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Our tenth year of continuous publication!

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Book Review

The City, Not Long After, by Pat Murphy. Bantam Spectra paperback, \$4.50, 261 pages, 1990, ©1989. Reviewed by David Bratman.

"Back in 1983," writes Pat Murphy in the afterword to the paperback edition of this novel, "I wrote a story titled 'Art in the War Zone,' which appeared in *Universe 14*. In the story, a group of artists has taken over San Francisco. Over the years, they have remade the city as a sort of an art project. Invaded by an army from Sacramento, the artists fight back using art."

But, she continues, when she finished this story, she found herself still thinking about Jax and Danny-boy, the two main characters. "It seemed obvious to me that they had led rich, full lives before I started writing about them. ... I needed to know more about where they came from. ... To find out, I had to write this novel."

I'm very glad she did. This is a wonderful book, one of those fantasy novels well worth cherishing, especially if you know and love San Francisco, but even if you don't. Murphy has written a San Francisco fantasy as evocative in its own very different way as Fritz Leiber's classic *Our Lady of Darkness*.

To construct Murphy's world, first you need a Plague. Judging by the population of the City at the Not Long After of the story (a bit under twenty years), this one kills off about 99.97% of humanity. Only a few people, apparently through natural immunity, survive. Normally, disasters of this magnitude, needed as the background to a story, take place entirely offstage, are treated callously, or are focused on as the horrible centerpiece of the book. Murphy does none of these things. Instead, she has a political/philosophical point to make about the morality of killing off most of the world. It's sufficiently striking that I won't spoil it here.

The people left in San Francisco live in a peaceful working anarchy. They view themselves as artists,

some doing traditional work (mural paintings, sculpture from abandoned metal scraps), some wildly experimental. Danny-boy has organized a project to paint the Golden Gate Bridge blue. Ms. Migsdale sends proverbs as messages in bottles. But somewhere not too far away, there's a former U.S. Army officer who's determined to put the United States back together again, and who will make war if necessary to impose law and order on little independent anarchies, however peaceful they may be.

The genre label on the spine of this book says it's science fiction. It is not. It's fantasy, of a quiet and subtle kind. The setting in a post-disaster future is the only thing science fictional about it, and even that proves nothing. Murphy's attitude towards the fantastic or supernatural element in her books reminds me of Ursula K. Le Guin's in *Always Coming Home*, a book where the supernatural is so subtle some readers don't notice it's there. But one of Le Guin's major characters, Flicker of the Serpentine, sees ghosts nobody else notices. So did Elizabeth Butler, the heroine of Murphy's first novel, *The Falling Woman*. And so does Jax, the heroine of *The City*. The City is itself a major character in this book, and takes responsibility for the ghosts. Subtly at first, and then more openly as the battle becomes more intense, San Francisco plays a role in fighting off the invaders. Jax can feel it helping her as she finds places to hide during her guerilla warfare campaign. And there is a scene rather reminiscent of the disappearing chemist's shop in Charles Williams' *War in Heaven*.

The novel has three parts. First, "City of Dreams" tells of the Plague, the reconstruction of San Francisco and the early life of the characters, ending with the arrival in the City of a nameless young woman, a refugee from more militaristic parts, who's been seeking the City all her life without entirely realizing it. Part 2, "The Mystery and Melancholy of a Street", describes her rebirth as
Continued on Next Page

Jax, and the preparations for the war she knows is coming. There is also rich detail about everyday life in the artists' colony. Lastly, "Art in the War Zone", recounting the war itself, is a rewritten version of the original short story. The sort of changes Murphy made in her story when rewriting it for the novel say a lot about her craft as a writer. The novel has less razzle-dazzle guerilla warfare by the artists, and a larger role for the City itself to play: in other words, less improbable realism, and more plausible fantasy.

The presence of the first two parts changes "Art in the War Zone" as much as the rewrite does. I read the short story first, so my attitudes towards "City of Dreams", especially, and "Mystery and Melancholy", partly, may be different from those of someone who comes to the book first. I saw the City as Jax's destiny long before it's necessarily obvious. This makes "City of Dreams" rather like a prequel, answering the questions the author posed to herself: who are these people and how'd they come to be the way they are?

