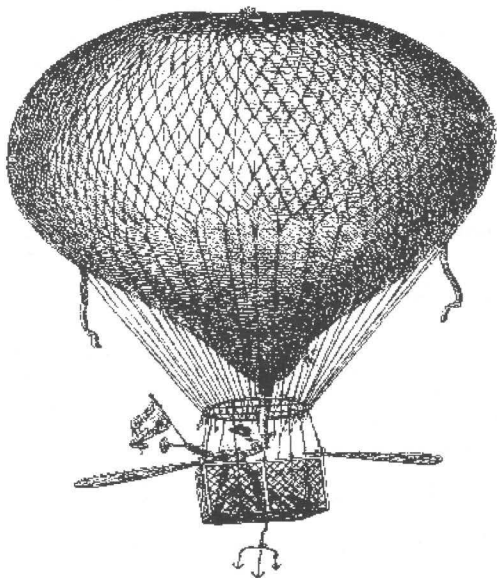


The news magazine of the British Science Fiction Association £2.25

# Matrix

Issue 148

Mar/Apr 2001



**BSFA Awards shortlist *Unbreakable & Memento***

**Jonathan Carroll on the web**

## Matrix

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## Editorial

Things have been more fraught than usual here at *Matrix* Central, as I've recently moved to Sheffield to start a new career as a Technical Author for a software firm (see opposite for the new editorial address).

Always on the look-out for topics to fill the editorial page I thought I'd draw a moral from this. Like Gary Dalkin (in his recent *Vector* editorial), I'm firmly convinced that the work that I've done for the BSFA over the last decade (reviewing for *Vector* and now editing *Matrix*) has been good for my career and,

of course, my social life (though possibly not my liver!). Without getting too heavy about it, as you no doubt all know, the BSFA relies entirely on the goodwill of numerous unpaid volunteers, and people with knowledge and enthusiasm are always needed in one capacity or other. Volunteer early and often!

So, shamelessly, on the subject of new recruits, we're still looking for someone to take over as contributing editor for our web reviews section. This issue I've had to stand in and produce a column, which I hope will give you some idea of the kind of piece we're looking for. If you're interested, contact me at the editorial address with a few ideas about how you see the column developing and we'll take things from there. It won't make you rich, but it just might be good for your career!

All the editorial upheavals mean that I've been unable to commission an obituary of Gordon R. Dickson, who died at the end of January, aged 67. Hopefully this will be put right next issue. Just as we're going to press I've also learned of the death of US horror writer Richard Laymon. Despite not being a real fan of either author it's, as always, sad to mark the passing of any genre figure.

Finally, please note that Carol Ann Kerry-Green has, once again, taken charge of the BSFA's Orbiter groups. An important announcement from Carol Ann for anyone currently involved in an Orbiter group can be found on page 19. Good luck to her for the future and also to Chris in his studies!

## Matrix Back Issues

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We have the above back issues in stock. Whilst we've had them for a long time—the oldest date from the mid-Eighties as you can see—stocks are genuinely very limited: we have about thirty or so of the more recent numbers but substantially less of the older issues, where in many cases stocks are in single figures. This may well be your last chance to

acquire copies.

To order any of these issues, write to:

**BSFA, 14 Northway Road,  
 Croydon, Surrey CRO 6JE,  
 UK**

**E-mail: [chipmunk@tragic.demon.co.uk](mailto:chipmunk@tragic.demon.co.uk)** (for queries only, not orders please).

Prices: 1-5 issues: £1.50 each; 6-10 issues: £1.25 each; 11 or more issues: £1.00 each.

**Cheques payable to 'BSFA Limited'**

(note: these prices are UK only—overseas prices available on application.).

# News

Books, people and events making the headlines

## 2001 TAFF winner

Administrator Maureen Kincaid Speller recently announced the results of the 2001 TAFF race, the annual transatlantic fan exchange. They are:

<b>Victor Gonzalez:</b>	56 votes
<b>Tom Springer:</b>	40 votes
<b>No preference:</b>	5 votes
<b>Holdover:</b>	3 votes

## Belated TAFF apology

Martin Tudor (European TAFF administrator 1996-98) has recently been made aware of an appalling oversight that occurred during his Administration. In 1997 Paul 'Skel' Skelton contacted TAFF to offer the donation of the book and magazine collection of his recently deceased friend and sometime co-editor Brian Robinson. The sale of this collection raised £1,000 which went a long way towards paying off the debts generated after the problems surrounding Abigail Frost's administration of the TAFF fund; but somehow Martin failed to record his thanks in the TAFF newsletter. So, belatedly, Martin would like to record his thanks to Skel and Cas Skelton for sorting out Brian's stuff, Tony Berry for transporting it, Andy Richards for agreeing to buy it without even viewing it and, of course, Brian Robinson for kindly donating his collection to a good fannish cause. (Andy Richards' Cold Tonnage Books can be contacted on 01276 475388 or check [www.coldtonnage.demon.co.uk](http://www.coldtonnage.demon.co.uk)).

## Open the box

Janet Barron's story "Black Box" which placed second in the first quarter of the Writers of the Future Contest 2000 will be appearing in Writers of the Future Volume 17, available this autumn from Bridge publications. She will head off for a week in Los Angeles for the combined workshop and awards ceremony in the summer. The contest, judged by Tim Powers among others, has had a scattering of British winners in the past, including Stephen Baxter, who needs no further introduction, and Neal Asher whose *Gridlinked* is just out from Macmillan.

(Congratulations and best of luck for the future to Janet! Ed.)

## Collectors pieces

Six tales from or inspired by the UK Channel Five's tv series *Urban Gothic* are collected in a new (Feb/Mar 2001) limited edition book from Telos Publishing/British Fantasy Society, edited by David Howe and titled *Lacuna and Other Trips*. Authors represented are Graham Masterton, Christopher Fowler, Simon Clark, Steve Lockley & Paul Lewis, Paul Finch and Debbie Bennett. Only 300 copies of the paperback at £8.99 and 300 copies of the hardback are to be produced, each numbered and signed by all the contributors. Further info about how to buy is available online: email [david@telos.co.uk](mailto:david@telos.co.uk).

## Too tough at the Bookface...

The online venture Bookface.com has expired due to its parent company's economic losses. Under executive editor, Lou Anders, Bookface offered a huge number of books and stories, a high proportion of them sf/fantasy, in non-downloadable form for free reading. Authors got paid a share of advertising revenue, and benefited from publicity and click-through sales of their books.

## ...but anthology still to hack it

Bookface will live on in the form of an anthology, edited by Anders, of some of the best original speculative fiction to have appeared on the site. Called *Out of the Box*, the anthology is available from Wildside. Anders comments: "I'm personally very proud that this book exists as testament to what we have all accomplished in the past year." Authors featured are J. Michael Straczynski, Graham Joyce, John Grant and Fiona Avery.

## Warchild Won Warner

Warner Aspect announced that Karin Lowachee is the winner of its Warner Aspect First Novel Contest for her epic SF novel *Warchild*. Lowachee's book was chosen from more than 1,000 manuscripts from all over the world.

Tim Powers, winner of the World Fantasy Award for *Last Call* and the Philip K. Dick Award for *The Anubis Gates*, made the final selection. The contest's first winning novel, *Brown Girl in the Ring* by

Nalo Hopkinson, went on to garner a number of awards. The contest is aimed at authors who have not previously published a novel. *Warchild* is scheduled for publication in February 2002.

## Wanted: another JKR

Little, Brown are to launch a new young adult fiction list, put together by the editorial team of Orbit, with Ben Sharpe from Scholastic recruited as commissioning editor. The plan is to publish twelve titles a year. "We're all looking forward very much to this new venture," said Tim Holman, editorial director of Orbit. "A number of authors currently published by Orbit have a young readership, and our experience in publishing genre fiction will give us a perspective that other children's publishers may lack."

# Awards

## BSFA Award shortlist

Administrator Chris Hill has announced the shortlisted works for this year's awards, to be presented at the 2001 Eastercon in Hinckley, Leicestershire. See his column on page 15 for full details.

## Clarke Award shortlist

Recently announced by administrator, Paul Kincaid, the shortlist for this year's award is as follows:

*Parable of the Talents*, Octavia E. Butler (Women's Press)

*Ash: a secret history*, Mary Gentle (Gollancz)

*Cosmonaut Keep*, Ken MacLeod (Orbit)  
*Perdido Street Station*, China Miéville (Macmillan)

*Revelation Space*, Alastair Reynolds (Gollancz)

*Salt*, Adam Roberts (Gollancz)

The prize, an engraved bookend and a cheque for £2001, will be presented at the Science Museum on Saturday, 19th May as the climax to a day-long event inspired by Arthur C. Clarke's novel and film, *2001: A Space Odyssey*. The event is being staged by the Science Museum and organised by two-time Clarke Award

winner Pat Cadigan.

The judges for the Award are Paul Billinger and Gary Dalkin representing the British Science Fiction Association, Caroline Mullan and Lisa Tuttle representing the Science Fiction Foundation, and Doug Millard representing the Science Museum.

