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THE NEXT *MATRIX* DEADLINE IS  
FRIDAY 12th JANUARY

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# Red Shift

YES, I'M STILL HERE, I'VE NOT LEFT YET, AND FROM THE WAY THINGS are going, I will still be here next issue, and the issue after... which is a pity as I've no intention of hanging on indefinitely. I guess I should take it as a vote of your confidence in my editing ability but I really do think it is time that someone else took over the editorial chair. Seriously, I am starting to spread myself too thinly and there are projects in and out of the BSFA which deserve my attention right now. Apart from anything else, I think *Matrix* would benefit from a new hand at the tiller, and an injection of fresh ideas. When I took over the post, I was told that I might last a couple of years. Well, I've lasted longer than that, but I can see the wisdom in that initial comment. It takes an exceptional skill and talent to keep on coming up with new ideas, new approaches, year in, year out and I think I've exhausted my capacity at present.

Why don't people get involved? I've often wondered this over the last three years, and the question still haunts me even though I'm more sanguine about the fact of it happening. Or try it another way, what prompts people to get involved? In my own case, through meeting Paul Kincaid, I had started to meet some of the people involved in the running of the BSFA. Prior to that, I'd had little interest in it but had maintained my membership in the vague assumption that this was the right thing to do. Looking back, this strikes me as an appalling attitude, but again, I wonder just how many other people have done that, are still doing it. As to how I became editor of *Matrix*, I had no thought of becoming an editor but the wrong comment in the wrong place at the wrong time and I was having a strong case put to me as to why I should make an application. With hindsight, I'm glad I did become involved, but it was not entirely my own choice and I'm fortunate that things have turned out as they did, and that I enjoy and am proud of my involvement with the BSFA.

I would like to think that we do things differently now. We advertise jobs rather than simply canvassing among a small group of people. I like to think that this gives the BSFA a much broader outlook, and at Committee level gives a wider range of views to draw on. And yet, time and again, when jobs are advertised, we are fortunate to get two applications. Okay, so take the first person who comes along, by default, and there is an end to it. Yes, but it hasn't always proved satisfactory in the past, and good professional practice demands choice and comparison and, dare I say it, rejecting all applications if none is good enough. This may sound like a luxury but the selection process must be done properly.

So, why don't people want to get involved, or why do they get involved. The people who get involved, on the whole, are the people who have a strong belief that they can do 'something' in a particular area. One person believes that he can revamp a particular BSFA service, another person thinks she can make a better of job of that particular magazine, and they apply for the post and convince the Committee. But how many more people out there feel particularly strongly about something but lack the confidence to step forward because they aren't necessarily sure how to carry out the task at the nuts and bolts level. I knew that I could make a good job of *Matrix* but I confess that I had never clapped eyes on a paste-up prior to embarking on my first issue. I was fortunate to have help to sort out the problems.

I think it is this belief that one will be left to struggle alone which deters so many people from taking a more active role in this society, in any society. I've had similar experiences in entirely unrelated hobby interests and I know only too well that one can be left to 'get on with it'. I think we have been guilty of this in the past but equally, I hope that while I'm around, new recruits to the staff and Committee posts won't be left to flounder in the deep and while we all smile benevolently from the shallow end. In the particular case of

*Matrix*, the next editor already has the makings of a first-class editorial team who can be relied upon to do their part of the magazine without any trouble, should he or she wish to use them. More than that, the new editor can rely on the old editor for support and advice as necessary, and on the rest of the Committee as well for more support and more advice. All staff posts are being arranged so that everyone liaises directly with a Committee member who can take care of their particular problems. At the risk of sounding sentimental, the idea is to create a family feeling with mutual support and encouragement so that new recruits aren't left to figure it out on their own.

If this does inspire you to become more involved with the BSFA, and you think you would like to edit *Matrix*, why not ring me simply to find out more about what's involved, and with no obligation to actually apply for the job. You won't be expected to know everything about everything, and there are people who can help. I freely admit that there are areas of my knowledge which are almost non-existent though I work hard to plug the gaps in other ways.

And if you think you have something else to offer the BSFA, please contact me as well and we can discuss matters further.

\*\*\*\*\*

I currently live with a strange sense of limbo, not knowing when I am to relinquish the editorial seat, and with the threat of a house move hanging over me. Real soon now, but no one knows for certain when this will be. Before Christmas, but this could still be December 24th. How does this affect the editing of *Matrix*, and the BSFA in general.

First of all, we are having mail redirected, and as we are moving a few hundred yards along the road, we can also visit 114 in search of lost post. The phone number goes with us so there is no problem with that. If you are writing to *Matrix* may I suggest that you use the Guildhall Street address for December and then use this address from 1st January onwards:

60 Bournemouth Road, Folkestone, Kent, CT19 5AZ.

Please don't use this address prior to then in case we have problems. The house is currently occupied by a variety of lodgers and I do not want post to go missing inadvertently.

\*\*\*\*\*

I always have mixed feelings about this time of year, what with trying to tidy up the business of the old year and wanting to get on with the work of the next year. It's difficult not to be impatient to move on to the new projects. Fresh plans are exciting and seductive things and it's only too easy to brush aside the leftovers in ones haste to get to the more interesting tasks. Well, I shall have to curb my impetuosity and get on with the work in hand.

Filling in surveys appears to have diverted people from submitting material to *Matrix*, hence the shorter issue this time around. However, there is also a bonus in the shape of a special Christmas competition section, compiled by Roger Robinson, who has also put in a lot of work on organising some extra-special prizes.

I hope that the Christmas holiday will provide plenty of opportunity for people to come up with a contribution for the next issue of *Matrix*.

The deadline is 12th January 1990, and I look forward to a good turn-out.

In the meantime, I shall wish you all a peaceful festive season and leave you to the rest of the magazine.

# WALKING ON GLASS

## The BSFA Column

### CO-ORDINATOR'S REPORT

As we reach the end of yet another year, it's inevitably time to review the doings of the BSFA in 1989 and to discuss some of our plans for the future.

It's been very much a year of comings and goings. Paul Kincaid relinquished his post as Co-ordinator early in the year, and Maureen Porter assumed the position with the unanimous agreement of the Committee. David V Barrett resigned as editor of *Vector* although he remained on the Committee as organiser of the London meetings. Boyd Parkinson from Barrow-in-Furness and Kev McVeigh from Milnthorpe in Cumbria took on the job of editing *Vector* and are already stamping their own inimitable style on the magazine. In particular, their new design has received a good deal of comment. Liz Holliday resigned as *Focus* editor after more than two years of hard work. However, she is hoping to remain with the Committee in another capacity. Meanwhile, we welcome Cecil Nurse from York as the new editor of *Focus*. Cecil has been a regular contributor to all four BSFA publications in recent years and already has some interesting ideas for developing *Focus*. Maureen Porter has already announced her intention of relinquishing the post of editor of *Matrix* in the near future, in order to concentrate on university work and on the administration of the BSFA, but hopes to be able to do some work on her particular interests for *Matrix*. As yet, her replacement has not been appointed.

Phil Nicholls from Portsmouth took on the organisation of the BSFA Information Service and this is now flourishing after being moribund for some years. We also welcome the appointment of Nicholas Mahoney from Dorchester as Awards Administrator, after the resignation of Mike Moir who held the post for some years. Nic is already working, in conjunction with the Committee, to bring the awards to greater prominence.

I'd also like to thank David Claden, Sandy Eason and Sharon Hall for their work on the production of *Vector*. Appreciation has been expressed in a more tangible form, with a year's free membership of the BSFA. The Committee would also like to record its appreciation of Harriet Monkhouse's work for *Vector*, particularly as she is not a member of the British Science Fiction Association and nor is she especially interested in SF. Boyd Parkinson is assembling a new production team: in particular I would like to welcome Paul Macaulay and Chris Anles to the staff of the BSFA, and Boyd's brother, Barry who acts as production consultant to the magazine.

Staff upheavals apart, it's been a year of quiet consolidation, and from the members' point of view it has probably been fairly uneventful if not boring. Financially, we are secure and have made a small profit. Legal obligations have been met and the BSFA is back on a firm footing after its adventures in recent years. There was some controversy at Easter when many people felt that the BSFA had boycotted the Eastercon due to various antipathies on the part of particular BSFA Committee members. On one level this was understandable, on another it was disappointing to find that people supposed that the Committee should allow personal feelings to intrude into the running of the BSFA in this way, when we all strive so hard for a professional and objective approach. Once more I would make it clear that the AGM was held on the mainland in order to permit as many BSFA members as possible to attend for the one day, and because it was felt that holding the meeting in Jersey might involve legal complications. I must stress that it is the responsibility of the Committee to ensure that as many members of the BSFA as possible have the opportunity to attend the meeting without being obliged to attend the entire convention. The awards not being presented at the Eastercon was the embarrassing and unfortunate of a mix-up with dates, not a political comment.

The major event of the autumn has been the BSFA Survey. This was instituted at the behest of Maureen Porter in order to compile a detailed profile of the BSFA membership. The resulting information will be used for a wide range of purposes but primarily to supply statistics for advertisers. The response so

far has been startling. The professional wisdom is that one can reasonably expect a 10% response to any questionnaire of this kind and yet we have already received over two hundred replies, with the final few even now trickling in. I think we can reasonably expect a 25% response, which is outstanding. Whether or not it was the lure of the four book token prizes, I'd like to offer my sincere thanks to everyone who took the time and trouble to respond to the survey. It's the most remarkable response from the BSFA membership I can recall and gives me great hope for further participation from members in the future. It is intended that the Survey will become an annual event, though not necessarily in quite the same form.

The two regular BSFA events, the meetings in London and the mailing sessions have enjoyed mixed success. The pub meetings are proving popular although organisation hitherto has been somewhat hit and miss. David Barrett has now resigned as Meetings Organiser due to pressure of other work. A potential volunteer for the post came forward at the November meeting and I hope to make an announcement about the appointment in the New Year.

Collating and mailing sessions, however, are causing a great deal of trouble. A few stalwart souls attend regularly - I'd particularly like to thank Allison Cooke, Brian Stovold, Steve Rothman and Brett Cockrell for their consistent hard work, as well as Keith Freeman for constantly being on hand - but twice already this year, the mailing has gone out late, simply because there is no help on hand. It's impossible to work out exactly why people are reluctant to help. I suspect a fear of being obliged to attend regularly, which is understandable but unnecessary as the staff and Committee, in common with the membership, have outside obligations from time to time and can't always attend. Either this or people simply don't like hard work. So far, the Committee has agreed to pay for a pub lunch for people as an extra incentive, and further to this, in the New Year, it is intended to have *Focus* and *Paperback Inferno* collated professionally. I calculate that it would currently cost somewhere in the region of £450 per mailing to have the entire mailing collated. The idea is that the BSFA simply doesn't have and can't hope to obtain without raising the membership fee markedly. We hope that having two magazines collated professionally will go some way towards alleviating the situation without breaking the bank. With about eight attendees it is possible to collate, staple and fold *Matrix* and *Vector* in a day, and it is hoped that professional collating of the other magazines will make mailings less arduous.

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So, after 1989, 1990. What are our plans for the future? As people must know, I am reluctant to promise anything until I'm certain that we can carry it out. In that way, the membership is not disappointed and the Committee does not appear foolish. And as people also know, I'm not keen to rush into projects willy-nilly. Of course, this means that we appear to progress slowly, but at the same time we move within our means and will hopefully do one job well rather than several indifferently. At the same time, it's obvious from the questions in the Survey that we do have ideas in mind and I would like to talk a little about what we are definitely going to do, and what we would like to do.

The first major project of 1990 will be a mailing shot to potential advertisers and to other interested parties, basically selling the idea of the BSFA. Recent experience has demonstrated, particularly among publishers, that whilst the editors etc know who we are, the publicity departments know little more than the name 'British Science Fiction Association' and unless we can sell the BSFA as an obvious place for them to advertise their wares we can expect little in the way of advertising revenue. This is intended to be a major piece of publicity work and will be supervised jointly by Paul Kincaid, Dave Wood and Boyd Parkinson and the new designer when appointed. It is reasonable to expect some immediate results from this, and with careful work, I think the long-term benefits will prove very useful. Associated with this, all BSFA advertising rates are to be raised in the New Year. It is two or three years since they were dropped from what was then considered an unrealistic rate to what was then considered a more sensible price. Inflation being what it is, it is now time to raise the rates again, though I think we can safely say that they are still very competitive; this information will of course be included in the mailing shot.

We also, naturally, want to increase advertising of the BSFA itself. A new advertisement is being prepared, and the Committee

is keen to place paid advertisements, or preferably, arrange reciprocal advertising with other magazines, societies and conventions. Dave Wood will be contacting various groups and organisations in the next few months to arrange this, and it is to be hoped that it will welcome many new members as a result. We are hoping that, at some point, we will be able to negotiate with one or more publishers to place advertisements in the backs of paperback. This suggestion is regularly received from members; it is a good suggestion and there is demonstrable evidence that this practice is a slow but steady vehicle for publicity. Unfortunately, it is far more than a simple matter of going to a publisher and requesting that they place the advertisement. I'm hoping that our new approach to gathering advertising will go some way towards demonstrating that we are an organisation with serious intentions, and that we will be able to enter into discussions with the publicity departments of various publishers.

Talking about recruiting leads me to the other definite project for 1990 which will be to improve recruitment methods as much as possible. The first line of attack will hopefully be a complete overhaul of our recruitment literature. It is some years since this was done, and I think it is time for new recruitment leaflets. This is still at the discussion stage so there's little I can add until the Committee has discussed it further.

Beyond that, the Committee will need to investigate the most appropriate methods for raising the BSFA's profile. After advertising, the next most obvious method is through desks at conventions. We hope to have more desks at conventions next year - with improved recruitment literature and a coherent range of back issues available, I feel we will be able to provide a more attractive show. At this stage we will of course require volunteers to help man the desks from time to time; just an hour here and there will be quite sufficient as I see no reason why people should be tied to a desk for hours at a stretch. Many hands make light work, and a small amount of effort from a larger number of people would make so many BSFA jobs less onerous than they currently appear to be. However, if BSFA members won't volunteer to help, it is unlikely that we will be able to maintain a strong presence at conventions. I see no reason why Committee members should constantly be expected to sacrifice all their free time to the Association.

Further in the future, it seems very likely that the BSFA will extend its publishing activities and consider merchandising, though this will, to some extent, be in response to the results of the questionnaire. With all this material available at the convention desks, I think we will be able to present a most attractive appearance to newcomers, and maybe encourage those people who were previously not interested to take more notice of us. One can't deny that some people still regard the BSFA as something of a joke. This sort of activity should demonstrate that we have our house sufficiently in order to sell ourselves to the general fanfannish public.

The Committee and the new Awards Administrator also expect to put in a lot of hard work on improving the credibility of the BSFA Awards. It will take a year or two but through regular liaison with publishers and those concerned with dramatic presentations, I think we will be able to do a lot to increase the prestige of the BSFA Awards, and through doing this will encourage publishers to believe that the awards are worth advertising. Again, one cannot simply go to a publisher and demand that they mention the award on their covers. My experience with the Arthur C Clarke Award has shown this to be true, and the BSFA does not offer a financial award, so we will be working very hard to promote the award's credibility.

Other matters which will be under active consideration next year, if not already on their way to a solution, include the vexed issue of regional meetings. Discussions with various people and a preliminary scanning of the questionnaire results suggest that it would be unwise for the BSFA to directly set up regional meetings in competition with local groups. Most people seem to be clear on the fact that the BSFA Committee shouldn't have to organise them as we have enough to do already - I am extremely pleased that the membership are aware of this fact - but very few people actually want to volunteer. Surprisingly, I don't blame them for this as it is very daunting to embark on such an enterprise apparently single-handed. At the same time, this sits awkwardly with discussions that the BSFA is exclusively London-based. It isn't, but the largest concentration of fans is in London, and it is the most convenient and obvious place to begin a regular meeting which leads to unfortunate

conclusions. The Committee and its staff are scattered the length and breadth of the country but it is understandable that awareness homes in on such things as the 'London' meeting - well, what else can you call it? However, the Committee has some preliminary ideas on how we might be able to work in conjunction with local groups and through conventions to arrange functions which BSFA members would be able to attend, though this is going to take a lot of organising and negotiating and won't happen immediately, so please be patient.

I hope I've not promised too much, or indeed that I'm not offering you all too little to sustain your interest. I must stress that this will not all happen at once so you must be patient, but I do believe that a little patience will be handsomely rewarded and that as time goes by we will be able to offer a much wider range of services and material to our members.

This has been a long report but I think it was necessary and important to tell you about what we will be doing in 1990, and hopefully to enlist your help and sympathy. If you have thoughts on these or any other matters which you feel should be drawn to the attention of the Committee, please take the time to write to me about it, and I will try to deal with the matters on your behalf. We regularly hold Committee meetings every two months and I would like to feel that members have the opportunity to air their grievances more than once a year at the AGM. The next Committee meeting is on January 13th so please inform me before then if you have any matter you feel should be discussed.

Beyond that, on behalf of the Council, Committee and staff of the BSFA, I would like to wish all members a happy Christmas and peaceful New Year.

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#### \* MAILING SESSIONS \*

The next mailing session will be on 3/4th February 1990 at Reading University. It will be necessary, we hope, to collate only Vector and Matrix but we ideally need to find about eight volunteers to help. If you are interested in helping - remember, you will receive an extra month on your subscription and lunch will be paid for - please contact either Keith Freeman (0734 666142) or Maureen Porter (0303 52939) as soon as possible. We are striving, in future, to be aware of any problems with lack of numbers as soon as possible in order to find willing hands to help out.

#### JOBS\*JOBS\*JOBS\*JOBS\*JOBS

#### \* MATRIX EDITOR \*

The BSFA requires someone with enthusiasm, a reasonably wide-ranging awareness if not an intimate knowledge of all areas of the SF community, the ability to marshal information from a wide range of sources, the ability to delegate, good production skills, a word processor, patience and clear plans for the future development of Matrix. All prospective candidates should contact the Co-ordinator as soon as possible, outlining their thoughts and ideas. Applications must be submitted by January 12th at the latest.

I would like to stress that the new editor of Matrix can count on an efficient team of Contributing Editors and on the support of the Committee and the current editor in getting started on the job and will receive all possible assistance.

