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134

·NOVEMBER / DECEMBER 1998·



AT THIRTY-FIVE



MATRIX

THE NEWS MAGAZINE OF THE BRITISH SCIENCE FICTION ASSOCIATION

CONTENTS

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Editor • Chris Terran

all uncredited text, artwork
and photography

Telephone 0113 225 0283
Email matrix@riviera.demon.co.uk
Please include your postal address

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Lee Montgomerie

Media • John Ashbrook

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Cover • **Doctor Who** is thirty-five years old this year (relatively speaking), and on page 14 **David J. Howe** writes about the fan activity the series has generated over the years

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**NOTE
CHANGE**

News • 2 • the happening world

- Hull SF Group @ 10
- Earthlight signs Holdstock
- Ig Nobels

BSFA Awards • 6 • **Chris Hill**

Charts • 6 • buy and sell

Recent And Forthcoming Books • 7 • buy and tell

A Season In Hull • 13 • **Hull SF Group** celebrates its tenth birthday, and indexer **Michael J. Cross** gets a BSFA life membership



A Thirty-Five Year History • 14 • **David J. Howe's** prescription for the Doctor, marking thirty-five years since its first broadcast

Mailbox • 16 • matrix, matrix, do you read?

Xena and Hercules • 18 • **Arthur Chappell** on the lesbian-chic series and its male counterpart

Banging the Rocks Together • 21 • **Armageddon** reviewed by **Gary Dalkin**

Events Diary • 22 • con fab

Members' Noticeboard • 23 • ad ore

Time Wasters • 24 • **John Ollis**

Big Butt • 24 • **Aleph**



MAGAZINES

Vector • Tony Cullen

Critical and review journal
16 Weaver's Way, Camden Town,
London, NW1 0XE

Features • Andrew M. Butler

33 Brook View Drive, Keyworth,
Nottingham, NG12 5JN
0115 937 5549
vector-bsfa@rocketmail.com
• **Gary Dalkin**
5 Lydford Road, Bournemouth,
Dorset, BH11 8SN
01202 579640

Reviews • Paul Kincad

60 Bournemouth Road, Folkestone,
Kent, CT19 5AZ
01303 252939
mks_pk@cix.co.uk

Focus • Carol Ann Kerry-Green

For writers
278 Victoria Avenue, Hull,
HU5 3DZ
01482 494045
Metaphor@enterprise.net
• **Julie Venner**
42 Walgrave Street, Newland
Avenue, Hull, HU5 2LT



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Registered Address: 60 Bournemouth Road, Folkestone, Kent, CT19 5AZ
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President • **Sir Arthur C. Clarke, C.B.E.**

Administrator

• **Maureen Kincad Speller**
60 Bournemouth Road, Folkestone, Kent,
CT19 5AZ
01303 252939
mks_pk@cix.co.uk

Treasurer

• **Elizabeth Billinger**
1 Long Row Close, Eversdon, Daventry,
Northants, NN11 3BE
01327 361661
billinger@enterprise.net

Membership

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• **Paul Billinger**
1 Long Row Close, Eversdon, Daventry,
Northants, NN11 3BE
01327 361661
billinger@enterprise.net

• **Cy Chauvin**

US Agent
All US subscriptions
\$37 surface, \$47 air,
payable to • **Cy Chauvin (BSFA)**

14248 Wilfred Street, Detroit, MI 48213,
U.S.A.

SERVICES

BSFA Awards • **Chris Hill**

2 The Bungalow, Lwr. Evingar Rd,
Whitchurch, Hants., RG28 7EY
01256 893253
cphill@enterprise.net

London • **Paul Hood**

112 Meadowside, Eltham,
London, SE9 6BB
0181 333 6670

Orbiters • **Carol Ann Kerry-Green**

278 Victoria Avenue, Hull,
HU5 3DZ
01482 494045
Metaphor@enterprise.net

Advertising • **Claire Brialley**

26 Northampton Road, Croydon,
Surrey, CR0 7HA
0181 655 1346
cbsfa@tragic.demon.co.uk

• **Mark Plummer**

14 Northway Road, Croydon,
Surrey, CR0 6JE
0181 656 0137

Publications • **Steve Jeffery**

Manager • **pevere@aol.com**
Web Site • **Tanya Brown**

<http://members.aol.com/tamaranth/>

news

HULL SCORES 10

Hull SF Group celebrates tenth birthday and BSFA indexer Michael J. Cross gets a Life Membership from Colin Greenland



Photo: Chris Terran

THE HULL SF GROUP combined its tenth anniversary celebrations with the award of a BSFA life membership to long-time BSFA and Hull Group member Michael J. Cross, for his invaluable work in indexing forty years of BSFA publications.

Meeting in Hull's Friends' Meeting House on 17 October, the group – which includes such BSFA stalwarts as Andrew M. Butler, Carol Ann Green and Julie Venner – had Colin Greenland, Stephen Gallagher and Andy Sawyer among the guests, and rounded off a day of talks and discussions with a Malaysian meal, all organised by Dave M. Roberts. Those present also included local SF writer Howard Baker (written about recently in *Vector*) and his companion Lynn, Elizabeth and Paul Billinger, Steve Kerry, Ian Bell, Dave's partner Estelle, Dilys Jones and her sister Jenny, and – sadly arriving too late for the day's celebrations but in time for the meal – Lee Montgomerie of *Interzone* and your editor.

Presented with a certificate and his life membership by Colin Greenland, Mike Cross warmly thanked everyone and later sent this message to the BSFA Committee, who had voted unanimously to give him the honour at this year's Annual Committee Meeting in June:

"Many thanks for the Certificate of Recognition, and the Lifetime Membership.

I didn't know what to say when Carol made the announcement yesterday, and I'm still very chuffed, slightly stunned, and prone to grins.

When Demon announced a couple of years ago that all customers could have 5 Mb of web space, I wanted to do something useful with it. And after 20+ years of membership in the BSFA's 'silent majority' with only a single letter to *Vector*, I thought I was long overdue to do something for the BSFA. And there was the example of Andrew, Carol and Julie in front of me twice a month...."

The index is not only a valuable research tool, but has also proved enormously useful to the magazine editors and BSFA staff in their labours (not least your editor). Now about 11 megabytes in size, it comprehensively indexes all issues of *Vector* to the present, and a start has been made on *Matrix*, *Focus* and their various predecessors. ☐

☐ You can access Mike's BSFA Index on-line either through the BSFA web site at:

☐ <http://members.aol.com/tamaranth/> or directly at:

☐ <http://www.mjckeh.demon.co.uk>

☐ The Hull SF Group meets on the second and fourth Tuesdays of the month, 8pm to 10.30pm at Ye Olde Blue Bell, Market Place, Hull.

☐ Ian & Julie on 01482 447953 or Dave & Estelle on 01482 444291.

MORE PHOTOS ON PAGE 13

EVANS PRIZE ANNOUNCED

IN AUGUST 1996, a charitable trust was set up to raise money to create a literary prize in memory of Richard Evans, the much loved and respected Gollancz Editorial director. The Trustees are pleased to announce that the first prize will be awarded in April 1999.

The prize of £1,500 will be awarded by a panel of judges to be chaired by John Clute and include Terry Pratchett, David Pringle, Pat Cadigan and Roger Peyton. It will be made to an author of genre fiction who in the opinion of the judges has consistently shown imagination and quality in their published work and made an original contribution to their genre without receiving the recognition the panel considers they deserve. ☐

☐ Anyone can make nominations, so if you have a favourite writer you think has been under-recognised you can get an application form from:

The Treasurer
c/o 62 Grafton Way
London
W1P 5LD

EARTHLIGHT SIGNS HOLDSTOCK

JOHN JARROLD at Earthlight has signed Robert Holdstock to the imprint, adding to the impressive roster building up there, for a two-book series called 'The Merlin Codex'. The first volume, provisionally entitled *Celtica*, is scheduled to appear in early 2000 and Jarrold says that it 'takes in Merlin, Arthur, Jason and the Argonauts and Finnish legends. Then it starts to become expensive. This will be Holdstock's most sweeping and accessible work yet... it opens him up to a massive general readership.'

Holdstock knows Jarrold from way back. They met in 1972, and in the mid-1970s they were both in the Pieria writers' group along with Garry Kilworth, Michael Scott Rohan and others. Jarrold says he quickly realised he wasn't a writer, "but I found the experience of those sessions priceless, and I can honestly say that I know what it feels like to get a rejection letter!" ☐

BSFA ON THE MOVE

THE MONTHLY BSFA meetings in London – and probably the London Circle meetings too – are to shift venue, following the popular landlord Kevin when he moves from the Jubilee to the nearby Florence Nightingale pub on the roundabout at the south end of Westminster Bridge. Meeting organiser Paul Hood said "I have now been offered the fourth Wednesday of each month for use of the upstairs room at the 'Dead Nurse' and so the meetings will commence there at the usual time of 7pm starting with the 27 January meeting.

"I expect most of the other groups that meet at the Jubilee (both fannish and non) to follow Kevin to this new venue as well. Never underestimate the power that Real Ale holds over fannish groups!" ☐

☐ Paul Hood, 112 Meadowside, Eltham, London, SE9 6BB

☐ 0181 333 6670

1998 BRITISH FANTASY AWARDS

BEST NOVEL
Chaz Brenchley
Light Errant

BEST SHORT STORY
Christopher Fowler
"Wageslaves"

ANTHOLOGY /
COLLECTION
Stephen Jones & David
Sutton (eds)
Dark Terrors 3

SMALL PRESS
Interzone
Ed. David Pringle

SPECIAL
(Karl Edward Wagner
Award)
D. F. Lewis

ARTIST
Jim Burns

COMMITTEE AWARD
Ken Bulmer

• The British Fantasy Awards were presented at Fantasycon 22 in Birmingham on 13 September, presided over by Ramsey Campbell.

• The Best Novel Award is also known as the August Derleth Award. Winner Chaz Brenchley, previously best known for his horror, is moving into fantasy with *Tower of the King's Daughter* (Orbit: 1 Oct; £6.99 pb).

• Ken Bulmer's Committee Award was for services to the British Fantasy Society, of which he was the first president.

Here and there

SPLOSH

Discworld convention organiser **Paul Rood** maintained the event's ancient tradition by being covered in yuck – custard last year, tapica this – at the closing ceremony, with **Terry Pratchett** applying the *coup de jam*. The event attracted so many donated cans of the stuff that most was given to charity.

- Our Tel was also seen stripped to the waist during his mammoth charity autograph session at the con, when the hotel overheated. Macmillan Cancer Relief and the Orangutan Foundation benefited by £8,000.

THE SHEEP LOOK UP

A Welsh science fiction novel won this year's National Eisteddfod Prose Medal: **Elrug Wyn's** *Blodyn Tatws* (1998) (*Potato Flower*, apparently). In 1992 another sf novel won, **Robin Llywelyn's** *Seren Wen Ar Gefndir Gwyn* (*White Star on a White Background*). Llywelyn has a more recent claim to fame: he's the one trying to stop the annual Prisoner convention (or shift it to winter-time) from taking place in Portmeirion, the Italianate village where the series was filmed.

[Thanks to Ansible]

MOVIES

- Following the resignation of **Martin Tudor** as editor of the Birmingham SF Group's monthly newsletter *Burn Group News*, the energetic **Yvonne Rowse** took over smoothly with the September issue. Matrix readers will be familiar with Yvonne from her recent articles here, and clearly she isn't being stretched yet – the second issue of her fanzine *Barmaid* is now available.
- **Yvonne Rowse**, *Evergreen*, *Halls Farm Lane*, *Trimley, Worcs.*, DY12 1NP
- yvonne@hallsfarm.softnet.co.uk

- **Janet Barron** is no longer Deputy Editor of *Odyssey* magazine.

MEDIA STARS

Guest **Lionel Fantorpe** had to pull out of OryCon 20 on 13 November in Portland, Oregon due to television commitments taking him to Turkey (a reading?). Orycon chair **John Lorentz** said, "He tried very hard to avoid this – including offering to pay for the contracted film crew out of his own pocket if they'd re-schedule. It didn't work." The other guests – including **Dave Langford**, **Lois McMaster Bujold** and **Howard Waldrop** – all still plan to attend.



Image from the Ig Nobel website
<http://www.improb.com>

SAFETY ENGINEERING

Troy Hurtubise, of North Bay, Ontario, for developing, and personally testing a suit of armor that is impervious to grizzly bears.

BIOLOGY

Peter Fong of Gettysburg College, Gettysburg, PA, for contributing to the happiness of clams by giving them Prozac. [Ref: "Induction and Potentiation of Parturition in Fingernail Clams (*Sphaerium striatinum*) by Selective Serotonin Re-Uptake Inhibitors (SSRIs)", Peter F. Fong, Peter T. Huminski, and Lynette M. D'urso, *J. of Experimental Zoology* vol. 280, 1998, pp. 260-64]

Prime Ministers **Shri Atal Bihari Vajpayee** of India and **Nawaz Sharif** of Pakistan for their aggressively peaceful explosions of atomic bombs.

CHEMISTRY

Jacques Benveniste of France for his homeopathic discovery that not only does water have memory, but that the information can be transmitted over telephone lines and the Internet. [NOTE: Benveniste also won the 1991 Ig Nobel Chemistry Prize.] [Ref: "Transatlantic Transfer of Digitized Antigen Signal by Telephone Link", J. Benveniste, P. Jurgens, W. Hsueh and J. Aissa, *J. of Allergy and Clinical Immunology: Program and abstracts of papers to be presented during scientific sessions AAAAI/AAI CIS Joint Meeting* 21-26 February 1997]

SCIENCE EDUCATION

Dolores Krieger, Professor Emerita, New York University, "for demonstrating the merits of therapeutic touch, a method by which nurses manipulate

IG NOBELS

DAVID Trimble and John Hume had to make do with the Nobel Peace Prize after missing out on the far more prestigious **Ig Nobel Awards**, presented as usual at Harvard University's Sanders Theater on 8 October. The Igs – organised by the magazine *The Annals of Improbable Research*, the Harvard Computer Society, the Harvard-Radcliffe Science Fiction Association, and "Manco, official supplier of Duck® Tape to the Ig Nobel Prizes" – are given for achievements "that cannot or should not be reproduced", and have even caused the British Government's Science Advisor **Sir Robert Mayer** **CHECK!** to suffer an attack of humourlessness when he condemned them as frivolous and urged UK scientists not to take part.

Nevertheless, four genuine Nobel Laureates did attend this year's ceremony, in front of a capacity audience, and as is traditional British scientists were in the running.

And now, the winners!

the energy fields of ailing patients by carefully avoiding physical contact with those patients".

STATISTICS

Jerald Bain of Mt Sinai Hospital in Toronto and **Kerry Siminoski** of the University of Alberta for their carefully measured report, "The Relationship Among Height, Penile Length, and Foot Size" [Ref: *Annals of Sex Research* vol. 6, no. 3, 1993, pp. 231-5]

PHYSICS

Deepak Chopra of The Chopra Center for Well Being, La Jolla, California, for his unique interpretation of quantum physics as it applies to life, liberty, and the pursuit of economic happiness. [Deepak Chopra's books *Quantum Healing*, *Ageless Body*, *Timeless Mind* etc. and www.chopra.com]

ECONOMICS

Richard Seed of Chicago for his efforts to stoke up the world economy by cloning himself and other human beings. CONTACT: Richard Seed, 708-442-0500, FAX 708-442-1500

MEDICINE

To **Patient Y** and to his doctors, **Caroline Mills**, **Meirion Llewellyn**, **David Kelly**, and **Peter Holt** of Royal Gwent Hospital in Newport, Wales, for the cautionary medical report, "A Man Who Pricked His Finger and Smelled Putrid for 5 Years". [Ref: *The Lancet* vol. 348, November 9, 1996, p. 1282]

LITERATURE

Dr Mara Sidoli of Washington DC, for her illuminating report, "Farting as a Defence Against Unspeakeable Dread". [Ref: "Farting as a Defence Against Unspeakeable Dread" Mara Sidoli, *J. of Analytical Psychology* vol. 41, no. 2, 1996, pp. 165-78]

The following is an eye-witness report of the event:

A ludicrous abundance of duct tape reflected the theme of this year's ceremony. The scientific substance was all over the stage, in the air, and on the persons of participants and audience alike. A duct tape fashion show demonstrated the versatility of the adhesive, as did the revelation that Prize Winner Troy Hurtubise's bear suit contained over a mile of the stuff. The world's largest roll of duct tape – a staggering five and a half miles long – greeted visitors to Memorial Hall. The world premiere and final performance of the mini-opera *La Forza del Duct Tape* narrated the sad tale of the inventor of duct tape.

Keynote speaker and Safety Engineering Prize Winner Troy Hurtubise spoke on the importance of seemingly bizarre inventions, such as his bear suit, and held center stage. Troy unveiled the plans for his next generation suit at the Ig Lectures the following day. The other keynote speaker, eleven year-old Emily Rosa, forgave the prize committee for not awarding her an Ig, noting that her work debunking therapeutic touch (see above) should not and cannot be reproduced, and is therefore ineligible.

Pat Cadigan reading from her new novel *Tea From an Empty Cup* at Cyberia in October. Photo by Andrew M. Butler.



Scribble Scribble Scribble...

• **K. W. Jeter** returns to writing after his *Star Wars* and *Blade Runner* tie-in ventures with the long of novel *Noir*, out soon in the US from Bantam. Reportedly Bantam only bought it after the success of Jeter's *Blade Runner* sequel; previously, no one would look at the outline.

• **J. V. Jones**, former worker at a Liverpool record label and a San Diego software house, and now a fantasy novelist, is working on a new trilogy called 'Sword of Shadows'. The first volume, *A Cavern of Black Ice*, will be out next summer from Orbit.

• **George Turner**, the Australian sf writer who died last year, will have his last novel published before the 1999 Worldcon in Australia, at which Turner was due to be Guest of Honour. Provisionally titled *Down There in Darkness*, it's been bought by Dave Harwell at Tor Books.

• **Colin Greenland** is contributing to Orion's fantasy follow-up to their 'Web' young-adult series. 'The new series is called *Dreamtime*', says Colin. 'The books are for 10-14-year-olds, like *The Web*'. They're set here and now, but also in the world of dreams, where there lurks a malign spirit called the Shadowman. Six have been commissioned, the first start appearing next year, in the spring. I think.'

Also contributing will be **Steve Bowkett**, **Jenny Jones**, **Chris Evans**, **Garth Kilworth** and **Robert Holdstock**.

• US fan publishers NESFA Press will be bringing out a collection of the best of **Eric Frank Russell** next year.

other projects planned or 'under consideration' include a trade reprint of **Dianna Wynne Jones's** *Everard's Ride*, volumes by **Edgar Pangborn** and **R. A. LaFerry**, an annotated bibliography of **Jack Williamson**, and some early **Tim Powers** work.

• **Terry Goodkind's** fifth volume in his 'Sword of Truth' epic fantasy mega-series will be *Soul of the Fire*, out next April in hardback from Millennium.

• **Greenwood Press** has some interesting forthcoming titles in their 'Contributions to the Study of SF and Fantasy' series. Next March brings **Joseph D. Andriano's** *Immortal* (*The Mythological Evolution of the Fantastic Beast in Modern Fiction and Film*, which includes looks at *Moby-Dick*, *Jack*, *King Kong* and *Doctor Moreau*, and 'explores both literary and cinematic texts that are especially explicit in their depiction of beasts in Darwinian terms, though these same monsters retain an archaic mythical aspect').

In April C. W. Sullivan III edits *Young Adult Science Fiction*, with chapters about women in Heinlein's YA novels; YA sf in Great Britain, Germany, the US, Canada and Australia; sf in comic books; YA sf and war; and much more.

• **X-Files** creator **Chris Carter** has signed a 'seven figure' deal with Bantam US to write a pair of suspense novels, unrelated to his tv projects.

• The success of **David Farland's** first fantasy *The Sum of All Men* kicked *Earthlight* off to a good start, and the sequel is currently called *The Brotherhood of the Wolf* and due for

publication in mid-1999.

• **Michael Marshall Smith** is contributing to a Esm Channel 4 series of plays themed on the millennium from new writers, which will explore society's 'low-level hysteria' about the future and PMT. The screenplay is based on his short story 'The Owner', a tale of female urban paranoia and alienation. MMS has no millennial fears though: 'I'm fairly relaxed about it but I think it would be a really odd person who would not wonder if everything was going to go black as we count in the year 2000. But of course, we will wake up and probably feel disappointed that everything is the same as before.'

The series will start next spring.

• And finally, some of next year's goodies, in brief:

Gill Alderman *Lieth's Castle* (Jun pb)
David Brin *The Secret Foundation* (Jun hb)

Maggie Furey *The Heart of Myria* (May hb)

Kathleen Ann Goonan *The Bones of Time* (May pb)

Jon Courtenay *Grimwood ReMix* (Apr pb)

Robin Hobb *The Mad Ship* (Mar hb), the second *Liveship Traders* fantasy

Tom Holt *Only Human* (Mar hb)

Simon Ings *Heading Feb* pb)

Larry Niven *Rainbow Mars* (Mar hb)

Christopher Priest *The Dream Archipelago* (May pb)

Kim Stanley Robinson *The Martians* (Apr hb)

Ken Russell *Mike and Gaby's Space Gospel* (Jun tp), the film director

Robert Silverberg *Lord Prestorion* (Feb hb), a new 'Malipour' novel

Michael Marshall Smith *What You Make It* (May hb), short story collection

Harry Turtledove *Into the Darkness* (Apr tp)

Freda Warrington *The Amber Citadel* (Mar pb)

Jane Welch *The Bard of Castagard* (Apr pb)



SPANISH TITAN

• **Stephen Baxter** will be presenting the UPC Awards in Catalonia on 2 December. Run by the Universitat Politècnica de Catalunya, the anonymously-entered competition for an sf novella written in English, Spanish or Catalan offers as first prize publication and one million pesetas (about £5,000).

