

MATRIX

86



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ART CREDITS

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ISSN: 0307 3335

Production by Maureen Porter and Paul Kincaid.

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

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 FRIDAY 16th MARCH
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British Science Fiction Association Ltd
Company no. 921500. Registered in England.
Registered Address - 60 Bournemouth Rd,
Folkestone, Kent, CT19 5AZ. Limited by Guarantee.

MATRIX EDITOR

Jenny Glover
16 Aviary Place
Armley
Leeds
LS12 2NP

CLURS

Keith Mitchell
3Fl, 43 Iona St
Edinburgh
EH6 8SP

NEWS - Paul Kincaid, address as BSEFA Co-ordinator

RSEA CO-ORDINATOR

Maureen Porter
60 Bournemouth Road
Folkestone
Kent
CT19 5AZ

BSFA MEMBERSHIP costs £10 per annum and is available from

MEMBERSHIP SECRETARY:

Joanne Raine
33 Thornville Road
Hartlepool
Cleveland
TS26 8EW

MEMBERSHIP RENEWALS:

Keith Freeman
269 Wykeham Road
Reading
Berkshire
RG6 1PL

TREASURER

Brett Cockrell
40 Cyprus Road
Finchley
London
NW1 7BU

ADVERTISING

Dave Wood
1 Friary Close
Marine Hill
Clevedon
Avon

ADVERTISING RATES (for one insertion)

Cover (ifc, ibc, obc)	£25
Full page (rop)	£20
Half page	£15
Quarter page	£10

Rates for multiple insertions are negotiable. Distribution of loose flyers with BSFA mailings cost £20 per thousand sheets. Rates for booklets are negotiable. Requests for advertising and flyer distribution should be sent to Dave Wood.

PAPERBACK INFERNO EDITOR:

Andy Sawyer
1 The Flaxyard
Woodfall Lane
Little Neston
South Wirral
L64 4BT
(051 336 3355)

FOCUS EDITOR:

Cecil E Nurse
59 Station Road
Haxby
York
YO3 8LU

VECTOR CO-EDITORS

Kev McVeigh
37 Firs Road
Milnthorpe
Cumbria
LA7 7QF

Boyd Parkinson
11 Marsh Street
Barrow-in-Furness
Cumbria
LA14 2AE

INFORMATION OFFICER:

Phil Nicholls
19 Kendal Avenue
Copnar
Portsmouth
PO3 5AX

ORBITER CO-ORDINATOR

Sue Thomason
111 Albemarle Road
South Bank
York
YO2 1EP

WALKING ON GLASS

The BSFA Column

THIS ISSUE OF *MATRIX* IS SLIMMER THAN USUAL, FOR TWO REASONS. One is that, simply, we have received little material beyond the regular columns. Maybe the effort of completing the questionnaire was just too much for people, or perhaps the seasonal lethargy was too much to overcome. The more overwhelming reason, so far as I am concerned, is that Paul Kincaid and myself did not move house when expected, thanks to legal complications I can't begin to unravel, and instead spent several weeks of misery and uncertainty as one date after another slipped by with no sign of the formalities actually being completed. Producing a magazine whilst attempting to move house is not to be recommended, particularly when one is existing in a semi-packed state. For that reason, I beg the indulgence of the membership. We have tried to offer most of the basic news and listing features, where possible and apologise for the lack of extras. I regret too that my swansong issue of *Matrix* should have to be edited under such conditions, but it cannot be helped. However important BSFA matters may seem, there are times when outside events must simply take precedence, and with the best will in the world, one cannot produce a magazine from material which isn't there.

I hope this a problem my successor won't have. Yes, I am finally relinquishing the editorial hat in order to concentrate on the administration of the BSFA. Three years is a long time and whilst there is still much left to do, I think a fresh perspective is definitely needed in order to take *Matrix* to new heights. I've been very encouraged by the kind letters I've received from various members, praising my efforts, and I hope people will support the new editor as vigorously. I shall miss the letters, I must admit, but I hope that I can encourage people to continue to write to me as administrator, about the BSFA, its aims and development, and I shall continue to provide a BSFA column for *Matrix*.

My successor is to be Jenny Glover from Leeds. Jenny is already active in fandom, as a member of three apes, as a fanzine editor and as an organiser of conventions. She has some excellent and forthright ideas about the development of *Matrix* and I hope you will support her by contributing to the magazine, either through articles or by writing to the Letters page.

Jenny's address is 16 Aviary Place, Armley, Leeds, LS16 4JL and all general information, letters, information about conventions and all fanzines etc should be passed to her. Paul Kincaid will continue to edit the News Column so all news should be sent to him, and the other regular contributors will hopefully continue to produce their columns.

I shall combine the editorial with the BSFA column just this once, although there is little else to report beyond Jenny's appointment. The impending move gave me little time to concentrate on BSFA matters during December, I'm afraid, that and other personal problems which have now been resolved. I'm taking the rest of the year out of university for health reasons, which will give me a good deal of time to work on BSFA matters so the admin should soon be back in hand.

The January BSFA meeting at the Plough in London was, by all accounts, extremely well-attended. Regrettably, I couldn't attend as I had an urgent engagement with a removal lorry early the next morning but I will secure a report for the next BSFA Column. The February meeting will be held on 15th February at the Plough, Museum St, London and will feature a quiz. Admission, as usual, is 50p for members, £1 for non-members and the room is now open from about 5.30 pm or as soon as the meetings organiser or a Committee member arrives.

The new meetings organiser is Rob Newman, who will be working in conjunction with myself and other committee members to bring a varied programme of entertainments this year. Rob in particular seems to have a good rapport with the pub management which should ensure that certain problems of communication are swiftly ironed out. One of our major concerns is to make the meetings rather more user-friendly than they have been. The apparent stand-offishness of regular attendees



towards newcomers has been commented on, not a reputation I would care to see the BSFA landed with.

The BSFA will hold its AGM during Eastcon. This mailing will definitely be accompanied by an official notice containing all details. Any matters which you feel need to be raised at the meeting, please contact me as soon as possible at 60 Bournemouth Road, Folkestone, Kent, CT19 5AZ.

The final ballot for the BSFA Awards is also contained in this mailing and I would like to encourage people to vote, even if it is only the one category. Nicholas Mahoney, our new Awards Administrator, will be working with myself and other committee members to revamp and relaunch the awards in 1991, with a view to improving their image and credibility. My own experience of being involved with the Arthur C Clarke Award suggests that this is a gradual process which can take several years - you would be surprised, for example, at how difficult it can be to persuade publishers to mention the award on dustjackets, more than a matter of simply asking. We would welcome constructive and detailed comments on ways in which the organisation of the awards might be improved. Please send them either to myself at 60 Bournemouth Road, Folkestone, Kent, CT19 5AZ or else to Nicholas Mahoney at 275 Lonsdale Avenue, Intake, Doncaster, S. Yorks, DN2 6HU.

Last but by no means least, the questionnaires have finally stopped arriving, and the time has come to announce the winners of the draw. The £10 book tokens go to Christopher Rogers from Basingstoke, and the £5 book tokens go to June Laverick from London, Jenne White from Sheffield, and Ian Oldfield from Egham, Surrey. Thanks to everyone who returned a questionnaire. We received over three hundred returns, which is apparently statistically way over the normal odds for a project of this nature.

