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When he was sure the others were asleep, Crawford opened his eyes and looked around the.Mary Lang was laving sideways across the improvised cot that had recently held the Podkayne pilot, Lou Prager. Her head was nodding listlessly against the aluminum hull plate behind her, her chin was on her chest. Her eyes were half-open.. "Which," said Lea, "can be stated as: Tve done it.' Roughly speaking.".'1 hope so.".140."Then come with me," said the grey man, and the rough sailors with cutlasses rose about him and.I almost missed the next step turning to stare at her. "You're Selene?". "Hell, no," she says. "A mountain zephyr can't scare me off.".pleading. Its screams continued, that one monotonous, hopeless note repeated over and over. It lowered.I will?when the authors keep politics out of their stories. But they never do; in fact, it seems absolutely impossible to write anything without immediately making all sorts of assumptions about what human nature is, what good and bad behavior consists of, what men ought to be, what women ought to be, which states of mind and character are valuable, which are the opposite, and so on. Once fiction gets beyond the level of minimal technical competence, a reviewer must address these judgments of value. Generally, readers don't notice the presence of familiar value judgments in stories, but do notice (and object to) unfamiliar ones as "political." Hence arises the insistence (in itself a very vehement, political judgment) that art and politics have nothing to do with one another, that artists ought to be "above" politics, and that a critic making political comments about fiction is importing something foreign into an essentially neutral area. But if "politics" means the relations of power that obtain between groups of people, and the way these are concretely embodied in personal relations, social institutions, and received ideas (among which is the idea that art ought not to be political), then such neutrality simply doesn't exist Fiction which isn't openly polemical or didactic is nonetheless chock-full of politics. If beauty in fiction bears any relation to truth (as Matthew Arnold thought), then the human (including social and political) truth of a piece of fiction matters, for aesthetic reasons. To apply rigid, stupid, narrow, political standards to fiction is bad because the standards are rigid, stupid, and narrow, not because they are political. For an example of (to my mind) profound, searching, brilliant, political criticism, see Jean-Paul Sartre's Saint Genet..We sped through the city in what I judged to be a locomotive, although there were no tracks. "What.ideas (among which is the idea that art ought not to be political), then such neutrality simply doesn't exist."I've never eaten human flesh," Lang went on, "but I think I know what it must taste like. Those vines.In the brig he saw immediately that there was no jailor and then that there was no prisoner. Furious..They even, for a wonder, talked to each other. He told her about his various encounters in pursuit of his."Like most of us these days, I would say you're probably a little of each. Are you married, uh . . .". "He . . . was my brother. We were twins. Siamese twins. All those people died so I could stay alive." There was no emotion in his voice. He was detached, talking about someone else. "He kept me alive. I'll die without him." His eyes met mine again. "He was insane, I think. I thought at first I'd go mad too, but I didn't I think I didn't I never knew what he was going to do, who he would kill. I didn't want to know. He was very clever. He always made it look like an accident or suicide when he could. I didn't interfere. I didn't want to die. We had to have blood. He always did it so there was lots of blood, so no one would miss what he took." His eyes were going empty again..told me what you and your nearest and dearest friend expect to find in the mirror.".And what of multicellular animals?.teflon bearings. Below it were various tiny gears and the pump itself. She twirled it idly as she spoke..The captain glares at me and balls his meaty hands into fists. I tense in expectation of blows which do not fall. Instead, he shakes his head emphatically and turns to the Intermediaries, "This is ridk-ulons. Thoroughly ridiculous.".were

nice to other poets, they'd be nice to you, on the basic principle of scratch-my-back." basement apartment with bare walls, crackly linoleum over a concrete floor, and radiators that hissed and. And what about cloned human beings, which is, after all, the subject matter of "Randall's Song"? .in certain stages of their lives. Since they were still changing, it bore watching, but the airlocks and suits." . . . criticism written without personal feeling is not worth reading. It is the capacity for making good or bad art a personal matter that makes a man [sic] a critic. . . . when people do less than their best, and do that less at once badly and self-complacently, I hate them, loathe them, detest them, long to tear them limb from limb and strew them in gobbets about the stage or platform. . . . In the same way really fine artists inspire me with the warmest possible regard. . . . When my critical mood is at its height personal feeling is not the word; it is colonist on Mars, either. I... things have changed, don't you see? I've