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Red Shift

SHOCK, HORROR -MATRIX EDITOR RESIGNS!!! WELL, AT LEAST BE certain that this was one scoop I did manage to get hold of. And yes, it's all true. After three and a half years, the time has come to hand in the blue pencil and Letraset, and let someone else sit in the hotseat. I don't suppose it's a decision which is going to surprise that many people, particularly not those who thought I should have given up a year ago, when I entered the University of Kent. Competition for my time is becoming more intense, and the bulk of it must be given to my studies. And to be honest, I'd like to have a little more time for some of my other small writing projects, and for simply staring out of the window, thinking about nothing. However, the BSFA won't be losing my services entirely, as I intend to continue as the Co-ordinator, and I hope I'll be able to continue working for *Matrix* perhaps as one of the Contributing Editors. The second main reason I'm resigning is because I'm losing interest. Editing a magazine is hard work (though great fun at times) and several people warned me that I would be able to sustain interest for only so long. Well, I've not lost interest so much as become aware that I'm not giving it my all. Actual production is time-consuming and I've never been well enough organised to risk finding a production assistant outside Folkestone and pass material on to them. As much as anything, I think I've worn out my general enthusiasm though not my interest in my particular subjects, particularly conventions, small press and fanzines, hence my desire to remain as a Contributing Editor in this area, if the next editor so wishes.

In many respects *Matrix* is the problem child of our stable of magazines. It's all things and nothing at all. 'Newsletter of the BSFA' can, and frequently has, covered a multitude of sins. In the past the BSFA has been seen as an organisation formed, effectively, to educate people about fandom, and draw them in to fanish activities. I still see it as having this role among many, and it's a role best expressed through *Matrix*. My aims for *Matrix* were to provide a place where people could find information about the wide variety of activities available to science fiction fans, as well as news about the 'commodity' itself in all its forms, not to mention providing a platform for the members to air their views. I'd like to think I've succeeded in part if not entirely. I can never be entirely satisfied - I'm too much of a perfectionist - and I regret that I won't be able to carry out all the improvements and additions I would have liked to incorporate into the magazine. That must, alas, be for other editors in the future. However, I'm proud of having gathered a good team of Contributing Editors around me, and I hope I'll be able to persuade them to stay on; indeed I hope the next Editor will want to keep them. They're doing terrific work, and I really couldn't get by without them. Learning to delegate is a difficult business, but it is a lot

easier when your team is competent and reliable.

So, what does it take to be a *Matrix* editor? That's a difficult question to answer. Each editor has his or her own style - I think mine was cheerfully chaotic - and his or her own idea of what the magazine should be doing. I think any future editor has to bear in mind the fact that the primary role of *Matrix* is to disseminate information, and therefore ought to have a reasonable understanding of the SF community. Which doesn't mean to say that you will need to know absolutely everyone, but you should have a good idea of who might know about certain things. Obviously, there is the rest of the committee to help with this. Between us we have a huge range of contacts. Beyond that, a word processor (though not necessarily an Amstrad) and a reasonable knowledge of production whys and wherefores will be more than useful, and it would help to have a production assistant. Clear ideas, an ability to handle forward planning, and equally important, the ability to delegate - these are all needed, not to mention all sorts of other abilities and skills I've probably forgotten at the moment.

And any prospective editor must bear in mind that editorship of *Matrix* brings with it a place on the Committee, entitled to run the BSFA. This needn't be too onerous but, putting on the Co-ordinator's hat for a moment, I do expect Committee members to take an active part in helping run the organisation. This doesn't necessarily mean slavishly attending meetings so much as putting in ideas and contributing some discussion from time to time. The Committee, as it currently stands, is a bunch of extremely nice people who work hard but who have fun as well. And that's as it ought to be.

If you think you would like to take on the job of editing *Matrix*, please contact me as soon as possible, giving a detailed outline of what you would like to do with *Matrix*. If you want to find out more beforehand, please also contact me, either by phone or by letter. The lucky candidate won't be left to flounder on his or her own. I'm more than happy to give all the help I can to future editors, but I just don't want to bear the full responsibility any longer. I'd like the new editor to be chosen by the end of the year, hopefully before Christmas, so that they have the holiday to think over ideas for the first *Matrix* of the New Year, actually in February 1990.

I must admit that relinquishing *Matrix* is going to leave a hole in my life, at least for a while, but it has been fun, been enjoyable and I've met a lot of very nice people through my work. I hope that my job as Co-ordinator will still bring me into contact with these people. In the meantime, I have this issue of *Matrix* to produce, so let's on with the show...

WALKING ON GLASS

The BSFA Column

CO-ORDINATOR'S REPORT

Enclosed with this BSFA mailing is a questionnaire. It's a long questionnaire, I admit, and it asks some questions you might regard as impertinent, as well as asking a lot of questions you may well enjoy answering. This is the first BSFA survey to be held in at least three years, and unlike the previous one, I hope to actually publish the results. There are several reasons for organising this survey. One of my primary concerns is to gain a clearer idea of just who the members are, and what they want from the BSFA. There is a great deal of anecdotal discussion about the purpose of the BSFA and its activities but it's difficult to form a coherent plan of action from random comments. The survey is intended to provide a basic summary of

members' needs which, in turn, will give the Committee some sort of starting point for planning.

We are also trying to organise a more coherent advertising plan, which would involve actively canvassing publishers, film companies and other interested parties for paid and reciprocal advertising in BSFA publications. It helps, particularly with the larger organisations, to be able to present a profile of the membership, and indeed, this has been requested more than once in recent months. Unfortunately, without a clearer idea of who and what our members are, we cannot offer this profile. How far it prejudices our chances, we can't be sure, but it would certainly help our plans for a large-scale drive for advertising to be able to proffer such

** FOR SALE **

THE TRANSATLANTIC HEARING AID by Dave Langford. A report of Dave's trip to the 38th Worldcon in Boston in 1980, as TAFF winner. A must for any fan of his writing, and the ideal introduction for anyone unfamiliar with Dave's fanish work.

Available for £2.25 (22 to TAFF, 25p for postage) from Dave Langford, 94 London Road, Reading, Berkshire, RG1 5AU

For sale - **OMNI** - first three volumes.

Contact: John J Taylor, 5 Drysdale Court, Wideopen, Newcastle upon Tyne, NE13 7EX. Tel: 091 236 6982

The first issue of **Star Roots**, a professional quality SF/fantasy magazine, is now available. It contains an interview with Iain Banks and a short story from Brian Stobberford and is 48 pages in length. It can be ordered from Warren Scott-Morrow, 61a Lake Street, Oxford, OX1 4RR for £1.60 (incl. p&p)

Principles of the Universe - The Unified Field Theory. Recommended for publishing by Cavendish Laboratory and Manchester University Press. The complete Unified Field Theory, including all numerical constants and the entire physical description of the Kaufmann 1836 spherical Electron Atom, based on Wilhelm Wien's mathematical equations for it. Includes a working design for a Gravity Drive, a Frictionless Magnetic Bearing Dynamo and an Induction Number Magnet. 140 pages on A4 paper. £19.95 or complete refund if not satisfied. Also available for £2.00 for members who will send it to the next member on the list.

Contact: Dunstan Dunstan, 7 Vale House, Fowler Road, Aylesbury, Buckinghamshire

** WANTED **

VHS recordings of *The Avengers*, especially the McEneaney series - to purchase, borrow or swap by private arrangement.

Contact: Michael Harrington, 101 Longleaf House, Lillington Gardens, Westminster, London SW1V 2LA. Tel: 01-976 5774 (home) or 01-934 0572 (work)

Wanted - **Interzone #5**

Contact: John J Taylor, 5 Drysdale Court, Wideopen, Newcastle upon Tyne, NE13 7EX. Tel: 091 236 6982

Urgently needed to complete a collection - numbers 2 and 3 of *The Sandman: Master of Dreams* by Neil Gaiman. I'm not a great comics collector so all I can offer in exchange is *Crisis* issues 1, 2 and 3, or cash.

Contact: Marina McDonald, Flat 5, Leoline Jenkins House, Herbert Close, Oxford, OX4 2AX

Shot in the Dark Time. Did anyone video (VHS) Channel 4's *The Inner Eye* series three years back? If so, please write! Money (some) can be found.

Contact: Steve Palmer, 239 Gateshead Rd, Borehamwood, Herts WD6 5LW

The World of the Neverending Story artwork book. I'd be willing to pay up to £15 for a copy of this in good condition.

Contact: Andy Faulkner, 49 Miletree Crescent, Dunstable, Beds, LU6 3LS

Wanted: paperbacks by/about Philip K Dick: *The Variable Man*, *Best of PKD*, *Book of PKD*, *Electric Shepherd*, any critical works (hardbacks OK). Magazines: *Ansibles*, *White Dwarfs*, *Wym's Footnotes*, early *Dragons*. Interesting/old RPGs and boardgames on any subject, especially from Chaosium Inc. STC or will trade.

Contact: Mike Siggins, 129 Ardmore Lane, Buckhurst Hill, Essex, IG9 5SB

Dave W Hughes is interested in finding Captain Beeheart and Pere Ubu rarities.

Contact: Dave W Hughes, 12 Blakestones Road, Slaithwaite, Huddersfield, HD7 5UG

Conor na Braienenn: *The Cosmonaut and the Ocean*; *Casement's Last Stand*; *Seolta na Mbad*; *Irishis Rouge*; *Notes on Strange Happenings in Yeats Country*; *Three Nights in Swatragh*. Also any information on the author.

Contact: M McCann, 23 Davison Villas, Castledawson, Co. Derry, N.Ireland.

THE BROWN CROWN

Information Service Update

By Phil Nichols

In this age of trilogies, tetralogies and multi-volume megaebooks, it's truly comforting to know that professional authors will forgo publishers' massive advances to vie with each other for the title of the writer of the shortest SF story.

In my few months as Information Officer, nothing has aroused so much interest as my claim in the last *Matrix* that Fredric Brown wrote the shortest story of all time ('The sun sank slowly in the east'). The mailbox has drawn my attention to several claimants to the Brown crown.

One claimant is Ed Wellen, with two short-shorters. The first of these, *Why Booth Did Not Shoot Lincoln*, exists only as a title - the 'text' is a blank. The second, *If Eve Had Failed to Conceive* runs simply: To the point, you could say. Both these stories appear in Mike Ashley's *The Illustrated Book of Science Fiction Stories* (1982).

Readers who, like me, expect some words in a story may reject the Wellen pieces as mere tricks, but trickery is also the main appeal of claimant number two, Duane Ackerson, whose story *Sign at the End of the Universe* appears in David Gerrold's *Alterities* (1974). It runs as follows:

THE END UP

Beating Ackerson by one word is our third claimant, Forrest J Ackerman, with *Atomageddon 2419* whose text is 'The End' (also from Ashley's *Lists*).

Finally, the shortest story with words (well, word actually), appears to be from Jan Taplinger's *Allen encounters* (1982). Its author, Ian Watson, received a two page contract and three cents for his efforts - and, at grievous risk to his personal finances, has given permission for it to be reprinted here, in full, for free:

The Ultimate One-Word First Contact Story: "...OUCH!"

Now, having cleared the board of all known claimants, I'd like to go back to Fred Brown for a second. It seems to me that Fred's story is a genuine story, whereas his rivals have mostly produced gags, where the title is the set-up and the 'text' is the punchline. To whom, then, should the honour of writer of shortest-short be given? To Brown, for producing the shortest story able to stand without an explanatory title? To Watson, for the shortest text including real words? To Ackerman, for the shortest title-text combination?

And how do you define a story anyway? I can't really imagine people sitting around camp-fires asking each other, 'Have you heard the one that goes...?' As a reader I kind of expect the story to be longer than the title, and the story to stand on its own, without the title. I also expect some of the traditional elements of good writing, such as complete sentences!

My thanks go to Mike Ashley, Dave Langford, Andy Mills, Paul Salmon, Ian Watson and others for bringing these short-stories to my attention; and to Christopher Hester, who raised the question in the first place. If anyone else out there wants to continue the discussion, please do so in the pages of *Matrix* - no more letters to me on this subject, please!

In the next issue, some questions and answers for your consideration. Anyone who has any question they'd like answered, or feels like volunteering their services as an Information Service 'expert', please write (enclosing an SAE if you expect a reply) to:

Phil Nichols, 19 Kendal Avenue, Copnor, Portsmouth, Hants, PO3 5AX

NEWS

Compiled by Paul Kincaid

(with a little help from *Locus*, *SF Chronicle* and other sources)

LANGFORD WINS HUGO

Deve Langford, this country's most consistent Hugo Award winner has done it again, with the Fan Writer Award. The full list of awards are:

BEST NOVEL: *Cyteen* - C.J. Cherryh
 BEST NOVELLA: "The Last of the Winnebagoes" - Connie Willis
 BEST NOVELETTE: "Schrödinger's Kitten" - George Alec Effinger
 BEST SHORT STORY: "Kirinyaga" - Mike Resnick
 BEST NON-FICTION: *The Motion of Light in Water* - Samuel R. Delany
 BEST DRAMATIC PRESENTATION: *Who Framed Roger Rabbit*
 BEST PROFESSIONAL EDITOR: Gardner Dozois
 BEST PROFESSIONAL ARTIST: Michael Whelan
 BEST SEMI-PROZINE: *Locus*
 BEST GAZETTE: *File 770* - Mike Glyer
 BEST FAN WRITER: Deve Langford
 BEST FAN ARTIST: Brad W. Foster tied with Diana Gallagher Wu
 JOHN W. CAMPBELL AWARD FOR BEST NEW WRITER: Michaela Roessnow

* A little confusion here. *Critical Wave* just gives Foster, but *Small Mammal* gives both. We'll try to clear it up for next issue.

INTERZONE STILL ELIGIBLE FOR SEMI-PRO HUGO

There have been persistent rumours that *Interzone* is no longer eligible for the Semiprozine Hugo on the grounds that it no longer meets the specifications. If it were no longer eligible then Britain's lone but persistent challenge to *Locus* in that category would be removed. The rumours seem to have originated in America - certainly *Matrix* picked them up with the same reports that gave us the list of Hugo nominees. The rules state that to be classed as a Semiprozine, a magazine must meet any two of a list of requirements. One is that the magazine must call itself a Semiprozine, which in this context *Interzone* does; others cover such matters as what proportion of the editor's income should be derived from the magazine. However, the requirement that *Interzone* has been accused of failing is that the magazine should have a print run of less than 10,000 on average during the year in question. Reports that *Interzone* had passed this figure raised the question of its eligibility. Now David Pringle, editor and publisher of *Interzone*, has hit back at these allegations:

"As you know, the Hugo rules stipulate that a semi-professional magazine must have a print-run of less than 10,000 on average during the year in question. I have just determined with our distributors the print-run for issue 32 of *Interzone*, our November-December 1989 issue. We have been trimming back the print-run for the last several issues, and we have decided to trim it still further this time. So the final figures for 1989 look like this:

Interzone 27, January-February 1989 - 12,500 copies
Interzone 28, March-April 1989 - 10,000 copies
Interzone 29, May-June 1989 - 11,000 copies
Interzone 30, July-August 1989 - 9,000 copies
Interzone 31, September-October 1989 - 8,500 copies
Interzone 32, November-December 1989 - 7,950 copies

That makes a grand total of 59,950 copies printed during 1989, which (divided by six) makes an average of 9,991 copies per issue. That's under the 10,000 limit, if only just. So I'd like to declare that, as far as the year 1989 is concerned, we are still a semi-professional magazine and therefore eligible for a Semiprozine Hugo, should anyone care to nominate us next time around.

The trimming back of our print-run is not as disastrous as it may sound. Since going bimonthly in August 1988 we have in fact doubled our paid circulation. Prior to August 1988 it was around 3,000-3,500; now it's around 6,000-7,000. It's still growing: subscriptions are healthier than they've ever been. It's the newsstand sales which have proved to be a shrinking asset: each issue has been getting into fewer newsagents, and so fewer copies have been sold. It's my belief that we have now bottomed

■ HUGO WINNERS ■ WORLD FANTASY AWARD NOMINATIONS ■ INTERZONE ELIGIBLE FOR HUGO? ■ GOLLANCZ INTRODUCE GRAPHIC NOVEL LINE

out, and we may be able to start raising the print-run again from issue 33 or 34. We intend to go monthly in 1990 (probably from April) and that will give us an excellent opportunity to relaunch the magazine to the newsstand - which will obviously entail a greatly boosted print-run once more. So it should work out that in 1990 we shall indeed be "pro". But for the moment we're still semi-pro. OK?"

David Pringle

1989 WORLD FANTASY AWARD NOMINATIONS

The nominations have been announced for the 1989 World Fantasy Awards. The nominees are chosen by past members of the World Fantasy Convention, but the winners will be picked by a panel of judges. The judges this year are: Edward Bryant, Susan Allison, Lisa Goldstein, Peter D. Pautz and Jon White. The winners will be announced at the World Fantasy Convention in Seattle at the end of October. The nominees are:

BEST NOVEL

The Last Coin - James P. Blaylock
Sleeping in Flame - Jonathan Carroll
Fade - Robert Cormier
The Silence of the Lambs - Thomas Harris
The Drive-In - Joe R. Lansdale
Koko - Peter Straub

BEST SHORT STORY COLLECTION

Cabel - Clive Barker
Charles Beaumont: Selected Stories - Roger Anker (Ed)
Angry Candy - Harlan Ellison
The Blood Kiss - Dennis Etchison
The Knight and Knave of Swords - Fritz Leiber
Stories from the Old Hotel - Gene Wolfe

BEST ANTHOLOGY

The Year's Best Fantasy: First Annual Collection - Ellen Datlow & Terri Windling (Eds)
Night Visions 4 - Anon
Silver Screams - David J. Schow (Ed)
Prime Evil - Douglas E. Winter (Ed)

BEST NOVELLA

"The Skin Trade" - George R.R. Martin
 "The Scalehunter's Beautiful Daughter" - Lucius Shepard
 "The Gardener" - Sheri S. Tepper
 "The Devil's Arithmetic" - Jane Yolen

BEST SHORT FICTION

"Winter Solstice, Camelot Station" - John H. Ford
 "Night They Missed the Horror Show" - Joe R. Lansdale
 "Life of Buddha" - Lucius Shepard
 "Metastasis" - Dan Simmons

BEST ARTIST

Jill Bauman
 Thomas Canty
 Edward Gorey
 Don Maltz
 Harry O. Morris
 Phil Parks

SPECIAL AWARD - PROFESSIONAL

Ellen Datlow (for *Omi* and anthologies)
 Paul Mikol & Scott Stadelisky (for DARK HARVEST PRESS)
 Dean R. Koontz (for his books)
 Robert Weinberg (for *A Biographical Dictionary of Science Fiction and Fantasy Artists*)
 Terri Windling (for her editing)

SPECIAL AWARD - NON-PROFESSIONAL

Carl T. Ford (for *Dagon Press*)
 Peggy Nadramia (for *Gruge Magazine*)
 Phil Olson (for *Horrorstruck*)
 Kristine Kathryn Rusch & Dean Wesley Smith (for *Pulphouse*)

NEW SPECIALIST BOOK DISTRIBUTOR FOR UK

A new specialist Science Fiction, Fantasy and Horror distributor has joined the UK marketplace, and aims to provide the most comprehensive service within these areas available.

The Inn Company ("UK") Ltd, is the brain child of Richard S. Walter, proprietor of London's Book Inn bookstore, which includes the Fantasy Inn, and Dave Hodson, former Matrix editor and ex-US paperback and UK hardback book buyer at Titan Distributors. Also working with the venture is Paul "Gemma" Gamble and the Unlimited Dream Company.

The reason for the new company is given as the alarming gap in availability of some of the very best work within the specialist genres in the UK. Dave Hodson stated: "As a collector and reader of SF and horror, I'm annoyed at the gaps in my recent collection. I want to be able to acquire and read the best these genres have to offer as quickly and easily as possible". Richard Walter echoed these sentiments and added: "Being responsible for the continued employment of my staff at the Book Inn, I need the best possible service for my store. It has become obvious in recent months that I'd have to provide that service myself!".