NEWS

Compiled by Paul Kincaid

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

BSFA AWARD NOMINATIONS

The nominations for the 1989 BSFA Award have been announced. They are:

BEST NOVEL

A Child Across the Sky - Jonathan Carroll (LEGEND)
The Child Garden - Geoff Ryman (UNWIN)
Cyteen - C.J. Cherry (NEL)
The Gold Coast - Kim Stanley Robinson (ORBIT)
Pyramids - Terry Pratchett (GOLLANCZ)

BEST SHORT FICTION

"The Bridge" - Christopher Evans (Zenith)
 "Gardenias" - Ian McDonald (Zenith)
 "In Translation" - Lisa Tuttle (Zenith)
 "The Knot Garden" - Mary Gentle (Soldiers and Scholars)
 "One Upon a Time in the Park" - Ian Lee (Interzone 30)
 "Tommy Atkins" - Barrington Bayley (Interzone 27)

BEST DRAMATIC PRESENTATION

Back to the Future
Batman
The Chronicles of Narnia (BBC)
Dr Who (BBC)
Red Dwarf (BBC)

BEST ARTWORK

Cover: *Other Edens III* - Jim Burns
 Interior illustrations: *Interzone 31* - SMS
 Cover: *In the Drift*
 Cover: *The Great and Secret Show*
 Cover: *Scholars and Soldiers*
 Cover: *Neverness*
 Cover: *The Gold Coast/Interzone 30* - Keith Scaife
 Cover: *Interzone 31* - David Hardy

CLARKE AWARD SHORTLIST

The shortlist for the £1,000 Arthur C. Clarke Award for the best SF novel published in Britain during 1989, has been announced:

A Child Across the Sky - Jonathan Carroll (LEGEND)
A Mask for the General - Lisa Goldstein (LEGEND)
Desolation Road - Ian McDonald (BANTAM)
Soldiers of Paradise - Paul Park (GRAFTON)
Ivory - Mike Resnick (LEGEND)
The Child Garden - Geoff Ryman (UNWIN)
Neverness - David Zindell (GRAFTON)

The judges for the award were David V. Barrett and Maureen Porter for the BSFA, and Mary Gentle and Maxim Jakubowski for the Science Fiction Foundation, as well as representatives of the International Science Fiction Foundation.

The winner of the Award will be announced on March 8th 1990 at the Groucho Club, London. The reception will commence at 5.30pm with the announcement around 6.30pm. The reception will be open to all members of the SF community.

It is interesting to note that only Jonathan Carroll and Geoff Ryman make the shortlist for both of this country's major SF novel awards. And both lists contain only two British, or British-based writers: Ryman and Terry Pratchett for the BSFA Award, Ryman and Ian McDonald for the Clarke Award. (Though the BSFA Award makes up for that with the nominations for Best Short Fiction, which are all British or British-based writers).

WORLD FANTASY AWARD WINNERS

As promised in the last issue, the full list of the World Fantasy Award winners is as follows:

- BSFA AWARDS NOMINATIONS
- CLARKE AWARD SHORTLIST
- BALLARD MOVES TO COLLINS
- BANKS MOVES TO MACDONALD
- JONES MOVES TO GOLLANCZ

BEST NOVEL: *Koko* - Peter Straub (VIKING)

BEST NOVELLA: *"The Skin Trade"* - George R.R. Martin (*Night Visions* 5)

BEST SHORT STORY: *"Winter Solstice, Camelot Station"* - John M. Ford (*Invitation to Camelot*)

BEST COLLECTION: *Angry Candy* - Harlan Ellison (no UK publisher) tied with *Stories from the Old Hotel* - Gene Wolfe (KEROSINA)

BEST ANTHOLOGY: *The Year's Best Fantasy First Annual Collection* - Ellen Datlow & Terri Windling (Eds) (LEGEND)

BEST ARTIST: Edward Gorey

SPECIAL AWARD PROFESSIONAL: Robert Weinberg tied with Terri Windling

SPECIAL AWARD NON-PROFESSIONAL: Kristine Katharine Rusch & Dean Wesley Smith (*Pulphouse*)

LIFE ACHIEVEMENT: Evangeline Walton

BRITISH FANTASY AWARDS WINNERS

The 1988 British Fantasy Awards have gone to:

AUGUST DERLETH AWARD FOR BEST NOVEL: *The Influence* - Ramsey Campbell

BEST SHORT STORY: *"Fruiting Bodies"* - Brian Lumley

BEST ARTIST: Dave Carson

BEST SMALL PRESS: *Dagon* - Carl T. Ford

BEST NEWCOMER: John Gilbert

SPECIAL AWARD: R. Chatwynd-Hayes

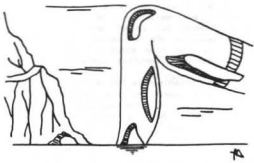
AUTHORS IN PUBLISHING MERRY-GO-ROUND

The recent changes in British publishing, as a variety of once-independent publishing houses have been taken over by larger conglomerates, has resulted in editors moving from one publisher to the next. The question has naturally been raised: will authors be loyal to their publisher or to their editor. Well, now we seem to be getting an answer, as J.G. Ballard, Michael Moorcock and Ian Banks follow their editors away from the publishing houses that have published them from the start of their careers. At the same time, Arthur C. Clarke and Gwyneth Jones have also changed their publisher recently.

J.G. BALLARD/MICHAEL MOORCOCK MOVE TO COLLINS

J.G. Ballard has been published by GOLLANCZ since they brought out his first books, *The Terminal Beach* and *The Drowned World* but just before Christmas he took his next two books to COLLINS for a reputed £200,000.

In the last issue of *Matrix* we reported that Malcolm Edwards had left GOLLANCZ to become an editorial director at GRAFTON, an imprint of COLLINS. Edwards had edited Ballard's books for years, including *Empire of the Sun* which was nominated for the Booker Prize. One of the books Ballard has taken to COLLINS (where it will presumably be edited by Edwards) is the follow-up to *Empire of the Sun*. Before that, however, Collins will be publishing a new collection of his stories. The collection is due out in November to coincide with Ballard's 60th birthday.



Meanwhile, Michael Moorcock, a fairly recent and prestigious acquisition by GOLLANZ, who have just published his latest collection of stories and articles, *Casablanca*, has also followed Malcolm Edwards to GRAFTON. In fact Moorcock's new *Eiric* novel, *The Revenge of the Rose*, was Edwards's first announced acquisition for GRAFTON. Moorcock has also sold his next two "Pyst" novels, *Jerusalem Commands* and *The Vengeance of Rome*, to CAPE.

What's more, Arthur C. Clarke, another long-standing GOLLANZ author has just had his new collection published in hardback by CENTURY HUTCHINSON.

IAIN BANKS MOVES TO MACDONALD

Iain M. Banks will have his next science fiction novel, *The Use of Weapons*, published by MACDONALD FUTURA in September 1990 in hardback. They have also bought hardback and paperback rights for his next mainstream novel, which will be published in 1991.

FUTURA have previously published his novels in paperback, but all his work up to now has been published in hardback by MACMILLAN. It is known, however, that Banks was growing disenchanted with MACMILLAN. Recently his novel *Canal Dreams* was printed on poorer quality paper than usual, so that, although it is longer than his first book, *The Wasp Factory*, it actually appears much thinner. And the publishers also failed to provide copies of the book in time for a signing that had been arranged in Birmingham. These problems had their source in the departure from MACMILLAN of the editor who had worked with Banks on all his books. That editor is now freelance, and will be working with MACDONALD on Banks's books in the future.

GUYNETH JONES MOVES TO GOLLANZ

However, the movement is not all away from GOLLANZ. Guyneth Jones, one of the most highly acclaimed of new British writers, has left UNWIN to take her fourth SF novel to GOLLANZ. The novel, which she is still working on, has the working title: *The White Queen*, "so far ...".

She has also completed the third novel in her *Deymaker* series, which appears under the name Ann Halam. The new novel is called *Into the Silent Water* and is due out from ORCHARD BOOKS in Spring 1990. She describes the book as being "all about magic rockets".

Guyneth Jones

HORROR & FANTASY FEATURE IN 1989 BESTSELLERS

As usual, the annual list of the 100 best selling paperbacks in Britain during 1989 features a lot of fantasy and horror, but except for Ben Elton, science fiction is represented only by Arthur C. Clarke and Isaac Asimov.

