City. While in New York City she was active in the Graphic Artists Guild and is a former chair of their Professional Practices Committee. Several of her works have been selected to appear in the volumes of *Spectrum: The Best in Contemporary Fantastic Art*. Lee lives in Westchester County with her husband and children.

Introduction/influences?

My love of fantasy is rooted in the hours I spent as a child reading fairy tales and legends of other lands. I think I read everything in that section of my public library, and graduated on to fantasy novels for children like C.S. Lewis's Narnia series. When I reached college age I joined the Society for Creative Anachronism. There are several SF and fantasy authors who were involved in that organization and many, many fans. I can't say that other science fiction and fantasy artists were or are my main inspiration – even though I saw greats like Michael Whelan and Frank Kelly Freas while I was in art college, and their work is imprinted in my memory and I was inspired. I loved N.C. Wyeth, Maxfield Parrish, and Edwin Austin Abbey in college, and now my favorites are Gustav Klimt, the Pre-Raphaelites, and Velasquez. Some of them have a lot of fantasy in their work, but my inspiration is craftsmanship, design, and storytelling.

Inspiration or perspiration?

Inspiration is wonderful but I think there needs to be a certain level of craftsmanship in order to get your idea across.

Interesting cover projects, illustrating an author's work?

Honestly, I love illustrating a story. I enjoy being given the random components by an author. It challenges you out of your comfort zone. It means my work doesn't look completely the same and I can try a slightly different technique or research some information I would never have looked up on my own. Every manuscript is the baby of their author and the story has a distinct personality; that personality is generally pretty clear to me as a reader, and as an artist I can envision the image it should be clothed in. One of my favorite cover projects was for *Five Quarters* by Tanya Huff. It was about a young woman who was trained to be an assassin for a Roman-style army, as well as a number of bodies seeking souls and the other way around. What I liked about it was there were so many elements in the book that I was able to combine on the cover: the gamine assassin in her Roman armor, her brother and fellow assassin (whose soul is inside her) and the star symbols for her army division, the high (air spirits) being afraid of the troupe of walking dead at the bottom. There's a lot going on but it *all* is in the book, so it's a very successful illustration. I rarely do a straightforward scene taken from the book; combining and designing is what I find most interesting to do. Sometimes a novel is very cerebral with a lot of internal conflict, and those are the hard ones. Fantasy is usually about the magic glowing sword and big battle with the orcs, but not always! Sometimes I ask permission from my publishers to speak with the author, especially if I'm assigned to a book that hasn't been written yet.

Impact of digital media and e-books?

I use digital media for cover design elements and creating part of my comp and sketch pro-



cess. But as much as I admire the work done for digital art book covers, it's not for me. I'm sticking to my oils. I don't know what's happening with digital art in the gallery, upscale end of the art market, but the DIY/Handmade/Craft movement embraces the Internet and digital art as a form for reproduction and sales of art that is very far from technical or modern. I think it's a reaction to our iPhone world that people want homey, comforting things and art that harks back to the '50s and '60s. Since I grew up in the '60s, it doesn't quite seem so alluring to me, but it's fun to see so much work that is whimsical and isn't about super-realism.

Upcoming projects?

By summer I'll have most of my work available as giclee prints via my websites: <www.jodylee.org> and <www.astudiobythesea.com>. Otherwise it's the same old thing I've been doing for 30 years!

—Jody A. Lee



Fifth Quarter

JAMES GURNEY

James Gurney is the author and illustrator of the bestselling *Dinotopia* book series. He designed the *World of Dinosaurs* stamps for the US Postal Service and has worked on over a dozen assignments for National Geographic magazine, painting reconstructions of Moche, Kushite, and Etruscan civilizations. He has won the Hugo, Chesley, Spectrum, and World Fantasy Awards. Solo exhibitions of his artwork have been presented at the Smithsonian Institution, the Norman Rockwell Museum, and currently at the Woodson Museum of Art. His most recent book, *Color and Light: A Guide for the Realist Painter* (2010) was Amazon's #1 bestselling book on painting for over 52 weeks and is based on his daily blog <gurneysjourney.blogspot.com>.

Introduction/influences?

I exhibited several of my early lost-world paintings at the World Science Fiction convention in Boston in 1989. There I met Ian Ballantine (1916-1995), founder of Ballantine Books. He published the first authorized paperback editions of *Lord of the Rings*, as well as the lavishly illustrated fantasy book *Faeries*. He believed that fantasy belonged to everyone, not just to children, and he championed affordable, full-color visual books. "There is no problem in the world that a book can't solve," he once told me. Although he was officially retired, he wanted to help me develop my concept for an illustrated book of *Dinotopia*. I suggested the idea of presenting *Dinotopia* as a fully illustrated picture book for all ages, and he and his wife Betty supported

me in my desire to be the one to write it. Betty served as the editor, and Ian made the connections with the book trade. To immortalize his contribution to the book, I asked Ian to pose as the model for Nallab, the third assistant librarian of Waterfall City. The head librarian is the *Deinonychus* "Enit," whose name, together with "Nallab," spells "Ballantine" in reverse.

Inspiration or perspiration?

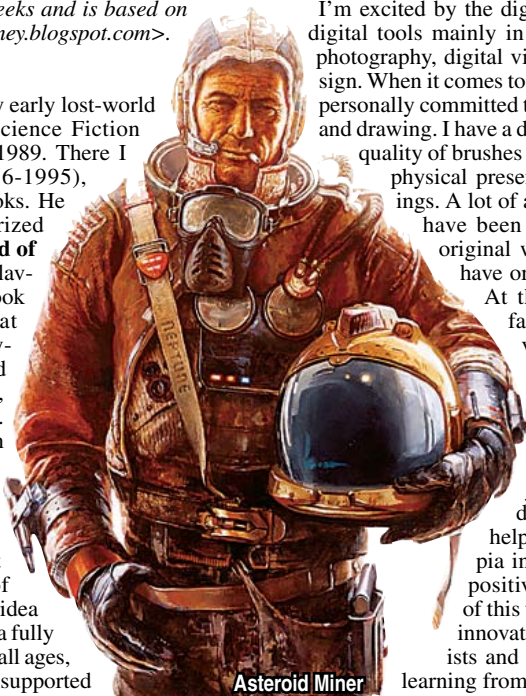
Perspiration is the only path to inspiration.

Impact of digital media and e-books?

I'm excited by the digital revolution. I use digital tools mainly in the realm of digital photography, digital video, and graphic design. When it comes to making pictures, I'm personally committed to traditional painting and drawing. I have a deep love of the tactile quality of brushes and pigments and the physical presence of framed paintings. A lot of art museums recently have been asking to show my original work, so I'm glad to have originals to loan them.

At the same time, I am fascinated by the new visual ideas that 3D digital artists have introduced – things like subsurface scattering and particle theory. I have enjoyed working with digital artists who have helped translate *Dinotopia* into other realms. The positive thing coming out of this time of transition and innovation is that digital artists and traditional artists are learning from each other.

—James Gurney



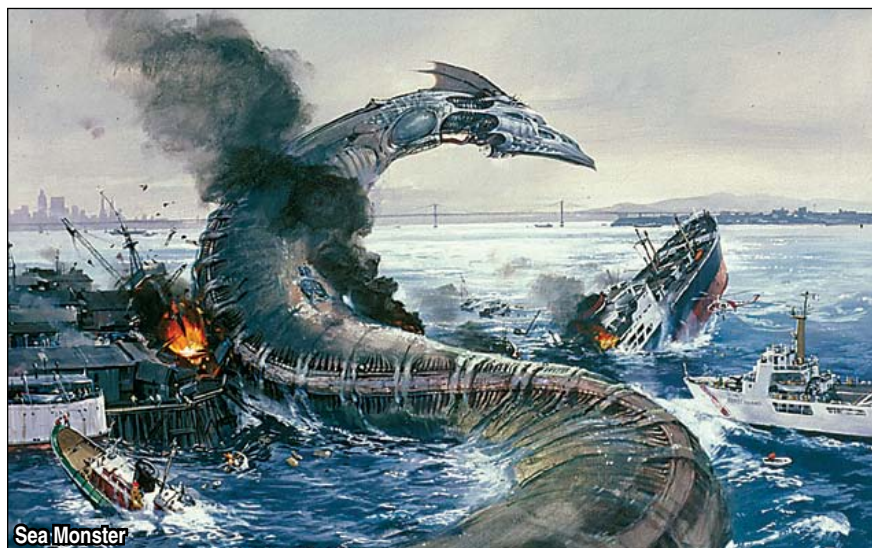
Asteroid Miner



Garden of Hope



Skeleton Pirate



Sea Monster



My first influence was probably Walt Disney. One of my earliest memories is of Maleficent turning into a dragon, as seen through the windshield of the family station wagon at a drive in. Later Frank Frazetta, and then Michael Whelan, truly rocked my world.

Inspiration or perspiration?

The answer to the first part of that question is both: Inspiration is great when it comes at you whole out of Zeus's forehead. But when it doesn't, it's all perspiration until you find something to key into, to be inspired by. That's when you fall back on experience, craft, and dogged work. The solution to the cover puzzle isn't always easy or obvious.

The answer to the second part of the question is also both: Art is a passion, or it will kill you. Your love of art will have to sustain you during the lean times. But it is also a craft, with a foundation of principles to be learned and applied, like any other craft. I'm tempted to say that it's a craft unlike any other, but truthfully, any craft can be taken to the level of art with time, talent, determination, and love.

Impact of digital media and e-books?

I am concerned, because I depend on covers for part of my income, and they are

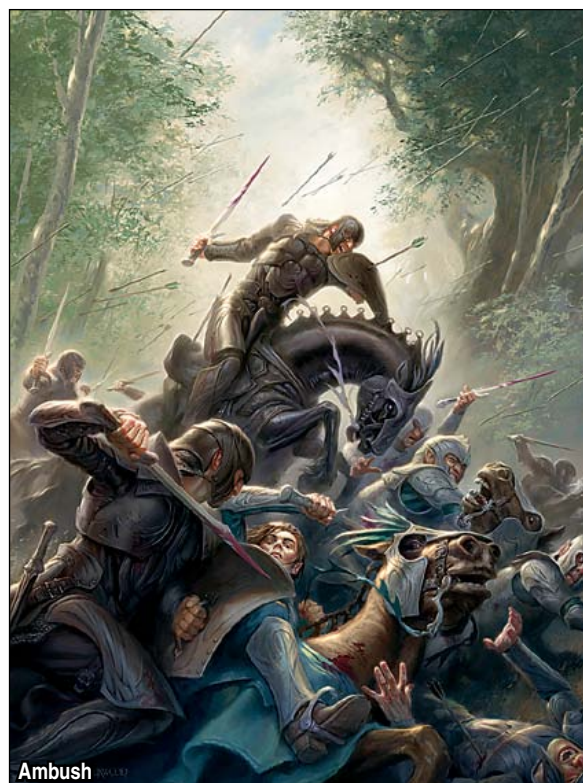
the work that I enjoy most. Commission rates haven't risen since before I got into the game, and the rules about catalogs and deadlines seem to always be in flux. I couldn't keep pace if I didn't use digital media. I paint with Corel Painter, since it is the most like traditional media and allows me to paint the way I paint when I use oils. I didn't want digital paintings that looked different than my oil paintings. When I do get the odd oil commission I still work up the early stages digitally, because it saves so much time, and it encourages spontaneity and exploration.

—Todd Lockwood

Todd Lockwood embarked upon his fantasy career with a trip to a convention in 1994. Shortly after, TSR and then Wizards of the Coast employed him to redefine the look of *Dungeons and Dragons* for its third edition. Most distinctly, Todd modified the look of their dragons, giving them a new and dynamic realism. His work has appeared on New York Times-bestselling novels, magazines, video games, and fantasy role-playing games, and has been honored with multiple appearances in *Spectrum* and the *Communication Arts Illustration Annual*, and with numerous industry awards. He creates his images using a mystic combination of acrylics, oils, Corel Painter, Photoshop, blood, epithets, and cat hair. Todd lives and works in Washington state with his wife and three children. His first art book, *Transitions*, appeared in 2003. You can see more of his work at <www.toddlockwood.com/>.

Introduction/influences?

Terry Czezcko gave me my first work in the field when she art-directed *Asimov's* and *Analog*. Chris Moore was originally going to do it, but fell prey to an eye infection, if I remember right. We had the same New York rep at the time, and they presented me to Terry as an alternative. Serendipity.





Walking Dragons

Julie Dillon is a freelance illustrator living and working in Northern California. She earned a BFA in Fine Art at Sacramento State University, but received her artistic training by attending classes and workshops at the Academy of Art University in San Francisco and the Watts Atelier in Encinitas CA. She is a 2011 Chesley Award Winner and has had artwork included in *Spectrum 17* and *18*. Her clients include Tor, Wizards of the Coast, Roto Studio, Paizo Publishing, Black Phoenix Alchemy Lab, Fantasy Flight Games, Fantastist Enterprises, Clarkesworld, and Orson Scott Card's Intergalactic Medicine Show. More of her work can be seen at <www.juliedillonart.com>.

Introduction/influences?

I'd always liked drawing and reading, but the thing that most got me into fantasy art in particular were the early Magic the Gathering cards from the mid-90s. I originally bought them to play, but instead ended up collecting them for the artwork. I would put all the cards from my favorite artists (Anson Maddocks, Quinton Hoover, Mark Tedin, etc.) in a special binder and meticulously copy the illustrations for art assignments in high school. One of these days, I hope to get to do some Magic cards of my own, and make my 14-year-old self proud.

Inspiration or perspiration?

This probably sounds like a cop-out, but you really need both. The two compliment each other. You need inspiration to excite you and give you the drive to want to create, but you need perspiration to give you the strength to continue learning and to see your ideas brought to fruition. A good idea is worth nothing if you aren't willing to put in the work to actually create and complete it. And hard work can become mindless drudgery if you don't have a goal or destination to aim for.

I think the term "craft" is often used dismissively, as a way of belittling different forms of creativity and expression. A dedicated and inspired person can take any craft or skill and elevate it to an art. The craft is the structure and knowledge and technical skill, and the art is the creative expression and mastery of those skills. That said, I don't like elevating one group of people over another by calling them true artists, or putting others down by calling what they do just a craft, because there is so much overlap between the two and so much that can be learned from both. Art can be a higher calling for people if they feel in their hearts that that's what they were meant to do, but I don't think people who approach it as more of a craft are any less worthy. As long as you are creating and are happy, in the end it doesn't really matter how other people categorize you or whether they consider your work serious or not.

Interesting projects?

My most interesting project is always whatever I'm working on at the moment. One of the best parts of being a fantasy/scifi artist is that there's always some great new assignment to work on that challenges me in new ways that I wouldn't have necessarily been able to come up with on my own.

The most exciting projects this past year were probably the illustrations I got to do for Tor.com. I'd been dreaming of working with Tor for years, but never got up the nerve to send in my portfolio because I didn't think I was good enough yet.

Much to my surprise, Tor's Art Director, Irene Gallo, ended up contacting me out of the blue, and I've gotten to work on several projects with her so far. All of them have been very fun and challenged me in different ways, both in developing my painting technique and in developing engaging compositions. I'm very grateful that I got to work on them.

Impact of digital media and e-books?

I have mixed feelings. On the one hand, e-books provide new opportunities for artists to do covers, but with e-books' growing popularity, there may be less of a demand for traditional hardcover and paperbacks. I would like to think there will always be a place for good cover artists, regardless of the way in which the book is presented, because a good cover does make a big difference in the sale and marketing of a novel.

I rely on digital media completely in my work. All my correspondence with my clients is online, and all my sketches and finished illustrations are painted on my computer in Photoshop with a Wacom graphics tablet. Being able to paint digitally means I can work quickly and cleanly and can take my work with me anywhere if needed. Digital painting has its downsides, of course. I don't have a physical hard copy of the final painting that I can hold in my hands, I miss out on a lot of the tactile joy of working with real oils or acrylics, and I must be very careful to always make backups of my work to prevent losing everything in a hard drive crash. Maybe some day I'll be decent enough with oils to warrant doing more illustrations with that media, but for now, working digitally is the method that works best for me and the one that's been getting me through many years' worth of paintings.

—Julie Dillon



Planetary Alignment



BORIS VALLEJO & JULIE BELL



Julie Bell was born in Beaumont TX. A former nationally ranked competitive bodybuilder, Julie applies the same discipline and intensity to her art career. Her knowledge of anatomy has allowed her to imbue her figures of humans and animals with grace and strength. Her work has appeared on hundreds of book covers, comic books, magazines, calendars, and movie posters, as well as in high-profile advertisements. Her work is collected in *Soft as Steel*, *Hard Curves*, *The Julie Bell Portfolio*, and many books with her husband, Boris Vallejo, such as *Fantasy Workshop*, *Twin Visions*, *Superheroes*, *Sketchbook*, *The Ultimate Collection*, *Fabulous Women*, and, most recently, *Imaginistix*. Each year, Bell and Vallejo create a highly anticipated calendar together, published by Workman.

Vallejo attended the National School of Fine Arts in Lima Peru before immigrating to the United States in 1964. In the years since he has become a legend in the fantasy and science fiction art world. His paintings have been seen on hundreds of book covers, calendars, magazines, and movie posters as well as high profile advertisements.

His art books include *Boris*, *The Fantastic Art of Boris Vallejo*, *Enchantment*, *Ladies*, *Fantasy Art*



Far and Away (BV)



Sea Witch (JB)



Three Winds (JB)

Techniques, *The Boris Vallejo Portfolio*, *Mirage*, *Diva*, *Dreams*, *Superheroes*, and *Sketchbook*. He has also published two collections of his photographic work, *Bodies* and *Hindsight*.

Introduction/influences?

BORIS: My strongest influence to get into the fantasy art field was Frank Frazetta. I just loved the way he approached painting, with a touch of comic art.

JULIE: When I met Boris, my artistic goal was to illustrate children's books and Tarot cards. Watching Boris paint turned that idea on its head and pointed me in the direction of fantasy illustration. Previous to that, my main artistic influences were Alphonse Mucha and Edmund Dulac. I really loved the beautiful women in Mucha's work and the decorative aspects of both artists.

Inspiration or perspiration?

BORIS: In my opinion, both things are very important to reach the top. One without the other won't make the best artist. To be outstanding at anything, it has to be a higher calling.

JULIE: I think artists of all kinds are born that way and then either nurtured by their environment or discouraged. And I think that the ones who were discouraged will always have a "different" kind of brain and a different, maybe more colorful, way of seeing things. This doesn't mean that artists are born with the ability to produce their art automatically – they have to work just as hard as anyone to develop their skills. The difference is in the willingness to dive deeply into obsession and perfectionism.

Most interesting cover projects, illustrating an author's work?

BORIS: In all honesty it is not a conscious process; it just happens.

JULIE: I really had fun working with Meat

Loaf on his last two album covers. He has a very creative mind and a love of storytelling as well as a passion for visual art. He wanted the paintings to represent his story, but he also wanted them to be done in my voice. He was very specific about deciding on the story elements and we made lots of changes through the process, but he always encouraged me 100% to just throw my own style out there when it got down to actually doing the painting.

Impact of digital media and e-books?

BORIS: As far as I am concerned, digital is a medium like any other. Just more high tech. I use it to a degree in my preliminary sketches. It simplifies things. For the finished work I am a traditional paint and brushes guy.

JULIE: I'm not worried about it. I like using the computer as a tool to help me prepare my reference material before I paint. It saves us days and days of work that we used to spend in the darkroom, etc. I think that traditional paint has a look and feel that, so far, doesn't seem to be easy to duplicate with digital media. I do hope that the rest of the world prefers real books to digital books as much as I do. They are one of the cozy things in life! Sure, you can curl up with a digital book, but it's just not the same. And I really love browsing in a bookstore with real books. I'd hate for that pleasure to be taken away! I'm counting on the rest of the world to feel the same way.

Upcoming projects?

BORIS: Well, I have been working on a tarot card set with my wife and two of our sons, Anthony and



Freedom (BV)

David Palumbo. We are just about finished with it. That is very exciting project to me.

JULIE: Yes, the tarot card set is something I've had in my plans since I was 18 years old! I never dreamed at the time that I would be creating it with Boris and my two future sons.

– Julie Bell & Boris Vallejo

KINUKO Y. CRAFT



Kinuko Y. Craft's published work has included cover paintings for books by major fantasy authors, opera posters, fairytale books, and covers for national magazines. She is a graduate, BFA 1962, of the Kanazawa Municipal College of Fine and Industrial Art in Kanazawa, Japan. She came to the USA in the early '60s and studied at the School of the Art Institute of Chicago for a year and a half. By the end of the 1960s she had become a highly successful free-lance illustrator. Her work regularly appeared in national magazines and newspapers. Her work is currently represented by Borsini-Burr Gallery in Montara CA. Ms. Craft's work has been recognized repeatedly, garnering hundreds of awards over the years, including five Gold Medals from the Society of Illustrators and induction to its Hall of Fame in 2008.

Inspiration or perspiration?

I give myself to the subject with total dedication and concentration. This can take days or weeks of drawing after drawing. Then all of a sudden the solution will finally come, almost as if I have found the missing last piece of a jigsaw puzzle. That is the most exciting moment for me. Every piece I do is a lot like building an arch. No matter how well built the stonework is or how much effort that requires, no arch is complete without its keystone. Inspiration is that keystone to me.

What's it like to illustrate an author's work?

I completely immerse myself into the story, experiencing, understanding and living in the world the author has created. Then I try to create a visual impression of it, but I have to feel it through my own sense and sensibilities. It may not always reflect perfectly what the author may have intended. I do always hope the authors forgive me if my perceptions of their stories have fallen short of their expectations. I enjoy very much the worlds of their imagination. So far, none have ever complained.

– Kinuko Y. Craft



Eifland



Midsummer Night



The Divided Crown

GREGORY MANCHESS

Gregory Manchess began his freelance career painting for OMNI Magazine. His versatility and broad range of interests allowed him to crossover to mainstream illustration, where he was able to expand his client work to include covers for Time and Atlantic Monthly and spreads for Newsweek and Rolling Stone.

Widely awarded, Manchess exhibits frequently at the Society of Illustrators in New York, where his peers presented him with their highest honor, the coveted Hamilton King Award.

Manchess is included in Walt Reed's latest edition of *The Illustrator in America, 1860-2000*. He lectures frequently at universities and colleges nationwide and the Illustration Master Class in Amherst MA.

Inspiration or perspiration?

Depends on the timing, but I'm mostly a perspiration thinker. Good ideas do not

just manifest out of the ether, springing fully armored from Zeus's head. An artist must work constantly on learning the craft and basics of good picture-making before he can communicate his deepest concepts well. The idea of talent is misguided. The training of a painter, writer, musician, etc., is far more important. Skill begets talent, but nothing generates better ideas than extremely good skill.

Most interesting cover projects, illustrating an author's work?

Today's market makes the mistake of trying to capture a "moment" from a book instead of capturing the feeling or flavor of the book, which is far more interesting to the potential reader. *That* cover will cause a buyer to reach for the book to find out more, instead of having

it spelled out for them on the cover. It's much more exciting to the brain.

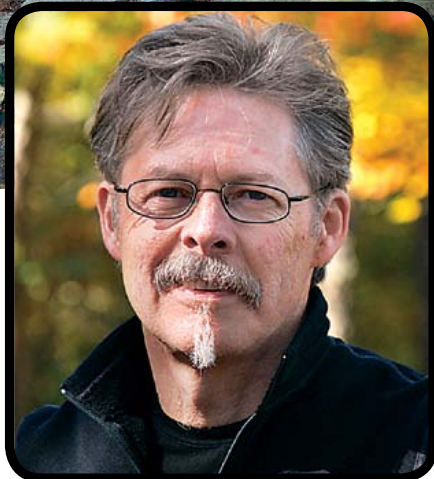
I wish publishers would step back from trying to report what the book is about, and instead, spend more time designing covers that encourage curiosity about the story. Likewise, authors who get stuck on the details of their story can slow down the process of selling books and gaining readership.

Impact of digital media and e-books?

I've been wanting to paint digitally for years, but I'm too busy with real painting to stop and learn! The market today is interested in photo-realism, no question.

Most illustrators manipulate photos to achieve this look. Honestly, I think it is yet another wave of visuals that excite the publishers, not necessarily the readers. A very interesting, traditionally applied painting is still a viable look for any cover. I'm not so worried about one versus the other. I like the look of both approaches, digital and analog. As an oil painter, I get work that fits my particular look and still find wonderful ways to stimulate the viewer. The key is to assume the buyer is intelligent. They just want to be excited about someone's story and couldn't really care less how you do that, so long as you do.

—Gregory Manchess



RUTH SANDERSON

Ruth Sanderson has been a professional illustrator since 1975, and has illustrated over 75 children's books, including retellings of *Cinderella*, *Rose Red* and *Snow White*, *Papa Gatto*, *The Crystal Mountain*, and *The Snow Princess*. She has illustrated YA and adult fantasy books covers, and her work has appeared in magazines, on collector's plates, greeting cards, puzzles, and many other products. Her work has been included in *Society of Illustrator's Annual* shows, *Spectrum*, and museum exhibitions around the country. In late 2013 her original oil paintings from *The Twelve Dancing Princesses* will be on exhibit at the Norman Rockwell Museum, in Stockbridge MA. Ruth teaches picture book writing and illustrating every summer at Hollins University in Virginia in their summer graduate program. Her website is <www.ruthsanderson.com>.

Introduction/influences?

I grew up reading fairy tales, then discovered fantasy and science fiction and have been an avid reader in the genre ever since. I love the work of Arthur Rackham, Howard Pyle, N.C. Wyeth, and the English Pre-Raphaelites. Every single visual image I have ever seen gets filed into the data-bank of my unconscious and influences my art, along with my personal tastes and philosophy of life, which I won't bore you with! I started my career illustrating children's books, but wanted to do some fantasy covers as well, as I do love the genre, and was given a number of book covers by Baen Books, as well as quite a few young adult books – among them an early work by Diana Wynne Jones – the 1979 first American edition of *The Spellcoats*. Mostly these days I am writing and illustrating my own children's books, though I would enjoy doing some adult fantasy covers again. I do have a piece in the recent *Spectrum*, "Rusalka", from *Realms of Fantasy*. I love to attend fantasy and science fiction conventions and have developed a bit of a fan following there for my artwork. The paintings I create for fairy tales are not really "children's" illustration, but paintings that I hope will appeal to all ages. Last year I was Artist GOH at the World Fantasy Convention in San Diego, a true honor. When I was starting in the field in the late '70s/early '80s, among the contemporary artists I admired were Michael Whelan, Mark English, Leo & Diane Dillon, and Kinuko Craft.

Upcoming projects?

I am currently working on my "dream" project, a story I've been wanting to illustrate for 30 years. It is *The Golden Key*, a quirky, long fairy tale by George MacDonald, a Victorian writer who wrote adult fantasy novels (*Lilith* and *Phantastes*) as well as children's stories. I have turned it into a 128-page illustrated chapter book, and it will have over 40 illustrations in scratchboard. I recently

won a ribbon at Boskone, a convention in Boston, for one of the scratchboard illustrations. I am about to begin the process of submitting the idea to publishers, but if I get no takers, I'll self-publish a signed, limited edition. I have a nice quote already from George MacDonald's great-great grandson, with whom I have been corresponding: "I like to think this wonderful edition of *The Golden Key* will introduce new readers to George MacDonald's mysterious worlds. With the wonderful illustrations of Ruth Sanderson, I think we can see a real balance between Art and Literature. This in no way puts down the author's historical collaboration with Arthur Hughes, for he was undoubtedly the perfect illustrator for his day, but Ruth's extraordinarily detailed creations are as multi-layered as the story itself." –Christopher MacDonald

You can imagine how thrilled I am to get that quote! And I've heard that artists often do their best work after age 60, which milestone I recently passed, so I'm all set to continue creating art for many years to come.

—Ruth Sanderson



Fall Fairy



Rusalka

JOHN JUDE PALENCAR

*John Jude Palencar has been working as a professional cover illustrator for 25 years. His honors include Gold and Silver Medals from the Society of Illustrators, two Gold Book Awards from Spectrum as well as their Grand Master Award, and six Chesley Awards. His work has appeared on hundreds of book covers in over 30 countries, he has created editorial illustrations for major magazines, and he has produced concept art for film companies. He has also been artist-in-residence at the Cill Rialaig Artist's Retreat in County Kerry, Ireland, and has been a visiting artist at numerous colleges and universities. **Origins - The Art of John Jude Palencar** (2007) is a sumptuous tribute and collection of his book covers and personal works. For more: <www.johnjudepalencar.com>.*

Introduction/influences?

My first introduction to working in the "field" was with book packager and publisher Byron Preiss on the anthology of Samuel R. Delany stories titled **Distant Stars**. I was just finishing art school in 1980 and Byron contacted me after seeing my work in the Society of Illustrators Student Exhibition. From there two clients became four and so on. My influences are numerous - just about anything, as long as it's good!

Inspiration or perspiration?

This depends upon your situation and mindset. If you're a lone freelance artist/illustrator, then it's a bit of a monastic life anyway. So I guess there is a "higher calling" aspect to the craft of creating book covers or art in general. Inspiration and passion are paramount. A good dose of ignorant tenacity and blind faith goes a long way too. Perspiration is a given... you'll always sweat when your passionate about your work.

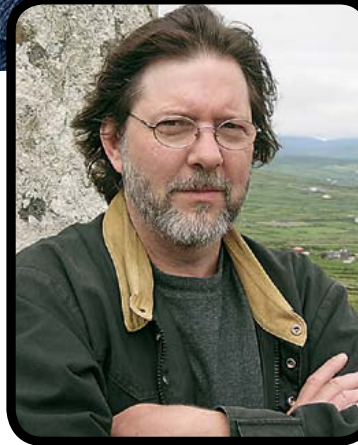
Most interesting cover projects, illustrating an author's work?

I remember working on a Stephen King project... the

manuscript arrived with what appeared to be blood smeared on the title page. Hmmm, I thought, are they really making blood sacrifices for Mr. King's work? I called the art director and sure enough he had accidentally stapled his hand when compiling the material to mail. I've had many projects that I enjoyed working on. One aspect is that I prefer a symbolic approach rather than spoon-feeding someone a narrative image. Not only does this create curiosity but it also allows the art to breath and have a life outside the original cover use.

Impact of digital media and e-books?

I'm saddened by the prospect of losing the quality of permanence. For me paint is superior to pixels. The business model for publishing is changing. Whether it is for better or worse depends upon who you talk to.



The corner bookstore has gone away and the giant bookstore chains are being eroded by the e-book model. The art critic Robert Hughes said, "We live in a world of weightless images." I tend to agree with his statement. We are increasingly bombarded with images and the Internet magnifies this. Due to the impermanence of digital images they have grown increasingly "weightless" and transient due to the electronic market. Art budgets are down, readership is down. A number

of people think everything should be free if it's delivered to them via the Internet. Copyright infringement is rampant. Today's art student has been schooled in the digital realm. I think the lack of traditional working skills leaves them feeling unknowingly deprived of the fulfillment of creating a physical object with their hands. Additionally I think working traditionally builds artistic character. I have to live by the brush stroke I put down.... I can't re-filter it, adjust it or erase the layer but have to fight it out to an acceptable qualitative resolution. While I do use digital enhancement in my sketches, I always work traditionally in my final cover paintings. There are collectors that love traditional cover art. They don't buy or consider digital prints legitimate works of art.

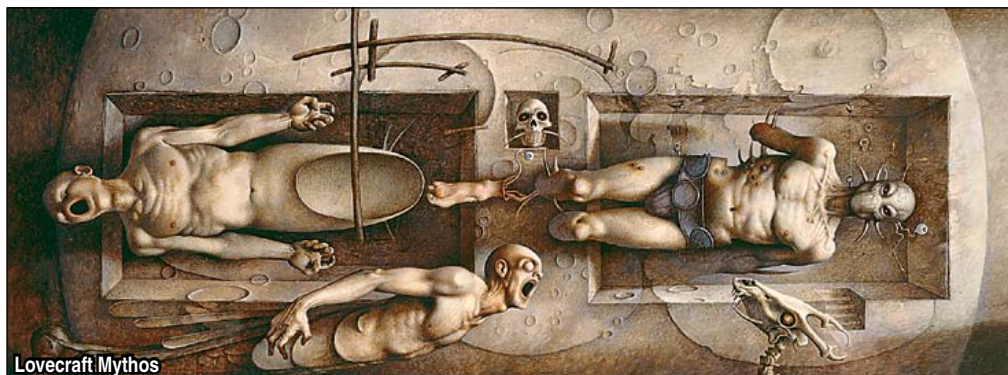
Upcoming projects?

Recently I had an orphaned painting that I created for a book series - midway through the series the marketing department at Tor Books changed the visual direction of the series. The painting had no home. Tor's senior editor, David Hartwell, seized upon the opportunity and created "The Palencar Project." Essentially, David reversed the publishing process... having five writers create stories around an already existing piece of art. I thought the idea was flattering and a refreshing change from the standard publishing approach. The five stories will be published over a five-week period or can be purchased in total.

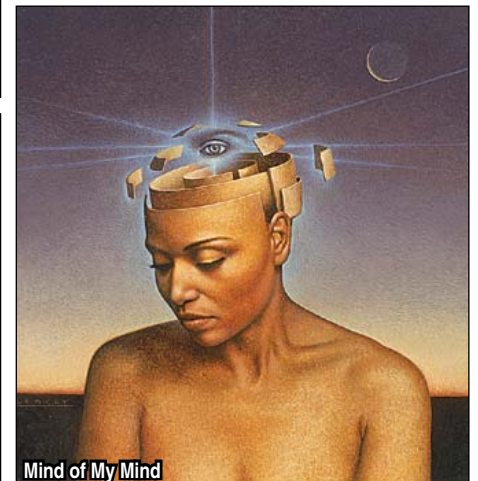
—John Jude Palencar



Jovah's Angel



Lovecraft Mythos



Mind of My Mind

CHARLES VESS



Reconciliation

Charles Vess was born in 1951 in Lynchburg, Virginia. His award-winning work has appeared in many publications from Marvel and DC, but most of his recent work is in book illustration, including *The Ladies of Grace Adieu*, *Green Man: Tales from the Mythic Forest*, *A Circle of Cats*, and *Peter Pan*. Neil Gaiman & Charles Vess's illustrated novel *Stardust* was adapted into an acclaimed film in 2007.

Vess's awards include the Ink Pot, the Mythopoeic, a Gold and a Silver medal in the Spectrum Annual, two Chesleys, a Locus Award, two Will Eisner Comic Industry Awards, and three World Fantasy Awards. Recent publications include two picture books penned by Neil Gaiman, *Blueberry Girl* and *Instructions*, as well as *Drawing Down the Moon: The Art of Charles Vess*. For more: <www.greenmanpress.com>.

Introduction/influences?

I began by illustrating many short stories published by fanzines in the late 1970s and the early 1980s: *Dragonfields* (edited by Charles de Lint), *Nyctalops*, *Space & Time*, *Fantasy Crossroads*, etc. My first big break in the professional illustration field was producing some 30 paintings for the Abrams edition of *The Hobbit* (these were based on another artist's style and all were unsigned). The first art that I remember being aware of was in the comic books I used to read in the late 1950s: Uncle Scrooge (Carl Barks) and Brothers of the Spear (Russ Manning). Then, for the longest time in high school Robin Jacques' cover art to *Moon of Three Rings* by Andre Norton absolutely fascinated me. After that Roy Krenkle and Frank Frazetta's cover and frontispiece art to all the Edgar Rice Burroughs' reprints in the early '60s exploded my idea of what art could actually do (I loved the stories then as well!). Then all those gorgeous covers that graced Ballantine's the Sign of the Unicorn imprint under the sure editorial eye of Lin Carter grabbed my attention. Discovering the treasure trove of story contained within was and is a touchstone to my growth as an artist, writer, and reader. And finally in college I discovered Howard Pyle, N.C. Wyeth and most importantly to me, the English illustrator of the Edwardian era, Arthur Rackham.

Inspiration or perspiration?

As Chuck Jones the animator used to say, "Every artist has thousands of bad drawings in them and the only way to get rid of them is to draw them out." As I grow older I find it better to let my conscious thinking step away from the creative process and allow all my



The Cats of Tanglewood Forest

years of drawing and reading and experiencing life to bubble to the surface and inform what it is that I'm attempting to draw. Doing so enables the act of drinking from the great cauldron of story that much easier and ultimately more satisfying.

Interesting cover projects, illustrating an author's work?

For myself, I prefer to illustrate entire books rather than produce a single image. I've worked in this capacity with Neil Gaiman (*Stardust*, *Instructions*), Charles de Lint (*Medicine Road*, *Seven Wild Sisters*), Susanna Clarke (*The Ladies of Grace Adieu*), and George R.R. Martin (*A Storm of Swords*, the limited edition) among others, and I've come to realize that working with the best writing will bring out the very best in you as an artist.