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#### \* BSFA SPEAKER MEETINGS \*

BSFA Speaker Meetings are open to everyone, admission being 50p to BSFA members, £1 to non-members, and take place in the upstairs room at The Plough, Museum St, near the British Museum. Nearest tube station is Tottenham Court Road. Just a brisk five minutes walk away, and conveniently situated near Forbidden Planet. Organised events kick off soon after eight, but the room is open as soon as any of the committee get there.

We are very pleased to announce that the guest at our January meeting will be Michael Moorcock, perhaps best known for his Elric books.

Mr Moorcock has expressly requested that there be no smoking in

# NEWS

Compiled by Paul Kincald

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

## GOLLANZ SOLD TO AMERICA

VICTOR GOLLANZ, the British independent publisher that has been the biggest publisher of science fiction in this country, has been sold to the American publisher HOUGHTON MIFFLIN.

The sale came about because Livia Gollanz, the chairman of the company and daughter of the founder, plans to retire next year when she is 70. The deal has now been approved by the GOLLANZ shareholders, though no details of the terms of the take-over have been announced. It is known that GOLLANZ was anxious not to fall prey to one of the publishing giants, and the association with HOUGHTON MIFFLIN would seem to be ideal from that point of view. Founded in 1832, the Boston-based company has also remained independent, and has a very similar approach to GOLLANZ. Besides SF, GOLLANZ also publishes a distinguished list of children's books, thrillers and non-fiction (as well as originating the Left Book Club, which placed the company firmly at the forefront of left-wing publishing in this country). HOUGHTON MIFFLIN has a similar list which should complement the British line; it is the American publisher of J.R.R. Tolkien, for instance, and has similar left-wing credentials as the American publisher of Victor Gollanz himself. It is not expected, therefore, that the take-over will have any noticeable effect upon the GOLLANZ output, and the appointment of GOLLANZ Managing Director as Chairman would seem to back this up.

## MALCOLM EDWARDS MOVES TO GRAFTON

Part of the fall-out from the HOUGHTON MIFFLIN take-over of GOLLANZ could be part of the reason for the sudden departure of the GOLLANZ SF editor, Malcolm Edwards. He has left GOLLANZ to become Publishing Director at GRAFTON, working to develop their SF, fantasy and horror publishing alongside the existing Publishing Directors - Nick Austin (paperbacks) and John Booth (hardbacks).

Edwards began his career in publishing at GOLLANZ, where he worked with the then SF editor John Bush, who helped to create GOLLANZ's considerable reputation within the field. In the late 70's Edwards left GOLLANZ for a time to become a freelance writer. During this time he also served as editor of *Foundation* and was one of the founders of *Interzone*, but he retained his links with GOLLANZ as SF advisor, and when John Bush retired in the early 1980's he returned as Bush's successor.

continued from previous page

the room until after he has left, and also prior to his arrival. I would like to remind people that this is a rare opportunity to meet Michael Moorcock and would ask people to honour his request.

## \* BSFA AGM \*

The BSFA Annual General Meeting will take place during Eastercon, in Liverpool. We are hoping that we will be able to organise the meeting for Saturday rather than Sunday to make attendance easier. Proxy voting forms will be contained in this mailing. If you already know of a matter you wish to raise at this meeting, would you please be kind enough to notify me in advance if possible, in order that I may bring along any necessary information to answer the question as effectively as possible. Which is not to say that matters cannot be raised directly at the meeting, but the answer may not be as satisfactory.

## \* BSFA AWARDS \*

The preliminary ballot for the 1989 BSFA Awards is contained in this mailing, and I hope people will spend a few moments in considering nominations in each category. The awards will be presented at the Eastercon next year.

## ■ GOLLANZ TO HOUGHTON MIFFLIN ■ MALCOLM EDWARDS TO GRAFTON ■ RICHARD EVANS TO GOLLANZ ■ GATE/EDENS SURVIVE; AMAZING FOLDS

He soon became a director of the company, and for most of the 80's has been one of the most influential figures in British SF publishing. Among others, he has edited J.G. Ballard, Brian Aldiss and Bob Shaw, as well as many leading American writers such as William Gibson and Greg Bear.

It is not known whether any of Edwards' stable of authors will follow him to GRAFTON, or what changes he will make to the GRAFTON list. However, he has announced that he has signed up Michael Moorcock's next Eric novel, *The Revenge of the Rose*, which will be published by GRAFTON in Spring 1991.

## RICHARD EVANS MOVES TO GOLLANZ

Richard Evans, who has been working as a freelance editor and Publisher of the HEADLINE SF and fantasy list, will take over from Malcolm Edwards as SF Director at GOLLANZ, with effect from 2 January 1990.

Evans has become one of the most respected people in British SF publishing. After a very brief period with PENGUIN in 1972 he moved to FONTANA where, with Colin Murray, he was responsible for starting the SF list. In 1977 he moved on to handle the Orbit SF list at FUTURA, then in 1979 went on to ARROW where he was responsible for publishing Gene Wolfe's *Book of the New Sun*, as well as the first novels by David Langford, Michael Scott Rohan and Mary Gentle. In 1983 he returned to FUTURA and the Orbit list, and in 1986 he was promoted to Publishing Director at MACDONALD/FUTURA. He left after two years to work as a freelance with HEADLINE.

As for his plans at GOLLANZ, Richard Evans reports: "It's too soon now to talk about plans in any serious way. Malcolm (Edwards) has built an unequalled list and it would be foolish for me to plan anything other than making the most of what I'll inherit."

## THE GATE STILL ALIVE AND KICKING

After a long interval during which there were rumours that Britain's newest SF magazine, *The Gate*, had folded, publisher Richard Newcombe has confirmed that it is still alive and kicking. The magazine was launched earlier this year, but was plagued by distribution problems and only the first issue appeared. Now the distribution has been largely sorted out, and Newcombe has announced that Issue 2 will be published early in the New Year, and should be available by the end of January. It is hoped that from that point onwards the magazine will be able to stick to the quarterly schedule that was originally intended.

Issue 2 will have a wrap-around cover by artist Jim Porter (no relation to editor Maureen Porter) and will contain "The Scents of Cloves" by Dean Whitlock, "Surfing, Spanish Style" by Gerry Kilworth, "Talis" by John Grant, "D & D" by Kim Newman, "The Phobos" by Sean & Berrington Bayley, and, continuing a policy of encouraging new writers, there will be two stories by writers being published for the first time, "Paperback Velocity" by Christopher Amies and "The Conclusion" by Paperback Inferno editor Andy Sawyer, as well as reviews by Paul Kincald and Kim Newman.

Stories already lined up for future issues include new work from Phillip Mann, Storm Constantine, Eric Brown and former Vector editor David V. Barrett.

Richard Newcombe says that Issue 2 of the magazine will be the same format as the first issue, but Issue 3 might see a change to a slightly larger format and the introduction of interior illustrations.

## HOLDSTOCK AND EVANS MAY QUIT OTHER EDENS

Robert Holdstock has announced that he and Christopher Evans are thinking of giving up the editorship of *Other Edens*, the original anthology series published by UNWIN HYMAN which they have edited for three years. Launched to co-incide with the 1987 Worldcon in Brighton, and intended primarily as a showcase

for British writers, each of the three issues so far has won high critical praise. However, Holdstock has also revealed that they are taking up an increasing amount of the editors' time, and Holdstock himself has been unable to do any original writing of his own for over a year, which is the principal reason they intend to step down from the job.

Both Holdstock and Evans have expressed a very strong hope that the series will continue, and Jane Johnson, who edits the science fiction and fantasy list at UNWIN HYMAN, has hinted that she may take on the editorship of the anthology series herself. However, so far no final decision has been reached.

#### AMAZING FOLDS

*Amazing*, the oldest SF magazine still being published, looks to be about to disappear. Launched 64 years ago, it has been struggling for some years, appearing on a very irregular basis, and has been known to be losing money. The editor, Patrick Price, resigned last year but has not been replaced, instead he has been editing the magazine on a freelance basis issue by issue. But now new submissions are being returned to the authors by the magazines stable-mate, *Dragon*, and it appears that when the existing stock of stories is exhausted early in 1990, the magazine will be suspended.

The publisher is TSR, the publishers of the various role-playing game fantasies that are published in this country by PENGUIN, and the president of TSR, Lorraine D. Williams, has a family connection with the creators of Buck Rogers, which used to appear in *Amazing*. For that reason, apparently, TSR doesn't want to sell the title; yet TSR have also been reluctant to make the investment needed to make the magazine successful once more.

#### KEROSINA BOOK WINS WORLD FANTASY AWARD

*Stories from the Old Hotel* by Gene Wolfe, published by KEROSINA, has been named as the joint winner of the Best Collection category in the World Fantasy Awards. It is very rare for a book published only in a UK edition to win any of the major SF or fantasy awards, and it is thought that this is the first time any small press book has won a major award. So it is a remarkable success for KEROSINA.

The co-winner was *Angry Candy* by Harlan Ellison, which so far has no British publisher.

The winner in the Best Novel category was *Koko* by Peter Straub, which must be a controversial selection. The book has been marketed as horror because of the reputation of the author, but though it concerns serial killing with connections to the Vietnam War, it has no fantasy or supernatural elements.

A full list of winners will be published in the next *Matrix*.

#### SONY BUY BATMAN

Sony, the Japanese electronics giant, has bought Columbia Pictures in a massive \$4.8 billion deal that is the largest ever Japanese buyout of an American company. And then the very next day consolidated that deal by buying out the production company whose most recent success is the film of *Batman*. The move is seen as part of a plan to boost Sony's entertainment interests. Buying Columbia gives them a library of 2,300 films and 23,000 television programmes, which is now likely to turn up on Sony's new 8mm video format. The acquisition is not expected to make any difference to Columbia's film-making activities, nor should it affect any sequels to *Batman*.

#### RUSHDIE STILL UNDER THREAT

It appears that the furore over the novel *The Satanic Verses*, written by Salman Rushdie, is not going to fade away. A recent survey for BBC TV's *Public Eye* programme shows that nearly 30% of Muslims living in this country still approve the sentence of death passed upon Rushdie by the Ayatollah Khomeini, while two-thirds regard Muslim religious law as taking priority over British law. Any hopes, therefore, that the possibility of the author being murdered would diminish with time, allowing him to emerge from police custody at some time in the future, appear groundless.

#### ALIENS INVADE RUSSIA

On Monday 9 October TASS, the normally sober Soviet news agency, carried the following report about an incident in Voronezh, a town of 850,000 people in the Russian heartlands:

"A large shining ball or disc was seen hovering above the park. Then it landed, a hatch opened and one, two or three creatures similar to humans and a small robot came out. The aliens were three to four metres tall, but with very small heads. They walked near the ball or disc and then disappeared inside. Onlookers were overwhelmed by a fear lasting several days. Many also claimed to have seen a banana-shaped object in the sky, and a characteristic illuminated sign."

To support the report, TASS also carried a report by Genrikh Silanov, head of the Voronezh Geophysical Laboratory, who said:

"We identified the site by means of biolocation. We detected a circle 20 metres across. Four dents, each 4-5 centimetres deep and with a diameter of 14-16cm, were clearly visible. They are situated at the four points of a rhombus. We also found two mysterious pieces of rock. At first glance these looked like sandstone of a deep-red colour. However, mineralogical analysis showed that the substance cannot be found on Earth. But additional tests are needed to reach a more definite conclusion."

Subsequent reports have shown that the "mysterious" rock was in fact iron ore.

#### AWARDS

Just to tie up the little question over the Hugo results last issue, the BEST FAN ARTIST award was indeed a tie between Brad Foster and Diana Gallagher Wu.

The Chesley Awards, named after Chesley Bonestell and presented by the Association of Science Fiction and Fantasy Artists, have been announced. The winners are:

Best Paperback Cover: Jody Lee (*Oathbound* - Mercedes Lackey)  
Best Hardcover Cover: Don Maltz (*Cyteen* - C.J. Cherryh)  
Best Magazine Cover: Robert Eggleton (*IASFM*, July 1988)  
Best Interior Illustration: Alan Lee (*Merlin Dreams* - Peter Dickinson)  
Best Unpublished Colour Work: James Gurney (*The Waterfall City*)  
Best Unpublished Black & White Work: Brad Foster (*Night Flyer*)  
Best 3D: John Morrison (Metropolis)  
Contribution to ASFA: David A. Cherry  
Artistic Achievement: Don Maltz (*First Maltz*)

The Kurt Laszlo Awards for the best SF published in Germany have been announced:

Best Novel: *New York Is Heaven* - Norbert Stöbe  
Best Novella: *Maislin Mite Biotechnik* - Karl Michael Armer  
Best Short Story: *A Piece of Cheese* - Rainer Eiler  
Best Translator: Walter Brumm  
Best Artist: Helmut Wenske  
Best Film: *The Adventures of Baron Munchausen*  
Best Radio Play: *Jonah in the Furnace* - Wolfgang Jeschke  
Best Foreign Novel in Translation: *Speaker for the Dead* - Orson Scott Card

The launch of the paperback edition of the original horror anthology *Prime Evil*, edited by Douglas E. Winter and published by CORGI, is being marked with a short story competition.

Held in association with *Fear Magazine*, the competition is for the best original horror short story under 1,500 words. The closing date is 31 December 1989. The three best stories will win a limited edition hardback of *Prime Evil*, signed by all the contributors (who include Stephen King, Clive Barker, Ramsey Campbell and M. John Harrison), and the best story will be published in *Fear* early in 1990.

Entries (limited to one per person) should be sent to: Prime Evil Competition, PO Box 10, Ludlow, Shropshire, SY8 1DB.

Grant Morrison, better known as a writer for American comics, has become joint winner of the 1989 Independent Theatre Award for his play *Red King Rising*. His first play, it takes Alice into the mind of her creator, Charles Dodgson, where the fantasies of Lewis Carroll are used to reflect Victorian prudery.

The joint-winner also has a fantasy element. *Punch and Judy* by Debbie Isitt brings the puppets to life in an examination of wife-beating.

Following the award of the Booker Prize to the odds-on favourite, *Remains of the Day* - Kazuo Ishiguro, without a shadow

of the usual controversy, there has been a remarkable stir over the Whitbread Prize.

The panel of three judges who select the winner of the novel category - Val Hennessy, David Cook and Jane Gardam - originally chose *The War Zone* - Alexander Stuart by a majority of 2-1. However the novel deals explicitly with incest, and so outraged the minority judge, Gardam, that she stormed out of the meeting claiming that she would dissociate herself from the award and making vague threats about her QC husband. Despite this outburst, the other two judges believed that the book had still won, and indeed the organisers of the award went so far as to inform Stuart and his publisher of this.

Nevertheless, Gardam continued to raise a storm over this, and the judges were eventually asked to reconsider their opinion. Cook has claimed that they were pressurised into changing their minds, (though Gardam denies this, and claims to have heard that the other two were changing their minds out of the blue) but the outcome was that the award was changed and has gone instead to *The Chemical Wedding* - Lindsay Clarke.

Clarke now goes forward as one of five contenders for the overall £20,250 prize, which is chosen from the category winners of Best Novel, Best First Novel (*Gerontius* - James Hamilton-Paton), Best Poetry (*Shibboleth* - Michael Donaghy), Best Biography (*Coleridge: Early Visions* - Richard Holmes, and Best Children's Novel (*Why Weeps the Brogue?* - Hugh Scott).

#### PEOPLE

Arthur C. Clarke received his CBE from the Queen on Wednesday 25 October, and in November received the first "special recognition award" from the Association of Space Explorers, which is made up of the 72 astronauts and cosmonauts from 17 countries who have made it into space.

Michael Moorcock is to make a rare public appearance at the BSFA London Meeting in January.

Christopher and Leigh (Kennedy) Priest are delighted to announce the birth on 23rd October 1989 of Elizabeth Millicent (3lb 4oz) and Simon Walter (6lb 8oz). We send our heartiest congratulations.

Christopher Priest, meanwhile, has sent this comment on the country house fire at Upark:

"Members might like to know that there is a connection between H.G. Wells and Upark, the country house in Sussex badly damaged by fire in August this year.

"Wells's mother Sarah was housekeeper at Upark from 1880 to 1892, the years in which he was starting to write. The young Wells was a frequent visitor to the house at weekends and during holidays, made use of the library, and wrote some of his earliest short pieces there. Upark appears as 'Bladesover' in one of his best novels, *Tono-Bungay*.

The house, now owned by the National Trust, was almost completely destroyed in the fire: only the outer walls remain standing (although most of the contents were saved). The property was insured, but at time of writing it's uncertain whether or not it will be rebuilt."

Christopher Priest

Alasdair Gray, the author of the spectacular fantasy *Lanark*, has gone back on his decision to stop writing after the publication of *The Fall of Kevin Walker* and his contribution to *Lean Tails*. A new novel, *Something Leather*, is coming out from RANDOM HOUSE (the new parent company for his usual publisher, CAPE). The book appears to be fantasy of a very different sort from *Lanark* (though perhaps not too unexpected after the masturbatory fantasy of 1982, *Janina*), since it concerns the abduction and abuse of a woman with a leather fetish.

Nell Gaiman and Terry Pratchett have collaborated on a novel called *Good Omens*, which has just been bought by GOLLANZ. The original idea was to call it *William the Antichrist*, but because there were worries that the estate of Richard Compton might object, it was decided to change the title and some of the characters. The hero is now called "Damian".

John Gribbin reports:

"Having seen *A Brief History of Time* listed in the "best of" as a science-fiction-related book, the wonderful world of SF may like to know that I am now completing a devastating new book, in collaboration with Kate Charlemagne, called *The Cartoon History of Time*. This is the definitive book for everyone who bought Hawking's book but couldn't understand it. No less than - a complete history of the Universe in cartoon form, to be

published by CARDINAL in March 1990. Funnier, briefer, but just as accurate as the other book; the curious thing is that although it reads like science fiction, every word is fact. Featuring Alexis, the quantum cat.

"For those who can manage without the pictures, however, I have *The Stuff of the Universe* out from HEINEMAN in January; co-written with Martin Rees of Cambridge University (I love getting other people to write my books for me), this deals with anthropic cosmology and the 'missing' 99% of the Universe."

John Gribbin

An odd new role for Iain Banks, who at one point wanted to use the names of his favourite whiskies for a pseudonym. He is currently being featured in a magazine advertisement for sherry.