The pair are obviously excited by the new challenge and confident of success in an ever expanding marketplace. For further information, contact The Inn Company ("UK") Ltd, 17 Charing Cross Road, London, WC2H 0EP. Telephone: 01-839 2712.

SF ENCYCLOPEDIA STILL AWAITS PUBLISHER

The publisher for the revised and updated edition of *The Encyclopedia of Science Fiction*, reported last issue, has still not been announced. It seems that the original packager of the Encyclopedia has started showing renewed interest in the project, and this has meant that the agreement with a publisher, expected before now, has not actually been signed.

The Encyclopedia, by the way, will be jointly edited by John Clute & Peter Nicholls, and not just Clute as suggested by our report last time. Our apologies to Peter Nicholls for the error.

NET BOOK AGREEMENT SURVIVES

Sir Gordon Borrie, director general of the Office of Fair Trading, has decided against referring the Net Book Agreement to the Restrictive Practices Court.

The decision isn't really a surprise. In order for the case to be reopened, the OFT would have had to demonstrate that the book trade has changed so much since 1968, when the NBA was last examined by the Court, as to render that judgement irrelevant.

However, the NBA remains one of the last bastions of price fixing in this country, and there is new legislation in the pipeline that will give the OFT new powers to examine the NBA and other such restrictive practices. Though it is unlikely that the OFT will consider the Net Book Agreement again before 1992.

Terry Maher, the chairman of Pentos which owns the Dillons chain of bookshops, and the leading opponent of the NBA, has said that he will continue his campaign to end the NBA. He has already vowed to sell certain books at below list price next year in blatant defiance of the NBA.

SF ATTRACTS 3% OF READERS

Cultural Trends, the annual statistical analysis issued by the Policy Studies Institute, shows that around 3% of readers read science fiction, and about the same number read occult and horror fiction.

The figures, representing research dating from 1986, put SF well behind romantic fiction, which attracted 28% of all women readers (and 1% of men). War, adventure novels and thrillers are second favourite (no figures quoted in the report I've seen). Modern novels (whatever that ill-defined category means) attracts 11%. SF is 4th.

However, overall statistics are not encouraging. Library purchases are down by 25%, though on average respondents bought 4.1 books for themselves, and 3.1 books for others, during the year. More than half the adult population claim to have read at least 10 books during the year, though one in five admit that they have not read a single book in that time. And the Euronormor Book Readership Survey shows that readership is static or falling, with fewer men reading than at any time this decade.

These figures may help to account for the changes in the bookselling business which, like publishing, is seeing more and more business concentrated in fewer and fewer hands. 1,000 new books are published every week, yet less than a third of the population buy books regularly. It is perhaps not surprising that according to the Publishers' Association booksellers tend to have a worse than average retail financial performance.

Almost 600 bookshops have opened in the past three years, but up to 300 small independent booksellers are likely to be squeezed out of the market in the next decade. Meanwhile the chains are growing bigger. W.H. Smith has more than 15% of the market, and owns Sherratt & Hughes, and now Waterstone's. COLLINS, the publishing giant owned by Rupert Murdoch, owns Claude Gill and Hatchards. John Manziels, with more than 3% of the market, owns Hammonds. And the Pentos Group, with 6% of the market, owns Dillons and Athena.

The only real advance in book sales seems to be in book clubs. 20 years ago they had a 1% share of the market, today it is 15%.

AWARDS

The 1989 Campbell Memorial Award for the best SF novel of 1988 went to Bruce Sterling for *Islands In The Net*. Second place was *The Gold Coast* - Kim Stanley Robinson, third was *Dragonsdown* - Anne McCaffrey.

At the same awards banquet on 22 July the Theodore Sturgeon Memorial Award for the best short fiction of 1988 went to George Alec Efinger for "Schubfinger's Kitten". Second was "Do Ya, Do Ya, Wanna Dance" - Howard Waldrop, third was "Stairs" - Neal Barrett Jr. Honourable mentions went to "Mrs Shummel Exits a Winner" - John Kessel and "The Color Winter" - Steve Popkes.

Britain has done well in this year's Locus Poll results, with many showings in each category, though only one winner, in the Best First Novel category. The top five in each category, with other British places, are as follows:

BEST SF NOVEL

Cyteen - C.J. Cherryh
Mona Lisa Overdrive - William Gibson
Islands in the Net - Bruce Sterling
Prelude to Foundation - Isaac Asimov
The Gold Coast - Kim Stanley Robinson
22 - The Player of Games - Iain M. Banks
26 - Children of the Thunder - John Brunner

BEST FANTASY NOVEL

Red Prophet - Orson Scott Card
The Paladin - C.J. Cherryh
There are Doors - Gene Wolfe
Unicorn Mountain - Michael Bishop
King of the Murgos - David Eddings
9 - Lavondyss - Robert Holdstock
14 - The White Serpent - Tanith Lee
15 - Wyrd Sisters - Terry Pratchett
17 - Who's Afraid of Beowulf? - Tom Holt

BEST HORROR NOVEL

Immortal Blood - Barbara Hambly
Queen of the Damned - Anne Rice
Faele Tale - Raymond E. Feist
Koko - Peter Straub
Stinger - Robert R. McCammon
7 - The Empire of Fear - Brian Stableford
8 - The Influence - Ramsey Campbell

BEST FIRST NOVEL

Desolation Road - Ian McDonald
Walkabout Woman - Michaela Roessner
Metrage - Richard Kadrey
Sheepfarmer's Daughter - Elizabeth Moon
The Armageddon Blues - Daniel Keys Moran
9 - Four Hundred Billion Stars - Paul J. McAuley
21 - The Enchantments of Flesh and Spirit - Storm Constantine

BEST NOVELLA

"The Scalehunter's Beautiful Daughter" - Lucius Shepard
"The Last of the Winnebagoes" - Connie Willis
"Journals of the Plague Years" - Norman Spinrad
"Surfacing" - Walter Jon Williams
"The Color of Neanderthal Eyes" - James Tiptree Jr
8 - "Cabala" - Clive Barker
18 - "The Files of Memory" - Ian Watson

BEST RELATED NON-FICTION

- First Maltz - Don Maltz**
The Motion of Light in Water - Samuel R. Delany
The New Encyclopedia of Science Fiction - James Gunn (Ed)
Bare Bones - Tim Underwood & Chuck Miller (Eds)
Big of an Ogre - Piers Anthony
 6 - *Strokes* - John Clute
 10 - *Horror: 100 Best Books* - Stephen Jones & Kim Newman (Eds)
 13 - *Fantasy: The 100 Best Books* - James Cawthorn & Michael Moorcock
 14 - *In the Chinks of the World Machine* - Sarah Lefanu
 16 - *Modern Fantasy: The Hundred Best Novels* - David Pringle
 17 - *A Brief History of Time* - Stephen Hawking

BEST NOVELLETTE

- "The Function of Dream Sleep" - Harlan Ellison**
"Dossier" - Orson Scott Card
"Do Ya, Do Ya, Wanna Dance" - Howard Waldrop
"Glacier" - Kim Stanley Robinson
"Schrödinger's Kitten" - George Alec Effinger
 12 - *"The Man Who Loved the Vampire Lady"* - Brian Stableford
 15 - *"Madame Two Swords"* - Tanith Lee
 23 - *"Sanctuary"* - James White
 26 - *"Unfinished Portrait of the King of Pain by Van Gogh"* - Ian McDonald

BEST SHORT STORY

- "Eldolone" - Harlan Ellison**
"Kiryaga" - Mike Resnick
"Wild, Wild Horses" - Howard Waldrop
"The Giving Plague" - David Brin
"Youthful Folly" - Lucius Shepard
 27 - *"Dark Night in Toyland"* - Bob Shaw

BEST COLLECTION

- Angry Candy - Harlan Ellison**
Crown of Stars - James Tiptree Jr
The Knight and Knave of Swords - Fritz Leiber
Other Americas - Norman Spinrad
John the Belladonna - Manly Wade Wellman
 6 - *Empire Dreams* - Ian McDonald
 7 - *Cabal* - Clive Barker
 9 - *Memories of the Space Age* - J.G. Ballard
 13 - *The Best of John Brunner* - John Brunner
 15 - *The Book of the Damned* - Tanith Lee
 23 - *Busy About the Tree of Life* - Pamela Zoline
 24 - *Best SF Stories of Brian W. Aldiss* - Brian W. Aldiss
 25 - *The Wine-Dark Sea* - Robert Aickman

BEST ANTHOLOGY

- Full Spectrum - Lou Aronica & Shawna McCarthy (Eds)**
Best New SF 2 - Gardner Dozois (Ed)
Terry's Universe - Beth Meacham (Ed)
The Man-Kzin Wars - Larry Niven (Ed)
The Year's Best Fantasy - Ellen Datlow & Terri Windling (Eds)
 14 - *Other Edens II* - Christopher Evans & Robert Holdstock (Eds)
 20 - *Interzone: The 3rd Anthology* - John Clute, David Pringle & Simon Ounsley (Eds)

BEST MAGAZINE

- Isaac Asimov's SF Magazine**
The Magazine of Fantasy & Science Fiction
Analog
Aboriginal SF
Omn
 6 - *Interzone*

BEST BOOK PUBLISHER

- TOR/ST MARTINS**
BANTAM/DOUBLEDAY/DELL
BALLANTINE/DEL REY/FAWCETT
PUTNAM/BERKLEY/ACE
BAEN
 10 - *GOLLANCZ*

BEST EDITOR

- Gardner Dozois**
Edward L. Ferman
David Hartwell
Ellen Datlow
Stanley Schmidt

BEST ARTIST

- Michael Whelan**
Don Maltz
J.K. Potter

- David A. Cherry**
Tom Canty
 6 - *Jim Burns*

Though the readers of *SF Chronicle* have come up with a rather different list (and one remarkably close to the Hugo results) in the 8th Annual *SF Chronicle* Reader Awards. The first three places in each category were:

BEST NOVEL

- Olyen - C.J. Cherryh**
Islands in the Net - Bruce Sterling
Ivory - Mike Resnick

BEST NOVELLA

- "Last of the Winnebagoes" - Connie Willis**
"The Scalehunter's Beautiful Daughter" - Lucius Shepard
"Journals of the Plague Years" - Norman Spinrad

BEST NOVELLETTE

- "Schrödinger's Kitten" - George Alec Effinger**
"Do Ya, Do Ya, Wanna Dance" - Howard Waldrop
"Glacier" - Kim Stanley Robinson

BEST SHORT STORY

- "Kiryaga" - Mike Resnick**
"Ripples in the Dirac Sea" - Shepard A. Landis
"Our Neural Chernobyl" - Bruce Sterling

BEST DRAMATIC PRESENTATION

- Who Framed Roger Rabbit?**
Beetlejuice
Big

BEST PROFESSIONAL ARTIST

- Don Maltz**
Michael Whelan
Bob Eggleton

BEST PROFESSIONAL EDITOR - MAGAZINES

- Edward L. Ferman**
Gardner Dozois
Charles Ryan

BEST PROFESSIONAL EDITOR - BOOKS

- David A. Hartwell**
Beth Meacham
Lou Aronica

BEST SEMIPROZINE

- SF Chronicle**
Locus
Interzone

BEST FANZINE

- Fosfax - Timothy Lane**
Lan's Lantern - George "Lan" Laskowski
File 770 - Mike Glyer

BEST FAN WRITER

- Mike Glyer**
Dave Langford
Leslie Turek

BEST FAN ARTIST

- Brad Foster**
Stu Shiffman
Tara Wayne

The Pilgrim Award for achievement in SF criticism, awarded by the SF Research Association, has gone to **Ursula LeGuin**.

The 1989 Mythopoeic Award for the work of fantasy which best exemplifies "the spirit of the Inklings", has gone to **Michael Bishop** for *Unicorn Mountain*.

The first Gryphon Award for the best unpublished fantasy novel by a woman, which is sponsored by **Andre Norton**, has gone to **Lisa Waters** for *Acilia*.

The Atorox, the Finnish Science Fiction Award, was announced at Fincon 89 in Helsinki on 12 August. The winner is **Johanna Sinisalo** for her early horror story "Hanna", which was published in the Finnish SF anthology *Atoroxin Periliset*. Sinisalo, who won the Atorox in 1985, is now the first author to win the award twice.

Ben Raimola

The **Aelita Awards**, the Soviet SF Awards, were presented at Aelita 89 in Sverdlovsk in May. The Aelita Award went to Sever Gansovsky for *Instinct?*. The Start Award for a first book went to Boris Shtern for his collection *Whose is the Planet?*. Efremov's Prize, the Special Award, went to the cosmonaut Georgi Grechko for his activity in popularising SF.

The **Lazar Komarcic Awards**, the Yugoslav SF Awards, have been announced. Best foreign novel: *Flow My Tears, the Policeman Said* - Philip K. Dick. Best foreign short fiction: "Pardoner's Tale" - Robert Silverberg. Best Yugoslav novel: *Atlantis* - Borislav Pekic titled with *Golden Book* - Dragan R. Filipovic. Best Yugoslav longer fiction: "Can't Be Done in the Evening" - Zoran Knezevic. Best Yugoslav short story: "Day Fourteenth" - Zoran Knezevic. Best translator: Zoran Jaksic. Best artist: Dobrosav Bob Zivkovic.

The **Cosmos 2000 Award**, which goes to the most popular SF book in France, has been awarded to the *Mission Earth* dekalogy by L. Ron Hubbard.

The **Finalists for the Libertarian Futurist Society's Hall of Fame** are: *Alongside Night* - J. Neil Schulman, *The Dispossessed* - Ursula K. LeGuin, *One Flew Over the Cuckoo's Nest* - Ken Kesey, *We* - Yevgeny Zamyatin and *We the Living* - Ayn Rand.

The **Judges for the 1989 Nebula Award**, who are entitled to add one nomination to each category, the other nominations being chosen by a ballot of the members of SFWA, have been announced. The judges for the novel category are: Adrienne Martine Barnes, Michael P. Kube-McDowell and Sasha Miller. For novellas, novelettes and short stories they are: George Alec Effinger, Marilyn J. Holt and Sharon Webb.

The Association of SF Artists has announced the nominees for this year's **Chesley Awards**. These are:

HARDBACK COVER: Don Maltz for *Cyteen*, Michael Whelan for *Catpaw*, Tom Canty for *The White Raven*, Will Cornier for *Mona Lisa Overdrive*, Mark Harrison for *The Story of the Stone*.

PAPERBACK COVER: Jody Lee for *The Oathbound*, Bob Eggleton for *Necroscope*, Steve Hickman for *The Vang*, Richard Bober for *The Storyteller* and the *Jann*, Dean Morrissey for *Moon Dreams*.

MAGAZINE COVER: Hank Janus for *IASPM Feb*, Gery Freeman for *IASPM June*, Bob Eggleton for *IASPM July* and *Amazing July*.

PEOPLE

Terry Pratchett looks set to have a very successful autumn. While his two latest Discworld novels, *Sourcery* and *Pyramids* are riding high in the paperback and hardback bestseller lists respectively, his new Discworld novel, *Guards! Guards!* is due to be the subject of a massive joint promotion by GOLLANCZ and CORGI. At the same time he is due to be promoting his new novel for teenagers, *Truckers*, which is being published in hardback by the new DOUBLEDAY UK imprint in September, and his cat book, *The Unadulterated Cat*, which is coming out from GOLLANCZ in November.

Meanwhile, Pratchett will be appearing at Bishop Stortford Library at 8pm on 21 November as part of the Hertfordshire Literary Festival. Tickets are free and can be obtained by calling (0279) 654946. As part of the same Festival, Anne McCaffrey will be at the Hatfield Library at 7.30 on 14 October, for details call (07072) 263155.

Brian Stableford will be running a ten-week course called "Reading and Writing Science Fiction" for the University of Reading's Department of Extended Education, using his book on *The Way to Write Science Fiction* as a textbook. It will take place at the University's London Road site on Thursdays at 7.30-9.30 pm, beginning on 18 January 1990. The fee is £19 (half-price for OAPs and the unemployed). For further information contact: The Extramural Office, School of Education, the University, London Road, Reading RG1 5AQ.

Stableford is also conducting a Creative Writing Workshop on "The Way to Write Science Fiction" as part of the Kent Literature Festival. The full day session begins at 10.30 am on Friday 27 October at the Metropole Arts Centre, The Leas, Folkestone. The fee is £14 (£6 concessions). For further information contact (0303) 55070.

Other events at the Kent Literature Festival include Kathy Acker and Kate Figes in a discussion on feminism and writing (Thursday 26 October, 6.30 pm); Sebastian Peake talking about "Growing Up with Mervyn Peake" (Saturday 28 October, 6.00 pm); and Brian Sibley (who dramatised "The Lord of the Rings") in a discussion on British Broadcasting in the '90s (Saturday 28 October, 2.00 pm).

Eric Brown's first short story collection, *The Time-Lapsed Man*, has been caught up in the recent publishing changes. It was originally due to appear from SPHERE next year, but SPHERE was sold to MACDONALD, and Brown's book has now been resold to PAN.

Gerry Kilworth reports that he has just finished his latest novel, *Midnight's Sun* and is now at work on *Dark Hills and Hollow Clocks*, a collection of "bizarre stories" that has been commissioned by METHUEN.

Kim Newman has his first novel out from SIMON & SCHUSTER, *The Night Mayor*. It will be followed rapidly by his second novel, *Drachenfels*, which is based on the *Warhammer* fantasy game, and which will be published under the pseudonym Jack Veovil by GW BOOKS.

Christopher Fowler, who is a co-director of The Creative Partnership, a company which makes commercials, is putting his business behind his fiction. They are making a 30-second TV commercial with a budget of £100,000 to promote his first novel, *Roofworld*, which has just appeared in paperback. Meanwhile his first collection of stories, *The Bureau of Lost Souls*, is to appear as a new LEGEND limited edition of 250, signed and slipcased.

David Hardy has compiled, designed and written *Visions of Space*, the first retrospective volume in "space art" through the ages, which will be published by DRAGON'S WORLD/PAPER TIGER in simultaneous British and American editions.

Douglas Adams is currently working on *Starship Titanic*, the first part of a pair of books which will appear from HEINEMANN in 1991.

Geoff Ryman will be signing copies of his new novel, *The Child Garden*, at Forbidden Planet in London on Saturday 28 October, between 3-4.00 pm.

Apologies to Christopher Priest for persistently getting the title of his new novel wrong. It is actually called *The Quiet Woman*, and will be coming out from BLOOMSBURY.

Walter M. Miller Jr is to write a sequel to *A Canticle for Leibowitz* which has been acclaimed as one of the classics of science fiction ever since it first appeared 30 years ago. Apparently, Miller wrote 60 pages of a sequel just before he stopped writing in 1957, and when Lou Aronica of BANTAM heard this he asked to see the pages with a view to including them in an anniversary re-issue of the book. What he received in return was 100 pages plus an outline of the rest, and apparently the new book - which is sure to be a major publishing event, if only because of the success of its predecessor - is now well on its way.

Larry Niven and Steven Barnes have sold their latest collaborative novel, *The Barzom Project*, plus an unnamed and presumably so far unwritten sequel, to SIDGWICK & JACKSON and PAN. It is going to feature in the new SF, Fantasy and Horror list from SIDGWICK and PAN which is going to be launched early in 1990. This will be SIDGWICK's first venture into hardback SF for many years, and also marks PAN's attempt to regain its former position as one of this country's leading SF publishers. The new list is being masterminded by Kathy Gale at PAN.

Mink Male and Dr Adder, the pseudonymous authors of *Alligator Alley* which has just come out from MORRIGAN, are actually K.W. Jeter and the artist Ferret, who has done illustrations for several previous MORRIGAN books. It is Ferret's first work of fiction.