Illustrating any authors work can be an exciting collaborative process. As an artist, I feel that my job is to carefully select what elements of a text narrative I'm going to make concrete on the page. Rather than what the protagonist might actually look like, I should be more concerned with the world/landscape around them. Much of the time the reader will "know" exactly what Frodo or Gandalf looks like, so I just need to place that character in his or her proper world.

Impact of digital media and e-books?

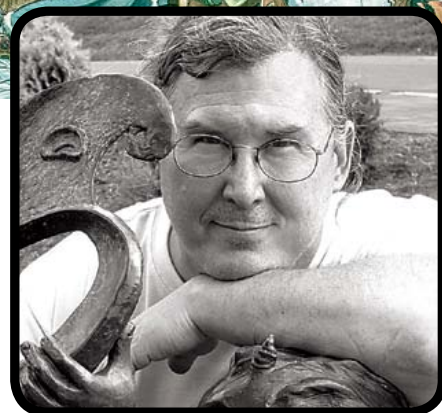
Right now I'm bored to death with photo covers. For every one or two that are absolutely brilliant there is a swelling horde of others that kill the mind and make me at least very reluctant to pick up the book and read it. A proper image should allow for poetic space to pull the viewer into its "reality" and this technique leaves no room for that space.

I myself use Photoshop only to correct small mistakes (a paint spatter on a face for example) that would take many hours to execute on my canvas and are the work of a minute or two with the digital process.

Upcoming projects?

I've just finished a 15-page graphic narrative story about Istanbul for a Turkish publisher. Next up are 50 new paintings for *The Cats of Tanglewood Forest* (an expansion of an earlier book) written by Charles de Lint and to be published by Little, Brown & Co. And, ongoing, is my work on *The Greenwood*, a book I'm writing and illustrating that features a combination of pure text, illustration, and graphic narrative sequences to tell its story.

—Charles Vess



The Once & Future King

DONATO GIANCOLA

Donato Giancola was born in 1967 and raised in Colchester VT. After graduating Summa Cum Laude with a BFA in painting from Syracuse University, Donato moved to New York City to immerse himself in the inspired and varied art scene found there. He spent years in the '90s as the studio assistant to preeminent figure painter Vincent Desiderio, and long days of study in the museums of New York. His awards include the 2008 Hamilton King Award from the Society of Illustrators, 19 Chesley Awards, three Hugo Awards, and multiple Silver and Gold medals from Spectrum. He teaches at the School of Visual Arts in New York, and lectures and does demonstrations worldwide.

Since beginning his professional career in 1993, Donato's list of clients has grown to include major book publishers, design firms, magazines, and toy, film, and other media companies. Donato lives in New York City with his wife and two children. For more: <www.donatoart.com>.

Introduction/influences?

An agent, Sal Baracca, opened the professional door to me in the early '90s. A wonderful thing to do for a young artist, fresh out of school. Sal specialized in book jacket illustration, that, and my love of science fiction and fantasy novels, lead to a great start as a cover artist in the first phase of my career. Major artists I was looking at in those first years range from the classical oil painters like Peter Paul Rubens,

Velazquez, and Caravaggio at the Metropolitan Museum of Art in New York to modern book illustrators showing their wares at the Society of Illustrators like John Berkey, Kieth Parkinson, and Scott Gustafson. I am a sponge when it comes to learning and influences, taking in any and everything I come in contact with!

Upcoming projects?

This past month has seen the release of my latest DVD on oil painting, *Painting Joan of Arc*. As a professional and teacher I wanted to both challenge myself and illuminate as much of the creative process as possible, given the restraints of producing this documentary. From portraits to hands to armor, we have filled the four-plus hours of the DVD with content we deemed most relevant. Creating a work of art is half inspiration, and half perspiration. Much of the great work we have from the past is here because someone undertook the task and pushed their limit, creatively and materially. I truly believe that "doing" is more important than talking about your intent.

—Donato Giancola



Joan of Arc



Search for Mother

IRENE GALLO: ART DIRECTOR

Irene Gallo has been the art director for Tor/Forge books since 1994, and Starscape books since its launch in 2001. She is on the board of Directors of the Society of Illustrators. In 2005, she helped Arnie & Cathy Fenner curate and organize an exhibition at the Museum of American Illustration of the first 11 years of Spectrum. She subsequently joined their advisory board. Gallo and Daniel Dos Santos run a regular painting demo series, Art Out Loud, and annual charity auction of miniature SF/F paintings called MicroVisions. For more: <<http://figallo.blogspot.com/>>.

Can you talk a little about the process of developing cover art, from concept to the finished product?

Roughly.... It starts with a shiny new list of books each season. They are all fresh, and clean, and problem-less at that point. I talk to the editors a bit, try to get a sense of the book. We really want to get at what the book feels like. Sometimes there are obvious scenes, other times we want to be more iconic or symbolic. I spend most of my time thinking about who is right for the book, less about what, exactly, they are going to do with it.

Once I chose an artist or designer, I wait for sketches. Those are run by the editor. We make (or don't) some alterations. Wait for the final art. Then we do a few type layouts. It's amazing how different the same piece of art can look with different designs on it.

After that it's a process of meetings. Most go through without too many changes but the books that have more pressure on them might go through an extra round or two to get them right.

What cover art trends are you seeing now and coming down the line?

Photo-based artwork has become very popular over the past three to five years. They have been around for ages, but I think they are beginning to define the decade. I love those covers, there are some great artists working with those methods, but I do feel it's becoming a bit limiting. One of the joys of working on Tor.com is that the editorial art can be very different from book cover art.

To what extent are there opportunities to "follow the art?" Do marketing and packaging always need to take front row seating, or are there instances when the artist can push the envelope a little?

I often say that I am given a lot of freedom because I know when *not* to exercise it. The goal really *is* to sell books. That means trying to find the line between making something a particular reader will find and recognize as the kind of book they like while still trying to do something that will stand out from the crowd. That's the hard part.

Do you see the shift towards digital-only books as a new opportunity to include more art in books, or as a change with the potential to diminish the role of cover art/artist?

Who knows what it will be in the future will bring but, for now, it's greatly expanded my commissioning. For one thing, books will always need marketing... whether it's e-book or print, you'll need *something* that catches your eye and makes you want to look at it more closely. But e-reading has given us many opportunities to present stories that we didn't have room for on our regular lists.

MÉLANIE DELON



Mélanie Delon is a freelance illustrator based in Paris. In 2005, she started to work digitally with her beloved Wacom, Photoshop, and Painter. She usually paints fantasy subjects mixed with a hint of classicism and symbolism. She is working on book covers for several different publishing houses and is also developing a lot her own personal work. She has published two books collecting her work (Elixir 1 & 2), and is about to launch her own publishing label "Exuvia" this year.

Above all of this she is a book lover (SF & fantasy of course), and a huge fan of video games and movies. For more: <www.melaniedelon.com>.

Most interesting cover projects, illustrating an author's work?

It was for a French author, Charlotte Bousquet. I had to do five covers for her new series, and we worked on the covers together. It was really nice to meet the author and discuss the characters. She was really open to any suggestions. It was real teamwork and a great collaboration.

But usually, I don't think of making the work mine, the most important and difficult thing is to have the art director happy with the final result, and sometimes it takes a lot of exchanges and corrections, but it is really challenging and interesting.

Impact of digital media and e-books?

As a digital artist I of course love this media, and I'm glad we are now considered real artists. Regarding commissions, it allows so much freedom. If the client doesn't like a color or wants late modifications it is possible.

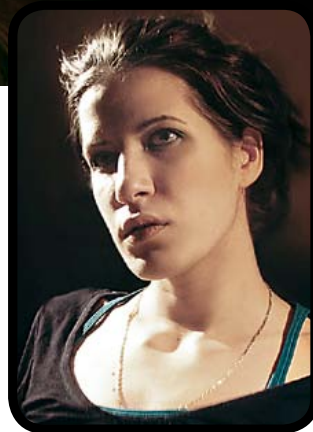


sible. But I don't think traditional arts will disappear; we can co-exist and that's really great.

Is there something about what you do as an artist working in the SF field, or an upcoming project, that you'd like to tell our readers about?

I'll soon launch my own publishing house (April/May this year), and I'm really excited and happy about it. It's really interesting to develop this kind of project. I'm discovering the other side of the job. It's a lot of work but it's so exciting!

—Mélanie Delon



Tor.com published 30 original stories – ranging from poetry to novellas – all with original art to go with them. We never had a platform to do that in the past. And that doesn't include all the extra artwork we've commissioned to cover various themes and holidays.

We've also been experimenting with our regular list as well. We are about to publish a series of short science fiction novels by Walter Mosely. In print, they will be presented in pairs; in e-books you will be able to buy them individually. All of them will have drawings by Greg Ruth in them. Everything is so malleable in e-books, it's an exciting time in publishing and there's a lot of opportunities for artists.

How do you find new artists? I'm sure many of our younger readers would love to hear about the best ways to become a working cover artist.

It sounds flippant but the first thing any young artist needs to do is get really, really good. The day an artist graduates from school is the day they start competing with the Donatos and Martinieres of the world.

So they need to get good and then they need to be present. Submit work to Spectrum, attend industry gatherings, be active online and in the real world. I find so many artists because other artists or art directors have met them and passed their names to me. It's an incredibly giving community that way. Artists need to be engaged to get seen.

Why did you decide to start your blog, The Art Department, which gives so many behind-the-scenes details? Why reveal how the sausage is made?

I started it as a means to save a long comment I made on an art forum about

portfolio presentations. The post was well received and, in fact, became the core of my typical school lecture. Eventually, that thread was going to fade into the past so I wanted a place I could store it myself. Blogger took all of about 3.5 minutes to learn and suddenly I was blogging.

Revealing the process is loads of fun. For one thing, being forced to articulate the process has made some intuitive decision making clearer to myself. There were things I was reacting to that I was somewhat unaware of until I was trying to explain it to others. It has undoubtedly made me better at my job.

In the past, artists worked semi-anonymously without much recognition. The conventions have always been great about honoring artists but the internet can, obviously, reach so many more people. It's been amazing to watch more and more artists become "names" to readers and authors. It's not uncommon to see publishers and bloggers posting cover reveals at this point. And the more well-known the artists are, the more they become a marketing handle for us. We just announced that Michael Whelan will be doing the artwork for the final Wheel of Time book and it got us a ton of attention. That kind of thing works out well for everyone.

Beyond that, it's just fun.

—Irene Gallo



STEPHAN MARTINIERE



Stephan Martinieri is an internationally acclaimed artist. In the past 25 years he has worked on feature films, animation, video games, theme parks, editorials, and book covers. As the director for the five musical adaptation animated specials **Madeline**, Martinieri received the A.C.T Award, the Parent's choice Award, the Humanitas Award, and was nominated for an Emmy. As a Visual Design Director for Cyan, Stephan was also responsible for creating and overseeing the look of three games in the *Myst* series. His awards including two Silver and a Gold Spectrum Award, a BSFA Award, two Chesley Awards, and a Hugo, among others. In 2006 he received the Grand Master "Expose" Award for artistic achievement. He has done lectures and workshops in the US and abroad and is also an advisory board member of the CG society.

Introduction/influences?

I grew up in a comic book environment. The list of artists who influenced me is vast but I would say the most important would be Moebius, Druillet, Franquin, Uderzo, Wrightson, and Frazetta. I was also reading a lot of science fiction and the covers of Chris Foss had a big influence on me as well. Only when I went to art school around the age of 15 did I discover other fields like animation, architecture, and illustration. For several years I learned different art disciplines but I still wanted to become a comic book artist. During my first year in animation school I got a job and was sent to Japan to work on *Inspector Gadget*. This was the beginning of my career. As I traveled from Japan to California I became more and more interested in the storytelling aspect. I started working on storyboards and eventually became a director for such shows as *Dennis the Menace*, *Madeline*, and *Where's Waldo*. In 1989 I left the director's chair and came back to the drawing world. I started exploring new avenues in the theme park industry where I found great artistic excitement in creating whimsical and fantastic environments. Theme parks led me to 3D motion design, where I had another rewarding experience in designing for *Star Trek*, *the Experience* and *The Race for Atlantis* in Las Vegas. *Star Trek* introduced me to Photoshop, which created a major shift in my career and later opened the gates of Hollywood and the game industry, designing for such films as *Virus*, *The Time Machine*, *I, Robot*, *Star Wars* episodes *Two* and *Three*, *Knowing*, and computer games like *URU: Ages Beyond Myst*, *Myst 5*, *Stranglehold*, and *Rage*. In 1999 I finally made my foray into the SF and fantasy book cover industry. Almost 10 years and over one hundred covers later I find myself loving it more and more every day.

Inspiration or perspiration?

Both inspiration and perspiration are important. Inspiration gets you started but there is a lot of labor involved to get satisfying results. As for art being a higher calling I would say that for me it was. I knew very early on I wanted to be an artist, what kind was unclear to me but the art was definitely my passion. As much as it is a calling, it is also a craft. I spent years learning the foundation and I still learn new things every day.

Talk a bit about one of your most interesting cover projects.

I would say "City in Winter" (Winter Wars?) and "Variable Star". I wanted to explore something more painterly for "City in Winter" and explore more of the "impressionistic/suggestive touches" for "Variable Star". There is actually a break down process in one of my art books, **Quantum Scapes**, that shows how I was playing with the suggestive ad graphic approach.

Illustrating an author's work?

Each story is unique, but the approach to my covers is very similar: first, I tend to visualize an image that would be the strongest representation of the subject. That image does not necessarily have to be the most accurate in relation to the story. What I am more interested in is a visual that will convey the essence of what the story is all about. When I start reading the script I quickly get a sense if the cover might look more interesting as a figurative or a literal image. I always discuss these options with the art directors to see if they have a preference and to make sure we are all on the same page. Sometimes a verbal explanation to convey the idea will be enough. At other times I will do a series of quick sketches on paper or on the Cintiq.

Impact of digital media and e-books?

To me, I look at the digital revolution as a means to create new things, to rethink art in some ways, and explore new possibilities. As for the role of a cover artist, I can see a cover becoming a more interactive vehicle without necessarily taking away the skill and quality of the work. It might in some ways enhance it.

How do you use digital media in your own workflow?

I tend to do the sketches very loosely; I prefer to let the painting process dictate the outcome. The next step is the painting foundation. I scan the sketch and in Photoshop I create a transparency, then I start piling a variety of photos under the line drawing. The photos might have absolutely no connection with the subject; what I'm more looking for is a feel, a mood. I always have a general idea of what I am looking for but that process always creates exciting results. At that stage it's very "dirty." I would vary the opacity between images, resize, flip, etc., until I see something satisfying. When that first color/mood connection happens I then start to roughly block the rest of the colors, light, and shadow elements. Once it's all in place I start painting in details using regular or custom brushes as well as blending photo elements into the painting; it becomes a manipulation and modeling process. The photo elements become blocks of shapes, colors, texture, or light. I never quite know what these blocks will create at the end. It's a very instinctive and organic process. At the end I always end up being surprised.

Upcoming projects?

Last year I did some concept work for the film *Akira* coming out in 2013 and *Total Recall* coming out this summer. Last fall I also finished art directing the video game *Rage*. I am currently working on the Disney Shanghai theme park, doing a lot of concepts and paintings and I also started doing concept work on *300: The Battle of Artemesia*. I have also just released my third art book **Velocity** with a limited edition. In May I will be attending the first Spectrum live event in Kansas City and I will be the Artist Guest of Honor at the BayCon in the Bay Area. Lastly of course I will be returning to the San Diego Comic-Con in July.

—Stephan Martinieri ■



Babel



City Without End



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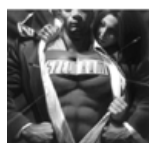
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THE STEEL SERAGLIO

by Mike Carey, Linda Carey, and Louise Carey

"[A] wonderful mix of historical adventure and fantasy...with richly detailed characters and setting and dialogue that, in places, verges on poetry." —*Booklist (Starred)*

The sultan Bokhari Al-Bokhari of Bessa has 365 concubines—until a violent coup puts the city in the hands of the religious zealot who has no use for the pleasures of the flesh: he condemns the women first to exile and then to death. Cast into the desert, the concubines must rely on themselves and each other to escape from the new sultan's fanatical pursuit. With the aid of the champions who emerge from among them, they intend to topple the usurper and retake Bessa from the repressive power that now controls it. . . . The assassin, Zuleika, whose hands are weapons. The seer, Rem, whose tears are ink. The wise Gursoon, who was the dead sultan's canniest advisor. Together, they must forge the women of the harem into an army, a seraglio of steel.

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2011 British Book Summary

UK publishing was up in 2011, the second year in a row of increase, with 979 titles, up from 816 the year before.

A few publishing changes affected the SF field in 2011. Veteran editor Jo Fletcher debuted her new Jo Fletcher Books at Quercus at the end of the year, but we only saw two titles in 2011. Orion added young-adult imprint Indigo, which offers “fierce fiction” in a variety of genres; in 2011 we listed five titles of interest. Orion/Gollancz also introduced their SF Gateway e-book imprint and website, which aims to make far more Gollancz backlist, particularly Masterworks titles, available than their print line can. Since we have yet to figure out how to count e-books, their output did not affect our numbers. Random House/Arrow added the Hammer imprint, which publishes horror titles, most of them novelizations of Hammer horror films. For 2012, Anthony Cheetham’s latest publishing start-up, Head of Zeus, will debut in summer; it plans to publish both fiction and non-fiction, with one fantasy already announced in their launch list.

The total number of books seen was 979, up 20% from 816 in 2010. It’s the highest total since we saw 980 in 1991; the record is the 1,129 titles in 1988, the first year we counted UK books. New books (originals and first UK editions) were up 10%, the same as last year. Reprints were up a whopping 38%, making up 41% of the total books published, up from 36% last year, the first increase after five years of decline. We consider 50% reprints ideal, as books are more likely to show a profit if they go into reprint. Our graph of UK Publishing History shows the relative proportions of new books – first and first UK editions – and reprints, showing the rise in the proportion of reprints after several years of decline.

The data used to create these figures is extracted from our monthly “British Books” column; all the books counted here were listed there, but not all the books listed there are counted here, since we drop marginal items such as strictly associational titles or chapbooks. “New Books” refers to originals plus first UK editions of books originally published in English elsewhere – usually the United States, Australia, or Canada. Where mergers have occurred, we have combined data from past years to reflect the difference. Young-adult imprints are generally grouped with their adult namesakes, even if they are technically part of separate children’s divisions.

Little, Brown UK/Orbit returned to the top spot of Total Books Published with 189 titles, up substantially from 125 in 2010. That knocked last year’s winner Orion/Gollancz back into second place with 182 titles, up from 139. HarperCollins/Voyager stayed in third with 78 titles, up from 66. Random House jumped up to fourth place with 65 titles, up from 35; Pan Macmillan moved down a notch into fifth place with 58 titles, up from 41. Below that, publishers shifted around as usual. The list breaks down the output for all publishers with five or more genre titles in 2010. Publishers with fewer than five are lumped together under Miscellaneous publishers. We saw books from 45 publishers, down from 52; 25 had five or more books, up from 20. Two small presses made it onto the main list: PS Publishing and Dedalus.

We counted 20 publishers as miscellaneous, down from 32 last year. We put print-on-demand publishers in miscellaneous, regardless of the number of titles, though we undoubtedly missed some, since POD editions can be hard to spot. We listed seven definite POD titles, down from 11 last year; they came from four presses, none with more than four titles.

Chart #2 show the last five years’ totals for the top publishers. Seven of the top ten publishers increased their output, one held steady, and the rest declined. Up were Random House (up 86%), Little, Brown/Orbit (up 51%), Hodder & Stoughton (up 46%), Pan Macmillan (up 41%), Orion/Gollancz (up 31%), Penguin Group UK (up 19%), and HarperCollins/Voyager (up 18%). Transworld/Bantam held steady. Decreasing their numbers were Rebellion (down 19%) and Black Library (down 8%).

The list of Books Published by SF Imprint show the numbers for the SF imprints separate from their corporate cousins. The top two imprints held on to their places from last year: Gollancz in first place with 162 titles and Orbit in second with 94. Voyager moved up a notch to third with 41, followed by Black Library in fourth with 33. We listed 10 imprints, which were responsible for 441 titles, 45% of the total books published, down from 48% last year. They had 270 new titles, or 47% of all new titles, down from 53%. (In the US, 23 imprints produced 33% of all titles and 31% of new books.)

Charts #3 and #4 break down the publishers’ new books by the Originals (first editions) in Chart #3, and First UK Editions in Chart #4. Little, Brown UK/Orbit leads on both lists, with 73 original titles and 43 first UK editions; 61% of their books were new. Gollancz came in second on both charts with

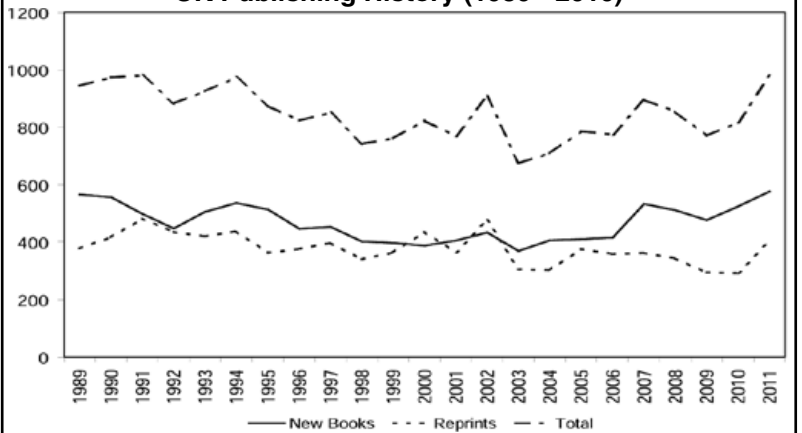
Total Books Published in the UK, 2011

PUBLISHER	HC			TP			PB			TOTAL
	New	1UK	Rpt.	New	1UK	Rpt.	New	1UK	Rpt.	
Little, Brown/Orbit	7	2	-	60	35	53	6	6	20	189
Orion/Gollancz	20	3	15	33	28	69	1	4	9	182
HarperCollins UK	15	1	-	13	6	37	-	1	5	78
Random House UK	18	-	-	9	2	16	2	-	18	65
Pan Macmillan	13	-	1	5	9	23	2	-	5	58
Hodder & Stoughton	11	1	-	11	-	29	-	-	2	54
Penguin Group UK	7	-	1	7	7	21	-	-	-	43
Transworld/Bantam UK	5	1	-	8	7	13	-	-	4	38
Black Library	3	-	-	7	-	-	19	-	4	33
Rebellion	-	-	-	19	-	-	10	-	-	29
Titan Books	1	-	-	3	8	5	2	2	-	21
Bloomsbury	-	-	-	4	4	12	-	-	-	20
Angry Robot	-	-	-	15	-	2	-	-	-	17
PS Publishing	14	-	2	-	-	-	-	-	-	16
Simon & Schuster UK	2	-	-	1	10	2	1	-	-	16
Headline	3	-	-	2	-	8	-	-	-	13
Egmont	1	1	-	3	4	2	-	-	-	11
Harlequin UK	-	-	-	3	7	-	-	1	-	11
Oxford University Press	1	-	-	7	-	3	-	-	-	11
Scholastic UK	1	-	-	2	-	5	1	-	-	9
Allison & Busby	-	-	-	2	4	1	-	1	-	8
Quercus/Jo Fletcher	4	1	-	1	-	1	-	-	1	8
Robinson	-	-	-	2	3	1	-	-	-	6
Snowbooks	1	-	-	2	-	3	-	-	-	6
Dedalus	-	-	-	2	-	3	-	-	-	5
TOTAL 20 Misc.:	7	-	-	17	2	6	-	-	-	32
Totals: 45 Publishers	134	10	19	238	136	315	44	15	68	979

Total British Books Published by SF Imprint, 2011

PUBLISHER	HC			TP			PB			TOTAL 2011	TOTAL 2010
	New	1UK	Rpt.	New	1UK	Rpt.	New	1UK	Rpt.		
Gollancz	14	3	15	31	25	61	1	4	8	162	117
Orbit	5	1	-	34	11	27	4	11	1	94	84
Harper Voyager	5	1	-	7	4	19	-	1	4	41	37
Black Library	3	-	-	7	-	-	19	-	4	33	36
Tor UK	6	-	-	3	6	7	2	-	3	27	17
Atom	-	1	-	8	5	8	-	-	-	22	11
Solaris	-	-	-	10	-	-	9	-	-	19	21
Angry Robot	-	-	-	15	-	2	-	-	-	17	8
PS Publishing	14	-	2	-	-	-	-	-	-	16	38
Abaddon	-	-	-	9	-	-	1	-	-	10	15
Total:	47	6	17	124	51	124	36	6	30	441	391

UK Publishing History (1989 - 2010)



54 original and 35 first UK; 54% of their titles were new. Black Library came in third for Original titles with 29, but they had no first UK editions and only 12% reprints. S&S Pocket came in third for first UK editions with 10; they had four originals (three simultaneous with the US/Canadian editions), and only two reprints. The increasing globalization of publishing has changed the significance of original vs. first UK editions, many publishers now try to bring books out simultaneously (or just a month apart), rather than risk customers ordering foreign editions or e-books online. Many publishers (Orbit, Voyager, Black Library, Solaris, Angry Robot, Bloomsbury, etc.) have arms in both the US and UK, and make a point of acquiring rights in both regions.

Chart #1 shows the subject breakdown for new 2011 books. SF novels were up at 81; add an additional 17 young-adult SF novels, and there were 98 SF novels, 17% of the new books total, up from 15% last year. Fantasy novels were up 16% to 163; adding 52 YA fantasy novels, there were 215 fantasy

#1: UK Books by Subject

	2011	2010	2009	2008	2007
SF Novels	81	61	61	66	73
Fantasy Novels	163	141	129	119	107
Horror Novels	42	59	50	42	38
Paranormal Romance	59	44	25	61	39
Anthologies	17	29	18	22	23
Collections	17	17	34	18	22
Reference	3	5	4	3	4
History/Criticism	3	4	4	8	8
Media-Related	59	48	49	64	78
Young Adult	119	94	89	86	113
Omnibus	8	14	7	15	20
Art/Humour	3	8	5	7	6
Miscellaneous	2	-	1	-	2
Total New:	576	524	476	511	533
Reprints	403	292	294	343	362
Total Books:	979	816	770	854	895

#2: Total Books

	2011	2010	2009	2008	2007
Little, Brown/Orbit	189	125	118	149	144
Orion/Gollancz	182	139	114	144	131
HC/Voyager	78	66	61	76	70
Random House	65	35	51	83	66
Pan Macmillan	58	41	49	56	57
Hodder & Stoughton	54	37	21	37*	71*
Penguin Group	43	36	46	27	19
Transworld/Bantam	38	38	46	49	56
Black Library	33	36	42	57	67
Rebellion	29	36	12	7	8

* includes Headline

novels, 37% of the new books total, the same as last year. Horror novels dropped, down 29% to 42; plus the 23 YA horror titles there were 65 horror novels, 11% of the new books total, down from 15%. Paranormal romances went up 34% to 59 titles; with the 27 YA paranormals there were 86 paranormal romances, 15% of the new books total, up from 10%. Paranormals were slow to catch on in the UK, but they've definitely arrived.

Young-adult books saw their third straight year of increase, up 27% to 119 titles. Fantasy led with 52 titles, the same number as last year, but they were only 44% of the new YA titles, down from 55% last year and 66% the year before. YA paranormals moved up into second place with 27 titles, 23% of YA new books, up substantially from 6%. Horror was third with 23 titles, 19% of the YA new books total, down from 22%. SF trailed with 17 titles, 14% of the YA new books, down from 16%. The number of YA paranormal romance novels is misleadingly low; some paranormals published as YA in the US get published as adult in the UK, where publishers are less inclined to automatically put any book with adolescent protagonists in the YA category.

New anthologies dropped 41% to 17 new titles, more than undoing last year's increase. Collections held steady with 17 titles. We saw three reference titles, down from five, and three history/criticism

#3: Original Books

	2011	2010	2009	2008	2007
Little, Brown/Orbit	73	50	42	47	27
Orion/Gollancz	54	37	32	39	44
Black Library	29	33	37	47	61
Random House	29	15	25	42	37
Rebellion	29	33	11	7	8
HC/Voyager	28	28	16	17	24
Hodder & Stoughton	22	14	8	11*	15*
Pan Macmillan	20	17	13	15	16
Angry Robot	15	7	-	-	-
Penguin Group	14	16	14	11	5
PS Publishing	14	33	38	15	17
Transworld/Bantam	13	13	17	15	17
Oxford Univ. Press	8	4	-	2	11
Titan Books	6	4	6	6	1
Headline	5	7	1	-	-
Quercus/Jo Fletcher	5	2	-	1	1
Bloomsbury	4	6	13	10	20
Egmont	4	-	2	4	5
Scholastic	4	4	8	3	5
Simon & Schuster	4	5	6	1	3
Harlequin	3	4	-	-	-
Snowbooks	2	4	3	3	2
Allison & Busby	2	-	-	-	-
Dedalus	2	1	3	6	1
Robinson	2	10	2	2	3

*Includes Headline

titles, down from four. Art/humor, our grab-bag category, had only three titles, down from eight titles; there were two art books featuring individual artists, and one play.

Media-related books were up 23% to 59 titles, 10% of the new books total, up from 9%. That total includes five omnibuses and three anthologies. Black Library leads again with 29 Warhammer and Warhammer 40,000 titles. The closest competitor was Random House with five *Star Wars* titles and 12 BBC titles (*Doctor Who* and *Torchwood*). Most tie-in novels are published simultaneously in the US and UK these days. We don't count tie-ins that are simply the US editions imported to the UK, such as Pocket's *Star Trek* titles, just as we don't count *Doctor Who* books distributed in the US.

Quality remains high according to our best indicator, our Recommended Reading list published in the February issue. We listed 49 UK titles, up from 32; those titles came from 20 UK publishers, up from 17 last year. Little, Brown/Orbit led with nine recommended titles, followed by Gollancz with seven, PS Publishing with five, HarperCollins/Voyager with four, and Macmillan/Tor UK and Hodder & Stoughton each with three.

CONCLUSION

Basically, we're back to that old refrain, "More of the same." The economy remains shaky, brick-and-mortar bookstores are struggling to cope with the changes caused by digital publishing and online shopping, and still the number of genre print titles goes up. The number of publishers producing those titles went down, but that's not unusual when times

#4: First UK Editions

	2011	2010	2009	2008	2007
Little, Brown/Orbit	43	36	43	59	55
Orion/Gollancz	35	33	17	13	14
S&S/Pocket	10	5	5	3	1
Titan Books	10	-	-	-	1
Pan Macmillan	9	3	12	17	16
HarperCollins/Voyager	8	13	7	20	7
Transworld/Bantam	8	4	4	11	10
Harlequin	7	16	-	-	-
Penguin Group	7	5	9	3	4
Allison & Busby	5	2	6	4	-
Egmont	5	2	2	-	1
Bloomsbury	4	5	-	7	7
Robinson	3	4	2	2	1
Random House	2	2	6	6	8
Hodder & Stoughton	1	6	4	3*	9*
Quercus	1	2	2	-	-

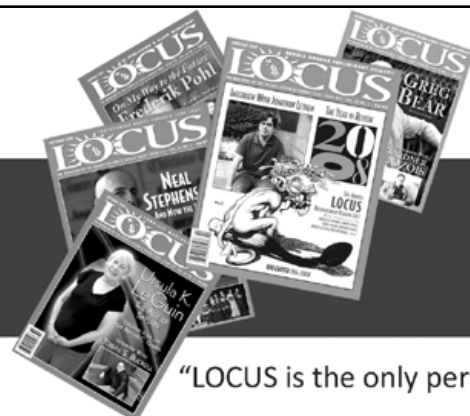
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are tough. The growth in e-books, though somewhat slower than in the US, has digital publishing proponents cheerfully predicting the death of traditional publishing. (The recent announcement that the *Encyclopedia Britannica* will no longer be published in print only reinforces that impression.) Meanwhile, Bowker's BML Books & Consumers survey shows consumers are buying fewer physical books (down 4%) but more e-books, so the number of books sold was up a slim 0.4%, but consumers spent 3% less, thanks to the lower price of e-books. (At the same time, many consumers resent the price of e-books, not realizing that printing costs are actually a small part of the cost per book.) Publishers are scrambling to come up with new strategies, such as Gollancz's SF Gateway.

The continued drop in the number of publishers from whom we saw books is a concern, but those numbers fluctuate from year to year. Overall, the UK saw more publishers and fewer titles (including POD and e-books) in 2011 according to Nielsen Book, which issues ISBNs in the UK. They had 3,412 new publishers register for ISBNs, up from 3,151 in 2010 and 3,007 in 2009 – but Nielsen noted the increases are largely "led by self-published authors, print-on-demand, and digital product". They also reported 149,800 new titles published in 2011 (including digital and POD titles), down from 151,969 in 2010. Of the titles recorded as published in the UK in 2011, 35,000 were e-books (or online resources), 28,000 hardbacks, and 71,000 paperbacks.

So, the genre seems to be bucking the trends, with the number of print books up and publishers down, but since we aren't counting e-books and don't see many POD titles, even that's a questionable conclusion. As always, the quality of British SF remains high – but a still-shaky economic picture and changing technology keep the future vague.

– Carolyn Cushman ■



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Analog Science Fiction and Fact—Stanley Schmidt, ed. Vol. 132 No. 5, May 2012, \$4.99, 10 times a year, 112pp, 15 x 22 cm. The conclusion to the serial by Robert J. Sawyer; novella by Daniel Hatch; short stories by Tracy Canfield and Eric James Stone; science articles by H.G. Stratmann and John G. Cramer; reviews, etc. Cover by Bob Eggleton.

Andromeda Spaceways Inflight Magazine—Patty Jansen, ed., Vol. 10 No. 1, #53, December 2011, A\$12.95, quarterly, 168pp, 15 x 21 cm. Australian SF and fantasy small-press magazine. This issue includes 17 short stories; an interview with Jo Anderton; poetry, and reviews. Cover by Nico Photos. Subscription: one-year A\$48.00 Australia/Overseas A\$68.00 to by mail (Australians only, overseas subscribers use website) to Andromeda Spaceways Publishing, c/o Simon Petrie, PO Box 7311, Kaleen, ACT 2617, Australia; e-mail: <amagsub@gmail.com>; website: <andromedaspaceways.com>.

Asimov's Science Fiction—Sheila Williams, ed. Vol. 26 Nos. 4 & 5, Whole Numbers 435 & 436, April/May 2012, \$4.99, 10 times a year, 192pp, 15 x 22 cm. Novellas by James Patrick Kelly and David Ira Cleary; novelette by Rick Wilber; short stories by Tom Purdom, Sandra McDonald, Gray Rinehart, Ian Creasey, Josh Roseman, and Carol Emshwiller; poetry, reviews, etc. Cover by J.K. Potter.

Black Static—Andy Cox, ed. Issue No. 27, February/March 2012, £3.95, bimonthly, 64pp, 20 x 27½ cm. Dark British SF/F magazine with stories by Gord Sellar, Jacob Ruby, Stephen Bacon, Simon Bestwick, and V.H. Leslie; columns and reviews. Cover by Mark Pexton. Subscription: UK £21.00/Europe £24.00/elsewhere £27.00 for six issues to TTA Press, 5 Martins Lane, Witcham, Ely, Cambs CB6 2LB, UK; website: <www.ttapress.com>; e-mail: <blackstatic@ttapress.com>.

Extrapolation—Javier A. Martínez, ed. Vol. 52 No. 3, Fall 2011, \$5.00, three times a year, 123pp, 15 x 23 cm. Scholarly journal with articles and reviews. This issue includes Hee-Jung Serenity Joo's exploration of how Octavia Butler deployed SF devices in her Parables series to highlight the shifting workings of race and racism under late capitalism; Greg Conley looks at the tension between empirical and Gnostic methods of seeing the world in Stanislaw Lem's **His Master's Voice**; Michael J. Blouin examines western "waking" in Christopher Nolan's **Inception**; and Gib Prettyman uses Kim Stanley Robinson's **The Years of Rice and Salt** to explain the cycle of deconstruction and reinvention of the genres of utopian



and historical thought. Subscription: US \$26.00/elsewhere \$33.00 per year (credit cards not accepted). The University of Texas at Brownsville, Attn: Javier A. Martínez, Department of English, 80 Fort Brown, Brownsville TX 78520, or free with a membership in the SFRA; website: <http://extrapolation.utb.edu>; e-mail: <javier.a.martinez@utb.edu>.