The significant titles are:

11. *The Long Dark Teatime of the Soul* - Douglas Adams (which is curiously defined as humour rather than SF or fantasy)
12. *Haunted* - James Herbert
13. *The Tommyknockers* - Stephen King
20. *Stark* - Ben Elton
43. *Batman* - Craig Shaw Gardner
47. *Lightning* - Dean R. Koontz
48. *2061: Odyssey Three* - Arthur C. Clarke
54. *King of the Murgos* - David Eddings
56. *Wyrd Sisters* - Terry Pratchett
58. *A Man Called Ove* - Stephen Donaldson
59. *Gander* - Nicholas Luard
60. *Sourcery* - Terry Pratchett
61. *Ghostbusters II* - Ed Nehe
67. *Cabal* - Clive Barker
75. *Demon Lord of Karande* - David Eddings
79. *Transformation* - Whitley Strieber
80. *Koko* - Peter Straub
83. *Faerie Tale* - Raymond E. Feist
84. *Prelude to Foundation* - Isaac Asimov
91. *The Coming of the King* - Nikolai Tolstoy
95. *The Mask* - Dean R. Koontz

AWARDS

The 1989 Mythopoeic Awards for fantasy went to *Unicorn Mountain* - Michael Bishop for Best Novel, and *The Return of the Shadow* - Christopher Tolkien (Ed) for Best Scholarship.

The Prometheus Award from the Libertarian Futurist Society has gone to *Moon of Ice* - Brad Linaweaver.

The Prometheus Hall of Fame Award went to *Alongside Night* - J. Neil Schulman.

The 1989 Rhysling Awards for poetry have been announced: The Best Long Poem is a tie between "In the Darkened Hours" by Bruce Boston and "Winter Solstice, Camelot Station" by John M. Ford, curiously this poem by Ford also won the World Fantasy Award as Best Short Fiction, which must be some sort of first. The Best Short Poem was "Salinity" by Robert Frazier.

The winners of the 1989 Casper Awards from the Canadian Science Fiction and Fantasy Association have been announced:

BEST NOVEL IN ENGLISH: *More Lies Overdrive* - William Gibson
 BEST SHORT FICTION IN ENGLISH: "Sleeping in a Box" - Candace Jane Dorsey
 BEST WORK IN ENGLISH (OTHER): Gerry Truscott Editor, Porcelp/Tesseract Books
 BEST NOVEL IN FRENCH: *Temps Mort* - Charles Mont-Petit
 BEST SHORT FICTION IN FRENCH: "Survive sur Mars" - Joel Champetier
 BEST WORK IN FRENCH (OTHER): Luc Pomerleau *Solaris 77-81*
 FAN ACHIEVEMENT (ORGANISATIONAL): Paul Valcour
 FAN ACHIEVEMENT (FANZINE): Michael Skeet HLR
 FAN ACHIEVEMENT (OTHER): Robert Hunt *NCF Guide to Canadian Science Fiction and Fantasy*

Other SF awards from Canada are the Prix Boréal. The 1989 winners were:

BEST NOVEL IN FRENCH: *Les Géulies Utopiques* - Guy Bouchard
 BEST SHORT FICTION IN FRENCH: "Géisha Blues" - Michel Martin
 BEST WORK (CRITICAL): "L'Horreur Anglosaxonne ..." - Luc Pomerleau

The annual awards from the Academy of Science Fiction, Fantasy and Horror Films have been announced. The long list of winners is as follows:

BEST SF FILM: *Alien Nation*
 BEST FANTASY FILM: *Who Framed Roger Rabbit*
 BEST HORROR FILM: *Beetlejuice*
 BEST TV PROGRAMME: *Star Trek: The Next Generation*
 BEST ACTOR: Tom Hanks *Big*
 BEST ACTRESS: Catherine Hicks *Childplay*
 BEST SUPPORTING ACTOR: Robert Loggia *Big*
 BEST SUPPORTING ACTRESS: Sylvia Sydney *Beetlejuice*
 BEST JUVENILE PERFORMANCE: Fred Savage *Vice Versa*
 BEST TV ACTOR: Patrick Stewart *Star Trek: The Next Generation*
 BEST TV ACTRESS: Linda Hamilton *Beauty and the Beast*
 BEST DIRECTION: Robert Zemeckis *Who Framed Roger Rabbit*
 BEST WRITING: Gary Ross, Anne Spielberg *Big*
 BEST MUSIC: Christopher Young *Helibound Hellraiser 2*
 BEST COSTUME: Barbara Lane *Willow*
 BEST MAKE UP: Ve Neill, Steve Laporte, Robert Short *Beetlejuice*
 BEST SPECIAL EFFECTS: George Gibbs, ILM, Ken Ralston, Richard Williams *Who Framed Roger Rabbit*
 GEORGE PAL MEMORIAL AWARD: David Cronenberg
 PRESIDENT'S AWARD: Carrie Fisher
 SERVICE AWARD: Frank & Bobbie Breesee
 LIFE CAREER AWARD: Ray Winstone

L. Ron Hubbard's Writers of the Future Contest has been relaunched for another year. The quarterly winners receive cash prizes of \$650 for 1st place, \$350 for second place and \$250 for third place, and there is also an annual Grand Prize of \$2,500. The winning stories will also be published in the annual anthology.

The contest is international, but there have been several winners and finalists from the UK, including a schoolboy from Scotland. The judges include Roger Zelazny, Frederik Pohl, Robert Silverberg and Ramsey Campbell.

Entrants must not have professionally published more than three short stories or one novelette (defined as a story with an upper limit of 17,000 words).

For more information about the Contest, send a stamped, addressed envelope to: L. Ron Hubbard's Writers of the Future Contest, 78 Holmesthorpe Avenue, Redhill, Surrey RH1 2NL.

Terry Pratchett's *Truckers* was apparently voted "best in class" and "best overall" by the panel of children judging the Smarties Award. Unfortunately the adult panel overruled them on both counts.

Fear magazine has launched its own annual awards, voted for by the readers of the magazine. There will be two awards of a trophy and an unspecified sum of money, one for the best story by an unknown writer in the magazine, and one for the best story by a known writer.

America's Turner Broadcasting System has announced the biggest ever prize for science fiction. The Turner Tomorrow Award has a first prize of \$500,000, and there are four "merit prizes" of \$50,000 each.

The award is for a novel of between 50,000-100,000 words that has not been previously published (or even, apparently, submitted to a publisher). The novel must be set in the near future (1991-2021) and depict a practical, positive solution to some world problem that ensures the survival and prosperity of all life on the planet. The winner will be guaranteed hardback publication of the book (presumably by the newly created Turner Publishing, Inc.) and will receive all due royalties on the book, though the author is apparently required to surrender all other rights.

The contest will be run by Thomas Ginzburg, former President of WIKING PENGUIN, and Michael Reagan, Vice President of TURNER PUBLISHING. The judges will include Ian & Betty Ballantine, Ray Bradbury, Peter Matthiessen, William Styron and Wallace Stegner.

Contestants must be 21 or over and entries must be received by 20 November 1990. The winner will be announced on 20 May 1991.

For complete rules and an official entry form, contact: The Turner Tomorrow Awards, One CNN Center, Box 105346, Atlanta, GA 30329, USA.

Another award for an unpublished novel is Andre Norton's Gryphon Award. The award is for an unpublished fantasy novel (not SF or horror) by a woman writer who has had no more than two fantasy novels or several short stories published. The award is a trophy, \$500, and consideration for publication. Deadline for submissions is the end of July 1990, and entries should be sent to Andre Norton, 1600 Spruce Avenue, Winter Park, FL 32789, USA.

The first winner of the Gryphon Award, *Changing Fate* by Elisabeth Waters, will be published by DAW.

PEOPLE

Freda Warrington begins the New Year with her first hardback novel, *The Rainbow Gate*, published by NEL. Her fifth book, and the first one outside the sequence begun with *A Blackbird in Silver*, the new novel is apparently based upon Warrington's own childhood experiences growing up around Charnwood Forest in Leicestershire.

The changes in eastern Europe are apparently opening up a new market for British SF writers. But they seem to have a strange set of priorities. Robert Holdstock has been offered \$1,000 for one of his pseudonymous horror novels in Poland, but only \$300 for his BSFA Award winning *Mythmaker*. Mood And Gerry Kilworth has also been offered more for his pseudonymous novellisation of the film *Highlander* than for any of his other novels.