Maxim Jakubowski is editing a collection of "The Profession of Science Fiction" articles which have been one of the features of *Foundation* since it started. The collection will be published by MACHILLAN.

Jakubowski, meanwhile, (presumably in his role as proprietor of *Murder One* bookshop), has edited *New Crimes*, an anthology of crime stories by such luminaries as John Le Carré, Cornell Woolrich, Peter Lovesey and Stephen Gallagher.

K.V. Bailey, regular *Vector* reviewer with several booklets of poetry to his credit, has produced *The Sky Giants*, a narrative verse sequence which presents heroic myth as transgalactic fantasy. The book is published by TRIFFID BOOKS.

Storm Constantine has sold her new novel, *Many Tricks*, to HEADLINE.

BSFA member, Nicholas Emmett, reports that he has sold a story, "Brains On The Dump", to *There Won't Be War*, an anthology edited by Harry Harrison & Bruce McAllister.

David Sutton, co-editor of *Fantasy Tales*, has just been appointed editor of *The Pan Book of Horror Stories*, in succession to Clarence Paget, whose final volume, issue 30, has just appeared.

Meanwhile, his co-editor at *Fantasy Tales*, Stephen Jones, has joined forces with Ramsey Campbell to co-edit *Best New Horror*. This new annual anthology from ROBINSON is to be the companion volume to Gardner Dozois's *Best New SF*, and is to be as substantial with a 170,000 wordcount.

David A. Hardy, the artist whose work has featured on Patrick Moore's *The Sky at Night* and in planetaria in London and Stuttgart as well as on numerous books and record sleeves, has produced *Visions of Space* Subtitled: "Artists Journey through the Cosmos", it is a compendium of space art from the 19th century to the present day. The book, published by PAPER TIGER, has an introduction from Arthur C. Clarke and is endorsed by The Planetary Society.

Ray Harryhausen's *Creatures of Fantasy* is a special exhibition at the Museum of the Moving Image on London's South Bank. The Museum's 300 square metre mezzanine will be filled with monsters, models and all sorts of creatures from the films Harryhausen has worked on. The exhibition runs from 19 October to 18 March 1990. To coincide with the exhibition, TITAN have published *Ray Harryhausen's Film Fantasy Scrapbook*.

C.J. Cherryh, the most recent winner of the Hugo Award for best novel with *Cyteen*, finds herself with her first British hardback for some time (if at all) with her next book, *Rainrunners*, which is appearing in simultaneous hardback and trade paperback from NEL next February. Meanwhile, her Hugo winner, *Cyteen*, comes out as an NEL paperback this November.

Mario Vargas Llosa, the Peruvian magical realist novelist and author of *Aunt Julia and the Scriptwriter* and *The Kiss of the Spiderwoman* looks set to acquire a new career. He has a clear lead in the opinion polls as a candidate for his country's Presidency. He represents the Liberty Movement, a right-wing alliance of the Popular Alliance and the Popular Christian Party, though his programme is built upon a series of liberal reforms, especially in the field of economics.

#### OBITUARIES

Edward A. Byers, SF writer who sold his first story to *Analog* in 1979 and who has appeared regularly in the pages of that magazine since then, and the author of two novels, *The Long Forgetting* (1985) and *The Babylonian Wheel* (1986), died of



cancer on 22 September 1989, on his 50th birthday.

**Graham Chapman**, the member of the Monty Python team who took the leading roles as King Arthur in *Monty Python and the Holy Grail* and Brian in *The Life of Brian*, and who wrote and directed *Yellowbeard*, died of cancer on 4 October 1989, aged 48.

**Gertrude T. Friedberg**, author of *The Revolving Boy*, died on 17 September 1989, aged 81. Her only SF novel, published in 1966, has been recognised as a minor classic of the genre, concerning a child born in free fall who has "perfect direction" (like perfect pitch), and who must always align himself with mysterious signals from beyond the solar system. Despite the acclaim which the book received, Friedberg never again turned to SF, although she had previously published a short story, "The Short and Happy Death of George Frumkin" in *FAF* in 1963. In other spheres she had been writing since 1933, when her first play was produced.

**Danilo Kis**, the Yugoslav novelist, whose work often had a mythic or Borgesian element, as in *The Encyclopedia of the Dead* (1985), died on 15 October 1989, aged 54.

**Phillip Sayer**, the actor who took over from Tim Curry in the rôle of Dr Frank En Furter in the original London stage production of *The Rocky Horror Show* in 1974, before going on to TV success in *Bluebird* and *Floodtide*, died on 19 September 1989, aged 42.

**David Victor**, TV producer of *The Man from UNCLE*, died on 25 October 1989, aged 79.

**Jay Ward**, cartoonist and creator of *Rocky the Flying Squirrel* and *Bullwinkle the Moose*, died on 12 October 1989, aged 69.

**Cornel Wilde**, Hollywood actor and subsequently director who made his name in a number of swashbucklers and melodramas, but who went on to direct and star in more ambitious films, among which was the film version of John Christopher's novel *No Blade of Grass*, died on 16 October 1989, three days past his 74th birthday.

#### PUBLISHING

LITTLE FISH is another new publishing venture being set up with some rather revolutionary (not to say peculiar) ideas. They plan to sell books as stylish accoutrements to the modern lifestyle, so they are looking to market their product through outlets like The Body Shop rather than traditional bookshops. As a consequence they are looking for novella length works, which will appear as hardbacks where the appearance will probably count for more than the content. They are paying a flat fee of £400, plus a 3% royalty, for works of around 15,000-20,000 words. And they have no preference for one form of writing over another, so science fiction is as welcome as mainstream fiction and non-fiction, though they're not aiming their books at regular book buyers so anything aimed at the SF specialist isn't likely to be wanted. For details contact Little Fish Ltd, 2 Clanciarde Gardens, London, W2 4NA.

Another new outlet for writers is GLASS WINGS PRESS, a new Australian publisher which describes itself as "Publisher of: Egalitarian adventure fiction; Graphic works; Computer books; Anything that strikes the publisher's fancy."

GLASS WINGS is asking for submissions, and say: "We are particularly interested in the submission of works that are visionary enough to have aborigines flying out into space, little girls the active key to stopping the horrible beastly from the deep, or an elderly woman performing as a top level spy. We are also looking for these works to show literary merit, originality, and imagination - remember, Isak Dinesen wrote adventure."

Their press release gives no details of the length they are looking for, or their rates of payment, but submissions should be sent to: Katherine Phelps, Glass Wings Press, PO Box 409, Canterbury, 3126, Victoria, Australia.

Another new independent publishing house has been launched. CHAPMANS has been founded by Ian Chapman, the head of COLLINS who resigned following the take-over by Rupert Murdoch. As yet the new publisher does not appear to have any authors on its list, but it is intending to publish around 25 books in its first year. There is no indication whether science fiction will feature on the list.

Dr Who fans will be pleased to know that TITAN is publishing

the original scripts for the first time. Book 2, now available, is *Tomb of the Cybermen* by Gerry Davis & Kit Pedler, the first appearance of one of the Doctor's most enduring adversaries. These episodes were originally broadcast in 1967 and are now "lost" - the original copies no longer exist in the BBC archives. Complete with full cast list and production notes, this book may be the only opportunity for fans to recapture those episodes.

SAVOY BOOKS have published *Meng & Ecker Halt the Decline of Eng. Ltd.* a comic written by David Britton with art by Kris Guidio based around characters from Britton's novel *Lord Horror*. Meanwhile the novel, the comic, and the comic's predecessor which was also called *Lord Horror* have been seized from the SAVOY offices by the Greater Manchester Police.

As of April 1990, PAN will be expanding its hardback line to include SF, Fantasy and Horror, under the control of the Senior Fiction Editor, Kathy Gale. The titles previously scheduled to appear as SIDGWICK & JACKSON hardbacks will now appear under the PAN imprint, and the first selection of titles includes work by Isaac Asimov & Robert Silverberg, Larry Niven & Stephen Barnes, Melanie Rawn, Chris Claremont, Diane Duane, Charles DeLint, Brian Stableford, Don McDirt and K.W. Jeter.

LEGEND has acquired the UK rights to the next two novels from Greg Bear. The first of these, *The Anvil of Stars*, is a sequel to *The Forge of God*, while the other is *Moving Mars*.

ORBIT has bought the UK rights to *Earth* by David Brin plus two unnamed novels. They have also bought the British rights to Walter M. Miller's long awaited sequel to *A Canticle for Leibowitz* which will have the title *Cardinal Brownpaw and the Wild Horse Women*.

The new horror line from GOLLANZ, VG-HORROR, launched with *The Island* by Tim Wright in August, is due to publish a title a month from the New Year.

#### NEW ANTHOLOGIES & COLLECTIONS

*Arrows of Eros*, edited by Alex Stewart and published by NEL, is an original anthology of "unearthly tales of love and death". It contains: "Wildland" - Brian Stableford, "The Motivation" - David Langford, "Howie Dreams" - Anne Gey, "Odd Attachments" - Iain M. Banks, "Iron Shores" - Geraldine Harris, "Pamela's Pursuit" - Kim Newman, "The Beautiful Biting Machine" - Tenth Lee, "A Little Magic" - Chris Morgan, "The Palomino Boy" - Freda Warrington, "Crucel as the Grave" - Alex Stewart, "The Song of Women" - Paul Kincaid, "The Amorous Adventures of Hogfoot Right" - Gerry Kilworth, "The Horn" - Stephen Gallagher, "Mela Worms" - Diana Wynne Jones, "The Cat and the Sleep Compiler" - Christina Lake, and "The Growing Place" - Simon Ounsley.

Isaac Asimov's first collection of short stories for some time, *Azeel* from DOUBLEDAY, shows an unusual side of him, for these 18 tales are fantasy, most from IASFM from 1982 to 1988: "The Two-Centimeter Demon", "One Night of Song", "The Smile that Loses", "To the Victor", "The Dim Rumble", "Invoking Humanity", "A Matter of Principle", "The Evil Dream Does", "Writing Time", "Dashing through the Snow", "Logic is Logic", "He Travels the Fastest", "The Eye of the Beholder", "More Things in Heaven and Earth", "The Mind's Construction", "The Flights of Spring", "Galatea", and "Flight of Fancy".

*Tangents* from GOLLANZ is the first collection of short stories from Greg Bear. It contains: "Blood Music", "Sleepside Story", "Webster", "A Martian Ricorso", "Dead Run", "Schrodinger's Plague", "Through Road No Wither", "Tangents", "Sisters" and "The Machineries of Joy".

*The Father Thing*, Volume 3 in the Collected Stories of Philip K. Dick from GOLLANZ, contains: "Fair Game", "The Hanging Stranger", "The Eyes Have It", "The Golden Man", "The Turning Wheel", "The Last of the Masters", "The Father-Thing", "Strange Eden", "Tony and the Beetles", "Null-O", "To Serve the Master", "Exhibit Piece", "The Crawlers", "Sales Pitch", "Shell Game", "Upon the Dull Earth", "Foster, You're Dead", "Pay for the Printer", "War Veteran", "The Chromium Fence", "Misadjustment", "A World of Talent", and "Psi-Man Has My Child".

Thomas Ligott is described by Ramsey Campbell as "one of the few consistently original voices in contemporary horror fiction". His first collection of stories, *Songs of a Dead Dreamer* from ROBINSON, contains: "The Frolic", "Les Fleurs", "Alice's Last Adventure", "Dream of a Mannikin", "The Chymist", "Drink to Me

Only with Labyrinthine Eyes", "Eye of the Lynx", "Notes on the Writing of Horror", "The Christmas Eyes of Aunt Elise", "The Lost Art of Twilight", "The Troubles of Dr Thoms", "Masquerade of a Dead Sword", "Dr Voke and Mr Veech", "Professor Nobody's Little Lectures on Supernatural Horror", "Dr Locrian's Asylum", "The Sect of the Idiot", "The Greater Festival of Masks", "The Music of the Moon", "The Journal of J.P. Drapeau", and "Vasterien".

**Mathematics**, edited by Rudy Rucker and published by NEL, is a collection of SF stories built around mathematics. The contents are: "1 to 999" and "The Feeling of Power" - Isaac Asimov, "Four Brands of Impossible" and "The Mathematics" - Norman Kagan, "Tangents" - Greg Bear, "A New Golden Age" and "Message Found in a Copy of Flatland" - Rudy Rucker, "Professor and Colonel" - Ruth Berman, "The Maxwell Equations" - Anatoly Dnieprov, "Left or Right" and "No-Sided Professor" - Martin Gardner, "Immune Dreams" - Ian Watson, "Forbidden Knowledge" - Kathryn Cramer, "Godel's Doom" - George Zebrowski, "The Tale of Hapton" - Douglas Hofstadter, "The Flinagle Flasco" - Don Sakera, "Convergent Series" - Larry Niven, "Euclid Alone" - William F. Orr, "Love Comes to the Middleman" - Marc Laidlaw, "Miss House and the Fourth Dimension" - Robert Shekley, "Kubeword" - Henry H. Gross, "Schematic Man" - Frederick Pohl and "Time's Rub" - Gregory Benford.

**Tales of the Witch World II** is a second anthology of original stories inspired, and edited by Andre Norton and published by PAN. It contains: "The Hunting of Lord Estellan's Daughter" - Clare Bell, "Sea-Serpents of Donnudele" - Ginger Simpson Curry, "Old Tod" - Geary Reveal, "The Judgement of Neeve" - S.J. Lewitt, "Through the Moon Gate" - Jacqueline Lichtenberg, "Dream Pirates' Jewel" - Brad & Cynthia Lineweaver, "La Verdad: The Magic Sword" - A.R. Major, "Darkness Over Mirhold" - Patricia Shaw Mathews, "Peacock's Eyes" - Shirley Melar, "The Salt Garden" - Sandra Miesel, "The Stones of Sharon" - Ann Miller, "Heroes" - Diane L. Paxson, "Rite of Failure" - Susan Schwartz, "Futures Yet Unseen" - Melinda M. Snodgrass, "Solcarla's Sons" - Lisa Swallow, "The Sentinel at the Edge of the World" - David Wind, and "Tall Dames go Walking" - Rose Wolf.

The third issue of *Fantasy Tales* out from ROBINSON contains: "The Sustenance of Host" - Ramsey Campbell, "The One Left Behind" - Stephen Graham, "John and the Magic Skillet" - Jessica Amanda Salmonson, "The Embracing" - David J. Shaw and "Fatal Belman" - Alan W. Lear.

The first of the Warhammer collections to appear from GW, *Ignorant Armies* edited by David Pringle contains: "Gehennimnacht" and "The Laughter of Dark Gods" - William King, "The Reversers and the Dead" - Charles Davidson, "The Other" - Nicola Griffith, "Apprentice Luck" - Sean Flynn, "A Gardener in Paravron" - Brian Craig, "The Star Boat" - Steve Baxter and "The Ignorant Armies" - Jack Yeovil.

The second Warhammer collection (also edited by David Pringle and published by GW) is *Wolf Riders*, which contains: "Wolf Riders" - William King, "The Tilted Rat" - Sandy Mitchell, "The Phantom of Yremy" and "The Way of the Witchfinder" - Brian Craig, "Cry of the Beast" - Ralph T. Castle, "No Gold in the Grey Mountains" - Jack Yeovil, "The Hammer of the Stars" - Pete Gerratt, and "Pulgi's Grand Carnival" - Simon Unsley.

#### NEW AND FORTHCOMING BOOKS OCTOBER-DECEMBER 1989

Nell ADAMS & Denny O'NEIL *Batman: The Demon Awakes* (TITAN, pbk, £5.95) latest in reprint series of "classic and influential 1970s dark knight Batman tales".

GILL ALDERMAN *The Archivist* (UNWIN, hbk, £12.95) 1st edn of 1st novel that's already winning high praise.

Piers ANTHONY *Of Man & Mantre* (CORGI, pbk, £4.99) Reprint in 1 vol of *Omivore, Or a Ox* (all Corgi, 1977); *Beilze Circle* (CORGI, pbk, £4.99) Reprint in 1 vol of *Sos the Rope* (Faber, 1970); *War the Stick* (Faber, 1972) & *Neq the Sword* (Corgi, 1975); *Tarot* (GRAFTON, pbk, £6.99) 1st UK edn of 1 vol edn of trilogy; *For Love of Evil* (GRAFTON, pbk, £3.99) 1st UK edn of Book 6 of *Incarcerations of Immortality*.

Isaac ASIMOV *Azazel* (DOUBLEDAY, hbk, £10.95) 1st UK edn of collection of 18 fantasy stories; *Prelude to Foundation* (GRAFTON, pbk, £3.99) Reprint (Grafton, 1988) of latest in the series.

A.A. ATTANASIO *In Other Worlds* (GRAFTON, pbk, £3.99) Reprint (Corgi, 1984) of novel described as "a dimension-spanning adventure at the end of time".

Richard AMLINSON *Shadowlike* (PENGUIN, pbk, £3.99) 1st UK edn of

Book 1 of *The Avatar Trilogy* from the Forgotten Realms game; *Trantors* (PENGUIN, pbk, £3.99) 1st UK edn of Book 2 of *The Avatar Trilogy*.

Berrington J. BAYLEY *The Fall of Chronopolis & Collision with Chronos* (PAN, pbk, £3.99) Reprint (Allison & Busby, 1974 & 1977) of two time-travel novels; *The Pillars of Eternity & The Garments of Cease* (PAN, pbk, £3.99) Reprint (Daw, 1982, Fontana, 1978) of two space adventure novels.

Greg Bear *Tangents* (GOLLANCZ, hbk, £12.95) 1st UK edn of his 1st collection of short stories.

Alfred BESTER *Golem 100* (MANDARIN, pbk, £3.99) Reprint (Sidgwick & Jackson, 1980) of late novel; *Extra* (MANDARIN, pbk, £3.50) Reprint (Eyre Methuen, 1975) of novel also known as *The Indian Giver* and *The Computer Connection*.

Ben BOVA *Peacekeepers* (MANDARIN, pbk, £3.50) 1st UK edn of political thriller about an end to war.

Sue BRIDGWATER & Alistair McGEHEE *Parlan's Journey* (LULIA MACRAE, hbk, £8.95) 1st edn of children's fantasy novel.

John BROSNAN *War of the Sky Lords* (GOLLANCZ, hbk, £12.95) 1st edn of sequel to *The Sky Lords*.

