

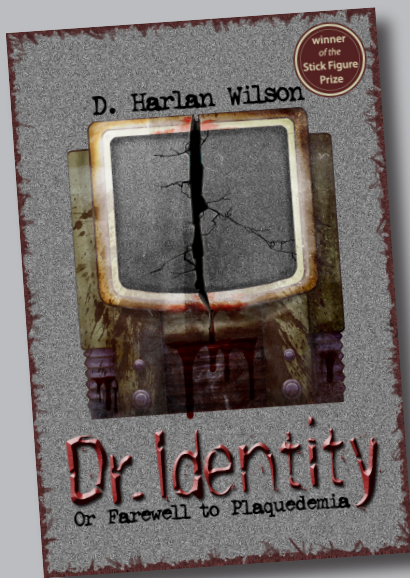
RAW DOG SCREAMING PRESS

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The Doctor is In

Dr. Identity by D. Harlan Wilson

Release date: March 2006, distributed by Ingram

trade hardcover: 208 pages, 6x9, \$29.95, ISBN: 978-1-933293-23-3

trade paperback: 208 pages, 6x9, \$14.95, ISBN: 978-1-933293-32-5

Publicist: John Lawson, books@rawdogscreeaming.com

Raw Dog Screaming Press is proud to announce the release of D. Harlan Wilson's first novel, *Dr. Identity, or, Farewell to Plaquedemia*. Extending the themes developed in his short story collections Wilson once again straps on a state-of-the-art jetpack to propel us into the realm of the unreal, where absurdity reigns supreme and readers are subjected to a pop culture apocalypse. In this gritty technoir, capitalist technologies have spiraled out of control, inducing willful idiocy and media worship in the "Amerikan" people, who worry more about fashion statements than the prospect of death. Dynamically written and brazenly psychotic, *Dr. Identity* shows us the flip side of the human condition—which, in the end, emerges as an unmistakable representation of our own fleeting reality.

The book will debut at the Associated Writing Programs convention, February 28 - March 3, 2007 (Atlanta, GA). Thereafter the author will attend A Writer's Weekend, March 24 & 25, 2007 (New Brunswick, NJ). He is scheduled to do readings at The Science Fiction/Fantasy Area of the Popular Culture Association National Conference, April 4-7, 2007 (Boston, MA) and the Science Fiction Research Association 38th Annual Conference, July 5-8, 2007 (Kansas City, MO). There will also be a book tour of the Midwest with dates to be announced soon.

Wilson crosses multiple genres and employs both extreme humor and ultraviolence, generating a uniquely hyperreal, dreamlike world that consistently calls into question the nature of contemporary identity. *Dr. Identity* will appeal to those who enjoy satire, science fiction, and action/adventure. This book will be of special interest to fans of Douglas Adams, Michael Moorcock, Phillip K. Dick and Mark Leyner

About the Author

D. Harlan Wilson is the author of several books of fiction, including *The Kafka Effekt*, *Stranger on the Loose* and *Pseudo-City*. His stories, essays and reviews have appeared in pop and scholarly magazines, journals and anthologies throughout the world in several languages. He holds a M.A. in English from the University of Massachusetts, a M.A. in Science Fiction Studies from the University of Liverpool, and a Ph.D. in English from Michigan State University.

Residing in Ohio with his wife Xtine and daughter Madeleine, Wilson teaches writing and literature at Wright State University-Lake Campus. For more information on Wilson and his work, visit his official website at www.dharlanwilson.com.



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From the Back of the Book

For a professor at Corndog University it's quite acceptable to purchase a robotic doppelgänger and have it teach your classes for you. But how does it reflect on your teaching skills when your doppelgänger murders the whole class?

Follow the Dystopian Duo (Dr. Blah Blah Blah and his robot Dr. Identity) on a killing spree of epic proportions through the irreal postapocalyptic city of Bliptown where time ticks sideways, artificial Bug-Eyed Monsters punish citizens for consumer-capitalist lethargy, and ultraviolence is as essential as a daily multivitamin.

Advance Praise for *Dr. Identity*

"D. Harlan Wilson's hilarious meta-pulp SF novel, *Dr. Identity*, is a funhouse mirror whose cartoonish distortions continually amaze and amuse—until one realizes that what we're seeing is a disturbingly accurate vision of ourselves. An instant avant-pop classic by a major new talent. Two surgically-enhanced, stainless-steel thumbs way, way up!"

