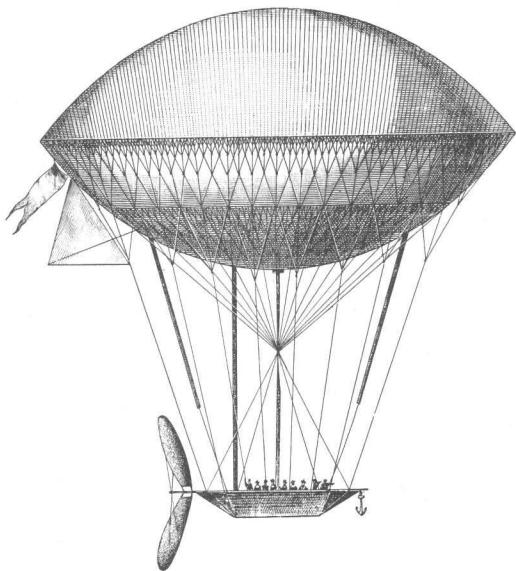


The news magazine of the British Science Fiction Association £2.25

# Matrix

Issue 151

Sep/Oct 2001



*Ginger Snaps & The Mummy Returns*

**SF in the Lads' Mags!**

**Awards news**

## Matrix

Issue 151 • Sep/Oct 2001

The bi-monthly news magazine of the  
**British Science Fiction  
Association**

Registered in England. Limited by  
Guarantee. Company Number: 921500  
Registered Address: 1 Long Row Close,  
Everdon, Daventry, NN11 3BE

The BSFA was founded in 1958 and is a non-profit  
making organisation, staffed  
entirely by unpaid volunteers.

ISSN: 0143 7909  
© BSFA 2001

Individual copyrights are the property of the  
contributors and editors. Views expressed herein are  
not necessarily those of the BSFA or BSFA  
Committee members.  
Errors and omissions are the responsibility of the  
Editorial Team.

Printed by: PDC Copyprint, 11 Jeffries  
Passage, Guildford, GU1 4AP

**Deadline for submissions for next issue:**  
**8th October 2001**

## Contents

Cover: from *Transport Pictures* (Agile  
Rabbit Editions, Amsterdam) © 1999 Pepin  
van Rooijen.

- 3 Editorial; Novacon ad
- 4-5 Book News; Media News
- 6 Media News
- 7 *The Mummy Returns* review,  
Gary Wilkinson
- 8-9 DVD reviews, Gary S. Dalkin
- 10 *Ginger Snaps* review, Gary  
Wilkinson
- 11 BSFA Awards, Tanya Brown
- 12 Time-travel tv review, Gary  
Wilkinson
- 13 Resonances, Stephen Baxter
- 14-15 Forthcoming Books, Janet  
Barron
- 16-17 PULPitations. Glenda Pringle;  
Members' Noticeboard
- 18 Club Corner
- 19 Forthcoming Events &  
Conventions;  
Members' Noticeboard
- 20 Competition. Mail Order  
Catalogues. Credits

## BSFA Officers

President:  
**Sir Arthur C. Clarke, CBE**  
Vice President:  
**Stephen Baxter**

Secretary: **Vikki Lee**  
44 White Way, Kidlington,  
Oxon, OX5 2XA  
peverel@aol.com

Treasurer: **Elizabeth Billinger**  
1 Long Row Close, Everdon,  
Daventry, Northants., NN11 3BE  
billinger@enterprise.net

Membership Services: **Paul Billinger**  
1 Long Row Close, Everdon,  
Daventry, Northants., NN11 3BE  
billinger@enterprise.net  
• UK membership: £21 pa or £14 pa (unwaged).  
life membership £190, Europe: £26 pa, Rest of  
World: £26 pa surface mail, £32 pa air mail.  
Cheques payable to: BSFA Ltd.

US Agent: **Cy Chauvin**  
14248 Wilfred Street, Detroit, MI 48213, USA  
• US subscription: \$37 surface or \$47 air mail,  
payable to: Cy Chauvin (BSFA)

## BSFA Services

BSFA Awards (\*note change) & BSFA  
Web Site ([www.bsfa.co.uk](http://www.bsfa.co.uk)):

**Tanya Brown**  
Flat 8, Century House, Armoury Road,  
London, SE8 4LH  
amaranth@avnet.co.uk

London Meetings:  
**Paul Hood**  
112 Meadowside, Eltham, London,  
SE9 6BB  
paul@auden.demon.co.uk

Orbiter Writing Groups:  
**Carol Ann Kerry-Green (\*note change)**  
278 Victoria Avenue, Hull, HU5 3DZ  
metaphor@metaphor.karoo.co.uk

Publicity & Promotions:  
**Claire Brialey**  
26 Northampton Road, Croydon, Surrey, CR0 7HA  
cbsfa@tragic.demon.co.uk

and

**Mark Plummer**  
14 Northway Road, Croydon, Surrey,  
CR0 6JE

Publications Manager:  
**Kathy Taylor**  
kathyandian@cablente.co.uk

## BSFA Publications

### Matrix

Editor:  
**Andrew Seaman**  
2 Beechwood Court, 33A Thornsett  
Road, Kenwood, Sheffield, S7 1NB  
A.Seaman@btinternet.com

From next issue: Gary Wilkinson

### Contributing editors:

Books:  
**Janet Barron**  
3 Ullswater Road, Barnes, London,  
SW13 9PL  
ullswater@compuserve.com

Film/media news:  
**Gary Wilkinson**  
18 Water Lane, South Witham,  
Grantham, Lincs., NG33 5PH  
gary\_wilkinson@yahoo.com

Magazines:  
**Glenda Pringle**  
22 Mead Way, Kidlington, Oxon., OX5  
2BJ  
chris@kidlington66.freeserve.co.uk

Web/Internet news: position vacant

### Vector

*The Critical Journal of the BSFA*

Production: **Tony Cullen**  
16 Weaver's Way, Camden, London,  
NW1 0XE  
tony.cullen@dfce.gov.uk

Features: **Andrew M Butler**  
c/o Dept. of Arts & Media, D28 - ASSH  
Faculty, Buckinghamshire Chilterns University  
College, High Wycombe, Bucks., HP11 2JZ  
ambutler@enterprise.net  
and

**Gary Dalkin**  
5 Lydford Road, Bournemouth, Dorset, BH1  
8SN  
gsdalkin@totalise.co.uk

Book Reviews: **Steve Jeffery**  
44 White Way, Kidlington, Oxon.,  
OX5 2XA  
peverel@aol.com

### Focus

*Writers' Magazine*

Editor: **Simon Morden**  
13 Egremont Drive, Sheriff Hill, Gateshead,  
NE9 5SE  
focus.editor@blueyonder.co.uk



## Editorial

My last issue in charge. Well, it's been fun, and I'd like to thank everyone who's said kind things about the magazine since I took over a year-and-a-half ago. Of course, my rôle was 'just' to put it all together, so it's only fair to thank all my contributing editors for their own hard work during that time.

Thanks also to Vikki Lee and Steve Jeffery for help and

advice when I first took over, and to Jon Davis and the staff at PDC Copyprint for tirelessly producing the finished product you hold in your hands every two months.

From next issue the magazine will be in the very capable hands of Gary Wilkinson, so any contributions and comments should be sent to him at the address opposite. All the best to Gary. I'd like to reassure him that it does get better after about the first five issues!

The usual eclectic mix of material this issue, including reviews of two very different 'horror' films – one tongue in cheek, the other very much fangs in flesh.

Elsewhere, Glenda Pringle finds much to amuse in the treatment of sf in the pages of *FHM* magazine and Stephen Baxter ponders the connection between Neanderthals and Klingons. There's also the usual review of forthcoming books and the latest news about the BSFA Awards from Tanya Brown.

We also have two mini-obits of Poul Anderson and Sir Fred Hoyle, both of whom sadly died before this issue went to press.

And finally, even Jeffrey Archer gets a mention. Yes, there really *is* no escaping from him.

And now over to Gary...

***After 30 years Novacon finally has a Quality Hotel!***

## NOVACON 31

**9<sup>th</sup>-11<sup>th</sup> November 2001 at the Quality Hotel,  
Bentley, Walsall, (Junction 10 of the M6).**

**Guest of Honour: Gwyneth Jones**

***NOVACON 31: a Quality Hotel, a Quality GoH, but a Bargain Price!***

**Attending membership costs £35 until 27<sup>th</sup> October or £40 on the door.  
Supporting membership costs £15.00 throughout. Cheques/Postal Orders  
should be made payable to "NOVACON 31" and sent to:  
Steve Lawson, 379 Myrtle Road, Sheffield, S2 3HQ.**

***Further information from <http://www.novacon.org.uk>***

# News

Books, people and events making the headlines

## Obituaries

### Poul Anderson

The sf world lost another major figure with the death on the 20th of July of Poul Anderson, aged 74. He had been suffering from prostate cancer. Equally adept at writing sf or fantasy, Anderson was the winner of seven Hugo and three Nebula awards, as well as being a Grand Master of the SFWA and an inductee to the Science Fiction and Fantasy Hall of Fame.

His sf novels include *Brain Wave* (1954) and the cosmological hard-sf of the classic *Tau Zero* (1970). He had recently completed a far-future history sequence with the publication of *Genesis* (2000). Fantasy novels included Nordic saga *The Broken Sword* (1954) and High Fantasies *Three Hearts and Three Lions* (1961) and *The King of Ys* (1983, with Karen Anderson). Short fiction, such as "The Queen of Air and Darkness" (1971) and "The Saturn Game" (1981) won him many of his numerous awards. A final historical fantasy novel, *Mother of Kings*, is due to be published by Tor in September.