Who they are as they function in the story is easy enough to answer: as a character story this novel is the love story of Jax and Danny-boy, with an entertaining and well-imagined supporting cast. To me, the most interesting characters are the men called Books and The Machine: the learned hermit bookworm and the anti-social techie genius. Those two guys speak to me because they show sides of my own character that I rarely see done well in fiction. Bookworms in novels are usually cardboard walkons, but Books's part, though small, runs through the novel and is presented sympathetically. But I'm even more impressed by how well Murphy understands The Machine. I was particularly touched by the way he adopts that name; and his detached self-image as an automaton, as a result of the shock of the Plague's events during his adolescence. It seems simple, but the way Murphy depicts Jax slowly coaxing him out of his shell towards the end of the book is masterly.

I've said little about the morality of the book, a topic which, I gather, exercised a lot of reviewers of the hardcover. Murphy's comments on her moral values and principles in the afterword say all that need to be said on that topic: "Some reviewers criticized it as a return to 'sixties sensibilities' and 'flower power,' as if peace and pacifistic attitudes are now passe. ... The implication was that such attitudes are not realistic, unsuitable to the real world in which we live. I am dismayed by the notion that some seem to think that there is no need to consider other ways of living. ... For me, the concerns and sensibilities expressed in *The City* are not those of the sixties, but rather those of the present."

Unlike others of the better fantasy writers around today, Murphy does not dazzle with sparkling or limpid prose. Her narrative style is plain, even a bit drab. What makes her writing so effective is the characterizations. Jax, both skittish and hard-bitten, like a feral cat, and Danny-boy, earnestly goofy, are the center of this book (for all that I've devoted most of this review to the outskirts). They, and their neighbors and compatriots, are what make this book really click.

Letter to the Editor

Beau Farr, Eden, [REDACTED]

You asked the derivation of our Discussion Group's name, "Sheep, Indeed". The name is simply an enigmatic phrase which came to me one night in a dream. We had been wondering what to call ourselves, and when I mentioned this name to the group they thought it was appropriate because it was so difficult to gather us all together at once for a meeting. Also, if you say the name with a derogatory snort, it reflects our obstinate refusal to conform to the rules of the "vast stampede". Each of us is a kind of stray, but we have found a home here for ourselves, in each other.

Book Review

Dragons and Warrior Daughters: Fantasy Stories by Women Writers, edited by Jessica Yates. Collins Lions Tracks paperback, 224 p., £2.50. Reviewed by Wayne G. Hammond.

Only three of these stories in fact have much to do with dragons, and in only three or four are there females who, in common parlance, would be called warriors — at least, of the robust, sword-wielding sort pictured on the cover. The title tells, rather, the flavor of the book, and the subtitle one of its *raisons d'être*. This is an explicitly feminist collection, "in which girls and women feature as warriors [or] healers, or simply as strong, independent people," but boys and men are also shown to be heroic "in unexpected ways" (to quote the cover blurb).

Jessica Yates has chosen eight short works of fantasy which will satisfy a range of tastes, from Romance to Sword & Sorcery. She leads off, appropriately, with Jane Yolen's "Dragonfield", the story of Tansy, a woman who must in her own way become a warrior and use her knowledge of herbs, with the help of a reluctant "hero", to defeat a marauding dragon. Tanith Lee's "Draco, Draco" is another tale about dragon-slaying but with a gruesome twist: here the posturing "hero" gets the credit while the sacrificed maiden is the true death of the beast.

The most poetic story in the collection is Robin McKinley's "The Healer", whose title could refer to each of four principal characters: Lily, a mute who tends the sick; the midwife from whom Lily learns her skills; a wandering ex-mage with whom Lily falls in love; and the mage-master who gives Lily speech. For humor and fast pacing, the prize goes to "Dragon Reseve, Home Eight", Diana Wynne Jones's crowded tale (with enough background for a novel) of a telepath who saves her world from slavers with the help of metal-eating dragons from a "worm reserve".