OBITUARIES

Jose Candidado de Carvalho, Brazilian novelist, author of *The Colonel* and *The Werewolf* (1964), died on 1 August 1989, aged 75.

Maurice Colborne (stage name of Roger Middleton), the actor who appeared in *Dr Who* and the BBC TV serialisation of *The Day of the Triffids*, died on 4 August 1989, aged 49.

PUBLISHING

Graphic novels are obviously the coming thing. The latest news is that GOLLANCZ are planning to launch a graphic novel imprint. Malcolm Edwards reports: "We are in the embryo stage of

planning a line of graphic novels. So far it consists of just one: *A Small Killing* by Alan Moore & Oscar Zarate, which is scheduled for delivery early next summer for publication in Autumn 1990 or Spring 1991. But we are on the lookout for other projects."

As for the forthcoming sale of GOLLANZ, he adds: "No announcement is expected before late September or early October. All the rumours I've heard or read are wide of the mark."

Meanwhile, apologies to Malcolm Edwards and GOLLANZ. Our story last time got the wrong angle, there is to be a 100-copy signed edition of *Dark Visions* by Stephen King, Dan Simmons and George R.R. Martin, but it is not a small press masterpiece by Edwards, it is in fact being published by GOLLANZ.

GW BOOKS, the new publishing imprint launched by Games Workshop, will be producing its first titles this autumn. The first title is *Drachenfels* by Kim Newman (using the pen-name Jack Yeovil). This will be followed by other books using the Warhammer scenario, including a novel, *Zarago*, by Brian Stableford (as Brian Craig), a novel, *Sword Skills* by Alex Stewart (as Sandy Mitchell), and two anthologies edited by David Pringle. The first, *Wolf Riders*, will contain stories by William King, Brian Craig, Simon Ounsley, Jack Yeovil, Ralph T. Caspie, Pete Gerratt and Sandy Mitchell; the second, *Ignorant Armies*, contains stories by Jack Yeovil, Bill King, Brian Craig, Steve Baxter, Charles Davidson, Nicola Griffith and Sean Flynn.

Britain's publishers are starting to follow the lead of the small presses. Small presses like KEROSINA and MORRIGAN have had great success with their limited editions, which are usually signed and in a slipcase, and which also usually contain something extra that's missing from the trade edition. These have proved very popular with collectors, and small presses in America, such as ZEISING, have had similar success. Now the mainstream publishers are starting to follow suit. When LEGEND publish the new novel by Jonathan Carroll, *A Child Across the Sky*, in September, as a hardback and trade paperback, it will also appear in a limited edition of 250 copies which will be signed, numbered and slipcased. There will also be a similar limited edition for the collection *The Bureau of Lost Souls* by Christopher Fowler. Ironically, this massive promotion for the new novel by Carroll (it will coincide with the paperback reissue of his previous novels, *Land of Laughs*, *Bones of the Moon* and *Sleeping in Flame*) will promote his last book for LEGEND. With his next novel, *Outside the Dog Museum*, he will move to MACDONALD FUTURA; though his novella, *Black Cocktail*, is to come from CENTURY's new novella series, and there is a book containing two screenplays and some short fiction due from DRUNKEN DRAGON PRESS.

Fear Magazine has gone from bi-monthly to monthly publication, as of June, its first anniversary issue.

Heavy Metal, the American bi-monthly fantasy and science fiction magazine which publishes what it coyly calls "panel-art stories ranging from mysteries and science fiction to erotic fantasy", is for sale. *Heavy Metal* is published by HM COMMUNICATIONS INC, which also publishes paperback novels and film novelisations. HM COMMUNICATIONS is a wholly-owned subsidiary of National Lampoon Inc, which has decided to divest itself of the publishing subsidiary.

NEW ANTHOLOGIES & COLLECTIONS

Nicholas Royle is putting together an anthology of horror and dark fantasy stories.

Digital Dreams, edited by David V. Barrett and due to be published by NEL next summer, has been expanded to include an additional story by Diana Wynne Jones.

Other Edens III, the annual anthology from UNWIN edited by Christopher Evans and Robert Holdstock, contains: "The Grey Wethers" - Keith Roberts, "The New Master" - J.D. Gresham, "The Disciples of Apollo" - Eric Brown, "The Way to His Heart" - Sherry Goldenstein, "Rainmaker Cometh" - Ian McDonald, "Blessed Future" - Simon D. Ings, "Country Matters" - Gill Alderman, "The Droplet" - S.M. Baxter, "Cry" - Louise Cooper, "The Weaving Woman" - Christopher Evans, "When the Music Stopped" - Christian Lehmann & Gerry Kilworth, "Wintertime Beauty" - Christine Lake, "Passion Play" - Keith N. Brooke, "Losing Control" - Chris Morgan, "Heart's Desire" - Lisa Tuttle, "A Tupolev Too Far" - Brian W. Aldiss.

Winterwood and other hauntings from MORRIGAN is a collection of previously uncollected stories by Keith Roberts, some of them dating from the beginning of his career. The contents are: "Susan" (1965), "The Scarlet Lady" (1966), "The Eastern Windows" (1967), "Winterwood" (1974), "The Snake Princess" (1973), "Everything in the Garden" (1973) and "Mrs Clobber" (previously unpublished). The special edition also contains another unpublished story, "The Event".

Scholars and Soldiers from MACDONALD is the first collection of stories from Mary Gentle. It contains: "Beggars in Satin", "The Harvest of Wolves", "The Crystal Sunlight, the Bright Air", "The Tarot Dice", "Anakazi's Daughter", "A Sun in the Attic", "A Shadow under the Sea", "The Pits Beneath the World", "The Knot Garden", plus an Introduction by Neil Gaiman.

Dark Visions from GOLLANZ is a collection of original horror stories that consists of: "The Reapolds", "Sneakers" and "Dedication" by Stephen King, "Metastasis", "Vanni Fucci is Alive and Well and Living in Hell" and "Iverson's Pits" by Dan Simmons, and "The Skin Trade" by George R.R. Martin.

Seeming to come from the same stable, *Night Terrors*, edited by Charles L. Grant and published by HEADLINE, contains: "Black and White and Red All Over", "Mumbo Jumbo" and "Dead Image" by David Morrell, "Wanderer's Watch", "Pick Up", "Canavan Calling", "Oasis of Abomination", "Starlock Street" and "The Haunting of Juniper Hill" by Joseph Payne Brennan, "Shrapnel", "Old Loves" and "Blue Lady, Come Back" by Karl Edward Wagner.

Another horror anthology, *The 30th Pan Book of Horror Stories*, contains a Stephen King reprint, "The Lawnmower Man", plus 14 original stories: "Bobby Blue Eyes" - Murray Pickles, "The Top Good Samaritan" and "The Not So Good Samaritan" - David Williamson, "Princess" and "Trust Me Game" - Jack Weiner, "Revenge of the Kittiwake" - Alan Temperley, "Unknown Territory" and "Little Boy Haunted" - Rosemary Timperley, "Cooking the Books" - Christopher Fowler, "Vivisectionists" - Norman P. Kaufman, "No Room at the Flat" - William Davidson, "The Cry of the Churral" - B. Seshadri, "The Scene of the Crime" - Stephen Edwards and "... And the Sea Shall Give Up Its Dead" - Jonathan Cruise.

The best fantasy stories of Brian Aldiss, collected in *A Romance of the Equator* from GOLLANZ are: "Old Hundredth", "Dance of the Doomed King", "The Source", "The Village Swindler", "The Worm that Flies", "The Moment of Eclipse", "So Far from Prague", "The Day we Embarked for Cythera", "Castle Scene with Penitents", "The Game with the Big Heavy Ball", "Creatures of Apogee", "The Small Stones of Tu Fu", "Just Back from Java", "A Romance of the Equator", "Journey to the Goat Star", "The Girl who Sang", "Consolations of Age", "The Blue Background", "The Plain, The Endless Plain", "You Never Asked my Name", "Lies", "North Scarning", "The Big Question", "The Ascent of Humboldt", "How an Inner Door Opened to my Heart", "Bill Carter Takes Over".

Robots is the latest in the Isaac Asimov Presents ... series from Robinson, edited by Asimov, Greenberg & Waugh it contains: "The Tunnel under the World" - Frederik Pohl, "Brother Robot" - Harry Slesinger, "The Lifesat Mutiny" - Robert Shackley, "The Warm Space" - David Brin, "How-2" - Clifford D. Simak, "Too Robot to Marry" - George H. Smith, "The Education of Tigress McCordie" - C.M. Kornbluth, "Sally" - Isaac Asimov, "Breakfast of Champions" - Thomas Easton, "Sun Up" - A.A. Jackson & Howard Waldrop, "Second Variety" - Philip K. Dick, "The Problem Was Lubrication" - David R. Bunch, "First to Serve" - Algis Budrys, "Two-Handed Engine" - Henry Kuttner & C.L. Moore, "Though Dreamers Die" - Lester Del Rey, "Soldier Boy" - Michael Shasha, "Farewell to the Master" - Harry Bates.

Sword and Sorceress 4, the latest in the original anthology series of heroic fantasy edited by Marion Zimmer Bradley and published by HEADLINE contains: "A Tale of Heroes" - Mercedes Lackey, "The Woodland of Zard-Thra" - Robin W. Bailey, "The Weeping Oak" - Charles De Lint, "Gulirider" - Dave Smeds, "Blood Dancer" - Diane L. Paxson, "Kayli's Fire" - Paula Helm Murray, "The Ring of Liferi" - Joseph Sherman, "Rites of Passage" - Jennifer Roberson, "The Eyes of the Gods" - Richard Corwin, "Fate and the Dreamer" - Miles Korin, "The Nonday Witch" - The Dorothy J. Heydt, "Redeemer's Riddle" - Stephen L. Burns, "The Tree-wife of Arkel" - Syd Ferguson, "Spell of Binding" - Richard Cornell, "Storm God" - Deborah Wheeler, "Die Like a Man" - L.D. Wootjian, "Death and the Ugly Woman" - Bruce D. Arthurs, "Bloodstones" - Deborah M. Vogel.

NEW & FORTHCOMING BOOKS
AUGUST - OCTOBER

Brian W. ALDIS *A Romance of the Equator* (GOLLANCZ, hbk, £13.95) 1st edn of his Best Fantasy Stories; *Galaxies like Grains of Sand* (VGFS Classic 36, pbk, £2.99) Reprint (Panther, 1979) of collection of stories loosely linked to form history of the future, with introduction by Norman Spinrad.

Marc ALEXANDER *Magic Casements* (HEADLINE, pbk, £3.99) 1st edn of Book 2 of *The Wells of Ythan*.

Piers ANTHONY *Robot Adept* (NEL, hbk, £11.95, pbk, £6.95) 1st UK edn of sequel to *Out of Phase*.

Isaac ASIMOV *Nemesis* (DOUBLEDAY, hbk, £12.95) 1st UK edn of his new novel.

Isaac ASIMOV, Martin H. GREENBERG & Charles G. WAUGH *Eds Robots* (GOLLANCZ, pbk, £2.99) 1st UK edn of reprint anthology of robot stories by Pohl, Brin, Kornbluth, Dick, Budrys, Asimov et al.

Iain BANKS *Canal Dreams* (MACMILLAN, hbk, £12.95) 1st edn of novel set in near future.

Clive BARKER *Tapping the Vein* (TITAN, pbk, £4.50) 1st edn of graphic novel of 2 stories.

Greg BEAR *Eternity* (VGFS, pbk, £5.99) Reprint (Gollancz, 1989) of sequel to *Eon*.

Gregory BENFORD *Tides of Light* (GOLLANCZ, hbk, £13.95) 1st UK edn of sequel to *Great Sky River*.

Enki BILAL & Pierre CHRISTIN *The Ranks of the Black Order* (TITAN, pbk, £8.50) 1st UK edn of graphic novel by top French comics duo.

Michael BISHOP *Unicorn Mountain* (GRAFTON, hbk, £12.95, pbk, £7.95) 1st UK edn of novel about the intrusion of unicorns into modern life.

Ben BOVA *Milennium* (MANDARIN, pbk, £3.50) Reprint (Methuen, 1988) of 2nd volume in *Kinsman Saga*.

Stephen BOWETT *Dualists* (PAN PIPER, pbk, £2.50) Reprint (Gollancz, 1987) of children's SF novel.

Marion Zimmer BRADLEY *Sword and Sorceress 4* (HEADLINE, pbk, £3.50) 1st UK edn of latest in original anthology series.

John BRUNNER *The Compleat Traveller in Black* (MANDARIN, pbk, £3.50) Reprint (Methuen, 1987) of the 5 *Traveller in Black* stories.

Orson Scott CARD *The Abyss* (LEGEND, hbk, £12.95, pbk, £3.99) 1st UK edn of novelisation of forthcoming film.

Jonathan CARROLL *A Child Across the Sky* (LEGEND, hbk, £11.95, pbk, £5.95) 1st edn of novel concerning the horror released by a film.

Suzzy McKee CRAWFORD *Walk to the End of the World & Motherlines* (WOMEN'S PRESS, pbk, £6.95) 1st edn of two books (Gollancz, 1971, 1980) in one volume.

C.J. CHERRY *Port Eternity* (VGFS, pbk, £2.99) 1st UK edn of novel about constructed servants assuming the roles of Arthurian figures; *Serpent's Reach* (MANDARIN, pbk, £3.50) 1st UK edn of SF novel concerning "powerful, intelligent, anti-like race".

Arthur C. CLARKE *The Fountains of Paradise* (VGFS Classic 34, pbk, £3.50) Reprint (Gollancz, 1979) of Hugo & Nebula Award winner.

John CLUTE, David PRINGLE & Simon GUNSLEY *Eds Interzone: The 3rd Anthology* (NEL, pbk, £2.99) Reprint (Simon & Schuster, 1988) of anthology including Brin, Tuttle, Stableford, Langford, McAuley and 9 others.

Louise COOPER *Nocturne* (UNWIN, pbk, £3.50) 1st edn of Book 4 of *Indigo*.

Brian DALEY *Requiem for a Ruler of Worlds* (GRAFTON, pbk, £3.99) 1st UK edn of 1st novel in "A riproaring space adventure series".

Jamie DELANO, John RIDGWAY & Alfredo ALCALA *Heilblazer Volume 2* (TITAN, pbk, £6.50) Graphic novel reprint of comics hero John Constantine.

Phillip K. DICK *Our Friends from Frolix 8* (KINNELL, hbk, £11.95) 1st UK hbk of 1970 novel; *Mary and the Giant* (PALADIN, pbk, £4.99) Reprint (Gollancz, 1988) of mainstream novel.

Carol Nelson DOUGLAS *Hair of Bengath* (CORG, pbk, £3.50) 1st UK edn of Book 2 of *Sword and Circlet* trilogy.

Dave DUNCAN *Shadow* (LEGEND, pbk, £3.50) 1st UK edn of novel set on "a decadent planet light years hence".

Rose ESTES *Blood of the Tiger* (BANTAM, pbk, £2.99) 1st UK edn of Vol 1 of *Saga of the Lost Lands*, prehistoric fantasy.

Christopher EVANS & Robert HOLDSTOCK *Eds. Other Edens III* (UNWIN, pbk, £4.50) 1st edn of orig. anthology.

Raymond E. FEIST *Faerie Tale* (GRAFTON, pbk, £3.99) Reprint (Grafton, 1988) of horror novel.

R.A. FORDE *Wise Woman* (NEL, pbk, £3.99) Reprint (NEL, 1988) of novel of Celtic fantasy.

Christopher FOWLER *The Bureau of Lost Souls* (CENTURY, hbk, £11.95, pbk, £5.95) 1st edn of short story collection; *Roomworld* (ARROW, pbk, £3.99) Reprint (Legend, 1988) of much-hyped horror novel.

Esther M. FRIESNER *Druid's Blood* (HEADLINE, pbk, £3.50) 1st UK edn of alternate world fantasy and Sherlock Holmes pastiche.

Mary GENTLE *Scholars & Soldiers* (MACDONALD, hbk, £11.95) 1st edn of short story collection.

William GIBSON *Mona Lisa Overdrive* (GRAFTON, pbk, £3.50) Reprint (Gollancz, 1988) of final part of cyberpunk trilogy.

Alan GRANT, David ROAD, Barry KITSON & Ian GIBSON *Judge Anderson Book 4* (TITAN, pbk, £5.50) 2000 AD graphic album.

Alan GRANT, John WAGNER & Ian GIBSON *Judge Dredd 25* (TITAN, pbk, £5.50) 2000 AD graphic album.

Charles L. GRANT *Ed Night Terrors* (HEADLINE, pbk, £4.99) 1st UK edn of collection of stories by David Morrell, Joseph Payne Brennan and Karl Edward Wagner that originally appeared in the US as *Night Visions 2*.

John GRIBBIN *Father to the Man* (GOLLANCZ, hbk, £12.95) 1st edn of his 1st solo SF novel.

John GRIBBIN & Marcus CHOWN *Double Planet* (VGFS, pbk, £3.50) Reprint (Gollancz, 1988) of science-oriented SF novel.

Gerry GYGAX *Role-Playing Mastery* (GRAFTON, pbk, £3.99) 1st UK edn of book of "tips, tactics and strategy" by co-creator of *Dungeons and Dragons*.

Barbara HANLEY *Ishmael* (TITAN, pbk, £2.95) 1st UK edn of *Star Trek 26*.

Douglas HILL *The Fraxilly Fracas* (GOLLANCZ, hbk, £11.95, VGFS, pbk, £4.99) 1st edn of 1st adult space opera by noted children's writer; *Day of the Starwind and Planet of the Warrior* (PAN PIPER, pbk, £2.25 each) Reprint (Gollancz, 1980 & 1981) of Books 3 & 4 of the Last Legionary Quartet.

Christopher HINZ *Anachronisms* (MANDARIN, pbk, £3.50) 1st UK edn of novel about hostile alien on a starship.

James P. HOGAN *Giant Star* (GRAFTON, pbk, £3.99) 1st UK edn of final part of *The Giants* trilogy.

Gerry KILWORTH *Abandonist* (UNWIN, pbk, £3.99) Reprint (Unwin, 1988) of highly praised novel set among the last down-and-outs.

Stephen KING *The Dark Half* (HODDER, hbk, £12.95) 1st UK edn of new novel; *The Tommyknockers* (NEL, pbk, £4.99) Reprint (Hodder, 1988) of horror novel.

Stephen KING, Dan SIMMONS & George R.R. MARTIN *Dark Visions* (GOLLANCZ, hbk, £11.95) 1st UK edn of collection of 3 stories by King, 3 by Simmons, and a novella by Martin.

Michael P. KUE-MCDONNELL *Asterities* (SPHERE, pbk, £3.99) 1st UK edn of alternate worlds novel.

Kazuza KUDO & Ryochi Ikegami *Mai, the Psychic Girl* (TITAN, pbk, £7.95) 1st UK edn of Vols 2 & 3 of top Japanese comic.

Katherine KUNZ *Deryni Rising* (LEGEND, pbk, £3.50) Reprint (Gollancz, 1985) of 1st part of Deryni sequence.

Joe R. LANDSALE *Act of Love* (KINNELL, hbk, £10.95) 1st UK edn of 1st novel by writer now acclaimed in horror field.

Ursula K. LEGUIN *The Language of the Night* (WOMEN'S PRESS, pbk, £5.95) 1st UK edn of revised edition of collection of essays; *A Wizard of Earthsea, The Tombs of Atuan, The Farthest Shore* (GOLLANCZ, hbk, £9.95 each) Reprint (Gollancz, 1971, 1972, 1973) of classic children's trilogy.

Megan LINDHOLM *Wolf's Brother* (UNWIN, pbk, £6.99) 1st UK edn of sequel to *The Reindeer People*.

Peter LORIE & Sidd Murray CLARK *History of the Future* (PYRAMID, hbk, £10.95) 1st edn of "A Chronology from 2000 to 3000 AD".