Anderson is survived by his wife and writing partner, Karen, daughter Astrid and son-in-law Greg Bear, brother John, grandchildren Erik and Alexandra, and nieces Janet and Cathy.

### Sir Fred Hoyle

The astrophysicist and sf author died, aged 86, on the 20th of August. A controversial figure, Hoyle will be remembered for his pioneering work on nucleosynthesis in stars and for his championing of Steady State cosmology over the rival Big Bang theory (a term he originally coined to mock the competing theory).

In later years Hoyle devoted much of his time, together with colleague Chandra Wickramasinghe, to popularising the panspermia theory that life on earth originated in space, and that extraterrestrial organisms continued to cause regular outbreaks of disease.

As well as being the author of several works of popular astronomy, Hoyle also wrote several sf novels, most notably *The Black Cloud* (1957), featuring a sentient gas cloud which enters the solar system. His other novels include *Ossian's Ride* (1958), the tv

novelisation *A for Andromeda* (1962, with John Elliott), and *October the First Is Too Late* (1962), as well as later efforts co-written with his son Geoffrey.

## Awards

### Campbell, Sturgeon Awards Given

Poul Anderson's *Genesis* has won the John W. Campbell Memorial Award for the best science-fiction novel of the year, and Ian McDonald's "Tendeleo's Story" won the Theodore Sturgeon Memorial Award for the best short science fiction of the year. The awards were presented at a dinner on the University of Kansas campus on July 6th.

At the same ceremony, Alfred Bester, Fritz Leiber, Jack Vance and Ursula K. Le Guin were inducted into the Science Fiction and Fantasy Hall of Fame. The Campbell Award featured an unprecedented three-way tie for second place among Mary Gentle's *Ash*, Robert Sawyer's *Calculating God* and Jack McDevitt's *Infinity Beach*. Among the Sturgeon nominees, Stephen Baxter's "Sheena 5" placed second.

### Locus Poll Winners Named

The 2001 Locus Awards were presented on July 6th at Westerncon in Portland, Ore. Complete Locus poll results appeared in the August issue of the magazine. The winners were:

#### SF Novel

*The Telling* by Ursula K. Le Guin

#### Fantasy Novel

*A Storm of Swords* by George R.R. Martin

#### First Novel

*Mars Crossing* by Geoffrey A. Landis

#### Novella

"Radiant Green Star" by Lucius Shepard

#### Novelette

"The Birthday of the World" by Ursula K. Le Guin

#### Short Story

"The Missing Mass" by Larry Niven

#### Anthology

*The Year's Best Science Fiction: Seventeenth Annual Collection*, Gardner Dozois, ed.

#### Collection

*Tales of Old Earth* by Michael Swanwick

#### Non-Fiction

*On Writing* by Stephen King

#### Art Book

*Spectrum 7: The Best in Contemporary Fantastic Art*, Cathy Fenner and Arnie Fenner, eds.

### Book Publisher/Imprint

Tor

### Magazine

*Asimov's*

### Editor

Gardner Dozois

### Artist

Bob Eggleton

### World Fantasy Award nominations

The final ballot for the 2001 World Fantasy Awards, covering publications in 2000, has been released. Winners will be announced at the World Fantasy Convention in Montreal, November 1st - 4th, 2001. Judges for this year's awards are Steven Erikson, Paula Guran, Diana Wynne Jones, Graham Joyce, and Jonathan Strahan.

### Novel

*Declare*, Tim Powers (Subterranean Press; Morrow 2001)

*Galveston*, Sean Stewart (Ace Books)

*The Grand Ellipse*, Paula Volsky (Bantam Spectra)

*His Dark Materials 3: The Amber Spyglass*, Philip Pullman (Knopf; Scholastic UK)

*Lord of Emperors*, Guy Gavriel Kay (Viking Canada; HarperPrism; Earthlight)

*Perdido Street Station*, China Miéville (Macmillan; Del Rey 2001)

### Novella

"Blue Kansas Sky", Michael Bishop (*Blue Kansas Sky*)

"Chip Crockett's Christmas Carol", Elizabeth Hand (*Sci Fiction*, serialised 6/12/00 - 27/12/00)

The Man on the Ceiling, Steve Rasnic Tem & Melanie Tem (*American Fantasy*)

"Mr Dark's Carnival", Glen Hirshberg (*Shadows and Silence*)

"Mr. Simonelli or the Fairy Widower", Susanna Clarke (*Black Heart, Ivory Bones*)

"Pelican Cay", David Case (*Dark Terrors 5*)

"Seventy-Two Letters", Ted Chiang (*Vanishing Acts*)

))

**Short Fiction**

"Down Here in the Garden", Tia V. Travis (*Horror Garage* #1, May 2000)

"Is There Anybody There?", Kim Newnam (*The New English Library Book of Internet Stories*)

"Lincoln in Frogmore", Andy Duncan (*Beluhatatchie and Other Stories*)

"The Pottawatomi Giant", Andy Duncan (*Sci Fiction*, 11.01.00)

"The Raggle Taggle Gypsy-O", Michael Swanwick (*Tales of Old Earth*)

))

"The Saltimbanches", Terry Dowling (*Blackwater Days*, Eidolon, 29/30)  
 "Shoe and Marriage", Kelly Link (4 Stories; *Stranger Things Happen* 2001)

### Anthology

*Dark Matter: A Century of Speculative Fiction from the African Diaspora*, Sherree R. Thomas, ed. (Warner Aspect)  
*Dark Terrors 5: The Gollancz Book of Horror*, Stephen Jones & David Sutton, eds. (Gollancz)  
*Shadows and Silence*, Barbara Roden & Christopher Roden, eds. (Ash-Tree Press)  
*Vanishing Acts*, Ellen Datlow, ed. (Tor)  
*Whispers from the Cotton Tree Root: Caribbean Fabulist Fiction*, Nalo Hopkinson, ed. (Invisible Cities Press)  
*The Year's Best Fantasy and Horror: Thirteenth Annual Collection*, Ellen Datlow & Terri Windling, eds. (St. Martin's)

### Collection

*Belshazzarhatchie and Other Stories*, Andy Duncan (Golden Gryphon)  
*Blackwater Days*, Terry Dowling (Eidolon Books)  
*Magic Terror: Seven Tales*, Peter Straub (Random House)  
*Perpetuity Blues and Other Stories*, Neal Barrett, Jr. (Golden Gryphon)  
*The Perseids and Other Stories*, Robert Charles Wilson (Tor)  
*Travel Arrangements: Short Stories*, M. John Harrison (Gollancz)

### Artist

Jim Burns  
 Kinuko Y. Craft  
 Les Edwards  
 Daniel Merriam  
 John Jude Palencar  
 Shaun Tan

### Special Award, Professional

Ellen Datlow (for editing *Sci Fiction* and anthologies)  
 Cathy Fenner & Arnie Fenner (for *Spectrum 7: The Best in Contemporary Fantastic Art*)  
 William K. Schafer (for Subterranean Press)  
 Tom Shippey (for *J.R.R. Tolkien: Author of the Century* (HarperCollins UK; Houghton Mifflin 2001))  
 Gary Turner & Marty Halpern (for Golden Gryphon Press)

### Special Award, Non-professional

Benjamin Cossel, Jeremy Lassen & Jason Williams (for Nightshade Press)  
 Peter Crowther (for PS Publishing)  
 Philip J. Rahman & Dennis E. Weller (for Fedogon & Bremer)  
 Barbara Roden & Christopher Roden (for Ash-Tree Press)  
 Raymond Russell & Rosalie Parker (for Tartarus Press)

Bill Sheehan (for *At The Foot Of The Story Tree: An Inquiry into the Fiction of Peter Straub* (Subterranean Press))

### Sunburst Nominees Named

Organisers announced the short list of nominees for the first-ever Sunburst Award for English-language Canadian literature of the fantastic. The juried award includes a cash prize of \$1,000 and a bronze medallion and is tentatively scheduled to be presented on Sept. 28th at the Winnipeg International Writers Festival. The nominees follow.  
*Before Wings* by Beth Goobie  
*Midnight Robber* by Nalo Hopkinson  
*Lord of Emperors* by Guy Gavriel Kay  
*The Black Chalice* by Marie Jakober  
*Monkey Beach* by Eden Robinson  
*Galveston* by Sean Stewart

### Rhysling SF Poetry Winners

Joe Haldeman and Bruce Boston took top honours in the 2001 Rhysling Awards of the Science Fiction Poetry Association, which honours the best science fiction, fantasy, or horror poem of the previous calendar year. The winners are:

#### Short Poem

First Place: "My Wife Returns as She Would Have It" by Bruce Boston  
 Second place (tie): "Of Dance Steps and Distances" by G.O. Clark and "Reflections in a Fading Mir" by Ann K. Schwader  
 Third place: "Persephone Wakening" by Traci Jackson-Adams

#### Long Poem

First Place: "January Fires" by Joe Haldeman  
 Second place (tie): "Valley of Years" by David C. Kopaska-Merkel and "Maya" by James Dorr  
 Third place (tie): "Lesions of Genetic Sin" by Bruce Boston and "Event Horizons" by Gene Van Troyer

### Endeavour Finalists Named

Organizers announced the five finalists for the Endeavour Award for distinguished science fiction or fantasy book by a Pacific Northwest author. The award will be presented at OreCon 23, which takes place in Portland, Ore., Nov. 9-11th.