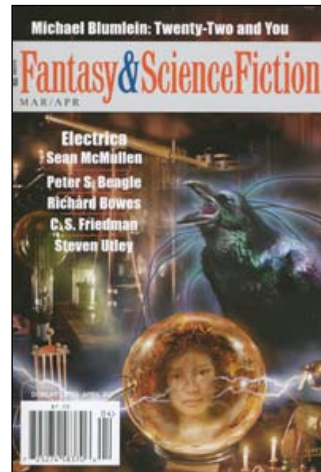
The Magazine of Fantasy & Science Fiction—Gordon Van Gelder, ed. Vol. 122 Nos. 3 & 4, Whole No. 700, March/April 2012, \$7.00, bimonthly, 260pp, 13 x 19½ cm. Novelettes by Sean McMullen, Michael Blumlein, Albert E. Cowdrey, KJ Kabza, and Peter S. Beagle; short stories by Tim Sullivan, Robert Reed, Steven Utley, Richard Bowes, Geoffrey Landis, Robert Walton, and Barry N. Malzberg, C.S. Friedman, and Paul Di Filippo; poetry. Cover by David A. Hardy.

The New York Review of Science Fiction—David Hartwell et al., eds. Vol. 22 No. 6 Whole No. 282, November 2011, \$5.00, monthly, 24pp, 21½ x 28 cm. Review and criticism magazine, with essay-length and short reviews, etc. This issue includes Robert Guffey on "film noir" as illustrated by **Bowery at Midnight**, **The Chase**, and **Kiss Me Deadly**; Takayuki Tatsumi's introduction to Chiaki Kawamata's **Death Sentences**; Darrell Schweitzer on the death of Edgar Allan Poe; and Gregory Benford remembers a 1976 dinner at Trinity with Martin Reese, Paul Adrien Maurice Dirac, and Stephen Hawking. Subscription: \$40.00 per year, to Dragon Press, PO Box 78, Pleasantville NY 10570.

On Spec—Diane L. Walton, ed. Vol. 23 No. 4, Whole No. 84, Winter 2011/2012, C\$6.95, quarterly, 104pp, 13½ x 20½ cm. Small-press fiction magazine, with stories by Steve McGarrity, Brent Knowles, Andrew S. Fuller and others; poetry; interviews with Steve McGarrity and Ellen Jewett. Cover by Ellen Jewett. Subscription: C\$24.00 Canada/US\$25.00 US/US\$35 overseas a year, to *On Spec*, Box 4727, Edmonton, AB, Canada, T6E 5G6; website: <www.icomm.ca/onspec>.

Tales of the Talisman—David Lee Summers, ed. Vol. 7, Issue 3, Winter 2011/2012, \$8.00, quarterly, 100pp, 21 x 27 cm. Fantasy and speculative fiction magazine with short fiction by Uncle River and others; poetry, and reviews. Cover by Laura Givens. Subscription: \$24.00 per year to Hadrosaur Productions, PO Box 2194, Mesilla Park NM 88047-2194; website: <www.talesof-talisman.com>.

Weird Tales—Ann VanderMeer, ed. Vol.



66 No. 3, Whole No. 359, Winter 2012, \$7.95, quarterly, 84pp, 20½ x 26½ cm. Small press magazine of dark fantasy, with fiction by Stephen Graham Jones, Tamsyn Muir, Tom Underberg, Leena Likitalo, Joel Lane and Conrad Williams; interviews with Laird Barron, and Richard Kirk; plus poetry. Cover by Matt Mills. Subscription: \$20.00 US/USD\$40.00 elsewhere for four issues to Nth Dimension Media, 525 West End Avenue 12E, New York NY 10024; website: <www.weirdtalesmagazine.com>.



Outer Limits

Financial Times (1/25/12) includes James Crabtree's report on the free speech kerfuffle at the Jaipur, India literary festival that resulted from Salman Rushdie's scheduled appearance, subsequent cancellations (twice), and an impromptu reading of **The Satanic Verses** (banned in India) by a group of writers in support of Rushdie. ■

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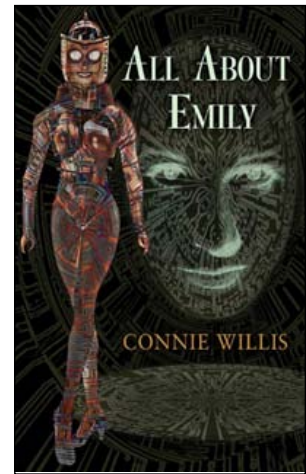
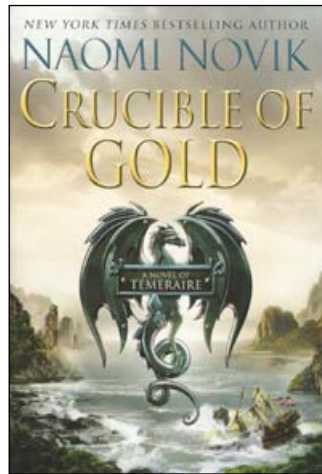
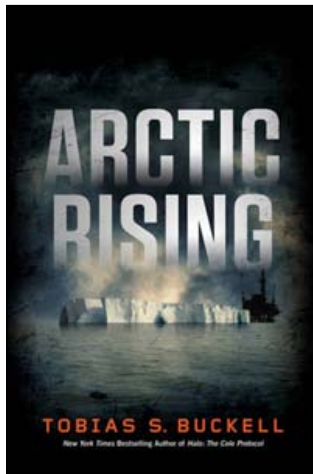
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Books Received - February



Compiled by Liza Groen Trombi & Carolyn Cushman. Please send all corrections to Carolyn Cushman c/o Locust. We will run all verified corrections.

KEY: * = first edition + = first American edition.

* Abnett, Dan **Warhammer 40,000: The Horus Heresy: Know No Fear** (Black Library US 978-1-84970-135-8, \$8.99, 412pp, pb, cover by Neil Roberts) Tie-in novel based on the far-future role-playing game. Copyrighted by Games Workshop. Simultaneous with the Black Library UK edition.

* Adams, Tessa **Forbidden Embers** (Penguin/Heat 978-0-451-23470-4, \$14.00, 302pp, tp, cover by Don Sipley) Erotic fantasy novel, third in the Dragon's Heat series.

* Agresti, Aimee **Illuminate** (Houghton Mifflin Harcourt/Harcourt 978-0-547-62614-7, \$17.99, 511pp, hc) Young-adult paranormal romance novel, the first book in the Gilded Wings series. Haven Terra's internship at a hotel turns dangerous when she realizes the staff are after the guests' souls.

* Ahmed, Saladin **Throne of the Crescent Moon** (DAW 978-0-7564-0711-7, \$24.95, 274pp, hc, cover by Jason Chan) Fantasy novel of rebellion and supernatural murders in an Arabian Nights-style setting, the first book in the Crescent Moon Kingdoms trilogy. A first novel.

* Anderson, J. Kelley **Casting Shadows** (World Castle Publishing 978-1937593841, \$10.99, 230pp, tp, cover by Rhea Ewing) Urban fantasy novel. Unhappy Edward Kelley turns to dark magics and ends up a hero in spite of himself. A print-on-demand edition. World Castle Publishing. <www.worldcastlepublishing.com>.

Anderson, Poul **Sir Dominic Flandry: The Last Knight of Terra** (Baen 978-1-4516-3822-6, \$7.99, 616pp, pb, cover by David Seeley) Reprint (Baen 2010) omnibus/collection, the sixth volume in Baen's Poul Anderson's Technic Civilization Saga series. This has one story and three novels: **The Plague of Masters** (Ace Double 1960 as **Earthman, Go Home!**), **Hunters of the Sky Cave** (Ace Double 1959 as **We Claim These Stars!**), and **A Knight of Ghosts and Shadows** (1974). Edited and with an introduction by Hank Davis.

* Anonymous, ed. **Angels of Darkness** (Berkley Sensation 978-0-425-24312-1, \$15.00, 406pp, tp) Original anthology of four paranormal romance stories by Ilona Andrews, Nalini Singh, Meljean Brook, and Sharon Shinn.

Atherton, Nancy **Aunt Dimity and the Family Tree** (Penguin 978-0-14-312021-6, \$7.99, 273pp, pb, cover by Tamaye Perry) Reprint (Viking 2011) mystery novel with supernatural elements, 16th in the series.

* Axler, James **Outlanders: Planet Hate** (Worldwide Library Gold Eagle 978-0-373-63873-4, \$6.99, 315pp, pb) Post-holocaust SF adventure novel, 60th in the overall series. The author is probably Rik Hoskin. Copyrighted by Worldwide Library.

Bacigalupi, Paolo **The Windup Girl** (Subterranean Press, \$75.00, 587pp, hc, cover by Vincent Chong) Collection of title SF novel **The Windup Girl** (Night Shade 2009), winner of the Hugo, Nebula, and Locus Awards, plus two related stories, "Yellow Card Man" and "The Calorie Man", and a new introduction by the author. This is a signed, limited edition of 300; a leatherbound, slipcased, deluxe limited edition of 200 with additional art; and a leatherbound, traycased, lettered edition of 26 are also available. Subterranean Press, PO Box 190106, Burton MI 48519; <www.subterraneanpress.com>.

* Baggott, Julianna **Pure** (Grand Central 978-1-4555-0306-3, \$25.99, 431pp, hc) Young adult/adult dystopian SF novel, the first in the Pure trilogy. The author also writes as Bridget Asher and N.E. Bode.

+ Bailey, Adrian **Otherworld: The Isle of Mist** (MP Publishing 978-1-84982-137-7, \$12.95, 501pp, tp) Fantasy novel. A medieval manuscript leads Wally Gobbet to a magical world. A first novel. This is an international edition with US, UK, and Canadian prices; hardcover/trade paperback first editions were apparently released a month or two previously as an exclusive Isle of Man fundraiser for a children's hospice, but no further information was found. This is copyrighted 2010, an international edition with US, UK, and Canadian prices.

Bangs, Nina **Wicked Nights** (Berkley Sensation 978-0-425-20032-2, \$15.00, 309pp, tp, cover by Bruce Emmet) Reissue (Berkley Sensation 2005) paranormal romance, the first in the Castle of Dark Dreams (previously the Really Wicked Brothers) series.

* Bartholomeusz, James **The White Fox** (Medallion/YA-YA 978-1-60542-462-0, \$9.95, 472pp, tp) Young-adult fantasy novel, the first book in the Seven Stars trilogy. Teen Jack Lawson sees a glowing white fox and gets entangled in a magical struggle across worlds. A first novel.

+ Becker, James **The Nosferatu Scroll**

(Penguin/Signet 978-0-451-23619-7, \$9.99, 466pp, pb) Archeological thriller/horror novel with possible supernatural elements. An ancient scroll found in a desecrated tomb in Venice may hold the key to a series of murders. This is a premium/tall rack-size edition. First US edition (Bantam UK 11/11).

* Bell, Hilari **Traitor's Son** (Houghton Mifflin Harcourt/Houghton Mifflin 978-0-547-19621-3, \$16.99, 250pp, hc, cover by Carol Chu) Young-adult near-future fantasy novel, second in the Raven Duet series after **Trickster's Girl**.

* Bennett, K. **The Year of Eating Dangerously** (Kensington/Pinnacle 978-0-7860-2625-8, \$7.99, 328pp, pb) Zombie legal thriller novel, second in the Mallory Caine, Zombie at Law series. A ten-year-old boy asks Mallory for help against his mother, who's involved with Satanism.

* Bennett, Robert Jackson **The Troupe** (Orbit US 978-0-316-18752-7, \$13.99, 485pp, tp) Dark fantasy novel. Teen pianist George Carole tracks down the man he believes is his father, a member of a very strange vaudeville troupe.

* Bishop, Michael **The Door Gunner and Other Perilous Flights of Fancy** (Subterranean Press 978-1-59606-374-7, \$45.00, hc, cover by Lee Moyer) Collection, a retrospective selection of 25 stories, with notes on each by the author. The stories have all been revised, some extensively. Edited and with a preface by Michael H. Hutchins. Introduction by Jack McDevitt. A signed, limited edition of 250 is also available. Subterranean Press, PO Box 190106, Burton MI 48519; <www.subterraneanpress.com>.

* Bisson, Terry **Any Day Now** (Overlook Press 978-1-59020-709-3, \$24.95, 287pp, hc) Alternate-history SF novel of the 1960s.

* Blair, Annette **Vampire Dragon** (Berkley Sensation 978-0-425-24052-6, \$7.99, pb, cover by Gordon Crab) Paranormal romance, the third in the Works Like Magick series about Vivica Quinlan's employment/matchmaking agency in Salem MA. This is dated 2011, but not seen until now.

Bledsoe, Alex **Burn Me Deadly** (Tor 978-0-7653-6204-9, \$7.99, 320pp, pb, cover by Larry Rostant) Reprint (Tor 2009) medieval fantasy mystery novel, the second in the Eddie LaCrosse series after **The Sword-Edged Blonde**.

* Blumenthal, Deborah **The Lifeguard** (Whitman, Albert 978-0-8075-4535-5, \$16.99, 277pp, tp) Young-adult

fantasy romance. Sirena's summer is transformed by a lifeguard with mystic powers.

* Bourbon, Melissa **A Fitting End** (Penguin/Signet 978-0-451-23614-2, \$7.99, 299pp, pb) Fantasy mystery novel, the second book in the Magical Dressmaking series.

* Bourbon, Melissa **Pleating for Mercy** (Penguin/Signet 978-0-451-23436-0, \$6.99, 295pp, pb) Fantasy mystery novel, the first book in the Magical Dressmaking series.

* Brandon, Paula **The Ruined City** (Ballantine Spectra 978-0-553-58382-3, \$15.00, 373pp, tp) Fantasy novel, second in a trilogy begun in **The Traitor's Daughter**. This is a pen name for Paula Volisky.

* Bridges, Robin **The Gathering Storm** (Random House/Delacorte 978-0-385-74022-7, \$17.99, 386pp, hc) Young-adult fantasy novel, the first book in the Katerina trilogy. Katerina, Duchess of Oldenburg in 1888 Russia, has the power to raise the dead.

Briggs, Patricia **River Marked** (Ace 978-0-441-02000-3, \$7.99, 291pp, pb, cover by Daniel Dos Santos) Reprint (Ace 2011) urban fantasy novel, sixth in the Mercy Thompson series.

Britain, Kristen **Blackveil** (DAW 987-0-7564-0708-7, \$16.00, 663pp, tp, cover by Donato Giancola) Reprint (DAW 2011) fantasy novel, fourth in the series begun in **Green Rider**.

* Brock, Jason V. & William F. Nolan, eds. **The Devil's Coattails** (Cycatrix Press 978-0-9841676-3-0, \$49.95, 279pp, hc, cover by Vincent Chong) Original anthology of dark fiction with 17 stories, a teleplay, a memoir, and two poems. The editors both provide introductions; foreword by S.T. Joshi. Authors include Ramsey Campbell, John Shirley, and Melanie Tem. This is a trade edition of 500; a deluxe signed edition of 52 with added art (\$194.95) is also available. Cycatrix Press, 16420 SE McGillivray Blvd. #103-1010, Vancouver WA 98683; <www.JaSunni.com>.

Brockmeier, Kevin **The Illumination** (Random House/Vintage Contemporaries 978-0-307-38777-6, \$15.00, 257pp, tp) Reprint (Pantheon 2011) literary fantasy novel.

* Brown, Josie, Rose Mambert & Bill Raciocot, eds. **Rapunzel's Daughters and Other Tales** (Pink Narcissus Press 978-0-9829913-1-2, \$16.95, 380pp, tp, cover by Ciaran Gaffney) Original anthology of 31 stories inspired

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◀ Books Received

by fairy tales, nursery rhymes, and legends. Authors include James S. Dorr, David Sellars, and Anne Waldron Neumann. A print-on-demand edition. Pink Narcissus Press, PO Box 303, Auburn MA 01501; <www.pinknarc.com>; <rose@pinknarc.com>.

* Buckell, Tobias S. **Arctic Rising** (Tor 978-0-7653-1921-0, \$24.99, 299pp, hc) Near-future SF novel of the rush to develop resources in the Arctic after global warming melts the ice.

Buckner, M.M. **The Gravity Pilot** (Tor 978-0-7653-6284-1, \$7.99, 387pp, pb, cover by Stephan Martiniere) Reprint (Tor 2011) science fantasy novel drawing on the myth of Orpheus.

Buettner, Robert **Overkill** (Baen 978-1-4516-3809-7, \$7.99, 398pp, pb, cover by Justin Adams) Reprint (Baen 2011) SF adventure novel.

Burroughs, Edgar Rice **The Beasts of Tarzan** (Barnes & Noble/Sterling/Fall River Press 978-1-4351-3442-3, \$7.95, 199pp, tp, cover by Daryl Mandryk) Reprint (McClurg 1916) of the third Tarzan novel.

Burroughs, Edgar Rice **Mars Trilogy** (Simon & Schuster 978-1-4424-2387-9, \$12.99, xi + 689pp, tp, cover by Mark Zug) Reprint (Bison Books 2003 as **Under the Moons of Mars**) omnibus of the first three novels in the John Carter of Mars, or Barsoom, series: **A Princess of Mars** (1917), **The Gods of Mars** (1918), and **The Warlord of Mars** (1919). Introduction by Bruce Coville. Illustrated by Scott M. Fischer, Scott Gustafson, and Mark Zug.

* Byers, Richard Lee **Forgotten Realms: The Masked Wizards** (Wizards of the Coast 978-0-7869-5982-2, \$7.99, 340pp, pb, cover by Kekai Kotaki) Gaming tie-in novel based on the roleplaying game, book four of the Brotherhood of the Griffon series. Copyrighted by Wizards of the Coast.

Cabot, Meg **Overbite** (HarperCollins/Morrow 978-0-06-173511-0, \$14.99, 278pp, tp, cover by Ricky Mujica) Reprint (Morrow 2011) paranormal novel, sequel to **Insatiable**.

* Caine, Rachel **Unbroken** (Penguin/Roc 978-0-451-46442-2, \$7.99, 309pp, pb) Urban fantasy novel, the fourth and final book in the Outcast Season series. This is copyrighted by Roxanne Longstreet Conrad, who also writes as Roxanne Longstreet and Roxanne Conrad.

Cann, Kate **Consumed** (Scholastic/Pot 978-0-545-26387-0, \$9.99, 325pp, tp, cover by Christopher Stengel) Reprint (Scholastic UK 2009 as **Fire & Rayne**) young-adult dark fantasy novel, second in a series about Rayne Peters at Morton's Keep.

Carey, Janet Lee **The Beast of Noor** (Simon & Schuster/Atheneum 978-1-4424-4338-9, \$7.99, 497pp, tp) Reprint (Atheneum 2006) young-adult dark fantasy novel.

* Carey, Janet Lee **Dragonswood** (Penguin/Dial 978-0-8037-3504-0, \$17.99, 402pp, hc) Young-adult medieval fantasy novel, a companion to **Dragon's Keep** in the Wilde Island series. Blacksmith's daughter Tess, accused of witchcraft, flees to the dangerous Dragonswood.

* Carr, John F. **Gunpowder God** (Pequod Press 978-0-937912-15-7, \$45.00, 517pp, hc, cover by Alan Gutierrez) SF novel, the sixth book in the Kalvan Saga, continuing H. Beam Piper's **Lord Kalvan of Otherwhen**; the same title was used for the UK (Sphere) 1978 edition of Piper's novel. This is a limited edition of 500. Pequod Press, PO Box 280621, Northridge CA

91328; <www.hostigos.com>.

* Cashman, Erin **The Exceptionals** (Holiday House 978-0-8234-2335-4, \$16.95, 236pp, hc) Young-adult paranormal romance novel. Despite being the ordinary one in her family, Claire Walker gets sent to a boarding school for students with supernatural abilities. A first novel.

Chalker, Jack **The Messiah Choice** (Arc Manor/Phoenix Pick 978-1-61242-078-3, \$9.99, 275pp, tp) Reprint (Bluejay Books 1985) near-future science fantasy novel. Arc Manor/Phoenix Pick, PO Box 10339, Rockville MD 20849-0339; <www.ArcManor.com>.

* Chambers, Andy **Warhammer 40,000: Path of the Renegade** (Black Library US 978-1-84970-137-2, \$8.99, 413pp, pb, cover by Neil Roberts) Gaming tie-in novel. Copyrighted by Games Workshop. Simultaneous with the Black Library UK edition.

* Chandler, Elizabeth **Everlasting** (Simon Pulse 978-1-4424-0921-7, \$16.99, 308pp, hc) Young-adult paranormal romance novel in the Kissed by an Angel series. Copyrighted by Alloy Entertainment and Mary Claire Heldorfer.

Choldenko, Gennifer **No Passengers Beyond This Point** (Penguin/Puffin 978-0-14-242052-2, \$6.99, tp, cover by Sylvie Digneault) Reprint (Dial 2011) young-adult fantasy novel.

* Clayton, Emma **The Whisper** (Scholastic/Chicken House 978-0-545-31772-6, \$17.99, 309pp, hc, cover by Phil Falco) Young-adult dystopian SF novel, sequel to **Roar**. Telepathic twins Mika and Ellie pretend to play along with tyrant Mal Gorman.

* Clifford, Leah **A Touch Morbid** (HarperCollins/Greenwillow 978-0-06-200502-1, \$16.99, 298pp, hc, cover by Ali Smith) Young-adult paranormal romance novel, sequel to **A Touch Mortal**, about teens caught in the war between Heaven and Hell.

Clifford, Leah **A Touch Mortal** (HarperCollins/Greenwillow 978-0-06-200501-4, \$8.99, 419pp, tp) Reprint (Greenwillow 2011) young-adult paranormal romance.

* Cole, Kresley **Lothaire** (Simon & Schuster/Gallery 978-1-4391-3682-9, \$25.00, 468pp, hc) Paranormal romance novel, 11th in the Immortals After Dark series.

* Cole, Myke **Shadow Ops: Control Point** (Ace 978-1-937007-24-9, \$7.99, 389pp, pb, cover by Michael Komarck) Military fantasy novel, the first book in the Shadow Ops series. Army lieutenant Oscar Britton suddenly develops a forbidden magic power and goes on the run. A first novel.

Collins, Suzanne **The Hunger Games** (Scholastic 978-0-545-42511-7, \$12.99, 374pp, tp) Reissue (Scholastic Press 2008) young-adult post-apocalyptic SF novel, the first book in a trilogy. This is a movie tie-in edition; third printing.

* Constantine, David **The Pillars of Hercules** (Night Shade Books 978-1-59780-397-7, \$14.99, 396pp, tp, cover by Daren Bader) Alternate-history steampunk science fantasy novel. Alexander the Great is aided by the forbidden knowledge of scientist-mage Aristotle. This is a pen name for David J. Williams.

* Cooke, Deborah **Flashfire** (Penguin/Signet Eclipse 978-0-451-23547-3, \$7.99, 397pp, pb) Paranormal romance novel, seventh in the Dragonfire series about shapechanging dragon warriors. The author also writes as Claire Cross and Claire Delacroix.

+ Cooper, Elspeth **Songs of the Earth**

(Tor 978-0-7653-3165-6, \$24.99, 467pp, hc) Fantasy novel, the first book of the Wild Hunt trilogy. A first novel. First US edition (Gollancz 6/11).

* Copperman, E.J. **Old Haunts** (Berkley Prime Crime 978-0-425-24620-7, \$7.99, 290pp, pb) Paranormal mystery novel, the third in the Haunted Guesthouse series. This is a pen name for Jeffrey Cohen.

* Cox, Arthur Jean **The Asteroid Murder Case/A Collector of Ambroses and Other Rare Items** (Wildside Press/Borgo 978-1-4344-3574-3, \$14.99, 114 + 106pp, tp) Collection/omnibus in Ace-double format: the original Russ Rocklynne novella "The Asteroid Murder Case" and collection **A Collector of Ambroses** with four stories, one original. The author has also written as Jean Cox, Gene Cross, Ralph Carghill, John Thames Rokesmith, Arthur Pendennis, and William Dean. This is a print-on-demand edition.

* Cox, James **U.R.B.** (Cox, James 978-1456555825, \$9.99, 238pp, tp, cover by James Cox) Near-future SF noir thriller about agents investigating gangs with illegal weapons. This has been significantly revised and expanded from a 1996 private edition. A print-on-demand edition.

+ Dagerman, Stig **Island of the Doomed** (University of Minnesota Press 978-0-8166-7798-6, \$18.95, x + 338pp, tp) Literary horror novel with surreal elements about a group of castaways dying on a hellish desert island. Translated from the Swedish **De dömdas ö** (Norstedts 1946) by Laurie Thompson. Foreword by J.M.G. Le Clézio. First US edition (Quartet Books 1991). University of Minnesota Press, 111 Third Avenue South, Suite 290, Minneapolis MN 55401-2520; <www.upress.umn.edu>.

* Dahlgren, John **Sagaria** (Editions Didier Millet (Singapore) 978-981-4260-52-7, \$15.95, 582pp, tp) Fantasy novel, the second set in the land of Sagaria. Sagandran Sacks sets out to rescue his kidnapped grandfather and ends up in the magical realm of Sagaria. Editions Didier Millet, 121 Telok Ayer Street #02-01, Singapore 068590; <www.edmbooks.com>.

* Damico, Gina **Croak** (Houghton Mifflin Harcourt/Graphia 978-0-547-60832-7, \$8.99, 311pp, tp, cover by Carol Chu) Young-adult fantasy about a teen training to be a grim reaper.

* Dane, Jordan **On a Dark Wing** (Harlequin Teen 978-0-373-21041-1, \$9.99, 312pp, tp) Young-adult paranormal romance/suspense novel. Abby cheated Death in a car accident, and now he's pursuing her through the boy she has a crush on.

+ Davies, C.L. **Automaton** (MP Publishing 978-1-84982-105-6, \$10.95, 187pp, tp) Near-future SF novel. Inhabitants of the island Gameworld don't realize their lives are controlled by "owners" as part of a reality show. A first novel. This is dated 2011, but not seen until now; copyrighted 2009, but no previous edition found. An international edition with US, UK, and Canadian prices.

* Davis, Aric **A Good and Useful Hurt** (Amazon/47North 978-1612182025, \$14.95, 290pp, tp) Supernatural horror novel about a tattoo artist involved in a serial killer case.

Dayton, Arwen Elys **Resurrection** (Amazon/47North 978-1-6121-8217-9, \$14.95, 431pp, tp) Reprint (Roc 2001) SF novel.

de Camp, L. Sprague **Rogue Queen** (Arc Manor/Phoenix Pick 978-1-61242-071-4, \$9.99, 180pp, tp) Reprint (Doubleday 1951) SF novel in the

Viagens series. A print-on-demand edition. Arc Manor/Phoenix Pick, PO Box 10339, Rockville MD 20849-0339; <www.arcmanor.com>.

de Lint, Charles **Eyes Like Leaves** (Tachyon Publications 978-1-61696-050-6, \$15.95, 320pp, tp, cover by Lauren Kelly Small) Reprint (Subterranean 2009) fantasy novel. Tachyon Publications, 1459 18th St. #139, San Francisco CA 94107; <www.tachyonpublications.com>.

+ Deas, Stephen **The Order of the Scales** (Penguin/Roc 978-0-451-46437-8, \$25.95, 352pp, hc, cover by Stephen Youll) Fantasy novel, the third book in The Memory of Flames series. First US edition (Gollancz 5/11).

* Del Franco, Mark **Undone Deeds** (Ace 978-1-937007-25-6, \$7.99, 323pp, pb, cover by Craig White) Fantasy novel, the sixth featuring Boston druid Connor Grey.

* Denning, Troy **Star Wars: Fate of the Jedi: Apocalypse** (Ballantine Del Rey LucasBooks 978-0-345-50922-2, \$27.00, 445pp, hc) Tie-in novel based on the **Star Wars** universe, the final volume in the Fate of the Jedi sub-series. Copyrighted by Lucasfilm.

* DeStefano, Lauren **Fever** (Simon & Schuster 978-1-4424-0907-1, \$17.99, 341pp, hc) Young-adult dystopian SF novel, the second book in the Chemical Garden trilogy. Simultaneous with the Harper Voyager UK edition.

Dietz, William C. **Halo: The Flood** (Tor 978-0-7653-6730-3, \$7.99, 406pp, pb, cover by Kenneth Scott) Reprint (Del Rey 2003) tie-in novel, the second based on the computer game. This is the Tor 2010 "Definitive Version." Copyrighted by Microsoft.

* Douglas, Ian **Star Carrier: Book Three: Singularity** (Harper Voyager US 978-0-06-184027-2, \$7.99, 389pp, pb, cover by Gregory Bridges) Military SF novel, the third book in the Star Carrier series. This is a pen name for William H. Keith, Jr., who has also written as H. Jay Riker, Keith Douglass, Bill Keith, Robert Cain, and Keith William Andrews.

* Downum, Amanda **The Kingdoms of Dust** (Orbit US 978-0-316-06898-7, \$7.99, 371pp, pb, cover by Larry Rostant) Fantasy mystery novel, the third in the Necromancer Chronicles about forensic necromancer and spy Isyllt Iskaldur. Simultaneous with the Orbit UK edition.

* Dumanis, Dave **Cream** (iUniverse.com 978-1-4502-8235-2, \$11.95, 133pp, tp) SF novel. A cosmetics researcher invents a skin cream that makes people younger – too young. This is dated 2011 but not seen until now; a print-on-demand edition. iUniverse, 1663 Liberty Drive, Bloomington IN 47403; <www.iuniverse.com>.

* Dyachenko, Sergey & Marina Dyachenko **The Scar** (Tor 978-0-7653-2993-6, \$24.99, 336pp, hc, cover by Richard Anderson) Fantasy novel, the first in a series. Translated by Elinor Huntington from the Russian **Shram** (ACT 1997).

* Estep, Jennifer **By a Thread** (Pocket 978-1-4516-5176-8, \$7.99, 356pp, pb, cover by Tony Mauro) Urban fantasy novel, the sixth book in the Elemental Assassin series about Gin Blanco, AKA the Spider.

* Faust, Minister **Alchemists of Kush** (Narmer's Palette 978-0-9869-0242-0, \$19.99, 419pp, tp) Fantasy novel. Faust is a pen name for Malcolm Azania. A print-on-demand edition. First published June 2011; this indicates third printing. "Version 4.1: 2011 August 31," but no previous edition has been seen.

Feist, Raymond E. **A Kingdom Besieged** (Harper Voyager US 978-0-06-146840-7, \$7.99, 363pp, pb, cover by Steve Stone) Reprint (Voyager 2011) fantasy novel in the Riftwar cycle, the first book in the Chaoswar Saga sub-series.

Florde, Jasper **One of Our Thursdays Is Missing** (Penguin 978-0-14-312051-3, \$16.00, 367pp, tp, cover by Thomas Allen) Reprint (Hodder & Stoughton 2011) fantasy novel in the Thursday Next series.

Flinn, Alex **Bewitching** (HarperTeen 978-0-06-02414-5, \$17.99, 342pp, tp) Young-adult fantasy novel with fairy tale elements, related to **Beastly**; the story the witch Kendra starting from her teen years in 1666 England.

Flinn, Alex **Cloaked** (HarperTeen 978-0-06-087424-7, \$9.99, 341pp, tp) Reprint (HarperTeen 2011) young-adult contemporary fantasy based on fairy tales.

* Forbeck, Matt **Carpathia** (Angry Robot US 978-0-85766-202-6, \$12.99, 331pp, tp, cover by Willy Stower) Dark fantasy novel. Passengers rescued from the sinking of the *Titanic* find themselves facing even worse horrors on the steamship *Carpathia*. Simultaneous with the UK (Angry Robot) edition.

* Ford, Michael Thomas **Jane Vows Vengeance** (Ballantine 978-0-345-51367-0, \$15.00, 275pp, tp) Vampire novel, the third book in a trilogy about a vampire Jane Austen in the present day. Jane's wedding plans are disrupted by murder, ghosts, and unexpected revelations.

Frost, P.R. **Forest Moon Rising** (DAW 978-0-7564-0710-0, \$7.99, 390pp, pb) Reprint (DAW 2011) fantasy novel, the fourth in a series featuring Tess Noncoiré. Copyrighted by Phyllis Irene Radford.

* Galenorn, Yasmine **Shaded Vision** (Jove 978-0-515-15035-3, \$7.99, 319pp, pb, cover by Tony Mauro) Paranormal romance, the 11th in the Otherworld/Sisters of the Moon series. The author also writes as India Ink.

Gill, David Macinnis **Black Hole Sun** (HarperCollins/Greenwillow 978-0-06-167306-2, \$8.99, 340pp, tp, cover by Cliff Nielsen) Reprint (Greenwillow 2010) young-adult SF novel about a teen mercenary on Mars.

* Goldberg, Lee & William Rabkin, eds. **The Dead Man, Volume 1** (Amazon/47North 978-1612182599, \$14.95, 316pp, tp) Omnibus of the first three supernatural thrillers in the Dead Man series created by Lee Goldberg & William Rabkin; the first two were originally published through CreateSpace, but not seen: **The Dead Man: Face of Evil** by Goldberg & Rabkin (2011), **The Dead Man: Ring of Knives** by James Daniels (2011), and **The Dead Man: Hell in Heaven** by Goldberg & Rabkin (e-book 2011).

* Goldberg, Lee & William Rabkin, eds. **The Dead Man, Volume 2** (Amazon/47North 978-1612182759, \$14.95, 273pp, tp) Omnibus of books 4-6 in the Dead Man supernatural thriller series created by Lee Goldberg & William Rabkin; all were previously published separately (47North 2011) as e-books: **The Dead Man: The Dead Woman** by David McAfee, **The Dead Man: The Blood Mesa** by James Reasoner, and **The Dead Man: Kill Them All** by Harry Shannon.

Golden, Christie **World of Warcraft: Thrall: Twilight of the Aspects** (Pocket Star 978-1-4391-9663-2, \$8.99, 403pp, pb, cover by John Polidora) Reprint (Gallery 2011) tie-in novel based on the online game. Copyrighted by Blizzard Entertainment.

Golden, Christopher & Jack Lebbon **The Secret Journeys of Jack London, Book One: The Wild** (Harper 978-0-06-186319-6, \$6.99, 351pp, tp, cover by Greg Ruth) Reprint (HarperCollins 2011) young-adult adventure novel with fantasy elements based loosely on the life of Jack London.

* Goldsmith, Susan **Abithica** (Twilight Times Books 978-1-60619-235-1, \$16.95, 247pp, tp, cover by Ardy M. Scott) Paranormal romance novel about a soul who lives others' lives for them while fixing their problems. This is dated 2011, but not seen until now. A print-on-demand edition. Twilight Times Books, PO Box 3340, Kingsport TN 37664; 423-323-0183; <www.twilight-timesbooks.com>.

Gordon, Roderick & Brian Williams **Closer** (Scholastic/Chicken House 978-0-545-20116-2, \$8.99, 527pp, tp, cover by David Wyatt) Reprint (Chicken House UK 2010) young-adult dark fantasy novel, fourth in the series begun in **Tunnels**. Illustrated by Brian Williams.

* Grant, Michael **BZRK** (Egmont USA 978-1-60684-312-3, \$17.99, 386pp, hc) Young-adult near-future SF novel about hackers opposing a utopian conspiracy. This is part of a "transmedia" project with interactive online components and an app.

* Greenberg, Martin H. & Kerrie Hughes, eds. **Westward Weird** (DAW 978-0-7564-0718-6, \$7.99, 309pp, pb) Original anthology of 13 weird Western stories. Authors include Jay Lake, Seanan McGuire, and Kristine Kathryn Rusch.

* Griffin, Kylie **Vengeance Born** (Berkley Sensation 978-0-425-24536-1, \$15.00, 328pp, tp, cover by Gene Mollica) Fantasy romance novel in the Light Blade series.

+ Guran, Paula, ed. **Brave New Love** (Running Press/RP Teens 978-0-7624-4220-1, \$9.95, 392pp, tp) Young-adult original anthology of 15 dystopian romance stories. Authors include John Shirley, Elizabeth Bear, Nisi Shawl, and William Sleator. First US edition (Robinson 1/12).

* Guran, Paula, ed. **Witches: Wicked, Wild & Wonderful** (Prime Books 978-1-60701-294-8, \$15.95, 383pp, tp, cover by Bliznetsov) Anthology of 23 stories, two original, about witches. Authors include Mercedes Lackey, Neil Gaiman, Madeleine L'Engle, and Kelly Link.

Hale, Benjamin **The Evolution of Bruno Littlemore** (Hachette/Twelve 978-0-446-57158-6, \$14.99, 576pp, tp) Reprint (Twelve 2011) SF novel, the fictional memoir of the first talking chimpanzee.

* Hallaway, Tate **Almost Everything** (Penguin/NAL 978-0-451-23566-4, \$9.99, 306pp, tp, cover by Ali Smith) Humorous vampire romance, the third in the Vampire Princess of St. Paul series. Hallaway is a pen name for Lyda Morehouse.

* Hamilton, Laurell K., Jess Ruffner-Booth & Ron Lim **Anita Blake Vampire Hunter: The Laughing Corpse Ultimate Collection** (Marvel 978-0-7851-5652-9, \$34.99, unpaginated, tp, cover by Ron Lim) Graphic novel/omnibus of the two-part adaptation of the second novel in the Anita Blake series by Hamilton: **Anita Blake Vampire Hunter: The Laughing Corpse, Book 1: Animator** (2009) and **Anita Blake Vampire Hunter: The Laughing Corpse, Book 2: Necromancer** (2010). Adapted by Jess Ruffner-Booth, with art by Ron Lim.