Orson Scott CARD *Prentice Alvin* (LEGEND, hbk, £12.95, pbk, £6.95) 1st UK edn of the Tales of Alvin Maker 3; *Red Prophet* (LEGEND, pbk, £3.50) Reprint (Legend, 1989) of 2nd Tales of Alvin Maker.

C.J. CHERRYH *Cyteen* (DEL, pbk, £4.99) 1st UK edn of latest Hugo Award winner; *Cuckoo's Egg* (MANDARIN, pbk, £3.50) Reprint (Methuen, 1987) of novel about human raised by aliens; *Brothers of Earth* (MANDARIN, pbk, £3.99) Reprint (Futura, 1977) of novel about humans caught up in alien war.

Arthur C. CLARKE *Reach for Tomorrow* (VOSE, pbk, £2.99) Reprint (Gollancz, 1962) of short story collection with new introduction by Clarke.

Arthur C. CLARKE & Gentry Lee Rame II (GOLLANCZ, hbk, £12.95) 1st edn of sequel to *Rendezvous with Rama*.

Adrian COLE *Thief of Dreams* (UNWIN, pbk, £6.99) 1st edn of *Star Show 2*.

Otto COONTZ *Through the Nightsee Wall* (METHUEN, hbk, £8.95) 1st UK edn of 1st part of *The Ausable Odyssies*, young adult novel.

Brian CRAIG *Zaragot* (GW, pbk, £4.99) 1st edn of new Warhammer novel.

Joe DEVER *California Countdown* (BEAVER, pbk, £2.99) 1st edn of *Freeway Warrior*.

Philip K. DICK *The Father-Thing* (GOLLANCZ, hbk, £13.95) 1st UK edn of Vol 3 of *Collected Stories*.

J.M. DILLARD *Star Trek V: The Final Frontier* (GRAFTON, pbk, £3.50) 1st UK edn of novelisation of the new movie.

David EDINGS *Sorceress of Darkness* (BANTAM, hbk, £12.95) 1st UK edn of Book 4 of *The Malloreon*; *Demon Lord of Karande* (CORGI, pbk, £3.99) Reprint (Bantam, 1988) of Book 3 of *The Malloreon*.

M.J. ENGH *Wheel of the Winds* (GRAFTON, pbk, £3.99) 1st UK edn of SF novel where compared to *Levin*.

J.R. FARRIS *Red Blood* (GOLLANCZ, hbk, £3.99) Reprint of 1977 horror novel 1st published as *All Heads Turn When The Hunt Goes By*.

Raymond E. FEIST *Prince of the Blood* (GRAFTON, hbk, £12.95, pbk, £7.95) 1st UK edn of novel that returns to the world of *The Riftwar Saga*.

Chris FOSS *Foss Poster Portfolio* (GRAFTON, £9.99) 10 pieces of cover art reproduced as A2 posters.

Craig Shaw GARNER *Back to the Future Part II* (HEADLINE, pbk, £2.99) 1st UK edn of novelisation of new movie; *A Disagreement with Death* (HEADLINE, pbk, £2.99) 1st UK edn of Verse the Third in the *Balld of Nuntur*.

David GEMMELL *The Last Guardian* (LEGEND, hbk, £11.95, pbk, £5.95) 1st edn of 4th *Spiral Fantasy*; *Knights of Dark Renown* (LEGEND, pbk, £3.99) Reprint (Legend, 1989) of fantasy novel.

Edward GIBSON *Reach* (MACDONALD, hbk, £12.95) 1st UK edn of 1st SF novel by former Skylab astronaut.

Lisa GOLDSTEIN *A Mask for the General* (LEGEND, pbk, £3.99) 1st UK edn of novel set in next century.

Joe HALDEMAN *The Long Habit of Living* (DEL, hbk, £6.95) 1st UK edn of novel about rejuvenation process.

David A. HARDY *Visions of Space* (PAPER TIGER, hbk, £16.95) 1st edn of compendium of Space Art from 19th century to the present day.

Harry HARRISON *Bill the Galactic Hero on the Planet of Robot Slaves* (GOLLANCZ, hbk, £11.95) 1st UK edn of sequel to one of the best SF comic novels; *Return to Eden* (GRAFTON, pbk, £4.50) Reprint (Grafton, 1988) of final part of West of Eden trilogy.

Ray HARRYHAUSEN *Ray Harryhausen's Film Fantasy Scrapbook* (TITAN, pbk, £8.95) 1st UK edn of book containing film stills, pre-production sketches, and various insights into his special effects work.

Chris HOCKLEY *Steel Ghost* (GRAFTON, pbk, £3.50) 1st edn of novel of ghostly possession.

Robin JARVIS *The Crystal Prison* (PURNELL, pbk, £3.50) 1st edn of Book 2 of *The Deptford Mice*.



# COMPETITION CORNER

By Roger Robinson

Another poor response! I hope that this month's Xmas special set of competitions with a total of £60 in prize money will tempt more of you to enter.

The answers to Competition 84 were:

1. Colchester (Unicon sites)
2. Vol 60 No 5 (no trick - next issue of Astounding)
3. Emsh (Ed Emshwiller - Best Artist Hugo for 1980 - implied No Award)
4. The Apple (Star Trek episodes (2nd season in the US))
5. Dick (sequence of authors in *Dangerous Visions*)
6. Jondelle (E.C. Tubb's Dumarest novels)
7. Philadelphia (Worldcon sites)
8. Jeter (authors of *Laser Books* (I was unnumbered))
9. Zero (entries under "Captain" in the *Nicholls Encyclopedia*)
10. Langdon (entries under "Jones" in the *Encyclopedia*)
11. Cleaning Up (books by Iain Banks)
12. Lavender-Green ("Magic series" by Andre Norton)

The winner with 18.5 out of 24 was Rosemary Scott of Chester, who wins the usual £5 book token. The runners-up were Andy Mills and Dave Wood.

## MATRIX 1989 CHRISTMAS COMPETITION SPECIAL £60 TOTAL PRIZE MONEY

For this Christmas special set of competitions I have persuaded six SF-related companies to donate £10 each towards the prize fund. This will be used as follows:

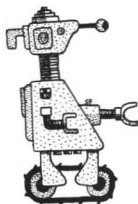
- 4 competitions, each with a sponsored prize of £10
- A bonus of £20 to the contestant who does best overall

The bonus will be decided by awarding points for each competition, in the same way as the Formula 1 Grand Prix - 9 for first place, 6 for second, 4 for third, then 3, 2, and 1 for sixth place. I hope that this will persuade a lot of you to enter all four of the competitions in order to try for the bonus.

Closing date is Friday 12th January, which should allow plenty of time for research and/or inspiration.

Entries to the usual address: Roger Robinson, 75 Rossllyn Ave., Harold Wood, Essex RM3 0RG.

Many thanks are due to all 6 of the sponsors and I hope that wherever and whenever possible you will support them.



## COMPETITION 85 A "WHAT THE L"

Sponsored by:

BECCON PUBLICATIONS  
75 Rossllyn Ave., Harold Wood,  
Essex RM3 0RG

In the 10 by 10 letter square below are hidden 18 SF titles, all of one word each. They do not overlap each other and are all "L" shaped. Competitors should divide the square into 18 pieces with one title in each, and to help you get the idea one of the pieces is marked in: "JIZZLE".

As a further test you should list all the titles and the authors. The book titles include one used by two different authors, with initials PP and MC.

N	A	N	A	C	K	I	A	L	R
R	O	E	L	Z	Z	R	C	I	A
L	I	S	N	K	I	E	A	E	I
A	O	N	O	Z	J	S	P	N	V
V	I	S	R	E	E	H	I	C	A
P	S	Y	K	N	Y	A	T	N	P
O	P	Z	Y	G	Y	L	O	O	R
T	S	N	O	N	T	R	I	T	O
U	N	E	O	L	D	E	E	N	T
D	X	E	N	E	R	O	T	C	E

## COMPETITION 85 B ANAGRAMS

Sponsored by:

FANTASY INN BOOKSHOP  
17 Charing Cross Road, London

The *Complete Book of Science Fiction and Fantasy Lists*, edited by Maxim Jakubowski and Malcolm Edwards, lists a few apposite anagrams such as:

THIN SENILE BORE RAN ON  
= ROBERT ANSON HEINLEIN

Competitors are invited to make up an anagram using all the letters of one of the following, the winner being the one that most nearly describes the author or shop in question:

ANNE INEZ McCAFFREY  
LAFAYETTE RONALD HUBBARD  
HERBERT GEORGE WELLS  
FRITZ REUTER LEIBER  
CAROLYN JANICE CHERRYH  
THE FANTASY INN

## COMPETITION 85 C DAISY CHAINS

Sponsored by:

ORBIT BOOKS  
Publishers of the Best in SF

A chain can be formed by using the last word of one title as the first word of the next title - especially if you cheat a bit and ignore "A" or "The". As an example you can change LIGHT into DARKNESS by the following chain:

LIGHT ON THE SOUND	Sucharitikul
SOUND OF HIS HORN	Serban
HORN OF TIME	Anderson
TIME ENOUGH FOR LOVE	Heinlein
LOVE CONQUERS ALL	Seberhagen
ALL THE COLOURS OF DARKNESS	Biggle

Competitors are invited to form the most interesting chain possible of at least 6 titles to perform one of the following transformations:

MAN into WOMAN  
WOMAN into MAN  
BLACK into WHITE  
WINTER into SUMMER  
ONE into TEN  
ORBIT into MONEY

Extra credit will be given for chains where all the titles or authors are linked in some way (eg. all female authors under 25 living in Massachusetts, or all short stories by Pohl). Try not to be too obscure as I will only allow titles I can verify. I don't think this is too restrictive as I have over 30 reference books, and I also collect bibliographies.

## COMPETITION 85 D SF AND OTHER BAD HABITS

Sponsored by:

FORBIDDEN PLANET BOOKSHOPS  
Purveyors of SF  
(and other books)  
across the country

SF authors sometimes lapse into other genres, and many of these books are to be found in the most unlikely places (such as my bookshelves). The following titles are all by authors better known for their SF output. All you have to do is tell me the author of each. As a help the initial letter of the surnames of the authors spell out the name of another author who has written both SF and other genre books.

ICE FORMATION ON AIRCRAFT  
TV REPAIR TECHNIQUES  
MRS MURPHY'S UNDERPANTS  
CITIES AND STONES: A TRAVELLER'S YUGOSLAVIA  
OKLA HANNALI  
WAR IN 2080  
STILL MORE LECHEROUS LIMERICKS  
THE NOVELS OF PHILIP K. DICK  
THE EXPLOITS OF BRIGADIER GERARD

## COMPETITION 85 E GRAND ACCUMULATOR

Sponsored jointly by:

KEROSINA and MORRIGAN  
Publishers of high quality  
limited editions

## Friends of the Foundation

Friends of Foundation was officially launched on Saturday 19th November at Novacon in Birmingham. As readers of *Matrix* should hopefully already be aware, the Science Fiction Foundation was set up in 1970 as a science Fiction information centre. It maintains a remarkable library and publishes *Foundation: the review of science fiction*, recognised as one of the chief critical organs of SF. A valuable SF resource, and unique in this country, it is housed at the Polytechnic of East London but due to the current state of education funding there is some doubt as to its continued ability to carry out its stated functions. Although theoretically independent from POEL, it is reliant on the Polytechnic for accommodation and finance. The SF Foundation is severely underfunded and understaffed.

A group of concerned fans has, at the suggestion of John Clute, formed an organisation to assist the SF Foundation. The Friends of Foundation Committee currently consists of Rob Meades (Co-ordinator), Roger Robinson (Treasurer), Bridget Wilkinson (Secretary), Nic Farey and David Barrett (Publications/Publicity), John Clute, Judith Hanna, Greg Pickersgill and John Stewart, and has announced its aims as being:

To assist the work of the Science Fiction Foundation by:

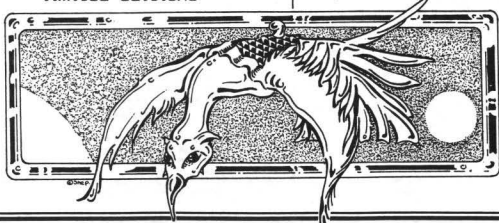
- 1) Publicising and providing information on the Foundation and its stated aims to the media, educational establishments and the public in general.
- 2) Assisting the Foundation to maintain and expend its work.
- 3) Raising funds and securing donations of books, equipment etc and holding these in trust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

To help them in their work, the Committee want as many people as possible to join Friends of Foundation.

Full membership costs £12.50 and covers the publication of a regular Friends newsletter with details of activities and a subscription to *Foundation* itself as well as including a fund-raising element.

Those people who already subscribe to *Foundation* may join FOF for £4.00 pa whilst for those people who do not wish to subscribe to *Foundation* but who wish to support the work of the Friends of Foundation the annual membership is £5. Both categories of membership will of course receive the newsletter. Cheques should be made payable to 'Friends of Foundation' and sent to Rob Meades, 75 Hecham Close, Walthamstow, London, E17 5QT.

Maureen Porter presented a cheque for £50 to Friends of Foundation on behalf of the British Science Fiction Association at Novacon and also announced that the BSFA was willing to do whatever it could to support the work of FOF, including free distribution of flyers with mailings. The BSFA Committee is keen to promote strong links between the SF Foundation and the BSFA and to support the work of FOF wherever possible, and hope very much that individual members of the BSFA will support the work of FOF. If you feel you have skills which might be of use to the Foundation, please, in the first instance contact Rob Meades with your offer of help, rather than the Foundation direct.



# MEDIA NEWS

Compiled by John Peters

George Romero is to reteam with Stephen King and direct a six-hour TV mini-series based on King's weighty (in more ways than one) novel *IT*. The script will be adapted by Lawrence D. Cohen, and the results should be seen sometime next year.

Meanwhile, Romero has completed shooting his section of *Two Evil Eyes*, the Edgar Allan Poe anthology film he and darlo Argento are directing. Adrienne Barbeau and E.G. Marshall star, and Tom Savini saw to the make-up.

*Remington Steele* actor, Pierce Brosnan, has frequently been linked as a future James Bond, and while Eon Productions are sticking with the excellent Timothy Dalton, rival producer Kevin McClory is to use Brosnan in a new Bond epic, *Warhead 8*. McClory, you may remember, co-produced *Thunderball* with Cubby Broccoli, and then remade it with Sean Connery as *Never Say Never Again*. Guess what *Warhead 8* is all about? Yep - *Thunderball* all over again. While it's nice to have money to waste like this, I can't help but wonder why they want to bother when the original was such a classic?

Disney have registered three titles for sequels to the successful *Honey, I Shrunk the Kids* - *Honey, I Xeroxed the Kids*; *Honey, I Made the Kids Invisible* and *Honey, I Launched the Kids to the Moon* ... While *Evil Dead III* is on hold at the moment, Sam Raimi's next film will be *Darkman*, which will star Liam Neeson, and will be a mad scientist on the run type of movie ... A Frederik Pohl novel, *Man Plus*, could be the next project for the Batman production company, Guber-Peters (no relation) ... The second series of *Superboy* will feature a different kid in the natty Y-fronts, John Haynes Newton has been replaced by Gerald Christopher after making a few demands too many ... *Blind Fury* stars Rutger Hauer as a blind, non-Guinness drinking, ex-Vietnam veteran samurai swordsman who becomes a one-man A-Team - is this typecasting? ... Mr Magoo's 40th birthday is coming up soon, and there are plans to make a full-length animated movie which will introduce a niece, Megan Magoo - Happy Birthday, Mr M! ... David Lynch, director of *Dune*, is planning a TV mini-series called *Twin Peaks* described as *Blue Velvet* meets *Peyton Place*, it stars Kyle MacLachlan, Jack Nance, Piper Laurie and Everett McGill ... Starlet Edy Williams, more famous for her exposure on the Cannes beach than for her films, is starring in *Bad Girls from Mars* ... Even though he's dead, John Carradine is still appearing in films - this time in *Teenage Exorcist*, along with Cameron Mitchell ... *Friday the 13th Part 8* and *Nightmare on Elm Street 5* took considerably less money than was expected on their recent summer release in America.

And all the continuing hype surrounding *Batman* more rumours abound as to who will guest star as the Dark Knight's evil nemesis in any sequels that follow - the latest is that ex-Shalamar singer Jody Watley may become the Catwoman ... Wes Craven has created a new horror character called Horace Pinker for Alive Films; Horrific horace will appear in *Shocker* this autumn, and Craven hopes that the character will be as successful as Freddy Krueger - the main difference being that while he created Freddy, Craven never reaped the financial rewards he should have ... A 12-issue set of adult-rated colour comics is being published by Innovation Publishing based on Anne Rice's *The Vampire Lestat* ... Laurel Entertainment are filming *Tales from the Darkside: The Movie*, directed by John Harrison, it features stories by Stephen King and Arthur Conan Doyle.

Jon Pertwee returns to SFTV when he stars in *Starwatch*, a futuristic ecological thriller series set in the 21st Century ... 20th Century Fox have cancelled *Watchmen*, and Terry Gilliam and producer Joel Silver are looking for another studio to finance the film ... Despite current rumours, neither Michael Keaton nor Tim Burton has signed sequel options to make *Batman II*, though several of the supporting cast have ... Warner Brothers are planning a new *Wonder Woman* TV series for syndication in late 1990, Lynda Carter is not expected to return.

According to recent press reports, Donald Sutherland has been signed up to become the all-action *Dr Who* in the film that is being planned - co-starring will be Caroline Munro. The reports also insist that the script will be full of sex and action, so if the product placement agency has its way, Virgin may get a

dispenser of Mates in the TARDIS's hyperspatial waste disseminator - the bathroom to you or me.

Current video releases include six volumes of 'Freddymania' from BraveWorld; the *Freddy Slipcase* collects 12 episodes of the *Nightmare on Elm Street* TV series onto video. More TV horror is available from Castle in a series of tapes called *Monsters*. Two SF thrillers *Alien Nation*, *The Hidden* and *Greenberg's Dead* from CBS/Fox; *Cocoon II* and *Fright Night II*, along with SF thrillers *Alien Nation*, *The Hidden* and *Greenberg's Dead* from Guld. *The Dreaming* from medusa reveals the rather unsober secrets of a magic bracelet, while *Werlock* casts a wizard and his hunter into their future. RCA/Columbia bring the lovable Krites back in *Critters II*, while *Mr Christmas Dinner* is a cannibalistic comedy directed by Anthony Perkins, then there's George Lucas's fantasy *Willow* for the kids. Dick Maas's Dutch thriller, *Amsterdam*, Bob Balaban's feature debut *Parents*, and Ken Russell's vampiric *The Lair of the White Worm* all come from Vestron. Paul Verhoeven's *Robocop* and *Greenberg's Scanners* reach sell-through at £9.99 this month, and Michael Caine's Holmesian comedy, *Without a Clue*, gets its video premiere - all from Virgin Video.