Storm Force by Chris Bunch  
*The Telling* by Ursula K. Le Guin  
*The Glass Harmonica* by Louise Marley  
*Wind Over Heaven and Other Dark Tales* by Bruce Holland Rogers

### Sidewise Award winners

**Long form:** *Ash*, Mary Gentle (UK; Gollancz; US: Avon Eos, in four volumes)  
**Short form:** "Seventy-Two Letters", Ted Chiang (*Vanishing Acts*, edited by Ellen Datlow; Tor).

## Media News

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

#### Disgraced Peer Misses Trek Immortality

Another thing for Jeffery Archer to bemoan whilst he sits in his cell is that, along with possible new charges and the chance of his wife joining him behind bars, the captain in the forthcoming new *Trek* series very nearly had the same name as him. After it was pointed out by British *Trek* fans that the original had certain negative connotations, the name was changed to Jonathan Archer.

#### CBE For Lee

Actor Christopher Lee was made a Commander of the British Empire in the latest Queen's Birthday honours list. Lee, 79, is probably most famous for the role of Count Dracula in several films for Hammer but he has appeared in many other notable films over a long career including *The Wicker Man* and *The Man with the Golden Gun*. And he has no imminent plans for retirement. He plays a major role in the next *Star Wars* film and stars as Saruman in the forthcoming highly anticipated *Lord of the Rings* series.

There was also an MBE for Gerry Anderson, who has entertained many a childhood with his, mostly puppet-starring, science-fiction shows including the oft-repeated *Thunderbirds* and *Stingray*.

#### Ex-Files

There will be no Mulder in the new series of *The X-Files*. After appearing part-time in last series shown in America, David Duchovny is leaving to pursue a promising film career following on from the success of *Evolution*. And soon there will be no Scully either. Gillian Anderson is to leave the show after one more series in order to spend more time with her daughter, Piper. However we could be seeing more of her over here as she plans a

move to theatre, in particular to the West End stage. There are no details as yet, but in a recent interview he hinted that the part is a complete change from Scully. There are no signs that Fox are going to kill the series off as yet and Robert Patrick, who replaced Duchovny as the main male lead, wants his character to evolve into a more interesting role. However, Anderson's departure and the fact that series creator Chris Carter is being left out in the cold with some sort of 'executive' position cannot be good news for the series. Also, *The X-Files* spin-off *The Lone Gunmen* has been cancelled due to poor ratings.

### Look Out Mekon!

A new American £14m animated series is to be based on the famous 50s British comic character Dan Dare. The makers are planning to update the original to create a 'James Bond in space' character that they can sell world-wide. Dare is to be voiced by little known Greg Ellis and the series will also feature the vocal talents of Robbie Coltrane and Charles Dance. The makers are already in talks with Columbia Tri-Star for a major motion picture based on the series. Originally from *The Eagle* there have been several versions of the character over the years, including an appearance in the opening issues (sorry 'progs') of 2001 and Grant Morrison's very radical interpretation *Dare* in the short-lived *Revolver* during the eighties.

### King's Kingdom

Horror writer Stephen King is to bring us a TV mini-series *The Kingdom* set in a haunted hospital built over an old graveyard. The programme will be a remake of the original Danish programme by Lars van Trier but is also said to be inspired by King's own medical problems following his recent accident when he was run down by a van. The series will be shown on ABC some time during 2002.

### Hopper Hopes *Flatland* Won't Fall Flat

Dennis Hopper is to star in the new £30m sf tv series *Flatland*, described as *The Matrix* meets *Crouching Tiger, Hidden Dragon*. The show looks likely to be the most expensive TV drama ever. The twenty-two parts will show the struggle between two ancient forces in another dimension in which 'the present and the

past exist side by side'. This will be the first major TV appearance for Hopper who had starred in over one hundred and thirty movies including *Easy Rider* and *Blue Velvet*. Veteran producer Albert S. Ruddy whose credits include the *Godfather* trilogy, plans to film the entire series without first showing a pilot to any broadcaster to raise shooting capital. In a recent interview Ruddy implied that the series' unconventional plot needed to be seen in its entirety rather than pitched -- "What we're doing is unorthodox, but I think there's an opportunity today to do this."

### Pond Wars

The Film Council have given half a million pounds to support the production of the CGI animated kids' film *Water Warriors*. The film features the voices of Patrick Stewart and Stephen Fry and depicts the invasion of earth by evil aliens who get their scale wrong. However, unlike the aliens in the *Hitch-Hikers Guide to the Galaxy* who made the same mistake, they are not swallowed by small dog but land near a pond and, thinking frogs rule the world, declare war on the amphibians.

### Ready for Freddy?

With the now almost legendary *Freddy versus Jason* team-up between the stars of the *Nightmare on Elm Street* and *Friday the Thirteenth* series looking more and more unlikely, there comes rumours of a Freddy prequel. Apparently a script by writers Anna Miller and Fred Vicarel is circulating inside the offices of New Line, the production company of the *Elm Street* series, which had ground to a halt with the post-modern film-will-eat-itself-spoofery of *Wes Craven's New Nightmare*. The script follows child-killer Freddy's early career before he was burnt to death by vengeful parents. Does anyone actually want to see this?

### Zombie Flick Resurrected

Directed by Paul (*Event Horizon*) Anderson, described as *Alien(s)* meets *Alice in Zombieland*, starring Mila Jovovich and featuring 'evil computers, hidden labourites, guns, zombies and girls in wet shirts', based-on-video-game film *Resident Evil* is currently shooting in Berlin. The film is a prequel, showing how the situation depicted in the game was

'created'.

More goods news on the zombie front is that George A Romero is finally planning to film the fourth in his series of *Dead* films. Titled either *Twilight of the Dead* or *Dusk of the Dead*, the film will either have a plot line where zombies are reduced to second class citizens and seen as nuisances, or one where trained zombies have been turned into a fighting force to combat their wild brethren. Romero, back with make-up maestro Tom Savini, is not 'sick of zombies' but definitely 'sick of producers'.

### Martians Return

New director Tim Hines has bought the rights to *War of the Worlds* and is planning to create another version of H. G. Wells classic tale. Hines is planning a 'hardcore sci-fi thriller' but the budget is tight so expect model shots and most of the filming will be in Seattle. Pity, I wanted CGI war machines striding through the Home Counties!

### Oldest Swinger in Town

A rumour at Cannes was that a near-future project of the Coen brothers will be a Tarzan film featuring an older Lord of the Jungle. Hot tip for the starring role is Billy Bob Thornton, who said in an interview that he would be more than willing to grow his hair and bulk up for the part. But will we be getting his wife Angelina Jolie as Jane?

### Men in Black Reversed

No, not *Men in White* but *Alien Agent*. Pitch: he's an alien and he's a secret agent. And it's going to star Dolph Lundgren. I'm loathing it already.

### Beyond Reason

You hear rumours of truly bizarre stuff being planned in Hollywood, but this one *really* does sound like a spoof story. The project is called *Mondo Beyondo*. Two pals attend a high school reunion with a 'feisty female chum' which is then disrupted by a 'nuclear attack' and 'killer robots'. The concept by David Guion and Michael Handleman has been bought by production company Good Machine. At the top of their wish-list of stars are Ewan McGregor, Rufus Sewel and *Buffy* herself, Sarah Michelle Gellar!

## "I hate Mummies!"

Gary Wilkinson feels a strange force drawing him to *The Mummy Returns*

*And so it is written, that according to prophecy, as night follows day, that if a film finds favour in the land of multiplex it shall beget a sequel. And lo, The Mummy did find favour and yeah, it has begotten a son. A rather weedy, pale and over-agitated son.*

*The Mummy* was basically an updated version of *Indiana Jones* with some extra horror, action and fun shoved in to create a surprisingly good mixture, breathing life into a dusty old movie monster. *The Mummy Returns*, however, is a real disappointment -- no real secrets or mysteries, little suspense or plot twists, but huge amounts of CGI fireworks. The first film built up the supernatural side of the story slowly and very deliberately over the first hour, increasing the sense of mystery and our expectations. However the sequel slams you full in the face straight away and tries to keep you on sensory overdrive for the whole movie. There is just no let up. Some scenes are truly spectacular. The chase featuring high-speed solidier mummies running after our heroes on a London bus is great. And the wide screen fight sequences between full-sized armies are impressive. However many of the set-pieces have been appropriated from the original film such as an aerial chase sequence where the villain's huge face appears to bear down on the good guys. The only change is that this time it is in water instead of sand. And once you get to the

pigmy mummies (don't ask) you cannot help thinking they have over-egged the pudding somewhat.

Right, the plot. Well frankly it's a bit confusing. As indicated above there is lots of action. In fact, too much action. It all kind of washes over you, as the film hardly gets a chance to catch its breath and just leaps from one set piece to another -- fight, chase, fight and chase. Brendan Fraser is back as reluctant hero Rick now married to Egyptologist Evie played again by Rachel Weisz. It is ten years after the events of *The Mummy* (the couple have aged well). The pair, along with their young son (Freddie Boath), return from an expedition with an ancient bracelet that may just cause the end of civilisation. Before you can say King Tut, Imhotep (Arnold Vosloo) is reanimated along with bad guy number two, the Scorpion King (Dwayne Johnson aka The Rock), an ancient warrior who sold his soul to the Egyptian god Anubis. Eventually, somehow, they all convene inside a giant pyramid for the final scrap -- but who needs a story anyway, give us more CGI!

But John Hannah, back as Evie's brother, is good value as always and at least Freddie Boath, unlike most movie kids, is not too dreadful. There is a good scene where he has kidnapped, chained and taken on a long journey, during which he drives his captor almost round the bend by incessantly asking: "Are we there

yet?" It's a pity there is not more of this as generally the film's dialogue is poor. Summers should have spread the humour around instead of loading all onto Boath and sticking Fraser with 'gems' like "I hate mummies!" and "These guys again?"