* Hamilton, Seymour **Astreya, Book 1: The Voyage South** (Fireship Press 978-1-61179-190-7, \$19.95, 308pp, tp) Fantasy novel, the first book in the Astreya trilogy. Astreya turns 17 and

sets out to learn more about his mysterious father. A print-on-demand edition. Fireship Press, PO Box 68412, Tucson AZ 85737; <www.FireshipPress.com>.

* Hand, Elizabeth **Available Dark** (St. Martin's Minotaur 978-0-312-58594-5, \$23.99, 246pp, hc) Associational mystery/crime novel, sequel to **Generation Loss**.

* Haraucourt, Edmond **Illusions of Immortality** (Black Coat Press 978-1-61227-075-3, \$22.95, 265pp, tp, cover by Vincent Laik) Collection of nine "Wellsian" stories by an obscure author, translated/adapted from the French by Brian Stableford, who also provides a lengthy introduction on the author, and notes. This is a print-on-demand edition, available online at <www.blackcoatpress.com>, or from Hollywood Comics.com, PO Box 17270, Encino CA 91416.

+ Hardie, Titania **House of the Wind** (Simon & Schuster/Washington Square Press 978-1-4165-8626-5, \$15.00, 466pp, tp) Historical/contemporary novel with possible fantasy elements. A San Francisco lawyer visiting Italy becomes intrigued by a 14th-century mystery. First US edition (Headline Review 6/11).

* Harper, Steven **Writing the Paranormal Novel** (Writer's Digest Books 978-1-59963-134-9, \$17.99, 265pp, tp) Non-fiction guide to writing fiction with supernatural elements. This is dated 2011, but not seen until now.

Harrington, Kim **Clarity** (Scholastic/Point 978-0-545-23051-3, \$8.99, 242pp, tp, cover by Sarah Howell) Reprint (Point 2011) young-adult psychic mystery about Clarity "Clare" Fern.

* Harrington, Kim **Perception** (Scholastic/Point 978-0-545-23053-7, \$16.99, 275pp, hc, cover by Sarah Howell) Young-adult psychic mystery, second in the Clarity series featuring psychic teen Clarity "Clare" Fern.

* Harrison, Kim **Perfect Blood** (Harper Voyager US 978-0-06-195789-5, \$26.99, 438pp, hc, cover by Larry Rostant) Urban fantasy novel, tenth in the Hollows series featuring witch PI Rachel Morgan. Someone wants to make their own demons – and they need Rachel's blood. Harrison is a pen name for Dawn Cook.

* Hawkins, Rachel **Spell Bound** (Disney/Hyperion 978-1-4231-2132-9, \$17.99, 327pp, hc) Young-adult fantasy novel, the third book in the Hex Hall trilogy.

Heinlein, Robert A. **The Star Beast** (Baen 978-1-4516-3807-3, \$13.00, 228pp, tp, cover by Bob Eggleton) Reprint (Scribner 1954) young-adult SF novel. Introduction by William H. Patterson, Jr.; afterword by Wen Spencer.

Heinlein, Robert A. **Take Back Your Government** (Arc Manor/Phoenix Pick 978-1-61242-061-5, \$19.99, 240pp, tp) Reprint (Baen 1992) associational non-fiction, with a new introduction by William H. Patterson, Jr. A print-on-demand edition. Arc Manor, PO Box 10339, Rockville MD 20849-0339; <www.ArcManor.com>.

Hemry, John G. **Stark's Crusade** (Ace 978-0-441-00915-2, \$7.99, 263pp, pb, cover by Don Siple) Reissue (Ace 2002) military SF novel, third in the Stark series. The author also writes as Jack Campbell. Second printing.

* Hertling, William **Avogadro Corp.** (Liquididea Press 978-0-9847557-0-7, \$9.95, 219pp, tp) SF novel, the first book in a series. An e-mail program turns into an AI with motives of its own. A first novel. This is dated 2011, but not seen until now. Liquididea Press, <liquididea.com>.

Hocking, Amanda **Torn** (St. Martin's Griffin 978-1-250-00632-5, \$8.99, 324pp, tp) Young-adult fantasy novel, the second book in the Trylle trilogy. Previously self-published as e-books/POD (2010); this has been somewhat revised, and adds a new story, "One Day: Three Way". Simultaneous with the Tor UK edition.

* Holm, Chris F. **Dead Harvest** (Angry Robot US 978-0-85766-218-7, \$7.99, 362pp, pb, cover by Amazing 15) Urban fantasy novel, the first book in the Collector series about Sam Thornton, Collector of Souls. A first novel. Simultaneous with the Angry Robot UK edition.

* Horton, Rich & Sean Wallace, eds. **Robots: The Recent AI** (Prime Books 978-1-60701-318-1, \$14.95, 406pp, tp, cover by Vladislav Ociacia) Anthology of 18 recent stories, one original, about robots. Authors include Cory Doctorow, Ian McDonald, and Elizabeth Bear.

* Hunter, Erin **Seekers: Return to the Wild #1: Island of Shadows** (Harper 978-0-06-199634-4, \$16.99, 283pp, hc, cover by Wayne McLoughlin) Middle-grade animal fantasy novel about bears, the seventh in the series and the first in a new sub-series. The author is probably Cherith Baldry. Packaged and copyrighted by Working Partners Limited.

Jacques, Brian **The Sable Quean** (Penguin/Firebird 978-0-14-242060-7, \$8.99, 408pp, tp, cover by Troy Howell) Reprint (Philomel 2010) young-adult animal fantasy novel in the Redwall series.

* Julavits, Heidi **The Vanishers** (Random House/Doubleday 978-0-385-52381-3, \$26.95, 279pp, hc, cover by Emily Mahon) Contemporary fantasy novel. Julia Severn, a talented student at an elite school for psychics, faces jealousy and questions about her mother's death.

* Karchut, Darby **Griffin Rising** (Twilight Times Books 978-1-60619-210-8, \$15.95, 170pp, tp, cover by Ardy M. Scott) Young-adult fantasy novel about an apprentice angel struggling to master his abilities. This is dated 2011 but not seen until now. A print-on-demand edition. Twilight Times Books, PO Box 3340, Kingsport TN 37664; 423-323-0183; <www.twilighttimes-books.com>.

Karp, Jesse **Those That Wake** (Houghton Mifflin Harcourt/Graphia 978-0-547-72200-9, \$8.99, 329pp, tp) Reprint (Harcourt 2011) young-adult dystopian SF thriller.

* Kearney, Paul **Kings of Morning** (Rebellion/Solaris US 978-1-907519-39-0, \$7.99, 439pp, pb, cover by Chris McGrath) Military fantasy novel, the third book in the Macht trilogy. Simultaneous with the Solaris UK edition.

* Keaton, Kelly **A Beautiful Evil** (Simon Pulse 978-1-4424-0927-9, \$16.99, 287pp, hc) Young-adult near-future fantasy novel, sequel to **Darkness Becomes Her**. The author also writes as Kelly Gay.

* Kennedy, Kathryn **The Lord of Illusion** (Sourcebooks Casablanca 978-1-4022-3654-9, \$7.99, 424pp, pb, cover by Anne Cain) Fantasy romance novel in the Elven Lords series.

* Kenyon, Sherrilyn **Infamous** (St. Martin's Griffin 978-1-250-00282-2, \$18.99, 468pp, hc, cover by Cliff Nielsen) Novel in the Dark-Hunter series, the third volume in the Chronicles of Nick series, featuring Nick Gautier's backstory. Kenyon also writes as Kinley MacGregor.



◀ Books Received

Kenyon, Sherrilyn **Invincible** (St. Martin's Griffin 978-0-312-60327-4, \$9.99, 420pp, tp, cover by Cliff Nielsen) Reprint (Griffin 2011) novel in the Dark-Hunter series, the second volume in the Chronicles of Nick, featuring Nick Gautier's backstory. Kenyon also writes as Kinley MacGregor.

* Kerr, Katharine **Apocalypse to Go** (DAW 978-0-7564-0709-4, \$7.99, 321pp, pb, cover by Aleta Rafton) Urban fantasy noir detective novel, third in the Nola O'Grady series begun in **License to Enforcell**.

* Kessler, Jackie Morse **Loss** (Houghton Mifflin Harcourt/Graphia 978-0-547-71215-4, \$8.99, 258pp, tp, cover by Sammy Yuen) Young-adult fantasy, third in the Riders of the Apocalypse series. A bullied teen is tricked into becoming Pestilence.

* Ketchum, Jack **The Woman** (CD Publications 978-1-58767-253-8, \$35.00, 208pp, hc, cover by Harry O. Morris) Associational collection of non-supernatural horror novel **The Woman** (2010, not seen) and new sequel novella "The Cow". A traycased, leatherbound, signed, lettered edition of 52 (\$175.00) is also available. Order from CD Publications, 132-B Industry Lane, Unit 7, Forest Hill MD 21050; <www.cemeterydance.com>.

King, Stephen **Bag of Bones** (Pocket 978-1-4516-7860-4, \$7.99, 732pp, pb) Reissue (Hodder & Stoughton 1998) horror novel. Winner of the Stoker Award. This is a TV tie-in edition; third printing.

* Kirwan, Barry **The Eden Paradox** (Summertime Publications 978-0-9823698-4-5, \$14.99, 428pp, tp) SF novel, the first book in the Eden trilogy. The planet Eden offers to hope to the people of an earth facing ecological collapse. This is dated 2011, but not seen until now. A print-on-demand edition. Summertime Publications, 7502 E. Berridge Lane, Scottsdale AZ 85250; <www.summertimepublications.com>.

* Kittredge, Caitlin **The Nightmare Garden** (Random House/Delacorte 978-0-385-73831-6, \$17.99, 417pp, hc, cover by Eva Kolenko) Young-adult weird fantasy/steampunk novel set in an alternate 1950s America, the second book in the Iron Codex after **The Iron Thorn**.

* Kleypas, Lisa **Rainshadow Road** (St. Martin's Griffin 978-0-312-60588-9, \$14.99, 308pp, tp, cover by Steve Gardner) Fantasy romance novel, the first book in the Friday Harbor trilogy. Lucy Marin is a glass artist with a magical gift.

* Klimo, Kate **Daughter of the Centaurs** (Random House 978-0-375-86975-4, \$17.99, 370pp, hc) Young-adult far-future SF novel with a fantasy feel, the first book of the Centauriad series set on an Earth inhabited by mythical creatures.

* Kosh, Will **Little Winged One** (Strategic Book Group 978-1-61204-010-3, \$14.50, 220pp, hc) Science fantasy romance novel, the first book in the Guardians quartet. Alida, a winged teen, is suspected of murder. A first novel. Strategic Book Group, PO Box 333, Durham CT 06422; <www.strategicbookclub.com>.

* Kosmatka, Ted **The Games** (Ballantine Del Rey 978-0-345-52661-8, \$25.00, 356pp, hc) SF thriller about genetic engineering and virtual reality. Geneticist Simon Williams helps create the US entry in the Olympic Gladiator competition, where monsters battle to the death. A first novel.

* Kowalski, Dean A. & S. Evan Kreider,

eds. **The Philosophy of Joss Whedon** (University Press of Kentucky 978-0-8131-3419-2, \$35.00, 231pp, hc) Associational non-fiction, a selection of essays exploring philosophical themes in Whedon's shows including **Buffy**, **Angel**, **Firefly**, and **Dollhouse**. Foreword by Tim Minear. University Press of Kentucky, 663 South Limestone St., Lexington KY 40508-4008; <www.kentuckypress.com>.

Kratman, Tom **The Amazon Legion** (Baen 978-1-4516-3813-4, \$7.99, 593pp, pb, cover by Kurt Miller) Reprint (Baen 2011) military SF novel, fourth in a series begun in **A Desert Called Peace**.

* Krentz, Jayne Ann **Copper Beach** (Penguin/Putnam 978-0-399-15787-5, \$25.95, 324pp, hc, cover by Rob Wood) Psychic romantic suspense novel, the first book in the Dark Legacy trilogy. Abby Radwell's psychic ability makes her an expert in old paranormal texts that someone is willing to kill for.

* Lansdale, Joe R. & John L. Lansdale **Shadows West** (Subterranean Press 978-1-59606-432-4, \$50.00, 420pp, hc, cover by Tim Truman) Collection of three weird-western screenplays, one a reprint. Introduction by Joe R. Lansdale. This is a signed, limited edition of 500; a lettered edition of 26 is mentioned on the signature page. Subterranean Press, PO Box 190106, Burton MI 48519; <www.subterraneanpress.com>.

* Lasky, Kathryn **Lucy** (Scholastic Press 978-0-439-78312-5, \$17.99, 312pp, hc, cover by Jonathan Barkat) Young-adult fantasy, the third in the Daughters of the Sea series about three mermaid sisters.

Lasky, Kathryn **May** (Scholastic 978-0-545-24331-5, \$9.99, 328pp, tp, cover by Jonathan Barkat) Reprint (Scholastic Press 2011) young-adult fantasy, the second in the Daughters of the Sea series about three mermaid sisters.

Lawton, Alan **The Wanderers of the Water Realm** (MP Publishing 978-1-84982-104-9, \$12.95, 472pp, tp) Victorian fantasy novel. Hetty Littlewood, one of the last Wise Women, uses her powers to transport her children to another realm. This is dated 2011 but not seen until now. It is copyrighted 2009, but no previous version was found. This is an international edition with US, UK, and Canadian prices.

* Lee, Rachel **Forever Claimed** (Harlequin/Nocturne 978-0-373-61878-1, \$5.50, 282pp, pb) Paranormal romance novel in the Claiming series. Lee is a pen name for Sue Civil-Brown.

* Leicht, Stina **And Blue Skies from Pain** (Night Shade Books 978-1-59780-347-2, \$14.99, 359pp, tp, cover by Min Yum) Urban fantasy novel, the second in the series **The Fae and The Fallen** after **Of Blood and Honey**.

* Lewis, J.F. **Burned** (Pocket 978-1-4516-5186-7, \$7.99, 359pp, pb) Vampire urban fantasy novel, fourth in the Vire City series.

* Lofficier, Jean-Marc & Randy Lofficier **City** (Black Coat Press 978-1-61227-084-5, \$15.95, 168pp, tp, cover by Grillon) Associational screenplay inspired by a novel by Joël Houssin. This is a print-on-demand edition, available online at <www.blackcoatpress.com>, or from Hollywood Comics.com, PO Box 17270, Encino CA 91416.

* Long, Nathan **Jane Carver of Waar** (Night Shade Books 978-1-59780-396-0, \$14.99, 299pp, tp, cover by Dave Dorman) Science fantasy novel, in part a parody of Edgar Rice Burroughs's John Carter of Mars series. Ex-Ranger biker chick Jane is transported mysteri-

ously to an exotic alien planet.

* Lovecraft, H.P. **Letters to James F. Morton** (Hippocampus Press 978-0-9844802-3-4, \$25.00, 493pp, tp) Non-fiction collection of letters from Lovecraft to one of his correspondents, with an appendix with some additional items by Morton, comments on Morton by Lovecraft, and articles on Morton from other sources. Edited, annotated, and with an introduction by David E. Schultz and S.T. Joshi. Includes a glossary of frequently mentioned names, bibliographies for both HPL and Morton, and index. Hippocampus Press, PO Box 641, New York NY 10156; <www.hippocampuspress.com>.

+ Lovecraft, H.P. & I.N.J. Culbard **At the Mountains of Madness** (Barnes & Noble/Sterling 978-1-4027-8042-4, \$14.95, 124pp, tp, cover by I.N.J. Culbard,) Graphic novel version of Lovecraft's novel, adapted and illustrated by Culbard. Introduction by Dan Lockwood. First US edition (SelfMadeHero 2010).

* Mallory, H.P. **Witchful Thinking** (Bantam 978-0-345-53145-2, \$7.99, 312pp, pb) Paranormal romance/urban fantasy novel, the third in the series about witch Jolie Wilkins.

* Marmell, Ari **Thief's Covenant** (Prometheus/Pyr 978-1-61614-547-7, \$16.95, 272pp, hc, cover by Jason Chan) Young-adult fantasy novel, the first book in the Widdershins Adventures series about a thief.

Marr, Melissa **Darkest Mercy** (Harper 978-0-06-165927-0, \$9.99, 327pp, tp, cover by Mark Tucker) Reprint (Harper 2011) young-adult fantasy novel, the fifth and final in the Wicked Lovely series.

Matheson, Richard **Other Kingdoms** (Tor 978-0-7653-2769-7, \$14.99, 316pp, tp) Reprint (Tor 2011) fantasy/romantic suspense novel.

McBride, Regina **The Fire Opal** (Random House/Bleufire 978-0-385-73782-1, \$8.99, 292pp, tp, cover by Juliana Kolesova) Reprint (Delacorte 2010) young-adult Celtic fantasy.

* McCarthy, T.C. **Exogene** (Orbit US 978-0-316-12815-5, \$7.99, 347pp, pb, cover by Steve Stone) Military SF novel, the second in the Subterrene War trilogy after **Germline**.

* McKenna, Juliet E. **Darkening Skies** (Rebellion/Solaris US 978-1-907992-77-3, \$8.99, 549pp, pb, cover by Clint Langley) Fantasy novel, the second book in the Hadrulm Crisis series. Simultaneous with the Solaris UK edition.

* McKissack, Patricia C., Fredrick L. & John McKissack **The Visitors** (Scholastic Press 978-0-439-92987-5, \$16.99, 145pp, hc, cover by Ken Choi) Young-adult SF novel, third and final in the Clone Codes trilogy.

* McNeill, Graham **Warhammer 40,000: Iron Warriors: The Omnibus** (Black Library US 978-1-84970-139-6, \$7.99, 600pp, tp, cover by Stefan Kopinsky) Gaming tie-in collection/omnibus of five stories (two original) and two novels: **Warhammer 40,000: Storm of Iron** (2002) and novella **Warhammer 40,000: Iron Warrior** (2010). Copyrighted by Games Workshop. Simultaneous with the Black Library UK edition.

* Messner, Kate **Eye of the Storm** (Bloomsbury/Walker US 978-0-8027-2313-0, \$16.99, 289pp, hc, cover by Vincent Chong) Young-adult near-future SF novel. Teens try to figure out what makes the town of Placid Meadows safe from the monster storms in the area.

* Meyer, Kai **Arcadia Awakens**

(HarperCollins/Balzer + Bray 978-0-06-200606-6, \$17.99, 451pp, hc) Young-adult fantasy novel. Rosa Alcantara travels to her family's ancestral home in Sicily and finds herself mixed up in a Mafia feud and ancient myths. Translated from the German **Arkadien erwacht** (Carlsen 2009) by Anthea Bell.

* Meyers, Theresa **The Half-Breed Vampire** (Harlequin/Nocturne 978-0-373-61879-8, \$5.50, 280pp, pb) Paranormal romance novel in the Sons of Midnight series.

* Moorcock, Michael **London Peculiar and Other Nonfiction** (PM Press 978-1-60486-490-8, \$23.95, xviii + 376pp, tp, cover by John Yates) Non-fiction collection of 90 pieces, including essays, articles, reviews, diary entries, and more. Introduction by Iain Sinclair. Edited by Allan Kausch, who provides an introduction. Afterword by Moorcock. PM Press, PO Box 23912, Oakland CA 94623; <www.pmpress.org>.

Mosse, Kate **The Winter Ghosts** (Berkley 978-0-425-24529-3, \$15.00, 269pp, tp) Reprint (Orion 2009) historical novel with fantasy elements.

* Murphy, C.E. **Raven Calls** (Harlequin/Luna 978-0-373-80343-9, \$14.95, 360pp, tp) Urban fantasy novel, the seventh in The Walker Papers about shaman/police mechanic Joanne Walker.

* Myers, E.C. **Fair Coin** (Prometheus/Pyr 978-1-61614-609-2, \$16.95, 285pp, hc, cover by Sam Weber) Young-adult SF novel. Ephraim gets a coin that seems to grant wishes when he flips it. A first novel.

* Nelson, Ellis **Into the Land of Snows** (Jupiter Gardens Press/Jupiter Storm 978-1-938257-01-8, \$13.95, 200pp, tp) Young-adult fantasy novel with strong Buddhist elements. A teen traveling in the Himalayas ends up on a magical journey with a mysterious camera. A print-on-demand edition. Jupiter Gardens, PO Box 191, Grimes IA 50111; <www.jupiterstorm.com>.

* Niswander, Adam **The Nemesis of Night** (Hippocampus Press 978-0-9846386-4-2, \$20.00, 343pp, tp, cover by Ron Leming) Lovecraftian Southwestern supernatural thriller novel, the fifth in the Shaman Cycle. This is a print-on-demand edition. Hippocampus Press, PO Box 641, New York NY 10156; <www.hippocampuspress.com>.

Niven, Larry **Limits** (Arc Manor/Phoenix Pick 978-1-61242-069-1, \$9.99, 212pp, tp) Reprint (Del Rey 1985) collection.

Niven, Larry **Playgrounds of the Mind** (Tor 978-0-812-51695-1, \$7.99, 696pp, pb, cover by David Archer) Reissue (Tor 1991) collection of fiction and non-fiction; fourth printing.

Norton, Andre **Forerunner** (Tor 978-0-7653-3191-5, \$15.99, 272pp, tp, cover by Tyler Jacobson) Reprint (Tor 1981) SF novel.

* Norton, Andre **The Forerunner Factor** (Baen 978-1-4516-3808-0, \$12.00, 402pp, tp, cover by Tom Kidd) Omnibus of the fourth and fifth SF novels in the Forerunner series: **Forerunner** (1981) and **Forerunner: The Second Venture** (1985).

* Novik, Naomi **Crucible of Gold** (Ballantine Del Rey 978-0-345-52286-3, \$25.00, 323pp, hc, cover by Craig Howell) Fantasy novel, the seventh in the Temeraire series. Lawrence and Temeraire are recalled from Australia and sent to Brazil.

* O'Malley, Daniel **The Rook** (Little, Brown 978-0-316-09879-3, \$25.99, 482pp, hc) Fantasy thriller. A woman wakes in a park surrounded by bodies, and gets a note from the person whose body she is now wearing.

* Ochse, Weston **The Afterblight Chronicles: Blood Ocean** (Rebellion/Abaddon US 978-1-907992-87-2, \$9.99, 286pp, tp, cover by Luke Preece) Shared-world SF novel. Simultaneous with the Abaddon UK edition. Copyrighted by Rebellion.

* Oliver, Jana **Forgiven** (St. Martin's Griffin 978-0-312-61480-5, \$9.99, 354pp, tp) Young-adult urban fantasy novel, third in the Demon Trappers series. Simultaneous with the Macmillan UK edition.

* Ore, Rebecca **Time and Robbery** (Aqueduct Press 978-1-933500-87-4, \$16.00, 176pp, tp) Quasi-SF novel in the same series as the stories in **Centuries Ago and Very Fast**. Joe Tavistock of British Intelligence doesn't know who to trust when immortal time-jumper Vel asks for help. Aqueduct Press, PO Box 95787, Seattle WA 98145-2787; <www.aqueductpress.com>.

* Pang, Allison **A Sliver of Shadow** (Pocket 978-1-4391-9834-6, \$7.99, 368pp, pb) Urban fantasy novel, the second book in a series featuring Abby Sinclair.

Pearson, Ridley **Kingdom Keepers IV: Power Play** (Disney/Hyperion 978-1-42315337-5, \$8.99, 433pp, tp, cover by Sam Kennedy) Reprint (Hyperion 2011) young-adult fantasy, the fourth in a series about kids fighting evil forces at Disney World. Copyrighted by Page One.

* Pearson, Ridley **Kingdom Keepers V: Shell Game** (Disney/Hyperion 978-1-4231-5336-8, \$17.99, 544pp, hc, cover by Sam Kennedy) Young-adult fantasy, the fifth in a series about kids fighting evil forces at Disney World. Copyrighted by Page One.

* Peikoff, Kira **Living Proof** (Tor 978-0-7653-2930-1, \$24.99, 366pp, hc) Near-future SF thriller novel. In 2027 destroying a viable embryo is considered murder, and a fertility doctor is under investigation. A first novel.

* Perez, Marlene **Dead Is a Battlefield** (Houghton Mifflin Harcourt/Graphia 978-0-547-60734-4, \$7.99, 227pp, tp) Young-adult urban fantasy/vampire/mystery novel, sixth in the Dead Is series.

* Persons, Terri **Blind Sight** (Berkley Prime Crime 978-0-425-24591-0, \$15.00, 322pp, tp, cover by Scott Grimando) Mystery novel with psychic elements, third in a series featuring FBI agent Bernadette Saint Clare, who can see through a killer's eyes.

* Poznanski, Ursula **Erebos** (Annick Press 978-1-55451-372-7, \$19.95, 434pp, tp) Young-adult SF thriller novel. Teens get drawn into a computer game that manipulates its users in real life. Translated from the German **Erebos** (Loewe 2010) by Judith Pattinson. A simultaneous hardcover edition (-373-4, \$29.95) is also available.

* Rarignac, Noël Montague-Etienne **The Theology of Dracula** (McFarland 978-0-7864-6499-4, \$40.00, 234pp, tp) Non-fiction, a critical exploration of Stoker's **Dracula** as a Christian text with elements of Platonism, Gnosticism, and more. Includes bibliography and index. McFarland, Box 611, Jefferson NC 28640; <www.mcfarlandpub.com>.

* Rawn, Melanie **Touchstone** (Tor 978-0-7653-2362-0, \$25.99, 363pp, hc) Fantasy novel, the first book in the Glass Thorns series. Mixed-breed wizard Cayden Silversun uses his magic in the theater.

* Remic, Andy **The Clockwork Vampire Chronicles** (Angry Robot US 978-0-85766-205-7, \$15.99, 891pp, tp, cover by Kekai Kotaki) Omnibus of three dark fantasy novels in the Clockwork Vampire Chronicles:

Kell's Legend (2009), **Soul Stealers** (2010), and **Vampire Warlords** (2011). Simultaneous with the UK (Angry Robot) edition.

* Renner, James **The Man from Primrose Lane** (Macmillan/Farrar Straus Giroux/Crichton 978-0-374-20095-4, \$26.00, 365pp, hc) Near-future mystery novel involving time travel and alternate realities. Despondent widower David Neff is persuaded to investigate a mystery. A first novel.

* Reus, Katie **Alpha Instinct** (Penguin/Signet Eclipse 978-0-451-23609-8, \$7.99, 341pp, pb) Paranormal romance novel, the first in the Moon Shifter series.

* Reynolds, Josh **Warhammer: Knight of the Blazing Sun** (Black Library US 978-1-84970-141-9, \$8.99, 410pp, pb, cover by Clint Langley) Gaming tie-in novel. Copyrighted by Games Workshop. Simultaneous with the Black Library UK edition.

* Rice, Anne **The Wolf Gift** (Random House/Knopf 978-0-307-59511-9, \$25.95, 404pp, hc) Werewolf novel. Simultaneous with the UK (Chatto & Windus) edition.

* Riley, David B. **The Devil Draws Two** (Timescape Books 978-1-4699-6558-1, \$19.95, 411pp, tp, cover by Laura Givens) Omnibus/collection/fix-up novel in the fantasy Wild West series about Miles O'Malley, combining two novels: **The Two Devils** (2004) and **The Devil's Due** (2009), an indeterminate number of short stories, and a new novella. A print-on-demand edition.

Riordan, Rick **The Throne of Fire** (Disney/Hyperion 978-1-4231-6703-7, \$9.99, 452pp, tp, cover by John Rocco) Reissue (Hyperion 2011) young-adult fantasy, second in the Kane Chronicles. This is an international edition.

* Robb, J.D. **Celebrity in Death** (Penguin/Putnam 978-0-339-15830-8, \$27.95, 389pp, hc, cover by George Cornell) Near-future SF mystery novel, 34th in the Eve Dallas series. Murder strikes the cast of a movie based on one of Eve's cases. Robb is a pen name for Nora Roberts.

* Robb, J.D. **Time of Death** (Berkley 978-0-425-24082-3, \$16.00, 292pp, tp) Collection of three novellas in the Eve Dallas series.

* Rose, M.J. **The Book of Lost Fragrances** (Simon & Schuster/Atria 978-1-4516-2130-3, \$24.00, 368pp, hc, cover by Juliana Kolesova) Thriller of reincarnation and a lost book from Ancient Egypt. This is copyrighted by Melisse Shapiro.

Roth, Veronica **Divergent** (HarperCollins/Tegen Books 978-0-06-202403-9, \$9.99, 487pp, tp, cover by Joel Tippie) Reprint (Tegen Books 2011) young-adult dystopian SF novel. This includes a bonus section with added background information, a quiz, discussion questions, etc.

Sargent, Pamela **Earthseed** (Tor Teen 978-0-7653-3215-8, \$9.99, 271pp, tp, cover by Gordon Crabb) Reprint (Harper & Row 1983) young-adult SF novel.

+ Saunders, Kate **Beswitched** (Random House/Delacorte 978-0-385-74075-3, \$16.99, 244pp, hc, cover by Julia Greene) Young-adult time-travel fantasy novel. First US edition (Marion Lloyd Books 2/10).

* Schmidt, Bryan Thomas **The Worker Prince** (Diminished Media Group 978-0-9840209-0-4, \$14.99, 324pp, tp, cover by Mitchell Bentley) SF novel, the first book in the Saga of Davi Rhii. Boralian prince Davi Rhii discovers he was secretly adopted, and born one of the enslaved workers. Diminished

Media Group, PO Box 52, Pittsford MI 49271; <www.diminishedmediagroup.com>.

Schreiber, Joe **Star Wars: Red Harvest** (Ballantine Del Rey LucasBooks 978-0-345-51859-0, \$7.99, 255pp, pb, cover by Indika) Reprint (Del Rey 2011) tie-in novel based on the world of the movies. Copyrighted by Lucasfilm.

* Schroeder, Karl **Ashes of Candescence** (Tor 978-0-7653-2492-4, \$27.99, 381pp, hc, cover by Stephan Martiniere) Post-singularity steampunk SF novel, the fifth and final in the Virga series.

* Schwader, Ann K. **Twisted in Dream: The Collected Weird Poetry of Ann K. Schwader** (Hippocampus Press 978-1-61498-004-9, \$15.00, 206pp, tp, cover by Loretta Young-Gautier) Poetry collection with over 200 poems. This is a print-on-demand edition. Hippocampus Press, PO Box 641, New York NY 10156; <www.hippocampuspress.com>.

Scott, Inara **The Talents** (Disney/Hyperion 978-1-4231-1656-1, \$8.99, 293pp, tp) Reprint (Hyperion 2010 as **The Candidates**) young-adult contemporary fantasy novel, the first book in the Delcroix Academy series.

* Sharp, Stuart **Court of Dreams** (Pink Narcissus Press 978-0-9829913-2-9, \$15.95, 276pp, tp, cover by Abigail Larson) Humorous fantasy novel. Thomas Greene finds himself in the world of the Court of Dreams. A print-on-demand edition. Pink Narcissus Press, PO Box 303, Auburn MA 01501; <www.pinknarc.com>.

* Shirley, John **Everything Is Broken** (Prime Books 978-1-60701-292-4, \$14.95, 283pp, tp, cover by Christian Lebon) Near-future SF thriller novel. Savagery breaks out in an isolated coastal California town after a tsunami hits the West Coast.

Skelton, Matthew **The Story of Cirrus Flux** (Random House/Bluefire 978-0-440-42169-6, \$6.99, 286pp, tp, cover by Peter Ferguson) Reprint (Puffin UK 2009) young-adult fantasy novel.

+ Slater, Adam **The Shadowing: Hunted** (Egmont USA 978-1-60684-261-4, \$16.99, 193pp, hc) Young-adult dark fantasy novel, the first in a series. Callum Scott's premonitions and ability to see ghosts make him hunted in a universe where the wall between the human and demon worlds is about to fall. First US edition (Egmont UK 5/11).

Smith, Alexander Gordon **Death Sentence** (Macmillan/Square Fish 978-0-312-67441-0, \$9.99, 261pp, tp) Reprint (Faber and Faber 2009) young-adult thriller, the third book in the Escape from Furnace series.

+ Smith, Alexander Gordon **Fugitives** (Macmillan/Farrar Straus Giroux 978-0-374-32484-1, \$15.99, 270pp, hc, cover by Steve Stone) Young-adult thriller, fourth in the Escape from Furnace series. First US edition (Faber and Faber 10/10 as **Furnace: Fugitives**).

* Smith, Greg Leitch **Chronal Engine** (Houghton Mifflin Harcourt/Clarion 978-0-547-60849-5, \$16.99, 181pp, hc, cover by Blake Henry) Middle-grade SF time-travel novel. Kids use their grandfather's time machine to rescue their kidnapped sister.

Sniegowski, Thomas E. **A Hundred Words for Hate** (Penguin/Roc 978-0-451-46412-5, \$7.99, 283pp, pb) Reprint (Roc 2011) fantasy noir mystery novel, the fourth featuring ex-angel Remy Chandler.

* Sniegowski, Tom **Bone: Quest for the Spark 2** (Scholastic/Graphix 978-0-545-14103-1, \$22.99, 234pp, hc, cover by Jeff Smith) Middle-grade tie-in novel, the second book in a trilogy based on

the world of the comic books by Jeff Smith, who provides illustrations. A simultaneous trade paperback edition (-14104-8, \$10.99) is also available.

Sorokin, Vladimir **Day of the Oprichnik** (Farrar Straus Giroux 978-0-374-53310-6, \$14.00, 191pp, tp) Reprint (Farrar Straus Giroux 2011) near-future SF novel, set in 2028 czarist Russia. Translated from the Russian **Den' oprichnika** (Zakharov 2006) by Jamey Gambrell.

Stein, Tammar **Kindred** (Random House/Ember 978-0-375-85349-4, \$8.99, 265pp, tp, cover by Kamil Vojnar) Reprint (Knopf 2011, not seen) young-adult contemporary fantasy novel. Fraternal twins are given missions by an archangel and the devil.

Stevens, Amanda **The Restorer** (Harlequin/Mira 978-0-7783-1400-4, \$7.99, 366pp, pb) Reprint (Mira 2011) paranormal romance, the first book in the Graveyard Queen series. Copyrighted by Marilyn Medlock Amann.

* Strahan, Jonathan, ed. **The Best Science Fiction and Fantasy of the Year Volume Six** (Night Shade Books 978-1-59780-345-8, \$19.99, 594pp, tp, cover by Sparth) Year's best anthology of 31 stories from 2011, with a discussion of the year by Strahan. Authors include Neil Gaiman, Karen Joy Fowler, Peter S. Beagle, and Kelly Link. Night Shade Books, 1661 Tennessee Street, #3H, San Francisco CA 94107; <www.nightshadebooks.com>.

* Straub, Peter **The Ballad of Ballard and Sandrine** (Subterranean Press 978-1-59606-441-6, \$20.00, 93pp, hc, cover by Michael Fusco) Horror novella. A leatherbound signed, limited edition of 350 is also available. Subterranean Press, PO Box 190106, Burton MI 48519; <www.subterraneanpress.com>.

Straub, Peter **Mrs. God** (Pegasus 978-1-60598-304-2, \$23.95, 185pp, hc) Reprint (Dutton 1990 as part of **Houses Without Doors**) horror novel/ghost story.

Striebner, Whitley **Hybrids** (Tor 978-0-7653-6350-3, \$7.99, 386pp, pb) Reprint (Tor 2011) SF thriller about human-alien hybrid super-soldiers.

* Taylor, Alfred R. **Druid Dreams and Other Stories** (Alfred R. Taylor, 978-1-468029864, \$8.50, 165pp, tp) Collection of ten stories, at least three previously published.

* Testa, Dom **The Galahad Legacy** (Tor Teen 978-0-7653-2112-1, \$17.99, 299pp, hc) Young-adult SF novel, the sixth and final book in the Galahad series. This includes a reader's guide.

* Townsen, Ron **Watcher in the Fall: Connections** (AuthorHouse 978-1-4670-3807-2, \$15.19, 274pp, tp, cover by Ina S. Townsen) SF spy adventure novel, the first book in a series. A print-on-demand edition. AuthorHouse, 1663 Liberty Drive, Suite 200, Bloomington IN 47403; 800-839-8640; <www.authorhouse.com>.

+ Toyne, Simon **Sanctus** (HarperCollins/Morrow 978-0-06-203830-2, \$25.99, 484pp, hc) Religious thriller with supernatural elements, the first book in the Ruin trilogy. Monks in their mountain Citadel in Turkey will do anything to protect their secrets. A first novel. First US edition (HarperCollins UK 4/11).