— More news from Spain, as reported in *Bridget Wilkinson's* *Fans Across the World* newsletter:

• The Juli Verne Award for an sf novel in Catalan will be announced in the Nit Literaria d'Andorra on 5 November. The winner gets 600,000 pesetas and publication.
• There is a web site for Catalan sf compiled by the Catalan Society of Fantasy and Science Fiction; it contains novels, short stories and biographical information:
• <http://www.geocities.com/Area51/Zone/7461/english.html>

WESTMINSTER SCANDAL

• In an attempt to rectify the shameful lack of publicity given by Westminster City Libraries to their sf promotion (perhaps they've learned something from their Cemetery Dept.), which include talks, author visits, cheap second-hand books, BSFAazines and information, reading lists and much more, here is a public service announcement, with due apologies for lateness:

The Opening Ceremony on 31 October featuring **Sarah Ash**, **Molly Brown**, **Gwyneth Jones**, **'Gabriel King'** (aka M. John Harrison and **Jane Johnson**), **John Meaney**... and the ever-present **Dave 'Darth Vader' Prowse**, who never misses a chance, awarded the prizes in the kids' fancy dress competition.

• **Forthcoming events include:**

Michael Scott Rohan: 4th Nov 6.30-7.45, Marylebone Library, Marylebone Road W1 (0171 641 1037).

Gwyneth Jones on genetics: 10th Nov 6.30-7.45, Pimlico Library, Ram-payne St. SW1 (0171 641 2983).

John Whitbourn on alternative histories: 18th Nov 6.30-7.45, Marylebone Library.

Pat Cadigan: 23rd Nov 6.30-7.45, Paddington Library, Porchester Road, W2 (phone 0171 641 4475).

Paul J. McAuley on Frankenstein's daughters, and SF and biological engineering: 24th Nov 6.30-7.45, Marylebone Library.

Peter Hamilton: 26th Nov 6.30-7.45, Paddington Children's Library – tickets from 0171 641 4475.

• **Colin Greenland** and **Robert Holdstock:** 30th Nov 6.30-7.45, Westminster City Archives, 10 St.

Ann's St. London SW1P 2XR (0171 641 5180).

GONGS GALORE

• The 1998 International Horror Guild Awards went to:

LIFE ACHIEVEMENT **Hugh B. Cave**
NOVEL **Ramsey Campbell**, *Nazareth Hill*
COLLECTION **Brian McNaughton**, *The Throne of Bones*
ANTHOLOGY **Douglas E. Winter** (ed) *Revelations First* **NOVEL** **Mary Ann Mitchell** *Drawn to the Grave*
SHORT FORM **Kim Newman**, *Coppola's Dracula*
SHORT STORY **John Shirley**, 'Crani'
ARTIST **Stephen R. Bissette**
GRAPHIC NOVEL **Garth Ennis** & **Steve Dillon**, *Preacher: Proud Americans*

PUBLICATION *Necrofile*

• **The Delta Award** is given for the best amateur film of a fantastic nature, and the 1998 award, presented at the Festival of Fantastic Films in Manchester in early September, went to American **Shane Hannebery** for his short film *The Gift*. Hannebery is the first non-British director to win.

• **Nominations for the 1998 World Fantasy Awards**, to be given on 1 November at the World Fantasy Convention in Monterey:

NOVEL **Charles de Lint**, *Trader*; **Jeffrey Ford**, *The Physiognomy*; **Harvey Jacobs**, *American Goliath*; **Eric S. Nyland**, *Dry Water*; **Patrick O'Leary**, *The Gift*. (NB: *Dry Water* replaces Arturo Perez-Reverte's *The Club Dumas*, originally included but found ineligible because of a 1996 UK edition.)

NOVELLA **Richard Bowes**, 'Stereocast' (F&SF); **Brian Hodge**, 'The Dripping of Sundered Wineskins' (Love in Vein II), *Ellen*

Kushner & Della Sherman, 'The Fall of the Kings' (Bending the Landscape: Fantasy); **Kim Newman**, 'Coppola's Dracula' (The Mammoth Book of Dracula); **Douglas E. Winter**, 'The Zombies of Madison County' (Dark of the Night).

SHORT STORY P. D. Cacek, 'Dust Motes' (Gothic Ghosts); **Lisa Goldstein**, 'Fortune and Misfortune' (Asimov's); **Paul Park**, 'Get a Grip' (OMNI On Line); **Robert Charles Wilson**, 'The Inner Inner City' (Northern Frights 4); **Jack Womack**, 'Audience' (The Horns Of Eland).

ANTHOLOGY **Gardner Dozois** (ed) *Modern Classics of Fantasy*; **Nicola Griffith & Stephen Pagel** (eds) *Bending the Landscape: Fantasy*; **Don Hutchison** (ed) *Northern Frights 4*; **Stephen Jones & David Sutton** (eds) *Dark Terrors 3*; **Douglas E. Winter** (ed) *Millennium* (aka *Revelations*).

COLLECTION **Peter S. Beagle**, *Giant Bones*; **Ray Bradbury**, *Driving Blind*; **Paul Di Filippo**, *Fractal Paisleys*; **Brian McNaughton**, *The Throne of Bones*; **Michael Swanwick**, *A Geography Of Unknown Lands*.

ARTIST **Rick Berry**; **Jim Burns**; **Alan Lee**; **Don Maltz**; **Dave McKean**.

PROFESSIONAL **Ellen Datlow**, for editing / anthologies; **Gardner Dozois**, for editing / anthologies; **John Clute & John Grant**, for editing *The Encyclopedia of Fantasy*; **Stephen Jones**, for editing / anthologies; **Gordon Van Gelder**, for editing books / F&SF.

NON-PROFESSIONAL **Richard Chizmar**, for *Cemetery Dance* mag / CD Publications; **Fedogan & Bremer**, for book publishing; **Chris Logan Edwards**, for *Tigresyes Press*; **Barry Hoffman**, for *Gauntlet* anti-censorship magazine / publishing; **Jeff VanderMeer**, for *Ministry of Whimsy Press*.



Chris Hill

Well, as you will see from the list of nominations below we have finally got off the ground with the short story and illustration nominations – though only just. I find myself both exasperated and curious about this. There are three possible explanations that spring to mind for the lack of short story nominations:

- ① nobody is reading short stories this year;
- ② people are reading short stories but are not remembering / cannot be bothered to nominate any of them;
- ③ people are reading short stories and there are none of them worth nominating.

I must admit that I find option ③ hard to believe. Are there really no stories of quality at all out there this year? I suspect ① or ② are more likely. I sincerely hope I am wrong. Take it as a challenge if you like and prove me wrong! Remember you can nominate short stories from any source: examples include *Interzone*, *F&SF*, *Asimov's*, *Odyssey*, original anthologies or small press magazines.

Before the list of the current nominations, a reminder of the rules. You can nominate any number of works in each category during the course of the year. The categories are:

- Best Novel first published in the UK during the calendar year;
- Best Short Work first appearing during the calendar year;
- Best Illustration first appearing during the calendar year.

Again, remember it is the total number of nominations which determine the items that make it onto the final shortlist, so just because something has already been nominated it does not mean that you should not nominate it again.

— Chris Hill

**SEND
NOMINATIONS
TO**



Chris Hill
The Bungalow, 27 Lower Evingar Road
Whitchurch, Hants, RG28 7EY
Tel: 01256 893253
Email: cphill@enterprise.net

DEATHS

- **Ted Hughes**, poet and one-time husband of Sylvia Plath, died of cancer on Thursday 29 October 1998 aged 68. He was appointed Poet Laureate in 1984, and wrote a number of fantasy-related works, ostensibly for children, including *How The Whale Became*, a creation myth of which is the one where the Iron Man puts himself together, and its sequel *The Iron Giant*.
- **Alain Doremeux**, French writer, editor and translator, died on 26 July aged 64. In the 1950s he was assistant editor, then editor, of *Fiction* (the French edition of *F&SF*), and helped launch a new French edition of *Galaxy*. In the 1990s he edited a series of horror/dark fantasy anthologies, *Territoires de l'Inquietude*

(*Lands of Unease*), that ran to nine volumes. His own writings include four collections and one novel, *Black Velvet* (1993). He helped promote the French careers of his favorite writers, who included Fritz Leiber, J. G. Ballard and Philip K. Dick, and more recently Lisa Tuttle and Steve Rasnic Tem. His influence on the French SF scene was substantial, comparable to that of Campbell, Boucher, and Gold on American SF of the 1950s.

- **Akira Kurosawa**, Japanese film director, died on 6 September aged 88. His films exerted a considerable influence on Hollywood and directors like George Lucas, and include *Rashomon* (1950) and *The Seven Samurai* (1954).
- **Leigh Couch**, long-time St Louis fan and member of First Fandom, died in early September aged 73.
- **Eleen Tackett**, wife of the 1976 American TAFF winner Roy Tackett, died on 21 September.

Best Novel

- Sarah Ash *The Last Child* (Orion: £9.99 tp, £5.99 pb)
- Iain M. Banks *Inversions* (Orbit: £16.99 hb)
- John Barnes *Earth Made of Glass* (Orion: £9.99 tp)
- Stephen Baxter *Moonseed* (Voyager: £16.99 hb)

Pat Cadigan *Tea From an Empty Cup* (Voyager: £5.99 pb)

Colin Greenland *Mother of Plenty* (Voyager: £5.99 pb)

Robert Holdstock *Gate of Ivory* (Voyager: £16.99 hb)

John Kessel *Corrupting Dr Nice* (Gollancz: £16.99 hb)

Jack McDermott *Eternity Road* (Voyager: £5.99 pb)

Ian McDonald *Kirinyu* (Gollancz: £16.99 pb)

Ken MacLeod *The Cassini Division* (Orbit: £15.99 hb)

John Meany *To Hold Infinity* (Bantam: £5.99 pb)

Christopher Priest *The Extremes* (Simon & Schuster: £16.99 hb)

Michael Marshall Smith *One of Us* (HarperCollins: £14.99 hb)

Tricia Sullivan *Dreaming in Smoke* (Orion: £9.99 tp)

John Whitbourn *The Royal Changeling* (Earthlight: £5.99 pb)

Best Short Item

- Sarah Ash "Mervelle" (*Interzone* 129)
- Dominic Green "Queen of the Hill" (*Interzone* 130)
- Thomas M. Disch "The First Annual Performance Arts Festival at the Slaughter Rock Battlefield" (*Interzone* 131)
- Mary Soon Lee "The Day Before They Came" (*Interzone* 133)

Best Artwork

Roy Virgo Cover of *Interzone* 130

WATERSTONE'S CHARTS

Sales are for the two months up to 17 October 1998, and are kindly supplied by Waterstone's branches at:

- 93-97 Abdon Street, Leeds. Tel: 0113 244 4588
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SF & FANTASY

- 1 - David Gemmell *Echoes of the Great Song* (Corgi: £5.99 pb)
- 2 - Kurt Vonnegut *Timequake* (Vintage: £5.99 pb)
- 3 - David Gemmell *Swarm in the Storm* (Bantam: £15.99 hb)
- 4 - J. V. Jones *The Barbed Coil* (Corgi: £5.99 pb)
- 5-19 J. R. R. Tolkien *The Hobbit* (HarperCollins: £5.99 pb)
- 5-1 David Eddings *Poigara the Sorceress* (Voyager: £7.99 pb)
- 7 - Jeff Noon *Nymphomaniac* (Corgi: £5.99 pb)
- 8 - Dave Duncan *Future Indefinite* (Corgi: £5.99 pb)
- 9 - Lois McMaster Bujold *Komar* (Earthlight: £5.99 pb)
- 10-4 Terry Pratchett *The Last Continent* (Doubleday: £16.99 hb)
- 11-29 J. R. R. Tolkien *The Lord of the Rings* (HarperCollins: £12.99 pb)
- 11-20 Iain M. Banks *Consider Phlebas* (Orbit: £5.99 pb)
- 13-5 Robert Rankin *The Brentford Chairstone Massacre* (Corgi: £5.99 pb)
- 13-23 Mary Doris Russell *The Sparrow* (Black Swan: £6.99 pb)
- 13-25 Terry Pratchett *Pyramids* (Corgi: £5.99 pb)
- 13-10 Katherine Kerr *Red Wyvern* (Voyager: £5.99 pb)
- 17-47 Stephen Baxter *Titan* (Voyager: £5.99 pb)
- 17-47 Terry Pratchett *The Colour of Magic* (Corgi: £5.99 pb)
- 17-35 Terry Pratchett *Hogfather* (Corgi: £5.99 pb)
- 20-29 Terry Brooks *Running With the Demon* (Orion: £5.99 pb)
- 20-2 Raymond E. Feist *Rage of a Demon King* (Voyager: £5.99 pb)
- 20-47 Michael Marshall Smith *Only Forward* (HarperCollins: £5.99 pb)
- 23-8 David Brin *Infinis's Shore* (Orbit: £5.99 pb)
- 24-32 Peter F. Hamilton *The Neutronium Alchemist* (Macmillan: £9.99 pb)
- 24-6 Sara Douglass *Battlewreath* (Voyager: £5.99 pb)
- 24-6 Terry Pratchett *Interesting Times* (Corgi: £5.99 pb)
- 24-6 Terry Pratchett *Witches Abroad* (Corgi: £5.99 pb)
- 27-6 Kim Stanley Robinson *Antarctica* (Voyager: £7.99 pb)
- 27-6 Terry Pratchett *Soul Music* (Corgi: £5.99 pb)
- 27-6 Guy Gavriel Kay *Sailing to Sarantium* (S&S: £16.99 hb)
- 27-6 Arthur C. Clarke *2001: The Final Odyssey* (Voyager: £5.99 pb)
- 32-6 Terry Pratchett *Wyrd Sisters* (Corgi: £5.99 pb)
- 32-6 J. R. R. Tolkien *The Silmarillion* (HarperCollins: £19.99 hb)
- 32-6 Terry Pratchett *Men at Arms* (Corgi: £5.99 pb)
- 32-6 Oliver Johnson *Nations of the Night* (Orion: £6.99 pb)
- 32-6 Peter F. Hamilton *Second Chance at Eden* (Macmillan: £17.99 hb)
- 32-6 Greg Keyes *The Blackgold* (Orbit: £5.99 pb)
- 32-6 Kim Stanley Robinson *Red Mars* (Voyager: £6.99 pb)
- 32-6 Iain M. Banks *The Player of Games* (Orbit: £5.99 pb)
- 32-25 Iain M. Banks *Use of Weapons* (Orbit: £5.99 pb)
- 32-25 J. R. R. Tolkien *Rings of Power* (HarperCollins: £5.99 pb)
- 32-6 John May *Perseus Spur* (Voyager: £10.99 tp)
- 32-11 Terry Goodkind *Temple of the Winds* (Orion: £5.99 pb)
- 32-6 David Gemmell *Winter Warriors* (Corgi: £5.99 pb)
- 32-6 Mary Gentle *Grunts* (Roc: £5.99 pb)
- 32-6 J. V. Jones *Master and Fool* (Orbit: £5.99 pb)
- 32-20 Mercedes Lackey *Cathlood* (Roc: £5.99 pb)
- 1 - Timothy Zahn *Star Wars: Specter of the Past* (Bantam: £5.99 pb)
- 2 - Christie Golden *Star Trek Voyager 16* (S&S: £4.99 pb)
- 2-3 Aaron Allston *Star Wars: X-Wing 6: Iron Fist* (Bantam: £4.99 pb)
- 4 - Greg Cox *Star Trek TNG 49* (S&S: £4.99 pb)
- 5 - Peter David *Star Trek Tzumi 2: Triangle* (S&S: £5.99 hb)
- 6 - Jeri Taylor *Star Trek Voyager: Pathways* (S&S: £9.99 hb)
- 7 - Anon *Babylon 5* (Macmillan: £5.99 pb)
- 8 - Greg Cox *Star Trek TNG 47* (S&S: £4.99 pb)
- 9 - Peter David *Star Trek: Captain's Table #5* (S&S: £4.99 pb)
- 10 - Greg Cox *Star Trek TNG 48* (S&S: £4.99 pb)
- 11 - Rob Grant *Backwards* (Penguin: £5.99 pb)
- 12-1 K. W. Jeter *Star Wars: Bounty Hunter Wars 1* (Bantam: £5.99 pb)
- 13 - Martin Day *Another Girl, Another Planet* (Virgin: £5.99 pb)

SPINOFFERY

glittering lights

media news . . tv . . film

OH NO NOT AGAIN

After *Starship Troopers*, various other famous and much-loved sf stories look set to be filmed. Here do they get these crazy ideas?

FOREVER AMBER

• Roger Zelazny's fantasy novel *Nine Princes in Amber* is to be filmed, but the writer will be Ed Neumeier, responsible for the recent screen adaptation of *Starship Troopers*. The producer is Mark Canton.

ROGERING ISAAC

• Isaac Asimov's "Nightfall" consistently tops polls of the best sf stories, and Roger Corman is said to be planning a film of the novella to be shot in India. Script is by Michael B. Druzman, a possible release date is early 2000 . . . but no word on which stars will appear, or, er, when . . .

DISCORPORATION

• . . . there's a rumour that Tom Hanks and Sean Connery will star in a movie of *Stranger in a Strange Land*. Can you grok that?

MANDYBROT

• Reaping ran some bells. It's a forthcoming TV movie about a computer virus that generates images which kill any viewer foolish enough to gaze at them (I've seen screensavers like that). Ding dong . . . didn't our very own Dave Langford have a short story in *Interzone* a bit like that?

MARS IS HELL

• Disney's planned *Mission to Mars* movie is about a manned Mars mission which goes wrong, leading

to a second flight to rescue the survivors and discover what happened. Written by David Goyer from an idea by him and producer Tom Jacobson, the director will be Gore Verbinski (*Mouse Hunt*).

ITS BEHIND YOU

• George Lucas has picked a suitably comic-book title for the first of the *Star Wars* prequels . . . *Star Wars: Episode 1 – The Phantom Menace* will get its North American premiere on 21 May 1999. Meanwhile, the second of the trilogy may be shot in Australia, marking Lucas's departure from England.

THE DEVIL YOU KNOW

• *Lost Souls* has found some actors. Janusz Kaminiski will direct Winona Ryder, Ben Chaplin and John Hurt as the priest in the *Omen*ish story.

AND THE ONE YOU DONT

• The Arnold Schwarzenegger film *End of Days* has the devil visiting New York (how will they tell?) – I suspect it won't compare with Mikhail Bulgakov's masterpiece *The Master and Margarita*.

MADNESS

• George Miller is to make another *Mad Max* film – the fourth – in Australia, for release in 2002. But good ol' boy Mel Gibson may be a tad too expensive these days.

HUG THOSE TREES

• A remake of Douglas Trumbull's eco-sf heart-tugger *Silent Running* is on the starting block, directed by Simon West (*Con Air*).

SUPE CON

• Dead but still squawking is the Tim Burton's Warner Bros. film *Superman Lives*, with Nicolas Cage donning the read underpants, cancelled due to stratospheric budgets and script problems. But it's now on again with a new screenplay from Dan Gilroy. Cage is still interested, but Burton may not be.

RAY OF LIGHT

• Like John Glenn, Ray Bradbury may be getting on but he's keeping busy. He's helping with Steven Spielberg's movie *The Martian Chronicles* and Mel Gibson's remake of *Fahrenheit 451*, and has also been busy promoting Disney's *The Wonderful Ice-Cream Suit*, which he adapted for the screen from his short story. There there's his new collection *Driving Blind*, not to mention a new novel, *Ahmed and the Oblivion Machines* . . .

PISS ON THAT

• *Gulliver* goes IMAX and 3-D in 2000 with Mainframe Entertainment's computer-generated graphics version, in which the story will be adapted "to reflect the values and attitudes of the 21st century", which bodes . . .

• Also set for IMAX is a movie of R. L. Stine's *The Beast*.

GHOSTS AND TOTTY

Catherine Zeta Jones may appear in a remake of Shirley Jackson's *The Haunting of Hill House*, as might Liam Neeson.

BRIEFLY

• A CGI remake of *Frankenstein*?

From Universal? Bloody hell.

• There's to be another 'Crown' film, *Salvation* – written by Chip Johannessen, who made the dire *Millennium* from John Varley's spilling book.
• Games Klingons play . . . Activision has bought the rights for the next decade to games based on *Star Trek*. • *Pluto Nash* features Eddie Murphy as a lunar colonist in a fight with an Earth-based multinational. Multiplanetary?
• Groovy . . . *Austin Powers: The Spy Who Shagged Me* is the possibly apocryphal title of the sequel to the camp spoof of 60s skiffy / Bond movies.

BOOB TUBE

TV NEWS . . . Francis Ford Coppola's sf tv series *First Wave* may soon be showing in Europe. It features a riveting and original plot about aliens who pick up our TV programmes and come to Earth disguised exactly like humans, in order to take the planet over and keep the budget down.
• *Crusade*, the *Babylon 5* spinoff series, has had its broadcast delayed from January by the TNT network because another series, *Witchblade*, has been delayed and the bosses want both shows to air at the same time. Spring?
• The BBC is involved in making a new series of *The Twilight Zone* for European consumption. It will be filmed in Britain, and other partners in the project include CBS and Virgin Century TV.
• *The Judge* is an sf Western set on Mars. Nuff said.



R. D. MULLEN

[Richard] [Dale] Mullen died peacefully aged 82 on 8 August 1998 in Terre Haute, Indiana. He founded *Science-Fiction Studies* in 1973 and was managing editor of the journal until 1978 with Darko Suvin, and then again from 1990 until 1997 with a new *SFS* editorial team consisting of Arthur B. Evans, Istvan Csicsery-Ronay Jr., Veronica Hollinger, Rob Latham, and Carol McGuirk.

As one of the pioneer scholars of science fiction in academe, Dale Mullen was a co-founder of the Science Fiction Research Association (1973) and a world-class authority on Edgar Rice Burroughs,

H. G. Wells, and the sf pulp magazines of the 20s, 30s, and 40s. The current editors of *SFS* offer this remembrance of him:

"Dale was our wisest counsel, our most incisive historical memory, and our most loved and respected colleague. It is with a deep sense of sadness that we mark his passing here, a quarter of a century after the founding of the journal for which he cared so passionately. The world of scholarship has lost one of its earliest and brightest luminaries. We shall miss him greatly."

—© Arthur B. Evans 1998



Roddy McDowall Dies

The actor Roddy McDowall died on 3 October, aged 70. Best known in the sf world for his role of Cornelius in the *Planet of the Apes* films and the spin-off TV series, the British-born actor also appeared in *The Martian Chronicles* and was the voice of the robot in Disney's *The Black Hole*. He was also an acclaimed photographer, and shortly before he died the Oscar Academy announced it had named its collection of photographs after him.