### Philip K. Dick Award Nominations

The judges of the 2000 Philip K. Dick Award and the Philadelphia SF Society have announced the nominees for this year's award:

*The Bridge*, Janine Ellen Young (Warner Aspect)

*Broken Time*, Maggie Thomas (Roc)  
*Call From a Distant Shore*, Stephen L. Burns (Roc)

*Evolution's Darling*, Scott Westerfeld  
 (Four Walls Eight Windows)

*Midnight Robber*, Nalo Hopkinson  
 (Warner Aspect)

*Only Forward*, Michael Marshall Smith  
 (Bantam)

First prize and any special citations will be announced on April 13th, 2000 at Norwescon 24 at the Doubletree Seattle Airport Hotel, SeaTac, Washington. The 2000 judges were Don D'Ammassa, Tanya Huff, Len Hatfield, Alis Rasmussen (chair), and Steve Swiniarski. Award administrators are David G. Hartwell and Gordon Van Gelder.

### Soft SF

The Soft SF Writers' Association named the winners of its 2000 Best of Soft SF competition. The award recognises the best in the genre, which is defined as science fiction in which characters, emotional content or artistic effect are emphasised over plot and deterministic science. The association presents an award for first place (\$100), second place (\$50) and third place (\$25). The winners are:

**First place:** "The Meek Inherit" by Stephen D. Rogers,

**Second place:** *Infodict* by James Van Pelt

**Third place:** "Dust Station Omega" by Pete Manison

**Honorable mentions:** "Murder Absolute" by Mary Soon Lee, "The Find" by Ken Rand.

### Sapphire Awards

The *Science Fiction Romance* newsletter announced the winners of the fifth annual

Sapphire Awards for best science fiction romance of the year. The Sapphire honours books from any genre that had a first publication date between December 1999 and November 2000 and that featured both science fiction and romance as intrinsic elements. The full list of winners is as follows:

#### Novel

**First Place:** *Heir to Govandhara* by Saira Ramasastry

**Second Place:** *The Veiled Web* by Catherine Asaro

**Third Place:** *Star-Crossed* by Marilyn Byerly

#### Short Fiction

**First Place:** "Love's Prisoner" by MaryJanice Davidson

**Second Place (tie):** "A Roll of the Dice" by Catherine Asaro, "Gambit" by Linnea Sinclair and "Ghost of Love" by Jane Toombs.

### ATom wins Rotsler Award 2000

Mike Glycer reports: The late British fanartist ATom was named the winner of the Rotsler Award for 2000 at Loscon 27 last Thanksgiving weekend. ATom was the fannish nickname of Arthur Thomson, a British fanartist who was the dominant cartoonist of fandom in the late 50s/early 60s. He passed away in 1990, but enjoyed a renaissance thanks to four collections of his cartoons published by Ken Cheslin. (Regrettably, Cheslin also did not live to see the honour bestowed, having died last year.)

### Sunburst for Canada

A new juried award called the Sunburst Award will recognize Canadian Literature of the Fantastic (SF, fantasy and horror). The award is for English language books only. But a first translation into English is also eligible. Subsequent translations will not be eligible.

The award, which will include a prize of \$1,000 (\$659US) and a medallion which incorporates a specially designed "Sunburst" logo, will be presented in the autumn of 2001 for works published in 2000. If a book is overlooked in its actual year of eligibility, it can be considered for the following year.

The jurors for the first year include John Clute, Candas Jane Dorsey, Phyllis Gotlib, Monica Hughes and Leon Rooke. The Sunburst Award is named after the first novel by Phyllis Gotlib.

## Media News

### Gary Wilkinson rounds up the latest on film & television

#### AI Exclusive

Ian Watson has emailed to inform us at *Matrix* that he is to receive a prominent screen credit for his work on the forthcoming, 'robot boy' film, *Artificial Intelligence*. Watson worked on story development for the project, "eyeball to eyeball", with Stanley Kubrick for a year. Steven Spielberg took over the film after Kubrick's death. You can see the film's poster online at <http://aimovie.warnerbros.com/cmp/poster.html> Watson is credited with "Based on a Screen Story by IAN WATSON".

He also let us know: "I'm delighted that Jude Law is playing my beloved creation, Gigolo Joe, the sex robot. Little David and his robot teddy bear were proving pretty incompetent, so one day Stanley said to me, 'We really need someone to help them out -- a sort of G.I. Joe character.' I promptly said to Stanley, 'How about a 'Gigolo' Joe?' 'Write some scenes,' said Stanley. As soon as he read them he phoned me: 'I guess we've lost the kiddy audience,' he said. 'But what the hell.' Gigolo Joe has lasted the course."

#### Seuss On The Loose

On the back of the success of *The Grinch*, Ron Howard's Image Entertainment is to rush out two more movies based on Seuss' books. At the same time as Howard bought the rights for *The Grinch* he also secured the rights to *Oh, The Places You'll Go* and *The Cat In The Hat*. The latter is to be a Tim Allen vehicle. It seems that the book left Allen somewhat terrified as a child and he wants to give it an 'edge' that sounds completely bonkers for a kid's film: "Like *Alien* we'll see very little of the cat... He's a human being who turns into a cat -- like a vampire or werewolf -- as he gets more and more frustrated trying to deal with the these kids".

## Turn Back Time

After Verhoeven's version of *The Invisible Man* another adaptation (and remake) of another Wells' book is planned; this time it is *The Time Machine*. This project has been around for a while -- it was once connected with Spielberg -- but now it seems that the great-grandson of the man himself, Simon Wells, will be directing. Guy Pearce is to play the Time Traveller. Script is by John 'Gladiator' Logan.

Another time-travelling movie in development is *Minute Men*. In this one geeks develop a time machine; the catch is it can only take them back by one minute. At first they use it to make money but then they decide to help people -- expect plenty of smaltz because it is being scripted by those responsible for Nic Cage's *Family Man*.

## Dead Star

The *Fifth Element*'s star Milla Jovovich has signed on to star in 'based on the video game' zombie splatterfest *Resident Evil*. She will be playing 'athletic amnesiac' Alice The Zombie Killer. Leading a crack military team, Jovovich will be mowing down legions of zombie scientists to get to a manic supercomputer which is intent on the destruction of the human race (as usual). Expect more of films like this on the tail of the Lara Croft flick -- which looks like it will be absolutely stunning if the recently released preview trailer is anything to go by.

## Hulk Gets Arty?

On the back of *Crouching Tiger, Hidden Dragon*, director Ang Lee is reported to be in early discussions to helm the big screen adaptation of *The Incredible Hulk*. Apparently the success of the wire-fu epic has meant the director, who was previously known for more dignified art-house hits like *Sense and Sensibility* and *The Ice House*, has received a deluge of offers for action flicks. The *Hulk* project was previously shelved after first-time director Jonathan Hensleigh's script was deemed too expensive at \$100 million. It will be a long wait whatever happens; the film is not scheduled to be released until 2003.

## Aliens Go Home

The comedy sf series *Third Rock From The Sun* could be about to finish after five years and 138 episodes. Apparently John

Lithgow, who plays the alien-in-human-guise Dick, is ready to pack it in and hinted to a recent studio audio that this could be one of the last filmed episodes. "You could be seeing history here," he told them. NBC has said that a 'last' programme has been filmed but a final decision on the end of the show has not yet been made. This 'final' episode sees the aliens getting a message that is time to go home and will guest-star Elvis Costello singing 'Fly Me To The Moon.'

## Sir Steve

Steven Spielberg seemed to be as surprised as everyone else when he received an honorary knighthood recently. The director of such landmark sf films as *ET*, *Close Encounters* and *Jurassic Park* received his award for 'contributions to the British film industry' which translates as filming several big productions (including *Raiders* and *Saving Private Ryan*) in Britain and the prolific use of British technical talent. Presumably the portrayal (or rather non-portrayal) of the British contribution to D-Day in *Saving Private Ryan* was tactfully not mentioned.

## Kung Fu Super-Movie!

Can you get every major kung-fu artist (living and possibly dead) into one film? That's the aim of *Kung Fu Theatre*. The concept is: a struggling comic book artist, watching a martial arts movie on TV for inspiration, gets sucked into a kung-fu world on the other side of the screen. As yet it is not known which martial artists are going to be involved or if they are going to recreate classic kung fu film scenes or perhaps just add to the existing footage via CGI.

One of those tipped to star in *Kung Fu Theatre*, Jet Li, is also due to appear in the sf thriller *The One*. He plays one of a pair of secret agents tracking down a man who is killing different versions of himself in alternative dimensions.

## Send for St George!

The future is fantasy. It looks like in the wake of *Lord Of The Rings* and the *Harry Potter* movie it's the usual Hollywood case of 'Let's do what everybody else is doing!' and a number of inferior fantasy clones will be following. However, one project that does sound interesting is *Reign of Fire* which seems to have been pitched as *Mad Max* meets *Aliens* with a dash of *Dragon Slayer*. Directed by Rob

Bowman, who helmed the *X-Files* movie, it is set in a post-apocalyptic England where fire breathing dragons are on the rampage. Matthew McConaughey stars as a militia chief who teams up with English fireman Christian Bale who is out for revenge after his mother killed by one of the lizards. Ex-*Goldeneye* Bond girl Izabella Scorupco plays the love interest. And apparently 'a lot' of money is being spent on the special effects.