* Tuck, James R. **Blood and Bullets** (Kensington 978-0-7582-7147-1, \$7.99, 271pp, pb) Dark urban fantasy novel, the first in a series featuring Deacon Chalk, Occult Bounty Hunter. A first novel.



◀ Books Received

Valente, Catherynne M. **Deathless** (Tor 978-0-7653-2631-7, \$14.99, 349pp, tp, cover by Beth White) Reprint (Tor 2011) fantasy novel based on Russian folktales.

* Vaz, Mark Cotta **Breaking Dawn Part 1: The Official Illustrated Movie Companion** (Little, Brown 978-0-316-13411-8, \$18.99, 141pp, tp) Non-fiction, a guide to the fourth film in the Twilight Saga based on the YA vampire romance novels by Stephenie Meyer.

* Ward, Dayton **Star Trek: That Which Divides** (Pocket 978-1-4516-5068-6, \$9.99, 386pp, pb) Star Trek tie-in novel, based on a story by Ward & Kevin Dilmore. Copyrighted by CBS Studios.

* Weber, David **A Rising Thunder** (Baen 978-1-4516-3806-6, \$26.00, 458pp, hc, cover by David Mattingly) Military SF novel, the 13th in the Honor Harrington series and 17th in the overall Honorverse series.

* Wells, Dan **Partials** (HarperCollins/Balzer + Bray 978-0-06-207104-0, \$17.99, 468pp, hc, cover by Craig Shields) Young-adult post-apocalyptic/dystopian SF novel, the first book in a series. Kira Walker, one of the few humans left after war with the android Partials, opposes a law to force all woman over 15 to bear as many children as possible.

* Westerfeld, Scott, Devin Grayson & Steven Cummings **Uglies: Shay's Story** (Ballantine Del Rey 978-0-345-52722-6, \$10.99, unpaginated, tp, cover by Steven Cummings) Young-

adult graphic novel set in the world of Westerfeld's YA series, a parallel story to **Uglies**, telling the story of Tally's friend Shay. Co-authored by Grayson and illustrated by Cummings.

White, T.H. **The Once and Future King** (Ace 978-0-441-62740-0, \$8.99, 639pp, pb) Reissue (Collins 1958) classic Arthurian fantasy novel; 52nd printing.

* Whitefeather, Sheri **Demonic** (Penguin/Heat 978-0-425-24141-7, \$15.00, 247pp, tp) Erotic fantasy novel. A writer and her friends research a sex club where patrons masquerade as supernatural beings.

* Whitefeather, Sheri **Feral** (Penguin/Heat 978-0-425-24332-9, \$14.00, 236pp, tp) Erotic paranormal fantasy. A big cat shapeshifter plans to seduce a woman who runs a big cat rescue.

* Williams, Walter Jon **The Fourth Wall** (Orbit US 978-0-316-13339-5, \$13.99, 385pp, tp) SF novel, third in the series begun in **This Is Not a Game**, featuring game designer Dagmar Shaw. Simultaneous with the Orbit UK edition.

* Willis, Connie **All About Emily** (Subterranean Press 978-159606-452-2, \$20.00, 97pp, hc, cover by J.K. Potter) SF novellette. An actress fears she's about to be replaced by an artificial intelligence. Illustrated by J.K. Potter. A leatherbound, signed, limited edition of 200 (\$45.00) is also available. Subterranean Press, PO Box 190106, Burton MI 48519; <www.subterranean-press.com>.

Wilson, F. Paul **Aftershock & Others** (Tor 978-0-7653-2524-2, \$16.99,

352pp, tp) Reprint (Forge 2009) collection of 16 stories.

Wilson, Robert Charles **Vortex** (Tor 978-0-7653-6320-6, \$7.99, 360pp, pb) Reprint (Tor 2011) SF novel.

* Wilson, Steven H. **Unfriendly Persuasion** (Firebringer Press 978-0-9773851-3-3, \$20.00, 425pp, tp, cover by Ponch Fenwick) SF novel based on the world of the author's SF audio drama **The Arbitrator Chronicles**. Terry Metcalfe, considered a hero for saving humanity from the Qraitian Empire, joins a religious sect that believes it's found God on a far planet. Copyrighted 2011, but not seen until now. A print-on-demand edition. Firebringer Press, 6101 Hunt Club Road, Elkridge MD 21075; <firebringerpress.com>.

+ Wisker, Gina **Margaret Atwood: An Introduction to Critical Views of Her Fiction** (St. Martin's/Palgrave Macmillan 978-1-4039-8712-9, \$22.00, xi + 233pp, tp) Non-fiction, a look at various critical approaches to Atwood's works. Includes notes, bibliography, and index. This first US edition appears to be identical with the UK (Palgrave Macmillan 11/11) edition. A hardcover edition (-8711-2, \$68.00) was announced but not seen.

* Wright, Kenya **Fire Baptized** (Dragonfair Press 978-0-9850230-0-3, \$12.95, 276pp, tp) Urban fantasy novel. Lanore Vesta, a shunned Mixbreed just trying to get through college, catches the attention of a supernatural killer. Dragonfair Press, <www.dragonfairpress.com>.

* Wyle, Karen A. **Twin-Bred** (Karen

A. Wyle 978-1-4635789-1-6, \$12.99, 331pp, tp, cover by Livali Wyle) SF novel. A scientist on the planet Tofarn proposes host mothers carry twins, one a human and one a native Tofa, to promote understanding between species. Karen A. Wyle, <www.karenawyle.net>.

* Yamamoto, Hiroshi **MM9** (VizMedia/Haikasoru 978-1-4215-4089-4, \$14.99, 251pp, tp) SF novel about the Japan Meteorological Agency Monsterological Measures Department (MMD) of monster-fighters. Translated by Nathan Collins from the Japanese (Tokyo Sogensha 1997). ■

February 2012	Year to Date		
SF Novels	26	SF Novels	37
Fantasy Novels	38	Fantasy Novels	73
Horror Novels	11	Horror Novels	24
Paranormal		Paranormal	
Romance	19	Romance	37
Anthologies	8	Anthologies	16
Collections	6	Collections	18
Reference	3	Reference	5
History/Criticism	2	History/Criticism	6
Media Related	9	Media Related	18
Young Adult	39	Young Adult	64
SF	10	SF	14
Fantasy	18	Fantasy	28
Horror	4	Horror	6
Paranormal		Paranormal	
Romance	6	Romance	15
Other	1	Other	1
Omnibus	5	Omnibus	8
Art/Humor	4	Art/Humor	5
Miscellaneous	7	Miscellaneous	14
Total New:	177	Total New:	325
Reprints & Reissues:	70	Reprints & Reissues:	136
Total:	247	Total:	461

Short Fiction: Gardner Dozois

◀ p. 14



There's actually more non-fiction than fiction here, all of it thoughtful and interesting, dealing with such subjects as the intelligence of squid, the logistics of the shipping container business, museums, gaming, mass refugee populations, and social movements that have arisen in the expectation of the imminent collapse of Western Civilization, but all that's beyond our purview here. Luckily for us, although there's less fiction than non-fiction, the literary quality of the fiction is quite high, with a couple of the stories among the best to have appeared so far this year.

The stories in **TRSF** were pretty straightforwardly optimistic across the board, being concerned as they were with emerging technologies and sustainable futures, but the view of the future that comes across in *Arc 1.1* is more complex, running the gauntlet from the relative optimism of Hannu Rajaniemi and Alastair Reynolds, where humanity is going through a rough patch but hanging on and even making progress, to what Brian Aldiss once called "bracing British gloom": Simon Ings, for instance, when asked "What's Next?" for society, glumly replies "Nothing good." (I found Hannu Rajaniemi's reply to the same question more interesting: "Things will appear just the same, unless you know how to look.") The best story here is probably **Alastair**

Reynold's "The Water Thief", which manages to find something hopeful and even uplifting to say about the human spirit, even when its protagonist is living in a cardboard box in a refugee camp. Also excellent is **Hannu Rajaniemi's** "Topsight", a coming-of-age story set in an ecologically damaged but culturally diverse future Britain where people continuing dealing with their lives, and even find new opportunities, in spite of conditions that we today would find difficult. **Stephen Baxter** jumps us from the near-future to a more distant one in "A Journey to Amasia", which takes us deep into the virtual subconscious of humanity in a future where a de facto war is going on between humans and superpowerful AIs – and where it turns out we have some unexpected enemies, and some unexpected allies. **M. John Harrison's** "In Autotelia" is extremely well-crafted, unsurprisingly, but I must admit that I never entirely understood what was supposed to be going on here; as near as I can tell, a mythical Eastern European country seems to have intruded into the reality of modern-day England, with a sharp dividing line, and regular train service between the two worlds.

Apparently there are more issues of this digital magazine coming up down the line, which is good news.

There's no way I can be even remotely objective about the collection **The Best of Kage Baker**. Back

when I was the editor of *Asimov's* in 1997, I bought Kage Baker's very first story, "Noble Mold", and subsequently bought more than 35 other stories from her for the magazine, as well as reprinting lots of her stuff in my Best of the Year anthology series; even after I left *Asimov's*, I continued to buy stories from her for anthologies such as **Wizards** and **The Dragon Book**. So it's safe to say that I'm a Baker partisan, and you can discount my opinion here if you wish, but for me this is one of the best collections of the year, and will almost certainly end up in my top five. The selection is not the same as the one I would have made, and there are a few minor Baker stories here, but the overall quality is quite high, and even the minor stories are absorbing; she was perhaps the best natural storyteller to enter the field since Poul Anderson. Baker almost never wrote a story that wasn't at the very least worth reading. For my money, the best stories here are the novellas – Baker was at her best at novella length – "Son, Observe the Time" and "Welcome to Olympos, Mr. Hearst", but there are other good Baker stories here, such as the aforementioned "Noble Mold", "Bad Machine", "The Catch", "Are You Afflicted With Dragons?", "The Ruby Incomparable", "Maelstrom", and others. If you haven't read Baker, you don't know what you're missing, and this is a good place to start.

–Gardner Dozois ■

Short Fiction: Rich Horton

◀ p. 15



Lightspeed, is a very nicely done contemporary retelling of the Beauty and the Beast story, about beautiful Nicole Sanders and her relationship with the Beast. There's plenty of wit (he's a telemarketer...), and in the end a not overblown point is made about relationships. I also enjoyed **S.L. Gilbow's** "Alarms", about a woman whose superpower is setting off alarms, which turns out

to be a very inconvenient superpower. Nothing transcendent here, but a nice little piece.

I liked **David J. Schwartz's** somewhat meta-fictional "Bear in Contradicting Landscape", from the February issue of *Apex*, in which a writer meets one of his characters from a crummy unpublished early story. Eddie is well aware he's fictional, but he's escaped into our world, married, had children: the story takes all this at face value, the narrator and his girlfriend even meet Eddie.

And things get stranger still, as you might expect, and quite movingly.

I haven't been seeing quite as many superhero stories as I was a couple of years ago, but there's a very good one in the March *Clarkesworld*, "Sunlight Society" by **Margaret Ronald**. Seth is a "nethead", not strictly speaking a superhero, but he has the ability to mentally connect to the net, which makes him a valuable associate of the "shadow organization" where the big name

<p>superheroes work. As the story unfolds we realize he has doubts, tied in part to a close friend who loved comics but wasn't so sure about the rightness of superhero actions. Mostly inside Seth's head, we learn a bit about the situation, and the concerns he has – and refreshingly, the answers aren't really easy.</p> <p>Presumably prompted by the forthcoming movie <i>John Carter</i>, we see Under the Moons of Mars, a big anthology of stories edited by John Joseph Adams mostly set on Barsoom and featuring Carter and other characters from Burroughs's Mars books. Most of the stories play things pretty straight, understandable no doubt, but I will say that often the most intriguing stories in such well-established worlds are those that take a bit of a slant view. (I might cite Theodora Goss's "Child-Empress of Mars" as a delightful earlier example set in a version of Barsoom, or even R. Garcia y Robertson's stories set on another world that has been named Barsoom, such as "Wife-Stealing Time".) There are a few stories here that toy with the source material a bit, notably Peter S. Beagle's "The Ape-Man</p>	<p>of Mars", which sends Tarzan to Barsoom, and which contrasts his attitudes with John Carter's, not to the latter's benefit. More typical, though, is the opening story, "The Metal Men of Mars" by Joe R. Lansdale, in which John Carter leaves Dejah Thoris (temporarily!) looking for a bit of adventure, and encounters strange robot-like creatures controlled by a sinister inventor. This is fun stuff, mind you, and on the whole the book delivers the goods and is very entertaining. There is also a worthwhile Gazetteer by Richard A. Lupoff, explaining many of the terms and names used in the Barsoom stories. Highlights for me were Tobias S. Buckell's "A Tinker of Warhoon", about an atypical Warhoon with a love of machinery and a dislike of fighting; and also the final story, "The Death Song of Dwar Guntha" by Jonathan Maberry, which tells of a not-so-very prominent fighter, Dwar Guntha, and his aide, Jeks Toron, in a desperate, indeed hopeless, stand against the Pirates of Barsoom.</p> <p>Recommended Stories "Among the Silvering Heard", Alyx Dellamonica (Tor.com 2/12)</p>	<p>"Riding Red Ted and Breathing Fire", Carol Emshwiller (<i>Asimov's</i> 4-5/12) "The Last Judgment", James Patrick Kelly (<i>Asimov's</i> 4-5/12) "Beauty", David Barr Kirtley (<i>Lightspeed</i> 3/12) "Uncle Flower's Homecoming Waltz", Marissa K. Lingen, (Tor.com 2/12) "Sunlight Society", Margaret Ronald, (<i>Clarkesworld</i> 3/12) "Bear in Contradicting Landscape", David J. Schwartz, (<i>Apex</i> 2/12) "The Gravedigger of Konstan Spring", Genevieve Valentine (<i>Lightspeed</i> 2/12) "Harry and Marlowe and the Talisman of the Cult of Egil", Carrie Vaughn (<i>Lightspeed</i> 2/12) –Rich Horton</p> <p><i>Semiprofessional magazines, fiction fanzines, original collections, original anthologies, plus new stories in outside sources should be sent to Rich Horton, 653 Yeddo Ave., Webster Groves MO 63119, <Richard.Horton@sff.net>, for review. ■</i></p>
<p>Gary K. Wolfe  p. 17</p> <p>hold up, and how they seem to anticipate later modes of SF. It may be that by the late '60s and '70s (the latest tale here is from 1978), Sheckley had grown a bit tired of working with familiar SF tropes, as his markets shifted more toward <i>F&SF</i>, <i>Playboy</i>, and the occasional original anthology. Tales like "Cordle to Onion to Carrot" and "Is That What People Do?" nearly forgo the familiar machinery altogether. But these stories, like the best of the early ones, wouldn't seem at all out of place in the genre-bending literary landscape that Sheckley helped pioneer.</p> <p>SHORT TAKE</p> <p>Biographical studies of SF authors – or of any popular authors – can sometimes seem interminable in their uncritical cataloging of irrelevant minutiae, and sometimes superficial in their treatment of the author as anything other than a fiction factory. I suspect one reason for this is that, at least in our field, such biographies tend to come either from the fan/collector end of the spectrum, or from academic scholars on assignment, but whose specialty and</p>	<p>passion lie elsewhere. Ray Bradbury is fortunate in that he has in his corner a team of scholars, largely gathered around the Center for Ray Bradbury Studies at Indiana University-Purdue University at Indianapolis. Foremost among these is Jonathan R. Eller, the founder of the Center, whose earlier Ray Bradbury: The Life of Fiction, co-authored with William F. Touponce, was a kind of bibliographical biography that took us systematically through just about all of Bradbury's works. While that book may be indispensable for hardcore Bradbury fans, Eller's new book Becoming Ray Bradbury, might also be of interest to a broader spectrum of readers interested in the cultural history of SF and fantasy.</p> <p>What Eller sets out to do here is compile a thorough cultural and literary context for the forces that shaped Bradbury's writing, from his early childhood through the publication and reception of Fahrenheit 451. As much as Bradbury has become an icon apart from the SF field, much of what's useful here is seeing how his writing was shaped not only by agents and editors, like Don Congdon or Walter Bradbury of Doubleday, but by his early friends and mentors such as Hannes Bok, Henry Kuttner, and especially Leigh Brackett. It's fascinating to learn that it was</p>	<p>Kuttner who introduced Bradbury to mainstream writers like Eudora Welty or Willa Cather, or that it was Brackett's husband Edmond Hamilton, of all people, who showed him Emily Dickinson, Shakespeare, and Samuel Johnson. There are, of course, the <i>de rigueur</i> mentions of Bradbury's encounters with and support from mainstream celebrities such as Christopher Isherwood and radio's Norman Corwin, but what is most valuable is the meticulously documented account of how Bradbury was shaped by early fandom, fellow pulp writers, <i>Planet Stories</i>, and August Derleth at Arkham House before discovering, in the late 1940s, that he could find a home in mainstream periodicals and develop a reputation oddly parallel to but separate from the horror, mystery, and SF genres that gave him birth. Even as we know where it's heading, and may occasionally lose patience with the day-by-day detail of a few travel sections or a sometimes dry tone, the book finally reads like a compelling literary coming-of-age narrative, ending exactly when it needs to: when the Ray Bradbury we now know was clearly on the cusp of getting installed into the canon of American lit, and not just of SF.</p> <p>–Gary K. Wolfe ■</p>
<p>Faren Miller  p. 19</p> <p>a pulley, one Tinkertoy, and a stereo rigged to play his father's Jethro Tull album <i>Aqualung</i> – this book revels in its complicated structure of flashbacks, clues, mental turmoil, and somewhat Tullish intimations of a world that's not our own.</p> <p>On the most basic level, the temporal center is 2012, with looks back down the years and decades of a few lives, and the theme is crime: one old man's peculiar murder, somehow linked to previous atrocities targeting red-haired girls (their emblem is in the cover art, a broken doll). It is four years after Sackett the policeman found the body of that</p>	<p>strange old man who, as a kid, he'd glimpsed now and then in the same neighborhood of West Akron. It was a gruesome crime, marked by the disappearance of fingers cut from both hands, and Sackett has become obsessed enough to consult David Nell: a non-fiction writer about serial killers, father of the boy with the Rube, and a man who still deeply mourns his troubled wife.</p> <p>Part One mingles Sackett and Nell's research with the tale of that wife, "Elizabeth". Part Two, "Bruno", looks more deeply into the actions and personality of a character who may link <i>all</i> the deaths, reading like an especially twisted form of detective fiction. But Part Three, "Me", is the real labyrinth: self-reflection over the course of temporal</p>	<p>loops which can only be SF.</p> <p>Before things get SFnal, The Man From Primrose Lane already shows an extreme literary ambition in the complex temporal structure that helps bare the minds of its major characters, whether innocent, angst-ridden or totally unhinged. But James Renner aims beyond all this to more Phil-Dickian realms of paradox where a familiar part of America interacts with Other. Some elements may upset squeamish readers (I include myself here), yet this is more than a new fiction writer juggling with time, persona, and possibilities as a form of self-assertion. Renner moves beyond the mundane because he sees things that way.</p> <p>–Faren Miller ■</p>
<p>Russell Letson  p. 21</p> <p>page of this novella makes it clear that it is not just a vampire story but an <i>alternate-history</i> vampire story. I'm glad I did proceed. The publisher calls ad eternum the "capstone" of a string of short stories</p>	<p>and novellas appearing over the last seven years and gathered into three previous volumes (New Amsterdam, Seven for a Secret, and The White City) and four chapbooks. The "New Amsterdam" sequence is set in a late-19th-to-mid-20th century world that never saw an American Revolution, where the Great War isn't quite the one we would think of</p>	<p>(though it does involve Prussia and England), and whose metaphysics permit vampires, werewolves, and forensic sorcerers. The cherry on top is that they are also detective stories, for which I have a large soft spot.</p> <p>But all that is back-story for this volume, which</p> <p>►►</p>

Russell Letson

opens in 1962 with the wampyr alighting from a transatlantic zeppelin in New Amsterdam (our New York City) after an absence of sixty years. He is calling himself Jack Prior, though he has had other names, including Don Sebastien de Ulloa, and he appears to be suffering a bit of depression (if that term can apply to the unliving), perhaps because an old mortal friend and colleague has recently died. Or perhaps it is that a thousand years of lifeless life leaves one's affect flat. In any case, Mr. Prior is at loose ends, getting reacquainted with a city that is both familiar and new and strange. During his previous residence, the undead were more than unwelcome; now they are tolerated, though there are protesters waiting at the airport when the wampyr arrives.

He had no luggage.... When he saw the line of pickets arrayed near baggage claim, he was grateful to have avoided it. They carried signs bearing such legends as Blood for the Living

and God Hates Vamps.

It was a step up from mobs armed with torches and farm implements. He would have preferred to have arrived unheralded, but it appeared he had reckoned without the good offices of the Transatlantic cable.

The novella is built not on a well-turned plot but on a string of episodes in Mr. Prior's return: an overture of friendship (and maybe something more) from a young Doctor of Thaumaturgy ("Oxford, '57"); a soiree where he is invited to help establish a college of magic in New Amsterdam; an encounter with a fake immortal and "metaphysically-inclined confidence trickster." These often seem designed to emphasize details of the wampyr's ordinary existence. He does not need to breathe or sleep; spends many of the unoccupied hours of the night knitting; and is indifferent to cold, but not to smells, so that "over the tang of nervousness" a new acquaintance "smells clean and well-fed." The scent of human food, on the other hand is "nauseating," and he describes brandy (in a closed

decanter) as smelling of "chemical burns, with an overtone of putrescence." The most significant episode, and the one that seems to move the story to its understated climax, is Prior's meeting with another supernatural arrival from Europe, where they had met decades earlier in **Seven for a Secret**. They are both uncoupled from the common concerns and connections of the world; a pair of monsters, unwelcome in most places, as the fire-bombing of Prior's house shows.

Despite the "capstone" label applied to **ad eternum**, it strikes me as less a finish than as a pause: the confluence of new and old associations, the possibility of a new enterprise, and the resuming of an old identity all suggest that the world-weary wampyr will return – one certainly hopes so. Meanwhile, I'm going to have to backtrack and do some catch-up reading.

—Russell Letson ■

Adrienne Martini

course on shucking oysters alone that illuminates so much about the edible bivalve, without ever losing **Swell**'s overall sense of capering glee.

No, it's not a perfect book; the last 50 pages don't quite fit and there may be one switchback too many. Comparisons to Tom Robbins, Christopher Moore, and Thomas Pynchon are premature. Still, Ericson aimed for a great white whale and missed by a hair, which is more fun to read than a writer who aims for a safe little guppy and hits it.

Here's the take-away on Jennifer Safrey's **Tooth and Nail**: it is a perfectly lovely piece of urban fantasy wherein a woman learns she is a tooth fairy and faces some facts about her past. Plus, the language is zippy and concise without being workmanlike and this version of Washington DC is well-built and makes sense.

Tooth and Nail isn't deep, mind you. There is no human condition probing here, other than light romance and noodlings on why kids turn bad (Hint: teeth are involved). Gemma, an amateur boxer with time on her hands who discovers that she's half fae, is a hero who can hold her own in a fight, which always makes a nice change. The men in her life, like her boyfriend, her absent father, and her superhot mentor, are the ones with larger issues.

Gemma (and, by default, Safrey) is a pleasure to spend an afternoon or two with, especially when

she drops descriptions like, "Her dark hair was braided and roped around her head, and there was so much hair and so little head, I found myself readying to catch her when she toppled like a Jenga pile." Safrey, who has three published romance novels under her belt, expertly navigates the line between amusing *bon mots* and deep moments.

No, this isn't the Tooth Fairy story you've been conditioned by recent movies to expect – but it might just be the one that you need. That is, if you're likely to go in for a delightful Tooth Fairy story in the first place.

At its heart, A.S. Byatt's **Ragnarök** is a story about stories. Here Byatt explores why we tell them and how some grow to become myths. The book's slightness does nothing to indicate the weight of the ideas enclosed within.

On its surface, this is a story about a character referred to only as "the thin girl," who was evacuated from a "steel city" to the English countryside during World War II. She spends the time reading and rereading both Bunyan's **Pilgrim's Promise** and Wagner's **Asgard and the Gods**. In the former, she recognizes the clear message but can't connect with it during this bleak time. In the latter, she connects to the chaos and, perhaps, the moral ambiguity of the tales as well as the thought that the world as it was known could be devoured by wolves.

The thin child's foremost concern isn't her own survival but that of her father, who has been at the front for a number of years. She knows, deep

in her heart, that he won't come back, because that's how most stories go. Fathers and heroes frequently fail to return. The thin child seems to take comfort in this.

While Byatt explores the experience of being a kid during a war (or, really, any equally traumatic event), she also retells the story of the Ring Cycle, deftly interweaving the two. Neither story would have much impact if forced to stand alone. Together, however, they echo and howl.

Byatt's simple prose is nothing that a ten-year old couldn't easily read, further proving that complexity isn't always equivalent to power. There are moments where she condenses complicated emotions into something crystalline: "What was fearsome, the thin child understood, was to have helpless parents." And in context, that sentence knocks the wind out of you.

Underneath all of that, however, is Byatt herself deconstructing and testing what it is that makes a story work, as well as what elevates a story into a myth. Thoughts about both get dropped into the larger stories, commenting upon both the action and the ideas. "The thin child knew enough fairy stories to know that a prohibition in a story is only there to be broken. The first humans were fated to eat the apple. The dice were loaded against them."

Ragnarök is one of those books that you could read every couple of years and find something new each time, no matter how well you know the story of Loki and his mates, or the Blitz.

—Adrienne Martini ■

Divers Hands

But he can, and often does, disappear into thin air the second that Isabel turns her back on him. What's more, when she's in his company, the past that Alec is from tends to superimpose itself on the present, bringing back the world of the wartime airstrip as a tactile reality – though there are also times when Alec is with her that *he* seems to be existing in the lively reality of his past, when all Isabel sees is rundown ruins of the buildings they're in.

There's one more peculiar hitch to their relationship: Alec knows Isabel as "Issy," and acts as though their relationship predates the discovery of the greatcoat. Correspondingly, Isabel begins to recall "memories" of a life she lived in a nearby farmhouse where she was introduced to Alec by her brother (from a family that she never had).

How the greatcoat got into the flat that Isabel and her husband are renting, and how it is that Isabel is living parallel lives across a fluid apparent timeslip are mysteries that propel this story to its conclusion.

Pondering the impossibility of her experiences, Isabel does wonder at one point if she isn't going mad. Having lost her beloved mother and father at an early age due to a wartime tragedy, there is the slightest suggestion that she may be willfully trying to collapse the past into the present, as a way of recovering in some measure what she lost back there. But though Isabel's experience as a young girl has clearly sensitized her to the past, the solution to why events unfold as they do in the story is a bit more complicated, and somewhat more satisfying once it is revealed. Suffice to say, it is summed up in a thought that passes through Isabel's mind once she has puzzled the matter out: "The dead... had missed so much, years and years

of life. How could they not feel resentment? The years that were rolling on were the very years that they were missing. They must want them back..." Suffice to say, as well, that this statement proves applicable to the living who want the dead back as badly as the dead want their lives back.

Helen Dunmore's **The Greatcoat** is an interesting first novel for the Hammer publishing line. Whereas Hammer's legacy from the past was founded on genre staples, this novel seems anything but an overture to the clichés that define the form. Indeed, there are lengthy stretches when it so shies from the weird that it might almost be read as a wartime melodrama, with all the shortcomings that suggests. At the very least, it sets a benchmark for future books under this imprint.

—Stefan Dziemianowicz ■

derstanding Ford's approach. Each chapter is very visibly *staged*: the setting is outlined, characters are introduced methodically, epigraphs from Shakespeare frame everything. In the mind's eye, one remembers the book as a series of tableaux, all existing within the proscenium of Ford's historical knowledge and speculation. It's probably the most *plotted* of Ford's books, and also the one that makes most allowance for readers who may not be expecting the filigree intricacy of his stories. It can, and should, be followed right to the end.

Growing Up Weightless is a very different book, a coming-of-age story set on a human lunar colony. Of course, there are plenty of SFnal predecessors in describing this kind of setting – most famously, Heinlein's **The Moon is a Harsh Mistress**. The worldbuilding is unobtrusively effective, and incorporates then-new ideas of virtual reality as an escape from the lunar world. I was especially impressed by Ford's skill at one of the toughest tasks in the creation of any new SFnal world: creating a language for his imagined world that seems fully lived-in. Too often, SF writers come up with terms for new inventions that seem somehow superimposed, too clunky

to be believed or used. In this world, terms like “frames” or “slates” have been adapted for uses that seem entirely plausible.

Once again, this is a book about power and its costs. The young protagonist Matt has an ambivalent relationship with his politician father – but one that we see from both sides. The VR adventures that he and his friends enjoy form a neat counterpoint to the main narrative – and again make clear Ford's sense of stories as things that are *staged*, presented in a frame of prior stories. It's very much to the book's credit that it ducks some of the generic shortcuts of its own predecessors, that it offers no skyhooks out of the situation it describes.

The Last Hot Time was apparently completed some years before its publication. It's a fantasy of Chicago – specifically, the myths of 20th-century Chicago crosshatched with Faerie. But that kind of experience can be made to stand for any young person's arrival in a vast urban environment. For me, at least, Danny Holman's odyssey through this gaudy metropolis was reminiscent of Fritz Leiber's cityscapes, with magic potentially lurking inside the door of every strange bar or club. (Gene Wolfe's **Free Live Free** (1984) is another possible ancestor, for similar reasons.) The telling of the story is dense and dialogue-driven; of all these books, it's the one that requires the reader

to do the most unpacking of its implications. It makes clearer than some other Ford books a particular burden imposed on his characters: they are required to recognise the story they're in, and act accordingly. If, for instance, you're given another name, you must understand the deepest sense of what that name signifies, of what it tells you about who you really are. Even trivial jokes or puns carry meaning: in this context, *of course* “Outsider's Disease” is called “Loop Garous.”

The Last Hot Time does contain the most poignant and adult relationship depicted in any of these novels, and it also reveals a fondness for Americana that's not nearly so visible in Ford's other works. (That's not to say that his depictions of, say, Wales or Florence in **The Dragon Waiting** are inauthentic, but there is a sense of coming home in this book.) The experiment embodied in the book is whether Americana can coexist comfortably with the deeply European roots of the fairytales that Ford invokes. A last Ford novel, **Aspects**, was left incomplete at his death. Whether or not it's published, John M. Ford is one of the easiest writers for the critic to provide a recommendation on: start anywhere, and read. His work embodies the joy of a life spent wrestling with the texts and stories of the past, a joy that he wants his readers to share.

—Graham Sleight ■

any great extent.

The New Victorians aren't truly British; rather, they and their rivals, the Punks, come from a variety of racial and ethnic backgrounds. In consequence, the actors in this full-cast audio have chosen to use educated American accents. Kim Mai Guest (Nora) and Justine Eyre (Nora's best friend Pamela) offer almost too-precious girl-ish voices, well suited to their characters. Mike Chamberlain (Bram) and Mark Bramhall (Victor) both give strong performances, but it is extremely regrettable that there is so little opportunity to hear the wonderful deep voice of Robertson Dean, who plays the odious Captain Wolfe. A somewhat too-long addition to the already surprisingly crowded subgenre of zombie romance, this production's not without its charms.

Chasing the Dragon, Nicholas Kaufmann; narrated by Alex Foster (Iambik Audio 978-192667391-2, digital, \$6.99, 3.5 hr., unabridged) November 2011. Cover by Erik Mohr.


This tightly written, gory novella offers an unusual twist on a classic legend. Georgia Quincey is the last of a long line of champions descended from St. George, charged with destroying the dragon that the saint did not actually manage to slay. Loneliness and despair have driven the young woman to a heroin addiction, but despite that, she must still follow her destiny to an epic confrontation with the creature in a rundown New Mexico town.

It's extremely unusual for an audiobook's narrator to have an English accent when the author, the characters, and the setting all happen to be American. In addition, both the protagonist and the antagonist are female, and the narrator is male. Perhaps the argument could be made that St. George and the Dragon is a quintessentially English story (not that that explains the gender issue), and certainly no fault can be found with Alex Foster's dry, almost clinical, but certainly compassionate rendering. One can actually hear him take in a breath at several moments, which

isn't common in most recordings, but it doesn't detract much from the production's quality, which is definitely worth a few hours of your time.


Cinder, Marissa Meyer; Rebecca Soler, narrator (Macmillan Audio 978-1-4272-1500-0, 8 CDs, \$39.99, 10 hr., unabridged) [Also available as a digital download] January 2012.

Rebecca Soler's sweet but firm voice conducts the listener through a fresh, quirky take on an old trope: reimaged fairytales. *Cinder* is a cyborg in New Beijing, the property of her selfish, resentful stepmother Audrey, who grabs all the profits from *Cinder*'s electronics repair business. When Crown Prince Kai requires *Cinder*'s services to fix his android, the two start a friendship that trembles on the verge of romance, threatened by *Cinder*'s many secrets, a worldwide epidemic, and Kai's likely engagement to the evil lunar queen. *Cinder* is great – she's a real heroine who doesn't wait around for a fairy godmother to help her fight her circumstances. The story drags a bit: We know how the *Cinderella* tale plays out, more or less, and the listener may start longing to actually get to the story's climax. Once *Cinder*'s at the ball, things do pick up considerably, ending with a hook for the next book in the series, which will probably star Rapunzel. Although the story is set in a pan-Asian country, Soler wisely does not even try to put on a faux-Chinese or other Asian accent for the characters. She does, however, offer a multitude of accents in a deftly handled scene of a global political meeting. Overall, this is good fun, and provides encouragement for the next adventure.

 **The Revisionists**, Thomas Mullen; Robert Fass, narrator (Hachette Audio, digital download, \$25.49, 16 hr., unabridged) September 2011.

Narrator Robert Fass – quiet, intense, weary – is the voice of this thriller, featuring a web of people struggling to make sense of their lives in a soon-to-be-doomed Washington DC, all the while observed by a time agent who must ensure that the doom comes to pass. Fass does a fine

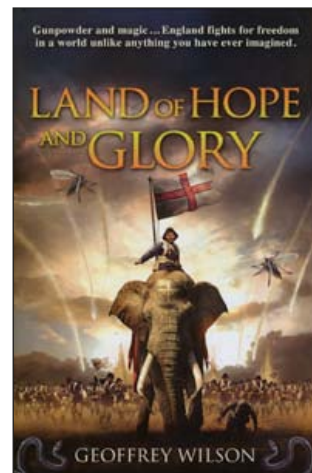
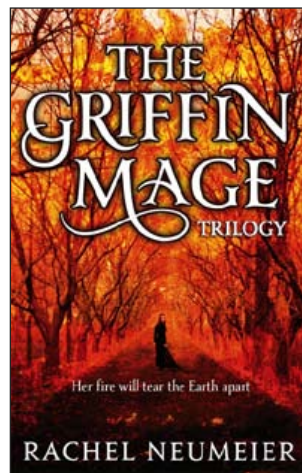
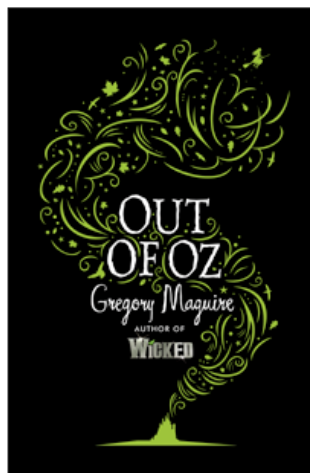
job voicing both men and women. He absolutely shines as the time agent Zed, a grieving widower who believes the impending catastrophe is essential to establishing his so-called “perfect” future, when all tribal loyalties are suppressed and past history buried, because those connections and memories lead to violence. He requires detachment to do his bloody work, but that detachment begins to crack when doubts creep in that his future really *is* the best of all possible worlds. Fass's even, nearly flat tone adds a sinister edge both to Zed's growing mental imbalance and to the increasingly uneasy sense that future events may cease to unfold as planned, for good or ill. This is a gripping, thoughtful work that should appeal outside the science-fiction genre.

 **Daughter of Smoke and Bone**, Laini Taylor; Kristine Hvam, narrator (Hachette Audio 978-161113297-7, 10 CDs, \$26.98, 12.5 hr. unabridged) [Also available as a digital download] September 2011.

Karou is a blue-haired teenage art student in Prague who goes on missions for her guardian, the chimera Brimstone, who sends Karou to collect teeth for some mysterious purpose and pays for them in wishes. When she meets the seraph Akiva, both a ruthless being with a tragic past and a soldier dedicated to defeating the chimeras, she discovers the devastating truth of her hidden origins. This is an utterly bewitching concoction, richly voiced by Kristine Hvam; most notably, her portrayal of Razgut, a fallen seraph turned monster, is skin-crawlingly creepy. (Hachette seems to be turning to Hvam a lot lately for their fantasy and SF audio; a good choice, in my opinion.) You will be grateful not to occupy your eyes with text, as it will free your visual centers to imagine Taylor's strange, lovely creatures and landscapes. The audiobook also includes a brief interview with the author. I absolutely cannot wait for the next installment.