Kim Newman has sold two new novels, *Bad Dreams* and *Jaga* to SIMON & SCHUSTER UK.

Stephen Jones is to edit a non-fiction collection, *James Herbert: By Horror Haunted*, for HODDER.

Joseph Nesvadba, the Czech SF writer and critic, is visiting this country in February.

Peter Straub, latest World Fantasy Award winner, is to visit Britain in the early part of this year to promote his new novel *Mystery*, which is being published by GRAFTON in February.

Joe Dever, creator of the Lone Wolf game books, has turned them into a series of PhoneQuest adventures, *The Fortress of Doom*, which can be played by phoning 0898 555 525.

Ursula K. LeGuin has announced that she has finished writing *Tehanu: The Last Book of Earthsea*, more than 20 years after *The Farthest Shore*, the final part of the original trilogy, was published.

Salman Rushdie has been told by his publishers, PENGUIN, that there will be no paperback edition of *The Satanic Verses* while there is a risk to PENGUIN staff. Rushdie believes that the publishers are under a contractual obligation to bring out the book.

Meanwhile, as British police are considering prosecutions against some Muslim leaders for provoking violence in the Rushdie affair, there is a rather tasteless offer in an American rare books catalogue from Barry Levin. He is offering one of the English first editions of *The Satanic Verses*, part of a numbered set of 12 bound in Morocco leather with gilt lettering, printed on vellum antique laid paper, signed by Rushdie, and with a tipped-in autograph by the Ayatollah Khomeini. It is priced at \$6,750.

OBITUARIES

Ben Barzman, the screenwriter of *The Boy with the Green Hair*, *El Cid* and *The Blue Max* among others, and the author of the science fiction novel *Echo X* (also known as *Out of this World* and *Twinkle, Twinkle Little Star*) which tells of a twin Earth, and which won the Science Fiction Book of the Month Award when it was published in 1960, has died, aged 78.

C.C. Beck, the comic book artist who created Captain Marvel, died on 22 November 1989, aged 79.

Carlos Bernal, the Spanish writer and publisher who was responsible for introducing the work of Latin American magical realists to Europe during the 1960s and 1970s, died on 12 December 1989, aged 61.

Ava Gardner, Hollywood actress, died on 25 January 1990, aged 68. During her years as a star and a sex symbol she was a natural choice to play the goddess Venus in the musical comedy *One Touch of Venus* (1948), and had a similarly supernatural role as Pandora in *Pandora and the Flying Dutchman* (1951).

Margaret Gordon, children's book illustrator who did the original illustrations for *The Wombles*, as well as for books such as *The Green Children* with Kevin Crossley-Holland, died on 31 December 1989, aged 50.

Arthur Kennedy, the film actor who tended to specialise in supporting roles, and who starred in *The Humanoid* towards the end of his career, died on 5 January 1990, aged 75.

Silvana Mangano, the Italian actress who began her career in *Bitter Rice* (1948), and went on to appear in the film of *Dune*, died on 16 December 1989, aged 59.

Joan Paiva, the horror novelist, died on 13 November 1989, aged 45. Her first novel, *The Lillith Factor*, was published during 1989 and is currently leading the list of nominations for the Best First Novel in the Bram Stoker Awards. Her second novel, *The Fortean Gambit*, was completed shortly before her death.

James Reynolds, the publisher who first saw Arthur C. Clarke into print just after the Second World War, died on 21 November 1989, aged 76.

Sir Michael Maxwell Scott, 13th baronet, former assistant literary editor of the Daily Telegraph, and science fiction buff, died on 4 December 1989, aged 68.

PUBLISHING

FABER & FABER, the former publisher of Brian Aldiss, and current publisher of Clarke Award winner George Turner, has staged a management buy-out to ensure that the publisher remains independent.

ANTHOLOGIES & COLLECTIONS

A new book by Michael Moorcock is always an event, and his latest, *Casablanca* (DOLLAND), is a collection of short stories and non-fiction pieces. The fiction consists of "The Frozen Cardine", "Hanging the Fool", "The Murderer's Song", "Mars", "The Last Call", "Gold Diggers of 1977" (a revised version of his

1980 novels *The Great Rock 'n' Roll Swindle*, and *Casablanca* (the only story not to have been published elsewhere).

The non-fiction contains places on Maryn Pease, Harlan Ellison, Angus Wilson, Andre Dworkin and Heave Gilmore; an article called "Scratching a Living"; a section headed Places containing "Taking the Life Out of London", "The Smell of Old Vienna", "Literally London", "People of the Book", "London Lost and Found" and "Building the New Jerusalem"; and a section headed Pornography and Politics containing "Who's Really Covering Up", "What Feminism has Done for Me", "Caught Up in Reality", "Anti-Personnel Capability", and "The Case Against Pornography".

Another major British writer with a new collection out is Arthur C. Clarke, whose new book, *Tales From Planet Earth* (LEGEND) is a collection of stories dating from 1949 to the present. Each with an introduction by the author, they are, in chronological order: "Wall of Darkness" (1949), "The Road to the Sea" (1950), "Second Dawn" (1951), "The Other Tiger", "If I Forget Thee, Oh Earth ..." (1952), "The Parasite" (1953), "Publicity Campaign" (1954), "The Next Tenants", "The Man Who Ploughed the Sea" (1957), "The Deep Range" (1958), "Hate", "Saturn Rising", "Death and the Senator" (1961), "The Cruel Sky", "Maestro II", "On Golden Seas" (1987).

THE ORION PRESS is not a publisher normally noted for its science fiction, but here they are with *Starfield* edited by Duncan Lunan, a collection of new and reprinted science fiction stories by Scottish writers (including winners and runners-up from the annual *Glasgow Herald* SF short story competition). The reprints are: "The Rig" - Chris Boyce; "What Dreams May Come" - Angus McAllister; "The Particle Poems", "The Moons of Jupiter" - "The Doves" (poems) - Edwin Morgan; "Venjines" (poem) - albert plethoras; "The Crank that Made the Revolution" and "The Cause of some Recent Changes" - Alexander Gray; "A Continuing Experiment" - Janice Galloway; "Busman's Holiday" - Louise Turner; "Spaced Out" - David Crooks; "The Square Fella" - Duncan Lunan. The other stories are: "Mr Loom Projects" - David John Lee; "What Kind of Lesson?" - Naomi Mitchell; "Dragonstiffer" - Elsie W.K. Donald; "The Price of their Toys" - William King; "Big Fives" - Richie Hemmings; "For Some Dark Purpose" - Donald Macleod; "King of England I Will Die" - Archie Roy.

Francis Lyell is continuing in what seems to be an effort to collect every story by Clifford D. Simak. The latest volume to emerge, *The Autumn Land and Other Stories* (MANDARIN), contains "Rule 18" (1938), "Courtesy" (1951), "Contraption" (1953), "Jackpot" (1956), "The Gleaners" (1960) and "The Autumn Land" (1971).

Marion Zimmer Bradley also has a retrospective collection out, *The Best of Marion Zimmer Bradley* (ORBIT), edited by Martin H. Greenberg. Originally published by DAW in the US in 1986, it contains 15 stories arranged in chronological order (though there seems a curious gap between 1942 and 1976). The stories are: "Centaurus Changeling" (1954), "The Climbing Wave" (1955), "Exiles of Tomorrow" (1955), "Death Between the Stars" (1956), "Bird of Prey" (1957), "The Wind People" (1959), "The Wild One" (1960), "Treason of the Blood" (1962), "The Day of the Butterflies" (1976), "Hero's Moon" (1976), "The Engine" (1977), "The Secret of the Blue Star" (1979), "To Keep the Oath" (1979), "Elbow Room" (1980), and "Blood will Tell" (1980).

NEW & FORTHCOMING BOOKS DECEMBER 1989-FEBRUARY 1990

Brian ALDIS *Forgotten Life* (MANDARIN, pbk, £3.99) Reprint (Gollancz, 1988) of mainstream novel.

Paul ANDERSON *Tau Zero* (VGSF Classic 38, pbk, £3.50) Reprint (Gollancz, 1971).