The villain from the first part -- the mummy Imhotep -- seems a shadow of his old-self, never really frightening or threatening throughout the movie. His love story with girlfriend, Anck-Su-Namun (Patricia Velasquez) doesn't compensate for his lack of villainy. And the Scorpion King is just feeble. I was looking forward to The Rock's first major movie role after seeing a couple of his 'performances' for the World Wrestling Federation -- nobody can raise an eyebrow like The Rock! But he is only on screen for a brief section at the beginning of the movie. At the end he is replaced by a truly awful 'special' effect. Plus two villains is too many -- another symptom of cramming too much into this film. In fact, at times, it seems that Summers is trying to show us two, or more, films at the same time.

In the end *The Mummy Returns* left me feeling distinctly underwhelmed. If the original was *Star Wars* this is *Jedi*, or even *Phantom*. It's stuffed full of eye-candy but there's no beef and, just like eating too many sweets, it leaves you unsatisfied and frankly, a bit sick.

# I Want My DVD

Gary S. Dalkin on new releases of old favourites

A couple of months ahead of the release of Steven Spielberg's realisation of the late Stanley Kubrick's work-in-development, *A.I.*, comes the DVD debut of his first sf feature, *Close Encounters of the Third Kind* (hereafter *CE3K*). In terms of its original cinema release this was the middle of an officially unconnected trilogy of secular religious fantasy films which dominated the world's box-office in the late 1970's. In Britain they overshadowed every other release in 1978, *Star Wars* opening wide in February, *CE3K* invading in a glare of dazzling publicity in May and *Superman* arriving by early December. This year *Superman* again follows *CE3K*, now lagging behind only by two months and arriving on DVD in September. Of *Star Wars* there is still no sign, though *The Phantom Menace* will appear on the format in October.

There are two major problems with *CE3K* on DVD. The first is that the film is primarily an audio-visual experience, its undoubted highlight being the 40-minute alien contact finale which resembles nothing so much as an epic number by the, in the mid-1970's phenomenally popular – they had a triple live album at No.1 in the charts – progressive rock band Yes. Yes fused lengthy, classically influenced and musically complex uplifting music with storylines steeped in SF and mysticism and presented on stage with enormously elaborate lightshows. Experience and sensation had primacy over coherence and meaning. *CE3K* follows the same pattern, with breathtakingly beautiful visuals filled with light and colour matched perfectly to one of the most brilliantly constructed and uplifting film scores ever written. All this is fused to a story which bears little more examination than the average Hollywood sf picture. Unfortunately on DVD the film as experience is largely

lost, for no television, no matter how large, can convey the sensation of seeing the film 50 feet wide. This can be overcome in part by sitting very close to a big television, but there is still the matter of scale. The film works in the cinema because the images are so overwhelmingly large compared to the viewer. On DVD this is not the case, no matter how close one sits. There are compensations, in that the average "home cinema" (ever a contradiction if ever there was one) now sports considerably better sound than the average local cinema did in the 1970s, enabling the full gamut of John Williams' score, from dissonant terror to exhilarating splendour and choral glory to be experienced to its full extent.

The second major problem with *CE3K* on DVD is the matter of which version to use. Or rather, why not use all three? *CE3K* has always been a very enjoyable yet seriously flawed film. Hence after the release of his next film, *1941* (1979), Spielberg shot additional footage, removed some extant material, had John Williams interpolate "When You Wish Upon A Star" into the music of the finale and re-released the whole as the world's first ever "Special Edition". Argument raged over whether it was better, worse or just a bit different, but neither version could overcome the fact that this was a "me generation" movie which celebrated a selfish and immature "hero" abrogating his family responsibilities to go on a quest of inner self-discovery with some very suspect aliens; they are supposed to be benevolent and of superior intelligence but they abduct airmen and ruin their lives, returning them to earth decades after their loved ones have grown old, and spend the bulk of the movie terrifying all and sundry, abducting a little boy and seriously messing with the protagonists' heads. Remind me not to meet the "bad"

aliens.

Proof that even the film's creator – unusually Spielberg wrote *CE3K* – could see the flaws, in 1998 the director further re-edited the movie as a "Collector's Edition" for video. On the DVD Spielberg acknowledges that the movie is a young man's film made before he had a family and that he would not have made it in the same way had he directed it more recently. It is the "Collector's Edition" which appears on DVD, and again the argument rages over whether it is better, worse and just a bit different. Given seamless branching technology with which it is possible to put more than one version of a film on the same disc – the *Terminator 2: Judgement Day* Ultimate Edition DVD contains three versions of the film – a major archival opportunity has been lost. DVD is the perfect medium to present all three versions of *CE3K*, but the material not included in the "Collector's Edition" is only available in a selection of 14 deleted scenes. Much of the footage from the original and "Special Edition" which failed to make the "Collector's Edition" is here, though not all, and it would be preferable to be able to watch it in context. Worse still, there is no documentation to explain which scenes come from which versions, and which scenes were never used at all.

Another absence, given how celebrated John Williams' music is both in general and for this film in particular, is an isolated musical track. The *Superman* DVD not only has Williams' score isolated in Dolby Digital 5.1 surround sound but offers eight audio only alternative/bonus cues. What the *CE3K* DVD set has is a substantial feature-length retrospective making-of documentary and the original promotional "featurette" – one of the last of a once popular form. The



restored image and 5.1 sound are first rate.

In contrast to *CE3K*'s all too flawed hero, *Superman* might just be too perfect for some tastes. The Earth has a saviour descended from the heavens, but unlike Superman's most obvious inspiration (and recall director Richard Donner's previous film was *The Omen*), this hero provides salvation without expecting commitment in return, saving the world for no more than box-office devotion. A perfect feel-good spiritual solution for the modern age. It works too, holding up as by far the best comic-book derived movie ever made. It works better than *CE3K* on DVD, because while its epic spectacle is likewise diminished - and at \$40 million in 1978 this a spectacular film - it has characterisation, wit and charm by the bucketful. The 90 minute, three part documentary on the disc illustrates how it could all have been so different, and so disastrously wrong. But Richard Donner, who has never made anything else 10% as good, understood that the only way to make *Superman* worthwhile is to treat it seriously. Which is not to say there is no comedy, only a refreshing absence of post-modern "we're cleverer than this" irony. Donner's *Superman* is light-years removed from the camp *Batman* TV show and movie of the 1960s.

*Superman* is very much a film of two halves. The first introducing us to the man; baby, boy, Clark Kent and costumed hero, the second introducing Lois Lane and Lex Luthor and giving our hero a chance to save the world. After a nostalgic introduction and one of the most exhilarating, genuinely wonder-filled main titles, the film transports us to Krypton; the first half is by turns apocalyptic - the destruction of Superman's homeworld - elegiac - growing up in the mid-west amid Andrew Wyeth inspired wheat fields -- and magical - the Fortress of Solitude. The second half is more conventional romantic-humorous comic-book adventure, elevated above the normal by the finely played relationship

between Superman/Clark Kent (Christopher Reeve) and Lois Lane (Margot Kidder). When Lois Lane dies Superman's grief is genuinely moving. The disc includes extensive screen tests of Reeve with a variety of actresses going through two scenes. The interview on Lois Lane's balcony, and a hotel room sequence which eventually appeared in *Superman II*. These sequences are fascinating, showing what a range of talented actresses could have brought to the part. But as soon as one sees Kidder you just know she is Lois Lane, just as Christopher Reeve became Superman and Clarke Kent.

Bad points? There's a bit too much buffoonery on the part of Luthor (Gene Hackman) and his cronies, but it is a minor flaw in an otherwise perfect picture. The special effects are still special, and while some of the backdrops have accumulated grain, overall the image is outstanding. When it came time to preparing the DVD it was found some of the original sound elements were missing, though fortunately all the dialogue and music tracks remained in the vaults. There was nothing for it but to re-record some of the effects sounds. These have been seamlessly integrated into a stunning new Dolby Digital 5.1 soundtrack which has tremendous depth, clarity and presence. The film now sounds far better than it ever has in any UK cinema. Though for purists it would have been worthwhile including the original stereo mix.

Like *CE3K* this is not the version of the film seen at the cinema. Perhaps it's inevitable that in an ever changing future sf and fantasy films should be the ones to undergo constant revision themselves. At one point there were plans to give *Superman* a full scale theatrical re-release and there was talk of Richard Donner producing a 190 minute director's cut. Eventually Donner prepared a slightly extended 150 minute version, (the theatrical cut ran 143 minutes, regardless of how reference books may claim, or how long tv and video versions may run)

and was test-screened before Warner decided to go straight to DVD. So this is a longer version of the film than the one we are used to. Again, seamless branching could have allowed the opportunity to watch either. The new material enhances the film in minor ways, but someone who had not seen it before, or only once long ago might not even notice the difference.

With an informative commentary track by Donner in conversation with writer Tom Mankiewicz, deleted scenes, trailers, screen tests, an isolated musical score and bonus audio tracks, besides an absorbing 90 minute documentary split into three separate half-hour shows, this is almost as good as DVD gets. The UK version of this package is due out this September and is reputed to be the same or very similar to the region 1 set. Having more lines due to being PAL rather than NTSC the picture should be even better.

(note: *Superman* is one of the first region 1 DVDs to be blighted with RCE - Region Coding Enhancement - a new technology designed to make it impossible to play DVDs in any other region than the one they were intended for. It doesn't work. My Samsung 907 DVD player cheerfully ignored it.)