—Amy Goldschlager ■

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Note: This information, unlike the *Locus* main list, is put together by Ian Covell; send corrections to him at 24 St Pauls Road, Middlesbrough, TS1 5NQ, England. First world editions marked with an asterisk. Comments by Ian Covell.

* Adams, Guy **Kronos** (Random House UK/Arrow/Hammer 978-0-09-955624-4, £6.99, 280pp, tp) Novelisation of the film *Captain Kronos, Vampire Hunter* (1974). Foreword by Brian Clemens.

Anderson, Kevin J. **Captain Nemo** (Titan 978-0-857-68342-7, £7.99, 462pp, tp) Reprint (Pocket 2002) SF novel. [First UK edition]

* Anonymous, ed. **The Best of Tomes of the Dead Vol 2** (Rebellion/Abaddon 978-1-907992-17-9, £10.99, 756pp, tp) Omnibus of three shared-world horror novels in the Tomes of the Dead series: **Tide of Souls** by Simon Bestwick (2010), **Hungry Hearts** by Gary McMahon (2009), and **Way of the Barefoot Zombie** by Jasper Bark (2009).

Anonymous **The Book With No Name** (Michael O'Mara 978-1-84317-576-6, £7.99, 448pp, tp) Reprint (O'Mara 2007) humorous dark fantasy novel, the first book in a series involving the serial killer called the Bourbon Kid. This is dated 2011, but not seen until now. Copyrighted 2006, 2007, 2011 by the Bourbon Kid.

Arthur, Keri **Bound to Shadows** (Little, Brown UK/Piatkus 978-0-7499-5674-5, £7.99, 346pp, pb, cover by Larry Rostant) Reprint (Piatkus 2009) urban fantasy/paranormal romance novel, the eighth in the Riley Jenson, Guardian series.

* Arthur, Keri **Darkness Rising** (Little, Brown UK/Piatkus 978-0-7499-5496-3, £7.99, 341pp, pb) Paranormal romance novel, second in the Dark Angels series. Simultaneous with the Dell US edition.

* Bennett, Robert Jackson **The Company Man** (Little, Brown UK/Orbit 978-1-84149-792-1, £7.99, 454pp, tp) Fantasy/horror novel. Simultaneous with the US (Orbit US) edition.

* Bestwick, Simon **The Faceless** (Rebellion/Solaris 978-1-907992-74-2, £7.99, 412pp, tp, cover by Luke Preece) Horror novel. Simultaneous with the Solaris US edition.

Blatty, William Peter **The Exorcist** (Transworld/Corgi 978-0-552-16677-5, £7.99, 378pp, tp) Reprint (Harper & Row 1971) horror novel.

Bolton, S.J. **Blood Harvest** (Transworld/Corgi 978-0-552-15979-1, £6.99, 546pp,

tp) Reprint (Bantam Press UK 2010) supernatural thriller novel. [First UK edition]

* Boyce, Frank Cottrell **Chitty Chitty Bang Bang Flies Again!** (Macmillan UK Children's Books 978-0-230-75773-8, £10.99, 216pp, hc, cover by Joe Berger) Middle-grade fantasy novel. The sequel to Ian Fleming's novel.

Brewer, Heather **The Chronicles of Vladimir Tod: Eleventh Grade Burns** (Penguin/Puffin Razorbill UK 978-0-141-33409-7, £6.99, 307pp, tp) Reprint (Dutton 2010) young-adult vampire novel, fourth in the series. [First UK edition]

* Capek, Karel **R.U.R. & War with the Newts** (Orion/Gollancz 978-0-575-09945-6, £8.99, ix+349pp, tp, cover by Arthur Haas) Omnibus of two SF novels: **R.U.R. (Rossum's Universal Robots)** (1920) and **War with the Newts** (1936). An SF Masterworks edition.

Clarke, Arthur C. **The Ghost from the Grand Banks** (Orion/Gollancz 978-0-575-10177-7, £7.99, 274pp, tp, cover by Chris Moore) Reprint (Gollancz 1990) SF novel.

Connolly, John **Samuel Johnson vs. the Devil: Round II: Hell's Bells** (Hodder 978-1-444-72496-7, £7.99, 311pp, tp) Reprint (Hodder & Stoughton 2011) young-adult horror novel.

* Cooper, Glenn **The Devil Will Come** (Random House UK/Arrow 978-0-09-954573-6, £6.99, 440pp, tp) Thriller novel with supernatural elements.

Dashner, James **The Maze Runner** (Scholastic/Chicken House UK 978-1-908435-13-2, £6.99, 371pp, tp, cover by Chris Stocker) Reprint (Delacorte 2009) young-adult SF novel, the first book in the Maze Runner series. [First UK edition]

Dashner, James **The Scorch Trials** (Scholastic/Chicken House UK 978-1-906427-79-5, £6.99, 359pp, tp, cover by Chris Stocker) Reprint (Delacorte Books for Young Readers 2010) young-adult SF novel, second in the Maze Runner series. [First UK edition]

de la Cruz, Melissa **Lost in Time** (Little, Brown UK/Atom 978-1-905654-76-5, £6.99, 342pp, tp) Reprint (Hyperion 2011) young-adult vampire novel, sixth in the Blue Bloods series. [First UK edition]

Erikson, Steven **The Crippled God** (Transworld/Bantam UK 978-0-553-81318-0, £8.99, 1200pp, tp, cover by Steve Stone) Reprint (Bantam UK 2011) fantasy novel, tenth in the Malazan Book of the Fallen series.

Erikson, Steven **This River Awakens** (Transworld/Bantam UK 978-0-593-06777-2, £18.99, 426pp, hc) Reprint (Sceptre 1998 as by Steve Lundin) associational novel. Heavily revised from the original.

Esslemont, Ian C. **Stonewielder** (Transworld/Corgi 978-0-553-82471-1, £8.99, 904pp, tp, cover by Steve Stone) Reprint (Bantam UK 2010) fantasy novel in the Malazan series.

* Esslemont, Ian C. **Orb Sceptre Throne** (Transworld/Bantam UK 978-0-593-06450-4, £20.00, 605pp, hc, cover by Steve Stone) Fantasy novel in the Malazan series.

* Evans, Justin **The White Devil** (Orion 978-0-297-86591-9, £12.99, 373pp, hc) Ghost novel.

Farnsworth, Christopher **Blood Oath** (Hodder 978-0-340-99815-1, £6.99, 390pp, pb) Reprint (Putnam 2010) horror novel. First in the series Nathaniel Cade, The President's Vampire.

* Feehan, Christine **Spirit Bound** (Little, Brown UK/Piatkus 978-0-7499-5474-1, £7.99, 404pp, tp) Paranormal romance novel in the Sea Haven series. Simultaneous with the US (Jove) edition.

Florde, Jasper **One of Our Thursdays is Missing** (Hodder 978-0-340-96310-4, £7.99, 385pp, tp) Reprint (Hodder & Stoughton 2011) humorous fantasy novel, sixth in the Thursday Next series.

* Fowler, Christopher **Hell Train** (Rebellion/Solaris 978-1-907992-43-8, £7.99, 270pp, tp, cover by Graham Humphreys) Horror novel. American writer Shane Carter is hired to write an epic horror screenplay for Hammer films in the 1960s.

* Fultz, John R. **Seven Princes** (Little, Brown UK/Orbit 978-0-356-50081-2, £7.99, 497pp, tp, cover by Richard Anderson) Fantasy novel, the first in the Books of the Shaper series. A first novel. Simultaneous with the US (Orbit) edition.

Grant, Sara **Dark Parties** (Orion/Indigo 978-1-78062-010-7, £9.99, 264pp, tp) Reprint (Little, Brown 2011) young-adult SF novel. A first novel. [First UK edition]

Hamilton, Laurel K. **Hit List** (Headline 978-0-7553-5261-6, £7.99, 406pp, tp) Reprint (Berkley; Headline 2011) erotic dark fantasy novel, 20th in the Anita Blake, Vampire Hunter series.

Hanover, M.L.N. **Unclean Spirits** (Little, Brown UK/Orbit 978-0-356-50122-2, £7.99, 324pp, tp) Reprint (Pocket 2008) fantasy novel, the first book in the Black

Sun's Daughter series. [First UK edition]

Hare, Lucinda **Dragon Whisperer** (Transworld/Corgi 978-0-552-56022-1, £5.99, 408pp, pb, cover by Jeff Nentrup) Reprint (The Bodley Head 2009) young-adult fantasy novel.

* Hare, Lucinda **Flight to Dragon Isle** (Transworld/Corgi 978-0-552-56023-8, £5.99, 357pp, tp, cover by Jeff Nentrup) Young-adult fantasy novel. In the series.

Harris, Charlaiane **All Together Dead** (Orion/Gollancz 978-0-575-11708-2, £7.99, 323pp, tp, cover by Patrick Knowles) Reprint (Ace 2007) fantasy novel, seventh in the Sookie Stackhouse series.

Harris, Charlaiane **Club Dead** (Orion/Gollancz 978-0-575-11704-4, £7.99, 274pp, tp, cover by Patrick Knowles) Reprint (Ace 2003) fantasy novel, third in the Sookie Stackhouse series.

Harris, Charlaiane **Living Dead in Dallas** (Orion/Gollancz 978-0-575-11703-7, £7.99, 279pp, tp, cover by Patrick Knowles) Reprint (Ace 2002) fantasy novel, second in the Sookie Stackhouse series.

Holland, Cecelia **Floating Worlds** (Orion/Gollancz 978-0-575-10823-3, £8.99, 628pp, tp, cover by Dominic Harman) Reprint (Knopf 1976) SF novel. Part of the SF Masterworks series.

Hume, M.K. **Prophecy: Clash of Kings** (Headline Review 978-0-7553-7144-0, £7.99, 584pp, pb, cover by Larry Rostant) Reprint (Headline Review 2011) associational Arthurian novel, the first in a series about Merlin.

Kenyon, Sherrilyn **Sins of the Night** (Little, Brown UK/Piatkus 978-0-7499-5540-3, £7.99, 365pp, tp) Reprint (Piatkus 2005) paranormal romance novel, seventh in the Dark-Hunter series.

Kenyon, Sherrilyn **Unleash the Night** (Little, Brown UK/Piatkus 978-0-7499-5545-8, £7.99, 269pp, tp) Reprint (Piatkus 2005) paranormal romance novel, eighth in the Dark-Hunter series.

Koryta, Michael **The Cypress House** (Hodder 978-0-340-99827-4, £7.99, 418pp, tp) Reprint (Little, Brown 2011) supernatural thriller novel. [First UK edition]

Koryta, Michael **The Ridge** (Hodder 978-1-444-70763-2, £19.99, 353pp, hc) Reprint (Little, Brown 2011) supernatural thriller novel. [First UK edition]

* Liddle, B. John Shaw **Suncaller** (Deadstar Publishing 978-0-9566090-9-0, £7.99, 224pp, tp) Fantasy novel. Unathletic Mortimer "Hopeless" Hope

finds himself expected to be a prophesied hero in another world.

Lowe, Helen **The Heir of Night** (Little, Brown UK/Orbit 978-0-356-50001-0, £7.99, 452pp, tp, cover by Silas Manhood) Reprint (Eos 2010) fantasy novel, the first book of the Wall of Night series.

* Magrs, Paul **666 Charing Cross Road** (Headline Review 978-0-7553-5948-6, £13.99, 390pp, tp) Fantasy novel. A hardcover edition (£19.99) was announced but not seen.

* Maguire, Gregory **Out of Oz** (Headline Review 978-0-7553-4823-7, £18.99, 582pp, hc) Fantasy novel, the fourth and final book in the Wicked Years series based on L. Frank Baum's Oz series.

* Maxey, James **Greatshadow** (Rebellion/Solaris 978-1-907992-73-5, £7.99, 383pp, tp, cover by Gerard Miley) Fantasy novel, the first book of the Dragon Apocalypse series. Simultaneous with the Solaris US edition.

* McAuley, Paul **In the Mouth of the Whale** (Orion/Gollancz 978-0-575-10074-9, £14.99, 376pp, tp) SF novel. Humans and posthumans battle over the Fomalhaut system. A hardcover edition (-10073-2, £18.99) was announced but not seen.

McEuen, Paul **Spiral** (Headline 978-0-7553-7464-9, £6.99, 435pp, tp) Reprint (Headline 2011) SF novel about a biological super-weapon. A first novel.

McLeod, Suzanne **The Bitter Seed of Magic** (Orion/Gollancz 978-0-575-08433-9, £7.99, 402pp, tp) Reprint (Gollancz 2011) fantasy novel, third in the Spellcrackers.com series. McLeod is a pseudonym.

* Meaney, John **Transmission** (Orion/Gollancz 978-0-575-08536-7, £12.99, 424pp, tp) SF novel spanning history and the far future, the second book in the Ragnarok series. A hardcover edition (-08536-7, £18.99) was announced but not seen.

Meyer, Stephanie **Breaking Dawn** (Little, Brown UK/Atom 978-1-907411-13-7, £9.99, 702pp, tp) Reprint (Atom 2008) young-adult paranormal romance novel. This is a film tie-in edition; a B-format edition (-14-4, £7.99) is also available.

Monk, Devon **Magic in the Blood** (Penguin UK 978-0-241-95662-5, £7.99, 359pp, tp, cover by Larry Rostant) Reprint (Roc 2009) urban fantasy novel, second in the Allie Beckstrom series. [First UK edition]

* Monroe, Lee **Dark Heart Rising** (Hodder Children's Books 978-1-444-90448-2, £6.99, 390pp, tp) Young-adult paranormal romance novel, second in the series begun in **Dark Heart Forever**.

* Neumeier, Rachel **The Griffin Mage Trilogy** (Little, Brown UK/Orbit 978-0-356-50085-0, £10.99, 998pp, tp) Omnibus of **Lord of the Changing Winds**, **Land of the Burning Sands** and **Law of the Broken Earth**, all Orbit US, 2010.

Noël, Alyson **Radiance** (Macmillan UK Children's Books 978-0-330-52691-3, £5.99, 178pp, tp, cover by Angela Goddard) Reprint (Square Fish 2010) middle-grade paranormal romance novel, the first book in the Riley Bloom series, related to the Immortals series. [First UK edition]

Noël, Alyson **Shimmer** (Macmillan UK Children's Books 978-0-330-53038-5, £5.99, 176pp, tp) Reprint (Square Fish 2011) middle-grade paranormal romance novel, the second book in the Riley Bloom series, related to the Immortals series. [First UK edition]

Orman, Kate **Doctor Who: Blue Box** (BBC Books 978-1-8499-0180-2, £9.99,

269pp, pb) Reprint (BBC Books 2003) tie-in novel based on the TV series.

* Plum, Amy **Die For Me** (Little, Brown UK/Atom 978-1-907411-02-1, £6.99, 341pp, tp) Young-adult paranormal romance novel. Simultaneous with the US (HarperTeen) edition.

Priestley, Chris **The Dead of Winter** (Bloomsbury 978-1-4088-0004-1, £6.99, 215pp, tp) Reprint (Bloomsbury 2010) middle-grade horror novel.

* Reynolds, Alastair **Blue Remembered Earth** (Orion/Gollancz 978-0-575-08827-6, £18.99, 502pp, hc, cover by Dominic Harman) SF novel, the first book in the Poseidon's Children series. A trade paperback (OME) edition (-08828-3, £12.99) was announced but not seen.

* Reynolds, Anthony **Warhammer 40,000: Word Bearers: The Omnibus** (Black Library 978-1-84970-104-4, £10.99, 766pp, tp, cover by Chris Langley) Omnibus of three gaming tie-in novels set in the SF roleplaying game universe: **Dark Apostle** (2007), **Dark Disciple** (2008), **Dark Creed** (2010), and an original novella, 'Torment'.

Rickman, Phil **A Crown of Lights** (Atlantic UK/Corvus 978-0-85789-011-5, £8.99, 536pp, tp) Reprint (Macmillan UK 2001) mystery with supernatural elements, third in the Merrily Watkins series.

* Rickman, Phil **The Secrets of Pain** (Atlantic UK/Corvus 978-1-84887-273-8, £18.99, 576pp, hc) Supernatural mystery novel, 11th in the Merrily Watkins series. A slipcased hardback edition (£60.00) was announced but not seen.

Ryan, Amy Kathleen **Glow** (Macmillan UK Children's Books 978-0-330-53558-8, £7.99, 385pp, tp) Reprint (St. Martin's Griffin 2011) young-adult SF novel, the first book in the Sky Chasers series. [First UK edition]

Scott, Michael #4 **The Necromancer: The Secrets of the Immortal Nicholas Flamel** (Transworld/Corgi 978-0-552-56196-9, £6.99, 385pp, tp, cover by Fred Gambino) Reprint (Delacorte 2010) young-adult fantasy novel, the fourth book in the series.

Scott, Robert **15 Miles** (Orion/Gollancz 978-0-575-09387-4, £7.99, 354pp, pb) Reprint (Gollancz 2010) fantasy novel.

* Sebold, Gaie **Babylon Steel** (Rebellion/Solaris 978-1-907992-37-7, £7.99, 431pp, tp, cover by Marek Okon) Fantasy novel, the first book in a series.

Sedgwick, Marcus **Vampires and Volts** (Orion Children's Books 978-1-4440-0190-7, £5.99, 248pp, tp, cover by Pete Williamson) Reprint (Orion Children's Books 2010) young-adult fantasy novel, the fourth in the Raven Mysteries series.

Showalter, Gena **Lord of the Vampires** (Harlequin UK/Mills & Boon Nocturne 978-0-263-88330-5, £6.99, 281pp, tp) Reprint (Harlequin Nocturne 2011) paranormal romance novel, the first book in the multi-author Royal House of Shadows quartet. [First UK edition]

Singh, Nalini **Kiss of Snow** (Orion/Gollancz 978-0-575-10013-8, £7.99, 415pp, tp) Reprint (Berkley Sensation 2011) paranormal romance novel, tenth in the Psy-Changeling series.

Stroud, Jonathan **Bartimaeus: The Ring of Solomon** (Transworld/Corgi 978-0-552-56294-2, £7.99, 405pp, tp) Reprint (Doubleday UK 2010) young-adult fantasy novel, a prequel to the Bartimaeus trilogy.

* Tchaikovsky, Adrian **Heirs of the Blade** (Macmillan/Tor UK 978-0-230-75699-1, £12.99, 622pp, tp, cover by Jon Sullivan) Fantasy novel, seventh in the Shadows of the Apt series.

Tepper, Sheri S. **A Plague of Angels** (Orion/Gollancz 978-0-575-10187-

6, £8.99, 559pp, tp, cover by Steve Rawlings) Reprint (Bantam Spectra 1993) SF novel.

Tepper, Sheri S. **The Waters Rising** (Orion/Gollancz 978-0-575-09496-3, £8.99, 500pp, tp, cover by Steve Rawlings) Reprint (Eos 2010) SF novel.

* Thorpe, Gav **Warhammer 40,000: The Horus Heresy: Deliverance Lost** (Black Library 978-1-84970-061-0, £7.99, 469pp, pb, cover by Neil Roberts) Gaming tie-in novel. Simultaneous with the Black Library US edition.

* Weatherly, L.A. **Angel Fire** (Usborne 978-1-4095-2201-0, £7.99, 709pp, tp) Young-adult paranormal romance novel, the second book in the Angel trilogy.

Weldon, Fay **Kehua!** (Atlantic UK/Corvus 978-1-84887-460-2, £7.99, 323pp, tp) Reprint (Corvus 2010) ghost novel.

Wellington, David **Vampire Zero** (Little, Brown UK/Piatkus 978-0-7499-5436-9, £7.99, 374pp, pb) Reprint (Three Rivers Press 2008) fantasy novel. Book 3 in the Laura Caxton, Vampire series. [First UK edition]

* Wells, H.G. **H.G. Wells Classic Collection II** (Orion/Gollancz 978-0-575-09522-9, £20.00, 840pp, hc) Leatherbound omnibus of four novels: **In the Days of the Comet** (1906), **Men Like Gods** (1923), **The Sleeper Awakes** (1899), and **The War in the Air** (1908). Interior illustrations by Les Edwards.

Willis, Connie **All Clear** (Orion/Gollancz 978-0-575-09931-9, £16.99, 793pp, tp) Reprint (Spectra 2010) SF novel. A hardcover edition (-09930-2, £25.00) was announced but not seen. Winner, along with its prequel **Blackout**, of the 2010 Nebula Award for Best Novel. [First UK edition]

* Wilson, Geoffrey **Land of Hope and Glory** (Hodder & Stoughton 978-1-444-72110-2, £19.99, 376pp, hc, cover by Angelo Rinaldi) Alternate history fantasy novel set in a mid-19th-century Britain ruled by the Indian empire of Rajthana. A first novel.

* Wingrove, David **Chung Kuo 2: Daylight on Iron Mountain** (Atlantic UK/Corvus 978-1-84887-832-7, £14.99, 350pp, tp, cover by Larry Rostant) SF novel, the second in a prequel series to the original Chung Kuo series. A trade hardcover edition (-831-0, £18.99) was announced but not seen. This was scheduled for November 2011 but was not seen until now; a special Atlantic UK slipcased hardcover (978-0-85789-345-1, £60.00) was announced for October 2011 but not seen. ■

January 2011	Year to Date		
SF Novels	6	SF Novels	6
Fantasy Novels	13	Fantasy Novels	13
Horror Novels	7	Horror Novels	7
Paranormal		Paranormal	
Romance	3	Romance	3
Anthologies	0	Anthologies	0
Collections	0	Collections	0
Reference	0	Reference	0
History/Criticism	0	History/Criticism	0
Media Related	2	Media Related	2
Young Adult	13	Young Adult	13
SF	4	SF	4
Fantasy	2	Fantasy	2
Horror	2	Horror	2
Paranormal		Paranormal	
Romance	5	Romance	5
Other	0	Other	0
Omnibus	5	Omnibus	5
Art/Humor	0	Art/Humor	0
Miscellaneous	1	Miscellaneous	1
Total New:	50	Total New:	50
Reprints & Reissues:	34	Reprints & Reissues:	34
Total:	84	Total:	84

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—Kirkus Reviews (starred review)

★ "Delicious. . . Tantalizing."

—Booklist (starred review)

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Locus Bestsellers

	Months on list	Last month		Months on list	Last month
HARDCOVERS			TRADE PAPERBACKS		
1) Sisterhood of Dune , Brian Herbert & Kevin J. Anderson (Tor)	1	-	1) Among Others , Jo Walton (Tor)	1	-
2) A Dance with Dragons , George R.R. Martin (Bantam)	7	3	2) A Game of Thrones , George R.R. Martin (Bantam)	10	-
3) Reamde , Neal Stephenson (Morrow)	5	2	*) The Hunger Games , Suzanne Collins (Scholastic)	2	-
4) Distrust That Particular Flavor , William Gibson (Putnam)	1	-	*) The Revenge of the Dwarves , Markus Heitz (Orbit US)	1	-
5) Snuff , Terry Pratchett (Harper)	4	1	*) Ship Breaker , Paolo Bacigalupi (Little, Brown)	1	-
6) Shadows in Flight , Orson Scott Card (Tor)	1	-	MEDIA-RELATED		
7) Skirmish , Michelle West (DAW)	1	-	1) Star Wars: Darth Plagueis , James Luceno (Del Rey)	1	-
8) The Night Eternal , Guillermo del Toro & Chuck Hogan (Morrow)	4	9	2) Star Trek: The Rings of Time , Greg Cox (Pocket)	1	-
9) The Bride Wore Black Leather , Simon R. Green (Ace)	1	-	3) Star Wars: Old Republic: Revan , Drew Karpyshyn (Del Rey)	3	2
10) Miss Peregrine's Home for Peculiar Children , Ransom Riggs (Quirk Books)	3	7	4) Star Wars: Shadow Games , Michael Reaves & Maya Kaathryn Bohnhoff (Del Rey)	2	1
PAPERBACKS			GAMING-RELATED		
1) A Clash of Kings , George R.R. Martin (Bantam)	16	1	1) Halo: Primordium , Greg Bear (Tor)	1	-
2) A Game of Thrones , George R.R. Martin (Bantam)	19	2	2) Warhammer 40,000: The Horus Heresy: Deliverance Lost , Gav Thorpe (Black Library US)	2	5
*) A Storm of Swords , George R.R. Martin (Bantam)	16	3	3) Halo: Glasslands , Karen Traviss (Tor)	4	1
4) A Feast for Crows , George R.R. Martin (Bantam)	15	4	4) Forgotten Realms: Neverwinter , R.A. Salvatore (Wizards of the Coast)	4	2
5) Daybreak Zero , John Barnes (Ace)	1	-	5) Halo: Cryptum , Greg Bear (Tor)	8	3
6) The Hobbit , J.R.R. Tolkien (Del Rey)	32	9			
7) Up Against It , M.J. Locke (Tor)	1	-			
8) House Name , Michelle West (DAW)	1	-			
9) In Fire Forged , David Weber (Baen)	1	-			
10) Raven Cursed , Faith Hunter (Roc)	1	-			

Brian Herbert & Kevin J. Anderson's newest collaboration, **Sisterhood of Dune**, debuted at the top of the hardcover list this month, with **A Dance with Dragons** by George R.R. Martin a distant second. The new runner-up was **Necronomicon: The Weird Tales of H.P. Lovecraft** by H.P. Lovecraft (Gollancz) with 52 titles nominated, up from last month's 50.

George R.R. Martin remains in power on the paperback list, with **A Clash of Kings** staying strong at first place and **A Game of Thrones** next in line. The new runner-up was **All the Lives He Led** by Frederik Pohl (Tor) with only 58 titles nominated, down a bit from last month's 65.

Among Others by Jo Walton took first place on the trade paperback list this month. The new runner-up was **The Quantum Thief** by Hannu Rajaniemi (Gollancz). There were 48 titles nominated, up from last month's 44.

Star Wars: Darth Plagueis by James Luceno was first on the media-related titles this month and there was no new runner-up. There were 15 titles nominated, down a bit from last month's 18.

Halo: Primordium by Greg Bear debuted in first place in the gaming-related titles, and there was no new runner-up. There were 19 titles nominated, up from the 18 we saw last month.

Compiled with data from: Bakka-Phoenix (Canada), Barnes and Noble (USA), Borderlands (CA), McNally Robinson (2 in Canada), Mysterious Galaxy (CA), Toadstool (2 in NH), Uncle Hugo's (MN), University Bookstore (WA), White Dwarf (Canada). Data period: January 2012.

General Bestsellers

	NY Times Bk Review					Publishers Weekly					Los Angeles Times				
	1/1	1/8	1/15	1/22	1/29	1/2	1/9	1/16	1/23	1/30	1/1	1/8	1/15	1/22	1/29
HARDCOVERS															
11/22/63, Stephen King (Scribner)	1	1	2	4	6	1	3	5	7	6	2	3	5	17	8
1Q84, Haruki Murakami (Knopf)	12	12	18	29	30	13	19	-	-	-	15	8	12	4	11
Micro, Michael Crichton & Richard Preston (Harper)	13	13	13	21	22	12	13	20	21	23	-	-	-	-	-
A Dance with Dragons, George R.R. Martin (Bantam)	14	15	15	14	16	14	16	12	16	16	-	-	-	-	-
The Night Circus, Erin Morgenstern (Doubleday)	18	18	21	28	33	20	20	-	-	-	17	-	-	-	-
Out of Oz, Gregory Maguire (Morrow)	25	27	22	32	-	24	21	-	-	-	-	-	-	-	-
Damned, Chuck Palahniuk (Doubleday)	-	33	-	-	-	-	-	-	-	-	-	-	-	-	-
Star Wars: Old Republic: Revan, Drew Karpyshyn (Del Rey)	-	-	32	-	-	-	-	-	-	-	-	-	-	-	-
77 Shadow Street, Dean Koontz (Bantam)	-	-	1	5	13	-	1	4	12	17	-	-	-	-	-
Halo: Primordium, Greg Bear, (Tor)	-	-	-	17	-	-	-	18	-	-	-	-	-	16	14
Sisterhood of Dune, Brian Herbert & Kevin J. Anderson (Tor)	-	-	-	23	-	-	-	22	-	-	-	-	-	-	-
Reamde, Neal Stephenson (Morrow)	-	-	-	-	-	-	-	-	-	-	-	-	14	-	-
Star Wars: Darth Plagueis, James Luceno (Del Rey)	-	-	-	-	4	-	-	-	5	12	-	-	-	-	-
Shadows in Flight, Orson Scott Card (Tor)	-	-	-	-	-	-	-	-	-	10	-	-	-	-	-
PAPERBACKS															
A Game of Thrones, George R.R. Martin (Bantam) •	10	10	11	14	24	18	18	22	-	-	-	-	-	-	-
A Visit from the Goon Squad, Jennifer Egan (Anchor) •	14	18	20	17	18	-	-	-	-	-	9	4	10	8	4
Swamplandia!, Karen Russell (Vintage) •	16	15	18	18	23	22	-	-	-	-	6	10	15	15	-
World War Z, Max Brooks (Three Rivers Press) •	18	14	27	-	-	-	-	-	-	-	-	-	-	-	-
A Clash of Kings, George R.R. Martin (Bantam) •	24	35	30	-	29	-	-	-	-	-	-	-	-	-	-
A Feast for Crows, George R.R. Martin (Bantam) •	32	-	-	-	-	-	-	-	-	-	-	-	-	-	-
A Game of Thrones, George R.R. Martin (Bantam)	-	3	5	7	10	5	5	4	4	8	7	11	9	11	10
A Clash of Kings, George R.R. Martin (Bantam)	-	7	11	14	16	14	8	10	10	18	10	12	13	13	14
A Storm of Swords, George R.R. Martin (Bantam)	-	8	17	19	22	15	17	17	17	15	-	-	-	-	-
A Feast for Crows, George R.R. Martin (Bantam)	-	9	18	20	20	7	21	16	16	21	-	-	-	-	-
Ender's Game, Orson Scott Card (Tor)	-	21	-	-	-	-	-	-	-	-	-	-	-	-	-
The Lost Gate, Orson Scott Card (Tor)	-	27	-	-	-	-	-	-	-	-	-	-	-	-	-
World War Z, Max Brooks (Three Rivers Press)	-	28	-	-	-	25	-	-	-	-	-	-	-	-	-
Full Dark, No Stars, Stephen King (Pocket)	-	30	-	-	-	-	-	-	-	-	-	-	-	-	-
A Discovery of Witches, Deborah Harkness (Penguin)	-	-	7	6	10	-	12	10	16	16	-	-	-	-	-
Raven Cursed, Faith Hunter (Roc)	-	-	-	26	-	-	-	-	-	-	-	-	-	-	-

Clockwork Prince by Cassandra Clare, **Catching Fire** and **Mockingjay** by Suzanne Collins, **Inheritance** by Christopher Paolini, and **A Million Suns** by Beth Revis made the hardcover YA list. **The Hunger Games** by Suzanne Collins made the trade paper YA list. See Locus Online for weekly charts of genre books on these and eight other general bestseller lists!

• trade paperback

Saladin Ahmed, **Throne of the Crescent Moon** (DAW 2/12) Acclaimed story writer Ahmed makes his novel-length debut with this rousing adventure about an aging ghul-hunter, his zealous apprentice, and a formidable tribeswoman bent on revenge, set in an unusual fantasy world reminiscent of the tales of **The Arabian Nights**.

Tobias S. Buckell, **Arctic Rising** (Tor 3/12) The author of the far-future Xenoworld series switches his focus to the near-future of Earth in this SF thriller set after the Arctic ice cap has almost entirely melted. United Nations Polar Guard airship pilot Anika Duncan runs afoul of a military-industrial-complex conspiracy to stop the Gaia Corporation, an organization devoted to "terraforming" the Earth to save the planet from ecological catastrophe.

Robert Jackson Bennett, **The Troupe** (Orbit US 2/12) A very strange vaudeville troupe is the centerpiece of this fascinating dark fantasy novel about a teen trying to track down his father. "Bennett tells his tale well... telling us a story about grief and letting go that is lightly draped with the trappings of vaudeville, and [his] imagination." [Adrienne Martini]

Paula Brandon, **The Ruined City** (Spectra 3/12) Supernatural catastrophe looms in the city of Vitrisi, part of an Italianate land where magic has become unstable, in this second novel in the fantasy trilogy begun in **The Traitors Daughter**, a tale kept thrilling by "forceful personalities and equally strong plotlines." [Faren Miller] Brandon is a pen for Paula Volsky.

Elsbeth Cooper, **Songs of the Earth** (Tor 2/12) The medieval fantasy plot may sound familiar – a young man facing execution as a witch escapes and learns to use his powers – but this first novel (the first book of the Wild Hunt trilogy) has been getting considerable acclaim. "With Cooper's gifts, the burnt-out dross of uninspired medieval fantasy genuinely thrives again." [Faren Miller] Originally published in the UK by Gollancz (6/11).

Stephen Deas, **The Order of the Scales** (Roc 2/12) The Memory of Flames trilogy comes to a fiery conclusion as dragons wake from the spells that held them and fly to avenge their enslavement by humans. Originally published in the UK by Gollancz (5/11).

New & Notable

Ted Kosmatka, **The Games** (Del Rey 3/12) This SF thriller involving the use of genetic engineering to create non-human gladiators is the first novel from "One of the most intriguing short fiction writers to emerge in the last few years... an efficient thriller that does what it sets out to do, and promises a good deal more in the future." [Gary K. Wolfe]

Stina Leicht, **And Blue Skies from Pain** (Night Shade 3/12) This follow-up to debut novel **Of Blood and Honey** continues the Fey and the Fallen series, set in a magic-infused version of 1970s Ireland. Half-Fey former Irish Republican Army wheelman Liam wrestles with his magical heritage and attempts to convince the special branch of the Catholic church devoted to fighting supernatural creatures that Fey *aren't* the same as demons. "The promising, unconventional mix of rebellion, punk rock and Faerie in her debut... was no fluke." [Faren Miller]

Naomi Novik, **Crucible of Gold** (Del Rey 3/12) The seventh books in the Temeraire series sees Captain Will Laurence and his dragon Temeraire recalled from their retirement in Australia and sent to broker a peace in Brazil, suffering mishaps along the way that land them in the midst of the hostile Incan empire.

Melanie Rawn, **Touchstone** (Tor 2/12) This inventive, atmospheric novel's eponymous acting troupe boasts a playwright who's part elf, part fae, and part wizard, and performers adept at conjuring magical effects on stage and enchanting their audiences – but the group's ascent into the realm of high society is shadowed by prophetic visions of dark futures.

James Renner, **The Man from Primrose Lane** (Sarah Crichton 3/12) This new writer makes his ambitious debut with a book that mingles murder mystery with literary inventiveness and dizzying temporal loops. "This is more than a new fiction writer juggling with time, persona, and possibilities as a form of self-assertion. Renner moves beyond the mundane because he sees things that way." [Faren Miller]

Karl Schroeder, **Ashes of Candescence** (Tor 2/12) The fifth

and final volume in the Virga series of post-singularity steampunk SF novels abounds with Nifty Ideas and political theorizing, "But this is still a grand flying-pirate-ship-chases-and-escapes-and-meetings-with-monsters adventure, and it ends not with a debate or a seminar but with a gigantic zero-gee battle around Candescence, a climactic unmasking and showdown, just desserts, and other satisfying stuff." [Russell Letson]

Jonathan Strahan, ed. **The Best Science Fiction and Fantasy of the Year Volume Six** (Night Shade 3/12) Strahan comes through again with the first collection of the best SF/F from 2011, gathering 31 stories by authors including Stephen Baxter, Cory Doctorow, Neil Gaiman, Nalo Hopkinson, Caitlin R. Kiernan, Kelly Link, Bruce Sterling, and many more.