## In And Out Of The Coffin

Guillermo Del Toro, director of cult horrors *Mimic* and *Chronos*, is planning an adaptation of *The Coffin Book* series. The rights have been bought by James Cameron's Fox-based production company Lightstorm. The series features a scientist who develops a body suit which retains the soul after death. Del Toro is currently directing Wesley Snipes in *Blade* sequel *Blade II: Bloodlust*. This will apparently be featuring an appearance by 'back from the career graveyard' expop-star Luke 'Bros' Goss. On a similar musical note the sequel to John Carpenter's *Vampires* will be starring rocker Jon Bon Jovi.

## 'We control the vertical'

David 'Pitch Black' Twohy will be directing *Demon with a Glass Hand*, based on the classic episode on the cult sf series *The Outer Limits* of the same name. A man who lost his memory gets involved with a group of fugitive aliens. The original writer of the episode, Harlan Ellison, is currently adapting his own script for the movie version.

## Slinging The Lead

*Fight Club*, existential hit of the nineties -- but you know something was missing don't you? That's right -- robots! Columbia has eligibly paid a 'mid six-figure sum' to Mike Jones for his concept/script for *Automata*. In a future of 'megatechnology' a phone operator stumbles onto an underground robot fight club. Stan 'Terminator' Winston has been hired to create the battling 'bots.



## "What am I doing now?"

Gary Wilkinson backward watches *Memento*

You want to make a movie. You want to make an impact but you've got buttons for a budget. How do you do it? You get weird and you get very inventive.

There has been a recent tradition of low budget inventive sf and horror genre movies such as *The Blair Witch Project*, *Cube* and *Pi*. *Memento* is another film to follow in this tradition. However it is director Christopher Nolan's second film, after the no-budget London thriller *Following*, and he has managed to secure some acting talent on the back of an excellent script based on a story by Nolan's brother. Also, although not obviously sf or horror, the film noir *Memento* nudges into slipstream with touches of real existential horror.

You realise as soon as *Memento* starts that this is not a film that you can just let wash over you. This is one that you are really going to have to work at. During the titles we see someone holding a Polaroid photograph but instead of a picture slowly appearing the image -- a dead man, shot in the head -- is slowly fading. The scene that follows -- the picture taken, the man shot -- is shown backwards. Apart from an intermixed series of scenes in black and white -- that could be taking place at any time -- each scene that follows, although conventionally 'forwards' takes place further back in time. We see the 'ending' at the beginning and the rest of the film shows the events that led up to it.

The film is arranged in this way to reflect the mental condition of the main character. Guy Pearce plays

Leonard Shelby an ex-insurance claims investigator. Sometime in the past his wife was raped and murdered in an attack that also left him brain-damaged. He has completely lost his short-term memory. Leonard's 'lives' for only a few minutes -- one scene -- at a time and his world is one of paranoia, repetition and vengeance. He uses his skills from his former vocation to track down who was responsible for the death of his wife. In order to achieve this Leonard compulsively writes notes to himself. This includes Polaroid photographs so he can put names to faces, a huge dossier of the facts of the case and even *aide memoirs* tattooed over his body.

Throughout the film you are wondering how did we get here? The desire to know what the hell is going on is constant, and demands undivided attention. Leonard wakes in a sleazy LA motel. Across his chest is tattooed: "John G Raped And Murdered My Wife." Who's John G? Is it Teddy the cop? Is Teddy a cop anyway? Why does he know so much about Leonard? Who is the mysterious Natalie, the attractive woman in the photograph? What about the suspicious receptionist? He must be up to something. Like Leonard we have to piece together what is happening from the few clues that he has noted down. It all comes into place as we jump backwards through Leonard's recent past. Every character has a hidden agenda and wants to take advantage of Leonard -- but have they all underestimated him?

It is not that unusual to show the end of the film first; *Sunset*

*Boulevard* and *The Usual Suspects* are just two that do this. And Nolan is not the first person to think of showing the plot's events in reverse order -- Pinter did a play like that. However Nolan does it very well and makes full use of his small cast and limited locations. Not only do we want led up to the first scene of the film, we want to know how we got to the beginning of each scene that we see. And Nolan is not afraid to exploit the inherent humour in the situation. At one point Leonard begins a scene running through a static caravan park. "How did I get here?" He wonders in voiceover. "What am I doing?" He sees a man running parallel to him. "Ah, I'm chasing somebody." Leonard runs towards the man. Suddenly the man turns around and shoots at Leonard. "No *he's* chasing *me*!"

Pearce gives his usual excellent performance -- hopefully, like his fellow star from *L.A. Confidential* Russell Crowe, he will soon be moving up into A-list status. He portrays Leonard with an edgy energy that emphasises the horror of his situation -- the nightmare of 'not knowing' that he lives in -- and make you wonder if he is even conventionally human anymore. It is a really bittersweet moment when you realise that even if Leonard does get his revenge he will never be able to remember and thus appreciate his victory. Overall *Memento* is a cracking noirish thriller that twists the genre inside out. Brilliant, and er..., unforgettable.



# I want my DVD

Gary S. Dalkin on  
*Invasion of the Body Snatchers* (1978 remake)

*"The seed is planted..."*

The celebrated American critic Pauline Kael says of the 1978 *Invasion of the Body Snatchers*, "It may be the best film of its kind ever made." Though what sort of film that may be, given Kael notoriously loathed 2001: *A Space Odyssey* (1968) we are left to wonder. She's right, though, it's a fine film, and in retrospect seems to be the last of a variety of more serious psychologically or socially aware sf cinema which dominated in the late 60s and early 70s until it was replaced by the retro-adventure spectacle of the Lucas-Spielberg axis. Despite the fact that this *Invasion of the Body Snatchers* hit the cinemas over a year after *Star Wars* (1977), watching it again now reveals less of its origins in Jack Finney's Collier's Weekly serial (and later novel) *The Body Snatchers* (1955) than it does a kinship with 2001: *A Space Odyssey*, *Planet of the Apes* (1968), *The Omega Man* (1971), *A Clockwork Orange* (1973), *Zardoz* (1974) and *Rollerball* (1975), all of which were also concerned with dehumanisation.

Director Philip Kaufman is always interesting – he later made *The Right Stuff* (1983), *The Unbearable Lightness of Being* (1988), and most recently *Quills* (2001), and here has the advantage of a very superior cast. It's easy to forget that Donald

Sutherland was a major star in the 70s, and he gives a very strong performance as a San Francisco health inspector nominally at the centre of an alien invasion that replaces humans with emotionless replicas. The excellent Brooke Adams is the female lead, and in an unusual twist, not Sutherland's love interest, but a colleague and friend. Kaufman then adds an already established sf icon, Leonard Nimoy, playing fascinatingly on his 'logical' Spock persona, and two future genre icons, Veronica Cartwright, giving as fine an evocation of terror as she would later do in *Alien* (1979), and a wonderfully edgy Jeff Goldblum, destined to star in another classic sf remake, *The Fly* (1986), as well as *Jurassic Park* (1993) and *Independence Day* (1996).

The result is a slow-burning film, filled with strange camera angles and augmented by a brilliantly unsettling electro-acoustic musical score by Denny Zeitlin, who amazingly never wrote another film score. But the real strength is that Kaufman plays this for real, like a dark Hitchcockian thriller he orchestrates psychologically plausible characters through increasingly nightmarish and ambiguous scenarios, until in the final act the movie explodes into a terrific chase/action adventure. There are shocks and chills and thrills of a high order; after 20 years it's easy to overlook just how exciting this film is, but it is much more besides, a powerful meditation on the alienating power of the modern city. Do you know who your neighbours are?

Excepting the fine print on the box, this Region 2 UK release is functionally identical to the American Region 1 issue. You get the film in its cinema ratio (1.85:1) and panned and scanned, stereo

sound (plus soundtracks and subtitles in various other languages), the original US trailer, a detailed and interesting commentary track by Kaufman, and something which seems to be an MGM speciality, an informative and well-illustrated 8-page booklet, this one with an essay on all three film versions of Finney's novel.

In all the criticisms of Region 2 DVDs one thing has been overlooked. I have had the opportunity to borrow the Region 1 version of this release (thanks to Kim Newman), which is in NTSC rather than PAL format. Having compared the two I can say that the UK version, which has about 100 lines more picture information, gives a noticeably sharper and clearer image. Neither is as good as DVD can be, because neither is anamorphically enhanced, and the print itself could use a little restoration in places. That said, both are vastly superior to VHS, and either disc is well worth the investment. If the film wasn't a remake we'd be calling it a modern classic, it really is that good.

*...terror grows."*

## *Invasion of the Body Snatchers* (1978)

Directed by Philip Kaufman  
Starring: Donald Sutherland, Brooke Adams, Leonard Nimoy, Jeff Goldblum and Veronica Cartwright  
Based on the novel *The Body Snatchers* by Jack Finney  
1.85:1 (plus panned and scanned version)  
Stereo  
111 minutes



## "I hear this one's got a surprise ending."

Gary Wilkinson on M. Night Shyamalan's *Unbreakable*

*The Sixth Sense* was a breakthrough film for writer and director M. Night Shyamalan, popular with both critics and audiences. Can he pull off the same trick with the follow-up?