—Larry McCaffery, *Storming the Reality Studio* and *After Yesterday's Crash*

"A blur-fast caper through a mediated nightmare future which will thankfully be prevented by a series of massive natural and man-made disasters."

—Steve Aylett, *LINT* and *And Your Point Is?*

"*Dr. Identity* is a rollicking romp through a future so absurd, it can't help but feel real. D. Harlan Wilson shows us everything we know—but wish we didn't—about ourselves."—Robert Venditti, *The Surrogates*

Praise for *Pseudo-City*

"*Pseudo-City* is a wonderful ride on the wild side, filled with biting political, social and religious commentary....Each tale is a gem worth savoring."—SFRReader

"Orwellian at times, Barrett-esque at others, *Pseudo-City* is provocative, hilarious, infuriating, debilitating, ahead of its time—a grand work that pushes the boundaries of fiction, irreal or otherwise."—Vertigo Alley

"In all, though, it's a wonderful escape from reality as you know it. Reading *Pseudo-City* was like a breath of fresh air...A sense of fun, wit, humour and an extraordinary imagination, *Pseudo-City* is something that needs to be read to believe in."—Hentracks

About the Publisher

RDSP recently celebrated its 3rd year publishing "fiction that foams at the mouth." With releases that combine and cross genres including horror, literary, science-fiction, experimental and bizarro RDSP continues to bring you the best that fringe fiction has to offer.



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A
Conversation
with
D. Harlan
Wilson



Your work seems to assert that modern life inspires a certain duality, or even schizophrenia, on both a personal and societal level. Why is that?

Schizophrenia and the idea of the doppelgänger have been staples of postmodern literature, and especially science fiction, for a long time. I consciously wrote *Dr. Identity* within (and to some degree against) this tradition. In both my literary criticism and fiction writing, I often focus on how the human condition is schized by capitalist media technologies. By schized I mean that the boundary between fantasy and reality is blurred so that one becomes indistinguishable from the other, a process that makes for exciting thematic, narrational and stylistic experimentation.

Are conflict and violence as inevitable as your novel portrays?

You bet, although *Dr. Identity*'s brand of ultraviolence is clearly an exaggeration of things that exist in the real world. In terms of social conflict, on the other hand, such as my characters' petty squabbles, hang-ups and anxieties, I tried to achieve a realistic representation. The tone of the novel is basically existential in that it assumes subjects live in an indifferent, ambiguous, meaningless world where conflict and violence are utterly monotonous. The subjects have become desensitized, preoccupied more with high fashion and good sandwiches as opposed to issues like health care and death. In this light, perhaps, *Dr. Identity* is sheer realism.

What is plaquedemia? Could *Dr. Identity* be anywhere else?

Plaquedemia is my term for the contemporary academic situation at larger research universities where teaching is subsidiary to the scholarship that academics are required to produce in order to keep their jobs and get promotions. The portmanteau structure of the term is overt—a combination of *plaque* and *academia*, which, for me, signifies the absurdity and rottenness of this situation. This is complicated by the fact that I am a plaquedemic myself, although, unlike many of the professors I've known in the past, I am equally interested in pedagogy and publication.

For the most part, my experience in plaquedemia is limited to the humanities and liberal arts, specifically the field of English. Hence the profession of my protagonist and his doppelgänger, who are part me, part Philip K. Dick (as represented by various biographers), part antisocial nerds, part Bruce Lee meets Arnold Schwarzenegger. Writing *Dr. Identity* was both an extremely personal and wildly impersonal experience. As a critique (of academia as well as the science fiction genre, social relations, capitalism, technoculture, and mediatized selfhood), I don't think it could be as effectively told from another literal or metaphorical location. But the city in which the novel is set, Bliptown, is fertile ground for lots of different stories.

Why couldn't this novel be developed within the bounds of any single, conventional genre?

Dr. Identity contains elements of science fiction, horror, fantasy, action/adventure, humor, noir, and irrealism, all of which uniquely inform the novel's storyline, characters, style and themes. Writing in only one of these genres, or removing one of them, would turn *Dr. Identity* into something else—something inferior, in my opinion, or at least less dynamic and interesting. Also, the universe of *Dr. Identity* is a multimedia amusement park that is reflected by the use of multiple genres.