Many thanks to

Ian Bell, Elizabeth & Paul Billinger, Andrew M. Butler, Tony Cullen, Arthur B. Evans, Jo Fletcher, Steve Gallagher, Colin Greenland, Chris Hill, Paul Hood, Steve Jeffery, Carol Ann Kerry-Green, Steve Kerry, Dave Langford, Lee Montgomerie, Peace O'Cake, Chris O'Shea, John Ollis, Chris Reed, Roger Robinson, Marcus L. Rowland, Yvonne Rowse, Andy Sawyer, *SF Weekly*, Sue Thomas, Julie Venner, and Bridget Wilkinson.

recent & forthcoming books

Gollancz



Tom Arden *The King and Queen of Swords* (● 22 Oct; £16.99 hb, 528pp) — Fantasy, the Second Book of the *Orion*. AKA grew up in Australia and now lives in Brighton; he has lectured on 18th century English literature. The first volume in the series is:

Tom Arden *The Harlequin's Dance* (Vista: 22 Oct; £5.99 pb, 564pp+8pp appendix) — > 200

Greg Bear *The Forge of God* (Vista: Nov (R1977); £5.99 pb) — End-of-the-world st, in which various enigmatic aliens drop black holes inside the Earth, issue confusing warnings and try to ensure some humans survive.

Sylvia Browning *The Metaphysical Touch* (● Oct; £16.99 hb, c488pp) — Philosophical love story, with much musing on the Internet.

Mark Chadbourne *Scissorman* (Vista: Nov; £5.99 pb) — Horror. "A childhood nightmare takes shape and a monstrous force sweeps out of the dark..."

Vera Chapman *The Enchantress* (Vista: Jan 99; £5.99 pb) — Arthurian fantasy.

★ **Mary Gentle** *Ash 2: The Wild Machines* (● Jan 99; £16.99 hb, c576pp) — Conclusion of the *Ash* diptych, an alternative universe and timeline of series. The first volume is:

Mary Gentle *Ash: A Secret History* (Vista: Jan 99; £5.99 pb)

Simon R. Green *Deathstalker Prelude* (Vista: ● Nov; £5.99 pb, c544pp) — Latest in the *Deathstalker* light-hearted fantasy series. The next and final instalment is *Deathstalker's Destiny* (due in 99), in which a certain Dave Langford appears and des "a horrible death"....

★ **Stephen Jones & David Sutton** (eds) *Dark Terrors 4* (● 22 Oct; £16.99 hb, 349pp) — The fourth Gollancz book of horror, with original stories from Campbell, Echelon, Fowler, Gaiman, Matheson, Schow, Michael Marshall Smith, Tuttle, Brite (the only reprint, "Entertaining Mr Orion"), and others. The third volume won this year's British Fantasy Award for Best



Tom Arden. Photo Cynthia C. Farnell

Anthology / Collection.

Stephen Jones & David Sutton (eds) *Dark Terrors 3* (Vista: 22 Oct; £5.99 pb) — The third Gollancz book of horror, winner of the 1998 British Fantasy Award for Best Anthology / Collection.

★ **Diana Wynne Jones** *The Dark Lord of Derkholm* (● Nov; £16.99 hb, c320pp) — Comic fantasy which may sound familiar if you've read *DWJ's Tough Guide to Fantasyland*. "Mr Chesney's Pilgrim Parties have been visiting for the last forty years, and things have gone from bad to worse. King Luther has been selected as Evil King fifteen times, with the result that he has a tour through once a week, invading his court and trying to kill him or his courtiers. His wife and children have left him. If the army of the Dark Lord doesn't march through and sack his city, then the Forces of Good do it next time. He's fed up..."

Diana Wynne Jones *Deep Secret* (Vista: Nov; £5.99 pb) — Po of her recent novel.

Stephen Jones & David Sutton (eds) *Dark Terrors 3* (Vista: Oct; £5.99 pb)

Paul Kearney *The Iron Wars* (● Nov; £16.99 hb, c320pp) — Book Three of 'The Monarchies of God' fantasy series.

Jeremy Narby *The Cosmic Serpent* (● Oct; £15.99 hb, c272pp ill.) — Loony sounding 'non-fiction'. Narby claims to have evidence that Peruvian Indians have direct access to and knowledge of DNA, gained through psychotropic drugs. Sounds almost like a Holdstock plot device...

★ **Terry Pratchett** *Death Trilogy* (Oct; £15.99 hb, c788pp) — Omnibus containing *Mort* (1987 > Feb 88), *Reaper Man* (1991 > Aug 91) and *Soul Music* (1994 > Aug 94, Sum 95). A fine place to start if you've never read TP before.

S. P. Somtow *Darker Angels* (Vista: Nov; £5.99 pb)

★ **Lisa Tuttle** (ed.) *Crossing the Border* (Indigo: ● Nov; £7.99 pb, c384pp) — Subtitled 'Tales of Erotic Ambiguity', this anth. contains stories encompassing androgyny, masquerade, dressing-up, virtual reality and gender-bending from authors including Angel Carter, Neil Gaiman, Graham Joyce, Cecilia Tan, Fay Weldon and others.

Margaret Weiss & Don Perrin *Hung Out* (Vista: ● Jan 99; £5.99 pb) — A *Mag Force 7* adventure.

Nicholas Whittaker *Sweet Talk* (● Nov; £16.99 hb, c256pp ill.) — 'The secret history of confectionery' — a celebration, chronology and pop-cultural history of 20th century sweets and chocolate' with a distinct UK bias.

Avon



★ **William Barton & Michael Capobianco** *Alpha Centauri* (Sep; £6.99 pb, 438pp) — Ambitious hard sf with a humanist slant. The third collaboration from the authors of *Ins and Fellow Traveller*. Capobianco, the President of the SFWA, lives near Washington DC, and Barton in Durham, North Carolina. A sharp set out for the eponymous star, sent in desperation by an Earth threatened with an imminent overpopulation crisis. The small crew awaken to find one of their number dead, and discover relics of a pair of vanished civilisations whose very alien cultures they investigate using a kind of time viewer (some interesting speculative science there). Meanwhile, members of the crew screw each other joylessly and explicitly, remember their upbringing, and spies and traitors emerge. It's not an easy or pleasant read (there's a very British downbeat air about it, and the style approaches stream-of-consciousness at times), but rewards perseverance. Recommended, although others were not quite so keen.

Her new novel is:

William Barton & Michael Capobianco *White Light* (Oct; £13.00 tp, 343pp) — "... which 'incorporates real, present-day cosmological theory in the latest fusion of literary humanism and hard sf'. In 2083 only the US, Canada, Australia and New Zealand are surviving as post-industrial societies after a nuclear war, and they together decide to leave the planet. As life collapses around them, renegade crews take off for deep space where they meet an alien race which has done a terrible thing: it has created a God.

Walter Becker *Link* (Morrow: Nov; \$25.00 hb, 384pp + 4pp bibliography) — A big publicity push for this anthropological of thriller 'soon to be a major motion picture', in which the 'missing link' between apes and humans turns out to be far stranger than imagined ("What if Darwin was wrong" is the strangely unappealing tagline). And no, it's not by the other Steely Dan member; this WB is a screenwriter who's worked for Disney, Fox and Paramount, is soon to turn director, and is now working on his next book with co-writer Robert Shapiro. O. J. Simpson's defense attorney. Bet he's good in bed too.

Ray Bradbury *Driving Blind* (Oct; £6.50 pb, 255pp + 3pp afterword) — Coll. of 21 stories, 4 of which have appeared previously; see also *Earthlight*.

★ **Ray Bradbury** *Alfred and the Oblivion Machines: A Fable* (Dec; £23.95 hb) — RB's new novel — no further details.

Jocelyn Foxe *The Wild Hunt: Vengeance Moon* (Sep; \$3.99 pb, 312pp) — Debut fantasy in Avon's excellent series of bargain-priced first novels, a tale of 'wonder and exhilaration, power and passion, death and courage'.

Neil Gaiman *Stardust* (Spike: Jan 99; £22.00 hb, 235pp + 1p afterword) — New fantasy from NG (one of the top ten post-modern writers in America according to the *Dictionary of Literary Biography*, up there with Pynchon and Burroughs) following up on his *Neverwhere*. This is a heartwarming tale of a lost young boy in a small English village discovering the route to the Faerie Kingdom, and embarking on a quest to win his love's hand by finding a falling star.

★ **Martin H. Greenberg** (ed) *Lord of the Fantastic* (Sep; \$14.00 tp, 364pp) — Anth. of 23 stories in honour of and inspired by the late and lamented Roger Zelazny, from Neil Gaiman, Gregory Benford, John Varley, Robert Silverberg, Robert Schoekley, and many others. 20 of the stories are originals and only 3 reprints (by Silverberg, Walter Jon Williams and Gaiman).

Alexander Jablonsky *Deepdrive* (Aug; \$14.00 hb, 311pp) — Hard sf, 'astounding complicated' and 'semi-surreal' says *Kirkus Reviews*. Eleven alien races are known in the 21st century, and have settled the solar system; humans are often ignored as low-level beings, but when an alien craft crashes on Venus the hunt is on for the secret of the aliens' life device.

Ron Sarti *The Lancers of God* (Sep; \$5.99 pb, 305pp) — Final fantasy in the *Chronicles of Scar* trilogy, 'one series I don't want to see end', according to Robert J. Sawyer.

Michael Swannick *Jack Faust* (Avon: Sep; \$12.50 tp, 337pp) — An absolute cracker of a book, one of last years best. It's an actual recasting of the *Faust* legend. "There is no God," says *Mephistopheles* to Faust, offering from his alternative universe fattest the scientific wisdom of the ages to the disillusioned 16th century scholar. With echoes of Hitler and the Holocaust, *Charles Foster Kane*, *Alister Crowley*, *Faust* foreplays the Industrial Revolution in his own lifetime.... This is the famous road paved with good intentions, truth and the certainty that all men are good. Good Angel Margaret and her alter ego BadAss Gretchen are the spur, and Faust and Gretchen's descent into a moral abyss is chronicled mercilessly, and poetically — Swannick's writing is excruciatingly good, and though couched in sf language the story, like all of his tales, inhabits a fruitful intergenre hinterland.

The Iron Dragon's Daughter offended many lovers of genre fantasy with its glorious disregard of convention, and this may do likewise to sf readers who like *The Same As Before*. But if you're happy with sf-speculative fiction, read this honed, lush, compulsively readable moral tragedy. Highly recommended.



Michael Swannick. Photo Standard Photo Group

Key

pb = paperback; hb = hardback; tp = trade (large format) paperback; pp = extent ill. = illustrated; ed = edited; R (x) = reissue / reprint (first publication date)

> x = review in *Vector* x/date; GN = Graphic Novel; ab = AudioBook; YA = Young Adult coll. = story collection (same author); anth. = anthology (different authors)

★ = Highlight (●) = Editor's choice (●) = first UK edition

Treat future dates with caution. All unquoted remarks by Chris Terran.

Quoted comments are from publishers' material — caveat emptor!

— Thanks to Michael J. Cross for his index: <http://www.ajckh.dean.co.uk/topsfhs.htm> —

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Please note that many issues from 1-25 are either scarce or non-existent



Orbit



Including Little, Brown, Warner, Legend

J. V. Jones *The Barbed Coil* (1 Oct; £5.99 pb, 667pp) — Epic and romantic fantasy.

Chaz Bremchley *Tower of the King's Daughter* (1 Oct; £5.99 pb, 600pp) — Fantasy, first in the 'Outremer' series, from a Newcastle author more noted for horror; this is his first venture into epic fantasy and 'draws upon rich veins of history, religion and politics'. CB's *Light Emant* has just won Best Novel in the 1998 British Fantasy Awards.

David Gemmell *Legend* (Oct; £5.99 pb) — A wedge of DG reissues in new covers (see also Corgi, who also publish DG).

K. W. Jeter *Star Wars: Shadows of the Empire* (Bantam; £8 Oct; £4.99 pb) — 'Bounty Hunter' volume 2.

David Gemmell *The First Chronicles of Druss the Legend* (Oct; £5.99 pb)

David Gemmell *The King Beyond the Gate* (Oct; £5.99 pb)

David Gemmell *Waylander* (Oct; £5.99 pb)



David Gemmell *Waylander II* (Oct; £5.99 pb)

Andrew Harman *It Came From On High* (3 Sep; £5.99 pb, 326pp) — New comic fantasy. 'At last — the truth the Vatican couldn't tell!' plus aliens, the Turin Shroud and a panicking Pope.

★ Robert Jordan *The Path of Daggers* (1 Nov; £16.99 hb) — Eighth in the 'Wheel of Time' series.

Greg Keyes *The Blackdog* (3 Sep; £5.99 pb, 494pp) — Fantasy, sequel to *The Waterborn*. Raised on a Navajo reservation in Mississippi, GK is a teacher at the University of Georgia and is taking a PhD in the anthropology of belief systems and mythology.

Elizabeth Moon *Oath of Gold* (5 Nov; £5.99 pb) — Final volume of her heroic fantasy series 'The Deeds of Paksenarrion', first published in the US in 1989; this is the first UK edition.

★ Michael Scott Rohan *The Castle of the Winds* (1 Nov; £5.99 pb) — New novel in the 'Winter of the World' series. Also reissues of the first three volumes.

★ Richard Calder *Frenzetta* (1 Dec; £5.99 pb) — New novel from the author of the exceedingly strange 'Dead ...' trilogy.

Julia Gray *Ice-Mage* (1 Dec; £5.99 pb) — New fantasy novel.

Alexander Beshir *Mr* (Dec; £5.99 tp) — Cyberpunkish sf in which 'the ultimate virus gets out of control in a frighteningly believable cyber future'.

Corgi



Including Bantam, Doubleday

Aaron Allston *Star Wars X-Wing 7* (Bantam; 10 Dec; £4.99 pb)

Kevin J. Anderson *Star Wars: Chronology* (Bantam; 12 Nov; £5.99 pb)

K. W. Jeter *Star Wars: Shadows of the Empire* (Bantam; 8 Oct; £4.99 pb) — 'Bounty Hunter' volume 2.

★ David Gemmell *Sword in the Storm* (Bantam; 10 Sep; £15.99 hb, 364pp) — New epic fantasy, based on Celtic myth and earth magic.

★ Jeff Noon *Pixel Juice* (Doubleday; 8 Oct; £15.99 hb) — Coll. of 'cyber-short stories'.

★ Jeff Noon *Nymphomaniac* (8 Oct; £5.99 pb) — Manchester, dominoes, the lottery, drugs, cab drivers, dodgy maths ...

★ Ricardo Pinto *The Chosen* (Bantam; 14 Jan 99; £16.99 hb, 496pp) — Fantasy, 'Book One of the Stone Dance of the Chameleone Trilogy'. This is a debut novel from writer born in Portugal but a long-time resident of Scotland, now living in Edinburgh. RP graduated in mathematics from Dundee University and went on to work in computer programming and game design, including work for Sega and Disney. His first novel has maps, a Jim Burns cover, an invented language (sample: 'kushéqarós-shu chigadu uthe', 'Flesh, knit bone to bone') and is the fruit of twelve years work and research: 'The Chosen is set in the Commonwealth of the Three Lands, ruled by the savagely cruel Masters. But on a remote island a young boy, Camellan' — perhaps a nod to Michael Moorcock — 'grows up untouched by their rituals and secure in his household. It is only when three of the Masters visit the island to persuade Camellan's father to return to the capital and oversee the election of a new God Emperor that his life also falls under the influence of the Masters.' Bantam is giving the book a

big push, with an intensive publicity campaign, and Anne McCaffrey says he 'writes with an almost Donaldsonian / Feistian grip on language,' which may or may not be a recommendation ...

★ Terry Pratchett *Jingo* (12 Nov; £5.99 pb) — Arkh-Morpork goes to war. > 198

★ Terry Pratchett *Carpe Jugulum* (Doubleday; 12 Nov; £15.99 hb, £8.50 ab) — New Discworld novel: vampires and witches.

Rand & Robin Miller *Myth III: The Book of D'NI* (12 Nov; £5.99 pb) — Game tie-in.

★ Robert Rankin *Apocalypse* (Doubleday; 10 Dec; £14.99 hb) — New comic fantasy. Robert Rankin *The Dance of the Voodoo Handbag* (10 Dec; £4.99 pb) — Henry Doors (nudge nudge) is the world's richest man, and runs Necrosot (wink wink — some subtle satire here, folks) which not only sells software, but in return for your soul will give you immortality in the Necronet. Billy Barnes has a voodoo handbag which he leads with his granny. Lazlo Woodbine is a private eye, and Barry is a sprout who lives in his head. There's probably a story which involves this lot, but you'll have to read the book to find out what the hell it is ...

★ Paul Stewart & Chris Riddell *Beyond the Deepwoods* (Doubleday; 1 Oct; £10.99 hb, 282pp ill.) — YA fantasy collaboration, first in *The Edge Chronicles* trilogy, from a pair of pub-crawlers by the sound of it. 'Having known each other for a couple of years, the idea was generated after an evening in a pub in Brighton together and much of the initial work was done in the same and other pubs in the town.' Paul is a children's writer. Chris otherwise known for satirical cartoons in the *Observer*, *Guardian* and *New Statesman* (having put William Hague in short trousers, the original is reputedly hanging in the Tory leader's loo), but 'rather than Paul writing the text and Chris simply illustrating what he had written, Chris would frequently sketch a character for Paul and suggest they incorporate it into the story. In this way *Beyond the Deepwoods* is a true collaboration of artists from conception to finish'. The illustrations (B&W pencil / ink) are indeed splendid, and it all looks a very interesting debut.

Timothy Zahn *Star Wars: Hand of Thrawn Volume 2: Visions of the Future* (Bantam; 10 Dec; £12.99 hb)

Voyager



Including HarperCollins (HC), Flamingo, Fontana, Thorsons.

Tom Baker *Who on Earth is Tom Baker?* (HC, Oct. £5.99 pb, c288pp) — Scrumily entertaining autobiography.

Clive Barker *Galilee* (HC, Nov. \$16.99 hb) — Epic, erotic, fantastic saga of corrupt American dynasty.

Greg Bear *Dinosaur Summer* (HC, £19.95, £5.99 pb, 353pp+3pp afterword) — This is a bit of a departure for GB, a kind of sequel to Conan Doyle's *The Lost World* set fifty years later. It's about Luther Glick's Dinosaur Circus which displayed the creatures around the world, and an attempt to return them to their home in Venezuela. Real people also make appearances, such as FX wizard Ray Harryhausen, Merian C. Cooper (director of King Kong) and the Western director John Ford. This first UK edition omits Tony DiTerlizzi's illustrations.



fantasy series, with newly hand-coloured illustrations by Pauline Baynes and an introduction by Brian Sibley.

C. S. Lewis *The Complete Chronicles of Narnia* (HC, Oct. £25 hb, c786pp) — As above, including best BAIA illus.

C. S. Lewis *The Complete Chronicles of Narnia* (HC, Oct. £5.99 pb each, c192pp ill., £50 complete in slipcase) — All six volumes in pb with colour illus.

C. S. Lewis *The Lion, the Witch and the Wardrobe Centenary Deluxe Edition* (HC, Oct. £20 hb, c76pp ill.)

C. S. Lewis *The Lion, the Witch and the Wardrobe Picture Book* (HC, Oct. £9.99 hb, c40pp ill.) — Illustrations by Christian (apt, eh?) Birmingham; note the text is abridged.

C. S. Lewis *The Lion, the Witch and the Wardrobe Activity Book* (HC, Oct. £3.99 pb, c24pp ill.) — Join-the-dots, colouring, word puzzles, mazes. For 4-7 year-olds. Ills by Christian Birmingham.

C. S. Lewis *The Magical Land of Narnia Puzzle Book* (HC, Oct. £3.99 pb, c24pp ill.) — And one for 7-11 year-olds, this with Pauline Baynes illus.

★ **Jack McDevitt** *Mountain* (HC, Oct. £16.99 hb) — Disaster sf in which a cometary collision threatens to burn the moon.

James Mallory *Merlin: The Old Magic* (5 Oct. £5.99 pb) — Tie-in to the tv mini-series being shown on Channel Four; see also the unrelated *Merlin Mystery* above.

George R. R. Martin *A Clash of Kings* (16 Nov. £17.99 hb) — Book Two of 'A Song of Ice and Fire'.

Les Martin *The X-Files #13 Quantum* (7 Dec. £3.99 pb) — One of a series of novelisations of episodes of the TV classic, as opposed to:

Ben Mezrich *The X-Files: Skin* (7 Dec. £16.99 hb) — An original novel based on the TV series.

Ben Mezrich *The X-Files: Skin* (HC, Dec. £8.99 ab, 2xMC) — The audio version of the above, read by Gillian Anderson, no less.

Nick Nielsen *ELV II: Time's Square* (5 Oct. £5.99 pb) — Comic fantasy from 'the pseudonym of a well-known writer'. This one's about mice rather than sheep.

Joseph Pearce *Tolkien: Man & Myth* (HC, Oct. £20 hb, c320pp) — Examination of JRR Tolkien's religious and moral beliefs.

★ **Terry Pratchett, Raymond E. Feist** *Legends Sampler* (HC, Jul. [not for sale] pb, 68pp) — Worth listing separately for Pratchett collectors and completists, this sampler contains complete stories from TP — 'The Sea and Little Fishes', a witchy morality tale in which Granny Weatherwax demonstrates her superiority by being nice, of all things — and REF — 'The Wood Boy', an episode from his *Rithwar Saga*.

John Pritchard *Dark Ages* (5 Oct. £5.99 pb) — Fourth novel from an NHS employee, a dark fantasy wherein two contemporary people inadvertently summon the Ravensbreed, a 9th century sect pledged to hunt the land and protect it from invasion. Overlong, but a good read and made more interesting by the author's own background in anti-nuclear protests in the 80s. JP's first three novels were well-received, a trilogy comprising *Night Sisters*, *Angels of Mourning* and *The Witching Hour*.

★ **Kim Stanley Robinson** *Antarctica* (21 Sep. £7.99 pb, 559pp+2pp acknowledgements) — Near-future eco-thriller.

R. A. Salvatore *Luthien's Gamble* (Nov. £5.99 pb, c304pp) — Fantasy, book 2 of 'The Crimson Shadow'.

★ **Robert Silverberg** (ed) *Legends* (5 Oct. £17.99 hb, 591pp) — Anth. of all-new stories from 11 leading fantasists set in their characteristic worlds: King, Pratchett, Goodkind, Card, Williams, Le Guin, Silverberg, Martin, McCaffrey, Feist, and Jordan.

Ellen Steiner *Grotesque* (19 Oct. £3.99 pb, c144pp) — X-Files tie-in #12.

