

Greg Bear (author of *Anvil of Stars*, *Eon*, *Blood Music*)

"When it's successful, science fiction is a pretty delicate thing: a committee cannot work on a science-fiction idea very long without destroying it. That's why it's hard for TV—TV is not a risk-taking medium, and good science fiction demands that you take risks. I'd like to see TV do an anthology series, like the old *Bright Zone* or *Outer Limits*, but one that stuck to true science fiction, a series that dealt faithfully with modern-day science and technology, that peered a bit into the future and took a kind of witty approach to things that nobody is looking at closely...like the fact that the shape of the human body will certainly become a matter of choice over the next 25 to 50 years."

Madeline L'Engle

(author of *A Wrinkle in Time*, *An Acceptable Time*, the forthcoming *Troubling a Star*)

"This is going to sound odd, but during its first year, *Northern Exposure* was in effect science fantasy; it broke the ordinary boundaries, the normal way of looking at things. In one episode, for instance, the ghost of a grandfather can only be seen by the Indians. He comes to the doctor's office, the Indian receptionist says, 'Hi, Chief,' and the doctor, who looks up, doesn't see him at all. There you have a kind of acceptance of fantasy, which doesn't happen that often on TV. At its best, science fiction asks all the adolescent questions that people stop asking when they grow up, but that they shouldn't."



JACQUES OF THE NETWORKING CAMP

Andre Norton

(author of the *Witch World* series, *The Golden Trillium*, the upcoming *Brother to Shadows*)

"I came to science fiction by way of classic adventure stories, such as H. Rider Haggard, but my writing was affected by some of the early TV adventure series. The old Westerns, like *Rancho* and *Bonanza*, showed me how a man stands, for instance, when he fires a gun. And of all things, I loved *The Wild Wild West*. Remember all the gadgets the hero could produce when he was in trouble? He could pull them out of his boots, or out of the collar of his coat—anything he had on, he could make a weapon out of it. The accent in those shows was always on the action, and I have always written sheer action stories." ■

Robert Masello is a writer in Los Angeles. His latest book is *Private Demons*, a novel.

Ben Bova (author of *Mars*, *Voyagers*, the forthcoming *Empire Builders*)

"I've watched *Deep Space Nine* a couple of times, and I've found it lacking in any characters that I could generate empathy for. What I particularly don't like about the TV and motion-picture industry's approach to sci-fi today is that so often they portray the scientists, or science itself, as the bad guy. This is a real

diservice to the audience, and what are we then telling kids who watch this stuff? That science is difficult, and that only bad people are interested in it? That is a deadly message, a message for morons and slaves, and ironically it's being promulgated by people using the latest technology to create their special effects."



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