The collection is rounded out with two stories by Pat McIntosh, "Falcon's Mate" and "Cry Wolf", both featuring the swordswoman Thula; "Crusader Damosel" by Vera Chapman, in which a lady and a Knight Templar fight the Saracens together in dreams; and "Black God's Kiss", the first of C.L. Moore's "weird tales" featuring Jirel of Joiry.

Mythcons Information

MYTHCON XXI, August 3-6, 1990. At the [REDACTED] The annual conference of the Mythopoeic Society. Membership: \$35. Room and board: \$100 (double occupancy; includes all meals from Friday dinner to Monday breakfast except the Banquet, the price of which will be set later). Theme: Aspects of Love in Fantasy. Guests of Honor: Diana L. Paxson, Patrick Wynne. Write: [REDACTED]

MYTHCON XXII, July 26-29, 1991. At the Clarion Hotel, [REDACTED] Theme: The Hero Cycle — Archetypes in fantasy literature. GOH: C.J. Cherryh. Write: c/o Linda Sundstrom, [REDACTED]

The J.R.R. TOLKIEN CENTENARY CONFERENCE (incorporating MYTHCON XXIII), Aug. 17-24, 1992. At [REDACTED] Membership deposit: \$50 U.S. or £25 U.K. to Nov. 1990. Complete membership/room and board package: £365 to Dec. 31, 1990. Checks payable to Tolkien Centenary Conference. Write: Lynn Maudlin, [REDACTED] or Pat and Trevor Reynolds, [REDACTED]

Activity Calendar

Deadline for the Activity Calendar is the tenth of the month preceeding the month of publication: i.e. May issue information is due the tenth of April; June information is due the tenth of May. All calendar information should be sent directly to *Mythprint*. Thank you.

Secretary for Discussion Groups

(Please write to him about forming groups, or if you have any questions):

David Lenander

Prospective Groups

Here are listed people who are interested in forming groups. If you live in their areas and would like to join a group, contact the hopeful under-subscribed.

SPECIAL INTEREST GROUPS

CHILDREN'S FANTASY (correspondence group)

David Lenander,

PH:

GENERAL FANTASY (correspondence group)

Jo Welden,

PH:

Chartered Groups

SPECIAL INTEREST GROUPS

THE ELVISH LINGUISTIC FELLOWSHIP

Jorge Quiñonez,

PH:

CALIFORNIA: North

AVALON

Laurine White,

PH:

*April 21, 1990 (Saturday) 7 PM

The Knight and Knave of Swords by Fritz Leiber.
At Laurine's.

*May 19, 1990 (Saturday) 7 PM (tentative)

Topic to be determined. At the McPikes',

PH:

KHAZAD-DÛM

Ellie Farrell,

PH:

*April 1, 1990 (Sunday) 1 PM

Fool on the Hill by Matt Ruff. At David Bratman and Berni Phillips',

PH:

*May 6, 1990 (Sunday) 1 PM

Spring Picnic. Site to be determined, somewhere near Berkeley.

*June 3, 1990 (Sunday) 1 PM

Vampire literature: your choice from the works of Bram Stoker, Anne Rice, George R.R. Martin, Chelsea Quinn Yarbro, and Barbara Hambly. At Pat Witham's,

PH:

CALIFORNIA: South

THE GREEN DRAGON

Sarah Beach,

PH:

MYDGARD

Dolores Speth,

PH:

*April 22, 1990 (Sunday) 2:30 PM

The Man in the High Castle by Philip K. Dick.
At Bob Black and Jenn McIlwee's,

PH:

LOTHLORIEN

Linda Sundstrom,

PH:

DISTRICT OF COLUMBIA

KNOSSOS

Mary Whitlock,

PH:

FLORIDA

HOBBITON

Paul S. Ritz,

PH:

*April 28, 1990 (Saturday) 3 PM

A Case of Conscience by James Blish and *A Canticle for Leibowitz* by Walter Miller.

*May 26, 1990 (Saturday) 3 PM

Little Big by John Crowley, *Jitterbug Perfume* by Tom Robbins, and *Watermelon Sugar* by Richard Brautigan.

*June 23, 1990 (Saturday) 3 PM

The Peace War by Vernor Vinge.