*Comic Book Confidential* is a Canadian film, directed by Ron Mann, which describes 'more than forty glorious, funny and scandalous years of American comics at the cutting edge from Marvel to the wackily irreverent Mad, from the 'underground' Zap Comics, to the avant-garde Raw'. It features Lynda Barry, Charles Burns, Sue Coe, Robert Crumb, Will Eisner, Al Feldstein, Shary Fennikman, William M. Gaines, Bill Griffith, Jaime Hernandez, Jack Kirby, Harvey Kurtzman, Stan Lee, Paul Levitz, Frank Miller, Victor Moscoso, Francoise Mouly, Dan O'Neill, Harvey Pekar, Gilbert Shelton, Spain and Art Spiegelman. It opens at the ICA Cinema, The Mall, London on 8 December. To coincide with the opening there's a special exhibition of original art works and comics by American and British artists at the ICA from Thursday 7 - Sunday 10 December. There will also be a number of panels and guest speakers.

The National Film Theatre is planning a series of films to coincide with their exhibition devoted to Ray Harryhausen. The films announced so far are: *The 7th Voyage of Sinbad* (4pm, 17 December), *Mysterious Island* (4pm, 30 December) and *Jason and the Argonauts* (3.50pm, 31 December). All will be shown in NF2.

The NFT is also staging a talk by Chris Tucker, the make-up artist responsible for *The Elephant Man*, *Company of Wolves* and *Star Wars*. The talk will be at 8pm on Wednesday 5 December. It will be followed by a special showing of *Company of Wolves* at 8pm on Thursday 7 December.

CHANNEL 5 has launched *The New Avengers* on video, with two videos which each control two of the most popular episodes from the mid-70s TV series. *The New Avengers* is also being packaged with *The Persuaders* and *The Saint* in a special boxed set of Cult TV Classics for Christmas. There's also a horror boxed set which contains *The Howling*, *American Werewolf in London* and *Halloween*. Other new releases from CHANNEL 5 include *The Name of the Rose* (UFO what's going on which contains archive material and recent footage of UFO sightings); *The Vindicator* which supposedly 'outcops Robocop'; and *The Edge of Terror* which stars David McCallum and Robert Morley. They have also released *Thunderbirds - Volume II* which not only contains two episodes of the puppet series, but also, oddly, four 'original '60s Lyons Maid TV commercials' for FAB and Zoom Ice creams.

BBC TV is following up its dramatisation of *The Lion, the Witch and the Wardrobe* by C.S. Lewis, which was first screened last Christmas, with a six-part adaptation of two more of the Narnia books: *Prince Caspian and Voyage of the Dawn Treader*.

## THE DEVIL RIDES OUT ... AGAIN

The Duc de Richleau, Simon Aron and Rex van Wyn are to return to tread the boards at New Brighton. Oh, and P.J. Proby is God. "Official" as the tabloids would say.

There can't be many of us who haven't got a soft spot for Dennis Wheatley's *The Devil Rides Out*, perhaps the best of his novels of derring-do and black magic. Songwriter Colin McCourt has taken one step further with his childhood memories of

hiding under the bedclothes with a torch and copy of the book, composing and scripting a musical version of the epic.

It will be staged for the first time at the Floral Pavilion, New Brighton, Wirral on Monday 11th December, in aid of the local "Give a Child a Chance" charity appeal, and is also intended as a showcase for the Wheatley family and for investors who might be interested in backing the show - said to rival *Titanic*, *Phantom of the Opera* and *The Rocky Horror Show*. Spencer Leigh, a well respected local radio DJ, and co-writer of *Be Bop a Lula*, a musical about Gene Vincent's is reported to think the songs are "sensational".

McCourt spent several years in London as songwriter and talent scout, in a partnership with Jeff Daniels, who co-wrote *Time*, before returning to Wirral to begin work on a project he'd wanted to write for years: *The Devil Rides Out*.

On completion of the script and songs he recorded an as-yet unreleased album with Liverpool Express and others, and played the title song over the phone to Wheatley's grandson Dominic, who now enthusiastically endorses the musical.

Rehearsals have been attended by unusual problems: the actor playing the chief villain, a hypnotist, is in reality a master hypnotist and once managed to put the person he is playing opposite into a real trance. Meanwhile, 60s pop star P.J. Proby has signed to appear on the 11th - playing the part of God.

Andy Seaver

## MEDIA REVIEWS

**STAR TREK VI: THE FINAL FRONTIER** - Directed by William Shatner

**MILLENNIUM** - Directed by Michael Anderson

**THE ABYSS** - Directed by James Cameron

Reviewed by Colin Bird

This current brace of genre movies hardly inspires confidence in Hollywood's ability to tackle SF as anything other than a juvenile marketing gimmick - in *In Space No-one Can Hear You Make* *Roll of Money!* Despite over \$100 million spent between them, only *The Abyss* demonstrates that more than one brain cell was employed in its making. The sad fact is that all three films are saddled with execrable scripts and all the special effects in the world cannot compensate for such a basic deficiency.

Take the fifth *Star Trek* movie (aka *Geriatrics In Space*) directed by Captain Kirk himself and based on a story co-written by his erstwhile mentor, William Shatner. *Citizen Kane* it isn't! In fact *Attack of the Killer Tomatoes* it ain't either! It begins with the Federation requiring our boys for a vital mission to distant planet Nimbus where three Federation hostages have been taken by Sybok, a Vulcan mystic. Kirk is recalled from airing his wig on shore leave and joins the new Enterprise, currently undergoing an overhaul. The Federation decide to send Jim, despite his lack of a full crew and the malfunctioning Enterprise, because he has great experience (?). When they get to Nimbus the ship is easily taken over by Sybok because the transporter isn't working, but due to Jim's great experience he is ... er, thrown in the brig! If you believe it this far I have some government shares I'd like to sell you. Sybok turns out to be on a divine mission to meet God himself - second planet on the left, the centre of the galaxy. The Enterprise blithely sails through the Galactic Barrier which we are soberly informed "no ship or probe has ever penetrated". God turns out to be a beam of white light and Kirk uses his great experience to anger him so that he nearly kills everybody.

A plodding narrative, a seriously underpowered cast, a disjointed story and no real tension - did I mention the cheap looking effects? This is really a cheat and pure exploitation of *Trek* fans to the tune of a reported \$6 million each for Shatner and Nimoy. The series clearly has nowhere left to go and I hope we are spared the sight of supernaturated starfarers having trouble with their Klingons in any more sequels.

It's hard to believe, but *Millennium* manages to make *Star Trek V* look like a potential Oscar winner. It's based upon John Varley's short story "Air Raid", a nice concept - share about the movie! Varley himself has padded out his story into an excruciatingly dull 108 minutes. The story involves time travellers from the future taking imminent victims of plane crashes out of the planes and replacing them with artificial constructs.

They plan to repopulate an Earth devastated by war and pollution in which Mankind has become sterile. One of the temporal hijackers leaves behind a stun gun which crash investigator Kris Kristofferson finds in the wreckage. Cheryl Ladd comes back and meets Kristofferson before he finds the gun in an attempt to stop him from changing the future - why not

simply pick the gun out of the wreckage while nobody is looking? This plot sequence is shown twice to pad out the running time - I mean, to illustrate temporal paradoxes. Varley obviously doesn't expect his audiences to understand the concepts, so his characters explain them all twice. This does not leave room for anything to actually happen except a gratuitous romance and a few explosions. If only somebody's tongue had strayed briefly into a cheek (anybody's cheek) the movie may have been bearable, as the *Trek* movie is, instead we have wooden performances and perfunctory direction from Michael Anderson.

*The Abyss*, at first 140 minute glance, seems an unfortunate companion for such turkeys, but director James Cameron has made a science fiction Heaven's Gate. Cameron's *Folly* may have been a more accurate title. For all its rigorous action *The Abyss* is lumbered with a ridiculous Disney-style ending which even Spielberg would reject. I'm all for uplifting movies but after two hours of unrelenting tension and a grim escalation of disasters, the film deserved a coherent finale not a grafted-on light show.

The plot, written by Cameron, starts enticingly with a nuclear sub going down on the brink of the Cayman Trough. The Navy send a salvage team in led by Lt Coffey who also must protect the precious warheads from nearby Russians. Ed Harris plays the leader of the salvage divers and Michael Biehn is the twitching psychotic Coffey who develops a deep and meaningful relationship with a fifty-megaton bomb removed from the disabled sub. When a hurricane strands the divers at the edge of the titular Abyss a mysterious alien presence manifests itself to Harris's wife.

The film never recovers from a ludicrous scene where Harris eventually rejuvenates his drowned wife by slapping her face and screaming "Fight you bitch!" - this treatment is not available on the NHS. Plot logic is thrown out the porthole when the aliens make their unnecessary appearance at the end. Transparent Manta-rays from outer space were hardly required when the ante had been so convincingly upped by the conflict with Coffey and the dive into the Trough to recover an armed nuclear warhead. The massive mother ship ascending from the depths only leads to a close encounter of the soggy kind. There's enough going on in this movie to hold the interest but Cameron must learn that a message movie has the message woven in, not tagged on. File under interesting failure.

**RETURN TO THE FORBIDDEN PLANET** - By Bob Carliton

Imagine, if you will, a stage version of the 1950s SF classic *Forbidden Planet*. Combine it with elements of Every Shakespeare Play in Existence (just about). Gear it towards humour, with puns of surpassing awfulness and song cues of a gratuitousness not normally found outside of *Crackerjack* (a warped and deficient children's TV programme that died the death in the late 1970s, and continued zombie-like into the 1980s). Add in some classic Rock 'n' Roll numbers of the 50s and 60s. Couch all as would bring a most agonised grimace to the visage of the purist, and yes, even to the eye of The Bard bring an tear. Top off with video inserts by Patrick Moore and special effects by Gerry Anderson (yes, the Gerry Anderson; I hear he's quite good really) and you have ... *Return to the Forbidden Planet*.

Now, 'ere you think I do protest too much, I would say that I enjoyed this production immensely. It has all the flaws and follies above, true - carried off with slick production, energy, style, sheer guts ("Beware the Ids that march!" takes a lot of guts), and wit ("... for I do love a teeming wit, as I do love my food" - Ben Jonson, but it was the same era). And above all, the cast were enjoying themselves as much as the audience. It's lighthearted fun, a joyful homage to SF and Theatre at its best and worst. The cast are all high class and multi-talented - they sing, dance, and all play more than one instrument during the course of the show. Special mentions must go to Allison Harding (Miranda) for style, grace, and demonic drumming; Matthew Devitt (Cookie) - whose acting credits include *Red Dwarf* - for charm, wit and reeally meean guitar work; and Kraig Thorner (Ariel) for carrying off a roller-skating robot - peddling, lycra, silver make-up and all - with total aplomb. The company put their all into this production and it showed in their performance.

The staging was smoothly done, the effects good and the music brilliantly performed. Their aim was to please, to entertain. They succeeded. We all had a great time. Go and see it with an open mind and a light heart. And above all, enjoy yourself.

I go, and it is done. The last orders bell invites me.  
(Exeunt Onmes)

**PHILIP K. DICK - A PLAY** - The Finborough Arms, London, 1 November 1989; written & directed by John Dowle, starring John Joyce.

Reviewed by Andrew Seaman

Drawn largely from interviews with the author, John Dowle's quite excellent one-man show about Philip K. Dick chose wisely to concentrate upon Dick, the person rather than Dick, the SF master. Dividing his time equally between pacing tensely across the stage and lounging in a canvas chair John Joyce, as Dick, convincingly captured in his monologue the essence of the author's character, emphasising both his tremendous compassion for his fellow creatures and sense of outrage and anger at the injustices perpetrated upon them by an uncaring world. It was a performance by turns wryly humorous and profoundly moving.

Beginning with Dick's early years of poverty, when he was forced to eat horsemeat from the local pet store, then moving on to his involvement, and subsequent disillusionment with the Californian drug scene, and concluding with the religious experiences of his later years, Dowle never loses sight of Dick's essential humanity and kindness in the face of sometimes intolerable torment and grief. By focussing largely on the character of Dick, rather than on his writings (and aided by a beautifully judged performance by Joyce) the play became something more than "just" a show about a science fiction author and took on a far wider significance and appeal. Dick's constant battles with authority, for instance, should strike a chord in anyone.

In conclusion, confirmed fans of Dick, like myself, no doubt went away happy at the insights it offered into his life and work, while the unconverted, like my friend Aidan, would have left pleasantly surprised and probably more than a little moved. If Dowle and Joyce ever decide to take this remarkable show on the road I advise you not to miss it - my congratulations to them both for creating such an entertaining and thought-provoking piece of drama.



## Information Service Update

By Phil Nichols

Those of you who have yet to sample its delights may be wondering what kind of questions the BSFA Information Service deals in. After just over six months of running the service (at the time of writing) I've begun to notice a few patterns to the questions, although there are still enough surprises to keep me on my toes.

First the bald facts. Every question I receive gets noted in my little red book. I can fit seven questions per page, if I write very small. At the moment, the book contains 50 questions. (Actually, I list details by questioner, not question; since some people pose more than one at a time, the number of questions received exceeds 50.) Of these, I have been able to declare "case closed" on 35, which I consider pretty good going. So to those in doubt as to the efficacy of the service: there's a 70% chance of your question being answered within six months!

A large number of questions deal with getting published, ranging from:

"Can you provide a list of all American SF magazines?"

(Answer: yes - or as near as dammit - courtesy Sue Thomason's excellent "Market Space" listing.)

to:

"Does the BSFA have any formal connection with any literary agents?"

(Answer: no, although there may be a few members of the BSFA who are literary agents.)

These questions highlight an important point about the Information Service, which is that as information officer, I am only as good as my contacts. For questions on publishing and writing, I can use my general knowledge and common sense, but I frequently have to glean information from others - notably Liz Holliday and Sue. I admit to surprise at receiving so many questions on manuscripts and submitting stories, as I assumed that people would direct these sorts of questions to *Focus* and its editor. Perhaps (he said, humbly) *Focus* should deal with the nitty-gritty of writing more often. Or perhaps we should prepare a set of guidelines which could be sent to any would-be author? Comments anyone?

The next most common form of question is:

"What is the title of, and who wrote, the story that goes like this ...?"

(Answer: ... groan ... here we go again ...)

Of course, duty prevents me turning my back on these questions, and as a matter of fact we've had quite a high success rate with them, but they are the worst kind of puzzle to solve because there is no systematic way of finding the answer. All I can do is circulate the outline to a few volunteers and hope that one of them recognises it. I've said this before, but if you must ask me this type of question, give me as many hints as you can: whether it was a book or short story, whether in a magazine or anthology, whether British or American, etc.

Also fairly common is the one that goes:

"Where is the nearest SF bookshop to where I live?"

(Answer: let me get back to you on that one ...)

Most of you who have asked this will still be awaiting a final answer. Again, I'm only as good as my contacts, and if my contacts (and that means YOU!) don't help, I can't help. Our illustrious Co-ordinator has talked of finding a volunteer dedicated to compiling an SF bookshop list, so for the time being I'd ask all questioners to be patient while we await The Definitive List.

More of this stuff next time (editor permitting). Meanwhile, in a fit of energy I've produced two "All-Points Bulletins" detailing questions to be answered. APB#3 contains general questions; APB#4 contains questions about media SF. I've already sent copies to selected volunteers, but if anyone else would like them, send an SAE to:

Phil Nichols  
19 Kendal Avenue  
Copnor  
Portsmouth  
Hants  
PO3 5AX

## FIRE & HEMLOCK

### Fanzine Reviews

by Maureen Porter

Fanzine reviews have become something of a rarity in *Matrix*, for which I do apologise. I freely admit to not having been as voracious a reader in the last year or so due to other considerations, and the lack of feedback is reflected in the declining number of fanzines I personally receive and a corresponding lack of inspiration about rounding up other people to review the zines. I hope matters will improve from now on, and just to start the ball rolling, I thought I would contribute a review column of my own.

How do BSFA members regard fanzines these days? I know of several people who look on this column as a useful listing resource and who complain vociferously if the listings are dropped for any reason. On the other hand, I can't honestly say that the BSFA is the fanzine force in the land that it once was, and I strongly suspect that a good number of people are greatly perplexed by the constant flow of small amateur magazines, produced by science fiction fans and yet not apparently about science fiction. If one is obliged to start drawing distinctions about the nature of science fiction fans, one inevitably tumbles on the fact that fans come in two basic sorts, the ones who are fans of the literature and nothing else, and the ones who, in one way or another, embrace the culture as well as the reading matter. This takes us uneasily into the realm of personality. When I joined the BSFA I read the magazines and wondered who on earth these people were. Many of them are now friends and acquaintances, which means that I probably have an added interest in them as people as well as in what they read, but



how do I interest other people in X's wonderful fanzine about having a baby, or Y's extraordinary account of his experience in the street last week when the potential audience in fanzines is actually more interested in Gene Wolfe's latest or needs to catch up on half a dozen Dragonlance stories before bedtime. The point is that you can lead a horse to water but ...

My feeling about fanzine reviewing in *Matrix* is that it can't rely on people already knowing a lot about the fanzine scene. At the same time, I think it would insult the intelligence of most *Matrix* readers to explain, point by point, what it's all about. I think there has to be a certain mystery to pique the interest, to make the would-be reader wonder what's going on. Bearing all that in mind, let's take a look at some of the zines I collected at Novacon.