Paul & Karen ANDERSON *The Dog and the Wolf* (GRAFTON, pbk, £4.50) 1st UK edn of Vol 4 of *The King of Ys*.

David BRITTON & Kris GUIDO *The Romance of Lord Horror* and *Jessie Matthews* (SAVOY, pbk, £1.25) 1st edn of 1st part of new graphic novel, *Hard Core Horror*.

Peter BROOKESMITH *Out of this World* (MACDONALD, hb, £18.95, £12.95 until 31 March) 1st edn in 1 vol of material previously published as the partwork *The Unexplained*.

Martin CAIDIN *Beamriders* (PAN, pbk, £3.99) 1st UK edn of hi-tech SF novel.

Ramey CAMPBELL *Ancient Images* (LEGEND, pbk, £3.50) Reprint (Century, 1989) of horror novel about a horror film.

Jack L. CHALKER *The Labyrinth of Dreams* (NEL, pbk, £3.50) 1st UK edn of G.O.D. Inc No.1.

C.J. CHERRYH *Runners* (NEL, hb, £12.95, pbk, £7.95) 1st UK edn of new SF novel; *The Paladin* (MANDARIN, pbk, £3.99) 1st UK edn of fantasy novel; *Hunter of Worlds* (MANDARIN, pbk, £3.50) Reprint (Futura, 1980) of novel about aliens and vengeance.

Arthur C. CLARKE *Tales From Planet Earth* (LEGEND, hb, £12.95) 1st edn of new collection of stories.

Matt COSTELLO *Revolt on Majipoor* (ORBIT, pbk, £3.50) 1st UK edn of gamebook based on Robert Silverberg's *Majipoor* novels.

Brian DALEY *Jinx on a Terran Inheritance* (GRAFTON, pbk, £3.99) 1st UK edn of 2nd Alacrity Fitzhugh & Hobart Floy adventure.

David EDDINGS *The Diamond Throne* (GRAFTON, pbk, £7.99) Reprint (GRAFTON, 1989) of Book 1 of *The Elenium*.

Phyllis EISENSTEIN *Sorcerer's Son* (GRAFTON, hb, £12.95, pbk, £7.95) 1st UK edn of fantasy novel.

Kenneth C. FLINT *Isle of Destiny* (BANTAM, pbk, £3.99) 1st UK edn of "A Novel of Ancient Ireland".

Robert FORWARD *The Owl* (NEL, pbk, £3.50) 1st UK edn of thriller with horror overtones.

Alan Dean FOSTER *Filix in Flux* (NEL, pbk, £3.99) 1st UK edn of new novel about the characters from *The Tar-Alyn* Krang.

Stephen GALLAGHER *Rain* (NEL, hb, £12.95, pbk, £7.95) 1st edn of new novel which the author describes as "weird suspense".

Martin H. GREENBERG *Ed. The Best of Marion Zimmer Bradley* (ORBIT, pbk, £3.99) 1st UK edn of new anthology.

Patrick HARPER *Mercurius: The Marriage of Heaven and Earth* (MACDONALD, hb, £12.95) 1st edn of novel involving modern day alchemy and quest for the Philosopher's Stone.

Frank HERBERT & Bill RANSOM *The Ascension Factor* (ORBIT, pbk, £3.99) Reprint (Gollancz, 1988) of final part of *The Pandora* Trilogy.

Stephen F. HODMAN *The Lemurian Stone* (FONTANA, pbk, £3.50) 1st UK edn of debut fantasy novel.

Robert HOLDSTOCK *Mythago Wood* (GRAFTON, pbk, £3.50) Reprint (Gollancz, 1984) of World Fantasy Award & BSFA Award winning novel; *Lavondys* (GRAFTON, pbk, £3.99) Reprint (Gollancz, 1988) of BSFA Award winning sequel to *Mythago Wood*.

Christopher HYDE *Crestwood Heights* (HEADLINE, pbk, £4.50) Reprint (Simon & Schuster, 1989) of horror novel.

Jon R. LAMDALE *The Drive-In* (NEL, pbk, £2.99) 1st UK edn of urban horror novel.

Stephen LAMHEAD *Empryon* (LION, pbk, £4.99) Reprint (Lion, 1986) of SF novel previously published in 2 volumes, *The Search for Ferra* and *The Siege of Dome*.

Hagan LINCOLN *The Reindeer People* (UNWIN, pbk, £3.50) Reprint (Unwin, 1989) of novel set in prehistoric times.

H.P. LOVECRAFT & August DERLETH *The Lurker at the Threshold* (GOLLANCZ, pbk, £3.50) Reprint (Arkham House, 1945) of Lovecraft's horror novel completed after his death by Derleth.

Brian LUMLEY *Ship of Dreams* (HEADLINE, pbk, £2.99) 1st UK edn of sequel to *Lord of Dreams*, Lovecraftian fantasy.

Duncan LUNAN Ed. *Starfield* (ORION PRESS, hb, £10.95) 1st edn of collection of SF by Scottish writers, complete with a cover by Sydney Jordan.

Anne McCaffrey *Dragonsdown* (CORGI, pbk, £3.99) Reprint (Bantam, 1989) of prequel to the *Pern* novels.

Mike MCQUAY *Memories* (HEADLINE, pbk, £3.99) 1st UK edn of time travel novel.

Michael MOORCOCK *Casablanca* (GOLLANCZ, hb, £13.95) 1st edn of new collection of stories and articles.

Steve PERRY *Conan the Defiant* (ORBIT, pbk, £3.50) 1st UK edn of the 31st Conan book.

Kim Stanley ROBINSON *Escape from Kathmandu* (UNWIN, hb, £12.95) 1st UK edn of new novel, constituent parts of which have previously appeared in *Isaac Asimov's SF Magazine*.

Joel ROSENBERG *Act for Glory* (GRAFTON, pbk, £3.50) 1st UK edn of novel about interstellar mercenaries.

Robert SILVERBERG *Downward to the Earth* (VGSF Classic 40, pbk, £3.50) Reprint (Gollancz, 1977) of SF novel.

Clifford SIMAK *The Autumn Land and Other Stories* (MANDARIN, pbk, £3.50) 1st UK edn of collection of stories.

John SPENDER *Perspectives* (MACDONALD, hb, £12.95) 1st UK edn of "A radical examination of the alien abduction phenomenon".

Nancy SPRINGER *Gondob* (ORBIT, pbk, £3.50) 1st UK edn of 3rd part of *The Sea King* trilogy.

Brian STABLEFORD *Invaders from the Centre* (NEL, pbk, £2.99) 1st edn of sequel to *Journey to the Centre*.

Peter STRAUSS *Mystery* (GRAFTON, hb, £13.95) 1st UK edn of mystery thriller.

Brad STROCKLAND *Mu's Quest* (HEADLINE, pbk, £3.50) 1st UK edn of sequel to *Moon Dreams*.

Whitley STREIBER *Majestic* (MACDONALD, hb, £12.95) 1st UK edn of novel about UFOs by someone who has written about meeting them.

Rob SWIGART *Portal* (GRAFTON, pbk, £3.99) 1st UK edn of novel based on "the smash-hit computer mystery-game".
 Bernard TAYLOR *The Moorstone Sickness* (GRAFTON, pbk, £3.50) Reprint (Piatkus, 1982) of horror novel.
 Keith TAYLOR *The First Long Ship* (HEADLINE, pbk, £3.50) 1st UK edn of Bard II.
 Roger TAYLOR *The Waking of Orthlund* (HEADLINE, pbk, £3.99) 1st edn of latest in The Chronicles of Hawkland.
 Thomas TRYON *The Night of the Moonbow* (HODDER, hbk, £13.95) 1st UK edn of novel of evil set in a boys camp. Jack VANCE *The Gray Prince* (VGSF, pbk, £3.50) 1st UK edn of 1974 novel.
 Vernor VINCE *Tatja Grimm's World* (PAN, pbk, £3.99) 1st UK edn of novel which was 1st published as Grimm's World in 1969, but now has the 1986 novelette "The Barbarian Princess" added as a prologue; *The Wisting* (PAN, pbk, £3.99) 1st UK edn of novel 1st published in 1976 in the USA.