Peter Straub, **The Ballard of Ballard and Sandrine** (Subterranean 2/12) Straub is at his disquieting, enigmatic best in this novella about two lovers on a series of luxurious Amazon river voyages over the course of 25 years, their journeys punctuated by mysteries, strangeness, and impossible revelations. "Genuine hypnotic power." [Gary K. Wolfe]

Walter John Williams, **The Fourth Wall** (Orbit 3/12) The third novel about alternate reality gaming impresario Dagmar Shaw (after **This Is Not a Game** and **Deep State**) moves into Hollywood territory, with Shaw hiring an aging child star who suffers from pedomorphosis to star in a serialized SF movie, the production of which is soon plagued by a series of mysterious accidents and murders. **The Fourth Wall** "isn't fundamentally science-fictional, but it's as exotic and wonderful and textured and operationally detailed as any nifty-skiffy creation." [Russell Letson]

Connie Willis, **All About Emily** (Subterranean 12/12) Willis pens another classic SF Christmas tale in this novella about an aging Broadway star who befriends a young woman – actually an android – who dreams of becoming a Rockette at Radio City Music Hall. Willis's story "is slyly funny, which comes as no surprise to those familiar with her comic stories, but is also deceptively light, raising some real and very serious issues about the kind of relationships that might develop between humans and their own artificial 'children.'" [Gardner Dozois] ■

B&N/B. Dalton (print)

HARDCOVERS

- 1) **A Perfect Blood**, Kim Harrison (Harper Voyager)
- 2) **A Dance with Dragons**, George R.R. Martin (Bantam)
- 3) **Shadows in Flight**, Orson Scott Card (Tor)
- 4) **Sisterhood of Dune**, Brian Herbert & Kevin J. Anderson (Tor)
- 5) **City of Dragons**, Robin Hobb (Harper Voyager)
- 6) **The Rook**, Daniel O'Malley (Little, Brown)
- 7) **Echoes of Betrayal**, Elizabeth Moon (Del Rey)
- 8) **The Bride Wore Black Leather**, Simon R. Green (Ace)
- 9) **A Game of Thrones**, George R.R. Martin (Bantam)
- 10) **A Clash of Kings**, George R.R. Martin (Bantam)

PAPERBACKS

- 1) **A Game of Thrones**, George R.R. Martin (Bantam)
- 2) **A Storm of Swords**, George R.R. Martin (Bantam)
- 3) **A Clash of Kings**, George R.R. Martin (Bantam)
- 4) **A Feast for Crows**, George R.R. Martin (Bantam)
- 5) **River Marked**, Patricia Briggs (Ace)
- 6) **A Song of Ice and Fire boxed set**, George R.R. Martin (Bantam)
- 7) **Fahrenheit 451**, Ray Bradbury (Del Rey)
- 8) **The Hobbit**, J.R.R. Tolkien (Del Rey)
- 9) **Ender's Game**, Orson Scott Card (Tor)
- 10) **In Fire Forged**, David Weber (Baen)

TRADE PAPERBACKS

- 1) **A Game of Thrones**, George R.R. Martin (Bantam)
- 2) **Abraham Lincoln: Vampire Hunter**, Seth Grahame-Smith (Grand Central)
- 3) **John Carter of Mars: Volume One: A Princess of Mars, The Gods of Mars, The Warlord of Mars**, Edgar Rice Burroughs (Sterling)
- 4) **A Clash of Kings**, George R.R. Martin (Bantam)
- 5) **A Storm of Swords**, George R.R. Martin (Bantam)

MEDIA-RELATED

- 1) **Star Wars: Darth Plagueis**, James Luceno (Del Rey)
- 2) **Star Trek: Rings of Time**, Greg Cox (Pocket)
- 3) **LEGO Star Wars: The Visual Dictionary**, Anonymous, ed. (DK)
- 4) **Star Trek: That Which Divides**, Dayton Ward (Pocket)
- 5) **Star Wars: The Millennium Falcon Owner's Workshop Manual**, Ryder Windham, Chris Reiff & Chris Trevas (Random House)

GAMING-RELATED

- 1) **Warhammer 40K: The Horus Heresy: Know No Fear**, Dan Abnett (Black Library)
- 2) **Halo: Glasslands**, Karen Traviss (Tor)
- 3) **Mass Effect: Deception**, William C. Dietz (Del Rey)
- 4) **Halo: Primordium**, Greg Bear (Tor)
- 5) **Warhammer 40K: The Horus Heresy: Deliverance Lost**, Gav Thorpe (Black Library)

audible.com (audio)

SCIENCE FICTION

- 1) **The Stand**, Stephen King ((Random House Audio)
- 2) **11-22-63**, Stephen King (Simon & Schuster Audio)
- 3) **Foundation**, Isaac Asimov (Random House Audio)
- 4) **Doomsday Book**, Connie Willis (Recorded Books)
- 5) **Into the Storm: Destroyermen, Book 1**, Taylor Anderson (Tantor Audio)
- 6) **World War Z: An Oral History of the Zombie War**, Max Brooks (Random House Audio)
- 7) **Star Wars: Darth Plagueis**, James Luceno (Random House Audio)
- 8) **Ender's Game: Special 20th Anniversary Edition**, Orson Scott Card (Macmillan Audio)
- 9) **Star Wars: The Old Republic: Fatal Alliance**, Sean Williams (Random House Audio)
- 10) **When Worlds Collide**, Philip Wylie & Edwin Balmer (Audiible Frontiers)
- 11) **Shadows in Flight**, Orson Scott Card (Macmillan Audio)
- 12) **Ready Player One**, Ernest Cline (Random House Audio)
- 13) **Pushing Ice**, Alastair Reynolds (Tantor Audio)
- 14) **Dune**, Frank Herbert (Macmillan Audio)
- 15) **Childhood's End**, Arthur C. Clarke (Audiible Frontiers)
- 16) **Star Force: Swarm**, B.V. Larson (Audiible Frontiers)
- 17) **Revelation Space**, Alastair Reynolds (Tantor Audio)
- 18) **The Dreaming Void**, Peter F. Hamilton (Tantor Audio)
- 19) **Boneshaker**, Cherie Priest (Macmillan Audio)
- 20) **Dune: House Atreides**, Brian Herbert, Kevin J. Anderson (Tantor Audio)

FANTASY

- 1) **The Name of the Wind**, Patrick Rothfuss (Brilliance Audio)
- 2) **Hounded**, Kevin Hearne (Brilliance Audio)
- 3) **Outlander**, Diana Gabaldon (Recorded Books)
- 4) **Storm Front**, Jim Butcher (Buzzy Multimedia)
- 5) **First Grave on the Right**, Darynda Jones (Macmillan Audio)
- 6) **Wicked**, Gregory Maguire (Recorded Books)
- 7) **A Game of Thrones**, George R.R. Martin (Random House Audio)
- 8) **Monster Hunter International**, Larry Correia (Audiible Frontiers)
- 9) **Nice Girls Don't Have Fangs**, Molly Harper (Audiible Frontiers)
- 10) **A Clash of Kings**, George R.R. Martin (Random House Audio)
- 11) **Cast in Shadow**, Michelle Sagara (Audiible Frontiers)
- 12) **A Storm of Swords**, George R.R. Martin (Random House Audio)
- 13) **A Feast for Crows**, George R.R. Martin (Random House Audio)
- 14) **A Perfect Blood**, Kim Harrison (Harper Audio)
- 15) **A Dance with Dragons**, George R.R. Martin (Random House Audio)
- 16) **Hexed**, Kevin Hearne (Brilliance Audio)
- 17) **Spider's Bite**, Jennifer Estep (Audiible Frontiers)
- 18) **Abraham Lincoln: Vampire Hunter**, Seth Grahame-Smith (Hachette Audio)
- 19) **Nice Girls Don't Bite Their Neighbors**, Molly Harper (Audiible Frontiers)
- 20) **Inheritance**, Christopher Paolini (Listening Library)

aspect except for this gaming company that employed roughly 200 oddball writers and artists and gaming geeks. When I joined, I shared the studio with such talented artists as Clyde Caldwell, Jeff Easley, and Fred Fields. Larry Elmore and Keith Parkinson were also in the area, all at my disposal. I got to see their techniques, their materials, and it was the best education I could have. That's where I learned to paint with oils.

"I did mostly book covers and game covers. When I first got there, they had an in-house style: very traditional colorful fantasy. I liked that, but my style was sort of at odds with it, in that I lean toward a darker, muted palette, and just a darker approach all around. But fortunately, a new game world came along, called 'Dark Sun', and they wanted a unique look for it. My darker, grittier style fit the bill.

"That ended up giving me an amazing amount of freedom. Spoiled me rotten, because they pretty much gave me the roughest outlines of what they needed and I just painted whatever I wanted. I got to develop the look and feel of that world and also the look and feel of who I was to become as an artist. Dark Sun was a desert world, and as much fun as it was to invent my own world, at the end of my four years at TSR I was so dead tired of desert scenes, that the first painting I did when I left was full of clouds and foliage and jungle and waterfalls!

"At that time collectible card games were all the rage. The market just exploded – everybody was collecting them. That's another very fortunate thing for me, because cards offer so much freedom and they paid well then. A cover has to sell a product, so there's a lot of criteria you have to meet: catch the eye, wham-bam, exciting composition. With cards, you had the ability to do subtle things, unusual compositions, because they *didn't* have to sell the whole product; they were just one piece of a bigger game.

"I would do as many as 15 cards in a month, and it was very exciting creatively because they happened so fast. Sometimes you would miss and fail spectacularly, but sometimes they would magically fall into place. I did some of my best work in that time, because of that freedom and lack of pressure, just going with the paint each day. The card market boom lasted three or four years, and I did a lot of paintings, but I also kept my hand in the role-playing game market, as well as book covers and even a bit of movie concept work. Pretty much anybody that needed scary monsters, I was there.

"I was a bit spoiled with the creative freedom I had in the Dark Sun world, and even in the card market I art-directed and helped develop a world called Dark Age (sort of a futuristic-medieval collectible card game). Once you have the freedom to explore your own imagination, it's really hard to go back to being heavily art-directed.

"Back in the cover world (whether it's games or books), it became creatively frustrating for me. Often you're at the mercy of marketing, and marketing doesn't always dictate what makes the best painting – they dictate what they feel will be the best *selling* cover. I felt like my work was suffering. To me, the logical step was to turn from illustrating other people's ideas and instead work on my own ideas.

"In the early days of painting, there's a wonderful learning curve: every few days, my skills improved. But after I'd been painting 25-some years, I experienced a few periods of burnout – too much painting, not enough creative freedom. That was a big catalyst to go into writing, a fresh creative outlet. And when I got into writing, it was addictive to rediscover that learning curve; every time I sat down to write, I felt like I was growing.

"I've always felt I was a storyteller, with pictures or with words. Most of my paintings have some narrative element that, hopefully, makes people curious: who is this person, and what are they up to? It's natural, when you work on a painting for a week, for these thoughts to happen in your own head. When I was a kid, I used to write stories, illustrate them (Magic Marker, crayons), and staple them together into little books. Thanks to technology, I'm able to do that again. In my room, I can write the story, lay it out on the computer, then do the paintings and put it all together – the same thing I was doing with Magic Marker and staples.

"There were several stories I had been working away on, over the years, and I sat down and finally put together **The Plucker**. Artists are inspired by what's around them. My children were quite young at that time, with all the children's books in the house: Raggedy Ann and Andy, the Tin Soldier, Winnie the Pooh. There's this long, wonderful tradition in literature of toys coming to life in the world of make-believe. The other intriguing thing about the whole child-world is those fears: the things under the bed and the monsters in the shadows. I was reading fairytales to my kids and putting my own evil little twist on them.

"Every idea has been done, to some degree or another, and it's more about *combining* ideas in unique ways. With **The Plucker**, I was intrigued to explore what happens when you combine the classical childhood fears with the magical world of make-believe and toys coming to life. I was curious as to what would happen if the two met face-to-face. So I wrote the story, did about ten illustrations, met with Robert Gould (also an artist, and somebody that often works with authors and helps them down the path of getting published), and we sold it to Abrams.

"There were several challenges to selling an illustrated novel. When we first went around pitching it, most of the rejections weren't based on the material but on the fact that the publishers did not know what to do with it. Their concern was, 'Where do we put this in a bookstore?' Too often, pictures and words are associated with children's books. Though it contained toys and children's themes, **The Plucker** was *not* a children's book. But Abrams took a chance. Fortunately, the book has done well, and we've even gone back into a second expanded edition.

"Whenever I do too much of any one thing, I tend to get a little burned out. To me the perfect balance is when I can write for (say) four months and paint for four months. I've found that the two compliment each other wonderfully (though there is always a little bit of a hiccup when I transfer from one to the other). There are certain ways you think of characters when you're writing, and when I go to draw or paint them I always discover more. Things happen that make me see a little farther or deeper. It also keeps the creative juices flowing, keeps things fresh and exciting.

"Both **The Plucker** and my later book **The Devil's Rose** are balanced between prose and paintings; the two are meant to work together. I love doing that, but the prose in those novels probably wouldn't stand completely on its own. With **The Child Thief**, I wanted the challenge of a full-fledged novel, to see if my craft had developed enough to pull it off, and even though it does have chapter illustrations, it is mostly a prose novel.

"I've always been intrigued with the Peter Pan tale on many different levels, and when I write I want to know what the fantasy worlds would be like if they were as gritty and real as possible – I almost try to unfantasize fantasy. When you really start looking at **Peter Pan**, beneath the lyrical prose and the image that Disney has given us of this lighthearted rogue character, you see a lot of sinister undercurrents.

"There's a passage where Peter Pan essentially

says when a Lost Boy starts growing up (which is against the rules), he 'thins them out.' When I read that, it sent a chill down my spine. And beyond that, even, there are several scenes where the Lost Boys make a sport of killing pirates. It all sounds fun-and-games in lyrical prose, but when you really look at that you go, 'OK, these are children that he's seduced and kidnapped to this fantasy island, and they're disemboweling pirates and keeping count.' Crazy!

"It was such rich material, once I got started **The Child Thief** almost wrote itself. The original manuscript had a lot of challenges, but my editor with Harper, Diana Gill, made all the difference. She was so good at steering and shepherding that project along! I feel like the year I spent writing with her was very similar to my early days at TSR. Bless her heart for her patience, she taught me more about writing than I'd learned in all the time before that.

"When **The Child Thief** came out, I took a bit of a hiatus and went to work for a gaming company called Blizzard for about a year. I try to find projects where I collaborate and work with other people from time to time. But during that year, I was also working on the idea for my new book, **Krampus: The Yule-Lord**. I sent it to Diana, and she loved it.

"While Krampus is traditionally portrayed as a Christmas demon, I thought, 'Well, what *are* his motivations? Is he totally evil, or is it just a matter of perception?' As a writer and as an artist, I'm drawn to tragic circumstances; there's inherent drama in that sort of thing. But even the worst of my villains, in their minds, they are not villains. It's very rare that somebody thinks, 'I'm evil, and I mean to be evil.' I am drawn to the aesthetic of darker, nastier things, whether it's in writing or in painting. Even in music, I seem to go down a seedier path: dark Johnny Cash songs or Nick Cave. And I get so wrapped up in that world that it becomes normal to me. I see it as a natural, dramatic, artistic form of expression.

"I still love to find projects where I get to collaborate, and often that is with movie productions or with games where I can design characters and see them come to life within the game. When my kids were a bit younger and I had time to play computer games, there were one or two games where I designed a lot of the characters, and it was very enjoyable to go in and either play those characters or kill them!

"With movies, sometimes it's not as creatively satisfying because you rarely get to see your complete character come to life. Often you'll be one of many designers – they'll have several artists design versions of the character, and they will sort of Frankenstein it together: 'We like the head on this, the armor on this guy, the sword on this guy.'

"When I did my gig at Blizzard, they probably had at least 200 artists on staff, and I was the *only* artist working traditionally. It was a bit of a shock. In many ways, digital illustration is wonderful: it's faster, and it makes the whole process more efficient. For me the negative is, when all the artists use the exact same tools, with just a few variations, it tends to homogenize the work to some degree, making it harder to distinguish digital artists from each other. There's a much broader range of uniqueness within traditional methods. I'm sure that will change as the tools continue to grow, but at this point that's one of the challenges.

"The other part of that is, the market has changed so radically over the last 20 years. When I was getting started in the late '80s or early '90s, if you wanted to see who the top artists were, you went to the bookstore and looked at the latest releases. The people who were doing most of the book covers were making a decent living, but most artists were struggling. Today we have so much competition for the visual, with the Internet and games and movies, that it's harder to capture that audience. Yet now,

thanks to the game companies, all levels of artist have become more employable in jobs that pay well and have benefits, so on that side it's wonderful.

"We're at the transition point. With all the competition for the entertainment dollar, the book market has taken quite a hit. Budgets for covers have shrunk dramatically. Often they can't afford the quality of artist they would like, and therefore turn to photocollage where they just take stock images and create a cover. But it's very exciting seeing the Kindle Fire and the iPad come along. In the next two years, I think you'll buy a book where you can zoom in on the cover, and it's no longer a cost issue. You're no

longer limited so much by color printing budgets.

"The market just needs a couple more years to mature, and the technology as well. Already Apple is coming out with free software to streamline self-publishing and make it easier. The downside of having it so easy to self-publish is you do get a glut of material that maybe should have never been published in the first place. I'm hoping the market will evolve. I see a real opportunity for the visual and the word to combine, and some of the old prejudice against words and pictures together as somehow being a 'children's book' evaporating.

"From an artistic point of view, paintings on an

e-book are great because they're lit up. Images lose so much in the printing process! You'll run into technical difficulties with these screens as well, but overall (next to the originals) I feel my work looks best on a screen.

"I still try to hit at least a couple of conventions a year. When I have my head in a book, I sort of burrow down, and then when it's promotion time I try to hit several shows. I'm very excited about the Spectrum art show in St. Louis coming up at the end of May. It's a show that's about our community, and we get to celebrate that."

—Brom ■

SFX Weekender 2012

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Toby Whitehouse. Later events saw the presentation of the Kitschies Award and the 2000AD party, celebrating Judge Dredd's 35th birthday.

Saturday saw *Flash Gordon* actor Brian Blessed speak to a full auditorium, and a panel on space opera with Peter F. Hamilton, Alastair Reynolds, Jaime Fenn, and others. A panel on apocalyptic SF featured Ken MacLeod, Paul McAuley, and more. The evening concluded, first, with the rather impressive cosplay competition, the SFX Awards – which saw a standing ovation for SF legend Brian Aldiss – followed by a disco late into the night, with actor Craig Charles (Lister from *Red Dwarf*) on the decks.

Sunday saw more transportation problems as a

replacement bus service from Prestatyn struggled to cope with the number of people trying to leave. Snow elsewhere in the country also raised concerns but eventually everyone made it out and to their various destinations.

It cannot be denied that, now entering its fourth year, the SFX Weekender is the largest British convention of its kind, and possibly the most successful. It draws a young, enthusiastic crowd, the "fresh blood" so sorely missing from the more established literary conventions, is affordable, and offers a well-balanced and comprehensive mix of books, comics, television, and movies. Accommodation is basic if not positively Spartan, obtaining edible food may be difficult, and transport is less than ideal but that, perhaps, is part of the charm. For many fans, this is the flagship convention for all things SF in the UK, and for many the only



Conventioners at the local pub

convention they will attend. It cannot be ignored.

—Lavie Tidhar ■

Dorchester's Demise

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Dorchester CEO Robert Anthony sent a letter dated March 9, 2012 to authors and agents that begins, "Not to worry, Dorchester Publishing has not closed." He says that due to "challenging economic conditions" they have vacated their offices and become a "virtual business." Their new mailing address is Dorchester Publishing and Dorchester Media, 105 East 34th Street, Box 175, New York NY 10016. (It's a mailbox in a UPS store.) As for the future of Dorchester, Anthony says, "We are currently in the process of entertaining offers from

reputable publishing companies and look forward to making an announcement shortly. We recognize a sale to a strong publisher is in your best interest and look forward to informing you as soon as we close a deal." He also apologized for the "lack of communication during this transition and for any inconvenience" it may have caused.

Former Dorchester author Brian Keene has been exhaustively documenting the collapse of the company and reporting on their various contract violations (including selling digital editions of books to which they did not own electronic rights, and failing to respond to requests to revert rights) at <www.briankeene.com>. In a recent blog post,

he urges authors with ongoing legal disputes with Dorchester to contact the law firm handling the auction – Garfunkel, Wild, Travis of Great Neck NY – to make them aware of the situation.

Dorchester was once a major publisher of mass-market titles in various genres, but suffered financial hardships and organizational disarray – some say malfeasance – in recent years. They recently laid off the last remnants of their editorial staff and closed their offices, and SFWA removed them from the list of qualifying professional markets after Dorchester failed to improve their business practices during a year of probation. ■

The Data File

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(Twelfth Planet); **Last Days of Kali Yuga**, Paul Haines (Brimstone); **Bluegrass Symphony**, Lisa Hanett (Ticonderoga); **Nightsiders**, Sue Isle (Twelfth Planet); **Love and Romanpunk**, Tansy Rayner Roberts (Twelfth Planet); **Anthology: Ghosts by Gaslight**, Jack Dann & Nick Gevers, eds. (HarperVoyager); **Year's Best Australian Fantasy and Horror 2010**, Liz Grzyb & Talie Helene, eds. (Ticonderoga); **Ishtar**, Amanda Pillar & K.V. Taylor, eds. (Gilgamesh); **The Best Science Fiction and Fantasy of the Year: Volume 5**, Jonathan Strahan, ed. (Night Shade); **Life on Mars**, Jonathan Strahan, ed. (Viking). **Illustrated Book/Graphic Novel: Hidden**, Miranda Burton (author and illustrator) (Black Pepper); **Torn**, Andrew Constant (author) & Joh James (illustrator) additional illustrators Nicola Scott, Emily Smith (Gestalt); **Salsa Invertebraxa**, Mozchops (author and illustrator) (Pecksniff); **The Eldritch Kid: Whiskey and Hate**, Christian Read (author) & Michael Maier (illustrator) (Gestalt); **The Deep: Here be Dragons**, Tom Taylor (author) & James Brouwer (illustrator) (Gestalt).

Winners will be announced May 12, 2012 at the 17th Annual Aurealis Awards ceremony at

the Independent Theatre in North Sydney, Australia. For more: <www.aurealisawards.com/>.

World Fantasy Award judge James P. Blaylock's address has changed. It is now James P. Blaylock, 157 N. Pine Street, Orange CA 92866.

Publishing News • Random House recently announced plans to triple the price of e-books sold to libraries, prompting outcry from the American Library Association, which issued a statement asking the publisher to reconsider. ALA president Molly Raphael is pleased with Random's "engagement with libraries" – many of the other major publishers don't sell e-books to libraries at all – but adds, "I am deeply disappointed in the severe escalation in e-book pricing." Random spokesman Stuart Applebaum says the company is open to "continuing discussion" with libraries on the issue.

Hyperion Books and Disney Book Group have made a preliminary agreement to move their distribution away from HarperCollins Publishers to Hachette Book Group starting in spring 2013. Disney subsidiary Marvel Comics is already distributed to bookstore by Hachette, but they will expand their relationship under the new arrangement.

Self-publishing company Author Solutions, Inc. may be up for sale soon – they are reportedly

exploring their strategic options, which may include selling off the company as a whole. In 2011, the company had a net income of \$4.2 million on sales of \$99.8 million, their best year yet.

Legal News • Book pirating websites <www.library.nu> and <www.ifile.it> have been served with cease and desist orders by a Munich, Germany court after complaints from an alliance of international publishers and publishing groups. The sites have been giving away over 400,000 copyrighted titles free of charge, and the site owners, who are based in Galway, Ireland, have earned in excess of \$10 million from ads, donations, and subscriptions.

Financial News • The US Census Bureau's preliminary retail figures for January 2012 show bookstore sales of \$2.070 billion, down a slim one-tenth of 1% from January 2011. All retail sales were up 5.8% for the same period.

AAP figures for the full year 2011 show all traditional print trade categories down, while e-books continue to grow – but not enough to make up for the decline in print sales. Mass-market paperbacks took the biggest hit, down 35.9%, taking in only \$431.5 million. Adult

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The Data File

hardcovers fell 17.5% to \$1.293 billion and adult trade paperbacks dropped 15.6% to \$1.166 billion. In the Children's/YA categories, paperbacks were down 12.7% to \$475.0 million, and hardcovers down 4.7% at \$661.9 million. Overall, the trade print categories were down 17.1% at \$4.027 billion. E-books were up 117.3% to \$969.9 million, more than twice the amount brought in by mass-market paperbacks; just a year before, mass-market paperbacks led e-books with \$673.6 million compared to \$446.3 million for e-books. The total for trade and e-books combined was \$4.997 billion, down 5.8%.

Several major publishers' results for 2011 also show total sales dropping despite big increases in e-book sales. Penguin Group saw digital sales up 98.0% to £125 million, while print sales dropped 7% to £920 million; overall sales were down 0.8% at £1.045 billion. Simon & Schuster reported digital sales up 112.0% to \$134 million, print sales down 10.0% to \$653 million, for total sales down 0.5% at \$787 million. Harlequin had a 113% increase in digital sales at C\$71 million, but print sales were down 10.0% at C\$388 million, for a 2.0% drop in total sales to C\$459 million. Still, e-books helped the bottom line for publishers; digital sales in the US were strong enough for Penguin Group USA to show increases in both sales and profits, and overall Penguin showed an adjusted operating profit of £111 million for 2011. Simon & Schuster's adjusted operating profit was up 84.7% to \$85.0 million. Harlequin's revenue would have been up for the year if not for currency fluctuations; they had a C\$20.2 million profit in fourth-quarter 2011, up from C\$16.9 million in 2010.

Scholastic reported third-quarter sales of \$467 million, up 22% from the previous year, thanks largely to Suzanne Collins's Hunger Games trilogy, given a big boost by advance buzz for the movie. Trade sales were \$112 million, up from \$43.5 million. They ended with a loss of \$3.2 million, a significant improvement over the previous year's loss of \$25.1 million.

Barnes & Noble had mixed results for their third quarter (ending January 28). Sales were strong over the holiday period, up 5% overall at \$2.439 billion; trade stores took in \$1.494 billion, up 2%, and B&N.com took in \$420.5 million, a 31.7% increase. Only their college stores had lower sales, down 2.8% at \$524.6 million. Overall, earnings were down 11.9%, at \$149.9 million. Trade stores EBITDA was up 16.4% at \$206.9 million, with comparable store sales up 4%, but college stores were down 7.7% at \$39.7 million. B&N.com showed a loss of \$93.7 million, with sales of physical products dropping, though comparable digital content sales rose 85%; apps, not e-books, are now their fastest-growing digital category. B&N closed 12 stores during the quarter.

Books-A-Million saw an improved fourth-quarter, but year-end results show the company with a net loss of \$2.5 million. Net sales for the year reached \$468.5 million, a 3.6% drop. Comparable store sales dropped 9.5%. During the fourth quarter, the company closed 21 stores and opened 41 new ones.

International Rights • Hungarian rights to **Direct Descent**, **The White Plague**, **Man of Two Worlds**, **The Santaroga Barrier**, **Soul Catcher**, **The Godmakers**, **Hellstrom's Hive**, **The Dragon in the Sea**, **The Green Brain**, **The Eyes of Heisenberg**, and **The Heaven Makers** by Frank Herbert sold to Szukits Kiado via

Blanka Daroczi of Andrew Nurnberg Associates Hungary in association with Sylvie Rosokoff of Trident Media Group on behalf of John Silber-sack.

Simplified Chinese rights to **The Mists of Avalon** by Marion Zimmer Bradley sold to Yilin Press via Gray Tan of The Grayhawk Agency on behalf of Heather Baror-Shapiro of Baror International and Scovil Galen Ghosh Literary Agency.

Estonian rights to **Club Dead**, **Dead to the World**, and **Dead as a Doornail** by Charlene Harris went to Keskus Kirjastus via Tatjana Zoldnere of Andrew Nurnberg Associates Baltic on behalf of Joshua Bilmes of JABberwocky. Czech rights to **Deadlocked**, **An Ice Cold Grave**, and the 13th Sookie Stackhouse novel sold to Baronet via Kristin Olson of the Kristin Olson Literary Agency on behalf of Bilmes.

Dutch rights to **Telegraph Avenue** by Michael Chabon sold to Rosenkilde & Bohnhof at auction via Trine Licht of Licht & Burr on behalf of Rachel Vogel of Mary Evans.

Swedish rights to **Lightning** by Dean Koontz sold to Bra Bocker, and Danish rights to **Odd Apocalypse** went to Cicero, both via Lennart Sane.

French rights to Jim Butcher's **Captain's Fury** sold to Bragelonne via the Anna Jarota Agency in association with Jennifer Jackson of the Donald Maass Literary Agency.

Italian rights to **Naamah's Kiss** by Jacqueline Carey sold to Nord via Stefania Fietta of International Literary Agent on behalf of Lauren Abramo of Dystel & Goderich Literary Management.

Simplified Chinese rights to **The Three Incestuous Sisters** by Audrey Niffenegger went to Shanghai 99 via Gray Tan of the Grayhawk Agency on behalf of Markus Hoffman of Regal Literary.

Italian rights to **Lord John and the Brotherhood of the Blade** by Diana Gabaldon sold to Corbaccio via Danny Baror or Baror International.

Vietnamese rights to the first four Mortal Instruments books and the first two Infernal Devices novels by Cassandra Clare sold to Le Chi Culture and Communications by Heather Baror-Shapiro of Baror International in association with Scovil Galen Ghosh Literary Agency.

Simplified Chinese rights to **Sun of Suns** and **Queen of Candace** by Karl Schroeder sold to Shi Bo at Goukr via Donald Maass in association with Gray Tan of the Grayhawk Agency.

Brazilian rights to **The Alchemy of Stone** by Ekaterina Sedia sold to Tarja Editorial via International Editors in association with Jennifer Jackson of the Donald Maass Literary Agency.

French rights to Tanya Huff's **The Better Part of Valor** and **The Heart of Valor** sold to Bragelonne via Pierre Lenclud of Lenclud Literary Agency on behalf of Joshua Bilmes.

Czech rights to **The Bride Wore Black Leather** and **Ghost of a Smile** by Simon R. Green went to Polaris via Kristin Olson of the Kristin Olson Literary Agency on behalf of Joshua Bilmes.

Hungarian rights to **The Painted Man**, **The Desert Spear**, **The Daylight War**, and novellas "The Gerrat Bazaar" and "Brayan's Gold" by Peter V. Brett went to Konyvmolykepzo Kiado via Peter Bolza of Katai & Bolza Literary Agency on behalf of Joshua Bilmes.

Greek rights to **Glass Houses** and **Dead Girls' Dance** by Rachel Caine sold to Fantastikos Kosmos via Nike Davarinou of the Read 'n' Right Agency on behalf of Lucienne Diver of

the Knight Agency. Polish rights to **Last Breath** went to Wydawnictwo Amber via Graal Ltd.; Romanian rights to **Fade Out** and **Kiss of Death** sold to SC LEDA EditServ via Simona Kessler International Copyright Agency; French rights to **Carpe Corpus** went to Hachette Livre, and the first two Revivalist books sold to J'ai Lu, all via Lenclud Literary Agency; Danish rights to **Feast of Fools**, **Lord of Misrule**, and **Carpe Corpus** sold to Tellerup and Swedish rights to **Midnight Alley** went to Styxx Fantasy, both via Philip Sane of the Lennart Sane Agency; all on behalf of Diver.

Polish rights to **The Broken Kingdoms** and **The Kingdom of Gods** by N.K. Jemisin went to Papierowy Kziezyc via Graal on behalf of Lucienne Diver of the Knight Agency. Croatian rights to **The Hundred Thousand Kingdoms** sold to Skolska via Whitney Lee of the Fielding Agency, and Czech rights to **The Hundred Thousand Kingdoms** sold to Argo via the Kristin Olson Literary Agency, all on behalf of Diver.

German rights to **Kris Longknife: Mutineer** and **Kris Longknife: Deserter** by Mike Shepherd went to Bastei Luebbe via Thomas Schlueck Agency in association with Jennifer Jackson of the Donald Maass Literary Agency. Polish rights sold to Fabryka Slow via Prava I Prevodi in association with Jackson.

Slovak Republic rights to Richelle Mead's **Vampire Academy**, **Frostbite**, and **Shadow Kiss** sold to Slovart via Jana Borovanova of Andrew Nurnberg Associates on behalf of Lauren Abramo of Dystel & Goderich Literary Management. Spanish rights to **Blood Promise** went to Alfaguara via Jennifer Hoge of International Editors', Latvian rights to **Shadow Kiss** and **Blood Promise** sold to Zvaigzne ABC via Tatjana Zoldnere of Andrew Nurnberg Associates, and Brazilian rights to **Blood Promise** went to Cia das Letras via João Paulo Riff and Alessandra Missaglia of the Riff agency, all on behalf of Abramo.

Hebrew rights to Laura Anne Gilman's **The Weight of Stone** and **The Shattered Vine** sold to Rani Graff of Graff Publishing via Dalia Ever-Hadani of Book Publishers Association of Israel in association with Jennifer Jackson of the Donald Maass Literary Agency.

Simplified Chinese rights to **The Speed of Dark** by Elizabeth Moon went to New Star via Gray Tan of The Grayhawk Agency on behalf of Joshua Bilmes.

Polish rights to Anne Bishop's **Sebastian** sold to Initium via Prava I Prevodi in association with Jennifer Jackson of the Donald Maass Literary Agency.

Czech rights to Saladin Ahmed's **The Throne of the Crescent Moon** sold to Gorgona via Prava I Prevodi in association with Jennifer Jackson.

Turkish rights to **Grave Witch**, **Grave Dance**, and **Grave Memory** by Kalayna Price sold to Nemesis via Kayi Literary Agency, and French rights to **Grave Dance** and **Grave Memory** sold to J'ai Lu via Lenclud Literary Agency, all on behalf of Lucienne Diver of the Knight Agency.

Complex Chinese rights to **The Prisoner of Heaven** by Carlo Ruiz Zafon sold to Eurasian via Gray Tan of the Grayhawk Agency on behalf of Victor Hurado of Antonia Kerrigan Literary Agency.

German rights to **The Fifth Wave** and two more books by Rick Yancey sold to Putnam Children's via Goldmann in a pre-empt via Sabine Pfannenstiel of Andrew Nurnberg Associates on behalf of Brian DeFiore of DeFiore and Company. ■

THE THRILLING THIRD TALE IN THE DRAGONSHIPS SERIES



MARGARET TRACY
WEIS & HICKMAN



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We had a short stint of false spring here; the weather turned lovely and bulbs started breaking through. The cherry plum blossoms appeared, then all the petals dropped when the first of four rainstorms rolled in, one right after the other. I spent most of Friday soaking wet after sandbagging the driveway, trying to keep the neighborhood runoff from pouring into the house – I'd been organizing our storage the week before, and there's nothing like putting a bunch of boxes in the carport to make the weather go south. It's just started to dry up now, and I'm hoping nothing drastic happens while I'm in Orlando for the International Conference for the Fantastic in the Arts. **SF ART**

The art issue has been building for a long time. Between our own desire here to do more special issues, a long-standing conversation between John Picacio and I on the incredible range of treatment of art and artists at cons, and the changing nature of the field as it moves toward digital books, it felt like the timing was right.

Once the February issue was put to bed, we decided to get the art feature in place. Francesca Myman and I sat down, and with help from Karen Haber, figured out who was out there. I was at first surprised how few women cover artists there were on the list, and I knew only a handful of names myself. We did a little more digging and came up with some more, but there were still only about a third of the number of men in the field. Of course once we had chosen a list, more names came up that would have been excellent, but that just leaves us more people for the next art issue, which I'm hoping we can do next year.

This was a great issue to put together. Going through various art books and websites to prep is not terrible work, I have to say, and looking through it all got me reminiscing about the first covers that caught my attention as a kid and how powerful they were for me. I remember standing in the library or in the bookshop in the used SF/fantasy section, pulling books and looking at the covers to find my next read. There are a number of authors I might not have picked up on without the art to catch my eye, and my memory of reading those books is strongly associated with the covers. As we move into this new digital publishing age and start to build patterns of consumption as readers of e-books, we have an opportunity to dictate

Editorial Matters

what works for us and shapes the market. That is the moment that we don't want to take artists for granted, but rather speak as an audience in support of SF art and artists.

And if you don't already, make sure you go to the art shows and see the original, full-size versions of the art when you can to experience them as the artist created them. They're wonderful, and often so much is lost in the reproductions. We ponied up for the extra color for this section so we wouldn't lose so much of the effect of the art in our usual black-and-white pages.

WOLFES!

When I heard about the Fuller Award for Gene Wolfe, with Gary Wolfe emceeing and Neil Gaiman presenting, etc., I rushed over to my calendar. Sadly for me, it was right up against our deadline and ICFA, so there was no way I could make it. Thanks to Gary and Stacie for helping out with photos and fact checking, and on that note, also to Lavie Tidhar for the excellent write-up on the SFX Weekender.

DIGITIZATION PROJECT, AGAIN

As mentioned before, we are launching an archival project to digitize our morgue – the tens of thousands of photos we have from the magazine – and are going to do a Kickstarter campaign to fund paying for archival supplies and to build a gallery website for the images. Our intern Kate has all of the Kickstarter pieces in place, but Amazon has now taken three weeks to verify our account (more complicated because we are a non-profit), and it is still pending approval. Every time we contact them they assure us there is nothing wrong with our paperwork and that it will happen

in the next 2-3 days, but then it doesn't. I hate that we have to use them for this, even more so now that we have hit the customer service wall, but that's how Kickstarter does it. We'll keep you posted on our progress, if there is any.