Bruce Willis again stars. This time around he plays a security guard, David Dunn, in a troubled marriage. In an opening scene on a train Shyamalan shows his skill as a director; Dunn slips off his wedding ring in order to chat up the female passenger next to him, the scene filmed from the viewpoint of a small child peering back through the gap in the seats in front of Willis. What follows is subtle piece of sound manipulation as Dunn slowly notices the train is running faster and faster, rattling and clattering and jolting until... whiteout.

Dunn wakes to find he is the only survivor of a devastating train derailment. When he returns to his family we see the extent of the gulf that exists between him and his wife (played by Robin Wright). They are sleeping in separate bedrooms; their son (Spencer Treat Clark) seems the only reason they are still together. We gradually learn that Dunn is a deeply troubled man, adrift in his own life. A car accident left him unable to continue a promising career as a professional American football player although he still works as a security guard at a football stadium. Then Elijah Price (Samuel L. Jackson) enters his life. Price is an eccentric comic fanatic who owns an art

gallery that specialises in original comic artwork. He also suffers from a very rare genetic disorder that has made his bones so brittle they can break from the slightest blow. He has an interesting proposal for Willis. How did he survive the accident? What if he and Willis are on 'opposite ends of the curve'? Could Willis be literally unbreakable?

From herein there is a slow unfolding of a plot that reaches out in unexpected directions as their relationship develops. To say more would be to spoil the whole film. Too slow? 'Unbearable' some have called it -- they are wrong. This a subtle and clever 'thinking' movie, a character movie -- one that's get better the more you think about it. Rather than the pyrotechnic action and camera work that has been all too common in recent times this is almost static. There are long talkative scenes, with few cuts, where Shyamalan frames his actors in middle shots. However this allows for the actors to fully develop their characters and play out the emotions of the scene. Willis and Jackson both prove why they are considered a couple of the best actors working today, giving powerful controlled performances. Use of muted colours in the cinematography creates a drab atmosphere well suited to the film. But it is not all talking -- there are a couple of scenes of real muscular action and points where Shyamalan turns up the tension to an almost

'unbearable' level. I was riveted to the screen throughout. *Unbreakable* almost demands a repeat viewing and I can hardly wait.

Many have noticed other similarities to *The Sixth Sense*, beyond the use of Willis. With his first two movies it is obvious that Shyamalan has the potential to a real talent but he now needs to strike out in a new direction. The new Spielberg? The new Hitchcock? Time will tell.

### BOOKS AND MAGAZINES FOR SALE



Recent donations and bequests mean that the Science Fiction Foundation has a large amount of sf/fantasy books and magazines for sale. Income from this goes to support the work of the Foundation, including its sf library at Liverpool.

For further details look at the website at <http://www.liv.ac.uk/~asawyer/sale.html>, or contact Andy Sawyer, Special Collections and Archives, University of Liverpool Library, PO Box 123, Liverpool L69 3DA, UK (e-mail: [asawyer@liv.ac.uk](mailto:asawyer@liv.ac.uk)).

# The Official Jonathan Carroll Website

Andrew Seaman looks at the author's impressive presence on the web

If you're looking for information about your favourite genre authors the web can be a godsend, with a whole host of sites and indexes to help you track down that elusive piece of information, be it bio- or biblio-graphical. Of course, as in any field, there are good web pages and bad web pages. I won't name and shame bad examples here – you've probably come across more than your fair share in the course of surfing the web. Some, however, stand out through their sheer excellence.

One of my personal favourites is *The Official Jonathan Carroll Web Site* ([www.jonathancarroll.com](http://www.jonathancarroll.com)) – a set of information-packed pages that manages to combine excellent content with extremely attractive design. Although it's nice to have a good looking set of pages download onto your screen, far too often these kind of sites flatter to deceive, short changing the searcher with inadequate, or simply out of date, information. No such problems with this site!

These particular pages download with a suitably enigmatic Dave McKean-style animation of a bird flying into a cave. Click on it and you're taken to the site's home page featuring an introduction by Neil Gaiman, a typically Carroll-esque anecdote from the author himself, and links to the wealth of material that's available within. These include a biographical piece by David Hughes, a full bibliography, an archive of interviews and critical pieces on Carroll's work from diverse sources, and even a link to the 'Rondua' discussion list for fans of

his fiction. There's also the 'Collaborate' section, which Carroll hopes will feature interactive tales that he will begin and finish, but invite visitors to the site to contribute to in the interim. The space currently plays host to a collection of interesting questions submitted by fans, together with Carroll's equally intriguing replies. He's apparently a big fan of China Miéville and Philip Pullman's 'His Dark Materials' trilogy, which he describes as a "...54" flat screen Dolby sound... whizbang tv", compared to the "...out of focus black and white tv" of the Harry Potter books. Ouch! Although I get the impression that Carroll is an intensely private man, he has obviously taken considerable time and trouble to answer these enquiries, and the obvious respect for, and interest in, his fans is heartening to see.

The main attraction of the site, however, is the range of excellent material that the user is able to download from its pages. Carroll has made available such gems as his own screenplays for his novels *Voice of Our Shadow* and *After Silence*, as well as original screenplays, *Shoes at War* (a very Carroll-esque title if there ever was one!) and *The Idiot Heart*. You can also access an alternative ending to his novel *Bones of the Moon*, the first chapter from his wonderful new novel *The Wooden Sea* (just published in the United States, due here in May) and short stories, some rare or previously unpublished. Want more? There's also non-fiction, including reviews by Carroll and two pieces about life in his adopted home town of

Vienna, as well as a gallery of cover art from the many international editions of his work. Phew!

Before I get too carried away, I'll also just mention that the site features regular competitions to win various rare and wonderful Carroll memorabilia. There's currently a chance to get your hands on the original manuscript of *The Wooden Sea*, signed galleys and other collectibles, but keep checking, as the site's regularly updated with new information.

After all the talk about content, there's not much room to mention the design, which whilst looking extremely stylish doesn't take an age to download (web designers, particularly those using Flash animation, take note!). On each page, atmospheric banners, consisting of montages of images of the author and his creations, are set against a backdrop of a cobbled street. Navigating the pages is logical and simple, allowing easy access to all the goodies on display. All in all [www.jonathancarroll.com](http://www.jonathancarroll.com) is a textbook example of how to achieve the fusion of form and function that any good website should ideally aspire to. If you're a fan of Carroll (and if not, why not?) then bookmark this one and return to it often!

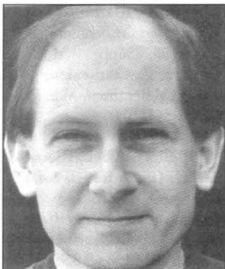
## Just a reminder...

*Matrix* is still looking for someone to take over the vacant position of web reviews editor. All that's required is a little enthusiasm and the time to surf the web in search of sf-related sites of potential interest to our readers. Contact us at the general editorial address if you're interested (Ed.)



## Father to the man

Stephen Baxter on literary beginnings



*Omegatropic*: a word I coined for a short story to mean a quest for the ultimate. Not a bad one-word summary of the essence of science fiction, perhaps. Now I've used the word as the title of a collection of non-fiction (and a little fiction, including the eponymous story) hopefully to be launched at this year's Eastercon, all proceeds going to the BSFA. (Buy it!)

Since I'm not being paid, I indulged myself by including a little personal material, notably a report from my school magazine, published when I was 17:

*In ten thousand million years from now, our Sun will be dying. Its core choked with nuclear 'ash', it will swell into a monstrous, bloated, 'red giant' star.*

*If man survives until that unimaginably distant epoch, and has not left Earth, the death of the Sun will surely bring his end, for the Earth and the inner planets will be blasted and scorched by the senile Sun. The collapse of the Sun into a tiny, cooling, 'white dwarf' star, giving out a small fraction of*

*its former heat and light. Earth with its ruined, lifeless surface will continue to orbit the Sun in the gathering cold and darkness - a chilling thought!*

*This is how an average star like the Sun meets its end. For more massive stars, death comes in a more sudden, spectacular fashion in an exploding supernova - in which for a few days or less, the exploding star can outshine a galaxy of one hundred thousand million stars. After this devastation, the wreck of the star collapses in on itself, and if it is massive enough, nothing can halt the collapse. Ultimately, the matter which constituted the star may contract to a point - a 'singularity' which has no volume and whose density is infinite!*

*Surrounding the singularity would be a region known as a 'black hole'. Here, space would be so distorted by the immense gravity of the singularity that if you were to enter the black hole you would never be able to leave, or even pass a message to the outside. By passing through a black hole, it may be possible to traverse the universe instantaneously - the science-fiction 'space-warp.' It may even be possible to travel to other Universes, or to travel forward and backward in time, at will.*

*As well as more 'down to earth' topics, these are some of the subjects that have been discussed at meetings of the Astronomical Society since it was established last November. Meetings are held weekly on Tuesdays at 1:10 p.m. in*

*the Physics Lecture Room, and talks have been given by members of the Society and by Mr. G. Olsen of the Physics Department to whom we extend our thanks for his much-appreciated help and encouragement.*

*We have contacted the Liverpool Astronomical Society, one of the country's leading local societies. Mr. R. Halliday of the L.A.S. has visited St. Edward's to give a lecture on astronomical photography, and the L.A.S. have also offered to arrange a special planetarium show for our members. We would like to extend to them our warm thanks for their generous interest in our Society.*

*Anyone who is interested in any of the topics mentioned, or in any other aspect of astronomy is encouraged to join the Society which is at present a small but keen growing group. Members of the fourth year are reminded that they have an opportunity to take 'O-level' astronomy this year, but membership of the Society is open to anyone in the school, and we are pleased to report that our members already range from first-formers to sixth-formers ...*

*I do remember how generous the grown-ups were with their time. It's certainly a perk of my job to have such a continuity of interest between those remote days and now. And I suppose this proves I've always thought big ...*

*Stephen's debut non-fiction book, Deep Future is now available in all good bookshops (ed.)*

## Books

**Forthcoming books and publishing schedules, compiled by Janet Barron**



### Key

HB = hardback  
TPB = trade paperback  
PB = paperback

**NOIP** Now out in paperback

# = Reissue

## = nonfiction

\*\*\* Watch out for these

All others, first UK edition. Unless references are given, all quotes are from the publisher.