Roseanne LOVE *The Total Devotion Machine* (WOMEN'S PRESS, pbk, £4.50) 1st edn of collection by new Australian writer.

Brian LUXLEY *Microscope III: The Source* (GRAFTON, pbk, £4.50) 1st edn of final part of vampire trilogy.

Richard A. LUXFORD *Galaxy's End* (GRAFTON, pbk, £3.50) 1st UK edn of sequel to *Sun's End*.

Robert MCCANNON *Bethany's Sin* (KINNELL, hbk, £11.95) 1st UK edn of horror novel.

Michael MCCOLLUM *Antares Passage* (GRAFTON, pbk, £3.99) 1st UK edn of sequel to *Antares Dawn*.

Jack McDEVITT *A Talent for War* (KINNELL, hbk, £11.95) 1st UK edn of 2nd novel by P.K. Dick Award winner.

Adrienne MARTINE-BARNES *The Crystal Sword* (HEADLINE, pbk, £3.99) 1st UK edn of sequel to *The Fire Sword*.

Pat MILLS & John HICKENTON *Nemesis 9* (TITAN, pbk, £5.50) 2000 AD graphic album.

Mink MOLE & Dr ADDER *Alligator Alley* (MORRIGAN, hbk, £13.95, special edition, £45) 1st UK edn of pseudonymous novel with introduction by John Shirley and postscript by Richard Kadrey.

Grant MORRISON & Steve YEOFULL *Zenith 3* (TITAN, pbk, £4.95) 2000 AD graphic album.

Ted NAISMITH *Tolkien Calendar 1990* (UNWIN, £5.95 inc VAT).

Kim NEWMAN *The Night Mayor* (SIMON & SCHUSTER, hbk, £11.95) 1st edn of 1st novel suffused with atmosphere of film noir.

Janny NIMMO *The Chestnut Soldier* (METHUEN, hbk, £7.95) 1st edn of final part of trilogy for children begun with *The Snow Spider*.

Andre NORTON *Ware Hawk* (VGFS, pbk, £3.50) 1st UK edn of Witchworld novel.

Clarence PAGET Ed. *The 30th Pan Book of Horror Stories* (PAN, pbk, £2.99) 1st edn of latest in long-running series.

Mervyn PEAKE *Titus Groan* (MANDARIN, pbk, £3.99), *Gormenghast* (MANDARIN, pbk, £3.99), *Titus Alone* (MANDARIN, pbk, £3.50) Reprints (Cyre & Spottiswood, 1948, 1950, 1959) in handsome edition of classics of British fantasy writing.

Tim POWERS *On Stranger Tides* (GRAFTON, pbk, £3.99) Reprint (Grafton, 1988) of pirate fantasy.

Melanie RAIN *Dragon Prince* (SIDGICK & JACKSON, hb, £12.95, pb, £6.99) 1st UK edn of 1st volume of massive new fantasy series.

Keith ROBERTS *Winterwood and other hauntings* (MORRIGAN, hb, £13.95, Special edn £40) 1st edn of collection of stories.

Eric Frank RUSSELL *Deep Space* (MANDARIN, pbk, £3.50) Reprint (Fantasy Press, 1954) of classic SF collection; *With a Strange Device* (MANDARIN, pbk, £2.99) Reprint (Dobson, 1964) of SF novel.

Maurice SAXBY *The Great Deeds of Superheroes* (DRAGON'S WORLD, hb, £12.95) 1st edn of retelling of classic stories, with illustrations by Robert Ingpen.

Josephine SAXTON *Jane Saint and the Backlash* (WOMEN'S PRESS, pbk, £4.95) 1st edn of "The Further Travels of Jane Saint" plus "The Consciousness Machine".

Melissa SCOTT *The Empress of Earth* (VG&F, pbk, £3.99) 1st UK edn of latest in the Silence Leigh series.

Elizabeth SHATNER *Captain's Log* (TITAN, pbk, £5.95) 1st UK edn of "William Shatner's personal account of the making of Star Trek V: The Final Frontier".

Clifford D. SIMAK *Where the Evil Dwells* (MANDARIN, pbk, £3.50) Reprint (Severn House, 1984) of fantasy novel about four humans against the nameless evil of the Empty Lands; *Off-Planet* (MANDARIN, pbk, £3.50) Reprint (Methuen, 1988) of short story collection.

Cordwainer SMITH *Quest of the Three Worlds* (VG&F, pbk, £2.50) Reprint (Gollancz, 1987) of the Casher O'Neill stories.

Guy N. SMITH *The Sucking Pit* (GRAFTON, pbk, £2.99) Reprint (NEL, 1975) of pulp horror novel.

Mildred SNYDER *New Moon* (UNWIN, pbk, £3.50) 1st UK edn of Book 1 of *The Queens' Quarter* fantasy series.

Norman SPINRAD *Little Heroes* (GRAFTON, pbk, £6.99) 1st UK edn of novel about SF and rock 'n' roll.

Robert STALLMAN *The Orphan and The Captive* (KINNELL, hb, £11.95 each) 1st UK hbks of 1st 2 vols in acclaimed trilogy.

J. Hall STEPHENS *Lift Off* (ROOMELL PRESS, pbk, £5.99) 1st edn of a curious AS book which describes itself as: "science fiction with a difference. The science is true - well, up to a point it is! - and the setting for the story is an authentic mirror of our times." Sounds original! ROOMELL PRESS have an "introductory offer price" of £3.99 if you buy through the post, the address is: PO Box 436, Seaford, East Sussex BN25 4EQ.

Whitley STREIBER *Transformation* (ARROW, pbk, £3.99) Reprint (Century, 1988) of sequel to *Communion*, continuing the true(?) story of his encounter with aliens.

William TENN *Of Men and Monsters* (VG&F Classic 35, pbk, £3.50) Reprint (Gollancz, 1977) of alien invasion novel.

Sheri S. TEPPER *Still Life* (CORG, pbk, £2.99) 1st UK edn of horror novel in which a painting predicts death.

Anne THACKERY *Requiem* (BANTAM, pbk, £4.99) 1st UK edn of fantasy novel by new writer.

Paul B. THOMPSON & Tonya R. CARTER *Darkness & Light* (PENGUIN, pbk, £3.99) 1st UK edn of Dragonland Preludes Vol 1.

J.R.R. TOLKIEN *The Treason of Isengard* (UNWIN, hb, £17.95) 1st edn The History of Middle-Earth Vol 7.

Peter TREHAYNE *Revenhom* (MANDARIN, pbk, £3.50) Reprint (Methuen, 1988) of fantasy novel set in legendary Ireland.

John WAGNER, Alan Grant, Mike MACHAMON, Ian GIBSON, Carlos EZQUERRA, ROHRO, Brendan MCCARTHY, Tony RIOT, Brett EWINS & Brian BOLLAND *Judge Dredd's Crime Files, Vols 2, 3 & 4* (TITAN, pbk, £3.95 each), collections of stories of the comics hero.

Howard WALDROP *Trem Bones* (LEGEND, hb, £11.95, pbk, £5.95) 1st UK edn of time-travel and alternative history novel.

Margaret WEIS & Tracy Hickman *Darkworld Adventures* (BANTAM, pbk, £3.99) 1st UK edn of "The Complete Guide to venturing in the Enchanted Realm of Thimbleland"; *Dragonance Legends* (PENGUIN, pbk, £9.99) Omnibus edn of *Time of the Twins*, War of the Twins and test of the Twins.

Michael WILLIAMS *Weasel's Luck* (PENGUIN, pbk, £3.99) 1st UK edn of Vol 3 of *Dragonance Heroes*.

T.M. WRIGHT *The Island* (GOLLANCZ, pbk, £3.50) 1st UK edn of horror novel.

Jerry WURTS *Keeper of the Keys* (GRAFTON, hb, £12.95, pbk, £7.95) 1st UK edn of Book 2 of *The Cycle of Fire*.

Jack YEOWILL *Drachenfels* (GW, pbk, £4.99) 1st edn of the 1st Warhammer novel.

Media News

Compiled by John Peters

John Dowle, the comedian, has written and directed *Philip K. Dick - A Play*, which will be performed at the Finborough Theatre Club, Earls Court, London, from 17 October for three weeks (except Mondays).

Despite the growing hype for *Star Trek V*, it appears that Paramount were not pleased with director William Shatner's version when they saw it and have subsequently re-edited the film. This doesn't seem to have worked either, because although *Trek V* grossed more than any other *Trek* film in its first weekend, knocking *Indiana Jones* and *The Last Crusade* from the No.1 position in America, it has subsequently plummeted right out of the box office chart after receiving some awful reviews.

Arnold Schwarzenegger has completed *Total Recall*, which should be released in the States this Christmas - it also stars Ronny Cox, Sharon Stone and Michael Ironside; music by Jerry Goldsmith instead of director Paul Verhoeven's choice, Basil Poledouris. Meanwhile, *Sgt. Rock* has been delayed again by director John McTiernan leaving to helm *The Hunt for Red October*. This has resulted in Schwarzenegger leaving the cast and Bruce Willis taking over. McTiernan will still direct, but presumably this will be after *Red October* is completed. There are also rumours that *Arnie* is also in *Blade Runner II*, but this may be confused with *Total Recall*, which is also rumoured to be appearing in *Alien III*, whenever that is finally shot. One film that *Arnie* won't appear in is *The Flintstones* - both he and Bob Hoskins turned the role of Fred down, and Jim Belushi has been signed as Fred, with Danny DeVito as Barney Rubble. The town of Bedrock should be hitting the screens late next year.

Joe vs the Volcano is the directorial debut of John Patrick Shanley, Oscar winning scriptwriter of *Moonstruck*. Tom Hanks stars in this bizarre fantasy adventure, and almost had an equally bizarre co-star - Ronald Reagan! But Amblin Films weren't happy with this idea and so Ronnie's comeback has been shelved.

John Carpenter seems to have turned his back on small budget films again and has signed to make *Pin Cushion*, which stars Cher. Similar to the incredibly duff *Damnation Alley* in premise, Cher plays a driver who has to deliver a serum across post-apocalyptic America to Salt Lake City. Considering Carpenter's much publicised views on large budget movies, he will have \$20 million to play with. Meanwhile *The Live* finally gets a video release here on October 26 from Guild.

One of the few intentionally funny porn films, *Flesh Gordon*, gets sequenced soon. The original film cost \$15,000, and has become a cult movie in the last 10 years or so. *Flesh Gordon meets the Comic Book Heroes* will cost \$1 million and use sets from the now defunct Max Headroom TV series. Director Howard Ziehm will also use "high-tech" tin cans to give the film that special SF look.

As well as Science Fiction-themed credit cards, America is soon to have its own 24-hour SF cable channel. To be launched in late 1990, it will show 50% original programming as well as all the classics you'd expect. Interviews with writers and actors will be shown as well as programmes dealing with SF film and TV music. Gene Roddenberry and Isaac Asimov are on the company's board.

With *Batman's* success, Cannon Films are digging out their plans for a big budget production of *Spiderman*, this time under the direction of Albert Pyun (*Sword and Sorcerer*) who has also rewritten the script ... Jeffrey Combs and Bruce Abbott return in *The Bride of Re-Animator* ... Bob Hoskins will star in *Heart Condition*, a horror/comedy in which he finds his new heart has memories of its previous owner ... Crispin Glover isn't returning as Marty MacFly's father in *Back to the Future* sequel, Jeffrey Weissman will ... Donald Pleasance returns in *Halloween 5: The Return of Michael Myers*, despite #4 not being released here yet; however, in #5 - which was shot in Salt Lake City over a 36 day schedule - Pleasance gets bumped off twice, and may not return for the already announced sixth film in the series ...

Malcolm McDowell, Michael Pare and Lisa Eichorn star in *Moon 44* ... **Tobe Hooper** is currently shooting *Spontaneous Combustion*, it stars **Brad Dourif**, and directors **John Landis** and **Mick Garris** make cameo appearances; this means that Hooper will not be involved in the *Texaco* *Chesire* *Massacre* sequel recently announced ... **Heilraiser** *Heilraiser* director, **Tony Randel**, is unlikely to shoot *Alcatraz 2000* as planned, and his next film will be *Mouth of Madness* ... **Joe Dante** has begun filming *gremlins II* in New York with **Zack Galligan** and **Phoebe Cates** returning to the cast, along with **Christopher Lee**; **Warner Brothers** are rumoured to have already spent over \$8 million on the sfx - it's due for a summer '90 release, and probably **Christmas** here ... **James Cameron's** final budget for *Abys* is rumoured to be over \$50 million, and despite much re-editing the film has been poorly received by audiences in the States ... **Robby McDowell** has agreed to appear in the sixth *Planet of the Apes* film, titled *The Fourth War*, but only if he is killed off ... *The Fly III* should begin shooting the end of this year ... and both *Omen 4* and *The Hills Have Eyes 3* are strongly rumoured ... **Renny Harlin** has left *Alien 3* to make *Ford Fairlane*, a non-genre production for Twentieth Century Fox.

Christopher Lambert and **Russell Mulcahey** are to reteam for a *Highlander* sequel - imaginatively called *Highlander II*, it has been scripted by **Avengers** scribe **Brian Clemens** and has the series' **Scotty** returning to save the ozone layer ... **Stanley Kubrick** wants to film **Harry Heriot's** *The Stainless Steel Rat* ... **Honey, I Shrank the Kids** has become the summer hit in the States, outgunning *Star Trek V* and *Ghostbusters II*; meanwhile a new "toon" cartoon appears with **Honey, Tummy Trouble** is the first Disney animated short since 1965, another, *Rollercoaster Rabbit*, will follow ... **Neverending Story II** began filming in Canada and West Germany recently ... *The Addams Family* are due to hit the big screen soon courtesy of Orion Pictures ... **Peter Weiler** has left the cast of **Roger Corman's** *Frankenstein Unbound* and has been replaced by **John Hurt**; **Bridget Fonda** plays **Mary Shelley**, **Raul Julia** is the Doctor and **Michael Hutchence** of Australian rock band **INXS** is also in the cast ... It's been 10 years since **Stephen Spielberg** announced he would make *Always* - a remake of the **Spencer Tracey** classic, *A Guy Named Joe*, focussing on character rather than special effects, **Richard Dreyfuss** (a **Spielberg** alumnus) and **Molly Hunter** star ... **Marvel** are publishing comic books based on **Clive Barker's** *Nightbreed* and *Heilraiser* series, they will appear this September and October respectively ... Cable channel **HBO** are broadcasting a new suspense series, *The Edge* ... **Robocop II will be directed by **Tim Hunter**, who was supposed to be directing *Judge Dredd* - it also appears that despite previous promises, **Peter Weiler** and **Nancy Allen** will return ... **Larry Cohen's** new film is *Into Thin Air* with **James Earl Jones** and **Red Buttons**, to be followed by *The Man Who Loved Hitchcock* ... *Encounter at Raven's Gate* is a new Australian fantasy film ... despite the new season just started, *Dr Who's* future isn't guaranteed, producer **John Nathan Turner** is leaving after 10 years, as is script editor **Andrew Cartmel** ... **ITV** are due (if they haven't already by the time you read this) to produce a substantially longer version of **Stanley Kubrick's** *The Shining* ... **Sherlock Holmes** and *The Missing Santa Claus* is a new US TV musical starring **David Bowie** and **Gene Kelly** ... *The Mysterians* today, **Hervé Villeard** and **Supergirl** have all been renewed ... **Ys Jane Badler** has joined the cast of the new *Mission: Impossible* TV series ... **Drummer Mick Fleetwood will play an alien in an episode of *Star Trek: The Next Generation*.****

Stuart Gordon's *Robot Jox* still hasn't been released - next spring seems to be the favourite now; meanwhile, his version of *The Pit and the Pendulum* will be very gory and will show just what the *Inquisition* was like ... **Sigourney Weaver** has signed to star in *Alien IV*, and is presumed to be making only a cameo appearance in *Alien III* ... **Rob Reiner**, the only director to successfully adapt **Stephen King's** work to the screen, is to make *Misery*, *Princess* bride scriptwriter, **William Goldman** will write the screenplay ... **John Landis** is planning to revive *The Lone Ranger* for cinema release next Christmas - a TV series is also planned from a different source ... **Janie FARR**, *MAFIA'S* **Cpl Klinger**, is starring in an Italian man-into-snake film, *The Bite* ... while the second series of *Beauty and the Beast* has just started on **ITV**, it has only been partially renewed by **CBS** in America; they have ordered another 12 episodes as a mid-season replacement and due to **Linda Hamilton's** pregnancy, her character may not appear in all of these episodes ... **CBS** have also cancelled *Hard Time* on *Planet Earth* but have taken on sitcom created by **Wes Craven** - yes, that **Wes Craven** - called *The people Next Door*; it stars **Jeffrey Jones**, who was the harassed house buyer in *Beetlejuice*, as a cartoonist whose pictures come to life ... **ALF** returns on **NBC**, and *Mission: Impossible* has also been renewed ... **Fox TV** has the TV version of *Alien Nation* starting in September ... **Terry Gilliam's** recently announced

version of *Watchmen* has been postponed for the time being - no explanation has been given ... *Batman II* will begin shooting next April, and with **Tim Burton** directing again - expect to see it in 1992 ... *Rock 'n' Roll High School Forever* is coming - but will it have those eternal pinheads, the *Ramones*, in it?

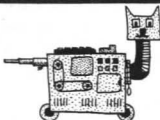
George Romero is to remake his classic horror film, *Night of the Living Dead* later this year. **SFX** expert **Tom Savini** will direct, with **Romero** providing the script, while original screenwriter, **John Russo** produces. Meanwhile, a set of 4 comic books will be issued next year, based on the film and with **Romero's** permission. The publisher will be **FANTACIO**, and it will be illustrated by artist **Steve Bissette**; a revised edition with added material will be issued in 1991.

Rather like the **NHS** changes currently being discussed, *Star Trek: The Next Generation* has changed doctors again! **Diana Muldaur**, who replaced **Gates McFadden**, has been replaced in the third series - by **Gates McFadden** ... and there have been cast and production changes amongst those fighting *The War of the Worlds*: **Frank Mancuso** has taken over producing from **Greg & Sam Strangis** and **Richard Chaves** and possibly another member of the cast will not appear in the next series ... Due to **New World** going bust, *Heilraiser III* is unlikely to appear in the near future; **Clive Barker** is looking for another studio to buy the series rights and continue production ... after fighting the *World War II* single-handed in *War* and *reembrance*, **Robert Mitchum** joins **William Dafoe** in *Wim Wender's* *Until the End of the World* ... **Disney** are seriously planning sequels to both *Roger Rabbit* and *Honey, I Shrank the Kids* ... "Cuddly" **Dudley Moore** teams with **Daryl Hannah** in *Crazy People* ... **John Carpenter's** ex-wife **Adriane Barbeau**, is to star in *Two Evil Eyes*, along with **E.G. Marshall**, **John Amos** and **Harvey Keitel** ... **EX-UNCLE** agent, **Robert Vaughn**, will be taking dancing lessons for *Transylvania Twist* ... Christmas in Japan this year will be celebrated by the release of the 17th **Godzilla** movie, *Godzilla vs Biollante* - the script is reportedly based on an original idea from an Osaka dentist ... **Jim Henson** is planning a mini-series based on *Gulliver's Travels* ... and lastly, two titles to watch out for next year at the **BAFTAs**: *Raided Grannies* and *Stuff Stephanie in the Incinerator*, both coming to you from those arbiters of good taste, **Troma**.

VESTRON VIDEO have unleashed *CHUD.II: Bud the Chud* on their First Choice label. Starring **Robert Vaughn** and **Blanca Jagger**, it's the heartwarming story of two schoolboys who steal a corpse that turns out to be Bud, a Cannibalistic Humanoid Underground Dweller. Sounds like fun.