#### *Close Encounters of the Third Kind*

Columbia Tristar Region 2 DVD - 2 disc set - CDR26501

"Collector's Edition" of the film

2.35-1 / Dolby Digital 5.1 - anamorphically enhanced

Feature length documentary; 14 deleted scenes; 1977 promotional featurette; Trailers; Filmographies

#### *Superman*

Warner DVD - single double sided disc - 1013

Director's cut of the film

2.35-1 / Dolby Digital 5.1 - anamorphically enhanced

90 minute documentary

deleted scenes - screen tests - 8 alternative music cues - trailers

Audio commentary

John Williams' score isolated in Dolby Digital 5.1 DVD ROM material - storyboards, weblinks, chatroom access, trailers

## "I've got this ache..."

Gary Wilkinson gobbles up *Ginger Snaps*

Two sisters, Ginger and Brigitte are devoted to each other. They share a bedroom plus some rather unhealthy gothic death-obsessions that isolate the two of them from both their family and their peers. They have already planned a suicide pact ("out by sixteen") and for one school project photograph themselves in a series of faked-up post-suicide scenarios. Then one night while they are cutting across a park, Ginger gets attacked by a wolf-like creature that has been killing the local dogs. She recovers from her wounds at a lightning pace and soon the sisters are having to cope with not only the onset of Ginger's previously delayed menstruation but also the imminent lycanthropy that's driving up her desires -- "I've got this ache and I thought it was for sex, but it's to tear everything to pieces."

*Ginger Snaps* is an intelligent horror film which adds a new spin to an old archetype, making skilful use of its limited budget. Imagine *Buffy* meets *Heathers* but filmed by David Cronenberg. Set and filmed in Canada it has a drab down-beat atmosphere which suits the grungy style of the main characters. The dreary suburbia they live in comes over as a bleak cold cut-price version of small-town America. The film's humour -- of which there is plenty -- is not the self-referential nods of the *Scream* variety but as cold and dark and bloody as the rest of the film. And its moments of horror are truly shocking.

The acting really is superb, especially the strong female leads. At first we are repelled by the sisters but by the end we are really feeling for them. Katherine Isabelle is incredible to watch as Ginger realistically goes from 'ugly' goth geek to beautiful sultry sex-fiend to rabid, but still sympathetic, monster. Emily Perkins is possibly even better as Brigitte, like her sister her character goes through a completely genuine arc and she shows a whole range of naturalistic emotions. A highlight among the good supporting cast, Mimi Rogers is great as their dizzy mother.

*Ginger Snaps* has many themes running through it, over and above its werewolf story. It pays close attention to the outsider status of the girls and how their lives are affected by this before and after Ginger's attack. Their school life is a nightmare -- check out the inspired hockey sequences. We see the poor mother unable to cope with her offspring, leading to parental neglect. But mainly this film is about blood -- the stuff that flows in our veins and binds us to our close relations. Not only is the nature of sibling love and rivalry explored, but also the time when puberty turns your own body into an alien object. There is a horrifying blood-filled scene made all the more shocking as the gore is entirely 'natural' menstruation. Like *Carrie* and *Little Red Riding Hood* this is the tale of a menstrual initiation gone

terribly wrong.

And the film even deals with its monster in a logical way -- at one point a character shouts: "There has to be a cure, or else there'd be more of them!" No silver bullets, but research into herb lore provides a solution -- which I think is a homage to *The Werewolf of London*.

The ending may be unsatisfactory to some. I was surprised by its boldness and enjoyed the fact you had to work out its implications once you had left the cinema. The film is not perfect -- a subplot and some minor characters seem to evaporate out of the movie in the third act and unfortunately one of the film's strengths -- its continual wrong-footing and at times sheer weirdness -- did leave me disorientated in parts.

However in the face of continual post-modern self-referential horror, films like this and *The Blair Witch Project* show there is still plenty of original horror left to be produced, even if it is a new spin on an old idea. As a werewolf movie *Ginger Snaps* is better than both *An American Werewolf in London* and *The Howling* put together. You want horror with brains, heart and originality? Then invite Ginger over for dinner.



# BSFA Awards

Tanya Brown rounds up the latest news

Nominations for the BSFA Awards are trickling in - a few of you, at least, seem to have read some good books so far this year! Most of the nominations so far are for novels: intriguingly, there seem to be more nominations for children's or juvenile books than in previous years. Perhaps the success of Philip Pullman's 'His Dark Materials' trilogy - and, of course, the widespread acclaim for J K Rowling's Harry Potter books - has made it possible for more imaginative fiction for the younger reader to be published. There's certainly much more available than there used to be - and some of it is very fine writing. J K Rowling's books seem almost as popular with adults as with children: there are those who accuse adult Potter fans of intellectual immaturity, but I prefer to believe that a good narrative appeals to all!

Up-to-date news on the contenders can be found on the BSFA web page ([www.bsfa.co.uk](http://www.bsfa.co.uk)), and there'll be an update in each issue of *Matrix* between now and the deadline at the end of next January.

You can nominate a piece of work for the award just by sending me an email ([awards@amaranth.avnet.co.uk](mailto:awards@amaranth.avnet.co.uk)). There's a handy link on the web page too. Nominate early and often!

Remember, the items with the most nominations are those that will appear on the final shortlists next spring: unlike the jury-based Arthur C. Clarke Award, the BSFA Awards are democratically bestowed. If you like something, nominate it for the relevant award -

even if others have already done so.

The closing date for nominations is 31<sup>st</sup> January 2002. The rules of eligibility are as follows:

**Best Novel**, for the best novel first published in the UK in the calendar year 2001. This award is (in theory, at least) open to any work of fiction - not just adult-oriented science fiction.

**Best Short Fiction**, for the best short fiction that first appeared, regardless of country of origin, in the calendar year 2001. Stories in non-UK magazines, anthologies, and even on the web are eligible. Please let me know where the story appeared (anthology title and editor, magazine name and number, URL) as well as the author and title of the short story.

**Best Non-Fiction**, for the best single piece, anthology or full-length critical work to appear in the UK in the calendar year 2001. Please give author or editor, title, and magazine / journal details if applicable.

**Best Artwork**, for the best single piece of artwork that appeared in the calendar year 2001. Where possible, please give the artist's name and the title of the work, and where the item appears (magazine name and number, website URL, and so on). Regrettably, animated films are not eligible for this category - so, please, no more nominations for *Shrek*!

Please note that 'advance votes' are not eligible: the book, short story, critical essay or piece of artwork

must actually have been published, not just be due for publication.

If you're not sure whether something qualifies, send in the nomination anyway: I'll check eligibility and let you know.

## Nominations for Best Novel

*Things Unborn* - Eugene Byrne  
*Appleseed* - John Clute  
*The Nameless Day* - Sara Douglass  
*American Gods* - Neil Gaiman  
*Pashazade* - Jon Courtenay Grimwood  
*The Secret of Life* - Paul McAuley  
*Ares Express* - Ian McDonald  
*Chasm City* - Alastair Reynolds  
*Lust* - Geoff Ryman  
*The Ghost Sister* - Liz Williams  
*The Haunting of Alaiabel Cray* - Chris Wooding

## Nominations for Best Short Story

'Under the Saffron Tree' - Cherith Baldry (Interzone #166)

## Nominations for Best Non-Fiction

*Terry Pratchett* - Andrew M Butler

## Nominations for Best Artwork

Cover of *Omegatropic* (Stephen Baxter) by Colin Odell  
 Cover of *Pashazade* (Jon Courtenay Grimwood)  
 'Roach Hotel' - Dominic Harman (Interzone #166)  
*Shrek* - film poster



## Back to the Future

Gary Wilkinson checks out some time-travelling TV: *Seven Days* and *Cleopatra 2525*

I blame Thatcher. One of her lesser-known acts was to force the BBC to farm out of a proportion of its budget to independent production companies. This, along with other deregulatory measures, had severe long-term effects on television. Shows, especially drama, are now much more expensive, because, along with a massive increase in popular star's salaries, independent companies need to make their own profit and the big institutions have lost economies of scale. The revived *Only Fools and Horses* will cost a million pounds an hour to produce and even *Coronation Street* or *Eastenders* costs 1/4 million per episode. The result is, for the most part, cheap safe television. One of the main reasons we get endless make-over shows and docu-soaps is that they are so very cheap. And the reason every drama seems to be either cops or doctors is that is guaranteed an audience. Prestigious expensive dramas need to sure of selling, either by being based on one of the 'classics' or starring well-known, costly stars. All this shows why we get very little home-grown sf -- too expensive, too risky. But sf is popular so the stations buy it in.

Two recent shows to come to us from foreign shores that happened have a similar theme, but which show two different approaches to sf, are *Seven Days* and *Cleopatra 2525*. *Seven Days* on BBC 2 started well -- a man in an insane asylum reading Russian classic *The Idiot*. It turns out that our man -- Frank Parker -- is ex-CIA and he is soon recruited for a mysterious project. But not before he instigates a riot. Pity it went downhill from there. The project is Backstep and Parker is recruited to be the pilot of a probe that can go back seven days in time.

This enables him to right wrongs that already happened -- like prevent the assassination of the president or stop the release of a deadly virus. Why him? Well, due to some convenient torture in his past, he now has an extremely high level pain resistance which allows him to be one of the only people who can pilot the probe.