**Neal L. Asher** *Gridlinked*  
(Macmillan, Mar, TPB,  
£10.00, 400pp)

**#Isaac Asimov** *Robot Dreams* (Millennium, Mar, PB,  
£6.99, 480pp)  
**#Isaac Asimov** *Robot Visions*  
(Millennium, Mar, PB, £6.99,  
512pp)

**Steve Aylett** *Only an Alligator*  
(Victor Gollancz; April, TPB,  
£9.99, 224 pp)  
Set in Accomplice, where the  
realm of psychic demons  
intersects with a modern city.

**Stephen Baxter** *Icebones*  
(Victor Gollancz; April, HB/  
TPB, £16.99/9.99, 288 pp)  
**NOIP Stephen Baxter**  
*Orphans of the Sky* (Victor  
Gollancz; April, TPB, £9.99,

192 pp)

**Stephen Baxter, Peter F.  
Hamilton, Paul McAuley,  
Ian McDonald, Peter  
Crowther** *Futures* (Victor  
Gollancz; April, HB, £12.99,  
320 pp)  
Anthology bringing together  
four novellas "Reality Dust"  
by Baxter, "Watching Trees  
Grow" by Hamilton, "Making  
History" by McAuley and  
"Tendeleo's Story" by  
McDonald.

**#Greg Bear** *Blood Music*  
(Millennium, April, PB, £6.99,  
272pp)

**Carol Berg** *Transformation*  
(Orbit, Mar, PB, £9.99 448pp)

**NOIP Alexander Beshier**  
*Hanging Butoh* (Orbit, April,  
PB, £6.99 288pp)

**#Eric Brown** *New York  
Nights* (Victor Gollancz; April,  
PB, £6.99, 272pp)

**Alice Borchardt** *Wolf King*  
(Voyager, Mar, TPB, £11.99  
384pp)

**Chris Bunch** *The Empire  
Stone* (Orbit, Mar, PB, £6.99  
368pp)

**Orson Scott Card** *Heartfire*  
(Orbit, April, PB, £6.99,  
320pp)  
**NOIP Orson Scott Card**  
*Alvin Journeymen* (Orbit, Mar,  
PB, £6.99 416pp)

**Simon Clark** *Night of the  
Triffids* (Hodder & Stoughton,  
Mar, HB, £17.99, 396pp)

**#Arthur C. Clarke** *The City  
and the Stars* (Millennium, Mar,  
PB, £6.99, 256pp)

**#Arthur C. Clarke** *Space  
Trilogy* (Millennium, Mar, PB,  
£7.99, 544pp)

**\*\*\*Philip K. Dick, Elaine  
Sauter, Gwen Lee** *What If  
Our World Is Their Heaven? :  
The Final Conversations With  
Phillip K. Dick* (Overlook  
Press, April, HB £18.99)

**Sara Douglass** *The Nameless  
Day* (Voyager, Mar PB  
£11.99, 320pp)

**David Gemmell** *Ravenheart*  
(Bantam, April, HB, £16.99,  
359pp)

**NOIP Simon R Green**  
*Deathstalker Rebellion*  
(Millennium, Mar, PB, £6.99,  
576pp)

**Haydon Elizabeth** *Prophecy*  
(Victor Gollancz; Mar, TPB,  
£9.99)

**NOIP Brian Herbert, Kevin  
J. Anderson** *House  
Harkonnen* (Headline Mar, PB  
£6.99 512pp)

**NOIP Robin Hobb** *The  
Liveship Trader Book: Ship of  
Destiny* (Voyager, Mar, PB,  
£6.99 688pp)

**#Fred Hoyle, John Elliot** *A*

for *Andromeda* (Souvenir Press, April, PB, £7.99, 176pp)

**Jan Lars Jensen** *Shiva 3000* (Pan, Mar, PB £5.99, 384pp)  
Indian fantasy

**J.V. Jones** *A Fortress of Grey Ice* (Orbit, April, HB, £17.99, 720pp)

**Guy Gavriel Kay** *Lord of Emperors* (Earthlight, Mar, PB, £6.99, 544pp)

**Holly Lisle** *Courage of Falcons* (Victor Gollancz, Mar, HB, £16.99, 384pp)

**John Marco** *The Saints of the Sword* (Victor Gollancz, April, HB/TPB, £17.99/9.99, 608 pp)

**John Marco** *The Grand Design* (Millennium, April, PB, £6.99, 928pp)  
Second in Tyrant and Kings series

**#Philip Mann** *The Eye of the Queen* (Victor Gollancz, Mar, TPB, £9.99, 272pp)

**Julian May** *Sagittarius W'borl* (Voyager April, HB/TPB, £16.99/£9.99, 400pp)

**\*\*\*Ian McDonald** *Ares Express* (Earthlight, Mar, HB, £16.99, 352pp)

**#Ian McDonald** *Desolation Road* (Earthlight, Mar, PB, £6.99, 384pp)

**NOIP John Meaney** *Paradox* (Mar, PB, £5.99)

**China Miéville** *Perdido Street Station* (Pan, Mar, PB £7.99, 880pp)

**#Larry Niven** *Protector* (Orbit, Mar, PB, £5.99)

**Robert Rankin** *Website Story* (Doubleday, April, HB, £16.99, 279pp)

**NOIP Robert Rankin** *Waiting for Godalming* (Corgi, April, PB, £5.99, 288pp)

**Alastair Reynolds** *Revelation Space* (Millennium, Mar, PB, £6.99, 476pp)

**Robert Silverberg**, Greg Bear (Introduction) *Science Fiction: 101* (iBooks April, TPB £9.99, 304pp)

**NOIP Bruce Sterling** *Good Old-fashioned Future* (Victor Gollancz, April, PB, £5.99, 304pp)

**Sheri S. Tepper** *The Fresco* (Victor Gollancz, Mar, HB, £16.99, 488pp)

**#Sheri S. Tepper** *Singer from the Sea* (Millennium, Mar, PB, £6.99, 432pp)

**Mark Tiedemann** *Chimera* (iBooks April, TPB £9.99, 464pp)

**Margaret Weiss, Tracy Hickman** *The Sovereign Stone Trilogy: The Well of Darkness* (Voyager April, PB, £5.99, 400pp)

**Sean Williams, Shane Dix**

*Evergence II: the Dying Light* (Swift, April, PB, £7.99, 416pp)

**Sean Williams, Shane Dix** *Evergence III: the Dark Imbalance* (Swift, April, PB, £7.99, 416pp)

**Tad Williams** *Otherland IV: Sea of Silver Light* (Orbit, Mar, HB, £17.99, 368pp)

**Tad Williams** *Otherland IV: Sea of Silver Light* (Orbit, Mar, PB, £10.99)

**#Roger Zelazny** *The Dream Master* (Pocket Books, Mar, HB, £9.99, 240pp)

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## Editor's comments

Ian McDonald returns with *Ares Express*, a sequel to his 1988 debut novel *Desolation Road*, which is re-issued at the same time.

Probably to be of interest mainly to fans only, but guaranteed to be a fascinating insight into a flawed, but immensely influential talent, is *What If Our World Is Their Heaven?: final conversations with Philip K. Dick*.

Elsewhere, another couple of fine SF Masterwork re-issues in Clarke's classic *The City and the Stars* and Bear's *Blood Music*. For those who missed it the first time around Alastair Reynolds' gripping debut novel, *Revelation Space*, is out in mass-market paperback, as is China Miéville's *Perdido Street Station*.

Both novels are on the BSFA and Clarke Award shortlists, and both are likely to be strong contenders for those awards. Read 'em now to find out what all the fuss is about!

# "This is a local shop for local people!"

Gary Wilkinson goes home on the strange with *The League Of Gentlemen*

Is British TV the worst it has ever been? This was a pub conversation I had a short time ago. And it does seem a real struggle to come up with many examples that shine out from the dumbed-down wasteland of makeover shows and docusoaps. This becomes even worse when you try to think of decent comedies, especially comedies that have some sf, fantasy or horror in them. I've never liked *Red Dwarf* and *My Hero* was just unwatchably bad. Perhaps it has always been this way -- the proliferation of nostalgia shows recently managed to unearth the memory of the monstrosity that was *Metal Mickey*, something I thought I had managed to bury forever. However there is one current example that shines out like a beacon -- *The League of Gentlemen*. Its Christmas Special was (apart from a repeat of the venerable but still excellent *Tinker Tailor Soldier Spy*) about the only thing really worth watching over the festive season. *The League* is simply one of the funniest shows for years winning a BAFTA for Best Comedy in 2000 and the Golden Rose at Montreux the previous year.