All meetings held at [REDACTED]

GEORGIA

[REDACTED] *SHEEP, INDEED*

Beau Farr, Eden, [REDACTED]

PH: [REDACTED]

*April 1990

"The Sea-Bell" by J.R.R. Tolkien.

*April 1990

"The Selfish Giant" by Oscar Wilde.

Meetings are usually held at Eden. Contact Secretary for specific dates and locations.

HAWAII

[REDACTED] *SAMMATH NAUR*

Ken Burtness, [REDACTED]

PH: [REDACTED]

or Steve Brown, [REDACTED]

PH: [REDACTED]

*April 7, 1990 (Saturday)

Far Harbor by Melisa Michaels. At Melisa's.

*May 5, 1990 (Saturday)

There Are Doors by Gene Wolfe. At Vanessa and Willy's.

*June 2-3, 1990 (Saturday-Sunday)

Fifteenth Anniversary Party, at Ken and Carl's. Visitors welcome!

ILLINOIS

[REDACTED] *THE PLACE OF THE LION*

Diana Pavlac, [REDACTED]

PH: [REDACTED]

Or Pat Hargis, [REDACTED]

PH: [REDACTED]

*April 20, 1990 (Friday) 7:30 PM

Till We Have Faces by C.S. Lewis. At Diana's.

*May 18, 1990 (Friday) 7:30 PM

At the Back of the North Wind by George MacDonald. At Pat's.

*June 15, 1990 (Friday) 6 PM

Potluck dinner and bring your own writing. At Diana's.

LOUISIANA

[REDACTED] *ROKE*

Douglas A. Rossman, [REDACTED]

PH: [REDACTED]

MICHIGAN

[REDACTED] *GALADHREMMIN ENNORATH*

Dave & Grace Lovelace, [REDACTED]

PH: [REDACTED]

MINNESOTA

[REDACTED] *RIVENDELL*

David Lenander, [REDACTED]

PH: [REDACTED]

*April 14, 1990 (Saturday)

Sister Light, Sister Dark and *White Jenna* by Jane Yolen. (We will attempt to sing the songs.) At Kruschenko's, Radisson South Hotel, during Minicon.

WISCONSIN

[REDACTED] *THE BURRAHOBBITS*

Jeffrey and Jan Long, [REDACTED]

PH: [REDACTED]

*April 18, 1990 (Wednesday)

City of Sorcery by Marion Zimmer Bradley.

*May 16, 1990 (Wednesday)

Mary Reilly by Valerie Martin.

Contact Secretary for times and locations.

Other Groups

Other Groups are listed for the interest of Mythopoeic Society members. If you know of an interesting group that discusses mythopoeic literature and meets regularly, send us the information.

CALIFORNIA: South

[REDACTED] *THE GOLDEN PERCH*

Paul Davis, [REDACTED]

PH: [REDACTED]

[REDACTED] *LOTHLORIEN*

*April 21, 1990 (Saturday) 8 PM

Rimrunner by C.J. Cherryh. At Doris Robin's, [REDACTED]

Editor's Mailbox

Mythprint's mailbox has recently been stuffed with issues of a lot of interesting magazines, and I'd like to tell you a little about them.

The Mythic Circle #9 is the "Christmas Passed — January 1990" issue of the Mythopoeic Society's fiction and poetry magazine. It's 52 pages long, containing ten fantasy stories and three poems by aspiring writers, many of them regulars in its pages. There's also the results of a "*Mythic Circle* Cirvay" of the readership, and a lively letter column. As a casual reader of the magazine, it seems to me that the sense of community among the writers and readers is its strongest point. *Mythic Circle* is in fact a writers' workshop in print, and you don't have to be a writer yourself to participate, or to enjoy the results. Sample issues are \$6.50; subscriptions (3 issues a year) are \$15; from the Mythopoeic Society at [REDACTED]