Fred WARRINGTON *The Rainbow Gate* (NEL, hbk, £13.95) 1st edn of new fantasy novel apparently based on Warrington's own childhood experiences in Leicestershire.
 Ian WATSON *Miracle Visitors* (VGSF Classics 39, pbk, £3.50) Reprint (Gollancz, 1978) of novel about alien contact.
 Kate WILHELM *The Dark Door* (GOLLANCZ, hbk, £13.95) 1st UK edn of new novel putting characters from her crime novels into a science fiction story.
 T.M. WRIGHT *A Manhattan Ghost Story* (GOLLANCZ, pbk, £3.99) 1st UK edn of horror novel.

MEDIA

Three new releases from VESTRON VIDEO this February: *Deathstalker III: The Warriors from Hell*; *Paperhouse* and *Shock treatment*.

SPRING BOOKS

Now is the time of year when all the publishers start to bring out their catalogues for the first half of 1990, so it's an ideal opportunity to see what we'll be reading over the next few months.

CAPE don't normally impinge much on the SF or Fantasy field, but it will almost certainly be worth watch in April for *Something Leather* the first new novel in years from Alasdair Gray. An erotic fantasy, it is being described by CAPE as comparable to *The Canterbury Tales*, though other commentators seem to have found it closer to pornography.

Highlight of the GOLLANCZ non-fiction list is the paperback publication of Arthur C. Clarke's "Science Fictional Autobiography", *Astounding Days*, which comes out in April.

As for their SF and Fantasy list, it starts in January with Kate Wilhelm's *The Dark Door* in which Charlie Melkjohn and Constance Leidl, the husband and wife investigators in her recent crime novels, *The Hidden Trap* and *Smart House*, become involved in a science fiction mystery.

In March there's *Narabedla* Ltd by Frederik Pohl in which performers from Earth, a primitive world off-limits to the more sophisticated civilizations of the galaxy, are kidnapped for tours of distant worlds.

March also sees the British publication of Ursula K. LeGuin's latest collection of stories, *Buffalo Gals and Other Animal Presences*, with illustrations by Margaret Chodos. The title story has already won the Hugo and World Fantasy Awards.

April brings the fourth volume in the Collected Stories of Philip K. Dick, *The Days of Perky Pat*. This volume covers the years 1954 to 1963, and includes the original stories which went on to inspire novels like *The Penultimate Truth* and *The Three Stigmata* of Palmer Eldritch.

Another April publication is *Summertime* by Charles Sheffield, set 4,000 years in the future when the galaxy is widely populated by humans and a variety of intelligent aliens, but is dominated by the vanished race known as the Builders.

Also in April the revitalised Bill the Galactic Hero reappears in *Bill, the Galactic Hero on the Planet of Bottled Brains*, written, of course, by Harry Harrison, this time in collaboration with Robert Shackley. This story begins when Bill inadvertently volunteers for a suicide mission, and includes an appearance by Captain Dirk of the Starship "Gumption".

There are two interesting children's books in April, *Frontiersville High*, a collection of four SF stories by Stephen Bowdell, and *A Year and a Day*, a Celtic fantasy and prequel to the award-winning *Wise Child* by Monica Furlong.

Three more collaborations follow in May. The biggest seller is likely to be *Nightfall*, in which Isaac Asimov and Robert Silverberg expend Asimov's original, classic short story into a novel. But that might be challenged in sales figures by Terry Pratchett, here collaborating with Neil Gaiman on *Good Omens* which is subtitled "The Nice and Accurate Predictions of Agnes Nutter". It concerns the efforts of fallen angel Crowley and Aziraphale who is still a member of the heavenly host to avert the consequences when the Antichrist is born.

The third collaboration for May is *The Difference Engine* by William Gibson and Bruce Sterling, in which cyberpunk meets steampunk. It's set in London in 1855, when the Industrial Revolution is super-charged by the invention of steam-driven

cybernetic "engines", which cause the Information Age to dawn a century early.

June is a month for sequels. Douglas Hill follows up *The Fraxilly Fracas* with *The Colloghi Conspiracy*, in which his Hero, Del Curb, comes into possession of an antique suspended animation pod containing a 21st-century astronaut. While Bob Shaw comes up with *Orbitsville Judgement*, returning to one of his greatest creations to follow it into the alternate universe where it ended up at the close of *Orbitsville Departure*.

Also in June is Greg Bear's new novel, *Queen of Angels*, set in 2047 on the eve of the Binary Millennium (in binary notation 2047 is 1111111111 while 2048 is 100000000000) with cybernetically-enhanced personalities, city ecologies, robot exploration of a dead civilization on another world, and a murder mystery.

June is also the month for *Lying Together* by D.M. Thomas, the conclusion to his Russian Nights sequence that began with *Ararat*, *Swallow*, *Sphinx* and *Summit*, and which has distinctive fantasy elements. And for children there's a new collection of supernatural and fantastic stories from Joan Aiken, *A Fit of Shivers*.

Finally, in July, there's *Muliflynn* by Phillip Mann, in which the most advanced spaceship ever built crashes on an unknown world and only Jon Wilberfoss survives, then an enormous alien appears.

Meanwhile, VGSF paperbacks come up with *Miracle Visitors* - Ian Watson, *The Gray Prince* - Jack Vance and *Downward to the earth* - Robert Silverberg in January.

February doesn't appear to exist, but in March there's *Hothouse* - Brian Aldiss, *Clone* - Richard Cowper, *Red Planet* - Robert Heinlein, *To the Land of the Living* - Robert Silverberg, *Bill, the Galactic Hero* - Harry Harrison and *Berserker Base* an extraordinary collaborative novel by Sytphen R. Donaldson, Larry Niven, Fred Saberhagen, Paul Anderson, Edward Bryant, Connie Willis and Roger Zelazny (I can't wait to see how that collection of disparate talents come up with anything coherent!).

April brings up *Tangents* - Greg Bear, *Imago*, *Heterogenesis III* - Octavia Butler and *Morian Time-Slip* - Philip K. Dick.

In May there's *Tides of Light* - Gregory Benford, *The Bicentennial Men* - Isaac Asimov and *A Romance of the Equator*, *Best Fantasy Stories* - Brian Aldiss.

June offers both *The Fraxilly Fracas* & *The Colloghi Conspiracy* - Douglas Hill as well as *The Kindly Ones* - Melissa Scott and *Tales of Ten Worlds* - Arthur C. Clarke.

Finally in July there's *Farmer in the Sky* - Robert Heinlein, *The Embedding* - Ian Watson and *The Ultimate Enemy* - Fred Saberhagen.

At the same time GOLLANCZ's new line of Horror paperbacks is getting off the ground properly. The line up for the first part of the year is: *A Manhattan Ghost Story* - T.M. Wright (January), *The Fungus* - Harry Adam Knight (March), *The Waiting Room* - T.M. Wright (April), *Shatter* - John Farris (June) and *Dark Visions* - Stephen King, Dan Simmons & George R.R. Martin (July).

GRAFTON's list leads off with *Mystery* by Peter Straub, a political thriller by the World Fantasy Award winning author of *Koko*. Also in February is *Sorcerer's Son* by Phyllis Eisenstein which tells the tale of Cray, the son of a sorcerer, who sets out on a quest to find his father. And there's the trade paperback edition of David Eddings's *The Diamond Throne*, Book

One of his latest series, *The Etenium*.

Fantasy is clearly the key to the GRAFTON list, because in March they publish *Shadowlane* by Jenny Wurts, the third and concluding part of her Cycle of Fire sequence which started with *Stormwarden and Keeper of the Keys*. In April comes *The Knight and Knave of Swords* by Fritz Leiber, the latest volume in the adventures of Fafhrd and the Gray Mouser. This book contains a short story, a novelette, a novella and a complete novel. Then, for May, there's *Dragonspell: The Southern Sea* by Katherine Kerr, the fourth and final volume in her Deverry sequence which consists of *Daggerspell*, *Darkspell* and *Dawnspell*.