*Seven Days* suffers from real inconsistency in the writing. You have plenty of 'what a minute', 'hang on,' and 'why don't they?' moments as the writers are not rigorous enough with their concept. Plot holes abound, like why doesn't Frank ever meet himself and if he cocks up on his first trip back why cannot he just go back again? Plus the show's writers can never seem to make up their mind just how crazy Frank is and there are many other inconsistencies. The sub-plot involving Frank's wife and child is conveniently forgotten after the pilot along with the fact that the time-travelling technology was taken from a crashed alien spaceship. The characterisation of the secondary characters is clichéd -- wacky scientist, permanently angry naysayer, and Frank's romance with a Russian scientist on the project doesn't make any sense, their relationship varying from week to week. Whilst a couple of episodes were quite inventive (especially an early one featuring a time loop) -- the rest are very poor. Too many are: a problem occurs, Frank goes back and, after a couple of minor complications, solves it. The show also tries for humour but ends up looking po-faced. For me *Seven Days* rapidly became one of those shows I would neither remember to watch or set the video for.

Much more fun on Channel 5 is *Cleopatra 2525*. This one I was addicted to after the first episode. The eponymous star is an air-headed woman who was put into suspended animation. Five hundred years later she is unfrozen in a world whose surface is ruled by machines. Joining two fighting babes, she battles mutants and androids deep underground. This seems to consist of a lot of falling/flying through endless shafts. Admittedly a lot of this does not make a great deal of sense, but it's not really supposed to and some mysteries have been explained as we go along.

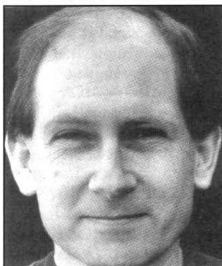
The show looks cheap at times. There seem to be a limited number of sets which are redressed for each episode and lots of screen time is taken up with fights between the, quirky-looking but attractive women, and hoards of costumed extras. But the short length stops you getting bored. And it is all done with real verve and fun -- what you would expect from the makers of *Xena*.

So, whilst not everything is brilliant, we do have some inventive and fun sf on our screens. But a chance for something decent and British? *Shockers*, a recent series of three dramas shown on Channel 4 on the theme on surveillance shows the possibilities. One of the episode was very much sf -- a rapist, realised from prison, has his actions continuously monitored by a camera implanted into his eyeball. Not perfect, but inventive and cheap. Come on producers, we have had home-grown decent sf in the past -- why not now?



# Resonances

Stephen Baxter's guest column



Neandertals were big bruisers with corrugated foreheads. Even their little girls were built like shotputters. They hunted by wrestling their prey to the ground. And they picked on each other too; one skeleton was found with a stab in the back.

Does that sound familiar to you?

Okay, what's the story? What were Klingons doing hunter-gathering on Earth circa 250,000 BC? And of course *Homo sapiens* wiped them out – is that why they were always so pissed at Captain Kirk?

Like the rest of my generation, I grew up with *Star Trek*, from the pleasing braveness of the original series, to the well-made but oddly safe *TNG*, the dark and character-driven *DS9* (surely spurred to better things by its parallel-universe twin *Babylon 5*), all the way to the expensive disappointment of *Voyager*. I do believe *Trek* has become too big for the health of the field, like some other media monsters. But over three decades, in an unplanned, multi-headed way, it

has become an interesting (unique?) example of a media-based future history.

And, I suspect like most pro writers of my age, I've been unable to resist occasionally tinkering with *Trek* storylines.

Last month I mentioned a *Trek* story idea that became a seed for my novel *Manifold: Time*. This was an angry response to a particularly dumb Brannon Braga time-paradox *Voyager* piece.

I imagined Paris making some disastrous error that results in *Voyager* being destroyed (okay, again). Paris is stranded with Torres on some remote planet. (This was before their on-screen relationship developed.) They bicker – raise crops – fall in love – and she becomes pregnant, ultimately giving birth to a big-headed Klingon kid (have they ever used the transporter for Caesareans? ...). Paris is as happy as he has ever been.

But now Paris finds a way to step back in time to right that original mistake. (He beams himself into an anti-matter copy, if you must know; anti-matter is thought to move backwards in time ...) It's a genuine dilemma; he can give his comrades their lives back, but he'll lose the kid. He does the right thing by series continuity, of course, but he's left with his memory of the kid that was never born.

Not a great story maybe, but at least there is a real emotional challenge for the characters, the survival tale could be spun out

pleasingly – and things aren't left quite like they were at the start of the show.

But this is just playing; I wouldn't want to do it for real.

Again like many pro writers, I've been approached a few times to do *Trek* novels. I've always said no; I have my own universes to explore. And although some of the early books (such as by Blish, Bear, Haldeman) were pretty good, these days the *Trek* editing process and franchise management seem pretty ferocious. Originality gets squeezed out; the recent George Zebrowski novel, for instance, could have been written by anybody.

But still, there are stories I'd like to see.

What would a Vulcan make of the Gödel Incompleteness Theorem? Gödel showed that no logical system could ever be complete – so where does that leave *you*, Mr Tuvok? That could be a great collision between one of the media's more interesting alien types and a genuine philosophical mystery.

But it will never happen.

If you feel like trying to do something with the ideas here (respecting the *Trek* copyright, of course!) feel free; just give me a credit. But do me one favour. If you get stuck trying to resolve your plot, don't reverse the polarity of the deflector dish again ...

## 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.

Steve Aylett, *Atom* (Phoenix Press, Sept, PB, 358pp)

# J.G. Ballard, *Vermilion Sands* (Vintage, Oct, PB, £6.99 208pp)

NOIP Stephen Baxter, *Origin* (Voyager, Oct, PB, £9.99 464pp)

Carol Berg, *Revelation* (Orbit, Sept, TPB, £9.99, 448pp)

# Alfred Bester, *The Stars My Destination* (Gollancz, Oct, PB, £9.99 272 pp)

Terry Brooks, *Antrax* (Earthlight, Sept, HB £17.99, 464 pp)

NOIP Terry Brooks, *Ilse Witch* (Earthlight, Sept, PB £6.99, 464 pp)

Eric Brown, *New York Blues* (Gollancz, Oct, HB, £16.99, 240pp)

Chris Bunch & Allan Cole, *Sten 7: the Vortex* (Orbit, Sept, PB, £5.99, 288 pp)

Chris Bunch & Allan Cole, *Sten 8: Empire's End* (Orbit, Oct, PB, £5.99, 288 pp)

NOIP Pat Cadigan, *Dervish Is Digital* (Pan, Oct, PB, £5.99 240pp)

Richard Calder, *Impakto* (Earthlight, Sept, PB, £6.99 368 pp)

Mark Chadbourn, *Always Forever* (Gollancz, Sept, HB, £17.99, 472pp)

NOIP Mark Chadbourn, *Darkest Hour* (Gollancz, Sept, PB, £6.99, 480 pp)

# Arthur C. Clarke, *Childhood's End* (Gollancz, Oct, HB, £9.99, 208pp)

# Arthur C. Clarke, *The Collected Stories* (Millennium, Oct, PB, £9.99, 1200pp)

# Philip K. Dick, *The Man in the High Castle* (Gollancz, Oct, HB, £9.99, 256pp)

Sara Douglass, *The Nameless Day* (Voyager, Sept, PB £6.99, 592pp)

Sara Douglass, *The Wounded Hank* (Voyager, Sept, TPB

£11.99, 624pp)

Gardner Dozois (Ed.), *The Mammoth Book of Best New Science Fiction 14* (Constable Robinson, Sept, PB, £9.99, 732pp)

# E.R. Eddison, *Mistress of Mistresses* (Gollancz, Sept, PB, £6.99, 416pp)

Graham Edwards, *Stone and Sun* (Voyager, Oct, PB, £5.99, 384pp)

Steven Erikson, *Deadhouse Gates* (Bantam, Oct, PB, £6.99, 960 pp)

Simon R. Green, *Shadow's Fall* (VGSE, Oct, PB, £6.99 512pp)

# Joe Haldeman, *Worlds* (Gollancz, Oct, PB, £9.99 272 pp)

Peter F. Hamilton, *Fallen Dragon* (Macmillan, Oct, HB, £17.99 704pp)

# Peter F. Hamilton, *The Confederation Handbook* (Pan, Oct, PB, £5.99, 240pp)

Laurell K. Hamilton, *A Kiss of Shadows* (Bantam, Oct, PB £5.99)

Harry Harrison, *Stars and Stripes Triumphant* (Hodder & Stoughton, Oct, HB, £17.99, 512 pp)

Harry Harrison, *The Stainless*

*Steel Rat Joins the Circus*  
(Gollancz, Oct, PB, £5.99 288 pp)

Brian Herbert & Kevin J. Anderson, *House Corvino*  
(Hodder & Stoughton, HB, £17.99, 600pp)

NOIP Marcus Herniman, *The Treason of Dortrean*  
(Earthlight, Oct, £5.99, 486pp)

Robin Hobb, *Fool's Errand*  
(Voyager, Oct, HB £17.99 592 pp)

Kate Jacoby, *The Rebel's Cage*  
(VGSF, Sept, HB, £17.99, 464pp)

Stephen Jones & David Sutton (Eds.), *Dark Terrors 5*  
(Millenium, Oct, PB, £6.99, 576pp)

\*\*\* Graham Joyce, *Smoking Poppy* (Gollancz, Oct, HB, £12.99 288 pp)

# Leigh Kennedy, *The Journal of Nicholas the American* (Big Engine, Oct, TPB, £8.99)

\*\*\* David Langford (Ed.), *Maps: The Uncollected John Sladek* (Big Engine, Sept, TPB, £8.99, 224pp)