★ **Sheri S. Tepper** *Six Moon Dance* (Nov. £11.99 pb, c384pp) — St. 'A damaged interstellar being has lived on one of the moons of Newholme for millennia, but only the Questioner, the judge from the Council of Worlds, knows that. The inhabitants of Newholme have another secret entirely.'

Sheri S. Tepper *The Family Tree* (16 Nov. £5.99 pb) — Pb of her previous, Clarke-nominated novel.

Christopher Tolkien *The History of The Lord of the Rings* (HC, Oct. £29.99 pb, c1,696pp) — Four-book set of three volumes of *The History of Middle-earth* plus an exclusive fourth volume containing early drafts and unpublished passages. Oh, goody.

J. R. R. Tolkien *Roverandom* (HC, Oct. £5.99 pb, c126pp, £8.99 ab, 2xmc) — Reader Derek Jacobi.

J. R. R. Tolkien *The Silmarillion* (HC, Sep. 1977), £19.99 hb, 304pp + 50pp of genealogy, index and appendix, ill.) — Tolkien's posthumous legends, edited by his son Christopher, illustrated with 20 dramatic colour plates by the Canadian artist Ted Nasmith. For the totally besotted there is also a special deluxe edition costing £100.00 and a set of six posters for £12.99.

J. R. R. Tolkien *The Silmarillion* (HC, Oct. £35.00 ab, 10xmc) — Complete unabridged reading by Martin Shaw in a gift pack.

J. R. R. Tolkien *Letters From Father Christmas* (HC, 12 Oct. £4.99 hb, unpaginated ill.) — Miniature (7.5x9cm) edition containing a selection from the full text.

Mark Vidler *The Star Mirror* (Thorsons, Oct. £15.99 hb, c244pp ill.) — New Age drivel claiming a consistent match between stellar positions and the placing of mountains. Did I just write that? Yup, that's what the blurb says. . . .

Chet Williamson *The Crow: Clash by Night* (2 Nov. £5.99 pb) — One of a series of spin-off novels to tie in with the films, comics, graphic novels and soon-to-be-aired TV series.



★ **John Clute** *The Book of End Times* (HC, 1 Oct. £17.99 pb, c288pp ill.) — 'Combining evocative selections from the literature and art of the apocalypse — its violence and its redemption — and drawing on the tv series *Millennium*, JC muses upon the deep cultural maelstrom that the millennium will bring.'

Julian Cope *The Modern Antiquarian* (Thorsons, Oct. £25.00 hb, c432pp ill.) — Tour of Britain's prehistoric sites from the eccentric musician.

Douglas Coupland *Girlfriend in a Coma* (Flamingo, Nov. £7.99 pb, 280pp) — A mainstream novel, narrated in part by a supernatural being, in which normal American teenager Karen falls into a coma at a party in the seventies and revives in the nineties to find that only she can save a world on the brink of self-induced nuclear meltdown.

Rob DeSalle & David Lindley *The Science of Jurassic Park and The Lost World* (Flamingo, Jul. £8.99 pb, 194pp ind. ill.) — Subtitled 'How to Build a Dinosaur', this is an honourable attempt to explain genetics and embryology to the movie-going public.

Phillip K. Dick *The Zap Gun* (19 Oct. (R) 1965; £5.99 pb)

Phillip K. Dick *The Penultimate Truth* (2 Nov. (R) 1964; £5.99 pb)

Phillip K. Dick *The Cosmic Puppets* (7 Dec. (R) 1956; £5.99 pb)

Christie Dickson *Quicksilver* (HC, 1 Nov. £16.99 hb, c320pp) — Delayed historical fantasy about a 17th century werewolf.

Patrick Dixon *Futurwitness* (HC, Oct. £9.99 hb, c320pp) — Futurological non-fiction, emphasising religious and ethical issues and with a distressingly managerial-speak approach: 'PD considers six faces of the future as if they are the faces of a cube. The world will be Fast, Urban, Tribal, Universal, Radical and Ethical' — clever, eh? Shame he didn't use an icoshedron, perhaps he could have made something of PHILOTEOPROAPOTISISM (roasting over a slow fire those who have incurred the displeasure of the church).

★ **Stephen R. Donaldson** *Reave the Just and Other Tales* (1 Oct. £17.99 hb) — New coll. of eight fantasy stories, written over 14 years, three of them apparently unpublished.

Stephen R. Donaldson *Daughter of Regals* (Oct. (R) 1984; £5.99 pb) — Reissue of Donaldson's first story collection.

Terry Donaldson *The Lord of the Rings Oracle* (Thorsons, Oct. £19.99 hb, c44pp ill.) — Oh God. For your twenty quid you get a map of Middle Earth, 'twenty runic ring stones' and a book. Aren't you tempted?

Jody Duncan *The Making of The X-Files: Fight the Future* (10 Aug. £4.99 pb, 87pp ill.) — Copiously illustrated account of the filming of the X-Files movie, 'adapted for younger readers', which doesn't prevent them including some blood-soaked stills.

★ **Daniel Easterman** *K* (HC, Oct. £5.99 pb) — Alternative history from a thriller writer, about 'a nightmare world where public lynchings are condoned, where concentration camps are rife, and where Jews, blacks and communists are branded with the letter K for kike, and for the Ku Klux Klan'.

Raymond E. Feist *Shards of a Broken Crown* (7 Dec. £11.99 pb) — Book 4 of the 'Serpentwar Saga'.

Raymond E. Feist *Krondor: The Betrayal* (7 Dec. £11.99 pb) — New Rithwar novel to tie in with a CD-ROM release of the new game from Pyro Technics.

★ **Kathleen Ann Goonan** *Queen City Jazz* (7 Dec. £5.99 pb) — First novel from the gifted short story writer exploring the nature of reality in an America transformed by nanotechnology.

Barbara Hambly *Icefall's Quest* (1 Nov. £5.99 pb, c352pp) — Fantasy.

Michael J. Hendrie *The Times Night Sky* 1999 (HC, Nov. £4.99 pb, 32pp) — A naked-eye guide to the cosmos, illustrated with twelve monthly charts.

Robert Holdstock *Gate of Ivory* (7 Dec. £5.99 pb) — It's one of those titles that won't lie down, with alternative visions from Penelope Fitzgerald and Margaret Drabble. Holdstock's *Mythago* book was well-received, but not by me.

Robin Jarvis *The Fafur Strand* (HC, Oct. £8.99 ab, 2xmc) — YA AB of the final volume in the 'Tales from the Wyrd Museum' trilogy.

Stephen Lawhead *The Iron Lance* (1 Oct. £16.99 hb, 499pp) — Fantasy, book 1 of 'The Celtic Crusades' trilogy.

★ **C. S. Lewis** *The Complete Chronicles of Narnia* (HC, Oct. £30 hb, c528pp, £150 leatherbound) — It's centenary time, and here's a new edition in one volume of Lewis's wonderful children's



Stephen R. Donaldson

Orion

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- ★ **Steve Aylett Slaughtermatic** (Phoenix: 1 Oct; £5.99 hb, c12pp) — Literary sf from the author of *The Crime Studio*. "Slaughtermatic takes you to the future, to Beerlight. Where to kill a man is less a murder than a manism. Where crime is the new and only artform. It's a world in which the only culture is gun culture and where Dante Cubit and the Entropy Kid will risk everything for a thing of dark beauty: the last book by Eddie Gamete."
- ★ **Stephen Baxter Grey Hair** (Millennium: 1 Jan 99; £12.99 hb, c36pp) — First in the 'Mammoth' trilogy, this YA novel tells the story of the mammoths from pre-history to the present and into the far future.
- James Bibby Ronan's Revenge** (Dec; £5.99 pb) — Comic fantasy.
- James Buxton Pity** (Oct; £5.99 pb) — Dark fantasy.
- David Bischoff Aliens: Genocide** (Nov; £4.99 pb)
- Windsor Chortton Cold Fusion** (Jan 99; £16.99 hb, c36pp) — Crichton-style sf thriller: in a wintry 2061 world devastated by a meteorite impact ten years before, the race is on to find other inhabitable planets.
- Philippe Delerm The Small Pleasure of Life** (Phoenix: 1 Nov; £5.99 hb, c12pp) — French essays about nice things, with a splendid blurb: "Proust meets *The Little Book of Calm*..."
- ★ **Maggie Furey Spindrift** (1 Nov; £3.50 pb, c12pp) — MF's second 'Web' YA sf book. "With the disappearance of the Sorceress, Cat felt all her troubles were over, but with aliens in the Web there is a world of trouble on the way for everyone."
- Jostein Gaarder Sophie's World: The Board Game** (1 Oct; £24.95+VAT) — "Speed through the ages, picking up history and philosophy on the way." Good grief.
- Terry Goodkind Temple of the Winds** (5 Oct; £5.99 pb, 78pp) — Fantasy, fourth in the 'Sword of Truth' series from the Mount Desert resident; the fifth, *Soul of the Fire*, will be out next April. Meanwhile the first three are being reprinted:
- Terry Goodkind Wizard's First Rule** (5 Oct; £6.99 pb, 774pp+8pp preview)
- Terry Goodkind Stone of Tears** (5 Oct; £6.99 pb, 1056pp)
- Terry Goodkind Blood of the Fold** (5 Oct; £6.99 pb, 698pp)
- Harry Harrison The Stainless Steel Rat Goes to the Circus** (1 Nov; £16.99 hb, c256pp) — New 'Rat' novel.
- Harry Harrison The Stainless Steel Rat Goes to Hell** (Dec; £5.99 pb) — ... and the previous one. The poor old Rat is looking a tad tired these days, sadly.
- David Hillman Century Makers** (Weidenfeld: 1 Oct; £16.99 hb, c216pp ill.) — "100 clever things we take for granted which have changed our lives over the last 100 years."
- Philip Kerr The Second Angel** (1 Oct; £16.99 hb, c576pp) — Mainstream sf. "2069: Fourfifths of mankind have a terminal virus, the only cure being a complete blood transfusion. Blood, therefore, equals life, and is guarded as such — on the moon" (oh dear — it seemed OK up until that) "in the

First National Reserve Bank, protected by an impenetrable array of security devices. But now the same man who designed those systems need blood for his daughter. And so begins the impossible blood raid. If it succeeds, mankind has a future."

Stephen King The Green Mile (Nov; £12.99 pb, c472pp) — Single-volume reissue of SK's horror novel, first published last year in monthly instalments.

Ray Kurzweil The Future (1 Jan 99; £18.99 hb, c288pp) — Non-fiction, plunkingly subtitled "How Computer Technology Will Change the Way we Work, Live and Think in the 21st Century." Includes a CD-ROM containing examples of intelligent software.

★ **James Lovegrove Compotopia** (1 Nov; £3.50 pb, c12pp) — JL's first 'Web' YA sf book. "Jerry's father is setting up a rival Web system. But Jerry is worried he has been hoodwinked by his business partner into a venture which holds danger for everyone."

Stan Nicholls Bodyguard of Lightning (1 Jan 99; £5.99 hb, c288pp) — Fantasy, delayed from October and the first volume of the 'Orcs' series which "tells the story of fantasy's traditional enemy for the first time. For Stryke and his fellow Orcs the arrival of man has seen the end of their world. But now it is time for Stryke and his warband to take control of their destiny and fight for a future for them and all Orcs."

Darren O'Shaughnessy Ayuamarca (1 Jan 99; £6.99 pb, c384pp) — Interesting-looking debut fantasy from a new 23-year-old writer, this is likened to Clive Barker and Iain Banks.

Steve Perry Aliens: Female War (Nov; £4.99 pb)

Steve Perry Aliens Omnibus (Nov; £4.99 pb)

Gunther Sachs The Astrology File (1 Oct; £16.99 hb, c304pp ill.) — Nut book claiming scientific proof of the link between zodiac signs and predictions and human behaviour.

★ **Alison Sinclair Cavalcade** (1 Oct; £16.99 hb, c200pp) — SF from the author of *Legacies*, much delayed. "Having taken up an invitation to travel to a better world, the assembled humans find themselves in an enormous cathedral-like edifice. No one meets them, and it seems that the ship itself is the alien. Only one woman is wise enough or mad enough to believe that communication is possible, or desirable."

Alison Sinclair Legacies (5 Oct; £5.99 pb, 414pp+5pp glossary) — Jul 95, Aug 96

Alison Sinclair Blueheart (5 Oct; £5.99 pb, 348pp) — Reissues, delayed from August, of two fine and thoughtful novels from a former Leeds University biochemistry researcher now studying medicine at the University of Calgary in Canada. — Mar 97

Ian Stewart The Magical Maze (Phoenix: Dec; £7.99 pb)

Ian Stewart Nature's Numbers (Phoenix: Dec; £6.99 pb) — Two pop-maths books from the fine populariser.

Christian Teubner The Chocolate Bible (Weidenfeld: 1 Jan 99; £20.00 hb ill. (in all senses)) — Look, I know my market. Any book about chocolate, cats, beer or mushrooms gets in here, OK?

Keith Tutt Unexplained Natural Phenomena (Nov; £5.99 pb)

Various The Future Now (Weidenfeld: Nov; £20.00 hb, c416pp) — One-volume edition of the monograph series about future developments: "an excellent and provocative series," saith J. G. Ballard. Contributors include John Gribbin, Robert Winston.

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The Rest



Jonathan Cape
Paper Tiger
Bantam
Vintage

Mark Anthony *Beyond the Pale* (Earthlight: 1 Nov, £9.99 tp) — Debut fantasy, Book One of 'The Last Rune'; appears to be rather Clive Barkerish, in Imajica mould.

Mike Ashley (ed) *Royal Who'dunnits* (Raven: 6 Feb 99, £9.99 tp, c416pp) — Another of MA's forays into themed puzzle-story anthologies, this one containing 'tales of royal murder and mystery'. There are usually a number of stories by writers more usually associated with sci, slumping it in the mainstream.

K. V. Bailey *The Vortices of Time: Poems of Speculation and Fantasy* (Triffid Books: 1 Sep, £3.00 pb, 32pp; ISBN 0-9519574-4-49) — 'St poetry from a name which may be familiar to you from the pages of Vectors' includes tributes to authors such as Kim Stanley Robinson and Wells. Available post-free (cheques/POs to 'K. V. Bailey' from 1 Val de Mer, Alderney, Channel Islands, GY5 3YR).

Trevor Baxendale *Dr Who: The Janus Conjunction* (BBC: 5 Oct, £9.99 pb) — The Doctor and Sam get mixed up in a war between the rival human colonists of a peculiar star system, littered with alien relics and with a moon weighing millions of tons more than it should.

Joanne Bertin *The Last Dragonlord* (Earthlight: 1 Dec, £9.99 tp) — Debut fantasy from an American writer. It's about dragons. Earthlight editor John Jorrod thought it was good: 'SI editors see many, many "dragon" books, but this really got under my skin. The characterisation, and the sense of realpolitik in the world Joanne has created, are outstanding. She mixes in romance without ever becoming cloying, and I'm looking forward to reading the sequel, *Dragon and Phoenix*' (which will follow in 1999).

Ray Bradbury *Driving Blind* (Earthlight: 5 Oct, £9.99 pb) — New coll. from one of the Great and Good.

Ray Bradbury *The October Country* (Earthlight: 5 Oct (R1955), £9.99 pb) — Re-issue of one of RB's best story collections.

Lois McMaster Bujold *Komarr* (Earthlight: 5 Oct, £5.99 pb) — New 'Miles Vorkosigan' novel, preceding the US pb edition for the first time so you won't need to hunt for an import.

Gardner Dozois (ed) *The Mammoth Book of Best New SF 11* (Robinson: 29 Oct, £8.99 tp, lvi pp summation+661pp+7pp honourable mentions) — Dozois' huge and essential anthology, this one with over 250,000 words of the best of from 1997. Stories from Baxter, Benford & Elisabeth Malarte, Alan Brennan, Egan, 2d, Carolyn Ives Gilman, Hamilton, Ings, Bill Johnson, Gwyneth Jones, Kelly, Kessel, Kress, Lands, McAuley, Ian McDonald, Ian R. MacLeod, David Marusek, G. David Nordley, Robert Reed, Alistair Reynolds, William Sanders, Silverberg, Stabelford, Swanwick, Waldrop, Sean Williams & Simon Brown, and Walter Jon Williams. Note the very high proportion of British writers. 11 out of 30, GD's summation of the year is also essential reading. Highly recommended, if you only buy one story collection this year, this is the one to go for.

Christopher Fowler *Solo: Back* (Warner: 4 Aug, £5.99 pb) — The other Chris Fowler is not married to Pat Cadigan, but does live in London and write horror / dark fantasy / comedy thrillers. Features the return of the distressingly named detectives Bryant and May (why distressing? You try writing a review without 'match' jokes, or making comments about a striking prose style, or...).

Peter Haining *Knights of Madness* (Sovereign: 10 Sep, £16.99 hb, 252pp) — Yet another reprint art, of humorous fantasy, with yet another Josh Kirby cover. Contributors include Jerome K. Jerome, L. Frank Baum, Ben Travers, Chesterton, Milne, Twaine, Thurber... cutting edge stuff.

Richard Hanley *Is Data Human? The Metaphysics of Star Trek* (Boxtree: 1 Sep, £12.99 hb, 253pp) — ('Shurely 'Are Data Human?') Pop 'science' cash-in by an Australian academic. **Charles L. Harness** *An Ornament to His Profession* (NESFA: 6 Aug, £25 hb, 537pp) — Edited by Priscilla Olsen, foreword by David G. Hartwell, afterword by George Zebrowski. Coll. of the best of CLH marking 50 years since his first story.

Richard A. Hauptmann *The work of Jack Williamson: An Annotated Bibliography* (NESFA: 1 Aug, £17 hb, 185pp) — Foreword by Fred Pohl, afterword by Williamson himself. JW is one of the oldest of writers still working, and this book — just what it says it is — marks the 70th (1) anniversary of his first publication. In fact, in December *Amazing Stories* will publish a new story by him — where the first one appeared in 1928.

James van Hise *Hercules and Xena: The Unofficial Companion* (Renaissance: 1 Aug, £10.99 tp, 270pp ill.) — See elsewhere in this issue for an article on the *Hercules* and *Xena* phenomena.

Hodgesaugh *The Arts of Falcone & Hawking: A Beginners Guide* (1 Sep?, £3.50 A6 pb, 48pp) — Small press 'Discworld' spinoff with 'distressed fonts and spelling' according to Ansible; proceeds go to Discworld convention charities. Available from, or Dave Hodges (really), 68 Gtch Rd, Barton Seagrave, Kettering, NN15 6UQ, Kargh!

David J. Howe & Stephen James Walker *Dr Who: The Companion Companion* (BBC: 1 Oct, £8.99 tp, 557pp) — Delayed by the BBC because of (minor) production problems with the first printing; see elsewhere this issue for an article from the author. It's not just another episode guide — the extensive quotations from contemporary fan writing and reviews (not all complementary by any means) lift it way above other examples of the genre, and it's put together with a fine attention to detail. With one exception: there's no index, which takes away a great deal of its value as a research tool and reference book. DJH explains that other books fill that need, and an index would have added considerably to the already large page count, but still...

James F. Iacino *Juniper Reflections Within the Cinema: A Psychological Analysis of Sci-Fi and Fantasy Archetypes* (Greenwood: 1 Jun, £47.95 hb, c280pp; ISBN 0-275-95048-4) — Explores 'the relevance of Jungian theory as it applies to sci, horror and fantasy cinema'.

Edward James & Farah Mendlesohn (eds) *The Application of Dreams: Confronting* *Babylon 5* (SF Foundation: 1 Aug, £9 (but see below) pb, 178+iv pp; ISBN 07049-11922)

— Anthology of papers presented at the 1997 *Babylon 5* academic conference in York earlier this year, put together by the editor and assistant editor of *Foundation*. Contents include EJ & FM on 'Rewriting the Past in the Future in Straczynski's *Babylon 5*'. Andy Sawyer on Lovecraftian echoes in the series, and essays on such topics as 'Engineering the Future: Building Coherent Speculative Technologies', 'The Psychological Significance of Straczynski's Universe' and 'Psychopathology and Alien Ethics'. Available for £6 to *Foundation* subscribers! from Professor Edward James, Dept of History, University of Reading, Whiteknights, Reading, RG6 6AA. Cheques payable to 'Science Fiction Foundation'. See also <http://www.rdg.ac.uk/~Injames/babylon.htm>

Stephen Jones & Kim Newman (eds) *Horror: The 100 Best Books* (Carroll & Graf: Aug, £11.95 tp, 366pp) — Second edition of the line guide to horror novels, with an introduction by Ramsey Campbell. Contributors include Barker, King, Pratchett, and many others, each writing a page or so on their favourite horror book. The second edition was originally published in the UK in 1992; this is much the same but the editorial material has been updated slightly.

Marilyn Jurlich Scheherazade's Sisters: Trickster Heroines and Their Stories in World Literature (Greenwood: 1 Sep, £47.95 hb, c312pp; ISBN 0-313-29724-X) — Study of female trickster figures in folktales and the differences between them and male ones.

Jane Killick *Babylon 5 Season By Season 5: The Wheel of Fire* (Boxtree: 1 Sep, £7.99 tp, 188pp ill.) — Episode guide to the fifth series.

Kathleen Margaret Lant & Theresa Thompson (eds) *Imagining the Worst: Stephen King and the Representation of Women* (Greenwood: 1 Dec, £43.95 hb; ISBN 0-313-02322-4) — Essays exploring SK's portrayal of female characters, the association of female with evil, and his monster imagery associated with mother-figure characters.

Ursula K. Le Guin (ed) *Tao Te Ching* (Shambhala Press: 1 Sep, \$7) — New translation by ULG, who is a Daoist and has been reading and studying the book in various translations for much of her life. Apparently she's stripped it of 'all the sexist hierarchical fortune-cookie sounding language'.

Murray Leinster *Star Stories* (NESFA: 1 Aug, \$25.00 hb, 464pp) — Edited by Joe Risco, this is a coll. of ML's best short st, including two previously unpublished stories.

Robert Perry & Mike Tucker *Dr Who: Matrix* (BBC: 5 Oct, £4.99 pb) — Yes, the Doctor meets Jack the Ripper in a novel called *Matrix* co-written by one of *The Archers* cast. Do you really need any other recommendation?

Anne Rice *The Vampire Armand* (Chatto & Windus: 1 Oct, £16.99 hb, 388pp) — New novel in the 'Vampire Chronicles'.