VISITORS/LOCAL BOOKSTORE REVIVAL

In and among the various SFnal events in the Bay Area this weekend was a visit by Claude Lalumière & Camille Alexa, who came into town and did an SF in SF event and a fundraiser/reading at the Other Change of Hobbit. The Berkeley bookstore recently received a short-term loan to reopen their doors after a "six-month hiatus," and a number of authors came in to read and show support, including Tim Pratt, Diana L. Paxson, and Deborah J. Ross. I took Claude and Camille out to lunch beforehand, a rare treat for me these days, down at Skates, an old Locus favorite with a fantastic view of the Bay. Turned out to be a great day, and though I couldn't stay for the reading, I heard there was a good turnout for the event.

LOCUS POLL & SURVEY

The deadline for filling out the Locus Poll & Survey is April 15, 2012. Please go now to <www.locusmag.com> and let us know what you thought about 2011! Your opinion counts. The Locus Awards will be presented at a ceremony on June 16, 2012 in Seattle WA (see ad on page 75). Tickets are on sale now for \$40 at <www.locusmag.com/Magazine/2012LocusAwardsAd.html>, and we'd love to see you there!

THIS ISSUE/NEXT ISSUE

Our next issue has planned interviews with Seanan McGuire AKA Mira Grant and Nick Mamatas, both local Bay Area types, and we should have the Hugo nominees in by then as well, plus our usual new and reviews. I'm off to ICFA today, leaving in the middle of deadline, but the magazine will be in the staff's capable hands. It will be good to see folks – there's always a good list of authors enjoying Florida's warm weather, and because of the small size of the conference you get to see pretty much everyone – and we'll run photo coverage of that in the May issue also. We're also looking at lining up another special issue on young-adult books this summer, and possibly one more in the winter, but we'll have to see how things look as that gets closer. See you next month!

–Liza Groen Trombi ■



Camille Alexa & Claude Lalumière, Tim Pratt

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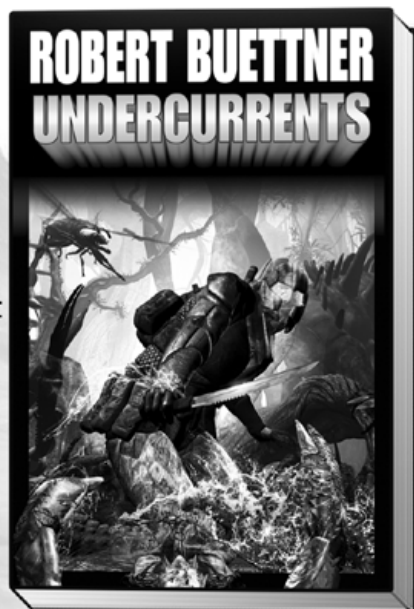
Let's Do The Time Warp!

"[Eric] Flint's 1632 universe [is] inspiring a new crop of gifted alternate historians." —*Booklist*

A cosmic accident sets the modern town of Grantville, West Virginia, down in war-torn seventeenth century Europe and a new nation is forged. It's going to take all the gumption of the resourceful, freedom-loving up-timers to find a way to flourish in mad and bloody end of medieval times. Are they up for it? You bet they are. A time-twisting collection of rollicking, thought-provoking tales by a star-studded array of top writers such as bestseller Mercedes Lackey and Eric Flint himself—all set in Eric Flint's phenomenal Ring of Fire series.

It's the third rollicking and idea-packed collection of Grantville tales edited by *New York Times* multiple bestseller Eric Flint, and inspired by his now-legendary 1632.

978-1-4516-3828-8 * 272pp * \$7.99/9.99



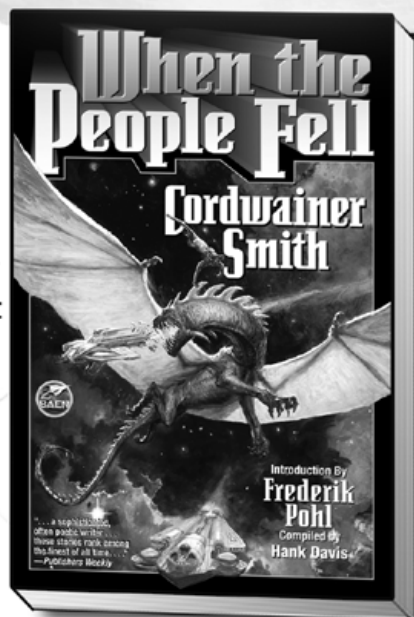
A Hero's Work Is Never Done

"Buettner shows the Heinlein touch."
—*Denver Post*

Ace intelligence operative Jazen Parker parachutes into a planet called Tressel on a mission to bring down the local politicians. Tressel is a quarantined nightmare world with a culture confined to iron rivet technology and a ruling regime a bit to the right of Heinrich Himmler. When Jazen uncovers a plot that will throw a five hundred-planet alliance into death-throes, it's the Tressel bullies who are about to be taught a lesson in losing. The second entry in the hard-hitting Orphan's Legacy series by Robert Buettner, a former Army intelligence officer with the storytelling licks of a modern-day Robert Heinlein.



978-1-4516-3829-5 * 768pp * \$7.99/9.99



The Lords of the Instrumentality and Beyond

"Cordwainer Smith is timeless." —*Terry Pratchett*

A sweeping saga of the centuries to come, from the new dark age that followed a global war, to the new civilization that arose from the ashes to colonize the stars. Then came the reign of the Lords of the Instrumentality, who ruled human worlds with ruthless benevolence, suffocating the human spirit for millennia—until the time of the Rediscovery of Man, when the strange, lost concept of freedom was reborn. A massive collection of visionary science fiction set in a future of advanced superscience of epic scope by a legendary SF master. Part two of the collected works of Cordwainer Smith.

SEPTEMBER 2012

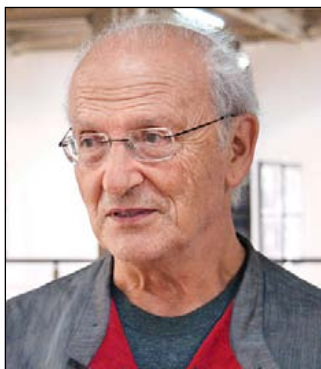
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Legendary French artist **JEAN HENRI GASTON GIRAUD**, better known as **MOEBIUS**, 73, died on March 10, 2012 in Paris of cancer.

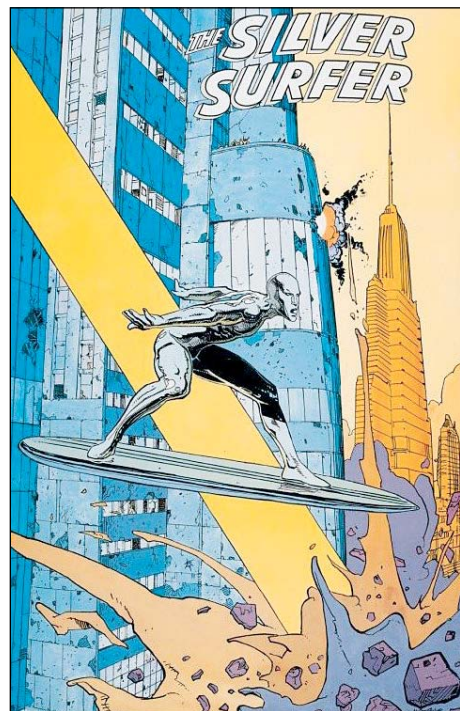
Giraud's distinctive artwork can be found in films, comics, books, games, and other media. Over his career, which spanned more than five decades, he won a number of awards including the World Fantasy Award, Chesley, Harvey, Eisner, and Grand Prix de la Science-Fiction Française. He was inducted into the Eisner, Jack Kirby, and SF Halls of Fame. He was even more famous in his native France, where in 1988 he was chosen to illustrate postage stamps, and where his work was often exhibited. He influenced generations of artists and SF writers with his work in *Heavy Metal* and other publications.

Giraud was born May 8, 1938 in the Paris suburb of Nogent-sur-Marne. He studied at the Arts Appliqués school when he was 16, but in 1956 left to visit his mother in Mexico, after which he returned to France and began producing art full time. He spent a year in the military (1959-60), where he served in Algeria.

His most well-known comic creation was the Western anti-hero Blueberry, who first appeared in 1963 in France, in stories written under the name "Gir" with co-author Jean-Michel Charlier. Other major comics work includes *Arzach* (1975-



Moebius (2008)



Obituaries

76), *The Airtight Garage* (1979), and *The Incal* (1981-89). Giraud and Stan Lee scripted a two-part miniseries *Silver Surfer*, winning an Eisner Award in 1989. His six-volume autobiographical fantasy series *Inside Moebius* was published from 2000-2010, and featured many characters from his comics interacting with Moebius himself.

Giraud also developed concept art and design for many video games and SF films, including *Alien*, *Tron*, *The Abyss*, and *The Fifth Element*. He was one of the creators of film *Time Masters*.

JEAN GIRAUD by Michael Whelan

I learned that Moebius has passed away. To lose both him and Ralph McQuarrie in the same week is staggering. With Frazetta gone also, I feel we are witnessing the end of an age, like the True Elves leaving our mundane Middle-earth. We are left behind, stunned and bereft. Such talent and imagination! I'm only thankful that their works remain with us to continue to inspire and amaze.

—Michael Whelan

Artist **RALPH MCQUARRIE**, 82, died March 3, 2012 in Berkeley CA of complications from Parkinson's disease. McQuarrie was best known as the conceptual designer and illustrator who created the look of the original *Star Wars* trilogy; he also worked on the first *Battlestar Galactica* TV show and the films *E.T.* and *Cocoon*, winning an Academy Award for best visual effects for the latter.

Ralph Angus McQuarrie was born June 13, 1929 in Gary IN, and grew up on a farm near Billings MT. He served in the Army during the Korean War. In the '60s he moved to California, where he worked as an illustrator for a dentistry company and for Boeing while he illustrated movie posters on the side. Director George Lucas liked McQuarrie's work, and in 1975 commissioned McQuarrie to illustrate numerous scenes from the *Star Wars* script. McQuarrie designed the look of numerous iconic figures like Darth Vader, Chewbacca, the droids, and many of the film's locations. He also worked on *The Empire Strikes Back* (where he acted in a small, uncredited role) and *Return of the Jedi*. He illustrated numerous *Star Wars*-related books, including *The Illustrated Star Wars Universe*, written by Kevin J. Anderson (1995).

McQuarrie is survived by Joan, his wife of 29 years.

IMAGINATION LOSES A BRIGHT STAR by Kevin J. Anderson

He showed us a galaxy far, far away. Ralph McQuarrie, legendary *Star Wars* concept artist,

changed not only the *Star Wars* universe, but he changed ours with his incredible imaginative creations that have impacted our culture worldwide. Ralph designed Darth Vader, See Threepio, the Jawa Sandcrawlers on Tatooine, Cloud City on Bespin, and countless other images familiar to practically every person on planet Earth.

I worked with Ralph for the better part of two years on our beautiful coffee-table book, *The Illustrated Star Wars Universe*, which he saw even then as his legacy, one last great showpiece before he retired (but of course he never really retired). I was working on multiple projects for Lucasfilm at the time, and I was greatly honored to be offered this chance to do a big book with Ralph. When I asked why I, of all the *Star Wars* authors, had been picked, the answer was obvious: "You're the only one within driving distance of Ralph's studio."

The Illustrated Star Wars Universe was a showcase of amazing worlds, with chapters devoted to Tatooine, Coruscant, Bespin, Dagobah, Endor, Alderaan, Yavin 4, Hoth. Each month, I'd drive to Ralph's studio in Berkeley, and we would spend the day just brainstorming. My job was to write fake *National Geographic*-style articles for each place, while Ralph sketched interesting creatures, land formations, and exotic weather patterns. We threw ideas back and forth, with Ralph trying to sketch them and me trying to explain them, or at least make up stories about them. We called it the "planet-of-the-month club."

The thing I remember most about Ralph's studio was that he had shelves and shelves of old *National Geographic*s, but they weren't arranged in any chronological order. When I asked him how he had organized the issues, he briskly explained, "These ones have great reference photos of ice and snow. These here have excellent canyons. These have mountains, and over here are all waterfalls." As we were working on the chapter about the frozen planet of Hoth, he pulled out a stack of the very best icicle images, and another bunch of snowfields, and started doodling.

Ralph was softspoken and had a great sense of humor, very relaxed, and incredibly humble. As we worked, he would tell fascinating stories about his early *Star Wars* days, how he had created the look of Darth Vader, how his art had helped sell the project to the studio. After our book was published, apparently George Lucas liked it so much that he gave a copy to all Lucasfilm employees for that holiday season.

Rebecca and I also worked with Ralph on two lavish *Star Wars* pop-up books, *The Star Wars Cantina Pop-Up Book* and *The Jabba's Palace Pop-Up Book*. We were excited to bring Ralph aboard, thrilled to have him do brand-new paintings – we knew the *Star Wars* fans would love to see all that new McQuarrie work. But the publisher didn't quite grasp the legendary status of their own artist; we had to make numerous calls, insisting that Ralph's name go on the cover along with ours (and then they shrink-wrapped the books, so browsers couldn't even look at the art



Artwork by Moebius



Star Wars concept art by Ralph McQuarrie



without buying a copy). If that doesn't call for a forehead slap, I don't know what does....

After the **Illustrated Star Wars Universe** was published, I sent Ralph signed copies of my paperback *Star Wars Jedi Academy* trilogy, thanking him for the great time I'd had working with him.

Ralph sent me an original painting. It still hangs in my office.

Many universes won't be the same without him. May the Force be with you, my friend.



Ralph McQuarrie (2000s)

—Kevin J. Anderson

Author **MARK BOURNE**, 50, died February 25, 2012 at home in Seattle of a heart attack. Bourne attended Clarion West in 1992, and began publishing short fiction in the '90s, with stories appearing in *Asimov's*, *F&SF*, *Realms of Fantasy*, and several anthologies. He is credited with the first use of the word "morph" in a SF story, with "Being Human" (1993). He also worked with Ray Bradbury to create adaptations of Bradbury's stories for the stage and for planetarium performances.

Bourne was born July 10, 1961 in Russellville AK. He attended Arkansas Tech, and later the University of Arkansas, where he earned degrees in music and English before taking a Master's degree in theatre at the University of Nebraska. He worked as an actor, stage director, teacher, and creator of planetarium shows and museum exhibits. He is survived by his wife, Elizabeth Lawhead Bourne, and a stepson.

MARK

by Amy Wolf, Daniel Marcus, Gene Bostwick, Todd McCaffrey, Tom Marcinko, and Cynthia Ward

In an instant, four words can destroy the world and remake it in a wholly different and utterly wrong way. Mark Bourne is dead. Our friend, our colleague in the SF/F writing biz, our classmate at Clarion West 1992, and one of the best writers and surely the most upbeat and supportive member of our class. The workshop made us better writers, but it didn't give us the words to describe the magnitude of this tragedy.

Twenty years later, we still remember very clearly Mark's generosity of spirit as one of the focal points of our group. He made Clarion West doable for many of us with his positivity, kindness, and humor. Mark's enthusiasm helped more than one of us bounce back from a panning critique, or a spell of writer's block. His love of the genre and his joy in storytelling were infectious, and his encyclopedic knowledge of science fiction, movies, Monty Python, Groucho Marx, and the Firesign Theatre put us in awe. His love and knowledge of

Sherlock Holmes and Shakespeare guaranteed that every Shakespeare play and Sherlock-related work we'd see would make us wonder if Mark would like it. His knowledge of science, and his ability to convey it, helped us all keep it real. And, during the workshop and in the years since, as we read Mark's fiction (written with a style that threatened to rival both Mark Twain and Ray Bradbury), we waited for the day when we'd see Mark get Hugos, Nebulas, and movie deals. He was *that* good.

Mark saw a bright future. We

wish he hadn't gone there too soon.

—Amy Wolf, Daniel Marcus, Gene Bostwick, Todd McCaffrey, Tom Marcinko, and Cynthia Ward

SF writer **PAUL HAINES**, 41, died March 5, 2012 in Melbourne Australia of cancer. Haines was an active member of the Australian writing community. He attended the first Clarion South workshop in 2004, and soon after rose to prominence in Australia, winning four Ditmar Awards: for best new talent in 2005, and for best novelette/novelette for "The Last Days of Kali Yuga" (2005), "The Devil in Mr Pussy (Or How I Found God Inside My Wife)" (2007), and "Wives" (2009). "Wives" was also on the Tiptree honor list, and won an Aurealis Award, as did "The Last Days of Kali Yuga" and "Slices of Life – a Spot of Liver" (2009). Many of his other stories were Aurealis and Ditmar nominees. His collection **Doorways for the Dispossessed** (2006) won a Sir Julius Vogel Award, and more of his stories were collected in **Slice of Life** (2009) and **The Last Days of Kali Yuga** (2011).

Haines was born June 8, 1970 in New Zealand, and was raised in Auckland. He attended university in Otago, and moved to Australia in the '90s, where he worked as an information technology consultant. He is survived by his wife Julie and daughter Isla.

Publishing sales executive **GEORGE FISHER**, 60, died February 22, 2012 in Palm Springs CA of an aneurysm. George Henri Fisher was born May 9, 1951 in Nancy, France, and grew up in Michigan. He moved to Greenwich CT when he began his 30-plus-year career in book publishing, rising to the position of vice president of sales for Random House before his retirement. He was a tireless supporter of SF and fantasy titles. Fisher is survived by his wife of nearly 40 years, Lynn Fisher (née Grover), a son, and a granddaughter.



Paul Haines (2009)

GEORGE by Pierce Watters

George Fisher was a good man and a friend to science fiction, fantasy, and horror. George was my mentor and friend. I worked for him at Warner Publisher Services and he was the best boss I ever had. Being a road rep can be lonely. One is thousands of miles from the home office, which is a bit paranoid-making. Home offices tend to send out reams of paperwork just to make sure the reps are doing something. After all, they cannot see them. Well, about once every six weeks or so, as I went through the boxes and boxes of papers from the home office, I would come across a short note from the desk of George Fisher. It was always handwritten and always said something like "Pierce, thanks for the great job you did on the Greg Bear book. George."

When I worked for George we handled the mass distribution of Ballantine, Tor, St. Martins, and Warner. We were selling books when SF came of age and began to regularly hit bestseller lists. We sold **ENDER'S GAME** in hard cover and mass market. We sold early Greg Bear. Piers Anthony was already solid at Del Rey, but we sold his first

Tor offering: **Steppe**. St. Martin's had a science fiction editor but no real plan. Del Rey had Owen Lock, Judy-Lynn Del Rey's successor, and Warner had acquired Popular Library, created Questar, and handed the line over to a very young Brian Thomsen.

I created the very first airport autographing program at D/FW and hosted everyone from Ben Bova to Orson Scott Card. George was behind all this – he encouraged our efforts and inspired us. At that time, George oversaw the majority of the SF distributed to the mass market in the US and Canada. And there was never a finer person than

George, never.

—Pierce Watters

Agent **JACK SCOVIL**, 74, died February 23, 2012 in New York after a brief illness.

Scovil was born May 30, 1937. An agent for over 40 years, Scovil began his career at the Scott Meredith Agency, where he worked for more than 20 years and rose to the position of vice president. In 1992, he formed the Scovil Chichak Galen Literary Agency (now the Scovil Galen Ghosh Agency) with two other Scott Meredith veterans. He worked with authors including Walter Anderson, James Brady, Arthur C. Clarke, Edward Klein, Norman Mailer, Carl Sagan, Larry Smith, Margaret Truman, and many others. He was also a founding Advisory Board member of the MFA, low-residency writing program at Wilkes University. ■



John Picacio was born September 3, 1969 in San Antonio TX, where he grew up. He attended the University of Texas at Austin, where he studied architecture for five years. He worked as an architect while doing illustration work on the side, beginning with a cover and interiors for the 30th anniversary edition of Michael Moorcock's *Behold the Man*. In 2001 he gave up architecture to become a full-time artist, and has produced over 120 cover illustrations, doing work for most of the major genre publishers and many small presses, plus magazine covers and interior artwork.

Some of his artwork was collected in *Cover Story: The Art of John Picacio* (2006). Recent works include the bestselling 2012 calendar for George R.R. Martin's *A Song of Ice and Fire* series, covers for Ian McDonald's *Everness* trilogy, and limited editions of the *Hyperion Cantos* by Dan Simmons.

Picacio's honors include a World Fantasy Award, a Locus Award, four Chesley Awards, and two International Horror Guild Awards, plus seven Hugo nominations for best professional artist. He lives in San Antonio TX with his wife Traci and their daughter Samantha.

"I don't regret the five years of architecture school, the long internship hours and years invested, because in the end I became a problem-solver. An architecture degree is really a problem-solving degree, and I'm grateful for that experience. If I'd gotten a traditional art degree, I might have developed my art chops earlier in life, but I wonder if I would have been as quick on my feet – in terms of working with clients, understanding context, and the ability to think outside of the box that you're not taught in any school.

"I've always worked well on the edges of a lot of different things at once. I don't have a short attention span, but I get fidgety. I want to see evolution and progress in my work, and in the things I'm stimulated by. If things get stagnant,

of college, but that trip changed everything. At that point, I'd never flown on a plane. I'd never been outside the USA. I was very naïve, but I don't think I can overestimate the importance of that overload of stimuli and hyper-competition to shape me up. It was sink or swim, and something alpha clicked. It's never really unclicked since.

"In Europe I'd do my work, and then played hooky, going to comic book shops, bookstores, and art museums. I'd always loved superhero comic books (mostly DC and Marvel), but by that point I'd mostly given up on following characters, in favor of following certain creators. The Vertigo line had just started, or was about to start, and there were artists like Dave McKean, Kent Williams, George Pratt.... Neil Gaiman's *Sandman* was huge. Those creators were really big on my radar, in terms of comics culture.

"The artists that most excited me were the ones who were painting and mixing media, and I felt a release from the traditional feeling that comics has to be a pen and ink medium – it was an explosion of palette. *Anything* can be used to tell a story, not just the limited set of media that I experienced growing up. Those guys completely opened up the gates for me: I realized you can tell stories in a more multidimensional way.

"When I got out of school, I got a job doing residential architectural design, but at night I was self-publishing my own comics. This was '94-'95. I was doing a comic called *Words and Pictures* with a friend of mine, Fernando Ramirez. It was a 48-page anthology where we wrote and drew our own stories, 24 pages each. Just pen and ink, but that gave me a lot of confidence that I could tell stories in a comic-book form.

"A publisher called Mojo Press saw what I was doing, especially the covers. I didn't have a computer at the time, and looking back I think my influences were way too obvious, but they

had never done before in my entire life! I fell head-over-heels in love because of that job, because of the kind of input I was given, and the trust that Mike put into me. I fell in love with SF/F literature and art, and I fell in love with building a life and career as an artist.

"One of the critical moments of that first job was saying to Mike, 'I've got a few ideas about the interior, but what would *you* like?' How many giants in his position wouldn't see a completely green rookie and think, 'I'd better tell this guy what to do, so he doesn't screw this up'? *He* said, 'You're the artist. You'll figure it out.' That trust and that responsibility really meant a lot to me. He taught me that what comes out of my brain matters just as much as what comes out of my right hand.

"From that job forward, I realized that you're not just hired for what you can execute; it's the ideas you can bring to the table. Make it great; make it personal; and make it serve the project. That was a huge lesson. I spent five more years working in architecture by day and slowly building a cover art career by night: building a portfolio, doing a lot of magazine work, a lot of editorial work, flying to New York on very little money – knocking on doors, getting rejected left and right, taking my hits but making connections.

"Rick Klaw convinced me to buy a membership to the 2000 World Fantasy Convention. I didn't know the scene – didn't have any perception of what a convention art show was. But I won Best 3-Dimensional in the art show for a shadow-box illustration I did for a theatre poster (Ed Bryant gave it a nice little mention in *Locus*). That gave me confidence, and I started to realize there was a whole community of fandom that I had no idea existed. I also ended up meeting people that became my friends from that point forward, people like Lou Anders, Alan Beatts, and Graham Joyce.

"In 2001, largely on the strength of that experience, I decided, 'It's now or never. Let's cut the ties from architecture and go full-time.' It was a super risk, leaving behind a sure thing for a career that very much wasn't. I liked architecture, knew I was good at it and could make a lot of money there, but art is what I love. I *thought* I was good at art, but I didn't know. And when I went to that World Fantasy Convention, it felt like a fresh start. From that point forward, the convention scene (Worldcon and World Fantasy) was the basis of developing relationships that helped me to build a new career.

"I came into the field very interested in exploring different media to communicate different stories. My first Moorcock cover was very photographic, but my cover for **Tales from the Texas Woods** looks like a 1930s stone lithograph. The idea of using photography and mixing it with paint and mixed media, in a digital fashion – I got a lot of that out of my system with the David Gemmell covers I did for Del Rey, circa 2002-2003. The results were selling well, but I quickly lost interest in photography mixed into my illustration. I knew that if I kept pushing my art that way, I was not going to be as good of an artist as I wanted to be.

"I wanted to be a better draftsman and

I tend to want to shake up the ingredients. So to dwell in one area for a long time (or, god forbid, forever), is not my personality. I like lots of stimuli going at the same time.

"Architectural study *trains* you to hone that kind of mentality into working method. You have to be a multidimensional thinker, if you want to be an architect – not only for the three-dimensional work, but in terms of interpersonal dynamics: how to handle contractors, how to handle clients, how to work with people to make the imaginary real.

"In my third year of architecture school, I went to Europe for a semester along with a bunch of fellow third-year students. The trip was arranged through UT and we flew to Europe to do six very intense projects for school credit. We traveled on a bus together through London, Paris, Barcelona, Lugano, Vienna, Florence, Venice, and Rome.

"I struggled during my first couple of years

liked my sense of design. Based on those comic books, they hired me to cover-illustrate a 30th-anniversary edition of Michael Moorcock's **Behold the Man**. I knew of Elric. I knew that Moorcock was a giant, though I didn't yet know **Dancers at the End of Time** or his highbrow stuff. I started off as more of a science fiction *cinema* devotee, and not so much a literary one.

"That job changed that. When I got the gig, I went to Moorcock's house along with Rick Klaw (Mojo Press' editor) and Ben Ostrander (Mojo's publisher). I was just hired to do the cover, but I was crazy enough – because of the architecture background – to ask, 'Who's doing the interior drawings? Who's doing the interior design? Who's doing the typesetting?' (When you're designing a house, you're not just designing the exterior; you're designing everything, down to the plumbing.) They hadn't thought of anybody yet, so I said, 'I'll do all of that.' They basically gave me money to do things I

JOHN PICACIO

painter, not so much a great photographer. I don't have any problem with the tool, but I like getting my hands dirty, and I wasn't getting them dirty enough. Now I use photography only as a process tool. The final elements of the artsandwich are all made in the traditional world: pencils, inks, washes, and paints out here in the real world, and then I composite them in Photoshop. So it's a hybrid.

"Around 2003-2004, I started to explore that approach, leaving the photography behind. Doing a drawing here, an abstract painting there, and then compositing these things – I started finding a method of my own. I could revise things relatively quickly, and there was a surprise element I really enjoyed. I could exercise total control when I was drawing and painting, but when the compositing happened, I would discover combinations and accidents I hadn't anticipated. It was a self-imposed way of introducing chaos into the occasion, and – being a guy who tends to drift to situations where I control things – I needed that. The surprises keep me loose. When I start to tighten up, I add more chaos.

"When you digitally overlay an abstract acrylic on top of a fully worked-out underpainting or underdrawing, it seems, on the surface, to just be a big visual mess, but when you stop and look carefully, there are relationships that make sense and others that surprise. It's not the computer doing the work; it's me creating these elements and my eyes picking out the relationships that do what I want and then building upon those. And it's up to me to evaluate the landscape of what I see and carve and shape the decisions that tell the story I want to tell, just as a traditional artist has to look at a canvas and say, 'OK, this color value needs to be next to *this* one in order for it to read the way I want it to.' It's the same notion, but done in a 21st-century way. You end up surprising yourself, and that keeps you fresh as a creator.

"I love this job. Every book is its own person, and I have to deal with a new book every time I do a new piece of cover art. I've read 80-90% of the books I've illustrated. It's very important (especially now) for an illustrator to be proactive about putting themselves into the work and not just being a hired hand. Everybody brings certain insights to the table. You have to develop a voice, and be strong about presenting that voice to your client.

"I think the best artists are the ones that fulfill all the requisite needs of a job, but always offer something personal and provocative too. That last bit can be a question given to the audience. It can even be a challenge to them. That's the kind of artwork that always attracts me as a viewer. I've tried to do that in my own from the word go. I think if I didn't, I would have burned out quickly. I think artists that find their voice and project it are the ones that last, and when they don't, it's easy to burn out.

"As an audience member, I tend to prefer evocative solutions over literal ones. I enjoy pictures where I'm not just spoon-fed every detail of a visual, where there's room in the picture for my own memories and associations to play, and I want to spark that response in my audience. But while I may prefer the more evocative, I tell myself, 'Make sure you can do the literal. Just do it in a challenging way, and don't spoon-feed people.'

"I approached George R.R. Martin at the Denver Worldcon and said, 'At some point I'd love to work with you.' I assumed he didn't know who I was, but he did, and he knew what I'd been doing too, including my Elric work. He said he'd keep that in mind. Then a year later, at the Montreal Worldcon, he asked if we could have a chat in the bar. He asked if my schedule had room for work-

ing on a calendar for *A Song of Ice and Fire*. My question was, 'Which month would I be doing?' His response was, 'All of them.'

"While I knew a lot of his work, and obviously knew how great he was, I'd never had the opportunity to read the *Song of Ice and Fire* books, because they're massive and my job schedule doesn't normally allow for big reading beyond my current manuscript and research cycles. So getting to work with George was great, and getting to read those books was phenomenal. I felt like I *lived* in Westeros for a year. The best move I made on that project was asking my wife (who despises epic fantasy) to please read these books. I knew how immersed I would need to be to do this job, and for her sake, she needed to know where my head was gonna be 24/7, for the next year.



Admiralty (2011)

"With the calendar work, the challenge was to take a more literal approach but still be a provocative communicator. I took a page from N.C. Wyeth. One of the best things about his art, when he was doing interior illustrations for stories like *Treasure Island*, was that he would take the beat before or the beat after and illustrate *that* so his picture wasn't being redundant of the text. I loved that! So with the calendar, I tried to do things that were (a) not spoilers and (b) resonant in the same way that Wyeth's illustrations were resonant for me, not just repeating a line of the book. I took great pleasure in finding those moments.

"Most GRRM fans expect a literal approach. Those books are emotional, and if you miss that, you've missed the ball completely, so it was very important to make sure I nailed that. If I could get under the skin of those characters, to really connect in a way we can almost touch them – that's what I wanted.

"I give Bantam a lot of credit, because I was originally supposed to be the 2011 calendar artist but I was swamped with cover commissions, so they gave me the leeway to become the 2012 artist. It allowed for my schedule and gave me the room to evolve as an artist. I think my chops improved during the calendar work."

"I've earned the trust of this industry and I'm fortunate to be given a lot of room when I do a piece of cover art. When I'm assigned a cover gig, I'm looking to intersect two vectors: how to connect a book with its rightful audience and how to

evoke the strengths of the book's contents. And I don't think there's a single intersection point, or solution, for every book. There are multiple. Part of the art of the process is trying to select the one that fits the situation, and that's not always the most obvious. That's where a great art director can be an artist's best friend.

"As audience members, we're all cultural negotiators, and right now there's a window of time for evolution in publishing because of the big changes brought on by e-books. It's a game of musical chairs: Everybody's jockeying for position so they can land on the right one when the music stops. I don't think we're doing a very good job of demanding the best from these new technologies. In a lot of ways, we're constantly trading away culture for the sake of convenience: 'I can get this super-fast, in a way that I can take it everywhere with me, but am I getting the same quality of experience that I was in a nondigital world?' (The usual answer so far is 'No.')

"If this is such a massive singularity, I expect it to give us *more* than we had previously. Convenience is not enough. We should be demanding more art, more content, more experience, more personality. The digital movement has the room for creators to bring even more humanity to storytelling, even more art, but I'm not seeing the audience pushing enough for better quality. We're still merely settling for convenience and cheap prices instead. "We should be looking to make more art and better experiences with this new technology, and if the audience focuses on that and demands it during this window of opportunity, we might actually get it before the music stops. As a cultural negotiators, we should be saying, 'I will not be buying this e-book until the format is at least as good as the traditional book. I want the cover to be readable at a nice scale where I can enjoy it, and be able to enlarge and expand it. I want more interiors.' But we also have to say, 'I'm willing to pay for that.' If we just demand the low price or the free grab, we're going to cut out all the rest of this rich experience that we're so used to, and if so, we're lowballing ourselves in this deal. We shouldn't want less than we had yesterday. By all means, embrace the technology but let's expect better from it than what we've done so far.

"It's a natural response in a crunched and seismic economy to want to play things conservatively, but right now is a time of revolution where I think publishers can use art as an asset, to change the way the audience perceives what they're selling.

"That said, a great response for any artist, especially now, is developing your own intellectual property. Don't just be a freelancer hired to do covers; develop your own stories. I see a lot of artists becoming novelists now, one of them being Brom. I love it. I think the shifts in publishing offer artists a great chance to re-evaluate how we position ourselves as visionaries and storytellers. I think the best artists are worrying less about being hired, and instead are more focused on creating their own waves. I don't buy the notion that the future should be one where 'all art is free of charge' and making art is just a hobby at best. And I certainly don't buy a future where art is reduced to a pattern language of neutered shapes and symbols instead of good picture-making. It's up to the audience to decide. Now's the time to pay attention and not just stall on the easiest grab and gimmick, but fight for what you really value as a cultural step forward."

– John Picacio ■

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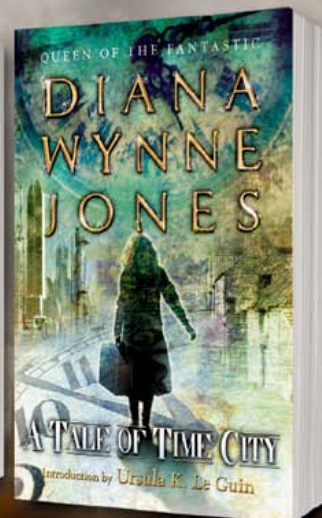
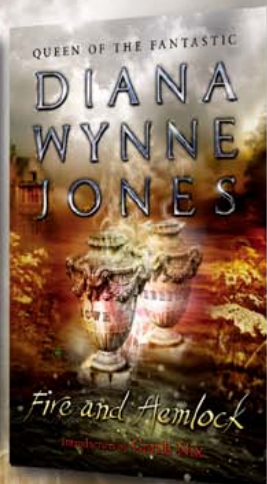
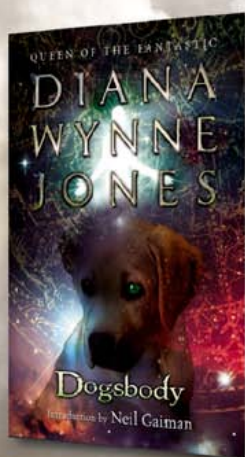
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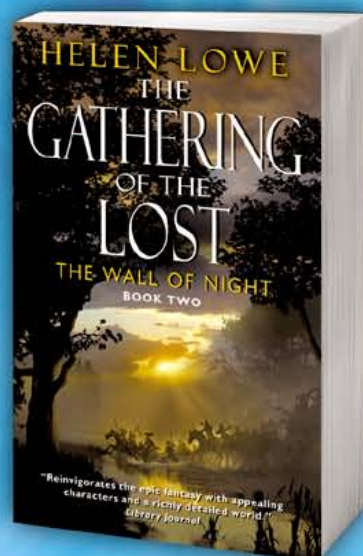
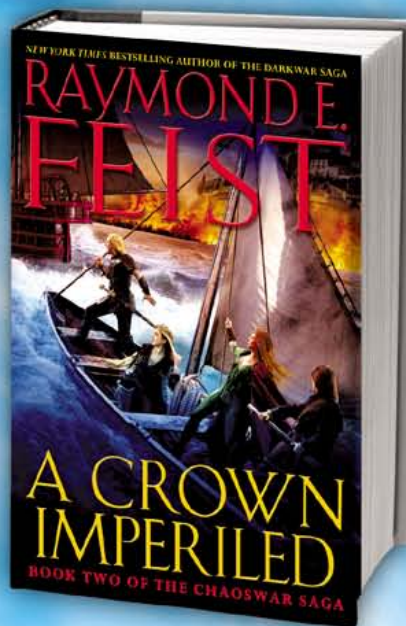
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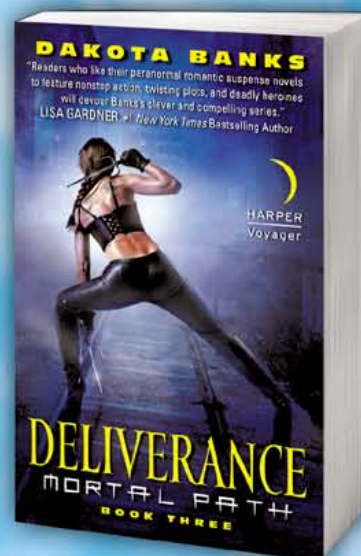
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