# Ursula K. Le Guin, *The Left Hand of Darkness*  
(Gollancz, Sept, HB, £9.99, 480pp)

# Ursula K. Le Guin, *The*

*Telling* (Gollancz, Oct, PB, £9.99, 264 pp)

# Megan Lindholm, *Harpy's Flight* (Voyager, Oct, pB £5.99 320 pp)

NOIP Paul McAuley, *The Secret of Life* (Voyager, PB, Sept, £6.99, 528pp)

\*\*\* Paul McAuley, *Whole Wide World* (Voyager, HB, Sept, £16.99, 400pp)

NOIP Wil McCarthy, *The Collapsium* (Gollancz, Oct, PB, £6.99, 336pp)

Juliet McKenna, *The Warrior's Bond* (Orbit ,Oct, PB, £6.99, 448 pp)

# Walter M. Miller, *A Canticle for Leibowitz* (Gollancz, Oct, PB, £9.99, 368pp)

Elizabeth Moon, *Against the Odds* (Orbit, Sept PB, £6.99, 560 pp)

# Michael Moorcock, *Gloriana* (Gollancz, Oct, PB, £6.99, 368pp)

NOIP Michael Moorcock & Storm Constantine, *Silverheart* (Earthlight, Oct, PB, £5.99)

Stan Nicholls, *Warriors of the Tempest* (Millennium, Sepy, PB, £5.99, 280pp)

# Larry Niven, *Ringworld* (Gollancz, Oct, HB, £9.99, 288pp)

Larry Niven & Jerry Pournelle, *The Burning Tower* (Orbit ,Oct, HB, £17.99, 656 pp)

Terry Pratchett, Paul Kidby (Illustr.), *The Last Hero* (Gollancz, Oct, HB/deluxe edition HB £17.99/£25.00, 160pp)

NOIP Robert Rankin, *Website Story* (Corgi,Oct, PB, £5.99, 384 pp)

Kim Stanley Robinson, *Blue Mars* (Voyager, Oct, PB, £7.99, 800pp)

Justina Robson, *Mappa Mundi* (Macmillan, Oct, TPB, £9.99 400pp)

Michael Scott Rohan,, *Shadow of the Seer* (Orbit, Sept, PB, £7.99, 432pp)

Martin Scott, *Thraxas and the Sorcerers* (Orbit, Sept, PB, £5.99, 272 pp)

John Sladek, *The Complete Roderick* (Gollancz, Sept, PB, £7.99, 320pp)

Gordon Thomas, *Mindfield* (Mentor Books, Sept, HB, £16.99)



# PULPitations

Glenda Pringle on how others see us

Every now and then one comes across sf in mainstream magazines – usually handled in the stereotypical, “we’re-all-just-geeks-here” sort of way that makes us more mature (and not just in age) sf fans cringe. Unfortunately the example I have for you this month is no exception, but it amused me enough to want to share it with you.

**FHM** (*For Him Magazine*) also suffers from being stereotyped in terms of its readership. Although it is no doubt seen as satisfying the same spotty, teenaged “geek market” as sf, it also shares with a few of its competitors the perception of being a “lad mag” catering to the kind of lager-swilling, football fanatical chaps one sees in High Street super-pubs every weekend. Content-wise, it seems to hark back to the early days of *Playboy* insofar as there seems to be an awful lot of scantily clad girls sandwiched between “words” that don’t really say all that much. However, unlike the early version of *Playboy*, **FHM** doesn’t even bother to feign literary respectability by including short stories by distinguished writers like Isaac Asimov.

Imagine my horror then when I was presented with a copy of the US edition of **FHM** (July/August 2001) by my husband

upon his return from a business trip. Not being a prude, it wasn’t the magazine itself that horrified me but rather the cover blurb announcing: “The Girls of Sci-Fi [sic]! A Gift from the Universe – Nine Women Who Make Our Planet Tremble!” Okay, I hope you people are ready for this...

Item 1: Traci Bingham (Mist on *Black Scorpion*) tells us “On *Baywatch*, I got thousands of hot and heavy letters, but on *Black Scorpion*, they ask technical questions, and I have no idea. I’m just some actress; I mean, ask me about makeup and I’ll tell you.” (It’s nice to know that she is “so into” *Star Trek*.)

Item 2: Lex Doig (Andromeda on *Andromeda*) says “Our technical adviser is a rocket scientist, and as far as I know, the science in our show makes sense. For instance, we don’t have warp speed because they’ve proven it to be impossible; the closer you get to the speed of light, the more you slow down. I don’t get most of it, I just try to pronounce it correctly.”

Item 3: Roxann Dawson (B’Elanna Torres on *Star Trek: Voyager*) loves “having a job on a spaceship”. (Even if she has to wear a cornish pasty on her head?)

Item 4: Michelle Lintel (the lead

on *Black Scorpion*), when asked whether she would have liked to include a cape in her costume for the show, replied: “That would be good, but I have to put my goods out there. I get to wear tiny clothes and big hair ... I throw the villains off and they get something to stare at.” (Or perhaps she’s referring to her audience?)

Item 5: Alexondra Lee (Kate Benson on *Special Unit Two*), when asked to explain why men find women in sf so sexy, responds: “The love of gadgets is in all men, and sci-fi [sic, again!] is women and gadgets all in one.”

Item 6: Gena Lee Nolan (Sheena on *Sheena*) has happily put her *Baywatch* days behind her in order to take on the role of sexy-but-smart bikini-clad Sheena. “People think that if you show some cleavage, you must be dumb as a mop, so this character has been kind of nice for me.”

Item 7: (And this is the real corker!) Lisa Boyle (Medusa on *Black Scorpion*): “Sci-fi [ugh!] doesn’t interest me. I’m obsessed with serial killers ... I wish I could have met Ted Bundy or Jeffrey Dahmer. Guess I’ll have to wait to meet another one.” (Huh!?)

Well one thing all these nubiles had in common, the article



ensured they had lots of exposure ... [Subscription details for the US edition of *FHM* can be found on the website: [www.fhmus.com](http://www.fhmus.com)]

\*\*\*

Following on from "Kevin's Wish List" in my last column, Andrew Gosling from Cambridgeshire was kind enough to send me his own wish list, which I think is worth sharing. While Andrew agrees with Kevin that unicorns should be made extinct and confesses that he would like to be a starship captain (wouldn't we all, Andrew?), he raises a few other more serious points. Not least of these is something that's irritated me for a long time, too: Why can't we get foreign sf magazines in, e.g., W H Smiths? (Those of you who are lucky enough to live near a Forbidden Planet or Andromeda might be able to set me straight as to whether you can even get *Analog*, *Asimov's*, *F&SF*, *Weird Tales*, *Aboriginal SF*, etc. at these outlets.) After all, these titles are not exactly short-lived amateurs and SF is pretty popular these days in other media like films and television. Although Andrew mentions UK editions of these magazines, I don't think that is necessary in this day and age. Especially as it would involve more work on the part of the publisher/UK agent to prepare special editions/covers, thereby pushing the price up even further. I'd be happy with just the US editions.

In tandem with the above,

Andrew also asks why there are not UK editions of books by author's such as Lisanne Norman, Charles Sheffield, Marion Zimmer Bradley, Fred Saberhagen and, last but not least, Brian Stableford. He also points out that there is far too much Star Wars/Star Trek on bookshop shelves, but I think we've all groaned at that trend even while realising that (a) they're popular and (b) they're the authors' bread and butter. However, as these are "books" issues as opposed to "magazine" issues, I'll just throw them out there for those wiser and more informed than myself to address. Anyway, thanks Andrew for providing us with some food for thought.

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](mailto:chris@kidlington66.freemove.co.uk).

## Letters

*Peter Redfarn responds to Gary Dalkin's review of the stage production of 1984:*

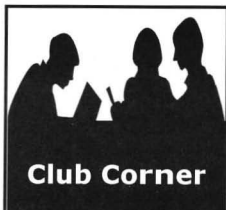
I wasn't able to see the production of Orwell's 1984 reviewed by Gary Dalkin in *Matrix 150*. However, I found the review interesting, and provokes some thoughts and disagreement from me.

To see 1984 as mainly being about torture may be to confuse it with *The Pit and The Pendulum*. However central Room 101 in the Ministry of Love is to the story, it is only part of it. The Thought Police are not peculiar to the 20th century; think of the Holy Inquisition. Christopher Marlowe and Father Gapon of the 1905 Russian Revolution were police spies, as was Orwell himself. (He provided information to MI5 about left-wing writers.)

I found Gary Dalkin's paragraph about moral relativism and Small Brother puzzling and disturbing. Moral absolutism, which seems to be counterpoised, reminds me of Moral Rearmament, and threatens to lead to the kind of nightmarish theocratic dystopia we see in Afghanistan. There are very few issues which do not provoke argument. I believe that Dr Van Velzen did nothing wrong, and that the directors of Railtrack should be condemned as serial killers, but there are plenty of people who would take issue with me on both counts. It is not easy to settle debates on such issues as abortion, homosexuality, war, contraception, mutilation etc. An argument in favour of relativism is that slavery and cannibalism are less acceptable than they once were. The problem is that many people will appeal to an extraterrestrial authority, God, who, if existent, is difficult to contact. In moral as well as physical truths, we can only progress by arguing our corner. If the State has no authority to decide what is right and wrong, neither has anyone else.

I have no access to Orwell's correspondence to find what he had in mind in naming the three powers, but an American dominated Oceania, and a Russian dominated Eurasia, and a Chinese dominated Eastasia seem likely. 1984 was written when several conflicts involving quasi-Maoist groups were taking place in the Far East. They were successful in China itself, but lost in Malaya, the Philippines, and in Indonesia with Suharto's coup d'état, and the Korean War ended in a near draw. It is possible, but not clear that, Orwell was predicting a fusion of Maoism with other, older Eastern ideologies.