been depressed." She looked. maintain your energy supply. Any Zorphs in your sector will attack you and each attack will use up some. The owner-manager of the court was one of those creatures peculiar to Hollywood. She must have. watery eyes peered at me through a Lone Ranger mask of Maybelline on a plaster-white face. Her dress. "No reason to stay. When I was eight, my parents were killed in a fire. Our house burned down. I was taken in by a balmy old woman who lived not far away. I had some kin, but they didn't want me." He looked at me, trusting me. "They're pretty superstitious back in there, you know. Thought I was . . . marked. Anyway, the old woman took me in. She was a midwife, but she fancied herself a witch or something. Always making me drink some mess she'd brewed up. She fed me, clothed me, educated me, after a fashion, tried to teach me all her conjures, but I never could take 'em seriously." He grinned sheepishly. "I did chores for her and eventually became a sort of assistant, I guess. I helped her birth babies . . . I mean, deliver babies a couple of times, but that didn't last long. The parents were afraid me bein' around might mark the baby. She taught me to read and I couldn't stop. She had a lot of books she'd dredged up somewhere, most of 'em published before the First World War. I read a complete set of encyclopedias? published in 1911." Reluctantly at first, then with the glad, uncloseted feeling of shaking himself loose over a dance floor. The next moment it was Selene, wholly Selene, who stood there. She hurried across the room and knelt beside me. "Are you all right? You've got blood all over your head." samples in the future were real Martian plants or mutated Earth stock." Brother Hart. You squirm around, raising the viewer to aim it down the hill. As you turn the knob with your thumb, the bright image races toward you, trees hurling themselves into red darkness and vanishing, then the houses in the compound, and now you see Bruce standing beside the corral, looking into his viewer, slowly turning. His back is to you; you know you are safe, and you sit up. A jay passes with a whirl of wings, settles on a branch. With your own eyes now you can see Bruce, only a dot of blue beyond the gray shake walls of the houses. In the viewer, he is turning toward you, and you duck again. Another voice: "Children, come in and get washed for dinner now." "Aw, Aunt Ellie!" "Mom, we're playing hide and seek. Can't we just stay fifteen minutes more?" "Please, Aunt EUiel!" "No, come on in now?" "Barry Riordan." faculties. The mental sensation is that of eating garbage, I assure you, and if critics? accumulated suffering. Barry told Cinderella of his ups and downs during the past six months. "What about Amanda?". The two of them had managed to salvage most of the dome. Working with patching kits and lasers to. "A trap door in the bottom of a ship?" asked Amos. the top and so wide they could not see the far wall, and his hair brushed the ceiling, and his toenails. the wind." Detweiler wanted to play cards or something that night, I wanted them to agree and suggest I be a fourth. been a starlet in the Twenties or Thirties, but success had eluded her. So she had tried to freeze herself in. Nolan followed her gaze. "No one out there." He moved to the window, peered at the clearing beyond. "Not a soul." A faint orange glow outlined the top of a craggy boulder, and they hurried toward it over the crumbly ledge. When they climbed the rock, they saw that the light came from behind another wall of stone further away, and they scrambled toward it, pebbles and bits of ice rolling under their hands. Behind the wall they saw that the light was even stronger above another ridge, and they did their best to climb it without falling who-knows-how-many hundreds of feet to the foot of the mountain. At last they pulled themselves onto the ledge and leaned against the side, panting. Far ahead of them, orange flames flickered brightly and there was light on each face. For all the cold wind their faces were still shiny with the sweat of the effort. "I'm just"-the edge of the table. It caught mm square across the hump on his back. He bounced and fell forward on. by LEE KILLOUGH. but never touched him, I wondered if the hump on his back made that much difference, if it made him. She nodded knowingly. "Of course? I should have known. Freddy shills for Topic magazine and. The thing's eyes focused for a moment on Detweiler. It looked at him, beseeching, held out one hand, pleading. Its screams continued, that one monotonous, hopeless note repeated over and over. It lowered its arm and kept crawling about mindlessly, growing weaker. were mounted horizontally since their purpose was cushioning the acceleration of landing and takeoff. not hunt you. I do it for you, brother dear." "I asked, but I didn't get any answers." "Basically. In the beginning ... it was to tell her . . . about me, then . . . to let her know . . . who I met. interesting episodes that I'd like you to tell me about someday, from your 'soldier-of-fortune? days?'. Stone 85. It was unsigned and the writing was more careful than I would have expected of Selene, but I could not imagine anyone else writing it. Expedition had not had any chance in the first place. There had been no time for luxuries like space travel

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