Harry Bond is belongs to the more recent intake of fans, and currently produces two zines, *Bogus* and *The Co-operative Cauliflower*. Issue 1 of the latter is probably the best zine I've seen Harry produce, but for Novacon it was *Bogus* 3, three closely typed sheets of A4 produced on a slightly unhappy duplicator. Superficially, *Bogus* 3 is an attack on our very own Ken McVeigh, but anyone expecting titillating revelations and a good slanging match had probably better look elsewhere. I have not been following this discussion with any degree of attention, but putting aside the personal commentary, what Harry is actually trying to discuss is the nature of fanzines and fanwriting. It's becoming easy to joke about Harry as more fanish than people twice his age, and indeed I find it disconcerting to be lectured about certain events when I was there and the lecturer was safely anonymous in primary school, but by why I read *Old Fanzines* is a fair example of what the man is currently about, he is thinking about the nature of fandom and of fan writing more closely than many people, and more importantly about historical context, which is not the same as producing fanish history textbooks. Rob Hansen's work is admirable but it is a gathering of facts and figures, not interpretative. Which isn't to say that H Bond is about to set the fanish world by its ears with his searing re-assessments of what's going on, but what he has to say is worth considering, even when I don't always agree. *Bogus* 3 could be the basis for some damn good discussions, and a not unreasonable introduction to some of what's going on. If more people start pursuing this line, then I foresee some interesting sessions in the bar.

Ian Sales, stalwart of many *Matrix* letter pages pressed a small but perfectly photocopied zine into my hands during the weekend. *Turkey Shoot* is subtitled 'The fanzine of classically bad SF', a very interesting statement which apparently means just that. Ian confesses to enjoying bad SF. It's been an entertainment at many conventions to read selected samples from truly appalling SF novels, often for payment to stop, and turkey films are an art form in their own right - who can forget *Plan Nine From Outer Space*? Who indeed, and I've often wished I could. Ian provides reviews of some old-time literary turkeys, a list of some essential reading and institutes an SF Turkey Hall of Infamy, the first lucky recipient being *The Space Mavericks* by Michael King. I have to be honest and say that this zine took me aback at first, but having had a little time to adjust to the idea, I'm intrigued. Production-wise, it's plain, word-processed, photocopied but the three staples give a sense of substance and the four sheets of text are to the point and actually very interesting. I guess it depends on how you like your zines. Both *Bogus* and *Turkey Shoot* eschew the finer points of illustration you would find in many a long day. Some people wonder whether there is any particular need for yet another reviewzine. The simplest answer is that there is room for as many reviewzines as there are opinions to fill them, and as no two people ever react in quite the same way, then if you're into this kind of thing *FnF* is worth acquiring with its particularly entertaining and idiosyncratic mix of reviews and comment. However, *FnF* also seems to be expanding into fiction. I do hope that it doesn't end up as just another small press fiction zine as John is already doing so well with the current format, but judging from the introduction to issue 7, he has little to worry about. Good value for money and worth acquiring.

Changing tack again entirely - don't go looking for themes in this review cos there ain't any - we turn to the mysterious S V O'Jay. Well, it's no mystery to me nor to many other people but I keep neglecting to ask why he uses this pseudonym so perhaps I'd better perpetuate his anonymity a little longer. Issue 3 of *Arrows of Desire* is subtitled *Love, Lust and Like* so we are clearly in the territory of thematic fanzines but beyond that, AOD is an entirely idiosyncratic mixture of short fiction, thoughts from Mr O'Jay on *Arrowbirds* '89 (and someone is going to sue eventually) and anything else which seems to fit. It may be an acquired taste, I don't know, and it probably helps to know S V O'Jay but for something a little different, it's worth trying and it isn't dull. There's even a loc (letters of comment) column and a reproduction of the famous (notorious) Ian Banks sherry advertisement on the back cover. How's that for fanish credibility.

Edited in turn by Rob Hansen and Avedon Carol, and John Harvey, *Pulp* reaches its 15th issue, after some delays due to duplicator failure. This is very much a traditional fanzine, the sort of zine which old-time fan editors would recognise. It's duplicated on cheap paper. None of this means that it is in any way an old-fashioned zine. Far from it. I'm not sure it pushes the furthest boundaries of experimental fanzine writing, but at the same time it offers a series of well-written articles, some of them, including Avedon Carol's introductory piece discussing the current state of feminism and reaching some perhaps unexpected conclusions. The reprint of Jeanne Gomoll's Toastmaster speech at Confilu 6 provides the opportunity for some more discussion of the fanish state and what fandom might mean to an individual person's life. I found it very easy to identify with a great deal of what she was talking about, something to bear in mind if you're a feminist. I also enjoyed the reprint of Dan Langford unusually reviews some fanzines by examining their punctuation, which may well produce some red faces - thank god he didn't start on *Matrix*.

*VSOP*, produced by Jen Orys, is a prize-winning fanzine, having won the 1989 Nova Award for best fanzine. *VSOP* 5 makes good reading but I suspect it would seem hard-going to anyone who hasn't been following the previous issues, at least until they had found their way into what was going on. Well over half the zine is a letter column, which is not a criticism as the letters are interesting and maintain the discussion. To settle on one particular feature is to settle on the startling article by Jen about how she was sexually assaulted as a teenager and the effect this had on her hopes of a singing career. It's a good piece of writing and yet I feel a certain unease when I read it, as though the story is somehow incomplete. I am curious to see what sort of response it produces.

And last, but not least, except that that they got caught at the back of the filing tray. First, a small but amusing offering from Mike Abbot, called *Mira*, a pleasant, perceptive with an extremely entertaining guide to buying secondhand paperbacks, and what to expect for the price. *Marital Rats of Shaolin* did not, despite George Bondar's best endeavours, win the Nova Fanzine Award. I'm not quite sure what to make of issue 5; there are interesting parts to it, but I was personally locked in titanic struggle with the print which was not easily read on dark red or dark blue paper. Whilst white and pastels may be boring, there is generally a good reason for using them. Still, despite the illegibility and a certain disjointedness about the structure, I would single out Craig Hilton's piece about his pet rats as worth a read.

I hope to see a few more zines next time around. Zines should be sent to the editorial address for the time being, and you can even continue sending them if and when I stop editing *Matrix* or this column or whatever. The addresses for the above zines are as follows.

*Arrows of Desire* 3 - S V O'Jay, PO Box 29, Hitchin, Herts, SG4 7TG

*Bogus* 3 - Harry Bond, 64 Paramount Court, University Street, Euston, London, WC1E 6PJ

*Flickers'n'Frames* 7 John M Peters, 299 Southway Drive, Southway, Plymouth, Devon, PL8 8ON (31 per issue)

*Marital Rats of Shaolin* 5 - George Bondar, 33 Ragstone Road, Chalvey, Slough, Bucks, SL1 2PP

*Mira* 1 - Michael Abbot, 102 William Smith Close, Cambridge, CB1 3QF

*Pulp* 15 - Avedon Carol and Rob Hansen, 144 Plashet Grove, East Ham, London, E6 1AB

*Turkey Shoot* 7 - Ian Sales, 56 Southwell Road East, Mansfield, Notts, NG21 0EW

*VSOP* 5 - Jen Orys, 18 Burchett Place, Leeds, LS6 2LN

## Local Fanomena

### The Clubs Column

By Keith Mitchell

A rather short column this time, mainly because I have had very little correspondence over the past few months. While the bread and butter of the column is keeping the listings up to date, and I am grateful for the updates which keep trickling in, it is also nice just to know what your group is up to at the moment. So, even if your group hasn't changed its circumstances recently, I'd still be glad to hear from you - news of what activities other groups are up to always makes for more interesting reading.

Glasgow fandom seems to be taking on a rather nomadic nature at the moment. The Friends of Kilgore Trout are having a lot of trouble finding a pub in the city centre that both they suit and suits them. This means I don't know at the moment where they are meeting, though I believe they still do so every Thursday night. I suggest you give Mark Meenan a phone on 0389 65313 to find out where, if you are thinking of going.

Meanwhile, the other faction of Glasgow fandom (who prefer the company of Admiral Benbow to that of fictitious SF writers on Thursday nights) have found that the late opening promised at their new venue was rather less regular than their meetings. They are still looking for somewhere new, but in the meantime, have returned to where they were before, the Bull and Bear.

Continuing the theme of the quest for a civilised pub, Mike Ford of the Leeds group has a slightly happier tale to tell. As predicted, the noisy disco in the Griffin Hotel drove them out, but only as far as down the road. They have been saved by the ideological soundness of Real Ale, and have moved to the "extremely acceptable" Central, in Wellington Street. Apart from the beer, other perks of the venue include "Reserved for SF" signs being put on their table, and free left-over food from functions! Mike didn't mention anything about the beer, but being Yorkshire I guess you wouldn't go far wrong. All other details of their Friday night meetings remain the same - you can contact Mike on 0532 753663 (Ans) to find out more.

Sadly there are a number of groups which were included in the last full listing (*Matrix* 82) that I have heard nothing about for over two years. Rather than send people on a wild goose chase, I have decided to remove them from the list. So, unless you know otherwise and tell me, I am assuming that there are no longer local groups in Aylesbury, Bradford, St. Andrews, Southend, Surrey or York.

## The Periodic Table

Compiled by Maureen Porter

Novacek saw plenty of material promoting plenty of conventions so I'll try to use this column to give you the flavour of a few conventions coming up, and at the same time, ensure that the information in the listings is up to date. I have heard about one BSFA member lambasting a convention committee because they had put their rates up when 'Matrix says...' *Matrix* may well say such-and-such, but the listings compiler is only human, and would like to draw your attention to the fact that neither she or the BSFA takes responsibility for any inaccuracies. However, rudeness to convention committees is also inexcusable. We all work in our spare time so please try to excuse the glitches.

After the various rumours and speculation (whoops, wrong convention), it was good to see the Eastcon '90 people doing plenty of business at Novacek. From all I can gather there have been some problems in establishing contact with the convention. All letters should be sent to 15 Malden Close, Camberwell, London, SE5 8DU. If you've not received PRs 1 or 2 or are uncertain of your membership status, contact the convention now at this address.

Progress Report 2.95 (PR 3 will be out soon, with the hotel booking form) gives more details on the move from Birmingham. Despite both the convention committee and the local manager of the Clarendon Suite in Birmingham being convinced that a valid booking had been made, the general manager of the group decided that Eastcon was not a suitable function for the Clarendon Suite, and as such they would not be allowed to use the site. According to him a booking form had not been filled in and therefore no firm booking had been made. The convention

committee was unaware of this requirement, and the local manager was also unaware of it, and the convention committee never saw such a form. Legal advice has been taken but in the opinion of the lawyer, it would be difficult to take the matter to the courts.

The convention committee were fortunate to have many strong allies in the tourism industry but even these were unable to change the general manager's mind, and the committee was even more fortunate in being able to re-locate the convention to the Adelphi at Liverpool. My own feeling is that this has benefited them greatly in that many people who were concerned about the suitability of the Birmingham set-up are keen to go to Liverpool. If there is a moral to be drawn from this sorry tale, it is surely that even the most apparently cast-iron booking can be cancelled if someone of sufficient authority takes it into his head to do so. Conrunners beware and have anything signed in blood.

By the time this magazine is published, membership of Eastcon will be £25 attending, and £12 supporting, with conversion being the difference between the two. Conversion from pre-supporting will be £1 less than current prices. Soft toy membership, for a badge, is £1.00. Membership for children under 9 in May 1990 is £1.00 (badge only), and a juvenile membership (9-12 in May 1990) is half the adult rate, although the children must be registered with their parents.

For information on merchandising, advertising rates, the dealer's room, everything, contact the convention address.

Inclination May 25-28th May 1990 in Newbury is a more modest production, but at the same time a convention with a very interesting theme. I inadvertently suggested last issue that this convention is specifically for new fans. This isn't strictly true (and I'm rather relieved about that) so I'm happy to correct that erroneous impression. The idea behind Inclination is that it should provide a platform to encourage people new to attending conventions to have a go at participating in programme events as well as giving them a chance to meet some of the more hardened congoers, and conversely to give the old hands a chance to meet some of the up-and-coming fans, and all this in the more comfortable atmosphere of a small friendly convention. Much better than having five hundred people watch your first appearance on a panel. There will be a structured programme, but using the 18 hour slots now much favoured by conventions, and with a flexible approach to how long individual items will actually last. And there will be plenty of opportunity for socialising. There won't be films and speeches by famous authors and the emphasis is very much on suggestions from the con members. The Committee comprises Linda-Claire Toal, Michael Abbott, Helen Goff, Mike Gould and Richmond Hunt. Membership is £8 attending, £5 supporting and the address to contact is Linda-Claire Toal, 11 Oakfield Avenue, Levensbridge, Glasgow, G12 8JF.

Chronoclasm (June 22-24 1990 in Derby), son of Iconoclasm breaks ground with an entirely new venue, the Pennine Hotel in Derby, and has Mary Gentle as its main guest, though further guests are to be announced. Chronoclasm will be attempting an interesting blend of workshop and programming, and also intends to try and make the ideas and ideologies of fandom accessible to people who've never been to a convention before. The main theme of the programme will be the uses and misuses of Time in sf and fantasy. Membership is £8 attending and £3 supporting, and all enquiries should be sent to Neil Curry, 24 Peartree Rd, Enfield, Middx, EN1 3DG.

There will be a Novacek - if there wasn't, I think one could confidently predict the end of the world. Novacek '90 will celebrate fandom's sixtieth birthday and will take place over the weekend of October 26-28, to mark the first meeting, or October 27th, of the Ilford Science Literary Circle, the first known fan group in this country. A venue has not yet been found, although among others, the Excelsior, this year's venue is under discussion. Apparently Novacek is too big for the much-loved Angus and the Grand want too much money. Guest of Honour will be Jack Cohen. Membership is £15 until the end of September 1990 when postal applications will close. The con will be ably chaired by Bernie Evans, and all memberships and queries should for the moment be sent to her at 7 Grove Avenue, Acocks Green, Birmingham, B27, 7UY.

The first PR from Reconnaissance which looks disconcertingly like the first PR from Speculation, not to mention the most recent PR from Eastcon, contains an interesting piece by Rob Meades commenting on the ubiquity of Chris O'Shea II, as well it

might considering that he was in part responsible for all three, which is more or less what Rob is talking about - the ubiquity of the few and the absence of the many. Chris has, however, done a good job on all three - let's hope he doesn't die of exhaustion. The Reconnaissance PR is a very entertaining production with plenty of information about Cardiff and several more little articles though its identity seems to veer confusingly between being a con progress report and a general review zine. They hope to promote it as a forum for discussion which seems like a good idea which needs a strong push to get it firmly on track. I'm uncertain as to who the guest, if any, actually is, but I can confirm that current membership is £15 attending and £8 supporting, though these are likely to change after Eastcon. Be warned.

The Speculation PR seems more directly related to the convention and the personalities of the Committee with some delightful spoof articles about the outliving of SF fandom. Kincaid is slandered once more, and Maureen Porter transforms into a firm of solicitors. Having friends on a Committee can be a mixed blessing. Rates still seem to be £15 attending and £10 supporting but these are set to change very shortly so check with 35 Buller Road, London, N17 9BH if in doubt.

Down at the rumour factory, there is apparently a convention, **LUCONFINED** at Leeds University next February. I suggest contacting Ian Creevey via the Leeds University SF Group, Student Union, Leeds University, Leeds. Mutterings have also reached my ears that there will be another Mexican, probably in Herrogate and definitely in 1991. I'm also told that sending £15 to Greg Pickersgill will secure you membership, and surviving members of Mexico 3 will pay only £12. Contact Greg at 7a Lawrence Road, South Ealing London W5.

Finally, PR 3 for **Confiction** the 1990 Worldcon has just hit the mat. Attending membership is currently £40 and should be set to Colin Fine at 28 Abbey Road, Cambridge CB5 8HQ. These rates will change in the New Year but I don't yet have any information about the new rates.

## Convention Roundup

Please enclose an a/c 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, site, 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, but the BSFA cannot take responsibility for any inaccuracies.

Please consider writing a review for *Matrix* should you attend any of these conventions.

## 1990 Conventions

**PICOCORN** - February. One day convention organised by the Imperial College Science Fiction Society. Contact: ICSF Society, SU, Imperial College, London W1 for more information, like the date.

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

**MICROCON 10** - 3-4 March, 1990, Exeter University, Contact: Nick Roife, 6 Victoria Street, Exeter, Devon, EX4 6JQ. Small university convention, often with more guests than attendees but great fun and worth attending if you're in the area.

**EASTCON** - 1990 British SF Convention/Eastercon, 13-16 April, Adelphi Hotel, Liverpool; Guests: Iain Banks, Ken Campbell, Nigel Kneale, Anne Rice, SPS; Membership: Attending £25, supporting £12. Contact: 15 Maldon Close, Camberwell, London, SE5 8DD. Note change of venue.

**ELYDORNE** - 14-15, 1990, Shepperton Moat House, Shepperton. Guests: Terry Pratchett, Anne McCaffrey, Neil Gaiman. Membership: £25, £13 for one day. Contact: Mrs Bougourd, High Hopes, 1a Vrangue, St Peter Port, Guernsey, Channel Islands.

**SPACE CITY** - 28-29 April, 1990, Chester, Abbot's Well Hotel. Membership £28 full weekend, £15 for one day. Contact: Sue Christian, 14 The Carters, Copy Farm, Netherthorpe, Merseyside, L30 7QW. Blakes 7 convention.

**CONFU 7** - New York City. Attending Membership £22, Supporting

membership £5. Contact: Judith Hanna & Joseph Nicholas, 5a Frinton Road, Stamford Hill, London N15 6NH. (Cheques payable to Hanna or Nicholas, not Confu). A small, intimate, high-fanish get-together for those people interested in fanzines.

**INCLINATION** - 25-28 May 1990, Chequers Hotel, Newbury. Membership: £8.00 attending, £5 supporting. Contact: Linda-Clare Toal, 11 Oakfield Avenue, Kelvinbrow, Glasgow G12 8JF. Small, highly participatory con, especially intended as an interface between the newcomers and the hardened con-goers. Sounds fun.

**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.

**CHRONOCLASH** - 22-24 June, 1990, Pennine Hotel, Derby. Guest: Mary Gentle. Membership: attending £8, supporting £3. Contact: Neil Curry, 23 Peartree Rd, Enfield, Middx, EN1 30G. Another of the new breed of small regional conventions, following on from the chaotic but enjoyable Iconoclast in Leeds this year.

**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 (chroniclist), Hugh Hascett. Membership: £8.00 attending, £4.00 supporting. Contact: The Manse, 2 New Townards Rd, Greyabbey, BT22 2QD, NI.