The following is a list of UK release dates:
Abys from James Cameron - Oct 13.
The New Zealand film, Bad Taste - Sep 15.
Clean and Sober, **Michael Keaton's** new one - sometime in Nov.
Dead Calm, starring **Sam Neill** and produced by **George Miller** - Nov 3.
Deepstar Six, continuing the soggy alien theme - Nov 5.
Dream Team, another **Michael Keaton** film - Nov 10.
Earth Girls are Easy, by **Julian Temple** - late Nov.
Eric the Viking - Sep 29.
The Fly II - during Sep.
Ghostbusters 2, an early Christmas pressie - Dec 2.
Halloween 4 - late Oct/early Nov.
K-9, **James Belushi's** follow-up to *Red Heat* - Oct 6.
Lord of the Flies, the 2nd film version of **William Golding's** novel - next Jan.
Millennium, based on the **John Varley** book - Oct 20.
Oliver and Company, the new **Disney** animation spectacular - Dec 15.

Pel Semetary, the latest film of a **Stephen King** book - Nov 17.
Scenes from the Class Struggle in Beverly Hills, **Paul Bartel's** latest comedy - next Jan.
Star Trek VI: The Final Frontier goes where it's gone before - Oct 20.
Mothers of Willoughby Chase, starring **Stephanie Beacham** - Dec 15.
Young Einstein, starring the improbable **Yahoo Serious** and mixing the birth of rock 'n' roll with the **Theory of Relativity** - Oct 13.



MEDIA REVIEWS

BATMAN - directed by Tim Burton.

Reviewed by Jon Moran

You'd think that in the vast deluge of publicity preceding this film, no stone (or batwing) would be left unturned. But that's not the case. Why is it, when this film obviously owes so much to Frank Miller's superb comic book *The Dark Knight Returns*, I have heard Miller's name only once mentioned in connection with *Batman*? I don't know if the situation was the same in the USA, but if I was Miller I'd be feeling pretty pissed off by now. Why isn't credit being given where it's due?

Ranting over, what's the film like? Well, in keeping with Miller's vision, the whole piece is very dark, very sinister. Gotham City is a film-noir playground of rain - slicked streets, dark alleyways and trenchcoated cops. Above street level, gargantuan shadowed buildings tower like cathedrals into the gloomy sky. Not surprisingly, the characters inhabiting this place are a world away from the gaudy camp creations of the 1960s. Batman (Michael Keaton) comes across more as a Gothic Dirty Harry than Caped Crusader, whilst The Joker (Jack Nicholson) is a manic gun-toting psychopath.

And it's Nicholson who dominates this movie. Perhaps the makers of *Batman* should have renamed it "The Rise and Fall of the Joker" since old Jack's on screen so much of the time. (Though I suppose, if you've signed up and actor as good as expensive as Nicholson, you'd better get your money's worth.) The first part of the film portrays Nicholson's transformation into The Joker - via a huge vat of green acid - and his rise to power as the head of Gotham City's underworld; the second deals with his battle with Batman. The two halves are linked by a quick-cut romance between Bruce Wayne, Batman's alter-ego, and newspaper photographer, Vicki Vale (played by stunning Kim Basinger).

Overall, the plot, which isn't that coherent anyway, is swamped by the film's sheer visual impact. Gotham City is a superbly realised backdrop to a series of excellent set-pieces, which alone are a good enough reason to see the film. Or go and see it for Nicholson's scene-stealing performance as The Joker. He's manic, insane, funny - and he gets the best lines from a very witty script.

Before I become to gushing, I do have a couple of gripes. Joker Jack's on screen so much of the time that Batman's character doesn't get anything like the full treatment given to it by Miller in *Dark Knight*. And Tim Burton's direction, though stylish, is at times obscure, and some scenes definitely lack tension. But *Batman* is a cracking piece of entertainment. Don't miss it, and don't wait for it to come out on video.

SHOCK AROUND THE CLOCK 3 The Scala, 29-30 July 1989

reviewed by Colin Bird

BRITAIN'S ONLY FANTASY AND HORROR FILM FESTIVAL CONTINUES INTO its third year largely untroubled by media attention, sponsorship or cooperation from the large cinema chains. This year the event was considerably over-subscribed and yet attempts to move to a larger venue have been hindered by corporations unwilling to be involved in a celebration of low-brow art: the organisers have made an admirable attempt to widen the appeal of the festival and there was a surfeit of material guaranteed to offend the most jaded student of sleaze.

A French short called *MONGOLITOS* set the mood of the evening with scenes of coprophilia in a French toilet. Barry Norman will not be reviewing this one! The sleaze baton was picked up later by *SOCIETY* directed by Brian Yuzna (Producer of *REANIMATOR*). This grossly disturbed movie starts slowly as a paranoid youth suspects his family are "different" when he sees Sis in some peculiar positions in the shower. Society is revealed as a race of incestuous hedonists and his initiation consists of a mass orgy in which the participants "shunt". This process involves dissolving the skin and bone to allow everyone to fuse into a fleshy slime (don't try this at home kids). Definitely outrageous!

Of the more conventional horror films, *MONKEY SHINES* by George Romero was my favourite. This film largely depends upon the viewers' acceptance of a small Capuchin monkey (about the size of a cat) as a viable menace. The director achieves this admirably by a careful build up of tension and a strong emphasis on details of characterisation which culminate in a bravura ending. The film is tightly structured, based on a book by Michael Stewart, and is Romero's best work for a long time. Romero mentioned in a telegram that he is currently at work on

a Poe anthology and about to begin a colour remake of his pioneering *NIGHT OF THE LIVING DEAD*, with Tom Savini directing.

Another interesting film was *LIFE ON THE EDGE* directed by ex-special effects man Tom Burman. It plays like a demented 50s sitcom set in a parallel world in which every household's needs are supplied through a network of tubes. The parish set designs and effects crowd the rather silly plot and Burman does not allow room for the comedy to breathe. Weird but not altogether wonderful.

Clive Barker made his regular appearance, this time with some extracts from his new movie *NIGHTBREED*, based on his story *Cabot*. The movie is not due for release until next spring some time and, if successful, will spawn a series (what a surprise!).

The other less distinguished films include *HARDCOVER* (aka *I, MADMAN*) a moodily photographed pulp effort from the director of *THE GATE*. A couple of efforts aimed squarely at the teen market: a reasonably fast moving zombie pic called *NIGHTLIFE* and the appalling *THE FLY II*, great effects but a dire script. From Italy we saw *THE CHURCH* directed by Dario Argento collaborator Michele Soavi, this has style to burn but the plot is a damp squib. *BAD TASTE* is a self-conscious but riotous attempt to live up to its title, from New Zealand. Straight to video fodder to be avoided - *THE CARPENTER* and *THE VINEYARD*.

WAXWORK directed by Anthony Hickox. Vestron Video.

reviewed by John Peters

IN SOME WAYS, THIS IS A REMINDER OF THE OLD AMICUS ANTHOLOGY-type film. A group of young kids (well, most of them look at least 25+) visit a new waxworks that suddenly appears in their area. David Warner shows them his monsters who are anything but stiff and want to play dirty. Falling amongst vampires, werewolves, mummies and the Marquis De Sade, the kids generally get stomped on - then again, considering their stupidity, they deserve everything they get.

While quite gory, *WAXWORK* isn't sure if it is parody or a pastiche. There are some moments of true horror and dislocation inserted amongst much that wouldn't pass as a screentest for JACKANORY. Patrick Macnee, eternally John Steed, is an avenging parapsychologist in a motorised wheelchair, and one longed for Emma Peel to swing down on a rope - just like the good old days. In fact, the chamber of horrors reminded me of the infamous *HELLFIRE CLUB* episode of *THE AVENGERS*, highlighting the 'carbon' dated '60s feel of the film, which is only transformed to the '80s by the use of needless bad language.

WAXWORK is an entertaining, and atmospheric, 90 minutes, but at times the tension is slack and weakens the overall effect. The set pieces are very good, yet the framework of the story doesn't convince - which is a shame because a lot was achieved on a small budget. A little more thought (and budget) may have made it a classic.

THE FALL OF THE HOUSE OF USHER - Composed by Philip Glass, Libretto by Arthur Yorinks. Presented by Music Theatre Wales, Bradenstoke Hall, St Donat's Castle, Llantwit Major.

Reviewed by Maureen Porter

For those who believe that opera means a lot of highly improbable people standing around in highly improbable attitudes, belting out one set-piece after another, Music Theatre Wales' production of *The Fall of the House of Usher* might encourage them to think again. My excursions to the opera are few enough, but I don't think I ever recall a performance in which the tension was so palpable, nor when the audience was literally on the edge of its seat, leaning forward so as not to miss one single moment.

The credit for this must go to Music Theatre Wales for it has to be faced, as I heard one person say, that it was a question of 'nice production, shambles about the opera'. However, much one may admire Philip Glass' minimalist reshuffling of scales, it can become tedious particularly in conjunction with a libretto of startling, not to say embarrassing, brevity. Fortunately, a stupendous set and excellent singing, not to mention the appropriately Gothic setting of the Bradenstoke Hall did wonders for an otherwise limp piece of opera.

The staging was remarkably atmospheric. Proceedings were dominated by a scaffolding tower from which Madeline Usher (Brownen Mills), apparently clad in a shroud, delivered her wordless long and undernourished Roderick Usher (Julian Pike) sat, enthroned or imprisoned, depending on your view, and surrounded by servant, doctor and William (Richard Stuart), the

narrator of the tale. The effect was extraordinarily menacing and oppressive, very much in keeping with Poe's original story. The singing and acting were both extremely good and there was a real sense of emotion injected into the performance. I cannot recommend this production too highly. It could easily sweep away your prejudices about opera being boring, and it is a fascinating evening's entertainment. My feelings about Philip Glass are as ambivalent as ever, but Music Theatre Wales is worth watching out for.

MUTANTS Southside Centre, Edinburgh

Reviewed by Jim Darroch

Mutants is a play of circa 1½ hours, set in a wrecked Central London in the year 2017. It has, as its basis, a search for the manufacturers of a deadly designer drug which threatens to "overwhelm civilisation" according to the powers that be. The London depicted is one where all order has collapsed so that the Central Government is now located somewhere outside Westminster and seems to run things generally as a paramilitary organisation. Meanwhile, Westminster has been sealed off and is treated as a containment zone, while outside life stumbles on in a more and more chaotic manner. This is set against a world now ravaged by pollution, starvation, disease and so on. Into this hell are released Travis, an Irish soldier/deserter/terrorist, and Jackson, a criminal computer hacker. They are coerced into a search-and-destroy mission against the suppliers of the aforementioned drug. The coercion that they are subject to takes the form of lethal implants in their necks, which give them only 30 hours to live, so that the mission has to be completed within that time.

The world of 2017 is certainly created effectively, using the barest of sets, but with good use of radio news "broadcasts" and Government announcements. While watching the play, I couldn't help but think that it would make a pretty good comic strip, but I have certain aspects grate a bit. For instance, Travis is played as a particularly aggressive Irish female (with a terrible accent) and her sidekick is, of course, a streetwise "black" dude. Other characters include a Middle Eastern "freedom-fighter", and a Canadian who is apparently included so that, at one point, he can say, "I'm not an American bastard, I'm a Canadian bastard!" The story, however, does generally hold your interest but tends to get bogged down when making expositions to the audience regarding the actual operation of the drug. Without giving anything away, it involves telepathy and DNA switches.

Mutants certainly attracted attention in Edinburgh, mainly due to it being advertised as "The Ultimate Mindfuck", and if it comes your way when you want to fill in 1½ hours, go and see it, but don't expect too much.

MURDER ON THE MOON - ITV, 25th August 1989

Reviewed by Jon Moran.

Welcome to the world of American stereotyping. Let's face it, US TV has never been on top form when it comes to portraying foreigners. American insularity can ignore surfaces time and time again, and means that any foreign characters are in for a pretty hard time. Thus, Italians are fat and jolly and/or in the Mafia; the British are bowler-hatted bureaucrats or loveable cockneys; and Russians - well, Russians are cold, unemotional and treacherous.

And so it is with *Murder on the Moon* - I bet they spent many a sleepless night agonising over that title - where a get-up-and-go, no-bullshit US police officer (played by the Amazonian Brigitte Nielsen) teams up with cold KGB officer Kirilenko (Julian Sands) to solve a case of murder. Actually, it's not quite as bad as it sounds. Glasnost and all that means US TV is slightly less flag-waving than usual, and the conflict in this movie is not so much between the USA and the USSR as between Nielsen and Sands and their respective superiors (shades here of Walter Hill's recent film, *Red Heat*, with Schwarzenegger and Belushi playing similar roles).

The KGB is prejudiced and incompetent, and the staff on the US mining base operating on Russian territory - in which the action takes place - are greedy, illegally selling away undeclared profits. These people only hinder our heroes' efforts to arrest the murderer, who are they searching for? Well, no less than the man who started World War Three: Juan Pedro Vogler. He's the Argentinian-born terrorist whose bomb outrage in the Middle East precipitated the escalation into superpower conflict. Now taking refuge on the Moon, he must commit murder to keep his true identity secret.

Parts of this movie, particularly Vogler's unmasking, are quite imaginative, but in truth, it's hard to figure where the

budget of over 2 million pounds went. Special effects, script and acting are all mediocre. Brigitte Nielsen is only marginally superior in the acting stakes to her ex-husband Sylvester Stallone, and some good British actors - Brian Cox, Jane Lapotaire, Julian Sands - sleepwalk through their parts. All in all a missed opportunity. The BBC series *Starcom* did this kind of thing far more imaginatively and professionally.

RET SECRETARY (USA, 1989) directed by Mary Lambert.

reviewed by Jim Darroch

This is the latest in the seemingly never-ending stream of film versions of Stephen King stories. At least this one comes with the prospect of being at least reasonable, in that King wrote the screenplay - the first he's adapted from his own novels. It was also made on location in his home state of Maine, where many of his stories are set. King also plays a cameo role in the film, as a priest. Well, this is all well and good, but this film is an unmitigated and total disaster with a risible plot, a pathetic attempt at characterisation, unintentionally hammy acting and a god-awful try at direction.

So much for that. The story concerns one Louis Creed and his family, who move into an old house beside a thunderingly loud truck route. This is all done to the sound of weird music and distorted camera shots, so you just know that something "out of the ordinary" is going to happen. Well, his daughter's cute little cat is soon squashed by one of the enormous trucks and, as any friendly neighbour would do, his neighbour, Fred Gwynne, shows him where there is an ancient Indian burial ground where "things can be brought back to life ...". So, the cat is duly buried and rises again. But it's not quite the same cat as before. Guess what happens next? Yes, you're right, his small son is flattened by a truck, as the family play beside the road (?). Ho, hum. It's time to go off and bury the kid isn't it? And so it goes on.

It may be my fault, but I just don't find the sight of a 3ft high psychopathic child very frightening, but everyone in the movie does. The film is so badly constructed that it is obvious from the very start what is going to take place (no, I haven't read the book). A number of climaxes are reached in the story and nothing at all happens! It's certainly not meant to be a spoof, it's just that nothing happens! Added to all this, Louis' daughter just disappears from the story half way through, as if forgotten about. Very odd. And as for the end, well, it's a straight rip-off from Clive Barker's *Hellraiser*.

In retrospect, perhaps I should have known that this was going to be a stinker as Mary Lambert's previous (and first) film was the awful *Siesta*, which concerned a ghost's search for herself in a sultry Spain. The question that really has to be asked is "why did they bother to make this film at all?" If King really thinks that he has actually put a decent script together, then there must be serious worries over his future writing potential. I'm sorry, but the whole thing looks like a completely cynical attempt to cash in on the lucrative Stephen King market, and it should be avoided at all costs (even on video) - it's just not worth your time. Try sleeping instead.

BAD TASTE (New Zealand, 1983-7) directed by Peter Jackson.

reviewed by Jim Darroch

This is more like it, a parody schlock horror/alien invasion film completely without any pretension. The title is, if anything, an understatement, as blood gushes, brains are grabbed up, guts are ripped out and green vomit is drunk with great joy. Actually, *Bad Taste* is an hilarious, very well made, exciting black comedy. It is the end product of four years work by Peter Jackson and a very enthusiastic bunch of his friends in New Zealand. The film took so long to make that not all of the participants were still alive on completion.

Lord Crumb and fellow extraterrestrials have come to earth in search of a new product for his intergalactic fast-food chain and, of course, humans seem to fit the bill. To quote the *Film Festival* brochure, "If Laurel and Hardy had decided to make a film about flesh-eating zombies, this is how it might have turned out." To destroy this alien menace, the men from Alien Investigation & Defence Service are mobilised and proceed to wipe them out using any means available. For instance, the film opens with one of the operatives looting off the top of an alien's head, thus exposing lots of gooey, runny brain. It continues in this repulsive manner ... one of the heroes actually snuffs it part way through, only to reanimate and continue with his mission, he does have one problem however, his brain keeps slipping out of a hole in the back of his skull!

Gross effect follows gross effect until the clever and

amusing finale. Even though this "cheapo" took four years to make, the continuity and pace are exceptional (Peter Jackson actually directed, wrote, designed, photographed, built the props and executed the effects as well as playing two of the lead roles - in one scene he manages to play both assailant and victim). As a sign of the amount of care which has gone into *Bad Taste*, even without considering the very small budget, the effects (gory and otherwise) are excellent and put some far more expensive films to shame (Mary Lambert, please note).

Fun, fun, fun.

SANTA SANGRE (Italy, 1989) directed by Alexandro Jodorowsky.

reviewed by Jim Derrico

This film is not SF, although it could be said to be fantasy, being from the incredible imagination of Jodorowsky, the cult director of *El Topo* (1970) and *The Holy Mountain* (1973). This is his long-awaited return to the cinema after that latter film. Since 1973 he has been busy writing a novel and an impressive series of comic books, wherein his eminently surreal imagination expresses itself to the full.

Santa Sangre is most definitely an odd film, and, while initially one feels something of a disappointment, it begins to grow on you and various scenes impinge on your consciousness. This is another true cult film in the making, I'm sure. It is set in and around a travelling circus and begins with an extraordinary scene where young Fenix looks on as his jealous mother catches his father with the tattooed lady and then throws hydrochloric acid over his vital parts. In retaliation, father chops off mother's arms and slits his own throat! The tale then jumps forward to a grown up Fenix who has all but donated his arms for his mother's use. Unfortunately for him, she uses them to kill any woman who shows even the slightest interest in him. This leads to some pretty unusual and bloody "death" scenes, all very comic-strip in their presentation.

This is all strange enough, but what gives this story its extra surrealist quality is that the dialogue is actually in a kind of broken English, with deliberately fanned up acting. The music score is also particularly haunting. Amongst the rivers of blood, there are fabulous individual scenes, such as the elephant's funeral cortege or the totally over-the-top ending.

According to Jodorowsky, this is a true story!

See this if you can, as few people have an imagination as intense as Alexandro Jodorowsky and he has the power to create images that will stay with you forever.

FIRE & HEMLOCK

Magazine Listings

Compiled by Maureen Porter

Well, the fanzine column has slipped into abeyance lately, by accident rather than design, and partly because it's impossible to persuade anyone to remember their promise to review some zines. However, having been belaboured with fanzines by various people, I promise faithfully to do better next time. To start with, I thought we would have a listing of everything which has lately passed through the house, and which I can lay hands on, so apologies to anyone I've missed, just to what your appetites. First, just a reminder of the categories, which are admittedly loose, and a personal judgement to boot.

DEFINITIONS

A *gazine* (g) tends to have more than one contributor, contents might include articles, reviews, fiction, letter. A *perzine* (p) usually has one author, contents vary. A *clubzine* (c) is produced by a group or society, containing a mixture of items. *Mediazines* (m) and *Small Press Fiction* (spf) are self-explanatory, as are critical *journal* (cj), *reviewzines* (r) and *newszines* (n). Anything else is probably indefinable (i). 'The usual' (tu) varies: a letter of comment (loc), a contribution, the promise of either, a stamp. Trade means their zine for yours. Simply asking nicely often does the trick.