As this column is going to cover a lot of magazines, I should take this opportunity to mention the Mythopoeic Society's other magazine, *Mythlore*, our quarterly journal. The latest issue, #60, is 70 hefty pages of mythopoeic study. There are articles on all three of the Inklings: a Dantean study of Charles Williams's theology, a Lewis Carrollian study of C.S. Lewis's *Out of the Silent Planet* (not as silly an idea as you might think), and several papers on Tolkien, including Donald O'Brien's definitive survey of pre-Tolkienian uses of the word "hobbit". There are also two papers partly on Le Guin, both first given at the Mythopoeic Conference where she was Guest of Honor. In artwork, this issue features full-page renditions of the death of Glorfindel (from *The Silmarillion*) by three different artists. *Mythlore* subscriptions are currently \$13/year from the Mythopoeic Society at [REDACTED]

[REDACTED] Rates are going up soon, though, to \$14.50, so now would be a good time to subscribe. (I don't need to be subtle about this, do I?)

Parma Eldalamberon #8 was a real delight to receive, as it's only been a year since the previous issue of this traditionally very infrequent magazine. The title is Quenya for "The Book of Elven Tongues", and *Parma* is accordingly the journal for studies in Elvish. This issue features Patrick Wynne's "Excurciatingly Thorough Analysis of Fíriel's Song", a line-by-line translation and discussion of a Quenya poem from Tolkien's *The Lost Road*. Its detailed linguistic analysis is not devoid of humor, and indeed *Parma* as a whole is not devoid of interest to the non-technically schooled. Another piece by Patrick Wynne, discussing what he calls "The Unified Field Theory of Elvish", is of interest to anyone curious about Tolkien's creative process; and Tom Loback contributes a discussion of Orc military organization and language. *Parma's* art is of special interest: the cover and several interior works are beautiful pontillistic ink drawings by Adam Christensen. *Parma* #8 is available for \$6, including postage, from the editor, Christopher Gilson, whose new address is [REDACTED]

Although I do not have a recent issue handy, I should also mention *Vinyar Tengwar* ("News Letter"), the bulletin of the Elvish Linguistic Fellowship, available from the ELF's secretary, Jorge Quiñonez, [REDACTED]

Beyond Bree is the most regularly-appearing Tolkien fanzine, 12 full pages of small print that arrives faithfully every month. *BB* is the newsletter of Mensa's Tolkien Special Interest Group, but you need not be a Mensan to subscribe. Recent issues have included bibliographies of Tolkien-related pamphlets and dissertations, episodes of a course in elementary Quenya, and lots of articles on classical allusions in Tolkien, Elvish military organization and other Middle-earthian details of life. *BB* also publishes a lively letter column, good news and "Magazines Received" columns, and reviews, in detail, anything Tolkienian it can get its hands on. The magazine is (like *Mythprint*) a bargain: \$7 (\$10

overseas) for 12 issues; from the editor, Nancy Martsch, [REDACTED]

Chronicles of the Restoration has made an irregular appearance with a combined issue, Vol. 12 No. 1 and Vol. 13 No. 1. This publication is a little difficult to describe: the text reads rather like a light-hearted parody of the proceedings of the British House of Lords, except that the noble lords have Tolkienian names like the Duke of Ithilien and Baron Fangorn. There are real people behind this: a group, rather like the Society for Creative Anachronism, who enjoy staging formal ritual while dressed in regal attire, enjoying the formality without taking themselves too seriously. (They held a dubbing ceremony during the costume presentation at Mythcon XVIII.) But the chief value of the *Chronicles* are the creative writings of the Duke of Numenor, Regent of Gondor and Arnor (whose mundane name is John Houghton). This issue contains his "Baldor's Saga", a dramatic poem in a modern English adaptation of Anglo-Saxon poetic style, similar to Tolkien's own "The Homecoming of Beorhtnoth Beorhtelm's Son". Availability is not stated, but 45¢ in stamps sent to the Duke at [REDACTED] will probably get you a copy.