Scott Siegel (ed) *Tales From Tethridil* (Del Rey: Aug, \$6.99 pb, 294pp) — Shared-world anth. built around a story by R. A. Salvatore; contributors include most of the TSR 'Dragonlance' authors.

Steve Sneyd *Editorials and Alignments* (Hilltop Press: Sep, £1.45 pb) — S's most indelible early work traces through poetry published in 1960s UK fanzines, including much early work by Brian Stabelford.

Steve Sneyd *King in the Far Beyond* (Hilltop Press: Sep, £1.70 pb) — ... and this one covers American poetry in fanzines from the 70s to the 90s. Both available post free from 4 Nowell Place, Almondsbury, Huddersfield, HD5 9PB.

James Stoddard *The High House* (Earthlight: 1 Dec, £5.99 pb) — Debut fantasy 'combining the strangeness of Gormenghast with the fire and passion of epic fantasy'. This is 'for all connoisseurs of high fantasy and imagination,' according to Greg Bear; there's also a recommendation from Diane Duane.

Jon Wagner & Jan Lundeen *Deep Space and Sacred Time: Star Trek in the American Mythos* (Greenwood: 1 Oct, £22.50 hb, c280pp; ISBN 0-275-96225-3) — 'Examines for the first time in book-length form the many ways *Star Trek* has served as a mythic reference point for American society, and suggests that an understanding of this might help us to see ourselves more clearly as a culture.'

Sean Wallace & Philip Harbottle *The Tall Adventurer: The Works of E. C. Tubb* (Beacon Publications: 27 Aug, £12 tp, 200pp; ISBN 1-87024-32-6) — Detailed bibliography of E. C. Tubb, covering all known printings, translations etc. Available from Beacon Publications, 75 Rosslyn Ave., Harold Wood, Essex, RM3 0RG; add 75p P&P.

Marina Warner *No Go the Bogyman*: Scaring, Lulling and Making Mock (Chatto & Windus: 1 Nov, £25 hb, 435pp) — MW continues her Carter-ish exploration of the fantastic, here looking at fears and beasts and terrors, and how they are culturally assimilated in works of art and fiction; it passes from mythology through new technology and ends with an examination of the many meanings attached to bananas. A cultural feast.

Michael White *Supernature* (Earthlight: 1 Jan 99, £9.99 tp)

— Non-fiction from the ex-Thompson Twin and GO science editor covering everything paranormal from alien abduction to zombies.



A Season in Hull

Hull SF Group is the group that takes science fiction seriously. Over the past ten years they have held readings, debates and social events and hosted such luminaries as Pat Cadigan, Graham Joyce and Colin Greenland. This October they celebrated their "square root centenary" with Steve Gallagher, Colin Greenland (again), assorted pundits and an alien cake...

THE HULL SF GROUP was launched on 18th October 1988 at Ye Olde White Hart pub. On 17th October 1998 it convened to celebrate its tenth anniversary in the more abstemious surroundings of a Quaker Meeting House. Among the members who had lasted from the first year to the



COLIN PRESENTS
MIKE CROSS
WITH LIFE MEMBERSHIP
OF THE BSFA

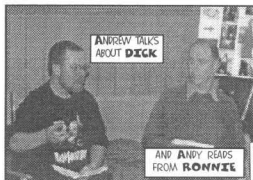
present were Julie Venner, Ian Bell, Carol Ann Kerry-Green, Dave Roberts, Andrew Butler and Dilys Jones.

The event kicked off with an introduction and a history of the group. **Steve Gallagher**, who was instrumental in setting up a forerunner of HSGF during his student days in Hull, spoke of this connection and then of his career, leading to directing his book *OKTOBER* as a TV serial this year.

After a buffet lunch, **Colin Greenland** read from one of his own short stories and **Andy Sawyer** entertained the audience with readings from the Golden Age Classic *Susie Saucer* and *Ronnie Rocket*.

A cake which represented ten years of HSGF with ten edible aliens was cut and **Mike Cross** was ceremonially presented with life membership of the British Science Fiction Association for his BSFA index on <http://www.mjckeh.demon.co.uk/topbsfa.htm> (Mike later wrote movingly of his delight at this recognition).

The formal proceedings ended with a reading from Andy Sawyer from an unfinished and unpublished sequel to *The Midwich Cuckoos* from the **John Wyndham** archive at the *Foundation* library and a talk by Andrew Butler on **Philip K Dick**, but the celebrations continued with a splendid meal at a Malaysian restaurant and a Hull of a good time was had by all.

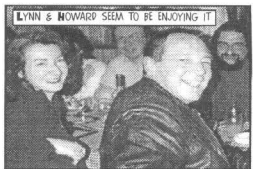


ANDREW TALKS
ABOUT **DICK**

AND ANDY READS
FROM **RONNIE**



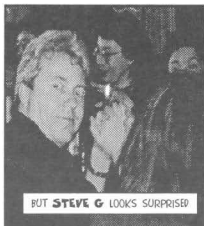
A NOVEL
WAY TO
CUT THE
CAKE



LYNN & HOWARD SEEM TO BE ENJOYING IT



CAROL AND STEVE LOOK HAPPY TOO



BUT **STEVE G** LOOKS SURPRISED



COLIN SEEMS
TO PREFER
READING
MATRIX

DOCTOR WHO

A Thirty-Five Year History

david j. howe

FANS started writing about *Doctor Who* almost as soon as it began. *Doctor Who* is, of course, one of the best loved and most enduring science-fiction television series ever made by the BBC. It first started transmitting on 23 November 1963 and went on to enjoy an unbroken run of seasons and stories up until late 1989 when the BBC decided to cancel the series. Since then there has been a single American-co-funded television film but nothing else.

Some of the earliest fan criticism can be found in general sf fanzines of the time. For example, the first 'Dalek' story, 'The Mutants', came under scrutiny in a 1964 sf review zine, and science fiction fans found that the Doctor's weekly adventures made a good counterpart to reading and reviewing the latest science fiction novels, which included, according to John Clute's *Illustrated Encyclopedia of Science Fiction*: J G Ballard's *The Drought*, Philip K. Dick's *The Man in the High Castle*, Clifford D. Simak's *Way Station*, Frank Herbert's *Dune*, Andre Norton's *Witch World*, and other works from Roger Zelazny, Robert Heinlein and James Blish.



The first organised fan group directly associated with the show came into being only two years after it had started, when a young fan living in Stoke-on-Trent started to put together and mail out to subscribers an A4 duplicated newsletter containing information on the show's stars and details of forthcoming television stories. At the time that the first actor to play the Doctor, William Hartnell, left the show, this organisation changed its name from the William (Doctor Who) Hartnell Fan Club to the Official Doctor Who Fan Club and it then continued operating throughout the Patrick Troughton era of the show (1966-1969) before grinding to a halt around 1971.

Towards the end of 1971, however, another fan of the series, Keith Miller, wrote to the BBC asking about a fan club. As the previous club was inactive at the time, he decided to start and run one of his own and the *Doctor Who* Fan Club came into being. Miller published numerous newsletters, as well as an irregular magazine, but on the whole there was not much else. Jon Pertwee, playing the third Doctor at the time, enjoyed a fan club of his own, which also published a news magazine, but it wasn't until 1976 that *Doctor Who* fandom really took off in a big way.

This was due to the formation in that year of the *Doctor Who* Appreciation Society, or DWAS – which still exists to this day – and an explosion in the number of fanzines available for fans to buy. Indeed, in the early eighties the DWAS newsletter had to split the fanzine advertisements off into a separate four- to eight-page supplement as they were swamping the content of the rest of the newsletter.

All of this background is by way of trying to explain why myself and Stephen James Walker wanted to bring together some of the wealth of fan-writing and commentary on *Doctor Who* and present it to a new audience, many of whom were not even born at the time the original fanzines were being published.

My own interest in *Doctor Who* started around 1974 – coincidentally the same time that Tom Baker took over the lead role – although I can remember watching it as early as 1966 when I was five years old. I joined the fledgling *Doctor Who* Appreciation Society in late 1976 and started my own fanzine in

July 1977. I felt that I had something to say, that my interests – at the time in the *Doctor Who* monsters and the numerous Target novelisations being published – were not being catered for by the DWAS newsletter (called *Celestial Toyroom* after a sixties episode) or magazine (called *TARDIS* for reasons which may be obvious). My fanzine, *Oracle*, ran for 36 issues and was published more or less monthly.



Ever since then I have been involved in *Doctor Who* fandom in one way or another. I ran the DWAS reference department for several years in the early eighties, and collected as many fanzines as I could – and there were hundreds of them. Mostly A5 photocopied affairs, they contained articles, interviews, reviews, pictures, comic strips, photographs, artwork... anything and everything went as far as the fanzines were concerned. Some were serious, others treated *Doctor Who* as a springboard to discuss television fantasy as a whole, yet others treated the whole thing with disdain and sought to put down and criticise anything that was perceived as being popular or worthy.

My first foray into the professional world of *Doctor Who* came about in 1991, when, almost as a direct result of publishing 24 quarterly issues of my second fanzine *The Frame* with two friends, Stephen James Walker and Mark Stammers, we were commissioned by W. H. Allen – soon to be taken over by Virgin Publishing – to write the first of a proposed three-book series looking at the background history of the show. *Doctor Who: The Sixties* was and still is a book I am very proud of. Hot on the heels of that came a commission to start another series, this time a sequence of paperback 'handbooks' to the show, one per Doctor. This autumn sees the publication of the final such book, looking at the eras of the seventh and eighth Doctors.

In between I have authored or co-authored nearly twenty other non-fiction titles connected with the show. The depth and range of information covered in each book has varied, and the research has ranged from interviewing just about everyone involved with the show to sifting through piles of musty paperwork at the BBC's written archive centre.



One thing that I had never done, however, was a programme guide to the show. The reason for this was simple – there was one already, and as W. H. Allen had published it back in 1981 they were not about to publish another. However, when in May 1995 a decision was made by the BBC not to renew Virgin's licence to publish the series of original novels which had been running since 1991, and instead for the BBC to take over the range, I realised that finally I might have the opportunity to do the ultimate *Doctor Who* programme guide. A book that was informed by all the in-depth research that had gone on into the show over the years, but which also pulled in some of the wealth of comment that had appeared in the short-run and for the most part long-forgotten fanzines.



David J. Howe: "During the studio recording for the thirtieth anniversary documentary *Thirty Years in the TARDIS*, I was lucky enough to attend a couple of the recording sessions. As the TARDIS interior set had been recreated for the production, well... it was one of those once-in-a-lifetime opportunities!"

Therefore I joined forces with my writing colleague Stephen James Walker, and set to outlining the sort of book we wanted to see.

What we have ended up with is, as is every book to some extent, a compromise between our ideal book and what we could practically achieve given the constraints of page-length and the requirements of our editor at the BBC. What we hope we have achieved is a single book which encapsulates all that is good and bad about the show. It has a sound and accurate base, and upon that we built a commentary using many quotes from the aforementioned fanzines, and also press reviews and comments culled from the BBC's own Audience Research reports over the years.

What quickly becomes apparent when looking at *Doctor Who* fanzines is the sheer number of talented people who cut their teeth either editing or writing for them. People who, twenty five years ago, were writing reviews of then-current *Doctor Who* are today editing professionally published news-stand genre titles, or are novelists, doctors, professors or other academics. Others moved into television and film and are working as programme or script editors, or even running their own production companies.

A great many of the authors of the various ranges of original *Doctor Who* fiction published professionally by Virgin and the BBC cut their teeth in the fanzines. In some cases their novels have been based on pieces of fan fiction published years earlier, while others are wholly original.

It was something of a dilemma to decide what to keep and what to discard from thirty-five years of fan writing in our selections for *The Television Companion*. Unfortunately, legally we could only use small extracts from any one piece (anything more would have meant that we would have had to have sought permission from the authors - an impossible task given the sheer number of things we would have wanted to use and the relative obscurity of some of the titles and authors) and so we restricted ourselves to pertinent quotes which backed up opinions, or examples of particularly fine thought and analysis, or original takes on the show, items which kicked against oft-stated perceptions and which presented something fresh.

All of this material was sifted and edited until we ended up with roughly 1,000 words per *Doctor Who* story, summarising the good and the bad aspects of each adventure. We feel quite strongly that, like most television, *Doctor Who* was seldom all good or all bad, and wanted to point out this fact, and also to highlight that even the most critically reviled adventures can have elements of greatness, if you know where to look.

Of course we could have written these sections of the book wholly ourselves, but then it would have just been our opinions - two people - as opposed to a selection of views both contemporary and more recent.

We felt that it was important to keep it broad, and hopefully the result is both interesting and eye-opening.

As this was also a programme guide, we ended the book with the hope that one day there might be some more episodes of the show made, and that we might be in the happy position of issuing a revised edition. As I write there is still talk about the BBC collaborating with a film company about a feature based on the show. The producer of the 1996 television movie has indicated that his production was a "one time only offer", but has not elaborated further as he is currently working on his own book about the show he made wherein some of the problems he encountered will be revealed.



Whatever the future holds for *Doctor Who*, one thing is certain. It is one of the most flexible and adaptable formats for a TV series ever developed. We have seen other shows come and go which tried to tap into the concepts that made *Doctor Who* great: *Quantum Leap*, *Sliders*, and even *Buffy the Vampire Slayer* all contain recognisable elements of the *Doctor Who* format. In a climate at the end of the 20th century where our creative talents constantly look to the past to try to capture a theme for the present, it seems inconceivable that *Doctor Who* will never return.

— © David J Howe 1998

<http://homepages.which.net/~howe/howe@which.net>



THE THIRTY-FIFTH ANNIVERSARY

To celebrate the 35 anniversary of *Doctor Who*, the BBC are releasing a bumper bundle of goodies.

Doctor Who: The Television Companion (David J Howe and Stephen James Walker) - official guide to the show.

Doctor Who: From A to Z (Gary Gillatt) - thematic articles looking at all aspects of *Doctor Who*.

Doctor Who: The Ice Warriors - special double-tape video release. The first tape contains episodes 1.4.5 and 6 of the Patrick Troughton story 'The Ice Warriors' which has been remastered and cleaned up. The second tape contains a special documentary on missing *Doctor Who* - which number includes episodes 2 and 3 of 'The Ice Warriors' which no longer exist - together with episode 3 of 'The Underwater Menace', a surviving series episode, plus clips from numerous stories and episodes which no longer exist in their entirety. The package also includes a CD containing the original soundtrack for episodes 2 and three of 'The Ice Warriors'.

Doctor Who: The Infinity Doctors (Lance Parkin) - a special novel commissioned to celebrate the anniversary.

FURTHER READING

For further information about *Doctor Who*, seek out the following books:

Doctor Who: The Sixties/The Seventies/The Eighties - all by David J. Howe, Mark Stammers and Stephen James Walker (Virgin Publishing)

Doctor Who: Timeframe - by David J. Howe (Virgin Publishing)

Doctor Who: The Television Companion - by David J. Howe and Stephen James Walker (BBC Books)

Links

Wholink

one of the best links sites going

Images

the Doctor Who Image Archive - hundreds of images

News

The Doctor Who News Page - up to the minute news on all aspects of the show and its merchandise

Lost

The Restoration Homepages - features and information on the search for missing BBC episodes, as well as the work being done to clean up and preserve what does still exist

LETTERS TO MATRIX

THE NEW MAGAZINE OF THE BRITISH GAY & LESBIAN COMMUNITY

Send letters to **Matrix**

53 Riviera Gardens, Leeds,
West Yorkshire, LS7 3DW, UK

Or email matrix@riviera.demon.co.uk
Or fax 01327 361661

(marking emails and faxes clearly 'For Matrix')

Letters may be edited. If you don't want your full address printed please indicate this clearly.

Anonymous letters will be printed at the editor's discretion.

BEST LETTER WINS A BSFA T-SHIRT

NOTE CHANGE

• Another very good crop of letters – thanks to everyone!

Before we begin, please note that the **Matrix** address has changed. I've moved to another part of Leeds near the infamous Chapeltown, home to the city's red, prostitution and drug industries. Or so the papers would have you believe, anyway – the most local colour I've seen was in the splendid West Indian Carnival recently.

To your letters, Joseph Nicholas's comments on Focus generated a number of defences, the debate on Starship Troopers rumbles on, and Roy Gray's comments on a pink conspiracy in our bookshops gave rise to some excellent responses, starting with this issue's T-shirt winner:

Paul Haine

paul.haine@lineone.net

I REMEMBER the day as if it were only yesterday. I was about fourteen years old, and I entered my local bookshop, happier than a big tub of nice things. I went to the Star Trek section (as I would later find out this was, technically, the science-fiction section), and began to browse. I noticed, out of the corner of my young and impressionable eye, the section next to where I was standing. It was filled with books about lesbians and gays, but, being young and innocent, I gave it no further thought. I picked up a Star Trek book at random, purchased it, and went on my way. And as I was walking down the street, I noticed, to my horror, that I was singing "YMCA" by The Village People. I stopped, and thought back. That brief glimpse of the gay and lesbian section had converted me. Where before I went in I was completely heterosexual, now I was as bent as a nine-bob note. Curse my impressionability! Curse it!

After nonsense, of course. I am bisexual (greedy, I know). I have been bisexual all of my life, though I only realised during my early teens. Before that time, I was never exposed to any homosexual literature, or any other homosexual medium at any time. If Roy Gray thinks that you can influence someone's sexuality simply by placing suggestive books where they might see the front covers, then he is astonishingly stupid. A person's sexuality is decided upon at birth, it is not something that can be influenced with subtle advertising.

Mr Gray is clearly frightened that gay men and women are going to take over the world, and somehow achieve this by attacking through wookie books. I have news for you, Mr Gray; this conspiracy you have fantasised doesn't exist. There are no gay men and women plotting to kidnap the children of the world and turn them into sexual deviants. If a child is gay, then they are gay, like it or lump it. It is people like you that make it harder for them to accept who they are. Homosexuality is not a sad, twisted perversion – you are. ☹

James Tanser

JTanser@compuserve.com

WELL, I thought I would take the bait and reply to Roy Gray's interesting letter. While we are exchanging life histories I should probably say 26, recent joiner, Gibson, Egan, Banks and others (you get the idea) are finally southerner (but who cares?).

I won't comment on the equalisation of the ages of consent, as that discussion surely belongs in the Telegraph or the Express, where I expect it will be more appreciated. On the subject of positioning of books I have this to add. A couple of months ago I popped into the Waterstone's branch a few doors up from Foyle's on Charing Cross Road. As I walked through the door, in front of me was a display table full of gay and lesbian books. Beyond these, in the next bay, was the science fiction and fantasy section. My goodness, it must be a conspiracy!

But hang on a minute. The last time I walked from Oxford Street to Covent Garden (via Foyle's) I seem to remember cutting through Soho Square. I remember this because of the gay rights demo going on (don't some people have interesting sartorial preferences?). Do you think, what with this being London and all, that there might be a large gay community in the area? In fact might not the fringes of Soho be just the place where you would expect to find bookshops selling gay and lesbian literature? I suspect that the juxtaposition of these sections has more to do with similar volumes being sold than any conspiracy.

Exactly how is the presence of gay and lesbian books going to "influence youngsters towards homosexuality" anyway? People are not going to pick up

these books unless they are interested to see what they contain. And if they do want to look at these books, hiding the books in a corner is not going to stop them. If you start trying to suppress these things, where do you stop? There is an Ann Summers shop on Charing Cross Road near the Oxford Street end. Should this have its display windows covered up to stop it "influencing" youngsters, or is this OK? What about the Next catalogue? I know people who ordered it just for the underwear section.

OK, enough over-reaction. More about the contents of the SF shelves and less about the position, please. ☹

Andy Butler

ambutler@enterprise.net

I THINK Roy Gray deserves at least a T-shirt for his heroic exposure of the Lavender Conspiracy which is clearly at work in Books Etc. within just a Stone-wall's throw of Old Compton Street, another apex of London's pink triangle.

It's even worse than he thinks. It's one thing for such clearly brainwashing activity to occur in the metropolis, with its oh-so-sophisticated ways, but it happens in the sticks as well. In Hull's Waterstone's, the gay section is right next to the Classics section, firstly giving them some legitimacy, and secondly giving them access to the A Level and undergraduate students who hang out there. Leeds Waterstone's situates its gay section next to the bestsellers section – clearly going after the Captain Corelli's Mandolin readership, a novel which indeed includes a homosexual character.

Of course, if advertising really does work, then there is a real crisis facing us: how will the gay population cope with being exposed to X-Files novels and other wookie trash? The minority that gave us the wit and wisdom of Oscar, the best war poetry, the means to crack the enigma code... reduced to reading Kevin J Anderson? It's too dreadful to contemplate. ☹

• The fate of imprisoned fantasy author and academic Alison Spedding still causes concern. There have been no new developments since last issue but there should be some news before Christmas.

Gary Daikin has some doubts about supporting her case, however:

Gary Daikin

GDSBSFA@aol.com

I've been interested to follow the Alison Spedding case, which I first discovered through the piece in The Guardian. What we seem to be in danger of forgetting is that by her own admission, Alison Spedding is guilty at least of possessing a large quantity of a proscribed substance. This, regardless of our own feelings as to whether or not cannabis should be legalised, is important, because if we do not respect the law as it stands, the alternative is a low-level anarchy in which we only obey the laws we personally happen to agree with. Theoretically we

can then justify anything. In a civilised society we should campaign to change those laws we believe are wrong, not simply break them.

The cynic in me is also suspicious regarding the amount of cannabis involved. 2kg is a lot for personal use, but then I have 2,000 books and I don't run a bookshop. I am not suggesting that Ms Spedding was trafficking in cannabis, but the sheer quantity involved when considered in the light of the fact that she was scheduled to fly to the UK the day after the arrest does suggest to me that we must consider the possibility.

Alison Spedding is obviously an intelligent woman, who effectively held the laws of a country with a rather crude legal system in contempt, and is now paying the price. What should concern us is that she receives fair and unbiased treatment by the legal system of Bolivia, which, given the possible political motivation behind her arrest, seems unlikely. It is also of concern that she receives appropriate medical treatment. What we should not do is turn her into some sort of liberal-leftist icon and rallying point. This would not only show a no doubt unintended, White Western cultural condescension towards the Bolivian way of justice, but be an insult to all those thousands of genuine political prisoners who have no hope of gaining the attention of the broadsheet newspapers because they aren't white, western academics with a literary career on the side. ☹

• And now a complaint:

Joseph Nicholas

15 Jansons Road, South Tottenham,
London, N15 4JU

Sir

I write to advise you that my most grievous error of fact has been smuggled into the most recent issue of your otherwise estimable organ.