*The League's* main form of humour comes from a long British tradition of a kind of surrealism that has come up from the *Goons*, via *Monty Python* and *The Goodies*. There have been a couple of excellent recent examples in *Father Ted* and *Black Books*. However *The League* is special in that it is so dark. For instance, when the composer of the show's theme-tune asked the show's creators what they wanted, he was simply told to write 'something scary'. The show's small team create a huge number of grotesque characters and end up with some mutant version of *The Last Of The*

*Summer Wine*. The horror is that many of them are all too recognisable, especially if you have spent any time in small towns or villages. My 'local shop's' past owners where not a million miles away from Tubbs and Edward and anyone who has had anything to do with the DSS will immediately recognise Pauline and her pens. Steve Pemberton, one of the members of *The League* has admitted that: "75 or 80% of the characters do have a basis in real people, believe it or not." Tubbs was based on a real shopkeeper the team came across in Rottingdean, who seemed completely terrified when they walked into the shop, cowering behind the counter.

The show is set in the fictitious town of Royston Vasey -- "an amalgam of all the horrible little northern towns that we knew from growing up in that region" according to Pemberton. Royston Vasey also happens to be the real name of comedian Roy "Chubby" Brown, who turned up briefly as Mayor Vaughn. Though a couple of scenes take place elsewhere, most of *The League* is shot in the town of Hadfield near Glossop on the northern edge of Derbyshire. The team spent a long time looking for the place that would match their idea of what Royston Vasey should be. Hadfield seemed exactly right with its gloomy stone architecture and brooding moors along with a long high street for the show's many locations. Apparently the locals appreciate visits by fans of the show -- you can buy 'special' sausages at the butchers and there is still a sign for 'Crème Brûlée' outside the Masons Arms

*The League of Gentlemen* first met up

at Leeds University where writer Jeremy Dyson was reading philosophy while writer/performers Mark Gatiss, Steve Pemberton and Reece Shearsmith were studying drama at nearby Bretton Hall college near Wakefield. After a brief period performing in London they took their show to the Edinburgh fringe festival in '96 and again in '97 when they won the Perrier Award -- the first time by a sketch-based show since the Cambridge Footlights back in 1981. An award winning Radio 4 series soon followed before they made the move to TV.

The Christmas show -- centred around the Reverend Bernice, a sort of anti-*Vicar of Dibley* -- expanded out the show both in space and time showing the origins of some of the characters via Germanic gothic horrors, Victorian curses and the effect of voodoo on line-dancing.

*The League of Gentleman* have been back on tour recently but hopefully a new series will be coming in 2001. The first two series are available on video and DVD so if you have not already made the visit to Royston Vasey then I suggest you make the journey as soon as possible. You'll never leave...

## Apologies...

...to Gary Dalkin for omitting his usual very thorough DVD credit details from last issue's review of *T2: Ultimate DVD Edition*. They should you have read as follows:

Terminator 2: Judgement Day: Ultimate Edition - Region 1 DVD  
Artisan Home Entertainment 10967  
2.35-1 Anamorphically Enhanced  
Dolby Digital 5.1 EX / DTS

156 minutes - main feature  
6 hours plus - supplementary materials

# BSFA Awards

Chris Hill rounds up the latest news

The final short list for the 2000 BSFA Awards has now been compiled. The final list is below, but firstly some general information.

## How to Vote

With this mailing you will find a ballot paper. Each short list item is shown on the ballot paper with a space next to it to put a number. In this you should enter 1 if you think it should win in the category, 2 if you think it should be in second place, etc. If you do not feel capable of judging the entry (if you have not read the book, for example) please leave the space blank or put a line through it.

Please put your name on the bottom and, if you know it, your **BSFA Membership Number** (this is primarily for me to trace the source of ballot papers, whether Eastercon or BSFA members). This is very important. If I receive any ballot papers without a name on it I will have to treat it as void.

Ballot papers sent by post should reach me **no later than Wednesday 11<sup>th</sup> April**. Alternatively, if you are going to be at Paragon, the 2001 Eastercon, then please feel free to hand them to me or leave them on the BSFA stall in the dealers' room by **12 Noon on Sunday 15<sup>th</sup> April**.

The Awards will be presented on the evening of **Sunday 15<sup>th</sup> April** at Paragon.

As always, thanks again to everyone who sent me nominations this year, both my 'regulars' and quite a few new faces this year.

## 2000 BSFA Awards Short List

### Best Novel

*Perdido Street Station* - China Miéville  
*redRobe* - Jon Courtenay Grimwood  
*Paradox* - John Meany  
*Revelation Space* - Alastair Reynolds  
*Ashe: A Secret History* - Mary Gentle

### Best Short Fiction

'Destiny on Tartarus' - Eric Brown

(*Spectrum SF #2*)

'La Vampiress' - Tanith Lee (*Interzone* 154)

'Adventures in the Ghost Trade' - Liz Williams (*Interzone* 154)  
'Singing Each to Each' - Paul Di Filippo (*Interzone* 155)  
'The Suspect Genome' - Peter F. Hamilton (*Interzone* 156)

### Best Artwork

Physiognomies of Flight - China Miéville (Cover *Vector* 213)  
Hideaway - Dominic Harman (Cover *Interzone* 157)  
Afetere's Eyes - Gerald Gaubert (*Scheherazade* 19)

For those that are interested, below is a list of all the items that were nominated this year.

### Best Novel

*Revelation Space* - Alastair Reynolds  
*Under the Skin* - Michel Faber  
*redRobe* - Jon Courtenay Grimwood  
*Perdido Street Station* - China Miéville  
*Dracula Cha, Cha, Cha* - Kim Newman  
*Ashe: A Secret History* - Mary Gentle  
*Paradox* - John Meany  
*Reckless Sleep* - Roger Levy  
*Look to Windward* - Iain M. Banks  
*Finity* - John Barnes  
*Light of Other Days* - Stephen Baxter and Arthur C. Clarke  
*The Winged Chariot* - Ben Jeapes  
*Silverheart* - Storm Constantine & Michael Moorcock  
*Super-Cannes* - J. G. Ballard  
*The Burning City* - Larry Niven and Jerry Pournelle  
*The Amber Spyglass* - Philip Pullman  
*Spellfall* - Katherine Roberts  
*Year Zero* - Brian Stableford  
*Crescent City Rhapsody* - Kathleen Ann Goonan  
*Cosmonaut Keep* - Ken MacLeod

### Best Short Fiction

'Colours of the Soul' - Sean McMullen (*Interzone* 152)  
'La Vampiress' - Tanith Lee (*Interzone* 154)  
'Adventures in the Ghost Trade' - Liz Williams (*Interzone* 154)  
'Great Wall of Mars' - Alastair Reynolds

(*Spectrum SF #1*)

'Destiny on Tartarus' - Eric Brown (*Spectrum SF #2*)  
'Mud' - Nina Kiriki Hoffman (*Amazing Stories*, Winter 2000)  
'The Neon Heart Murders' - M. John Harrison (*The Magazine of Fantasy & Science Fiction* April 2000)  
'HMS Habakkuk' - Eugene Byrne (*Interzone* 155)  
'Singing Each to Each' - Paul Di Filippo (*Interzone* 155)  
'To Cuddle Amy' - Nancy Kress (*Asimov's* August 2000)  
'Bonsai Tiger' - Garry Kilworth (*Spectrum SF #1*)  
'The Worms of Hess' - Barrington J. Bayley (*Interzone* 160)  
'The Suspect Genome' - Peter F. Hamilton (*Interzone* 156)  
'The Welfare Man Retires' - Chris Beckett (*Interzone* 158)  
'Mean Time in Greenwich' - Elizabeth Coudinham (*Interzone* 158)  
'Angel on the Wall' - Catherine S. McMullen (*Interzone* 159)  
'The Miracle at Kallithéa' - Eric Brown (*Spectrum SF #3*)  
'Ebb Tide' - Sarah Singleton (*Interzone* 161)  
'Con-Nubial' - Cardinal Cox (*Roadworks* 10)  
'The Sky Tower' - Barrington J. Bayley (*Spectrum SF #2*)

### Best Artwork

Aquefugoids - Mark A. Garlick (Cover of *Neosis* March/April 2000)  
Wonderland - Chad Michael Oliver (*TTA* 24)  
*redRobe* - 'The Whole Hog' (Cover of *redRobe* by Jon Courtney Grimwood)  
Physiognomies of Flight - China Miéville (Cover of *Vector* 213)  
Hideaway - Dominic Harman (Cover *Interzone* 157)  
Look to Windward - Mark Sawowski (Cover *Look to Windward* by Iain M. Banks)  
*Cosmonaut Keep* - Lee Gibbons (Cover *Cosmonaut Keep* by Ken MacLeod)  
Crown of Silence - Ann Sudworth (Cover *Crown of Silence* by Storm Constantine)  
Afetere's Eyes - Gerald Gaubert (*Scheherazade* 19)  
Fabulous Brighton - Deirdre Coudinham (Cover *Fabulous Brighton*)

# PULPitations

Glenda Pringle on magazines old and new

## *Strange Horizons: the cutting edge of speculative fiction*

(www.strangehorizons.com) is a fairly recent addition to the world of web magazines, having been launched in September last year. If their editorial entitled "So You Want to Start a Magazine" is anything to go by, this magazine is one heck of a labour of love. Staffed by 25-30 ardent fans of speculative fiction, who are unpaid and so keen to spread the word it's almost like being at an evangelist meeting (well, not quite that bad!), it is brimming with enthusiasm and such good intentions it makes you glow. Published weekly, *Strange Horizons* spends the hard-earned money it gains from donations, links to bookstores and some advertising revenue on good quality fiction, poetry and artwork. Contributors are paid (yes, I did say "paid") at slightly above the going rate so all you budding authors, poets and artists out there should really take note of this one.