LISTINGS

AUSTRALIAN SCIENCE FICTION REVIEW #19 (UK agent - Joseph Nicholas, 22 Denbigh St, Pinlicko, London, SW1V 2ER) (c)/6 issue sub for £10 surface, £15 airmail - cheques made out to Joseph Nicholas) An excellent critical journal, very readable and highly recommended.

FACTSHEET FIVE #30 (Mike Gunderloy, 6 Arizona Avenue, Rensselaer, NY 12144-4502, USA) (l/tu) The indispensable listing zine, vital for anyone interested in seeing what's available, and not just fanzine fanzines.

FROM SCRATCH (Nigel Rowe, 1/4 Mawson Ave, Torbay, Auckland 10, New Zealand) (p/tu) A pleasant little perzine with some interesting thoughts on recapturing that 'sensewunda' feeling.

FLOCKERS/INFRAMES #6 (John Peters, 299 Southway Drive, Southway, Plymouth, Devon, PL6 6QN) (r/70p per issue) A small and inimitably newslite.

GROSS ENCOUNTERS #14, #15 (Alan Dorey, 7 Conway Close, Houghton Regis, Dunstable, Beds, LU5 5SB) (p/tu) The inimitable ex-BSFA Chairman staggers back from obscurity with two zines in three months. Good readable stuff, #15 being notable for an entirely spurious report of my being mugged.

LAW'S LANTERN #27, #28 (George 'Lan' Laskowski, 55 Valley Way, Bloomfield Hills, MI 48013, USA) (tu) A remarkable zine, full of lit crit and review material, and highly readable.

LIVING THE ORACLE #1: Body, Spirit and Metaphysics. (C E Nurse, 49 Station Road, Haxby, York Y13 8LU) I'm not at all sure how one should describe this. Cecil describes it as 'more like an approach to fantasy-world simulation than an RPG, but that too. And more than that, I think. Subscriptions are £3.50 for issues, £1 for one, post-paid. Worth checking out if you like something different. Also looking for contributors.

PEAKE STUDIES Vol.1, no.2 (G Peter Winnington, Les 3 Chasseurs, 1413 Orzems, Vaud, Switzerland). A journal devoted to the work of Mervyn Peake, appearing at irregular intervals. Proposes a novel, and somewhat complex, subscription method whereby the cost of each issue is deducted from an initial deposit, minimum £10, at a rate of 25p per page, covers not included.

SHIPYARD BLUES #1, #2 (John D Owen, 4 Highfield Close, Newport Pagnell, Bucks, MK16 9AZ) (g/tu) Positively swoopy production and the contents are even better. John's zines are always worth reading. An ongoing discussion on the state of fanzines and fanzine writing is very promising.

TRANSFER #2 (Science Fiction and Fantasy Society, c/o Students Union, University of Manchester, Oxford Road, Manchester) (c/?) An interesting mixture of fiction and review, plus Ian Brooks artwork, from a lively university group.

WORKS #4 (Dave W Hughes and Andy Stewart, 12 Blakestones Road, Slough, Bucks, MK7 5UD) (spf/£1.25 per issue, £4.50 for 4 issue sub). Works #4 moves to a slightly different format allowing more per issue. A good selection of stories, one of the best spfs in the country.

The Small Press Column

By Dave W. Hughes

A KIND OF "FORMATION" BETWEEN THE MAIN SMALL PRESS SF Magazines of Britain has come about; the magazines involved are: *Auguries*, *Back Brain Recluse*, *Dream*, *The Scanner*, *New Visions* and *Works*, and the merger is to be known as the New SF Alliance. Individual magazines will still keep their titles, obviously, but marketing, sales, and a certain presence at Cons will be done under the one banner. There are several reasons behind the merger. The main one is that whilst there are several "small press" groups in the UK, none cater for SF. Most small presses tend to have general fiction, poetry or in some cases both. Another reason, and perhaps more importantly, the NSFA can now promote SF as one voice and promote each other as never before. Every taste is catered for, ranging from the "traditional" to the mood orientated and experimental.

The greatest scoop of the NSFA is their deals with American magazines such as *New Pathways*, *Space and Time*, *Jebberwocky* and *Ice River* - quite a few more are to be announced because the scheme is only just under way. A process called "winning" was started whereby the Stateside magazines would literally swap several of their copies for several of ours. No money would be exchanged, for their copies would cover our price, and vice versa. So, anyone out there wanting further information on what's available order from the address below. Joking apart, you'll have to be bloody quick because with it being a "new thing" we've only swapped five copies in some cases.

News of another magazine has reached me; Kevin Lyons is wanting a healthy input of stories, artwork and poetry - all SF, from anyone out there. He used to edit *The Scanner*, but has decided he wants to produce a magazine with his own stamp - and knowing Kevin, it will be one to watch for.

Back Brain Recluse editor, Chris Reed, has plans for the publishing of a book featuring a collection of all new short stories by Simon Clark and illustrated throughout by Dallas Goffin. All of Clark's stories that have been published in various small press magazines have been consistently readable and often have a style all of their own. More details of the book will be released in the near future.

Works #4 will feature stories by Brian Aldiss, Simon Clark, Kevin Lyons and ex-editor of *Jennings*, Philip Sydney Jennings, along with quite a few "new" writers. *Back Brain Recluse #13* has Ian Watson, Lyle Hopwood, SM Baxter and an interesting collaboration between Randy Chandler and T Winter-Damon. *The Scanner #5* has Des Lewis, Adrian Hodges, Dave W. Hughes, Steve Antczak and articles by Kevin Lyons. *New Visions* - the "new one" - has Dave Cunliffe, Bruce P. Baker, John Light, Andy Probert and Dave Matthews, an interesting debut. *Auguries* has Dorothy Davies, David Vickery, Andrew Graham and Colin P. Davies (the man who draws your *Paperback Inferno* covers!). Finally, *Dream* contains stories by Michael Cobley, John Purdie, Peter T. Gerratt, E.R. James and J.P. Gordon. Several of the above names are worthy of a few pounds off any discerning reader.

Nothing has been heard of the magazine *Z* for well over eight months now, and considering it came out as a "six times a year" publication, I presume that it's sunk. This problem of magazines going under or not even being published can leave many potential reader/writers in the lurch. Perhaps some have even sent their money off and heard nothing for months. This can obviously lead to that same person thinking that all small press magazines operate like that. One of the problems that the NSFA wants to overcome is this. This is why we're stocking many magazines - so that if someone writes to us with a SAE, then they'll receive an up to date stocklist and a 90% guarantee of getting the mag you order within two weeks; we can't obviously be 100% sure because letters do go missing, don't they? You should always give a second, and sometimes a third choice if practicable, just to avoid disappointment.

New Visions will cease publication with issue two! Another magazine biting the dust? No, just expanding. The editor is planning on publishing three magazines under the titles of *Nova Science Fiction*, *Dreamweaver* and *Sweet Dreams Baby!* The first

magazine will obviously publish SF; the second will be gothic-type horror, and poetry; the third will be a "small press magazine" - which will contain articles, poems and stories. Mostly it will be non-SF related.

Remember *SF Spectrum*? Well, the editor assures me that he's now working on a new magazine with the working title of *Dimensions*. More details as and when they happen, folks! Also the magazine called *Opus*, the "sister" magazine to *Dream*, after a fair time on ice has re-surfaced, or so I'm told.

Problems seem to have arisen over a story accepted by *Fear*. Kevin Lyons had his story accepted, a letter telling him of the acceptance was received only recently telling the publishing date and how much he'd get. No sooner had he stopped telling date and how much he'd get, the blue, *Fear* write to him and tell him that after re-reading it they have changed their minds! Kevin is pursuing the matter with his solicitor - apparently once a letter of acceptance has been received by the writer, then a contract has been entered into. We'll see what happens.

Finally, if anyone out there in *Matrixland* knows of, or does, or is thinking about starting a magazine, then drop me a line at the following address and let me know about it, so I can pass on the relevant information.

Dave W. Hughes, 12 Blakesstones Road, Slaithwaite, Huddersfield, Yorkshire HD7 5UG

Competition Corner

By Roger Robinson

ANSWERS TO COMPETITION 83

Firstly, an apology for two typos in this competition. As many of you will have noticed it should be Delany and not Delaney, and also the closing date was not given.

In spite of this I expected more than five people to enter. The also-rans were Dave Wood (with an entry on Delaney) and a potential libel-suitor on Ellison), Jim England (on Ellison again, but this one not quite as scurrilous!), and the first entry received, Brian W. Aldiss (on Brian W. Aldiss!).

The runner up was: "Writer Imagines Low-life, Lawless Individuals Accessing Machine Graphics In Burgoning Spiral, Orientated Neuro-scientifically" submitted by Jane Lawrick, and the winner was Malcolm Edwards who wins the £5 book token for: "Later - After Filming A Yeti, Exploring Thailand Thoroughly, Excavating Rome, Obtaining Nobel Awards, Learning Dianetics, Heading Uruguay (Briefly) - Barefaced Author Ron Dier".

COMPETITION 84 WHATEVER NEXT?

Back to a straight quiz this time. All you have to do is tell me what is the next one in the following sequences, and also why. The "why" is just in case you have spotted something I hadn't intended. As usual I don't expect many completely correct answers, so have a go anyway.

1. Keele, Keele, Keele
(hint - the answer is not Keele)
2. Astounding Vol 60 No 1, Vol 60 No 2, Vol 60 No 3, Vol 60 No 4
3. Freas, Freas, —, Freas, Freas
(no more hints)
4. Amok Time, Who Mourns for Adonis, The Changeling, Mirror Mirror
5. DeLrey, Silverberg, Pohl, Farmer, DeFord, Bloch, Ellison, Aldiss, Rodman
6. Lallia, Technos, Veruchia, Mayenne
7. New York, Chicago, Denver, Los Angeles
8. Ponteleone, Jones, Goldin, Toft, Coulson & DeWeese, Toft, Exlund
9. Future, Hazzard, Marvel, Midnight, Mors, Nemo, Video
10. DF, Eddie, Gonner
11. The Bridge, Consider Phlebas, Espedair Street
12. Steel, Octagon, Fur, Dragon

Note that to make it more interesting/difficult I haven't always started at the beginning of a sequence.

The usual £5 book token to the best entry, or first out of the hat in event of a tie, received before the closing date of 10 November. All entries to Roger Robinson, 75 Rosslyn Ave., Harold Wood, Essex RM3 0RG.

THE PERIODIC TABLE

Convention News Compiled by Maureen Porter

The major piece of convention news is that the 1990 Eastercon has moved to the Adelphi Hotel in Liverpool, scene of Polycorn in 1988. Apparently, whilst there were no problems with the Clarendon hotels, difficulties arose with the management of the Clarendon Conference suite which made the move to other premises vital. Those with long memories will recall some dissatisfaction being expressed, particularly by Birmingham fans, with the original venue arrangements, and judging from comments I've heard lately, the move to Liverpool has encouraged many dissenters to reconsider joining the convention. Attending membership currently stands at £20, supporting at £9. The new contact address is Eastcon, 15 Maldon Close, Camberwell, London, SE5 8DD.

Eastcon pubmeets, for those interested in helping to run the convention, are now taking place at The Cock, 2 Diana Place, Triton Square, London NW1, on the 2nd and 4th Wednesdays of the month. This supersedes any information published in *Matrix* 83.

Guest of Honour for Conjunction, a role-playing games convention due to take place in Cambridge next July 27-29th, is to be Greg Stafford, who, among other things, designed *Pendragon* and *Prince Valiant* as well as *Founding the Chaosium*. In order to keep Conjunction membership at a reasonable rate, Stafford's travel expenses are not being paid by the convention, although they are being underwritten by the committee, and the ISSARIES fund has been set up to raise money towards his travel. The fund is looking for games-related material for auctions and raffles, and money is welcome. Donations should be sent to 25 Wycliffe Road, Cambridge, CB1 3JD. Attending membership of Conjunction is £12, Supporting is £5, and membership is restricted to people over 18 years old, as live-action role-playing will take place during the weekend.

QUSFS, the Cambridge University SF Society will be hosting the 1990 Unicorn at New Hall, that ever-faithful venue. Unicorn will take place over the weekend of 4-6th July 1990 - looks like Cambridge is going to be busy next July. Membership is £9.50 from Unicorn, c/o Clare College, Cambridge, CB2 1TL.

CAR CON London, 20th August 1989

Reviewed by M J Simpson

As cons go, this was possibly the smallest, probably the stillest, and certainly the first held in a car on the M25. It was also, by general consensus, one of the best. The con was fully booked (10 people!) and the close proximity of everyone, as we crammed ourselves into Dave Hodges' car, created a family atmosphere which even 'small' cons are usually unable to engender.

Make no mistake, this was a proper convention. We had a Guest of Honour (Kevin Davies, an editor who worked on *Hitchhiker's Guide*, *Terraviva*, *Roger Rabbit*, etc.), videos, an auction, even a disco. There was also a fancy dress contest (which, like all the other competitions, was compulsory) which saw Dave the driver as the Pope, Kevin Davies as Bob Hoskins and Roger Rabbit, and somebody as Mel!

The original plan was that we would completely orbit London, but we spent so long at the South Mimms service area that we decided to head back the way we had come and get an extra couple of hours drinking time. By the end of the day, everyone was agreed that it had been an excellent convention, and the best thing about it was that, despite the size of the con, we had raised over £160 for research into growth hormone deficiency.

Convention Roundup Compiled by Maureen Porter

Please enclose an s.a.e. when writing for information, and please mention the BSFA. Most cons run on a tight budget and an SAE is always appreciated. If you are running a convention or know of one which I've missed, please send information to the editorial address. Entries should ideally include dates, title, membership rates, guests, contact address and some indication of the con's theme. All listings are free, and will continue until the convention has taken place. Entries are correct, to the best of my knowledge, by the BSFA cannot take responsibility for any inaccuracies.

STL CON 3-5 November, Hatfield Polytechnic. Guest: Iain Banks. Membership: £5 attending, £1 supporting, cheques payable to HPSU. Contact: PSIFA, Students' Union, Hatfield Polytechnic, College Lane, Hatfield, Herts AL10 9AB. This is another of Hatfield's shoestring cons, i.e. done cheaply. I've not been to one, but a good time is generally to be found here, I'm told.

NOVACON 19 - Annual Birm Group con, 17-19 November, Excelsior Hotel, Birmingham. Guest: Geoff Ryman. Membership: £10; Contact: Bernie Evans, 7 Grove Avenue, Acocks Green, Birmingham, B27 7UJ. General con.

CONNECTION - 17-19 November, Amsterdam, Holiday Inn Crown Plaza Hotel. Membership: £11. Contact: Rob HouwerIJ, Bonplein 39, 1094 SC Amsterdam, Holland. (Thanks to René van Rosseburg for this info.)

TV89 - 25-26 November, Birmingham. Membership: £12 attending, £7.50 for one day. Contact: 9 Titford Road, Oldbury, Warley, West Midlands. "The ultimate experience in television conventions". Charities supported: Children in Need.

1990 Conventions

PIGCON - February. One day convention organised by the Imperial College Science Fiction Society. Contact: ICSS Society, SU, Imperial College, London W1.

CONZILE - 2-4 February 1990, Great Northern Hotel, Peterborough. American guests: Frank Hayes and Terri Lee, British guests: Mike Whittaker. Membership: £13 (£12 for veterans of Conzible), £5 supporting. Contact: Conzible, 93a Park Road, Peterborough, Cambs, PE1 2TR. A second filing con, following on from last year's success, possibly to become an annual event.

EASTCON - 1990 British SF Convention/Eastercon, 13-16 April, Birmingham, Clarendon Convention Centre. Guests: Iain Banks, Ken Campbell, Nigel Kneale, Anne Page, SMS; Membership: Attending £20, supporting £9. Contact: 15 Maldon Close, Camberwell, London, SE5 8DD.

ELYDOR - the annual Easter media convention, held at Shepperton Moat House. I don't know who, how, or much as it seems to be a well-kept secret. I've reason to believe that contacting Richard and Marion Van der Voort, At the Sign of the Dragon, 131 Sheen Lane, London, SW14 8AE may help. If anyone feels like letting me know about this convention, I'd be dead keen to hear from you.

CORFU 7 - New York City. Attending Membership £22, Supporting £12. Contact: Judith Hanna & Joseph Nicholas, (Flat) 22 Denbigh St, Pimlico, London SW1V 2ER. (Cheques payable to Hanna or Nicholas, not Corfu!). A small, intimate, high-falshing get-together for those people interested in fanzines.

INCLINATION - 25-28 May 1990, Chequers Hotel, Newbury. Membership: £8.00. Contact: Richmond Hunt, 51 Danes Road, Exeter, Devon, EX4 4LS. Small, highly participatory con, especially intended for those who would like to have fun but are a little nervous of all those people.

FANDERSON 90 - 26-27 May, 1990 Mount Royal Hotel, Marble Arch, London. Guests: tba. Membership: attending £25 (£22 to Fanderson members), supporting £12. Contact: Barbara Heywood, 50 Albion Road, London, N16 9PH. For fans of Gerry Anderson programmes.

CONJUNCTION - 27-29 July, 1990 New Hall, Cambridge. Membership: attending £12, supporting £5. Contact: 25 Wycliffe Road, Cambridge, CB1 3JD. Role-playing/games convention, covering rpg/historical enactment and PBM gaming. This con is apparently being run in a traditional SF convention style rather than the standard "one-day cattle market", and I quote.

CONFABULATION - 27-30 July 1990, Greenmount College, Antrim. Guests include James White, Mike Price (crypticist), Hugh MacCall. Membership: £6.00 attending, £4.00 supporting. Contact: The Minnie, 2 Newtownards Rd, Greyabbey, BT22 2QG, NI.

CONFICTION - The 48th Worldcon: 23-27 August 1990, The Hague, Holland. Guests: Joe Haldeman/Wolfgang Jeschke/Harry Harrison/Chesley Quinn Yarbrow/Andrew Porter; Registration: Attending £40, Supporting £16, Children £9 (if they will be under 14 in 1990); Contact: Colin Fine, 28 Abbey Rd, Cambridge, CB5 8HG.

CONIEGO - 30 August-3 September 1990, 1990 NASFIC, held when the Worldcon is out of the USA. Marriott Hotel, San Diego. Guests

include Samuel Delany, Ben Yelow. Contact: PO Box 15771, San Diego, CA 92115, USA

HOLDEX: - 31 August-3 September, 1990. Stakis Norfolk Gardens, Bradford. Guest: Joe Heideman. Membership: £25 attending, £12 supporting. Contact: PO Box 628, Bristol, BS99 1TZ. The 30th UK Star Trek convention.

ARMADA2000 - 10-11 November, 1990. The Arts Centre, Plymouth. Guests include Anne McCaffrey, Adrian Cole, Brian Lumley, Sylvester McCoy and Sophie Aldred, subject to work. Membership is £15 attending, supporting £5. Contact Armadacon II, 4 Glenaele Avenue, Marnhead, Plymouth, PL3 5HE.

1991 CONVENTIONS

RECONNAISSANCE - 22-24 February, 1991. Cardiff Park Hotel, Cardiff. Membership: Attending £15, supporting £8. Contact: 5 St Andrews Road, Carshalton, Surrey, SM5 2DY

SPECULATION - 29 March - 1 April, 1991. Annual British National Science Fiction Convention/Eastercon, Glasgow, Hospitality Inn. Guest: Robert Holdstock. Membership: £15 attending, £10 supporting. Contact: 35 Buller Road, London, N17 9BH.

LOCAL FANOMENA

The Clubs Column

By Keith Mitchell

AS SOME OF YOU EXPERIENCED FIRST-HAND DURING AUGUST, A CERTAIN Mr Dave Ellis decided he would spend his summer holidays touring Britain, visiting as many conventions and local groups as he could fit in. I am pleased to say his main source of reference for this trip was the *Matrix* clubs listing, and Dave has given me quite a lot of useful information as a result.