GRAFTON are also responsible for what looks like being one of the major events in horror fiction in the near future. *The Dark Descent* is a massive, three-volume collection of nearly 60 stories which cover the entire history of horror fiction from Poe, LeFanu, Hawthorne and Onions to Disch, Ellison and Wolfe. The book is edited by David G. Hartwell, and the first volume, *The Colour of Evil* comes out in June. The two subsequent volumes, *The Medusa Shield* and *A Fabulous, Formless Darkness* are scheduled for 1991.

Which doesn't leave much in the way of science fiction on the GRAFTON list, though it may be worth noting *Metaphors* by Philip Kerrigan in May, a thriller about a computer system that could change the course of the entire world. And in March there's *Asimov's Chronology of Science and Discovery*, by Isaac Asimov, of course, which catalogues "four million years of human scientific discovery".

HEINEMANN is another publisher which usually has little to do with Fantasy, though their Spring list does include *On Raven's Wing* by Morgan Llywelyn, a retelling of the Ulster Cycle of stories about Cuchulain and the Red Branch, which is due in March. In the same month they publish *The Reluctant Devil* by Miranda Seymour, described as a Cautionary Tale about what happens when the devil's most incompetent assistant falls in love with a beautiful girl on his last visit to earth and decides to change sides. In non-fiction, HEINEMANN are bringing out *The Stuff of the Universe* by John Gribbin & Martin Rees in January.

MACDONALD haven't sent a catalogue so far, but they have provided a complete list of MACDONALD hardbacks to be published during 1990. They are: *Angel Station* - Walter Jon Williams (February), *The Scions of Shannara* - Terry Brooks (April), *Mindspell* - Anne Gay (May), *Eye of the World* - Robert Jordan (July), *The Use of Weapons* - Iain M. Banks (September) and *A Canticle for Leibowitz* - Walter M. Miller Jr (November). In addition the new novel from David Brin, *Earth* will be the lead title in MACDONALD's main list in June.

The big relaunch from PAN is kicking off in April, when they will start to publish hardbacks as well as paperbacks, each with a distinctive new logo as PAN SF, PAN FANTASY and PAN HORROR. The titles being published to mark the launch in April are: *The Barsom Project* by Larry Niven & Steven Barnes which is set in a futuristic dream park, and which will be published in hardcover and simultaneous trade paperback. *Star Scroff* by Melanie Rawn in hardback and trade paperback is the sequel to her bestselling fantasy *Dragon Prince* which will be republished in paperback at the same time. *Dark Voices: The Best from the*

Pan Book of Horror Stories, edited by Stephen Jones & Clarence Paget will be in hardback and paperback, and promises stories by Robert Aickman, Brian Aldiss, Clive Barker, Robert Bloch, Ray Bradbury, Ramsey Campbell, David Case, Basil Cooper, David Cronenberg, Stanley Ellin, Dennis Etchison, Stephen Gallagher, Charles L. Grant, Harry Harrison, James Herbert, Robert Holdstock, Shaun Hutson, Stephen King, George Langelaan, John Lennon, Graham Masterton, Robert R. McCammon, Ian McEwan, Alan Ryan, Peter Straub and F. Paul Wilson. There are also two original paperbacks, *First Flight* by Chris Claremont is the first space opera by the writer of the X-Men comics; and *Jason Cosmo* by Dan McElrath is described as a "fantasy spoof set in a world where magic works in the most mysterious of ways".

Other books coming from PAN during the course of the year include *The City, Not Long After* by Pat Murphy which will be coming out in hardback and paperback in the summer; and Eric Brown's first collection of short stories, *The Time-Lapsed Man and Other Stories* which is scheduled for July.

PAN are less specific about when other new books on their list are due to appear, but they are promising: *Caliban*, a three-novel exploration of Asimov's Three Laws of Robotics by Barry B. Longyear. *Summer Queen* is Joan D. Vinge's long-awaited sequel to *The Snow Queen*, and PAN will also be publishing two other books by her, *Psalm* and *Catspaw*. There's *The Night Men*, the latest horror novel from K.W. Jeter, and a chiller called *Born Burning* by Thomas Sullivan.

As well as Eric Brown, other new writers seem to be making a decent showing on the list. There's a debut dark fantasy from another British writer, Graham Joyce, *Dreamside*; and a fantasy called *The Steerswoman* from Rosemary Kirstein.

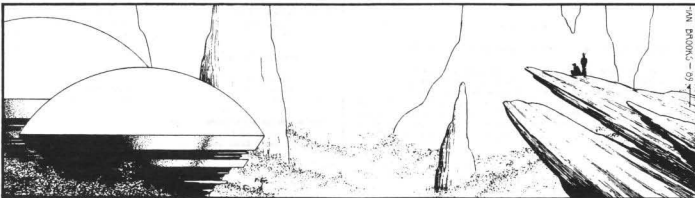
Other titles on the list include *Moonheart* from Charles DeLint, *Empire of Fear* from Brian Stableford and *Spock's World* by Diane Duane.

As ever, J.R.R. Tolkien remains the mainstay of the UNWIN list. No hardbacks in this period, but there are two paperback reissues: *The Return of the Shadow*, *The History of Middle-earth Volume 6*, *The History of The Lord of the Rings Part One* edited by Christopher Tolkien comes out in June, preceded in March by *The Letters of J.R.R. Tolkien* edited by Humphrey Carpenter. Oh, and the *Tolkien Calendar 1991*, this time illustrated by John Howe, is available in August.

As to the rest of their list, they start the year on a high note with *Escape from Kalmendul* by Kim Stanley Robinson in January, a comic collection of the stories such as "Mother Goddess of the World" which have been appearing in *Isaac Asimov's SF Magazine*.

The rest of the UNWIN output this Spring is in paperback. In May there's *Warlord of Heaven* by Adrian Cole, Book Three of his Star Requiem sequence. In June comes Colin Greenland's version of space opera, *Take Back Plenty* which apparently ends in a pyrotechnic showdown on Charon, the frigid moon of Pluto. And there are two new fantasies in April: *Dark Hand of Magic* by Barbara Hambly is a follow-up to *The Ladies of Mandorlyn* and *The Witches of Wenshar*; while *Troika* by Louise Cooper is a new adventure in the Indigo saga.

There are also paperback reissues for *Hunter's Moon* by Gerry Kilworth (March), *Terraplane* by Jack Womack (February), *Winter in Aphelion* by Chris Dixon, *The Reluctant People & Wolf's Brother* by Megan Lindholm, and *Forests of the Night* a collection of stories by Tanith Lee.



COMPETITION CORNER

By Roger Robinson

ANSWERS TO COMPETITION 85

I can only assume that too much Christmas good cheer kept most of us from entering the last competitions. I would have thought that SIXTY POUNDS (£60.00), kindly donated by 6 sponsors, would have lured more than 8 of you to put pen to paper, and then stamp to envelope.

The small (or should I say select) band of (avaricious?) readers who did get round to entering seem to have enjoyed the format, with different people finding problems with different sections. If there is a little more enthusiasm shown, I might try to arrange another sponsored multi-part competition later in the year. Please let me know your thoughts on the matter.

Competition 85a - "What the L" - sponsored by Beccon Publications

The only way to use all 100 letters in 18 L-shaped pieces was as follows, as most of you spotted:

Alien	Alan Dean Foster
Anackire	Tanith Lee
Capitol	Orson Scott Card
Caviar	Theodore Sturgeon
Dune	Frank Herbert
Jizzle	John Wyndham
Kronk	Edmund Cooper
Needle	Hal Clement
Nonstop	Brian Aldiss
Orn	Piers Anthony
Psion	Joan Vinge
Protector	Larry Niven
She	Rider Haggard
Szyggy	Michael Coney/Fred Pohl
Triton	Samuel R Delany
Valis	Philip K Dick
Xeno	D F Jones
Zenya	E C Tubbs

As there was more than 1 correct entry, a draw was made and Marcus Rowland was the lucky winner of the £10 book token.