The website itself is tidy, with the various sections logically placed and external advertising kept to a minimum – no flashing

banners. Short(ish) book reviews provide a direct link to, e.g., Amazon USA, if you feel inclined to get your hands on that excellent book. My, too tempting for me! There are nonfiction articles, including interviews with authors, review articles of favourite SF books (the quote "You know you're reading good SF when several times in the course of your reading you look up and think to yourself, "that is so damn cool..."") and even some science fact. As well as book reviews, there are film and TV reviews. A lively readers' forum and an archive of past material rounds things up. This site is a delight and well worth supporting.

I know I've already yammered on about *Fantasy and Science Fiction Magazine* in the past – certainly to the extent that I'm sure you all know by now that it is one of my favourite magazines. However, I wanted to say a few words about the recent change of hands. Edward L. Ferman, publisher for the past 38 years, has handed the reins over to the magazine's current editor, Gordon Van Gelder. Mr Ferman has done a sterling job over the years and, while he will be sorely missed, I have little doubt

that his successor will keep up the good work. While I'm disappointed that the science fact articles have ceased, I can get those in *Analog* or *Asimov's* or *New Scientist* for that matter. (As an aside, I was interested to see that Ben Bova's article on "Sex in Space" (*F&SF*, February 2001), while amusing enough, wasn't a patch fact-wise on H. G. Stratmann's article "Sex in Space: The Fantasy and the Reality" in the February 1998 issue of *Analog*. So perhaps the science articles in *F&SF* were running out of steam a bit.)

One further comment re *F&SF* that I feel is worth mentioning is the inclusion in its February 2001 issue of "From A to Z, in the Sarsaparilla Alphabet" by Harlan Ellison. (If you're not an Ellison fan, you can skip this bit!) This story brought the same reaction from me as the person I quoted above – "this is so damned cool!" Those of you who are familiar with the works of dear crotchety old Harlan will know that he has in the past sat in bookshop windows with his trusty Olympia typewriter and written short stories. This is another such effort, although this time the



bookshop customers attempted to defeat his imaginative powers by throwing the names of obscure mythological deities at him so he could compose an encyclopedia-type entry on each. Ranging from single-line definitions to whole "short short" stories (an almost forgotten form these days) to songs, this is a masterpiece the likes of which I haven't seen in years. Beg, borrow or purloin a copy of the **F&SF** issue or, alternatively, wait until the 25<sup>th</sup> anniversary edition of Ellison's *Deathbird Stories* is published as it will include footnotes and an introductory essay to the story.

Looking back over my previous columns, I seem to have overlooked reviewing *Analog: Science Fiction and Fact*. How very remiss of me - after all, I seem to have mentioned it in passing in nearly every column.... Perhaps in my blinkered way, I just assumed everyone knew how wonderful and revered it is, having been around longer than any other kid on the block. Editor Stanley Schmidt's editorials and the science fact articles are as thought provoking as ever and generate lively debate in the letters column Brass Tacks. (February 2001's issue contained a fascinating fact article by Richard A Lovett entitled "The View from

Space: Satellites Predict a Lot More than Weather" which comes about as close as you can to revealing what satellites can see without breaching government secrecy laws.) The stories and the magazine itself have collected "tons" of Hugos and Nebulas, so what are you waiting for? **Subscribe today.** (Subscriptions are US\$47.97 for one year, available from: *Analog: Science Fiction and Fact*, P O Box 54027, Boulder CO 80322, USA.)

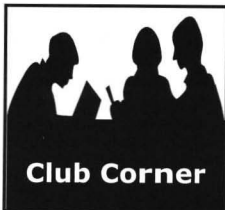
It was a dark and stormy day and I was perusing the racks at my local newsagent. There amongst the tat and gloss, I glimpsed the words "Science Fiction" and cold shivers ran down my spine. "Not another short-lived, overpriced misshapen creature like *Science Fiction World*," I asked myself. Alas, it was worse than my greatest fears. Taking the newborn firmly into my hands, I read the whole title and was stricken dumb with horror. *100 Years of Classic Science Fiction* and its essence was made of pictures and words about SF films and TV. "Ugh!" I cried and thrust it back on the shelf. It was yet another mutant clone that had been spawned to look like more perfect bodies of work found elsewhere. Although fairly substantial paragraphs nestled next to stills from film and TV, it reminded me of special

issues of the US magazines *People* and *Entertainment* ("The 100 greatest TV shows of all time") where cutesie little feel-good paragraphs nestled next to pictures of the *I Love Lucy* show. Perhaps I do this trusting little newborn an injustice (especially as I haven't even read it), but I will await the next issue (if there is one) to see if I am to be proved wrong. In the meantime, I'll lie awake at night, chilled to the bone, as I can find no answer to my questions: "If this is a magazine called *100 Years of Classic Science Fiction*, then what will be the theme of future issues? Flying saucers? Comic books? Aliens? Won't they run out of themes after a few issues? Or is this just a special issue to kick off with?" Alas, as far as I could ascertain, the newborn itself wasn't forthcoming.

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*Magazines for review, including small press, should be sent to Glenda Pringle, 22 Mead Way, Kidlington, Oxford, OX5 2BJ; email: chris@kidlington66.freemove.co.uk*





### **Belfast Science Fiction Group**

Alternate Thursdays, 8.30pm at the Monico Bars, Rosemary Street, Belfast. Contact Eugene Doherty 028 90208405

tinman@technologist.com  
www.terracon3000.org.uk/sfgroup.htm

### **Birmingham: Brum SF Group**

Second Friday of the month on the second floor of the Britannia Hotel, New St. Membership is £15/year. Contact Martin Tudor, 24 Ravensbourne Grove, off Clarkes Lane, Willenhall, W. Midlands WV13 1HX.  
bsfg@bortas.demon.co.uk

### **Cambridge SF Group**

Second Monday of the month in The Cambridge Blue, Gwydir Street, Cambridge.

### **Cardiff SF Group**

First Tuesday on the month 7.30pm in Wellington's Café Bar, 42 The Hayes, Cardiff.

### **Colchester SF/F/Horror Group**

Third Saturday of the month at 12.30pm in The Playhouse pub, St John's Street.  
Contact Des Lewis 01255 812119.

### **The Croydon SF Group**

Second Tuesday of the month, 8pm in The Dog and Bull, Surrey Street (by the market), Croydon, Surrey. We are sometimes upstairs or out in the garden. Contact Robert Newman on 020 8686 6800.

### **Glasgow SF/F Writers' Circle**

Alternate Tuesdays at 8pm, The Conference Room, Borders Bookstore, Buchanan Street, Glasgow (actual dates are publicised in Borders' events guide, available in store, or ask at the Information Desk). All genres and standards of proficiency welcome. Contact: Neil Williamson, 0141 353 2649, or e-mail: neilwilliamson@btinternet.com

### **Hull SF Group**

Second and Fourth Tuesdays, 8.30 to 10.30pm at The New Clarence, Charles Street, Hull (from Jan 2000) Contact Ian and Julie on 01482 447953, or Dave and Estelle on 01482 444291, or see: www.mjckeh.demon.co.uk/hullsf.htm

### **Leeds Alternative Writers**

Second Saturday at 2pm in central Leeds. For venues and details contact Ian on 0113 266 9259 or Sean 0113 293 6780.

### **London BSFA meetings (\* note change of venue)**

Fourth Wednesday of the month (except December) from 7pm at the Rising Sun, Cloth Fair (off Long Lane), EC1. Barbican/Farringdon tube. Check Ansible for details and guests, or organiser, Paul Hood on 020 8333 6670  
paul@auden.demon.co.uk

### **London Circle**

First Thursday of each month from around 5pm at the Florence Nightingale ("Dead Nurse"), on the Westminster Bridge Road/York Road roundabout. Waterloo/ Westminster tube.

### **Manchester: FONT**

FONT meets on the second and fourth Thursday of the month at The Goose on Piccadilly from about 8.30 onwards. Contact Mike Don on 0161 226 2980.

### **North Oxford**

Last Thursday of the month at The

Plough, Wolvercote from 7.30pm. Irregular and just starting, so contact Steve and Vikki on 01865 371734 or peverei@aol.com for details.

### **Norwich Science Fiction Group**

Second & fourth Wednesdays from 8pm at the Cellar Bar, Ribs of Beef, Fye Bridge, Norwich. Contact 01603 477104; NSFG@cwcom.net

### **Peterborough SF Group**

First Wednesdays at the Bluebell Inn, Dogsthorpe and third Wednesdays in the Great Northern Hotel, opposite station Contact Pete on 01733 370542.