After a small "frozen assets" problem, Dave's first stop was Linnithgow, just outside Edinburgh. Here he found the Edinburgh group FORTH, enjoying their 10th anniversary day out. Although there was a token visit to Linnithgow palace, most of the day alternated between drinking carry-outs by the loch, and eating and drinking in the town's premier real ale pub. Why spend the anniversary any differently from the rest of the decade?

Despite British Rail's best efforts at the time, Dave managed to get round a good many groups. Rather than list them all, I will just include details of those which have changed or are new. Maybe someday we'll get a full itinerary and "Good Group Guide" out of him.

After visiting UNICON in Belfast, Dave went south to the Irish Republic and found out a bit about fannish activity in Dublin. I'm not quite sure if this comes under the remit of the BSFA, but I'm pleased to give the Dublin University SF Society a plug. They have been going five years now, and for more information you should contact the secretary, Ronan McLoughlin (details below).

Another college group Dave got to was the rather more widely heard of PSIFA, the Hatfield Polytechnic SF Society, who have been meeting during term time for longer than I can remember. The venue apparently varies, but can be found out from noticeboards every week in the Students' Union.

Some time ago I mentioned that Jonathan Cowie was trying to set up meetings in North West Kent, at one point referred to as the "Bernehurst Group". Dave tells me they have now established themselves as "The Phoenicians", presumably after the pub they meet in, and their number includes fannish institution Vincent Clarke. All details remain the same as I last listed them, except for the contact address which you can find below.

One group our travelling researcher did not quite get to was CADS, in Chester. This is because I got a letter from Alison Scott two days after Dave left, saying they have moved the night they meet on from Sundays to the 2nd & 4th Wednesdays. Despite missing the group, Dave was sufficiently impressed by the beer in their meeting place (The Old Custom House, Watergate Street), not to be too disappointed.

Alison says the group is trying to expand at the moment, and plans to produce a 3rd issue of their fanzine. The first two were called *Wodwo 1 & 2*, but the new one may well be named "Strange Customs" after their pub. You can get in touch with Alison on 0244-42396.

In the same part of the country, Dave gleaned an update on the Preston group. They meet on alternate Wednesdays in the Stanley Arms, Lancaster Road. I am told they met on the 2nd August, so to make sure you go on the right week, I calculate you would want to try on the 11th or 25th October.

The last snippet of information Dave extracted for me was about the Waltham Forest group, who are now known as "WELF & Witches". Once more, I have included all the details below. You may notice the "Ans" after Jean and Alan's telephone number - this is a new notation I will include in the listings from now on, and simply means you should beware of a possible answering machine when you phone someone up.

To finish off, some other bits of information I have received in correspondence. Courtesy of Martin Tudor, I once more have some information about the Birmingham SF Group. The BSFG's publicity officer, Helena Bowles, writes:

"... We publish a monthly newzine, which includes book reviews, media reports, general news, and anything, really, that members wish to contribute. This newzine has been produced almost every month since the group's foundation in 1971, and has progressed from an A4 duplicated sheet to a 12-page professionally-printed booklet. The BSFG itself has progressed from a bunch of nuts who met in a pub to a formally-organised group with a committee, sets of accounts, a hired hotel room, a paid-up core membership of approximately 80, and a chairperson with headaches.

We're a thriving group with a wide diversity of interests and opinions. Our ranks include media fans, roleplayers, fantasy fans, hardcore SF fans ... You name it, we've got it and we'll also have an opinion on it. We have an annual debate with the Birmingham University SF Society - it's usually heated, usually we win. If you've never been to a con, the Brum group runs Novacon each autumn; come to a meeting we'll rope you in to doing something.

If I've said anything at all to whet your appetite, aroused your interest or even simply irritated you, why not come along and tell me in person - the BSFG meets on the 3rd Friday of the month at the Penguin Hotel (at the rear of Boots, off New Street, about 5 mins walk from the railway station). Meetings start at 8pm and finish at around 11pm; entry currently costs £1.25 for members, or £2.00 for non-members ..."

Last but not least, the women-only London group (based around The Women's Periodical APA) has changed the night it meets on. It still has the same venue as the monthly London meetings, the Wellington near Waterloo station, but now meets on the 3rd Tuesday of the month. For more information, contact Caroline Mullan on 01-863 8484.

Univ/College:	Dublin, Trinity College
Group:	DUSF
Last Update:	Aug 89
Contact:	Ronan McLoughlin (Secretary)
	DUSFS, Box No. 6
	Regent House
	Dublin 2
	Eire
Contact:	Noel Mitchell (Auditor)
Univ/College:	Hatfield Polytechnic
Group:	PSIFA
Last Update:	Aug 89
Meets on:	Every Wed, during term
Meets at:	See Student Union noticeboard
Contact:	The President
	SF Society,
	c/o Students' Union
	College Lane
	Hatfield
	Herts, AL10 9AB
Town:	Dartford
Group:	The Phoenicians
Last Update:	Aug 89
Meets on:	2nd Thu
Meets at:	The Phoenix
Contact:	Lower Hythe Street
	Jonathan Cowie
	c/o 44 Brook Street,
	Northumberland Heath
	Kent DA8 1JQ
Town:	Waltham Forest
Group:	WELF & Witches
Last Update:	Aug 89
Meets on:	2nd Thu
Meets at:	The Windmill,
	Grosvenor Park Road
Contact:	Jean Thompson & Alan Gordon
	50 Maynard Road
	Walthamstow
	London
	01-520 7955 (Ans)

FRIENDS OF THE FOUNDATION:

By David V. Barrett

THE SCIENCE FICTION FOUNDATION IS THE UK'S PREMIER SF AND Fantasy resource. Most people know it through its journal, *Foundation*, which contains in-depth critical articles and reviews and a lively letter column, written by leading SF writers and critics.

The Foundation library, housed at the Polytechnic of East London in Barking, is the largest SF library in the UK; it includes the BSFA library, a collection of 5,000 volumes (3,500 titles) donated by the BSFA in 1972. The total collection now numbers c.12,000 volumes, including over 750 critical works.

The Foundation was set up by SF editor George Hay in 1970, with the aims:

- a) To promote a discriminating understanding of the nature of science fiction to the public at large, and especially to the media; in short, to publicise it.
- b) To disseminate information about science fiction.
- c) To provide research facilities for anyone wishing to study science fiction.
- d) To investigate the usefulness of science fiction in education.

In the 1970s the Foundation was active in many areas. It organised tuition of SF studies, arranged lectures and lecturers, put together a series of films at the National Film Theatre, set up an Arts Council lecture tour, arranged several exhibitions, made a programme for the BBC Open Door series, and provided speakers for radio and TV programmes. It had a full-time administrator at senior lecturer grade (Peter Nicholls, editor of the *Encyclopaedia*), a research assistant, a full-time secretary and a writer in residence (Colin Greenland). It achieved things.

Now the Foundation has one part-time secretary, Joyce Day, who works flat out running the library, dealing with enquiries and keeping everything going. Any other assistance is part-time and voluntary. So far as the average fan is concerned, the Science Fiction Foundation publishes *Foundation* three times a year, and that's it - and most fans don't even read it.

Friends of Foundation is being set up as a charitable trust, to assist the work of the Science Fiction Foundation by:

- 1) Publicising and providing information on the Foundation and its stated aims to the media, educational establishments and the public in general.
- 2) Assisting the Foundation to maintain and expend its work.
- 3) Raising funds and securing donations of books, equipment, etc., and holding these in trust for the Foundation.
- 4) Involving the science fiction community in general.

What this means is that we want everyone in the SF community - fans and professionals - to pull together to help put the Science Fiction Foundation on its feet again, to become again a vibrant force in British SF - a valuable and active major resource to the entire SF community and beyond.

Full membership of Friends of Foundation includes a subscription to *Foundation* (£8.50) plus £4, total £12.50 a year. This supports both Friends of Foundation and the magazine, which at the moment is hovering around its break-even point. If you feel you can't afford less than 25p a week, or if you don't want *Foundation* (which I strongly recommend as an excellent critical journal), you can still support Friends of Foundation for £5 a year. NOTE: These are introductory rates, valid till the new year, when rates may rise.

Friends of Foundation's current committee is drawn from several areas of the SF community: Co-ordinator - Rob Meades; Treasurer - Roger Robinson; Secretary - Bridget Wilkinson; Publications/publicity - Nic Farey assisted by David Barrett; John Clute, Judith Hanna, Greg Pickersgill and John Stewart. We already have promises of support from a number of writers and publishers, and may co-opt further people onto the committee.

FRIENDS OF FOUNDATION NEEDS YOUR SUPPORT.

You've got something you can give, whether it's specialist knowledge (you've researched Albanian SF) or experience (you're a trained librarian) or contacts (you're still in touch with L. Ron Hubbard), whether it's donating your unwanted SF books or magazines, giving a few hours of your time to help in the library, or putting your signature on a cheque.

Donations of equipment and money have already been received from an SF writer, Mexican III, the BSFA London meeting, and the BSFA committee. The BSFA is strongly behind Friends of Foundation, and will keep you informed of its progress and how you can help, via *Matrix*. Other news sources will include conventions, the Wellington pub outside Waterloo Station, first Thursday every month, BSFA London meetings (the Plough, Museum Street, 3rd Thursday of every month), anywhere else where good fans can be found, SF news-zines, and anybody you know on the Friends of Foundation committee.

Enquiries, offers of help and subscriptions should be sent to: Rob Meades, Co-ordinator, Friends of Foundation, 75 Hecham Close, Walthamstow, London E17 5QT.

Cheques should be made payable to 'Friends of Foundation'.

WRITE BACK

Welcome to a bumper letters column, largely generated by Cecil Nurse's Soapbox article, *Why Scientists are Idiots*, although I've had one or two other letters this time round - must be the winter evenings beckoning. Pausing only to remind you that the next deadline is:

10th November

let's start with a long refutation of Cecil's article.

Steve Rothman

49 Burney Bitt, Pamber Heath, Basingstoke, Hants, RG26 6TL

Some past "Soapboxes" with their muddled thinking, ranting style and, at best, only anecdotal evidence in support of their claims have not been worth dignifying with a reply. Now that I have been personally insulted (I am a scientist) though, I am going to rise to the bait. I would like to examine Cecil Nurse's article *Why Scientists are Idiots* by taking the four points and conclusion in order and then making some general comments on the presentation and content.

His first point is, I assume, summarised by the last sentence of the paragraph. This sentence is totally fallacious. Because morality and values are not part of his subject it in no way follows that they are not part of his life and that he does not consider moral questions. If the word 'scientist' is replaced by 'coal miner' 'estate agent' or 'baller dancer' then this sentence has as much validity as before, i.e. none.

The second argument is, I think, that if a scientist is working to acquire scientific knowledge then he himself believes that this is right and good and therefore does not question the purposes of those funding or supporting his research. This means that he may be lending his authority to a distortion of

the truth, intentional or otherwise, by presenting only a partial picture or by giving false emphasis to selected facts.

This is a variation of the first point - it asserts that a scientist does not consider moral issues - and my argument applies again here. What Cecil Nurse is concerned about is not an inevitable consequence of the belief that knowledge is valuable in itself.

Point three is that in psychology and the social sciences the desire to emulate the objectivity of the physical sciences leads to an impersonal view of humans as mere data. Cecil Nurse's 'first major consequence' is, in fact, just a restatement of the problem and his second consequence is a vast oversimplification of a minefield of complex questions. For example, do psychologists help train advertisers because they are inhuman because they are scientists, or do they do it for the money just like their employers? Is someone aiming to improve methods of education inhuman because they see objectivity as a virtue while Cecil Nurse sees it as inhuman? Is aiming to improve education itself inhuman, as Cecil Nurse implies? There may be a grain of truth in here somewhere, but Nurse's assertions unsupported by any examples or evidence, are merely opinion.

Nurse's final point is that some people try to apply scientific methods or reasoning to inappropriate areas (such as politics, morality or ethics), and that non-scientists are more dangerous in this respect. I agree with this, I think it can be a problem. However, as Nurse offers no evidence, and I do not wish to argue the matter here, this is just our opinion.

In the concluding paragraph, I don't take issue with the first two sentences, but the next two are completely unjustifiable. I don't think it is possible to take seriously a glib, single sentence explanation of all the evils of the world

when there are other factors such as millennia of history, economics, political systems and dogmas, religions, cultures and good old human greed, hate and even insanity.

As for "the inherent moral weakness of the scientific world view" this is a misapprehension. The scientific world view has no moral stances, or relevance even, to morality. It seeks to explain the world, not dictate how humanity should conduct its affairs. This does not mean that those who adhere to it are "moral idiots" and do not have a personal morality. It does mean that scientific knowledge or training does not give one special authority to give moral guidance to others. Indeed, Nurse himself argues in the previous paragraph that to apply scientific methods "to areas where the values of philosophy ... should take precedence" is wrong.

I can think of many examples to contradict "wilful refusal". The Pugwash disarmament conferences, medical ethics committees and individual names such as Andrei Sakharov and Alexander Nobel. "Refusal" is false, "wilful" is false and libellous.

On to some comments on the article as a whole. Firstly, Nurse offers no evidence whatsoever to support his claims. Secondly, some examples would have been helpful, not just to serve as evidence but also to clarify the intended argument. Points two and four stand out as ones where some illustrations would have been useful. Superficially, Nurse's arguments are plain but in order to assess them, some concrete examples are essential: without them, it is actually very difficult indeed to see what in the real world Nurse is concerned about. Where he does provide an example (point three - the O.U. programme) Nurse blatantly ascribes motives to the psychologists in order to serve his argument. As I didn't see the programme in question, telling me what was implicit is no good, I need to know what was explicit in order to make judgements.

On careful reading, there is a noticeable lack of clarity in Nurse's judgements. For example, point one is confused by a lengthy digression on the tired old story of the resistance of "the establishment" to new ideas. The following sentences taken in context imply that this is the problem Nurse is describing. The lack of examples which I have already mentioned adds to this problem.

Next there are the cheap jibes and gratuitous insults. What about "faceless", "having first taught them how to think", "own version of rationality" and "turn your rational scientific minds...". In this category also is the liberal use of apostrophes. I'm afraid that almost every instance of these appears to me to be sarcasm.

Finally, there is the little deliberately offensive and actually having little bearing on the content. What Nurse really argues is that some non-scientists and some "so-called" scientists (psychologists, social scientists, etc) act with little regard to morality (all scientists being excluded from point four) and the physical scientists being implicitly or explicitly excluded from points one and three. I can't tell who point two refers to without some examples.

All in all, this is, in my opinion, a nasty little example of the sort of rabble-rousing tirade designed to appeal to the emotions rather than to the intellect. It contains no solid facts whatsoever but seeks to 'prove' its point by a superficially intelligent and reformed presentation, by advancing opinions with enough confidence that they seem to be self-evident truths needing no support, and by making snide remarks about its targets with the intention of both belittling them and fostering a "them and us" attitude, with Nurse and the readers being "us" (e.g. the "faceless rational men..."), sentence, and possibly even Nurse trying to get a little bit of class hatred going for him with the "aristocracy and gentry..." in point three.

Nurse has needlessly insulted the scientist members of the BSFA and owes them an apology. He should also apologise for helping to perpetuate a style of debate more suited to witch hunts and Stalinist show-trials than to the 20th century democracy that we live in.

Steve Palmer
239 Gateshead Road, Borehamwood, Herts WD6 3LW

Cecil Nurse's Soapbox (M83) made a number of relevant and interesting points, but the conclusions he drew from them seem inaccurate. I don't think it is fair to say that science is progress and doesn't have a static body of truth; it has a central body of truth, which is continually modified and expanded. For example, Newton's theories were superseded by Einsteins, but Newton was correct - and relevant - for all but extreme cases. Darwin was correct - and relevant - for all but evolutionary theory is being modified. A moral problem exists in EVERY branch of science since every branch is applied to humanity. The vehemence and bitterness which Cecil Nurse describes has little to do with the 'old guard' or the overtaken, and a lot to do

with the massive ego of your typical scientist; both the superseded and the superseder.

To say we should look through the pitch-black spectacles of the Creationists just because scientists are morally immature - as they almost always are - is to ignore the moral immaturity of the religious. Science and religion are both religious, and their values are not that different if you dig to the roots.

We might as well blame both science and religion for UFOs and fundamentalism. All systems of living are an attempt to orientate human beings in the world, and because they have been wholly from the perspective of men they have been objective to a degree that kills humanity. What science needs is a massive injection of subjectivity - feeling and emotion.

Julian Bilis
3 Roseville Gdns, Codsall, Nr Wolverhampton, W Midlands WV6 1AZ

Cecil Nurse's article rather than being deliberately annoying as he intended, instead draws some rather mixed responses from me. Some of his criticisms are perfectly true, there has been a great deal of abuse of science, sometimes by scientists, and this has had a dehumanising effect which is now recognised as not being useful - this is important in medicine where the non-scientist has the greatest contact with science. Doctors now avoid a patronising attitude and try to give the patient as much understanding and choice about their own treatment.

Where I find fault is in Cecil's conclusion. Science has caused problems - it should therefore provide solutions. It is not taking a moral responsibility for its own actions. In the past there have been many mistakes made in the name of science - extremes of Freudian psychology, Lysenkoism, Eugenics etc. It is not surprising that scientists are now more tentative about any supposed solution than ever before. To say that science provides problems and does not provide solutions would be wrong, but just because a problem exists it does not mean that there necessarily has to be an answer. Science doesn't owe anyone anything - life is not fair and to say otherwise is an unreasonable attitude.

Chris Lewis
42 Hertford St, Cowley St John, Oxford, OX4 3AL

If the purpose of Soapbox is to generate letters then the latest one is succeeding. I dislike being insulted in printed and would like to put an opposing view.

1) "A scientist ... cannot question his own morality..." You might as well argue that a bricklayer cannot question his own morality because morals are not part of his profession. Indeed, for a scientist, the opposite is true; the search for "scientific truth" leads the practising scientist to question underlying assumptions and conceptual viewpoints in his work, and this process inevitably spills over into the rest of his life.

Of course, scientists are human beings and emotionally they become deeply attached to their own ideas and viewpoints, and will defend them vigorously. But that doesn't mean that all our theories are set in stone, most scientists would agree (or should agree) to revise, expand or otherwise question established dogma should the need arise.

2) If one accepts that scientific progress is important (an issue Mr Nurse does not address) then one is drawn inevitably to the conclusion that all scientific knowledge is important provided it is published and accessible. The analogy is with a jigsaw - in order to see and understand the whole picture, all the pieces must be in place. And when the jigsaw is not complete it helps to at least have the pieces, preferably in some sort of grouping so that fitting them is easier.

There is a story told about Faraday - when he first demonstrated electricity, he was asked "What use is it?" The reply was "What use is a new-born baby?"

3) This seems to be a particular case - I didn't see the programme in question. I dislike the leap that Mr Nurse makes that "thinking differently" is also "thinking incorrectly". Perhaps if we could teach adults to think like children (turning Mr Nurse's presumption around) we'd all be happier.

4) At least Mr Nurse admits it. It isn't scientists who are the problem, it's the non-scientists who pick up a little bit of knowledge, out of context.

So could I request Scientists are no more idiots than any other professional group. Scientists are a collection of ordinary people, with all the foibles, moral, political and religious viewpoints, worries and emotions that anyone else has. Some worry about the moral value of their work, others see it as a

way of earning a living, a few look at global aspects, most at the very personal level. No, the idiots of this world are those who regard scientists as coldly rational calculating machines detached from humanity - which seems to include Mr Nurse.

Ronnie Blakey
3 Newton St, Greenock, PA16 8UH

Cecil Nurse's Soapbox was quite interesting as far as it goes, but why target only scientists? The faults listed can be extended to almost all adult humans. Politicians are guilty of the same faults, whether conscious or unconscious, they allow their own prejudices to affect their judgement, Margaret Thatcher being only one in a long line of such people - and politicians are the ones who ultimately control everything.

