The Cuckoo's Egg: Tracking a Spy Through the Maze of Computer Espionage

By Clifford Stoll

Doubleday, 1989, 326 pages, 9" x 6", bardcover, \$19.95

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The drama began in 1986, on Stoll's second day of work as a systems manager at Lawrence Berkeley Laboratory in California. What Stoll initially thought might have been someone using "a few seconds of computing time without paying for it" turned out to be the hacker's first unauthorized penetration. Stoll came up with a plan to track the hacker's every keystroke, and soon realized that his appetite for data about nuclear weapons and intelligence satellites – not to mention the Strategic Air Command – seemed almost limitless, and had the potential for dangerously compromising U.S. security. By the time the "super-user hacker" was caught, he had led Stoll and a half-dozen national agencies on a year-long chase through networks joining military and industrial computers around the world, bringing them ultimately to the hacker's own doorstep—and exposing a computer spy ring that sold the data it collected to the Soviets. Computer espionage remains one of the single most important global security issues of the 1990s. The Cuckoo's Eggtakes us behind the scenes of the shadowy, arcane world of computer espionage and introduces us firsthand to the newest breed of intelligence agent - the computer network spy. – from the publisher

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The PreHistory of THE FAR SIDE A 10th Anniversary Exhibit by Garry Larson

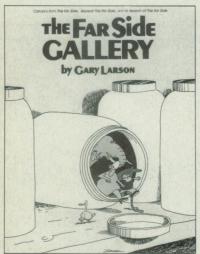
Andrews and McMeel, 1989, 8½" x 10½", 256 pages, paperback, \$12.95

The PreHistory of The Far Side, A 10th Anniversary Exhibit By Gary Larson

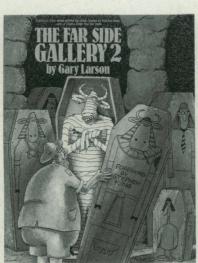
Brings together 10 years of Gary Larson's personal favorites, early sketches, reader reactions, rejected cartoons and much more. This book is the closest that Larson's following will come to finding out how The Far Side happens. In the first section, "The Origin of the Species," we see Gary's childhood drawings, such as the one done in black crayon of little Gary sitting on top of a tire; his earliest memory of riding in the car on vacation. In "Evolution of the Species," the viewer gets the first insights into the creative process of Gary Larson. In this section we see cartoons that worked — and how he made them work better. Then there is the section called "Mutations," the ones that didn't work because somebody (no names here) goofed up. And finally, leading up to the exhibit of Larson's favorite cartoons, the section "Stimulus/Response," in which Gary shares some of his fan mail: "You should be severely reprimanded by animal protection authorities, in newspaper publication, and, if possible . . . you should be fined at least \$1,000 for each such cruel cartoon." And Larson's defense: Complaints are "usually from people who misinterpreted the cartoon and were angered by a cartoon they didn't 'get.' Well, hell—/don't understand all my cartoons." We also see never-before-published cartoons that landed on the editorial cutting-room floor.

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