### **Portsmouth/South Hants SF Group**

Second and fourth Tuesdays at the Magpie, Fratton Road, Portsmouth.

### **Reading SF Group (\*note change)**

Now meets every week in the Monk's Retreat, Friar St, Reading. The usual time will be from 9:00pm (probably later in practice), but every third Monday will be from 7:30pm. Some people may decide to meet at the earlier time every week, but this is not official. For details contact: RSFG@onelist.com

### **Sheffield (NEW ENTRY)**

Anyone interested in setting up an informal pub meeting in the city? Or maybe there's an existing meeting that I'm not aware of. Either way, contact your humble editor at the address on page 2.

### **Southampton: Solent Green**

Every third Thursday, 7pm, at The Duke of Wellington, Bugle Street, Contact Matt 01703 577113  
werkhaus@tcp.co.uk

### **Walsall SF Group (NEW ENTRY)**

First Saturday of every month at 2pm in the Meeting Room of Walsall Central Library, Lichfield Street, Walsall.  
[http://members.nbci.com/walsall\\_sf/](http://members.nbci.com/walsall_sf/)

# Forthcoming Conventions & Events

## 4 April 2001

### Middlesex University 6th Literary Festival & Open Day

Middlesex University, White Hart Lane, London, N17. 10am - 10pm. This year the Festival is combined with an Open Day. This year's theme is Odyssey. Contact: Edward Darroch at whitew9677@aol.com, Yvonne Drummond at drum@ydrummond.fsnet.co.uk, or Lucinda East at lucy.east@virgin.net

## 13 - 16 April 2001

### Paragon: Eastercon'01

Hanover International, Hinckley, Leicestershire. Guests of Honour: Stephen Baxter, Lisanne Norman, Michael Scott Rohan, Claire Braiale & Mark Plummer. Membership £35. Contact Paragon, c/o S. Lawson, 379 Myrtle Road, Sheffield, S2 3HQ; members.paragon@keepsake-web.co.uk; www.keepsake-web.co.uk/paragon

## 6 May 2001

### Eleventh Peterborough Fantasy Fair

The Cresset Exhibition Centre, Bretton, Peterborough, Cambridgeshire. For details contact: Peter Cox (01733 370542 - evenings). To book a stand contact Bruce King, 5 Arran Close, Holmes Chapel, Cheshire, CW4 7QP. Tel: 01477 534626.

## 25 - 27 May 2001

### Secon (Secon 2)

The DeVere Hotel, Swindon. Guest of Honour: Paul McAuley. Membership now £25. Cheques payable to "Secon". Contact Secon, 19 Hill Court, Cheltenham, Gloucestershire, GL52 3JJ; secon2@sjbradshaw.cix.co.uk; www.secon.org.uk

## 28 June - 1 July 2001

### A Celebration of British SF

University of Liverpool, deposit: £25, total cost £235/\$355 (inc. B&B, 3 lunches, 2 dinners: student/unemployed £177/\$265), day rates £50. Cheques to The Science Fiction Foundation (22 Addington Road, Reading, RG1 5PT). GoH: Brian Aldiss, Stephen Baxter, John Clute, Nicola Griffith, Gwyneth Jones, Ken MacLeod. E-mail: Farah@fjm3.demon.co.uk or A.P. Sawyer@liverpool.ac.uk for details, or see www.liv.ac.uk/~asawyer/2001.htm

## 24 - 26 August 2001

### Eboracon/HarmUni (Unicon 2001/

## filk con)

Langworth College, University of York. Guests of Honour: Douglas Hill, Anne Gay, Stan Nicholls and Pete Morwood & Diane Duane. Membership: £25 (students £20). Contact: Eboracon, 9 Prospect Terrace, Fulford, York, YO10 4PT; eboracon@psych.york.ac.uk

## 30 August - 3 September 2001

### Millennium Philcon/Worldcon 59

Pennsylvania Convention Center & Philadelphia Marriott, Philadelphia, Pennsylvania. Guests of Honour: Greg Bear, Stephen Youll, Gardner Dozois, George Scithers. Toastmaster: Esther Friesner. Membership currently \$145, \$40 supporting, but check for latest rates. Contact Philcon, Box 310, Huntingdon Valley, PA 19006, USA; phil2001@netaxs.com; www.netaxs.com/phil2001

## 22 - 23 September 2001

### Hypotheticon

Somewhere in Glasgow. Membership £15 to 1/1/01. Further details: Hypotheticon 2001, 25 Ravenscraig Avenue, Paisley, PA2 9QL; secretary@hypotheticon2001.co.uk

## 1 - 4 November 2001

### World Fantasy Convention

Delta Centre-Ville, Montreal, Quebec, Canada. Guest of Honour: Fred Saberhagen, others TBA. Membership: ask for current rates. Contact WFC, Attn. Bruce Farr, 7002, N. 6th Ave., Phoenix, AZ, 85021, USA; bruce.farr@intel.com; www.worldfantasy.org/wfc01.html

## 29 March - 1 April 2002

### Helicon 2 (Eastercon)

Hotel de France, St Helier(?) Jersey. Guests of Honour: Brian Stableford, Harry Turtledove & Peter Weston. Membership £30, £15 supporting/junior, rising to £35 and £18 on April 1st. Contact: 33 Meyrick Drive, Wash Common, Berkshire, RG14 6SY; helicon2@smof.demon.co.uk

## 3 - 6 May 2002

### Damn Fine Convention (Twin

### Peaks theme)

Shepperton Moat House Hotel, Shepperton, Surrey. Guests of Honour rumoured to be Colin Odell and Mitch Le Blanc. £20 registration until 1st December 2001 (free for Norwegians resident in Norway). Cheques (made payable to "Damn Fine Convention") to: DFC, 37 Keens Road, Croydon, Surrey, CR0 1AH. Rooms £30ppn

twinn or double, £40ppn single. Contact: info@damnfineconvention.org.uk; www.damnfineconvention.org.uk

## 16 - 19 August 2002

### Discworld Convention 2002

Hinckley, Leicestershire. Guest of Honour: Terry Pratchett. Contact: SAE to Discworld Convention 2002, 23 Medora Road, Romford, Essex, RM7 7EP; info@dwcon.org; www.dwcon.org

## 29 August - 2 September 2002

### Conjósé (60th Worldcon)

San José, California. Guests of Honour: Vernor Vinge, David Cherry, Bjo & David Trimble, Ferdinand Feghoot. Toastmaster: Tad Williams. Membership: \$120 until 31/12/00. Contact: PO Box 61363, Sunnyvale, CA 94088-4128, USA; UK Agents 52 Westbourne Terrace, Reading, RG30 2RP; www.sfsf.org/worldcon/.

## 4 - 6 October 2002

### Conquest (media con)

Essex County Hotel, Southend-On-Sea. £50 reg. £20/day, £32 two days. Contact: 73 Bournemouth Park Road, Southend-On-Sea, Essex, SS2 5JJ. Tel: (01702) 469093.

## ATTENTION ALL ORBITER CO-ORDINATORS

Could all Orbiter group co-ordinators please contact the Orbiter Co-ordinator:

Carol Ann Kerry-Green  
278 Victoria Avenue,  
Hull,  
HU5 3DZ  
email: metaphor@metaphor.karoo.co.uk

I need to check the status of the membership in your groups.

I've taken the role of Orbiter Co-ordinator back from Chris Rodgers so he can concentrate on his upcoming exams. I'd like to say thanks to Chris for his term of office and wish him well in his studying.

## JO's Timewasters Matrix Competition 148

### Competition 148

You may not know it, but Earth is open to interstellar tourists (Corby is full of them). Can you compose a short message that such a visitor might write on their holiday postcards to home? You may merely provide the English translation if you wish. Don't forget to include the picture.

### Competition 146

No entries received to date (February 10th). However, if you look at Vector 214, page 22, Andrew M Butler provides some tips (inadvertently!).

### Competition 147

Again, no entries; hardly surprising as the 'zines only came today (February 10th).

Entries for all three to:

John Ollis, 49 Leighton Road,  
Corby, NN18 0SD by April 2nd  
2001

## Mail Order Catalogues

### **Dreamberry Wine**

Mike Don, 233 Maine Road,  
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0161 226 2980.  
mike.don@btinternet.com

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ken@opfantast.demon.co.uk

New and used ('previously  
enjoyed') hardbacks and trade and  
mass market pbs, including a listing  
of the highly recommended  
Liverpool University Press series of  
SF publications (see *Vector* 204  
onward for reviews of several of  
these).

### **Andromeda**

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### **Fantastic Literature (Simon & Laraine Gosden)**

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at the above address for further  
details.

## Credits issue 148

*Matrix* 148 was edited and produced  
by **Andrew Seaman** somewhere in  
the terrifying physical and mental  
space between Bromley and  
Sheffield.

As always a big 'thank-you' to all  
contributing editors and everyone  
who supplied items of news – you  
know who you all are.

Printed by PDC Copyprint of  
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Bramley Mailing Services.

**Coming next issue:** Graham  
Andrews on the James White Short  
Story Award, and readers respond to  
Gary Wilkinson's 'Top 10 sf films of  
all time' article.