**CONFICTION** - The 18th Worldcon; 23-27 August 1990, The Hague, Holland; Guests: Joe Haldeman/Wolfgang Jeschke/Harry Harrison/Cheisea Quinn Yarbro/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 8HQ. These rates are until the end of the year.

**NICON V** - August/September 1990, Queens University, Belfast. Guests: Ian McDonald, James White, others tba. Membership £5 attending, £2 supporting. Cheques made payable to "Queens University, Belfast". Contact: Nicon V, c/o 78 University Avenue, Belfast, BT7. A smaller, more relaxed convention than NICON IV.

**CONDIEGO** - 30 August-3 September 1990, 1990 NASFIC, held when the Worldcon is out of the USA. Harriot Hotel, San Diego. Guests include Samuel Delany, Ben Yelow. Contact: PO Box 15771, San Diego, CA 92115, USA.

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

**NOVACON 20** - 26-28 October, 1990, Birmingham. Guest: Dr Jack Cohen. Membership: £15. Contact: Barrie Evans, 7 Grove Avenue, Acocks Green, Birmingham, B27 7UY. The annual convention organised on behalf of the Brum Group and getting better and better as the years go by.

**ARMADA CON** - 10-11 November, 1990, The Arts Centre, Plymouth. Guests include Anne McCaffrey, Adrian Cole, Brian Lumley, Sylvester McCoy and Sophie Aldred, subject to vote. Membership is £15 attending, supporting £5. Contact Armadacon II, 4 Glenegle Avenue, Mannamead, Plymouth, PL3 5HL.

## 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 (but please check as these are set to alter at the end of November). Contact: 35 Buller Road, London, N17 9BH.

**CHICON V** - 29 August-2 September 1991. The 49th World SF Convention, to be held at the Hyatt Regency, Chicago. Guests: Neil Gaiman, Richard Powers, Martin Harry Greenberg, Jon and Joni Stope. Details from PO Box 43120, Chicago, IL 60690, USA. Membership remains as \$75 throughout 1989.

**SOUPOON** - October/November 1991, Hotel de France, Jersey. Membership £15. Contact: 63 Drake Road, Chessington, Surrey. Intended to be a small relaxa/cn in Jersey.

## The Small Press Column

By Dave W. Hughes

since the announcement in the last *Matrix* about the American magazines most of the current stock has sold out. Needless to say, though, more copies have been ordered; the only problem seems to be that no sooner are they ordered than they sell out. What's the problem, I hear you ask, well, some of you might be missing a chance to see what kind of magazines are coming across the pond, then again some of you might not be bothered at all. Not only do you get a fair choice, but you also get them pretty cheap. The reason is that there's no messing about with International Reply Coupons, Money Orders, or currency exchanges. The magazines which sold out quickly were *Space and Time*, *Ice River* and *Ellipsis*. At the time of writing, *New Pathways* are heading towards a sell-out, and we haven't even received it yet, *Space and Time* has just arrived (second batch) and we have two left; *Ice River* #4 and #5 have been re-ordered, so you have been warned.

The present list of American magazines that the NSFA stock is as follows: *Ellipsis*, *Jabberwocky*, *New Pathways*, *Space and Time*, *Ice River* and *Edge Detector* (just arrived) and there are still a few that the NSFA are trying to get twinned with; we could even branch out slightly and bring in a few "horror" magazines - we'll wait and see what the response is?

I've just had news in of a cancellation! Well, sort of. Kevin Lyons has put *Phase Two* on ice and has decided to take up Graham Evans's offer of joining him on *The Edge*. Kevin is now

Co-Editor. Master Lyons has already gained quite a good reputation for himself as a fine writer of criticism and fiction and his abilities as co-editor on *The Scanner* will be invaluable on this new venture. I've also had it on good authority that issue two of *The Edge* will be out about the same time as this article, and with issue three, which is the one Kevin begins with, they will be paying for fiction. Graham also tells me that from issue two *The Edge* will be typeset and will include more illustrations.

The "signing up" of Kevin coincides with *The Edge* joining up with the NSFA. The first issue had a fine array of writers and reviewers of note which included Simon Clark, Mike Ashley, Andy Darlington, Des Lewis and Dave Alexander; copies of which can be obtained from my address below.

*Dreams* 21st issue rolls off the presses with the likes of Gerry Connelly, E.R. James, Charles Luthor, Martin Sexton and Pete Gerratt. Looking at the readers' poll for the last issue it seems Bruce P. Baker has fallen from grace! Many happy returns to *Dreams*.

Not long now before the second, and yet ironically the last, issue of *New Visions* appears. Adrian Hodges is then embarking on a project consisting of three magazines, yes I did say *three* magazines. As reported in the last *Matrix*, the magazines will be known as: *Dreamweaver* (horror), *Novas Science Fiction*, and *Sweet Dreams*, *Baby* (fiction/poetry). The latter of the three won't really appeal to many SF readers, as probably *Dreamweaver* won't either, but there are a few fans of SF who do read horror - it does make a nice break now and then.

## AT THE CORE Essential Science Fiction Reading

When I began my course on science fiction, Paul Kincaid gave me a list of what he regarded as key works of science fiction, titles I should have read. His key runs as follows - anything underlined has been read by anyone claiming knowledge of science fiction whilst those in bold letters are vital.

ISAAC ASIMOV - Foundation, Foundation and Empire, Second Foundation, I, Robot; The Hugo Winners  
GREGORY BENFORD - Timescape  
ALFRED BESTER - Tiger! Tiger! The Demolished Man  
JAMES BLISH - A Case of Conscience  
RAY BRADBURY - Fahrenheit 451  
JOHN BRUNNER - Stand on Zanzibar; The Sheep Look Up; The Shockwave Rider  
ARTHUR C. CLARKE - Childhood's End; The City and the Stars; 2001; Rendezvous with Rama  
D.G. COMPTON - The Continuous Katherine Mortenhoe  
JOHN CROWLEY - Little, Big, Aegypt  
SAMUEL R. DELANY - Novus, Babel 17; Dhalgren; The Einstein Intersection  
PHILIP K. DICK - The Man in the High Castle, Martian Time Slip, Ubik, A Scanner Darkly; Now Wait for Last Year; The Three Stigmata of Palmer Eldritch; VALIS  
THOMAS M. DISCH - Camp Concentration; 334

GARDNER DOZOIS - Strangers  
HARLAN ELLISON - Dangerous Visions; Again, Dangerous Visions  
WILLIAM GOLDING - Lord of the Flies; The Inheritors  
FRANK HERBERT - Dune  
RUSSELL HOBAN - Riddley Walker  
URSULA LE GUIN - The Left Hand of Darkness; The Dispossessed  
WALTER M. MILLER - A Canticle for Liebowitz  
MICHAEL MOORCOK - Behold the Man; The Final Programme  
WARD MOORE - Bring the Jubilee  
LARRY NIVEN - Ringworld  
EDGAR PANGBORN - Davy  
FREDERIK POHL & C.M. KORNBLUTH - The Space Merchants  
CHRISTOPHER PRIEST - Inverted World  
KEITH ROBERTS - Pavane; The Chalk Giants  
BOB SHAW - Other Days, Other Eyes; Orbitville  
ROBERT SILVERBERG - Dying Inside; Up the Line; Thorns; SF Hail of Fame  
CLIFFORD SIMAK - City  
CORDWAINER SMITH - The Best of Cordwainer Smith  
JAMES TIPTREE JR. - 10,000 Light Years from Home; Warm Worlds and Otherwise  
IAN WATSON - The Embedding  
GENE WOLFE - The Fifth Head of Cerberus; The Book of the New Sun  
ROGER ZELAZNY - The Dream Master; This Immortal; Lord of Light

Assuming this list has any sort of claim to being definitive, I was surprised at how few titles I'd read, or more accurately, how few titles I can recall reading, notwithstanding the fact that my reading background stems from an interest in fantastic literature anyway, and that I flirted briefly with the works of Asimov and Zelazny during my teenage years and early twenties, and I've read other works by some of the authors mentioned. Are these titles I read? I know, at least one person who regards Ward Moore's *Bring the Jubilee* as almost the worst book on earth, so why did Kincaid choose it? And why had he mentioned none of the people I currently regard as modern masters of SF? And does the fact that I have not read a lot of these books mean that I'm any less qualified to talk about the literature.

*Flickers and Frames* is getting noticed at last, including encouraging comments from luminaries such as Adrian Cole and Brian Lumley – and if you ever do see a copy you'll see why. Pages of damn good reviews that are neither pretentious nor superfluous. The editor, John Peters (who also does a goodly amount of writing for *Matrix*), writes in a style that is instantly likeable and fun.

Another new(ish) magazine that caters more for the horror genre has appeared, although they class it as a fanzine. It's called *The Small Hours* and for a first issue features quite a list of good articles, even if some are a little too short. Interviews with Terry Pratchett, Shaun Hutson and Ramsey Campbell to name just a few of the highlights. The price is £1.10 inc, available from Sycamore Cottage, Half Moon Lane, Kirkthorpe, Wakefield WF1 5SY.

For all you Des Lewis fans out there, a magazine called *Dagon* has published a "Des Lewis Special". It's issue #26 and the editor reckons it's their biggest gamble. It's aimed more at the horror genre, but makes interesting reading especially for Des's critics. In the collection he shows his abilities with a wide range of writing styles. Many of his critics may find that, contrary to certain beliefs, he can write stories with plots and characters! and even understandable endings! It costs £1.40 and is available from Carl T. Ford, 11 Warwick Road, Twickenham, Middlesex, TW2 6SW.

An American collection of Steve Sneddy's fifty-word poems is now available from the address below. Many of them haven't appeared

over in the UK before, and it's a comprehensive collection with fifty poems – hence the title, *Fifty-Fifty Infinity*. The cost is £1.70 inc. post. Trouble is, there's only six available!

A reputable market listing from the States is also available from *Works*. It's called *Scavengers Scrapbook* and contains listings right across the spectrum, from the professional right down to the complimentary copy magazines. In many cases it gives the payment rates and quite a good amount of appropriate information. It's produced in the States by, obviously, *Scavengers Newsletter*. There is nothing like it in England – which is a shame, but there you go. It reviews all the magazines and treats the pros as pros and reviews the non-paying mags through different glasses – unfortunately this isn't always the case in the UK.

Whilst Chris Reed, editor of *Back Brain Recluse*, works like hell to get the collection of Simon Clark's stories out, he's also been working on a new kind of book – the *Filofax* Book. This "new" book will contain stories by Lyle Hopwood, Charles Stross and Dave Memmott (editor of *Ice River*). The booklets are now ready, willing and able to fit into your Filofax!

Talking of *BBR* writers, S.M. Baxter's story in the last issue, "The Space Butties", has been translated for *Acranos*, a magazine from Argentina.

So, if anyone out there fancies any of the above, or is just curious, drop me a line, with a SAE, at 12 Blakesstones Road, Slithwaite, Huddersfield, HD7 5UD, and I'll send you a stock/price list that's as up to date as possible.

So, in my endless quest for answers, and with an eye on the possibility of the BSFA eventually compiling some sort of Introductory SF reading list, I turned to the membership, to see what you regard as quintessential SF reading. The results were a mixture, and possibly owed a little to the previous request for Desert Planet Books, but even so, I thought it would be interesting to publish the results, such as they were, and to see what other comment this engendered.

Ronnie Blakey simply produced a list:

FRANK HERBERT – Dune  
J R R TOLKIEN – Lord of the Rings  
JOHN CROWLEY – Little, Big  
LUCIUS SHEPARD – Green Eyes  
MERVYN PEAKE – The Gormenghast Trilogy  
LARRY NIVEN – Ringworld  
RAY BRADBURY – Dandelion Wine  
ROGER ZELAZNY – Lord of Light  
ROBERT SILVERBERG – Dying Inside  
SAMUEL R DELANY – Nova  
BRIAN ALDIS – Heliconia trilogy  
ROBERT A HEINLEIN – The Moon is a Harsh Mistress  
DANIEL KEYES – Flowers for Algernon  
TERRY PRATCHETT – The Colour of Magic  
WILLIAM GIBSON – Neuromancer  
MARGARET ATWOOD – The Handmaid's Tale  
KEITH ROBERTS – Pavane

Already certain titles, certain authors seem to be rising to the fore, and Ronnie includes several authors/titles I would include among any list I compiled (always assuming I could find the courage after my encounter with the Kincaid master-list).

Liam McKnight also produced a list and then followed it up with a few comments.

RAY BRADBURY – Something Wicked This Way Comes  
JOHN BRUNNER – The Sheep Look Up  
PHILIP K DICK – A Scanner Darkly  
WILLIAM GIBSON – Neuromancer  
FRANK HERBERT – Dune  
ROBERT HOLDSTOCK – Mythago Wood  
WILLIAM HOWARD – The Stonor Eagles  
BARRY HUGHART – Bridge of Birds  
DANIEL KEYES – Flowers for Algernon  
R A McAVOY – Damiano, Damiano's Lute, Raphael  
ROBIN MCKINLEY – The Door in the Hedge  
MICHAEL MOORCOK – The Dancers at the End of Time series, the Jerry Cornelius books  
WILLIAM MORRIS – The Well at the World's End

CHRISTOPHER PRIEST – The Affirmation  
KEITH ROBERTS – The Ladies from Hell  
NORMAN SPINRAD – The Void Captain's Tale  
J R R TOLKIEN – Lord of the Rings  
JACK VANCE – Rhiannon the Marvelous  
GENE WOLFE – The Book of the New Sun

The Ray Bradbury for me has a poetic quality to it that I've never found in any other similar work. *The Sheep Look Up* and *A Scanner Darkly* are just so brilliantly downbeat, instant suicide fodder. *Mythago Wood* – two amazing books for the price of one; the first half read like a 40s mystery thriller and then came the fantastic journey that left me wanting to know more. *The Affirmation*, the greatest 'telling in the tale' of all time. Keith Roberts' *Ladies from Hell* containing one of the most terrifying stories I've ever read. Gene Wolfe and Michael Moorcock were almost inevitable. Most of the others have only left an impression of pleasure deep inside somewhere and must be worth having just for the ability to do that.

Liam clearly operates on an entirely different set of criteria to those used by Paul Kincaid when he compiled that list for me, and yet, once again, the same few names appear – Brunner, Dick, Wolfe, Priest, Roberts, and one or two I happen to value, including the much-neglected William Morris.

Pam Baddeley produced a fascinating list which she disclaims as definitive or authoritative, but which I include because it gives an indication of just how broad a reading list might be. Pam's list is particularly striking for the amount of children's literature included, all of which I would happily offer as classics within that sub-genre. And yet again, note Dick and Bradbury and Zelazny, rapidly moving into the lead, though everyone offers a different title.

ISAAC ASIMOV – Foundation trilogy  
RAY BRADBURY – Something Wicked This Way Comes  
SUSAN COOPER – The Dark is Rising sequence  
KATHERINE KURTZ – Deryni Rising, Deryni Checkmate, High Deryni  
FRIEDRICH LEIBER – Swords and Deviltry, The Best of Fritz Leiber  
ROBERT MCCAMMON – Mystery Walk  
A MERRITT – The Face in the Abyss  
ANNE MCCAFFREY – Dragonflight  
MICHAEL MOORCOK – Stormbringer  
THOMAS BURNETT SWANN – Green Phoenix  
PETER STRAUB – Ghost Story  
ROGER ZELAZNY – Nine Princes in Amber  
DIANA WYNNE JONES – Cart and Cuddler, Drowned Ammet, The Spelloots  
E NESBIT – The Phoenix and the Carpet, Five Children and It

NICHOLAS STUART GREY - Grimboid's Other World  
 PHILIP K DICK - Ubik

Lynne Bispham writes:

A drama student friend was once given a reading list which began *The Complete Works of Shakespeare*; *The Complete Works of Shaw* - hopefully, any SF/fantasy reading list would not be quite so intimidating but would still manage to give an historical overview of SF's development, include books from all the various sub-genres (space oper, cyberpunk, Sword and Sorcery, alternative history, post-holocaust etc, etc) and be up to date with that is now happening in the SF/fantasy field! A few suggestions for the list:

MARY SHELLEY - Frankenstein (arguably where SF began)  
 GEORGE ORWELL - 1984  
 ALDOUS HUXLEY - Brave New World  
 ISAAC ASIMOV - I, Robot  
 FRANK HERBERT - Dune  
 PHILIP K DICK - The Man in the High Castle  
 KEITH ROBERTS - Pavane  
 ROBERT HEINLEIN - Stranger in a Strange Land  
 J G BALLARD - The Drowned World  
 RAY BRADBURY - Fahrenheit 451  
 HARRY HARRISON - The Stainless Steel Rat  
 JOEL KIMMAN - Cuckoo  
 ARTHUR C CLARKE - Childhood's End  
 KURT VONNEGUT - Slaughterhouse 5  
 URSULA K LEGUIN - The Left Hand of Darkness, The Dispossessed, The Earthsea Trilogy  
 MARY GENTLE - Golden Witchbread  
 GENE WOLFE - The Book of the New Sun  
 MARGARET ATWOOD - The Handmaid's Tale  
 J R R TOLKIEN - Lord of the Rings  
 MARY STEWART - The Crystal Cave  
 MICHAEL MOORCOCK - The Dancers at the End of Time  
 ALAN GARDNER - The Owl Service  
 TERRY PRATOCHETT - The Colour of Magic

Ian Sales eschewed the list approach:

Re quintessential sf; first, of course, you have to define what you mean by "sf"... No, only joking. I wouldn't like to narrow it down to specific books, but rather suggest authors who best embody some of the various aspects of "what I understand to be" SF. Such as:

- Vance/Cherry/Frank Herbert - archetypal far future epics
- Asimov/Heinlein/Clarke - early greats
- Any one of the "definitive" fantasy sagas - eg, Lord of the Rings, The Belgariad, Fionavar Tapestry, etc
- Delany/Dick/William Burroughs - some of the more unique SF
- Crowley/Shepherd/Watson - SF that is considered to have high literary merit.
- Steve Erickson/Jonathan Carroll - the marginal stuff

The authors above simply happen to be the first ones what came to mind when I thought of a particular type of SF. Obviously, some people would consider other authors as more typical, or would disagree totally with those I've given - let's face it: anyone who can read William Burroughs and thinks it's great isn't going to be too impressed by Asimov or Heinlein. This list is perhaps more aimed at recommended reading for newcomers. I wouldn't even like to try suggesting books that any self-respecting SF fan should have read - I'd be surprised if you can find any two fans who agree on their ten quintessential SF novels.