In his column, your contributor Aleph alleges that when, following the conclusion of the Clarke Award ceremony, I repaired to an establishment licensed for the selling of spirituous and other liquors in the company of myself, your consort Ms Rigby, and Mr Cullen of the Department of Education, I was both drunk and wearing a dress. I was not only not drunk but, more importantly, I was not wearing a dress, as it is well known that men are shaped differently to women and thus, lacking the relevant protuberances, would find their upper abdominal regions encumbered by additional and for them unnecessary folds of unused and unseamable material. It is for this reason that I was, of course, wearing a skirt.

I trust that an appropriate correction will appear, with due despatch, in the forthcoming issue of your otherwise thoroughly reliable periodical.

I am, Sir, and ever beg to remain, &c. &c.
Joseph Nicholas
(Major General (Rtd), Mrs) ☹

Last issue Joseph Nicholas questioned the rôle of Focus and whether the BSFA should be doing a writers' magazine.

Angela Shackleton Hill
109 Hucknall Avenue, Ashgate,
Chesterfield, S40 4BZ

I write of and am a (published) author who subscribes to an Orbiter. I have only limited enthusiasm for anime, film st, media sf and fandom and consider any attention paid to them in BSFA publication to be "an inappropriate use of the BSFA's resources".

Can't you tell I'm taking the piss? ☹

Wayne Stamford

31 Adderwell Road, Frome, Somerset,
BA11 1NU

If Joseph Nicholas cares to look at the cover of Focus – yes, it is not even necessary to open the contemptible thing! – he will see the words "the BSFA writers' magazine". The word "aspiring" is notable by its absence. Either I have completely the wrong end of the stick, or Focus is intended as a forum for members who write, not – as Mr Nicholas suggests – a "how-to" for the eternally hopeful.

I'm not trying to make out that Focus is exactly a showcase of fiction, though – although issue 33 was far from shabby in that department. But it seems implicit in the attitude of those who declare that they never bother opening the magazine that they don't believe that a story published there could be of any interest to them, anyway. A real spur to excellence that is!

Perhaps the acid test is whether the successful writers amongst us find something of interest there. If not, that might be the time to wonder about its future. Until that day, leave well alone. ☹

Phillip Rose

22 West End Lane, Pinner, Middx., HA5
1AQ

JOSEPH Nicholas has a point about Focus; but perhaps some BSFA members enjoy it. Why not follow the example of many corporations that offer their shareholders the option not to receive Annual Reports? I for one would gladly agree not to receive Focus in the knowledge that a few letters gained a lease of life!

On a separate note, seeing Joseph Nicholas's name reminded me of the superb reviews we used to write for *Paperback Inferno*. Why not do a once-a-year BSFA Publications Retrospective: the best bits from ten years ago, twenty years ago etc.? Surely this would be an interesting part of celebrating forty years of the BSFA.

Finally, what about a project to put all previous BSFA publications on-line? As well as an interesting perspective on the BSFA's evolution, I'd think it a useful research resource, and there must be enough provocative statements to kindle an avalanche of letters: no more pleas from unloved Matrix editors. ☹

Roy Gray

roygray@cmail.com

Focus, yea or nay, I like Focus and find it interesting so I'm all for keeping it. I think

it often carries some good articles and useful advice for unpublished wannabe writers such as myself. I have also shown friends to non-BSFA, non-sf writing tropes who have also found it useful, interesting and amusing. (Declared interest, I have had pieces in Focus but I've also been rejected.)

I am somewhat unconvinced about any BSFA publication carrying fiction because there are plenty of other fiction outlets, BSFA publication seems a bit of a cop out, but I'm not too worried. If someone is willing to take on editorial responsibility then they have to be allowed, within the limits of BSFA Articles, law and decency, to develop the publications as they see fit. The question of what the BSFA should do now is a topic that needs some debate but, I think, as long as it remains a completely voluntary organisation change will be difficult.

PS Why did we get two *Matrices* in one mailing? I saw no explanation, so far. Perhaps I should check the website. Can't see anything today. ☹

• There was a notice on the website, and indeed on page 2 of Matrix 133 (though rather tucked away, admittedly!).

• The argument over Starship Troopers continues:

Mike Browne

5 Flanders Road, Chiswick, London, W4
1NQ

My I, as a new member, enter the correspondence on *Starship Troopers*, despite not having read the previous comments. I first read *Starship Troopers* when I was about 13 or 14 in the early 1960s. It's a book that's impossible to strip from its historical context: World War 2 was a fairly recent event for all adults, Vietnam was an obscure country in geography lessons, I used to play at soldiers in bombastes and went to an upmarket grammar school that drilled into us that we would have to fight and win the next world war. Heinlein originally wrote the book as part of his 1950s juvenile series, and it latched on to the fears, insecurities and expectations of my juvenile generation, so effectively.

In his book *Expanded Universe*, Heinlein makes it clear that the vote could only be won by volunteering for government service, and only a small minority of volunteers would end up in military service, a point made clear by the recruiting sergeant, although we learn little of what the others do. But this aspect of the society described was totally lost on me in those days and disappears entirely in the film. If the book is given a closer reading than a 13-year-old will give it (certainly me) then of course Rico only becomes and infantry man because he's failed at everything else.

When I re-read the book in my early 20s, it struck me strongly that it was illogical: the human race has been at peace for at least two generations before the Bugs were encountered (and we never learn much about what did happen) yet there was a navy and

army, trained and equipped for interstellar war. The society postulated only makes sense if the threat is continual and can only hold together under a continual threat, which as far as the book tells us didn't exist.

Yes, I very well remember how the ideas of power, order and battle appealed to me as a 13-year-old. Thinking back, it's quite alarming. ☹

Theo Ross

Argyll

Andy Butler's graceful response to my May letter must be the nicest way I've ever been told I was right.

The ball now passes to Dave M. Roberts: "the idea that a government can pick and choose who is allowed to vote must definitely be [offensive]". Very likely. But that idea will not be found in *Starship Troopers*. To spare him too the pain of re-reading it, I quote again (NEL paperback 1970): "When a boy, or a girl, reaches his or her eighteenth birthday, he or she can volunteer and nobody else has any say in the matter." (Rico to reader, p24.) "... if you want to serve and I can't talk you out of it, then we have to take you, because that's your constitutional right. It says that everybody, male or female, shall have his born right to pay his service and assume full citizenship..." (Recruiting sergeant to Rico, p29.) "... we never fail anyone" – i.e. on medical grounds, on volunteering – "The law doesn't permit us to..." if you came in here in a wheel-chair and blind in both eyes and were silly enough to insist on voting, they would find something silly enough to match.

(Civilian doctor at recruiting station to Rico, p31.) "... we have democracy unlimited by race, color, creed, birth, wealth, sex, or conviction, and anyone may win sovereign power by a normally short and not too arduous term of service..." (Lecturer at Officer Candidate School, p156.) Point made?

My first letter (with due respect to our Editor) was not intended as a dig at Andy, nor is this a dig at Dave. If someone wants to tell us that he finds a book offensive, good luck to him. But if someone writes – here in a publication of the BSFA – that a book says something that it doesn't, they're doing an injustice both to the author and to any potential reader who, on the basis of this falsehood, may reject unread a book which they might have enjoyed and perhaps derived great benefit from. If anyone wants my own opinion – can't imagine why they would – it's that Heinlein was a good and wise man, and that if we returned to some of the values championed in *Starship Troopers* the world would be a happier place. Be brave! Risk offence and read it! ☹

• Some corrections and clarifications:

Patrick Nielsen Hayden

pnh@panix.com

I'M BOGGLED to discover that I'm "Tor boss" [Matrix 133] – Tom Doherty was alive the last time I looked, about five minutes ago

– but I shall practice cackling and crying out "Cower, minion!"

More pertinently, though, we are not licensing Robert Jordan's books to Peanut Press to distribute in Palm Pilot-readable form, nor did Peanut Press ever think we were; that was a weird misunderstanding that got onto the nets somehow. We're licensing several other books to them and to other entrepreneurs in the infant e-text business, though. ☹

Stan Nicholls

stannicholls@lineone.net

Many thanks for mentioning my book *Bodyguard of Lightning in Matrix 133's* "Scribble". You weren't to know (because the publisher missed telling everybody) that the book has been re-scheduled, and is now due to appear next February. This is because Orion are re-launching their Millennium imprint at that time, with my book and the first of Steve Baxter's "Mammoth" trilogy as lead titles.

But the plug is still much appreciated. ☹

Colin Greenland

colin@plenty.cix.co.uk

A SHAME you couldn't get to Maggie Noach's party for the launch of *Mother of Plenty*. It was brilliant. I had a terrific time, of course, and so did everyone else, more to the point. The report in *Matrix 133* made me enjoy it all over again.

A few hyperspace gremlins seem to have crept in, though, so I thought I should point at them and shout loudly, just in case of misunderstandings multiplying.

Maggie has only one child, the svelte and glamorous Sophie. The other wine waiter was Jon Courtney Grimwood's son James. A brilliant job they both made of it too.

The Voyager editor is Jim Rickards, not Richards.

Sean Flinn is a lovely man, and an ace bookseller (and no, we don't say that about all the booksellers...), but I didn't claim he was "the saviour of British fantasy", and nor did anyone else, as far as I know. That is something Neil Gaiman has been heard to call Susanna Clarke. I don't know quite how it got into Julie's notebook – from me, probably, in the mood for exuberant indiscretions – but I think if you're going to perpetuate it, we should probably make sure it gets reapplied in the right place.

Oh, and Jim Burns had brought his gorgeous painting all the way from his home in Bradford-on-Avon, not Stratford. Well, it did get quite noisy that evening... ☹

• And here's confirmation:

Jon Courtney Grimwood

jonhardcopy@demo.co.uk

Re "Green and Plenty Land" – my son James would just like to point out he's not Maggie's (son, that is...). I just hire him out occasionally – child slave labour – to pour wine at launch parties, Colin's included! ☹

• Apologies to all!



XENA AND HERCULES

arthur chappell

What possible interest can Humanists find in a couple of sibling programmes about a world where gods not only exist but interact directly with human beings? The answer is lots...

THE mention of *Hercules* (subtitled *The Legendary Journeys*) conjures up visions of rosy old B-movies featuring the likes of Steve Reeves and Arnold Schwarzenegger. The *Hercules* tv series featuring Kevin Sorbo rises surprisingly high above such dross. For one thing, the muscle-bound central hero is played by an actor, not by a plank of wood – Sorbo shows a remarkable range of acting skills in the series, as does Lucy Lawless in the sister show, as will be seen shortly.

Hercules is the product of Sam Raimi's Renaissance Pictures tv studios. Raimi is most famous for the low budget, but highly imaginative, black-comedy horror flicks now known as *The Evil Dead Trilogy*. (The star of those films, Bruce Campbell, appears periodically in *Hercules* and *Xena* as Autolycus, the Errol Flynn- / Robin Hood-like criminal genius known as The King Of Thieves). 'Renaissance' is a word that conjures up a sense of historical tradition for Humanists, and that tradition permeates the adventures of *Hercules* and his female counterpart. It was during the Renaissance in the 15th century that Christian artists became influenced by Greek and Roman art, history, philosophy and myth. Before this time, much Greek art had been destroyed as pagan and superstitious. During the Renaissance, such traditions were revived with a vengeance. As Greek and Roman artists were as fascinated by human form and depiction of people in motion, the Renaissance also saw the birth of the Humanities. It was suddenly in vogue to celebrate the lives of ordinary people as well as notaries, priests, and Biblical heroes. Raimi's studios being called 'Renaissance' is therefore extremely apt.

Hercules is a familiar figure to us all; the half-human demi-god is one of the great archetypal heroes whose twelve labours thrilled many of my childhood imaginations. Half-human heroes are also common in sf television, most notably from the day Spock, the Vulcan logical non-emotional hero of *Star Trek*, revealed that he had a human side and had to suppress his feelings. Film makers and tv producers are nervous of making the heroic (rather than the evil) aliens too remote from any human identity. This was to result in even British television's Doctor Who being revealed as half human in his final televised adventure to date. If ET could be all alien and still loved by us, why not other aliens? Why have to make them all 'a bit human' to make us empathise with them? *Hercules* has a stronger right than most sf heroes to be half human, as of course he was made such by Homer and other writers long before sf was dreamed of. (That's if you reject the idea of *The Odyssey* being a proto-sf novel in its own right, which I don't.)

Spawned by Zeus, who had a habit of seducing mortal women, *Hercules* grows up exasperated by the lack of contact with his father and his illegitimate status. His step-mother Hera, insane with jealousy, wants *Hercules* dead, and his father never calls round to offer any fatherly advice. As a result, *Hercules* renounces his divine strength and tries to be a human. His contempt for the

gods shows throughout his adventures, and in many ways, shows us why we should have no place for gods in our lives. *Hercules* proves to be very educational viewing for Humanists.

In *Hercules And The Circle Of Fire*, one of the five feature films made to launch the series and its truly spectacular CGI effects and sense of costume, Prometheus is trapped in a pillar of ice for his defiance of humanity against the wishes of the Olympian hierarchy of Gods. Humanity slowly loses the secret of fire (given to us by Prometheus), and the world grows dark and cold. *Hercules* enlists his father's help and sets off to rescue Prometheus, but even his father wants to stop him. At first *Hercules* suspects his father is as evil as Hera (the cause of the crisis), but Zeus – Anthony Quinn reprising his *Zorba The Greek* role and loving it for every moment he's on screen as the womanising dirty old

codger – is actually protecting *Hercules*, whose half-God status makes him likely to be killed by some of Hera's traps on the quest.



Prometheus is of course an excellent rôle model for Humanists, in being more for humanity than pro-God despite being a God, but we see little of him in the episodes he features in. In many ways it is *Hercules* who takes on the characteristic defiance we

normally associate with Prometheus. *Hercules* marries a woman, and raises a family. His heroics and his need to do good for everyone means inevitable separation from domestic duties and enforces his human qualities time and time again over his physical strength and cunning. He often outwits opponents rather than thumping them anyway. When the series (*Hercules*) began in earnest, Anthony Quinn dropped out, and the family *Hercules* acquires as his own in the films are killed off by Hera, literally in the opening episode, "The Wrong Path". This leads *Hercules* to a literal war against the gods as he rampages round trashing Hera's temples. Until a human woman shows him the futility of mindless violence and he starts being a champion for all mortals once again. Temple sacrifices being stopped are a common theme in *Hercules* (and *Xena*), arguing consistently against the idea of humans being insignificant compared to divine entities.

In the ninth episode of *Hercules*, the Warrior Princess *Xena* makes her first appearance, as a cruel and beautiful warrior who seduces *Hercules*'s best friend Iolaus, a regular character in the adventures, played by Michael Hurst (who seems to get better fight scenes than Sorbo ever does). Iolaus is seduced by her into killing *Hercules*. He almost does, and *Xena* also comes across as a match for the demi-god.

The success of the Xena episode prompted a call for her to get her own series, which quickly went into production. Her interest for many male viewers is easily understandable. Lucy Lawless (already seen in Hercules in other rôles) is a truly beautiful woman, so dressing her in dominatrix leather short skirt and revealing leather top, complete with leather boots, a sword and a whip, was enough to drive the male audiences wild. In fact *Xena* also has an intense following in the American lesbian community, of which more later.

The producers had one problem in making the *Xena* series. Xena is an utterly evil character, but in a specially prepared teaser episode of *Hercules*, "The Gauntlet", she is made to have a change of heart. By the time her own series began, she was a hero, albeit a darker, more melancholy figure than her male counterpart. We never doubt that Hercules will come through and win, but Xena often fails and struggles to come to terms with her mistakes.

In America, lesbians now celebrate Xena day. And why not?

Her evil past is made constantly to haunt her. She has dangerous, unpredictable qualities and still relishes a fight against the odds. She takes out whole male armies and enjoys doing it. It's no wonder women like her so much, as she beats so many macho sexist pigs senseless and kills those who would use women in a more overtly abusive manner.

While Hercules has close friends like Iolaus, we never doubt that they are just good mates and buddies. Xena has a more regular travelling companion, Gabrielle, who has matured from a drippy naive virgin full of romantic bardic dreams to gaining a near equal warrior status to Xena herself. Their relationship is more intense and passionate, suggestive of a certain gay affinity. They take baths and swim together, and admire one another's beauty. In one episode Xena, trapped in the body of Autolykus, actually passionately kisses Gabrielle. In "Girls Just Wanna Have Fun", Gabrielle is seduced into an all-female vampire club, where the sense of erotic passion is blatantly explored. The episode looks like a teaser for a soft-porn film version of *Dracula*.

Lucy Lawless comments on the lesbian sub-motif herself in an interview given to *SFX* magazine in November 1988. "I'm very thankful to the New York lesbian community because they were the first ones to latch on to the show in a cultish way and make it hip. I'm totally comfortable with that. To me, it's like saying Xena has grey eyes instead of blue. Big deal! I'm sure most gay people don't think about being gay all day long. We could make a big deal out of it and say 'Oh gosh, she's not' (a lesbian), or 'Yes she is', and alienate part of our audience. Why on Earth would any show want to do that? We don't have a mind to and it isn't an insult to us. That's a very '90s way of looking at the world, isn't it? It just doesn't hurt us or make a difference one way or another."

In America, lesbians now celebrate Xena day. And why not?

The *Hercules* series continues, popular and deservedly so in its own right. Some stories are pure comedies, others dark and depressing. In "Cast A Giant Shadow", Hercules is trying to bring down the Mother Of All Monsters (understandably vengeful after Hercules has killed most of her children) but discovers that a gentle giant and friend of his actually loves the repulsive snake woman. (one of the show's most impressive monsters). And he comes to see the value of protecting her. "King For A Day" is the first story given over exclusively to a supporting player, and Iolaus handles himself extremely well in it, setting the scene for other stories in which the central character doesn't appear at all, a rare event on any television show with an eponymous hero.

History and chronology are extremely confused in both *Hercules* and *Xena*. It is uncertain what period of mythical history they are set in, the dawn of Greek civilisation, or its swan song. When Hercules meets Daedalus, father of

Icarus, the boy who flew too close to the sun is already dead as a result of his folly. Similarly, Midas is cured of his golden touch problem. The stories often evoke the idea of Hercules and Xena living at the close of an era, the goddammerng of Greek myth. Gabrielle meets Homer, the blind poet who wrote *The Odyssey*. Xena participates in the last days of the Trojan War, sees the horse, and meets Helen of Troy. By this time the events, if they are to be believed true, were largely over and done with.

Jason, for instance, is an older, battle-weary figure, reliving his Argonaut adventures. In one episode, the skeletons Ray Harryhausen created for the film, *Jason & The Argonauts*, return, though Renaissance Pictures CGI SFX (impressive as they are) are no match for the old film's stunning effects on the skeletons. At times, the Renaissance effects are astonishing, with huge hydra monsters and serpents, but it is often the simple costume creatures

that stand out: notably the giants (the best outside Irwin Allen's *Land Of The Giants* series) and the very well presented centaurs.

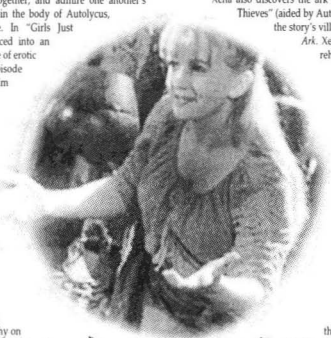
Xena witnesses many biblical scenes. In "Altered States" she stops a man who believes in only one God from killing his son, Icus in honour of that God, who actually turns out to be the boy's older brother, pretending to be the voice of God. The name Icus is a pun on Isaac, son of Abraham, who faced a similar decree only to spare his son in the end. The message here is clear, that humans must protect all children from such extreme beliefs and that no God should be allowed to oblige humans to slay their own kids and kin. This is a surprisingly anti-biblical story.

Xena also discovers the ark of the covenant, in "The Royal Couple Of Thieves" (aided by Autolykus) which has exactly the same effect on the story's villains as it does in the film *Raiders Of The Lost Ark*. Xena decides such a device isn't for her and rehides it, (with an obvious hint that Indiana Jones will find it next). In "Giant Killer", Xena helps David slay Goliath, (who is portrayed for once with some sympathy and understanding); actually she doesn't so much help as do the deed for David, to the degree that you wonder why she wasn't mentioned in the Bible.

Clearly moving on several centuries, Xena has several encounters with the tyrannical Julius Caesar and meets Boedicea, too, even though their history postdates the earlier Biblical scripture story and precedes the advent of Christianity by 55 years at least.

In a none too serious adventure, "Solstice Carol", Xena actually meets the Midwinter Festival equivalent of Father Christmas, and also provides Mary and Joseph with the clothes needed for their trip to Bethlehem. This story is concluded in *Hercules*'s "A Star To Guide Them" when Iolaus has visions that lead him and Hercules to witness the arrival of the Star Of David at Bethlehem. Iolaus goes into the stable, but Hercules, sensing the passing of his age, stands back and watches in morose silence, turning the traditional image of hope into a more sombre pageant.

Both *Hercules* and *Xena* were given to harsh stories amidst the humorous ones. In "Gabrielle's Hope" Gabrielle is duped into an affair with a cult leader and spawns his child, whom she names Hope. The girl grows alarmingly quickly, and is clearly a psychotic killer, but Gabrielle loves her as a mother might, and even threatens to kill Xena before taking her daughter's death to fool Xena into leaving the child alone. In "Maternal Instincts" the girl Hope returns and eventually kills Xena's own recently discovered forgotten child, and Xena kills Hope (who will later return from the dead). By now Xena has become very dark and serious indeed. Gabrielle and Xena try to kill each other over the deaths of their respective offspring, and almost succeed until plunged into the realm of illusion where they face hallucinogenic musical numbers that force them to reassess their relationship



Renee O'Connor as Gabrielle

and chill out. That's right, the savage harsh storyline suddenly turns musical, a kind of Gilbert-and-Sullivan meets Wagner parody, surprisingly well staged, showing the extraordinary range of its cast's acting.

Later the dark, miserable side reasserts itself, when Hec comes back and apparently kills Gabrielle in the third season finale. Stay tuned for season four.