The problem with social scientists, such as sociologists is that they attempt to reduce individual human behaviour to a state where it can be predicted, based on studies of large numbers of people, whereas in the physical sciences, the behaviour of an individual particle e.g. a proton, can be predicted within a reasonable degree of accuracy, it is obvious nonsense to attempt to apply the same scientific criteria to an individual thinking human being, yet social scientists do it every day.

Moving on to the great 'what is SF' debate, coupled with the 'should there be science in science fiction' debate, whilst not quite leaving behind the previous discussion, we move on to a letter from K V Bailey:

K V Bailey
Triffids, Val de Mer, Alderney, Channel Islands

Red Shift's afterthoughts on Leeds, reflective of much current genre controversy, goes to the heart of the matter; and when you get to the heart of any matter it's always useful to consider afresh terms and definitions. The now most usual meaning of 'fiction' - a story told in prose - should not be allowed to obscure certain earlier elements of meaning it subsumes. These, says the Shorter Oxford, derive from 'figuring', to feign, and include: 'the action of feigning or inventing imaginary existences, events, states of things etc.' and 'a supposition known to be at variance with fact, but conventionally accepted'. No, in SF we have not a science but a literature, in which, along with all imaginative literatures, the ingredients of 'imagined existences' and 'suppositions', conventionally accepted have always been of the essence. So where does science come in - science having to do with hypotheses susceptible of empirical verification or falsification?

What can be envisaged, dreamt-of, and often revelled in (so innovative and freedom-aspiring a phenomenon is the human imagination) perforce comes up against the boundaries imposed by established scientific knowledge. It is then tempted, almost challenged, to expand or to go beyond those boundaries; or it may suffer frustration in realising what severe limitations they appear to impose. Out of the tensions created at such interfaces of knowledge, imagination, science, fiction and science-fictionured fantasies emerge. In some instances these genres keep within the boundaries while making the most of their exploration for purposes of entertainment, satire or oracular jeremiad, 'feigning' only what, however seemingly fantastical, can fairly be extrapolated. In other instances empirical knowledge, as defined by the boundaries, may be given its due, but not necessarily recognised as ultimate, let alone as 'truth'; and such a stance may allow the imagination out on a much longer leash with varying viability but frequently vastly exciting and provocative results. The situation is nicely pin-pointed in the Prologue and Epilogue to Spider Robinson's *Time Pressure*, a novel involving both time-travel and telepathy employed in the service of human evolution towards a kind of Teilhardian consummation. Each is of just eleven words. The former reads: 'I guarantee that every word in this story is a lie.' The latter reads: 'I guarantee that every word in this story is the truth.' Thus this science fiction (or fantasy) avoids the word 'true'; but appropriately prompts again the long-unanswered question: 'What is truth?'.

There is a passage toward the end of *The Runaway Universe*, Paul Davies's popular exposition of the astro- (and bio-) physics of chaos and order, which in this context cries out for quotation:

New laws of physics doubtless await our discovery, new concepts and ideas that could remould the entire intellectual framework on which our present judgements about creation, evolution and cosmic collapse are based. The

role of man as an intellectual observer and as an active force for restructuring the world through technology could easily shift in perspective in the coming centuries.

From my north-facing window I can see an advancing tide. Our genre writers sometimes seem to me to resemble the gulls and waders which run along the surf-line, sometimes within it, sometimes ahead of it, sometimes taking wing into another dimension - the ambient air - to achieve a different viewpoint. While I suggest that, even allowing for Soapbox licence and euphoria, Cecil Nurse's rhetoric somewhat diminishes his case, I go along with his key contention - 'that science and rationality are ways of looking at the world, are process and not just some static body of truth'. It is such a perception, essentially holistic, avoiding technological parochialism but holding continually in view technology's role, hazards and potential, that has produced fiction as mature and as sensitive to both the perennial and the 'local' aspects of 'man in cosmos', for example, the writings of Stapledon, Blish, Dick, Le Guin, Ballard, Aldiss, Crowley, Watson, Bishop. That's an obviously non-exhaustive and in many respects markedly heterogeneous roll-call; but add the names of more of those who are their imaginative peers, and I believe their works, whether emphasis lies towards the 'hard' or the 'soft', do, in their core nature, reinforce my arguments and definitions. As the editorial rightly holds, this is no time for genre barricades: there are in any case so far as significant writing is concerned (there is always much that is beyond the Sturgeon pale) likely to become increasingly anachronistic.

Stuart Falconer
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I worry sometimes that the pigeonhole-minded ones are about to take over the world. Reading your editorial, I found myself wondering why anyone should need a tight, enforceable definition of what constitutes science fiction? Are all works of SF to be tested by some bureaucratic assembly for their ideological purity and scientific accuracy? Most (perhaps all) of the world's problems have arisen because people have erected barriers between peoples and ideas. It is simply not necessary in SF. It often happens that the most interesting work is done at the frontier rather than at the centre. This can sometimes mean tearing up the accepted orthodoxy and re-examining our fundamental reasons for doing something. Putting up fences prevents this kind of exploration and cross-fertilisation, and must be resisted. Besides, if anyone was to go into the subject really thoroughly they would soon find that there are as many schools of writing as there are writers, which is as it should be.

The science in SF has never been scrupulously accurate. It was never meant to be. Think about it. What happens to time travel, FTL ships, alien technology, telepathy, alternative history, if you strip away the rubber science? There is nothing left. The only science we can be accurate about is the body of knowledge we have so far, which does not cover any of the standard devices of the SF story. The accepted practice in SF is that as long as the McGuffin is internally consistent and doesn't break any of the more obvious scientific laws too blatantly, the story is considered kosher. I see no reason to abandon this tradition.

In the last few years a tendency has developed for popular fiction to be judged on its non-fictional qualities. For example, *Ender's Game* and *Coronation Street* are considered successful because they are true-to-life. Aspiring writers are urged to write about what you know. All this results in the death of the imagination. Please God, don't let anybody try to force this deplorable situation on SF.

I'm afraid all this talk of rigidly defining SF indicates an excess of pseudo-intellectualism as opposed to the good, old-fashioned bucket-and-stick approach. Criticism is a form of communication used only between critics when discussing their work. It is of next to no use to the average punter who prefers information to opinions, especially convoluted ones. Sadly, a situation has evolved over the years in which critics have been allowed to delude themselves into thinking that they are the ones doing the real work. According to this theory, the writer's only function is to provide the critic with the raw material for his/her deliberations. The crime is compounded when reviewers glorify themselves with the name of critic. Opinions are touted as if they were facts, and the rest of us have our intelligence insulted by being told what to think.

Ian Sales
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When it comes down to defining 'science fiction', I've always

cheated a little. I prefer to use the term SF. The beauty of these two little letters is that they can stand for whatever you want them to stand for: science fiction, speculative fiction, science fantasy, or any others you might care to dream up. With such a broad general categorisation, you can cheerfully include whatever you want, from Isaac Asimov to Steve Erickson. No silly arguments about how-can-it-be-science-fiction-when-there's-no-science-in-it?

I'm amazed that two authors are willing to put their heads on the chopping-block and try to define science fiction as they have done. It strikes me as singularly short-sighted. By defining themselves as science fiction writers, and by defining science fiction as belonging within the narrow boundaries they've stipulated, they've committed themselves to churning out the same formulaic novels, or leaving themselves open to hypocrisy - saying one thing and then doing something else.

Anyway, categories exist only in the mind, and I don't think anyone can deny that SF fans as a rule are individual and independent thinkers - i.e., they come to their own conclusions - and what one person considers to be SF will always be SF to that person. Categories were invented by the publishers in order to better market their products - every new book that comes out with the letters SF on the spine has been defined as SF by them.

Nigel Thornton Clark
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I was intrigued to read in your editorial that people are still arguing that science fiction must contain good science. A story which contained only good (i.e. "real") science would not be an SF story but a realist story. What the critics and authors you were discussing really want is stories that contain only good, fictional science which is an altogether more nebulous concept. Do they really propose to throw all the early works of Asimov, Clarke and Heinlein out of the canon on the grounds that much of the science in them is no longer believable? Will they set up committees to check the latest copies of *Interzone* for violations of the conservation of energy? I suspect that what they really want is a return to the classic, hard SF of their younger days which may (or may not) be a good thing but which is certainly not something to be imposed on a genre which has grown and mutated considerably since those days.

Ken Lake
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"The term science fiction means what we point when we say it," claimed Damon Knight. The important word in that quote is "we" - that is, each reader interprets SF as s/he wishes, and nobody has any right to say s/he is wrong.

I'll sketch out my own criteria, merely to show that I know what I mean and what I like, but that I do not suggest anyone else should agree with me: "horror" and "fantasy" are, for me, not SF; "space opera" is something I outgrew decades ago though a few well-written works do appeal; humorous fantasy always attracts me but I do not class it SF, merely as something I enjoy; works based on violence, or the "libertarian" philosophy that claims society works best at the end of a gun-barrel, are anathema to me - they may be SF, but I certainly do not want to read them and, because I regard them as detrimental to civilised standards of existence and behaviour, I seek to dissuade others from reading them too.

Finally, a book - no matter what its content - which is badly written, which shows the author to be unskilled, will fail to appeal to me. My reading of SF as a genre is totally circumscribed by these personal criteria; given that they are fulfilled, I reserve the right, after a reading a book, to "point to it" and say "this is, or is not, SF as I visualise it."

For me, *The Handmaid's Tale* is bang in the mainstream of SF because it could happen, it held together, it posed a warning about some aspects of current behaviour and belief, and it convinced me as I read it. Any book based fair and square on the concept of magic working fails, for me, totally outside the SF field because (a) such a plot gives the author the chance to pull absolutely any illogical trick and call it "magic" and (b) I cannot be convinced of the possibility of the imagined world.

As to grammar and construction: Finnegans Wake is merely the perfect exemplar of the fact that to break the rules, you must know how to use the rules. I don't happen to enjoy the book, but I have immense respect for the skill shown in the complexity of its construction, the genius of its wordplay and the genuinely circular nature of its well-nigh incomprehensible text. Comparing this with a hastily-cobbled New Wave piece is like comparing a spaceship with a pile of junk on a waste tip.

Keith Brooke
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The apparent theme to *Matrix 83* is a subject that always leaves me feeling a little confused. Why does everybody have to squabble so much about what SF is and isn't? So there's a conference in Leeds that says SF should be based on 20th century science (Hurray! Let's also subscribe to *Analog*); they also say it should be grammatically correct. Fair enough. Ken Lake doesn't like New Wave. If what you want from SF is, for example, solid extrapolation of computer technology then Gibson is no good; if you appreciate his social extrapolation, his observation, his style, then the man's a genius. If you don't like New Wave then don't read it (although you can be converted, as I have been, to an extent).

SF is BIG. It covers a lot of ground in lots of ways. That's its strength. Its weakness is that people are so desperate, not only to categorise, but to claim that *their* sort is the only sort.

Briefly, to reviews: Mike Brain wants a plot summary that's not a blurb cover note. I hate plot summaries. What I want is a cover note that's not blurb. A cover note and a (brief) review are the same in the amount of the plot they give away (only enough to interest the reader/put them off); where they differ is that a cover note uses ad-speak to sell the book ('In the grand tradition of...' 'Gripping adventure...' etc) and a review gives an honest opinion of the book ('Rip-off! 'Tedious' etc). Maybe I'm stating the obvious. At least, I hope I am.

Pam Beddley
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The stuff about the role of the literary critic is tripe, frankly - literary criticism should be analysis of the work in question as a piece of writing. The quality of writing (however we agree to define our criteria by general consensus), must be the first priority. If we're going to judge it on scientific accuracy, we'd better stop writing/reading fiction and turn to the scientific journals instead. If this sort of idea were applied to literary criticism in general, Shakespeare would be consigned to the dustbin because he'd got his history wrong or because witches, fairies and ghosts etc cannot be shown objectively to exist. No doubt others better acquainted with the classics could provide many other examples. The whole point of literature is to reflect or illuminate universal human issues/qualities etc and even relatively ephemeral writing written with no pretensions to "greatness" or touch in some way by convincing characterisation, by creating people who are believable even though, for example, placed in a fantastic situation. SF is best, I think, when applying scientific speculation imaginatively to explore the human repercussions, and I don't think this excludes "hard" science. But if all the emphasis is on the science, we're back to Gernsback and it might as well be fiction at all.

As for labels, they are publishing categories and I don't think we should allow them to restrict our writing/reading subject matter.

John J Taylor
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As far as SF is concerned, there are only two types: good SF and bad SF. In my opinion, inclusion of what most people accept as 'science fact' is not a necessary prerequisite to good SF and in some cases the opposite is true (was it not Eric Brown who recently, in *Big Trouble Upstairs*, compared the structure of DNA to a corkscrew).

And that's all for this time. I'm holding over the quintessential SF/fantasy reading list suggestions until next issue, so there is still time for you to send in your suggestions. I've already had some fascinating thoughts and am delighted to see several of my favourite but generally underrated books/authors included.

And thank you for the kind enquiries about my wrist. After four weeks in plaster, I am still confused as to whether or not I broke or merely (I) sprained the offending joint - three different doctors came off 2:1 in favour of a sprain, as did two x-rays, but there's always one dissenter. The final conclusion is that it still aches a good deal at times but at least I have both hands free again. The rest of my committee are thankfully mostly healthy and had better stay that way...

Next deadline is
10th November 1989.
I look forward to hearing from you all.

SOAPBOX

Writing for Money?

By Martin Brice

WHY DO AUTHORS' WORKSHOPS AND 'HOW TO...' BOOKS PLACE SO MUCH emphasis on writing for money, asks Maureen Porter in *Matrix* 81. Because there is no other way of writing, is the answer. Unless what you write is published for money, it is not proper writing, neither in the eyes of the author, nor more significantly, in the eyes of the reader.

I wish it were not so. I wish that literature - and by that I mean both prose and poetry, both fiction and non-fiction - I wish that literature were regarded in the same way as painting and sculpture. In fact, I see no difference between literature and other forms of art.

It is all art.

Whatever the medium, the author, painter or sculptor has seen, experienced, learned or imagined something, distills that observation, lore or idea into something understandable and then tries to set it out in visible form, so that it conveys something meaningful to someone else in another place at another time. Art has to be shared to be art - otherwise it is simply beauty ... in the eye of the beholder only.

But from here on, literature parts company with painting and sculpture. The latter media have to be original to be truly valid. A limited number of prints of a particular painting is marginally acceptable. Purchasing one of thousands of copies of an Old Master painting is vulgar and worthless, both monetarily and artistically. But if an author hands over a hand-written piece of prose or poetry ... "Couldn't you be bothered to type it?" Show somebody a typescript or a computer print-off ... "Well, it's not a proper book is it?" An artist can pay to have his paintings framed and then sell them himself. If an author does something similar ... "That's vanity publishing. You'd do anything to get your name in print. And what a show-off to actually sell them. Anyway, I thought I'd get a free one because I'm a friend of yours."

No, painting and sculpture have to be devoid of mechanical process to be valid. Literature has to pass through a mechanical process and be sold commercially before it can be considered literature. That is why all these workshops and 'How to...' books emphasise writing for money. Not that I think that their advice is particularly useful. Oh sure, it's necessary to get the grammar of the craft right, whatever the medium, what you produce has to be intelligible. But all the rest is mere fashion, passing whim. By the time you have retyped your novel on pink paper instead of white, made sure the page numbers are in the bottom, left-hand corner instead of the top right; put the word total on the front and your name at the back; remembered to go through it all again, changing all the commas to semi-colons and then secured it with a replica Viking brooch instead of a green paper clip; the fashion will have changed yet again, and your manuscript still won't be accepted. If whatever you have produced coincides quite by chance, in content, style and presentation with whatever a publisher just happens to be looking for at the precise moment when your typescript materialises in front of him or her, then ... OK. But if not, well ... so it goes. What we really need is more encouragement of unpublished works, not criticism, but appreciation. Perhaps a meeting where we read aloud passages from each other's works, not to pull them apart but to share in enjoyment.

I end, as so many writers to journals do, by wondering if the Editor will be brave enough to consider publishing what I have written, not on account of the controversial content, but because I am writing this on the train, en route to a BSFA meeting at the Plough in London. I hope to see Maureen Porter there and hand it over to her. I know that if I take it home to type out properly, it will end up in the queue with all the other things waiting for my typewriter - and it might never reach the editor: will it be accepted? And if so, will the acceptance of a hand-written article be the first step towards the rehabilitation of non-mechanical manuscripts and their reassessment as a form of true art?

Why Scientists are not Idiots

By David Mills

NOBODY LIKES SCIENTISTS BECAUSE SCIENTISTS ARE CLEVER AND, LET'S face it, who likes clever bastards? But they aren't idiots and here is the evidence.

Leonardo 'de' Vinci was the first scientist. He spent most of his time drawing cartoons on the back of envelopes and so started the fashion which has continued in scientific circles to this day. In fact you cannot walk into a laboratory without seeing remains of the Last Supper stuck on the latest tax demand. He also designed the helicopter and was clever enough not to get it built in case he had to resign his position of power at the court of the Medici over the Westland crisis. So that people would love him forever, he painted the Mona Lisa and then he invented an immortality serum and spread about the rumours that he wasn't a scientist after all, but the original Renaissance man. Nowadays he has changed his name to Leonard 'Don't call me Spock' Spock and writes books and directs films about babies, which goes to show that even immortal geniuses enter their second childhood eventually. But he is not an idiot.

The second scientist was Benjamin 'Hawkeye' Franklin. Whilst not actually being an idiot, he was responsible for many unpleasant things such as Americans (Fact: see *Seventh Son* by Orson Scott Card), and the fact you have to stop playing golf when there is a thunderstorm. However, his cleverness won out in the end and he was glad to be remembered as a politician. More like stupid, I'd say.

In the nineteenth century there were many scientists, most of whom were not idiots. Michael 'Going away' Faraday invented electricity when he went to Maxwell's house for a cup of coffee and they could not make the kettle work. He considered James 'What?' Watt's idea of turning the kettle into a train, but as British Rail's coffee was so awful even then, he abandoned the idea. George 'Franklyn' Stephenson later invented the train but as it only ran for a couple of miles somewhere in the North-East instead of one of the major money-spinning intercity routes, he got out of that business and became

"Rocket" Stephenson, the Barbadian fast bowler, only the second cricketer to do the double since Fred Titmus in 1967. Weird blokes the lot of them, but not idiots.

Finally, in the twentieth century, everybody and his dog became scientists. Dustmen became refuse removal scientists, policemen became criminal scientists, criminals became mad criminal scientists, and the dogs became fecal odour scientists. Head and shoulders above all these, however, were the two greatest scientists of all time: Einstein and Asimov. (They also had the two worst haircuts of all time, which goes to show that the brainer you are, the worse you look. And those things growing down the side of Isaac's face! Has the man got no shame?) Einstein invented relativity which, after it was simplified and popularised in *Cosmopolitan* developed into the Unified Field or UF-Plan Diet. This involved jogging backwards very fast until you lost weight relativistically ... This earned him a lot of money and he died happy. Asimov invented the future by predicting it all exactly in his future history books (except of course my recent holiday at Blackpool when I broke my arm by being thrown off that damned Mule) and so gets a percentage of everything. He is fabulously wealthy but unfortunately still believes that 'deus ex machina' is a convincing plot mechanism.

The unavoidable conclusion is that in the past, scientists were pretty odd but probably decent people. These days, as everyone is a scientist, that means that I am and everyone I know is too. And no-one is going around calling my dog an idiot or I'll get old like to rewrite *Foundation's* grandmother visits 20th century England and becomes a science fiction fan, and the Deus is armed with a blue pencil and wipes out whole paragraphs in fan magazines that examine the nature of science fiction, the nature of life, or the nature of nature. The Deus also puts a mark out of ten and an appropriate comment on the Semantics and Ethics homework essays that manage to slip through the net.