The Rivendell Review, magazine of the American Hobbit Association, has also returned after a long absence, which has been caused by editor Renee "Arwen" Alper's long illnesses. It's a small magazine, but the new issue is a meaty one, including among other things Patrick Wynne's report on last year's Mythcon XX, an article comparing good and evil in Tolkien and Moorcock, and a good retrospective book review column. The cover is by Tom Loback, and on the back cover is an illustration by Cheryl Duval, the most charming depiction of the Fellowship of the Ring I've seen since Annette Harper's classic 1976 *Mythprint* cover. Membership in the AHA, bringing *The Rivendell Review*, is \$6, from Renee Alper at [REDACTED]

This column has been a bit top-heavy with Tolkien magazines, I realize. There are several flourishing C.S. Lewis societies around; unfortunately, I'm not a member of any of them, so I can't report on their current publications. Kathryn Lindskoog's *The Lewis Legacy*, reporting on her investigations in the murky field of Walter Hooper studies, is a bimonthly newsletter available from Lindentree Press, [REDACTED] for \$5 for 6 issues (\$1 for a sample issue). And I've heard rumors that the Southern California Lewis Society's *Lamp Post* is being revived after a quiescent period. If anyone would care to fill their fellow *Mythprint* readers in on these or other mythopoeic magazines, we'd all be quite interested.

* * *

This isn't directly related to the above, except that it too came in the mail recently. John D. Rateliff, of the Milwaukee area discussion group, the Burrahobbits, has forwarded a reading list of the 56 books the group has discussed in its five years of existence so far. Six of these books are singled out as "books we as a group would unhesitatingly recommend to anyone". And they are:

The Mists of Avalon by Marion Zimmer Bradley
The Dark is Rising by Susan Cooper
The Wind in the Willows by Kenneth Grahame
Bridge of Birds by Barry Hughart
Lud-in-the-Mist by Hope Mirrlees
The Lord of the Rings by J.R.R. Tolkien

New Member

... or, Herewith a slightly late announcement of the birth of Catherine Claire Johnson Lenander (Claire for short) on January 5th, 1990, to Society members David Lenander and Jo Ann Johnson of [REDACTED]. David is the Society's Secretary for Discussion Groups and the secretary of the Rivendell D.G. Claire is their first child. Her parents report themselves "utterly delighted."

News Notes

Jane Yolen's *Sister Light, Sister Dark* is a nominee for the Science Fiction Writers of America's Nebula Award for Best Novel of the 1988/89 year. It and its sequel, *White Jenna*, have been given a collective title, *The Books of Great Alta*, by the Science Fiction Book Club, which has published an omnibus edition.

Ursula K. Le Guin's *Tehanu: The Last Book of Earthsea*, an Atheneum hardcover, has made it to the bookstore shelves. We expect to have a review next month. Those afraid of hardcover prices can wait for a paperback from Bantam, which will reissue the entire *Earthsea* series next year.

More new fiction: *Redwall* by Brian Jacques, a quest fantasy featuring a young mouse named Mathias and his attempt to save his peaceful community from evil (Avon paperback, \$4.50); *Castlevision* by Gene Wolfe, a cross between a contemporary fantasy and an Arthurian story (Tor hardcover, \$19.95); *Northworld* by David Drake, a science fiction military adventure story with a plot based on the Norse Eddas (Ace paperback, \$3.95); *Lens of the World*, the first book in a new fantasy series by R.A. MacAvoy (Morrow, June); *Drinking Down the Moon* by Charles de Lint (Ace, June), with his *Into the Green* to follow (Avon, undated).

New non-fiction: *C.S. Lewis, A Biography* by A.N. Wilson (Norton hardcover, \$22.50); *Arthur and the Sovereignty of Britain: King and Goddess in the Mabinogion* by Caitlin Matthew (Penguin trade paperback, May); *Understanding Ursula K. Le Guin* by Elizabeth Cummins (University of South Carolina Press, June).

Mythopoeia shows up in the strangest places: a Swedish management consultant named Åke Åredal has sent us an offprint of his article, "Myth as a Paradigmatic Model for Interpretation of Modern Management", in which he applies the mythological symbol of the Procrustean Bed to the modern circumstances of the Swedish dental administration.