Hercules went straight for laughs much of the time and even got into a phase of dabbling in pantomime. In "And Fancy Free" (a parody of the film *Strictly Ballroom*), the hard-man hero is caught up in a dance contest with a girl partner with two left feet. To teach her the necessary skills quickly he enrolls with her in Widow Twankie's dance academy (the widow is played in high comedy by a near unrecognisable Michael Hurst, more familiar to fans of the series as Iolus). The widow proved popular enough to resurface in "Men In Pink", a high camp variation on the classic Monroe, Lemmon, Curtis film, *Some Like It Hot* in which Autolycus and Salomonius end up in drag in Twankie's dance troop.

At times the humour in *Hercules* stops the show from being anything other than a comedy. Salomonius (a regular wise guy, toga salesman character) seems remarkably like Terry Pratchett's Discworld's Cut Me Own Throat Dibbler, a sell-anything-and-run-before-they-realise-they've-been-had figure. The comedy reaches its peak in "Porkules" when Hercules is turned into a pig (a parody of the film *Babe*), and its sequel, "One Fowl Day" when the female pig who falls for him tries her hand at becoming human for a while. There is a homage to tradition here of course, with Homer also having the crew of Odysseus's ship turned into swine, but the comedy detracts from the serious aims of the show. In "Yes Virginia, There Is a Hercules", the parody takes over when the story is brought to our own time, and the making of *Hercules*. Kevin Sorbo vanishes, and the production crew, seeing their profits dwindling, struggle, fight and bicker over how to solve the crisis. Alternatives suggested include spin-offs (such as *Xena*), the adventures of young Hercules depicting the hero as a teenager (often done in the series itself) and turning it into a cartoon (a vicious lampoon of the Disney film about Hercules that was undoubtedly inspired by the show's success). Some scenes are hilarious as new Hercules actors audition lousily, and there's a terrific scene in which the

male members of the production crew take a leak in the gents' loo while collectively showing their bitterness by whistling the programme's theme tune.

After such lightweight hilarity and with Sorbo back from filming on other projects the stories get dark and serious again. Hercules's earthly mother dies. Zeus returns (now played by Roy Dotrice and not Anthony Quinn) and invites his demi-God son to become a complete God. Hercules tries it for a while, but sickened by Olympian life and after a brutal battle with Hera, he rejects supreme power and returns to demi-God status.

In many stories we see humans become god-like and fail, and gods become mortal and having to lump it (even Hercules suffers this fate briefly in "Judgement Day").

Xena and *Hercules* are very entertaining hokum, and if you don't quite buy that idea, try watching them back to back with their imitators, *Tarzan* and *Sinbad*. *Tarzan* attempts to turn the stories of the jungle lord into st. He fights more aliens than lions. *Sinbad* is an attempt to do a *Hercules* in an Arabian Nights setting. Both the pretenders to the throne fail due to lousy acting, ill-conceived scripts and third-rate special effects. Their failure helps to make Renaissance Pictures productions all the more stylish.

Xena and *Hercules* can be violent shows, which tends to put many Humanists off watching, which is a shame. After all, the central theme is a call for peace and an end to violence. God of war Apollo's first collision with Hercules ends on the brink of a bloody battle between two armies which Hercules stops with the aid of the maimed ghosts of the dead of former battles standing between the two forces, reminding the living of the cost of their wars. When Apollo tries to force Hercules into direct combat, Hercules refuses and beats the more powerful God by refusing to fight at all. Whilst violent, the message of *Xena* and *Hercules* is one of peace.

Hercules and *Xena* are extremely thoughtful at times and self-indulgent, pleasant time-wasters at others. Judging them merely on sex appeal factors is a mistake. They actually show us why the old Greek gods (Greek despite the show being filmed in New Zealand), would have been much more interesting than the God believed in by Christians today. If I had to believe in gods, the Greek ones would win out every time.

— © Arthur Chappell 1998

Arthur Chappell is 36 and lives in Manchester. Some years ago, after some severe personal traumas, he was recruited into the Divine Light Mission, escaping after four and a half years of being taught "that my own mind was my own worst enemy and that I had only to feel the religious truth of my Guru and never doubt him". He then took a philosophy / literature degree, and his interest in secular humanism has led him to become a trustee of the British Humanist Association and secretary of the Manchester Humanists.

He says that "humanism can be described as an approach to life that focuses on human beings, and a life lived as though it is the only one we will ever get, encouraging people to stop depending on supernatural and/or divine remedies to the ills of society and to show the importance of people doing all they can for each other. Humanism is not anti-religious; but shows that non-religious people can lead as worthy and good a moral life as anyone who does happen to believe in God(s)."

RESULTS OF COMPETITION 132: "THE WORD"

The word was ... 'Earth'.

- | | |
|---|---|
| 1. The Green Hills of Earth, Robert A. Heinlein | 7. Earth Is Room Enough, Isaac Asimov |
| 2. All the Traps of Earth, Clifford D. Simak | 8. Earthman Come Home, James Blish |
| 3. The Airs of Earth, Brian W. Aldiss | 9. Exiled From Earth, Ben Bova |
| 4. Downward to the Earth, Robert Silverberg | 10. A Gift From Earth, Larry Niven |
| 5. The Call of Earth, Orson Scott Card | 11. Like Nothing on Earth, Eric Frank Russell |
| 6. One Step From Earth, Harry Harrison | 12. Pilgrimage to Earth, Robert Shekley |

Colin Greenland said this: "When you find yourself flipping thru' the *Encyclopedia* looking for book titles with 'Earth' in them, you know your time is being wasted by an expert." Glad to be of service. Dave Langford said he should have been writing articles for SFX rather than doing this. Since a prize will be winging its way to Reading, entering *Matrix* comps proves to be better paid, Dave. He also pointed out the 'missing' 13th question, *Earth* by David Brin.

RESULTS OF COMPETITION 133: "WASTE DISPOSAL"

Terry Jeaves wins this as (apparently) the only other BSFA member who wanted to dispose of the phrase 'Sc-Fi'. His other five for the shredder included *Blake's Seven*, large-size paperbacks, the complete works of Harlan Ellison, the writers of book-cover blurbs who give away the plot, and Ken Lake.

OTHER POINTS ...

... happy to report that recently retired QM Roger Robinson not only entered all four comps but also scored 100% ... no entries at all from women. Is there a message here, such as "We're too busy wasting our time on more important things"? ... according to the editor, Peace O'Cake is not an alter ego for John English, despite what several people thought ... many gripes about 16 down in the crossword. Over to you, John English: How do you get the answer from the clue?

— John Ollis

RESULTS OF ACROSTIC 1

Set by Peace O'Cake.

1. TENNANT
2. HUGO
3. EPTINGER
4. CAM
5. ABERCROMBIE
6. YOLLEN
7. SQUID
8. TASTINESS
9. ABERCROMBIE
10. LAFERRIERE
11. WORLD WAR THREE
12. ORWELL
13. REDFERN
14. CAMP
15. DRAMA
16. JOSEPHINE SAXTON
17. GIBSON
18. BOPING
19. ALTERNATION
20. LEM
21. LESTING
22. ALCORNS
23. ROBERTS
24. DISCH

The extract was from J. G. Ballard's 1966 novel *The Crystal World*. There were many entries, and the lucky winner is David A. Green.

RESULTS OF CROSSWORD 23

Set by John English.

A largely correct entry, first out of the saucen (I don't possess a hat) being Mike Morris.

T	I	C	H	E	N		C	O	A	L	S	A	C	K
M	O	N	R	S	P	O								
P	O	M	A	N	D	E	R	S	A	R	M			
P	W	E	R	S	H	O	T							
S	H	A	L	E	S									
N	E	A	D	S										
B	E	A	D	S										
N	E	A	D	S										
F	I	C	H	E										
B	E	A	D	S										
B	E	I	N											
S	A	T	I	N										
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BANGING

ARMAGEDDON

THE

ROCKS

reviewed by gary dalkin

TOGETHER

A DECADE ago there was a pop-metal single by Def Leppard, the hook of which revolved around a 'witty' wordplay: Armageddon / 'I'm a gettin'-it'. Now we have the film of the 45, as Ben Affleck gets his rocks off with Liv Tyler and everyone anticipates a very big bang indeed. *Armageddon*, the movie, plays like nothing so much as a 151-minute CinemaScope hard-rock video, with a rock-hard Bruce Willis saving the world to the ear-torturing accompaniment of rock dinosaurs Aerosmith. In a prologue as corny and simplistic as anything from *The Wonderful World of Disney*, Hollywood dinosaur Charlton Heston informs us that a big rock did for the terrible lizards, and guarantees another one has our name on it. 65 million years later some big lumps of rock destroy a space shuttle and parts of New York. In the aftermath NASA finds we have only 18 days before an asteroid the size of Texas destroys everything else.

The only possibility of stopping the rock is to blow it apart from the inside. So rather than teaching astronauts how to drill and plant a nuke, NASA recruits Bruce Willis and his favoured dysfunctional oil-drilling roughnecks. Apparently it is much easier to train a pack of bar-room brawlers to function in space, than to train astronauts to use technology. In a vain bid for plausibility Bruce explains that he has been drilling for 30 years and still doesn't know everything about it, but then we discover that drilling appears to involve no more than pressing a button and shouting a lot while looking constipated. So perhaps Bruce is just a slow learner.

Our merry men arrive at NASA, subject us to a witless psychological profiling sequence, rush through two years training in ten days and sing "Leaving on a Jet Plane" to Liv Tyler - Bruce's daughter, Affleck's lover and token girlie on looking-pretty and crying duties - before blasting off in two special space shuttles which, conveniently, NASA hasn't bothered to tell the public about. These special shuttles can sling-shot around the moon and land on asteroids, even asteroids with lots of rough, sharp, pointy, sticky-out bits. Actually these shuttles aren't that special, because it turns out the one without Bruce on board is only in the movie so that it can explode and disprove the notion that debris can't burn in a vacuum.

Director Michael Bay likes explosions. He likes them everywhere. Yet the opening destruction of New York, visually breathtaking as some of the shots are, has no impact because we only have a single caricature to identify with - a shrill camp black man doing a 'Chris Tucker', perhaps in tribute to last year's Bruce Willis sci-fi disaster, *The Fifth Element*.

Bay has an explosion on an oil rig, which doesn't inspire much confidence in oil-man Bruce as a choice to save the world. Said explosion being a result of Bruce, having discovered Tyler in Affleck's bed, chasing Ben around the rig with a shotgun and shooting at him - exactly as John Wayne would have done in one of his cowboy westerns. Later Michael blows up the Russian Space Station (sic), no doubt so mockingly because market research revealed the target audience so bereft of brains as to not know what Mr might be. However, Bay only blows it up after a 'refuelling' sequence so confusing as to be incomprehensible, and to pick up a Comedy Foreigner. We are given the heart-warming opportunity to observe how Americans might be stupid, but they have much better space technology. (Useful Russian space tip: recalibrate machinery can always be made to work by hitting it).

After this our heroes save the world. We learn that a space shuttle can take off like an aeroplane from the shattered landscape of an asteroid, though Bay glosses over this in the hope that no one will notice amid all the sound and fury, and have a laugh at the 'tearful farewell' scene between Willis and Tyler which famously caused such mirth at the Cannes Film Festival this year.

Finally we are treated to the sight of small children running around in slow motion holding American flags.

At last it is over. Never have 151 minutes seemed so long, or \$140 million dollars been so tastelessly squandered on film.

Armageddon is decadent cinema in the purest sense. It is a film with absolutely no idea of what is appropriate, with no purpose, nothing to say, with no idea about anything at all. Every scene is composed as if it were part of a huge set-piece. The pace is frenetic, an entire movie cut together like a *Tom and Jerry* cartoon, with no respite, balance or structure. Perhaps it really is the trailer for a 15 hour film.

Dialogue is reduced to one-liners, with a cut between every one. Bay seems to think it is possible to play for the broadest of comic-book laughs, then still generate excitement and expect the audience to take the events on screen seriously. He makes the plot a series of incidents which could be rearranged in any order, for nothing leads to anything else. There is no build-up, no tension. Things just happen, and with such rapidity it is often almost impossible to know just what or why. Money is thrown at the screen and burnt. The astonishing destruction of central Paris is dismissed in a few seconds.

With no plot, no characters and no point, *Armageddon* attempts to bludgeon the audience into submission. Fantastically lavish images are everything, but mean nothing. The whole is a relentless barrage of light, colour, movement, special effects and noise. Dialogue is shouted, but even with Dolby Digital recording is still incomprehensible against crushing sound effects, the screaming of Aerosmith, or Trevor Rabin's crass imitation *Titanic* score, the fashionable pseudo-Celtic sound even more inappropriate here than it was on Cameron's picture.

The end result of enduring *Armageddon* is exhaustion, a headache, and the dirty feeling of being regarded with utter contempt by everyone involved in the production. This is not film by any normal standard, but cinema as theme park ride. Or perhaps it marks a new era, the dawn of the dance blockbuster. For despite the ageing rock 'music' on the soundtrack, *Armageddon* plays like mainstream Hollywood assimilating dance 'culture'. As such it is a relentless, empty, overwhelming sensory assault bereft of any value whatsoever.

— © Gary Dalkin 1998

Armageddon (1998)

Directed by Michael Bay

Writing credits (in credits order): Jonathan Hensleigh (story) and Robert Roy Pool (story). Tony Gilroy (adaptation) and Shane Salerno (adaptation). Written by Jonathan Hensleigh and Jeffrey Abrams (as J.J. Abrams). Paul Attanasio (uncredited) (additional writing) and Ann Biderman (uncredited) (additional writing) and Scott Rosenberg (uncredited) (additional writing) and Robert Towne (uncredited) (additional writing).

Cast (in credits order): Bruce Willis (Harry S. Stamper), Billy Bob Thornton (Dan Truman), Liv Tyler (Grace Stamper), Ben Affleck (A.J. Frost), Will Patton (Charles "Chick" Chapple), Steve Buscemi (Rockhound), Peter Stormare (Lev Andropov), Owen Wilson (Oscar Choi), Keith David (J. General Kimsel), Chris Ellis (Walter Clark), Jason Isaacs (Ronald Quincy), Ken Hudson Campbell (Max Lerner), William Bichtner (Col. William Sharp), Jessica Steen (Co-Pilot Jennifer Watts), Charlton Heston (Narrator) (voice).

Produced by: Kenny Bates (I) (associate), Michael Bay, Jerry Bruckheimer, Jonathan Hensleigh (executive), Gale Anne Hurd, Chad Oman (executive), Pat Sandston (associate), Jim Van Wyck (executive), Barry H. Waldman (associate).

Original music: Trevor Rabin and Harry Gregson-Williams (additional music).

Cinematography by John Schwartzman (I) - in Panavision 2.35-1

Costume Design by Magali Guidacci and Michael Kaplan

Production Design by Michael White (VII)

Film Editing by Mark Goldblatt, Chris Lebenzon, Glen Scantlebury.

151 minutes - Dolby Digital Sound

events

read me first

- Please enclose an SAE when contacting conventions.
- Efforts are made to ensure the accuracy of all the information here, but always check first.
- If you run, or know of, any unlisted conventions or events please let me know at the editorial address.
- Please mention Matrix when enquiring.
- Guests at media conventions appear 'subject to work commitments'.
- Special thanks to: **Dave Langford, Chris O'Shea, Bridget Wilkinson;** errors are mine.

1998

6-8 Nov: Convivium 4

Weekend-long role-playing game themed on *The Arabian Nights*, at the West Bedford Hotel.
* convivium@sfcp.co.uk
* <http://www.sfcpc.co.uk/css.htm>

13-15 Nov: Novacon 28

Venue Britannia Hotel, Birmingham, guest Paul J. McAuley, plus Brian W. Aldiss giving a talk on the second volume of his autobiography, live music and beer-tasting. Reg. now £35.
* Novacon 28, 14 Park Street, Lye, Stourbridge, West Midlands, DY9 8SS
* 01384 825 886
* <http://www.cooky.demon.co.uk/n28/n28.htm>

14 Nov: Dangercon 7

A Dargemore celebration at Ruskin House, Croydon, from 11am to 11pm. Admission £5.
* Robert Newman, 37 Kew Road, Croydon, Surrey, CR0 1AH
* 0181 686 6600

20-22 Nov: Armadacon X

St/ cult con at the Cophorne Hotel in Plymouth. Guests include Jim Burns, Douglas Dixon. £25 att, £19 unwaged.

* Armadacon X, PO Box 38, Plymouth, Devon
* 01752 257635/26783
* eur0bell1.co.uk/buttons/armadacon

20-22 Nov: BOZ-CON

St con at the Golden Tulip Hotel, Bergen op Zoom, Netherlands. Guests Tad Williams, Eddy C. Bertin, Peter Schaap. Reg. NLG 65 (about £22).
* Annemarie van Eywyk, Obrechtstraat 4, 2517 VT Den Haag, Netherlands
* 0470-3561215
* vantengf@ew.eu.nl
* <http://www.simpler.nl/~wdputte/ncsf>

20-22 Nov: Midcon 98

Board gaming convention at the Royal Angus Thistle Hotel, Birmingham.
* pevan@sfcp.co.uk
* <http://ourworld1.compuserve.com/homepages/jdodds/midcon.htm>

21-22 Nov: Peladon 98

Convention (possibly commercially run), by 'Events Inc.' celebrating the 35th anniversary of *Dr Who* and the 20th of *Blake's 7* at Basildon Sports Centre, Basildon, Essex. Many guests including Colin Baker, Sylvester McCoy, Wendy Padbury (Zoe), Sophie Aldred (Ace) and Sarah Sutton (Nyssa).
* 0181 928 0800
* pele@eventsinc.demon.co.uk
* <http://www.eventsinc.demon.co.uk>

3-6 Dec: Nordcon

Gdansk, Poland.
* Gdansk Klub Fantastyki, PO Box 76, 80-325 Gdansk 37, Poland
* 48-58-530173

4-6 Dec: Dracon 98

General sf con, now in its 14th year, in the Hotel Sarton, Brno, Czech Republic.
* Dracon, PO Box 130, 615 00 Brno, Czech Republic
* 042-4-554 870 Fax +420-5-538 249
* dracon@post.cz

5-8 Dec: Estelcon 98

Spanish Tolkien Society conference in Barcelona.
* Ms Estela Gutierrez, C/San Cugat, 68-70, No 3-2a, 08021, Sabadell, Barcelona, Spain
* benadhi@iname.com

1999

29-31 Jan: Warpcen IX

Ireland's main gaming con, in its ninth year, at University College, Cork Campus.
* Warpcen IX, UCC Accommodations Office, University College, Cork, Ireland
* donaljac@hotmail.com

5-7 Feb: Xi-Xlophse

Eleventh annual British (sf-related music) convention, at the Hilton National Hotel, Basingstoke. Guests Dave Clement, Lawrence Dean. Reg. £25 (unwaged £16) until 31/12/1998 then £30/20.
* Xilophse, c/o 34 Hill Top Drive, Oakham, Leicestershire LE15 6NF
* xilophse@starsky.demon.co.uk
* <http://www.altrion.org/xilophse>

6 Feb: Picocon

London Imperial College's annual one-day general sf con - recommended if you've never tried a con before. No further details at press time.

19-21 Feb: Lightspeed 99

Media con at the Hilton Hotel, Coventry.
* 16 Bramwell St, Eastwood, Rotherham, South Yorkshire, S65 1RZ

26-28 Feb: Chronicles 99

Highlander con at the Grand Moat House, Birmingham. Reg. £45.
* David Simons, 69 Merin Crescent, Edgware, Middx, HA8 6JB
* simonsd@msn.com
* <http://members.aol.com/dsimons206/chronicles99.htm>

26-28 Feb: Fal Tor Pan

Classic Star Trek con at the Britannia Hotel, Birmingham. UK. Non-commercial - any profit goes to charity.
* Fal Tor Pan, 26a Napier Avenue, Southend on Sea, Essex, SS15 1LZ
* ftppan@aol.com

26-28 Feb: Redemption

Babyfests 5 and Blake's Seven con at the International Hotel in Ashford, Kent. Guests Gareth Thomas, Jane Killick, Sheelagh Wells, Joe Nazario. Reg. now £40.
* Redemption, 28 Digrove Road, Corfe Mullen, Wimborne, Dorset, BH21 3QY
* Judith@blakes-7.demon.co.uk
* <http://www.smof.com/redemption/>

4-7 Mar: World Horror Convention

In Atlanta, Georgia. Guests include John Shirley, Neil Gaiman, Lisa Snellings. Reg. \$75 to 15 Feb 99, \$100 on the door.
* World Horror Convention 99, PO Box 148, Clarkson, Georgia 30021-0148, USA
* HorrorCon@aol.com

6-7 Mar: Microcon 19

Small sf con at the University of Exeter. No further details!

19-21 Mar: Starbury 99

Highly commercial con - from 'Tomcat Productions' - celebrating 'Women in Sci-Fi' (it says here). Guests Tracy Scroggins, Claudia Christian. Tickets cost £45.
* Starbury 99, 148a Queensway, Bayswater, London W2 6LY
* http://www.geocities.com/Area51/Chamber/2784/sean_harry@P51Corps.com

2-5 Apr: Reconvene

The 50th UK National SF Convention and the last of the twentieth century; venue is the Adelphi Hotel, Liverpool and the guests are Jeff Noon, Peter S. Beagle, John Cule, Ron Tiner and Tom Holt. Newsletter from Wb@w.b.august.net (a.k.a. John Grant, a.k.a. Paul Barnett). It's themed around 'Time was; Time is; Time shall be'. Reg. until 1 Dec 98 £30; over 60s, 5-14s and supp. £15; under 5s free. Book now! Late bookings will have to pay substantially more. To encourage early booking and enable better advance budgeting and use of money, con organiser Chris Bell says "we are going to hike the price through the roof before the con"; from 1 Feb 99 registration will cost £50, on the door £80. But a £15 supporting membership bought before 1 Feb can be upgraded to full membership for another £15 at any time, including on the door.
* 3 West Shrubbery, Redland, Bristol, BS6 6SZ
* nychelle@firedrake.demon.co.uk

30 Apr-3 May: Supernova 99

Star Trek con at the Jarvis Piccadilly Hotel, Manchester. Reg. £45.
* Supernova Conventions, 4 Burford Court, Westhumble Street, Dorking, Surrey, RH5 6BS.
* supernova.conventions@virgin.net
* <http://treespace.virgin.net/supernova.conventions/>

regulars

BSFA London Meetings

On the move from January - see also p3. The BSFA's London meetings are held at 7.00pm on the fourth Wednesday of every month (except December), until January in the upstairs room of the Jubilee Tavern on York Road, London SE1. Between Waterloo and Westminster Bridges. From 27 Jan onwards they will be at the Florence Nightingale - nearest stations to both venues Waterloo (mainline or Underground) or Westminster (Underground). If you get there early and the upstairs room is closed we'll be in the main bar; if in doubt, ask the landlord. Meetings are open to all.
* Paul Hood on 0181 333 6670 for further information.