The most important element in 1984 is Newspeak itself. There was in Orwell's time a movement towards a restricted vocabulary Basic English, and this may have influenced Orwell's invention, as well as Newspeak words in the German and Russian languages: Stalag, Gulag, Cheka, Blitzkrieg, Komintern etc. But in present-day English there are many ideological loaded expressions, which, because they are in such common use and are not Newspeak in form, are dangerously insidious. The waging of war is called "peacekeeping." The transfer of taxpayers' money to private companies is called PPP (or public-private partnerships). Mortgage payers are called "owner occupiers" while rent payers are said to live in "social housing". There are IRA terrorists but "Loyalist paramilitaries". The list goes on.



## Club Corner

### 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

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 peverel@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

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

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

First Saturday of every month at 2pm in the Meeting Room of Walsall Central Library, Lichfield Street, Walsall.

http://members.nbci.com/walsall\_sf/

# Forthcoming Conventions & Events

## 13 – 14 October 2001

### Octocon

Royal Marine Hotel, Dun Laoghaire, Co. Dublin. Guest of Honour: Anne McCaffrey. Guests: Eugene Byrne, Michael Carroll, Harry Harrison, Ian McDonald, and more. Membership: £17/£20 Irish to 1/10/01, then £21/£25 Irish. Contact: Octocon, c/o Yellow Brick Road, 8 Bachelors Walk, Dublin 1, Ireland; info@octocon.com; www.octocon.com. UK agent: Dave Lally, 64 Richborne Terrace, London, SW8 1AX

## 1 – 4 November 2001

### World Fantasy Convention

Delta Centre-Ville, Montreal, Quebec, Canada. Guest of Honour: Fred Saberhagen, Joel Champetier. Toastmaster: Charles de Lint. 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

## 9 – 11 November 2001

### Novacon 31

Quality Hotel, Walsall. Guest of Honour: Gwyneth Jones. Membership: £35 to 27/10/01, then £40. Info: 379 Myrtle Road, Sheffield, S2 3HQ  
See ad on page 2.

## 7 – 9 December 2001

### Smofcon

York. International con-running con. Membership: £25. Info: Kim Campbell, 69 Lincoln Street, Leeman Road, York, YO26 4YP; kcampbell@cix.co.uk

## 29 March – 1 April 2002

### Helicon 2 (Eastercon)

Hotel de France, St Helier, Jersey. Guests of Honour: Brian Stableford, Harry Turtledove & Peter Weston. Membership: £35, cheques payable to 'Helicon 2'. Contact: 33 Meyrick Drive, Wash Common, Newbury, Berkshire, RG14 6SY; helicon2@smof.demon.co.uk; www.smof.demon.co.uk/helicon2.htm

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

## 2 – 7 July 2002

### Eurocon 2002

ChotebOr (and Prague), Czech Republic. Guests: Kir Bulychev, Jerry Pournelle, Robert Asprin, J. Morressey. Info: SFC Avalon, vaclav.pravada@seznam.cz; www.eurocon2002.scifi.cz

## 16 – 19 August 2002

### Discworld Convention 2002

Hinckley, Leicestershire. Guest of Honour: Terry Pratchett. Guests: Stephen Briggs, Paul Kirby, Dave Langford, Josh Kirby and more. No memberships after 16/7/02. Contact: SAE to The Discworld Convention 2002, 23 Medora Road, Romford, Essex, RM7 7EP; info@dwcon.org; www.dwcon.org

## 29 August – 2 September 2002

### Conjose (60th Worldcon)

McEnery Convention Center, San José, California. Guests of Honour: Vernor Vinge, David Cherry, Bjo & David Trimble, Ferdinand Feghoot. Toastmaster: Tad Williams. Membership: ask for current rates. Contact: PO Box 61363, Sunnyvale, CA 94088-4128, USA; info@conjose.org; www.conjose.org; 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.

## 31 October – 3 November 2002

### World Fantasy Convention 2002

Hilton Minneapolis and Towers, Minneapolis, MN. Guests of Honour: Dennis Elchison, Jonathan Carroll, Kathe Koja, Stephen Jones, Dave McKean. Membership: \$100 to 4/11/01, then more. Info: World Fantasy Convention, c/o DreamHaven Books, 912 West Lake Street, Minneapolis, MN 55408, wfc@dreamhavenbooks.com, www.dreamhavenbooks/wfc.html

## 5 – 6 July 2003

### ConStruction

Cardiff. Convention running con. Info: ConStruction, 37 St Peters Street, Duxford, Cambridgeshire, CB2 4RP; ConStruction@DragonEvents.ltd.uk; www.DragonEvents.ltd.uk

## 28 August – 1 September 2003

### Torcon 3/Worldcon 61

Metro Toronto Convention Centre, Royal York Hotel, Toronto, Canada. Guests of Honour: George R. R. Martin, Frank Kelly Freas, Mike Glyer. Membership: C\$200. Info: Torcon 3, Box 3, Station A, Toronto, Ontario, M5W 1A2, Canada; info@torcon3.on.ca; www.torcon3.on.ca

## Members' Noticeboard

Eric Brown is looking for a copy of the Japanese science fiction magazine titled *S-F Magazine*, no 499 (1998/1), containing a translation of the story "The Space-Time Pit" co-authored with Stephen Baxter.

He can be contacted by post at: 32 Mytholmes Lane, Haworth, West Yorkshire, BD22 8EZ, or at Eric@mytholmes.freeserve.co.uk

Wanted to complete Cowper/Murry collection: reading copies of Colin (Middleton) Murry's *A Path to the Sea* and *Private View*.

Please contact Mike Cross, 41 Redland Drive, Kirk Ella, Hull, HU10 7UX; Tel: 01482 656866; Email: mike@mjckch.demon.co.uk.

# JO's Timewasters Matrix Competition 151

## Competition 151

I wouldn't do very well at this as I don't have a TV, but since I understand there *are* people out there with time to watch it, here is something for them...

In which series would you find:

1. Paul Darrow & Soolin?
2. Rock Hudson & Ylla?
3. André Morell & Capt. Potter?
4. Leonard Nimoy & Mr Sulu?
5. Joanna Lumley & Silver?
6. Edward Woodward & Faceless?
7. Jeremy Hardy & Cosmic 1?

And who played:

8. Soolin?
9. Ylla?
10. Capt. Potter?
11. Mr Sulu?
12. Silver?
13. Faceless?
14. Cosmic 1?

Entries by October 20th to:

John Ollis, 49 Leighton Road, Corby,  
NN18 0SD

## Competition 148

A mixed bag of messages home, including surprise at the moving sea (Wayne Stamford) and several comments on the Millennium Dome (Bawchik, Jack Smith, Theo Ross), but the winner is Andi Gosling for his postcard and comments on the ruling species (shire horses).

## Competition 149

For an intelligent and imaginative membership to produce between you only one entry... Scottish Capitalist

Theo Ross wins again with two of the eight inventions correct and no attempt at any other (I shall hold onto the rest for future use). Theo knew that spindizzy powers a city (*Cities in Flight*), and that a Beep contains all messages past, present and future, ever sent via Dirac transmitter (the short story 'Beep').

## Mail Order Catalogues

### Dreamberry Wine

Mike Don, 233 Maine Road,  
Manchester M14 7WG  
0161 226 2980.  
mike.don@btinternet.com

Hundreds of s/h hb and pb. magazine and small press titles at very reasonable prices. DW, part fanzine part catalogue also carries short reviews, letters and news.

### Fantast Medway

Ken Slater, PO Box 23, Upwell  
Wisbech, Cambs PE14 9BU  
01945 773576.  
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

2-5 Suffolk Street, Birmingham,  
B1 1LT  
0121 643 1999, fax 0121 643 2001  
mailorder@andromedabook.co.uk

New and s/h books, magazines, sf, media, video, CD and now DVD titles, plus a selection of Rog's Reminders from less than 2 quid.

### Midian Books

69 Park Lane, Bonehill, Tamworth,  
Staffs. B78 3HZ  
01827 281391  
j.davies@midian-books.demon.co.uk

Mostly occult, weird fiction and horror, incl. cult and film. Some rare/collectable.

### Porcupine Books

Brian Amerigen, 37 Coventry Road,  
Ilford, Essex. IG1 4QR  
020 8554 3799  
brian@porcupine.demon.co.uk

Second-hand science fiction, fantasy and horror.

### Fantastic Literature (Simon & Laraine Gosden)

35 The Ramparts, Rayleigh  
Essex SS6 8PY  
Phone/fax: 01268 747564  
sgosden@netcomuk.co.uk  
www.fantasticliterature.com

We are the UK biggest out of print and secondhand SF internet bookseller, dealing in Science Fiction, Fantasy, Ghosts, Horror, Weird, macabre, Thrillers, etc. Why not visit our site and search our entire stock of 12,000 items at: [www.fantasticliterature.com](http://www.fantasticliterature.com) - the UK's biggest on line out of print sf and fantasy bookshop!

### Philip Vernon

47 Slyne Road, Bolton-le-Sands,  
Carnforth, Lancs., LA5 8AQ  
(01524) 822962

Operates a 'no obligation' booksearch service. Contact Philip at the above address for further details.

## Credits issue 151

*Matrix* 151 was edited and produced for the tenth and final time by **Andrew Seaman**. Good luck to Gary W. from next issue!

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 Guildford. Collated and mailed by Bramley Mailing Services.