Lewis news: A.N. Wilson, in the introduction to his new biography of Lewis (quoted in the February

Mythprint), states that "experts have made it clear beyond doubt that [the manuscript of 'The Dark Tower'] is written in Lewis's hand." Kathryn Lindskoog, who claimed 'The Dark Tower' to be inauthentic in her 1988 book *The C.S. Lewis Hoax*, has forwarded her reply to us with permission to reprint excerpts. She says to Wilson, "Counter to your information, no part of my 1988 book has been proved false by anyone. Although journalist Geordi Greig reported in the *Sunday Times* in January 1989 that a committee of experts had proved Walter Hooper's 'Dark Tower' manuscript genuine, the report proved false. No committee of experts had examined the manuscript, much less tested it. Greig told me that one of the committee members was Dennis Porter of the Bodleian. I wrote to Porter and have a signed letter from him stating that he did not serve on such a committee, would not qualify for such a committee, and was not aware of such a committee. The fact is that two well-meaning defenders of Walter Hooper, completely innocent of the science of document analysis, were mistakenly identified as an impartial committee of experts. Their uninformed friendly conjecture [that the manuscript looked like Lewis's handwriting to them] is a far cry from document authentication ..."

CONS CONS CONS CONS CONS CONS

WESTERCON 43, July 5-July 8, 1990. At the [redacted]. GOHs: Ursula K. Le Guin, Vonda N. McIntyre, Kate Wilhelm. Write: [redacted]

CONFICTION, August 23-27, 1990. The World SF Convention. At the [redacted]. GOH: Joe Haldeman. Includes a Tolkien program sponsored by the Dutch Tolkien Society "Unquendor", featuring a paper by T.A. Shippey, dramatic performances based on *The Silmarillion*, and a special art show. Write: c/o David Schlosser, [redacted]

Mythprint is the monthly bulletin of the Mythopoeic Society, a nonprofit educational organization devoted to the study, discussion, and enjoyment of myth and fantasy literature, especially the works of J.R.R. Tolkien, C.S. Lewis, and Charles Williams.

Subscriptions

The address for subscriptions and back issues of *Mythprint* and other Society publications is:
Mythopoeic Society Orders Dept., [REDACTED]

The number in the upper right corner of your mailing label is the "Whole No." of the last issue on your subscription. Subscription, including membership in the Society, is \$7 for 12 issues (one year) in the U.S.A. Please add \$3 if you desire first class delivery or if you live in Canada. The rate is \$10 for overseas surface subscriptions; airmail is \$14. Checks should be made out to the Mythopoeic Society, and may be paid in US or equivalent funds.

The Mythopoeic Society also publishes two other magazines: *Mythlore*, a quarterly journal of Tolkien, Lewis, Williams, fantasy and mythic studies (subscription is \$14.50 per year) and *The Mythic Circle*, publishing fiction, poems, etc., three times per year (\$15 per year, \$6.50 for a sample copy). Send subscriptions to the Society at the address above.

Submissions

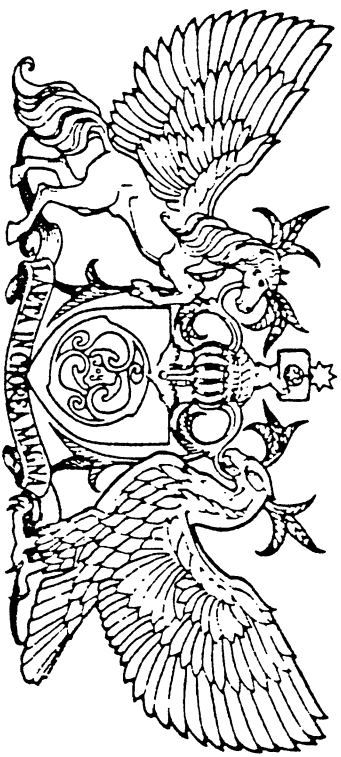
Reviews, discussion reports, news items, letters, and other submissions are always welcome. We must retype material into our computer, so any readable form is accepted.

Artwork is also always wanted, especially cover art! The maximum cover size is 6 inches high by 6 1/2 inches wide, but we can reduce or enlarge to fit.

Advertisements

The Display Ad rate is \$10 for a full page (8 by 6 1/4); \$5 for a half page (either 4 by 6 1/4 or 8 by 3). Let yourself be known to your fellow readers!

Submissions of material for publication only should be sent to:
Mythprint, [REDACTED]



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