Upcoming meetings:

- 25 Nov 98
- No meeting in December

- 27 Jan 99 New venue!
- 24 Feb 99

London Circle Meetings

Also at the Jubilee Tavern but may be moving in January (see p3). 'London Circle' meetings are on the first Thursday of the month and usually start about 5pm. No special events but very popular and crowded.
* Just turn up!

- 5 Nov 98, 3 Dec 98.

Birmingham The Brum SF Group meets on the second Friday of the month on the second floor of the Britannia Hotel on New Street, venue of this year's Novacon. Membership is £15 per year, which includes a monthly newsletter.
* Martin Tudor, 24 Ravensbourne Grove, off Clarks Lane, Willenhall, West Midlands, WV13 1HX.
* bsfg@bortas.demon.co.uk

Cambridge SF Group meets on the second Monday of the month in The Wrestlers, New Market Road, Cambridge.

Cardiff SF Group meets on the first Tuesday of the month at 7.30pm in Wellington's Café Bar, 42 The Hayes, Cardiff.

Colchester SF / Horror / Fantasy Group meets on the third Sunday of every month at 12.30pm in The Playhouse pub in St. John's Street.

- * Des Lewis on 01255 812119

Hull SF Group meets on the second and fourth Tuesdays of the month, 8pm to 10.30pm at Ye Olde Blue Bell, Market Place, Hull. The Hull Group marked its tenth anniversary in October.

- * Ian & Julie on 01482 447953 or Dave & Estelle on 01482 444291.

Leicester SF Group meets on the first Friday of the month; venue varies.
* Tim Groome on 0116 279 2280
* rbeand@globalnet.co.uk

Manchester - FONT meets in Waterspoons pub (on the corner of Piccadilly Gardens, near the BR station) on the second and fourth Thursdays in the

month, 8pm onwards.
* Mike Don on 0161 226 2980

Peterborough SF Club meets on the first Wednesday of the month at the Bluebell Inn, Dogthorpe, and on the third Wednesday of the month in the bar of the Great Northern Hotel, opposite the BR station.

- * SAE to 58 Pennington, Orton Goldhay, Peterborough, PE2 5RB
- * Pete on 01733 370542.

Portsmouth The South Hants SF Group meets on the second and fourth Tuesdays of the month at The Magpie, Fratton Road, Portsmouth.

Reading SF Group meets weekly on Mondays at 9.00pm; for a trial period they have moved to the Hope Tap, Friar Street, Reading.

Surliton Surrey SF Group meets in the Coronation Hall, Surliton, a Waterspoons pub 100 yds from the station, on the second and fourth Thursdays in the month, from 8pm.

21-24 May: Trinity (Eurocon)

Dortmund, Germany. Multilingual (including English). Guests include Sam J. Lundwall, Brian Aldiss, Harry Harrison, Terry Pratchett. Reg. £31 to 3 Dec 98, then £34. @ Beluga Post (Chair), Frankfurt Weg 18, D-59439 Holzwickede, Germany

☎ +49-2301-5785 Fax +49-2301-5743

✉ TRINITY@cbg.de

http://www.cbg.de/st-tage-nrw

UK Agent:

☎ Mike Chester, 42 Elm Grove, Southsea, Hants, PO5 1JG

☎ 01705 361350

✉ mikesfrasers.demon.co.uk

28-30 May: **Secon**

General sf con with a light but varied schedule and plenty of opportunity to socialise at the Hertford Park Hotel, Stevenage, Guest

Stephen Baxter. Reg. £17.50

☎ Secon, c/o 92 Lichfield Road, Cambridge, CB1 3TR

✉ secon@sjbradshaw.cix.co.uk

http://www.cix.co.uk/~sjbradshaw/secon.htm

4-6 Jun: **Avolon**

Star Trek con at the Meadowside Centre, Burton upon Trent. Reg. £50, £20 per day.

☎ Avolon, 28 Yew Tree Road, Hatton, Derby, DE65 5EX

16-18 Jul: **Baroquon**

The annual UK role-playing con, at New Hall College, Cambridge. Guest **Mary Gentle**.

Reg. £18, supp. £4.50. c/o 8 Saddler's Close, Baldock, Herts. SG9 6EF

✉ baroquon@philm.demon.co.uk

http://www.philm.demon.co.uk/Baroquon/Main.html

16-18 Jul: **Nexus 99**

Sci media con somewhere in Bristol.

☎ Nexus 99, 1 Lullington Road, Knowle, Bristol, BS4 2LN

✉ Nexus@coshan.demon.co.uk

http://www.coshan.demon.co.uk

24-25 Jul: **Telefantastique 2**

'Multi-media' con at the Radisson Edwardian Hotel, Heathrow. Guests **Mira Furlan**, **Diane Duane**, **Peter Morwood**. Reg. £45

☎ 38 Rochford Avenue, Loughton, Essex, IG10 2BS

✉ Fne2@ial.pipex.com

11 Aug: **Total Eclipse of the Sun**

Totally passes through Cornwall, Northern France, Romania and bits of Italy. Cornwall and France have been booked solid for some time now, but Jonathan Cowie is hoping to organise an eclipse trip to Romania, where the best seeing will be, taking advantage of local fan links. Enquiries (no commitment necessary yet) to:

☎ 44 Brook Street, Enith, Kent, DA8 1JQ

13-15 Aug: **Wincon V**

The 1999 Union at King Alfred's College, Winchester. Guests include **Diana Wynne Jones**, **John Barnes**, **Warren Ellis**. Reg. £25

at £15 supp.

☎ Wincon V, 53 Havant Road, North End, Portsmouth, Hants, PO2 7HH

✉ wincon@popeye.demon.co.uk

http://www.popeye.demon.co.uk/wincon.htm

14-15 Aug: **Finncon**

Turku, Finland. Guest **Connie Willis**.

http://www.utu.fi/tsf/finncon

26-29 Aug: **Concupia**

Venue Anaheim Marriott hotel, Anaheim California. Guests **Jerry Pournelle**, **Nick & Richard Lynch**, **Ellen Datlow**.

✉ info@99.nasfic.org

http://www.99.nasfic.org

UK Agent:

☎ John Harold, 8 Warren Close, Langley, Slough, Berkshire, SL3 7UA

26-29 Aug: **Polcon**

The Polish national convention in Warsaw.

✉ klub@rassun.art.pl

http://www.rassun.art.pl

27-30 Aug: **Galileo IV**

The 48th British Star Trek convention at the Heathrow Park Hotel, London. Guest **Walter Koenig**. Reg. £40, supp. £10.

☎ 38 Planefield Avenue, Fenham, Newcastle upon Tyne, NE4 9TH

✉ www.homesusers.prestel.co.uk/nlrichardson/galcon.htm

28-30 Aug: **Shinnenkai 99**

Annual anime (Japanese animation) con the Radisson Hotel, Heathrow. Apparently the name will change shortly. Reg. £25 to Feb 99, £30 to 1 Aug, £35 on door.

☎ PO Box 110, Didcot, Oxon, OX11 7YH

✉ shinnenkai@nerv-moon.demon.co.uk

http://www.ndirect.co.uk/~nervmoon/shinnenkai/

2-6 Sep: **Aussiecon 3**

The Worldcon goes down under to Melbourne. Guests **Greg Benford**, **Bruce Gillespie**; the deceased **George Turner** will still be honoured. Reg. £90 (with complicated variations - ask 'em).

✉ info@aussiecon3.worldcon.org

http://www.aussiecon3.worldcon.org

UK Agent:

☎ Martin Hoare, 45 Tielhurst Road, Reading, RG1 7TT

✉ martinhoare@cix.co.uk

10-13 Sep: **Breakaway 1999**

Cult tv/media con: the title celebrates the weekend that the Moon blew out of Earth's orbit in space. Reg. £99

☎ Breakaway 1999, PO Box 1701, Peterborough, PE7 1ER

✉ 01733 205009

✉ culttrkr@geocities.com

http://www.geocities.com/TelevisionCity/2042

25-26 Sep: **Hypotheticon: 1999**

'Scotland's other national convention' at the Central Hotel, Glasgow. Reg. £15, under 15s £10, under 5s free; supp. £5.

☎ Hypotheticon: 1999, Flat O/2, 11 Cleghead Street, Glasgow, G22 5RN

2 Oct: **Rebellion 99**

Star Wars con at the Moat House Hotel, Northampton. Many guests.

☎ Rebellion 99, Kentstone Close, Kingsthorpe, Northampton NN2 8UH

8-11 Oct: **Gaylaxicon: 1999**

The tenth Gaylaxicon, 'a science fiction, fantasy and horror convention for gays, lesbians, bisexuals, transgendered people and friends', in Washington D. C. Guests **Diane Duane**, artist **Nancy Janda**.

☎ Gaylaxicon 1999, PO Box 656, Washington D. C. 20044

✉ gcon1999@aol.com

http://www.gaylaxicon.org/GNetwork/index.html

23-24 Oct: **Convergence**

Media con at the Stakis Bristol Hotel, Bristol. Guests include **Michael Sheard**, **Warwick Davis**, **Jackie Pearce**. Attendance limited to 200. Reg. £35.

☎ Convergence, 46 Brins Close, Stoke Gifford, Bristol BS34 8XU

☎ Mail on 0117 940 9017, mobile 0961 994969

✉ mal@nexcon.demon.co.uk

5-7 Nov: **Novacon 29**

Birmingham's annual sf convention at the Britannia Hotel, Birmingham. Guest is mathematician and writer **Ian Stewart**. Reg. £23

to 15 Nov 98, £28 to Easter 99.

☎ Carol Morton, 14 Park Street, Lye, Stourbridge, West Midlands, DY9 8SS

☎ 01884 825 386

27 Dec-2 Jan 2000: **Millennium**

See in the new millennium (a year early if you're a pedant) at this con, to be held somewhere in northern Europe, probably the UK or a Benelux country. £400 per year, to be deducted from the eventual membership cost.

☎ Millennium, c/o Malcolm Reid, 2/R, 9 Aide Street, Hyndland, Glasgow, G12 9RJ

✉ vdp@teleximex.nl

2000

21-24 Apr: **2Kon (Eastercon)**

The 2000 Eastercon at the Central Hotel, Glasgow. It's themed on 'Celtic SF and Fantasy' and the guests are **Guy Gavriel Kay**, **Deborah Turner Harris** and **Katherine Kurtz**. Reg. £25, £20 unwaged; supp. £15.

☎ 2Kon, 30 Woodburn Terrace, St Andrews, KY16 8BA

✉ 2Kon@cdcs.st-and.ac.uk

http://www.theory.cs.st-and.ac.uk/2Kon

26-29 May: **CostumeCon 18**

Costuming con at Hartford, Connecticut. Reg. \$50 to 9 Aug 98.

☎ CostumeCon 18, 11 Winter Street, Amesbury, MA 01913-1515, USA

✉ info@cc2000.org

http://www.cc2000.org

2-6 Aug: **Eurocon 2000**

Gdynia, Poland. Reg. £10.

☎ Gdansk Klub Fantastyki, PO Box 76, 80-325 Gdynia, Poland

✉ +48-58-531073

31 Aug-4 Sep: **Chicon 2000**

The 58th and millennial worldcon, guests **Ben Bova**, **Bob Eggleton**, **Jim Baen**, **Bob & Anne Passovoy**, and **Harry Turtledove** (toastmaster). UK Agent: **Martin Hoare**, 45 Tielhurst Road, Reading, RG1 7TT

✉ martinhoare@cix.co.uk

☎ PO Box 642057, Chicago, Illinois 60665, USA

✉ chi2000@chicon.org

http://www.chicon.org/

29 Dec-1 Jan: **Hogmanaycon**

Celebrate the real millennium at the Central Hotel, Glasgow. Guests **Spider & Jeanne Robinson**, **Sydney Jordan**, **Vince Docherty**, **Prof. Oscar Schweighofer**. Reg. £25 at £5 supp.

☎ 26 Avonbank Road, Rutherglen, Glasgow, G73 2PA

✉ john@elsaba.demon.co.uk

☎ 0141 569 1934

2001

24-27 May: **SFFRA 2001**

The Science Fiction Research Association Academic Conference at the Schenectady Ramada Inn & Convention Center, Schenectady, NY, USA. Features

'Provocative Papers, Winning Workshops, Amazing Art, Riveting Readings, Pleasurable Parties, Lavish Luncheon, Copious Conflatation, Non-Banquet Banquet, Fabulous Frozen Feast, Brodingtonian Banquet, and more'.

☎ Jan Finder at the wbat@junio.com

http://www.klink.net/~fcs/sffra2001.html

30 Aug-3 Sep: **The Millennium Philcon**

The 2001 Worldcon, at the Pennsylvania Convention Center and the Philadelphia Marriott Hotel. Guests **Greg Bear**, **Stephen Youll**, **Gardner Dozois**, **George Scithers** and **Toastmaster Ertse Friesner**.

☎ Suite 2001, 402 Huntington Pike, Rockledge, PA 19046, USA

✉ phil2001@netaxs.com

http://www.netaxs.com/~phil2001

BIDS BIDS BIDS BIDS BIDS

2002: **Worldcon Seattle**

☎ PO Box 1066, Seattle, WA 98111-1066, USA

✉ seattle2002@isomedia.com

http://www.webtvich.com/seattle2002/

☎ UK agent **Chris O'Shea**, 18 Letchworth Avenue, Bedford, Middx. TW14 9RY

✉ connotation@smof.com

San Francisco

☎ info@sf2002.sfsc.com

http://www.sfsc.org/worldcon/

☎ UK agents **Steve Davies & Gula de Cesare**, 52 Westbourne Terrace, Reading, Berkshire, RG30 2RP

✉ steve@vraidx.demon.co.uk

Members' Noticeboard

Advertisements and announcements are FREE to BSFA members. Send your ad to the editorial address, or phone (0113) 225 0283.

ANNOUNCEMENTS

GET IN AT THE START! News, a new sf magazine, invites sf and fantasy and horror submissions up to 6,000 words. No blood! No gore horror, experimental or poetry pieces. Guidelines available by sending a stamped self-addressed envelope to:

Lesley Milner, 81 Pengarth Rise, Falmouth, Cornwall, TR11 2RR

AVAILABLE NOW! Books for the Reader and Collector from **Brian Ameringer**. Many of you already know me from convention dealers' rooms, auctions and BSFA articles. In April I produced my first ever Science Fiction / Fantasy / Horror catalogue which has hundreds of interesting items for sale at modest prices. Let me have your name and address (postal or email) and I will make sure you receive a copy, or drop me your 'Wants List' now to get ahead of the game.

Wills End, 37 Coventry Road, Wotton, Essex, IG1 4QR. Email les@cosmospave.com

FOR SALE

CHEAP ENOUGH TO READ! Collection of 2,500 sf and fantasy paperbacks for sale. Entirely readable copies. £2-3 price-range. Full list available. Call 01472 351637 and ask John Ashbrook for details.

WANTED

WANTED A) SF & F Videos. B) Popular Science Books. C) Books concerned with 'Computer Applications in Natural Sciences and Engineering' including some older ones as far back as the 70s. Send SAE for wants lists, please say which. Send your own list with offers on item C. Contact: **Marshall Dind**, 82 Kaiser-Wilhelm-Str. D-67059 Ludwigshafen, Germany.

BOOKS NEEDED FOR A LOVING HOME: John Crowley Egypt Gardner Dozois ed. The Year's Best SF. Eighth Annual Collection in the US edition also known as Best New SF. Five in Britain, either edition will do. These are for reading, so cheapness is appreciated (condition is not a condition). Send Foster on 01792 296729. Thanks gang!

JO's Time Wasters

Another month, another *Matrix*, another competition. Ho, hum. I didn't waste much time preparing this one, and nor should you in solving it.

COMPETITION 134: "ODD ONE OUT"

Each of the lettered clues leads to a two-word answer. One word is left over. Solutions to the usual address; comments optional.

— John Ollis

Please send all competition and acoustic entries, together with any related correspondence, to:

John Ollis
49 Leighton Road
Corby
Northants.
NN18 0SD

by

Wednesday 9 December 1999

- CLUES
- | | |
|-------------|--------------|
| A) Weinbaum | J) Vance |
| B) Dick | K) Budrys |
| C) Fowler | L) author |
| D) Aldiss | M) Wells |
| E) Sladek | N) author |
| F) author | O) Tubb |
| G) Lem | P) MacLean |
| H) author | Q) author |
| I) Asimov | R) Principle |

ANSWERS

is	roof	were	break
cog	fall	rogue	second
man	land	earth	planet
don	rick	swell	stable
king	away	green	staple
wolf	cock	solar	missing
moor	ford	world	machine
moon	rode	works	variety
mars	star	night	parasite
time			

Solutions and winners of the competitions, acoustic and crossword can be found on page 20

Big Butt

misses the news

• **CYBERIAN EXPRESS** Pat Cardigan's Tea From a Empty Cup was launched in Cyberia at a gathering consisting of Steve Baxter, Kim Newman, Paul Brazier, M. John Harrison, Jon Courtney Grimwood and assorted BSFA luminaries. Whilst the original Chris Fowler proudly pointed out the quote from *Matrix* on the website promoting the novel, **Andrew M. Butler** (co-editor of *Victor: A Collection of Great Typographical Errors*) tactfully pointed out that he'd misspell 'association'. No sense of occasion, that boy.

• **POOH BAN** Following the collapse of Victor editor Andrew 'Menties' Butler's lucrative webpage designing business, he has had to be rented out. So far only Loughborough, Hull- and Northampton-based concerns have expressed interest – but part-time and temporary. Anyone care to put in a better bid?



• **TAFFEE APPLES** You all thought that Maureen Kincald Speller was in America for her TAFF trip, but Big Butt suspects she was in Leeds all the time

• **POOH BARE** They're all coming out of the woodwork now. Last issue's scatological revelations prompted a correspondent to send us the following extract.

Somehow, I began to laugh. I coughed once more as I did so, but still I laughed and wept and then shook my head and then flopped forward into the dun slide, surrendering to it, making swimming motions [sic] within its glutinous embrace as I tried to gather it to me, squeezing it between my fingers, taking it into my mouth, smearing it onto my face, drinking it. I started to strip off my soaked clothes [...] until finally I was naked in the cold filth, rolling in it like a dog in ordure [...] smoothing that slime all over my body, excited by its clammy caress [...] in a while I knelt there in the bottom of the ditch, plastered in streaked mud – for the first time in my life – masturbatorily [I say, steady on – Ed].

The guilty man? **Iain Banks**, in *A Song of Stone*. ○

— R.C. & N.

BIG BUTTERS: (Names withheld on legal and medical advice.)

• **Alph** welcomes scandal, rumour, omissions, cuttings, droppings, small pieces of cheese, and bribes (no editorial address).

The embossed *matrix* was picked up on clapham common by an **acorn a5000**, taken for a ride by various bits of software (notably **zap**, the ford granada of text editors), leaked to the press by an **hp laserjet 5l**, fearlessly printed by **pdc copyprint**, covered up by **bramley mailing services**, outed by the royal mail, and denied furiously by you

— *matrix 134* – soundtracked by nick drake, dvali fireworks, beethoven (late quartets), electronic, pre-halloween fireworks, alanis morissette, bartok, mouth music, pre-bontone night fireworks, new order, the strangled meaoaf of a deformed cat and enough laughter for a lifetime

— bang whiz pop kaboom

Matrix Acrostic 2

by Peace O'Cake

1	12	97	167	51	42									
2	23	123	137	53	98	74	32	124	36	140				
3	63	87	121	103										
4	48	85	166	68	144	63	99	16	130	9				
5	150	139	108	7	120	26	30							
6	91	118	55	114	34	149								
7	104	131	59	18	161	164	82	6	37					
8	156	110	82	112	162	35	155		83	11				
9	141	48	127	78	147	94	126	24	111					
10	132	45	91	1	95	60	83	41	146	165	119	151	89	148
11	125	32	90	138										
12	168	122	84	31	134	71								
13	128	154	158	75	142	43	27							
14	21	54	153		129	139	14	37	156					
15	168	52	93	105	159	160								
16	73	29	7	102	16	107	4	98	49					
17	118	96	157		151	4	58	84						
18	117	70	28	40	86	136								
19	183	15	122											
20	25	47	145	61										
21	17	50	53	115	109									
22	29		38	67	106	152	73	79		113	30	157	44	
23	133	72	19		2	10	95	160	143	6				

Method: Solve the clues (and the first is not a typo), fill in the grid on the left, and transfer the letters to the corresponding squares in the other grid to obtain a quotation from an sf novel or short story. The initial letters of the solutions to the first grid spell out the title and author of said piece. Starred clues are partial and refer to titles by the author in question.

- Sauce about about about about about fish. (5)
- That girl he converted to reflection on the moon. (10)
- Apply a force to a square for a novel mode of transport. (4)
- The ale mush drunk in a large bottle. (10)
- When a serious person backs into a confused sister, the result is not recognised. (7)
- The point is, it is the point. (6)
- Distress at CoA I mix. (9)

- He-man, stud... there are those who have it all and those who don't. (4,3,2)
- Finer tree to meddle with, to meddle with. (9)
- Her passion gone, gone. (14)
- A point in a point, one over the eight. (4)
- Body formed by two companions surrounding a point of origin. (6)
- Fashionable enthusiast, thanks to the Princess. (7)
- The definitive edition, that is. (3,5)
- From Barry Wanderers, with love to Chelsea. (6)
- The Queen, back in England, playing for another country. (9)
- Bad dreams about night for a colourful planet. (3,4)
- Simpler to see air moving. (6)
- Publication rolled back into leg. (3)
- Sadly ache for everyone individually. (4)
- To be lively, though very quiet inside, seems incomplete. (5)

22. As I add it up, I include a point – no, that's an unwise notion. (1,5,4)

23. It published sf from all points around the globe. (3,6)

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40
39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58
59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78
79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	
98	99	100	101	102	103	104	105	106	107	108	109	110	111	112	113	114	115	116	117
118	119	120	121	122	123	124	125	126	127	128	129	130	131	132	133	134	135	136	137
138	139	140	141	142	143	144	145	146	147	148	149	150	151	152	153	154	155	156	157
158	159	160	161	162	163	164	165	166	167	168	169	170	171	172	173	174	175	176	177