P T Ross also pointed out the inherently dangerous nature of this kind of exercise:

"What we aficionados ought to have read" and "Recommended reading for newcomers" aren't at all the same thing (as I'm sure you were waiting for us severally to point out). We insiders "should", I suppose, at some point read every work there's ever been a fuss about, no matter how indigestible to our individual tastes. But in recommending to a newcomer, I'd miss out not only what I dislike, but a good many favourites which require some knowledge of the field to appreciate. Pratchett's *Strafs* would sneak in as high-grade space-opera, though the in-reader rolls around gasping at the *Ringworld* take-offs.) Furthermore, my newcomers' list would be mostly of shorts, for a number of reasons: a lot for the best work in SF is in shorts; they give a far better quick survey of the whole range of writing delights; it's far less daunting to reject a few shorts while feeling

one's way than to struggle with a mountain of novels; as in any field, they're often the right form for a given idea. Compare, for example, "Flowers For Algernon" with *Flowers for Algernon* or *Shute's On the Beach* with *Mitchison's Remember Me* (in what do you think yourself? - read it, read it!)

which didn't stop Richmond Hunt and the Exeter University SF Group from sending me a copy of their recommended reading list...

J G BALLARD - Vermilion Sands  
 ALFRED BESTER - "Tiger!" Tiger!, The Demolished Man  
 JOHN BRUNNER - Stand on Zanzibar  
 ALGIS BUDRYS - Rogue Moon  
 L SPRAGUE DE CAMP - The Incomplete Enchanter, The Enchanter Completed, The Castle of Iron  
 SAMUEL R DELANY - Nova  
 PHILIP K DICK - A Scanner Darkly, Do Androids Dream of Electric Sheep?  
 HARLAN ELLISON - The Beast that Shouted Love at the World, Andrgy Candy  
 PHILIP JOSE FARMER - Strange Relations  
 WILLIAM GIBSON - Neuromancer  
 JOE HALDEMAN - All My Sins Remembered  
 HARRY HARRISON - Bill the Galactic Hero  
 ROBERT HOLDSLOCK - Mythago Wood  
 URSULA K LEGUIN - The Left Hand of Darkness, The Word for World is Forest  
 FRITZ LEIBER - The Swords Series  
 MICHAEL MOORCOCK - The Dancers at the End of Time  
 FREDERICK POHL & C M KORNBLUTH - Gladiator at Law  
 TERRY PRATOCHETT - Mort, Pyramids  
 KEITH ROBERTS - Pavane, Keel and Company  
 JOANNA RUSS - The Female Man, Extra(ordinary) People  
 ERIC FRANK RUSSELL - Next of Kin, Wesp

## WRITE BACK

A SMALL LETTERS COLUMN THIS TIME AROUND, BUT I SUSPECT THAT many people diverted their energies to filling in the questionnaire instead. Okay, so it's a loss to this column, but I do appreciate the effort people put into the other project so I'm not going to complain inordinately. The next deadline is 12th January 1990. Where to send letters? Until 31st December, the current editorial address will suffice as we are going to have mail redirected. It will definitely be safe to send material to the new address from 1st January 1990. The new address is 60 Bournemouth Road, Folkestone, Kent, CT19 5AZ, which is just along the road. If in doubt, send material to Guildhall Street as it will be forwarded. Sending letters to the new address too soon will almost certainly result in their loss.

In the meantime, let us pick through the meagre mailbox. First of all, Colin Greenland writes in response to Martin Brice's Soapbox article.

Colin Greenland  
 2a Ortygia House, 6 Lower Road, Harrow, HA2 0DA

I think Martin Brice's distinction (Soapbox, M54) - that literature requires mechanical reproduction to exist, while painting and sculpture don't - is intriguing as far as it goes. I'd agree there has to be a reader for writing to become art rather than therapy, but Brice goes on to confuse public existence with professional status.

The paintings and sculptures in most public shows have been through a professional selection process that's just as demanding, just as susceptible to arbitrary factors, as the process of editorial selection. Plastic artists rage against the gallery system just as authors do against publishers. It's possible to circumvent that system by organising your own exhibition. A friend of mine paints in a co-operative studio building. Once a year they open their doors to the public, and she can exhibit whatever she likes. Similarly, there already are the meetings Brice proposes, of writers who read work aloud and share the appreciation. Every local writers' group I've ever seen has functioned like that, providing its members with affirmation, rather than the creative dismantling that goes on at a workshop. Certainly there are arguments not everyone can appreciate everything anyone else writes! That's public existence without mechanical reproduction - no need to type your work - or professional status. Whether it's satisfactory depends on you the writer and what you want for your work.

ROBERT SHECKLEY - The Robert Sheckley Omnibus  
 LUCIUS SHEPARD - The Jaguar Hunter  
 ROBERT SILVERBERG - Hawksbill Station  
 CLIFFORD D SIMAK - Way Station, All Flesh is Grass  
 GEORGE R STEWART - Earth Abides  
 JAMES TIPTREE JR - Starsongs of an Old Primate, Warm Worlds and  
 Otherwise  
 GENE WOLFE - Book of the New Sun series  
 ROGER ZELAZNY - Creatures of Light and Darkness

Out of the material I've received, what conclusions can I draw? Clearly, I must read Philip K Dick, Keith Roberts, Gene Wolfe and Ray Bradbury, and I ought to be taking notice of another handful of authors including Lucius Shepard, Robert Heinlein, LeGuin and Michael Moorcock. And if I haven't read *Neuromancer*, then I really ought to have done.

But does it bring us any closer to a definitive list? Yes and no. There is clearly a dichotomy between the list a so-called aficionado might be expected to have read, and the type of list one would offer to a newcomer to the field, as P T Ross points out. I suspect that Ian Sales may have come closest so far in perceiving that one cannot bring everything together in one list - one should perhaps be looking at the representative best of certain areas within the genre. The Exeter Group were aiming to produce a definitive list of 50 items - it's actually 54 - and admirable though their list may be, it's barely scratching the surface, and I don't doubt they would be the first people to admit it. I have a strong feeling that the discussion is only just beginning. The BSFA Committee is actively considering the possibility of producing some reading lists, including recommended reading for beginners, so perhaps we ought to twist the argument round again and ask what you would recommend to the new reader to SF, both from among the classics and from what's currently being published?

Professional status gives you a larger public than you would reach working alone, by plugging you into an industry. With the advent of desktop publishing, there will soon be (probably already are) co-operative groups publishing and distributing their own work on the same scale as the smaller publishing companies. Self-financed publication will no longer be a matter of vanity. Seize the means of production! You have nothing to lose but your copyrights.

John also picked up on my comments about the function of 'How To...' books.

Surely How to Write books don't overlook talent and inspiration and hard work so much as take them for granted. You need them, but what else is there to say? If you don't supply them, the book will be useless to you anyway. I'm sure there are books about the inner work of writing, and ones that emphasise craft tips and advice rather than professional presentation, but they do tend to shade into each other. Things would be very wrong if they didn't.

Geoff Cowie  
 9 Oxford St, Bletchley, Milton Keynes MK2 2UA

Marin Brice is surely mistaken in asserting that literature is the same sort of art as painting and sculpture. The point is that painting and sculpture (and architecture) can be *instantly* apprehended by the eye of the consumer, while literature, like films and recorded music, cannot be. It so happens that with the former group it is the unique art object that is appreciated; and in the latter group, copying and distribution interposes itself between artist and consumer.

I'm not for the moment saying that this is as it should be, just that this is the way it is. Why is it so? There are two reasons; one, that in the latter group the essence of the art does not reside in any one physical object, while in the former we consider that it does. Two, a little thought will show that logistical and financial considerations drive the copying process: in five hours, only one person can appreciate a novel MS while hundreds can appreciate a painting.

It is true that in literature quality tends to be equated with commercial sale. While not an altogether desirable state of affairs, this is nevertheless inevitable. There is an over-supply of fiction, and people will value more that for which they've paid money. Also, however much we may argue about the distortions, the qualities that make a book good literature are not totally dissimilar to those required in a commercial book. So the system of paid publication acts as a quality control

filter. Speak to a publisher's editor and she'll tell you that almost all the unsolicited manuscripts are not just out of fashion that month; they're bad.

It's probably human nature that disgruntled amateur authors will blame almost anybody and anything except their own lack of talent, application and professionalism for their lack of success. And when a publishing imprint can only take on one or two new writers a year, those writers are aiming at a very small target.

Marin Brice's suggestion of an appreciative forum for unpublished work seems worth considering, though. Finding that someone actually enjoys what they've written may be the only recompense that most amateur writers get. So long as the scribes don't expect too much, I mean many people don't even like Stephen Donaldson or Jack Chalker...

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It must be nice to be so rich that you can spend your time writing for art's sake. It must be a fascinating hobby, on a par with flower-arranging or Zen billiards (the version that's played without a cue ball or pockets). The snag is that art for art's sake doesn't pay the bills. While there are examples of authors who have produced masterpieces purely for art's sake, most have died in their garrets. Meanwhile, the rest of us hacks are rather interested in seeing our work in print, and getting paid for it.

Shakespeare was a hack writer, albeit a playwright. So were Kipling, Dickens, and any number of celebrated poets, playwrights and (dare I say it!) SF authors. You would appear to be an SF fan: how many SF or fantasy books do you know that were written purely for art's sake? The only examples I can think of are *The Lord of the Rings* and some early Beatrix Potter. Yes, you can publish via *Amateur Press* or *Publishing Associations* and other fanish alternatives if you don't like the idea of commercialism; is your art going to achieve immortality if only ten or fifteen people read it? I don't want to knock apes because they succeed in providing a useful forum for authors to compare their ideas and methods - I just don't think this should be an end in itself.

To move to the specific target of your disdain, most guides to writing are aimed almost exclusively at people who are interested in becoming professional or semi-pro authors. They don't emphasise style because their readers don't want to read about it. If you are writing for publication, these books will tell you how to prepare your work so that it has a faint chance of seeing print. You may think that your story looks great, typed in two columns, single-spaced, on both sides of the paper; anyone who has to think about typesetting or proof-reading will hate you, and chuck it straight onto the discard pile. Most professional editors will argue that if you aren't prepared to take the trouble to present your work legibly, and in a way that meets their requirements, you probably haven't taken the trouble to make it worth reading. I've never edited anyone else's work in my life, and I agree with this argument.

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Marin Brice is right when referring to literature in relation to painting and sculpture, "it is all art". However, literature, by its very nature, is fundamentally different kind of art, and in failing to appreciate the nature of this difference, Mr Brice misses the point completely.

Painting and sculpture are both physical art forms. Painters and sculptors create physical artefacts which are individual, unique: artefacts which are unequivocally not the same thing when copied. If destroyed they no longer exist.

Literature is not the same. It consists not of paper and ink, not of bits of data on a floppy disk, but of words; their existence is not tangible but cerebral. *War and Peace* is not the two-volume Penguin you can pick up at W H Smith's, nor is it the handwritten manuscript which Tolstoy himself penned. It is the words; the novel has an existence which transcends and is quite separate from the physical form in which is communicated to the reader.

To mix references, you cannot destroy *The Satanic Verses* by burning it in a Bradford square; Francois Truffaut knew this when he created the Book People in his film of *Fahrenheit 451*.

Mr Brice's attack on writing for money is completely irrelevant, producing a manuscript in a form which will appeal to the publisher has nothing to do with the intrinsic value of the work. That much is a truism the publishers themselves would recognise. Mr Brice is mistaken, however, if he believes that the production of a hand-written manuscript in any way advances the

value of the work. It simply does not matter either way so far as the quality of the work is concerned. The only relevance the printed form has is that it is the means by which it is communicated with the reader. As such, the readers needs to feel comfortable with it, and this should be the prime concern in setting it to paper. Considerations of uniqueness and the concept of limited edition have little if any relevance - there is simply no basis on which to compare it with the production of limited edition prints or the individual painting.

Publishers are right to demand manuscripts in a form which they find easy to come with. Anything else would do nothing but get in the way of the work they are trying to assess and limit the prospects of new writers.

Speaking in my capacity as editor of *The Gate*, I have to say that the standard rules of presentation of manuscripts take on vital significance when I'm confronted with a pile of manuscripts which require reading, copy-editing and so forth. Double-spacing is undoubtedly easier on the eye and coupled with adequate margins, it also aids basic correction and editing. And spare a thought for the typesetter. My requirements are basic and I willingly eschew many of the finer niceties of presentation, and often wish the authors would when I'm confronted with a completely unnecessary copyright note, name, address and inside leg measurement on each page - Amstrad have much to answer for - so long as the copy is legible and gives me room to work. A single-spaced manuscript will be read, if I have time, but should the story happen to be worth publishing, I would have to ask it to be typed, for the sake of the printer if nothing else. I've never yet received a handwritten submission to *The Gate* but if I ever did, it would go straight into the return envelope. If one is serious about submitting a manuscript for professional publication, the manuscript must be typed - even the neatest handwriting is never as good as typescript. Editors don't make up rules because it amuses them to see authors struggle, but because they also have a job to do and want to accomplish it as effectively as they can. The author's job, among many others, is to make his or her work as accessible as possible to the editor.

Changing tack entirely, Cecil Nurse replies to Steve Rothman's refutation of his original article, *Why Scientists are Idiots*.

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At the risk of being rude, I would like to point out a few things to Mr Rothman.

1) 'contains no solid facts whatsoever but seeks to 'prove' its point by a superficially intelligent and informed presentation... and by making snide remarks about its targets etc' admirably describes Mr Rothman's letter. Perhaps he thinks he is making a reasoned and logical answer to my article while it is in fact full of insinuations about my motives and intellectual capabilities (witch-hunts? Stalinist show-trials?). He also seems to think that saying 'this is totally fallacious' is some sort of statement of fact. Most grievous, and I think a point that everyone should note, is his presumption that I must present examples and evidence to convince him when it is he who should present evidence and examples to convince me. Is it because he is a scientist, and I am (presumably) not? Further, he is a perfect example of Point 4: because I am questioning the scientific world-view, I am (ipso facto) making a rabble-rousing tirade. This sort of thing happens the world over, employed by scientists in defence of their vested interests, and it is naive to think it has no effect on the state of the world.

2) 'The scientific world view has no moral stances, or relevance even, to morality'. This is, of course, exactly what I was taught in school, and exactly what I call inherent moral weakness. In the first place, is this really a virtue? In the second place, it is incorrect, since one of its prime capabilities is to erode belief in superstitions, of which religions and their inherent human values are major examples (sic). Fundamentalists do recognise this, otherwise they would not be so virulently anti-science, or scientists so anti-fundamentalist.

3) 'It seeks to explain the world, not to dictate how humanity should conduct its affairs.' This, I'm afraid, is totally fallacious. I can think of three general classes of example:

a) 'There is not evidence that...' Since evidence is required before politicians (hiding behind this particular scientific catch-phrase) will do anything, the situation of nothing being done until evidence is found is endlessly repeated. One often hears: do people have to die before something is done about it? The answer is, of course, yes! People dying is the evidence. Evidence is also required, apparently, before someone like Mr Rothman will even consider a hypothesis, since lack of evidence, he would have us believe, is tantamount to disproof. If this is not dictating how humanity should conduct its affairs, in fact how humanity must conduct its affairs, I don't know what is.

b) Related to this is the situation with regard to knowledge about human beings and the environment. Both are highly complex subjects, and by their nature objectively repeatable experiments are difficult; obvious (side) effects are often ignored because their causation has not been confirmed in a laboratory. Further, it is difficult, but not impossible, to know what exactly should be taken into account when judging the 'effects' of any particular variable. In an investigation quoted in *Silent Spring* by Rachel Carson, the effects of a chemical on human subjects were being looked into: their reports of headaches and insomnia were disregarded as subjective and the chemical deemed to have no effects. What is pollution but the introduction into the environment of chemicals (pesticides, industrial byproducts, drugs and I could go on) scientists assured us were safe? Or did they not assure us? Who invented DDT anyway, and why? Scientists contribute expert opinion and information to the debates around complex issues of policy, and resist and dismiss statements unsupported by evidence, but the nature of the evidence in complex arenas is in the first place determined by what the scientists (for their employers) consider relevant.

c) The third general class of example is pointed to by Mr Rothman's choice of the word 'explain' rather than the word 'understand'. Scientists 'explain' the world to 'us'. If our own experience of the world contradicts them, well, we are making conclusions from a limited database (it is a 'particular case', 'anecdotal evidence') and are probably being emotional at the expense of our intellect. Any phenomenon not susceptible to scientific investigation is consigned to a sort of non-existence. The dismissing (and devaluing) of certain sorts of human experience by 'scientists' surely has a prescriptive effect on how humanity conducts itself.

3) At the heart of *Why Scientists are Idiots* is a hypothesis, not a conclusion, as such I await evidence, not presume it. The logic, arguing from the premises of the scientific world-view, seems to me to be remarkably persuasive. What scientists have got away with, and must, I feel, be held accountable for, is the separation of a) investigating and understanding how the world works, b) explaining how it works (or what is true) to others, c) how this knowledge is used (for control and intervention). Mr Rothman does not at any point indicate that he is aware of the intimate connections between these levels, or that he accepts that he is in any way responsible for any level other than the amassing of 'evidence'. In fact, he specifically alludes to a 'personal' morality of scientists which is implicitly divorced from their practice of science. Sakharov stands out because he is the exception, and because he is Russian. What happens to similar scientists in the West who, for example, doubt the morality of a technology they are asked to work on? Their stance is denigrated as unscientific or political, and they are consigned to professional oblivion if they don't shut up. Aren't they? They're just ordinary human beings, after all.

4) I don't accept the charge that I am fostering an 'us and them' attitude. I, and the general public, have been 'them' to the scientists since before I was born, and the complicity of the scientific establishment (and by implication, the individual members that make it up) can be absolutely stunning at times. Stalinist show trials, no, but maybe a bit of Nuremberg wouldn't go amiss. Let me assure you that you have nothing to fear if you're innocent.

And that's all for this time. May I remind you all once again that the deadline for correspondence, job applications, you name it, is 12th January 1990. I look forward to hearing from you all.