Competition 85b - Anagrams - sponsored by the Fantasy Inn

As I suspected, the mere mention of Lafayette Ronald Hubbard brings out the best (or should that be worst) in you. Stephen Mulligan was the winner of this section with Hubbard epitomised as "Fear dealt by Bland Author", while Dave Wood wondered "A bard? That feared bully? No!". David Mills suggest he was "Earth-born: a fat dead bully", while Peter Tennant questioned his musical skill with "Daft Tune - Abhorred by All". Meanwhile Caroline Mullan suggested that The Fantasy Inn "has a nifty Tenn", and David Mills' attention was caught by a cry of "Hey! Instant Fan!".

Competition 85c - Daisy Chains - sponsored by Orbit Books

This caused more problems than I thought it would with most people resorting to a slight bending of the rules. Because of the difficulties encountered I turned a blind eye to this (or at least put it down to creativity). Caroline Mullan won with turning MAN into WOMAN as shown below. This was one of the few thematic entries with the theme being described as "all short stories, all by Americans (except 2), all authors beginning with a B (except 1)".

the MAN who collected POE
POET in the hologram in the
middle of prime TIME

Robert Bloch
Ed Bryant

TIME of PASSAGE
PASSAGE IN EARTH
EARTH MEN
MEN against the STARS
START won't hide MEN
Metropolitan NIGHTMARE
NIGHTMARE no. THREE
THREE dream WOMAN

J G Ballard
Damian Bradrick
Ray Bradbury
HAR-ley Wade Well-MAN
Ben Bova
Stephen Vincent Benet
Stephen Vincent Benet
Michael Bishop

The runner-up was Stephen Mulligan whose list of 6 films turned Man into WOMEN. (Man in Outer Space, Space Monster, Monster that Challenged the World, World, the Flesh and the Devil, Devil girl from Mars, Mars needs Women).

Competition 85d - SF and Other Bad Habits - sponsored by Forbidden Planet Books

This was by far the trickiest section with only 2 fully correct entries. Peter Tennant just beat Keith Marsland out of the hat after correctly identifying the authors as follows:

Raymond F Jones
Hugo Gernsback
Fredric Brown
Brian W Aldiss
R A Lafferty
David Langford
Isaac Asimov

Ice Formation on Aircraft
TV Repair Techniques
Mrs Murphy's Underpants
Cities and Stones
Okla Hannail
War in 2080
Still More Lecherous
Limericks
The Novels of Philip K Dick
The Exploits of Brigadier
Gerard

The initial letters of the authors' last names spell out J G Ballard, as suggested in the competition instructions.

Competition 85e - Grand Accumulator - jointly sponsored by Kerosine and Morrigan Books

As explained in the blurb in *Matrix* 85, this was scored on the overall placings in the four competitions, with 9 points for 1st, 6 for 2nd, then 4,3,2,1 for the minor placings. I had hoped that someone who had not won one of the other prizes would emerge victorious but Caroline Mullan (19 points) narrowly defeated Stephen Mulligan (17) and Peter Tennant (16).

ROLL OF HONOUR - COMPETITION 85

A - Beccon Publications

Winner (£10)	Marcus Rowland
Runner-up	Peter Tennant
Third	Keith Marsland

B - The Fantasy Inn

Winner (£10)	Stephen Mulligan
Runner-up	Dave Wood
Third	David Mills

C - Orbit Books

Winner (£10)	Caroline Mullan
Runner-up	Stephen Mulligan
Third	David Mills

D - Forbidden Planet

Winner (£10)	Peter Tennant
Runner-up	Keith Marsland
Third	Caroline Mullan

E - Kerosine & Morrigan

Winner (£20)	Caroline Mullan
Runner-up	Stephen Mulligan
Third	Peter Tennant

A hearty thanks to all our six sponsors. We couldn't have done it without you!

COMPETITION 86

"From Bard to Verse"

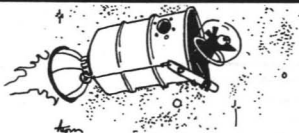
While typing up the songs for the next filk book, "The Drunken Rabble Project", I got the idea for this poetic competition. All you have to do is to write, in verse, the plot synopsis of one of the following.

The Dune Sage by Frank Herbert
The Dragon Books by Anne McCaffrey
The Stainless Steel Rat books by Harry Harrison
All the Tarzan books by Edgar Rice Burroughs
The complete Jerry Cornelius mythos by Mike Moorcock
The whole Dunsen legend by E C Tubb

In order to save me a lot of work in marking, you should limit yourselves to a maximum of 6 lines of poetry. As an example of what can be achieved I will quote a verse from "Contata Contabile" by Anthony Gilbert:

Morbis end Altair were living all alone,
With half a world of generators just to light their home,
But when she loved a sailor, as the nice girls always do,
Daddy pushed the button and the whole caboodle blew.

After the Christmas bonanza, we revert to the usual five pound book token for the best entry received before March 16th 1990 at the usual address: Roger Robinson, 75 Rosslyn Avenue, Harold Wood, Essex, RM3 0RG



LOCAL FANOMENA

The Clubs Column

By Keith Mitchell

We kick off this time around with news of a Midlands group that was only just too late to include in the *Matrix* 85 column. Ian Sales, whose name you may recognise from the *Matrix* letters column, wrote to tell me about the Coventry Polytechnic Science Fiction Society.

It seems to be an unfortunate property of many University and Polytechnic groups that they do not know of the BSFA, and in COPS's case their darkness was only enlightened when Ian joined. [This is somewhat ironic as I believe our very own Kev McVeigh, if not actually instrumental in forming the group, is certainly a past (if brief) alumnus of the society - MSP]. Anyway, they seem an agreeable bunch and welcome non-students, provided, in Ian's words, that "..." that they can put up with the average student "...". Meetings are held in the Hand and Heart pub, and happen every other Tuesday. When Ian wrote, the next meeting was on the 28th November, so I calculate the next after you read this should be on the 20th February or 6th March, though it's possible this is term-dependent.

Although there are groups in Birmingham and Leicester, I have no information on any other groups in Coventry. If anyone knows of (or is thinking of starting) one, then Ian would be at least as keen as I am to hear about it. I also have news of another academic group in the Midlands area - see below for details of the Birmingham University SF Group.

Next, another change of venue in the ever-fickle world of pubs to meet in - this time the Warrington group have moved. They

now meet in the Albion, on Battersby Lane. They are generally to be found downstairs in the bar, though may be upstairs if something is on. All other details remain the same as before.

As you may be aware, I am rather keen and discerning when it comes to what beer I drink. Given the fact that those SF groups that meet in Real Ale pubs seem to quite like them, and that I got a copy of *The Good Beer Guide 1990* for Christmas, I thought it might be a good time to switch into Beer Bore mode, and do a small survey of local group venues.

Well, out of the 30-odd pubs I have on file I only managed to find five that the Campaign for Real Ale considered worthy of mention. Either this reflects on unfussy SF fans or over-fussy real ale drinkers. I am sure I've heard SF fans say good things about the beer in a few venues which are not included, but then I guess everyone has their own views on these matters anyway.

Top of the list appears to be The Ribs of Beef, which the Norwich group meets in. This has up to 11 beers, including such delightfully named concoctions as "Ribcracker" and "Headcracker". The pub's other main features are draught Real Cider and its own boat moorings.

Next best-off group appears to be the Chester group, who delight in five varieties of Marston's brews at The Olde Custom House Inn. FORTH's own Malt Shovel Too appears to be a close third, where we have a constantly changing selection of about five beers. Other pubs worthy of mention are the Hull group's Ye Old White Hart, and the Golden Ball in York, although I have no information on any group continuing to meet there.

Even if you hate beer, one of the nice features of Real Ale pubs is that they generally provide a civilised atmosphere to meet in. One thing the *Good Beer Guide* tells you about pubs is whether they are quiet, and if they have a juke box. Given the experience of quite a few groups, this could well be useful information if you are looking for a new venue.

As I said above, I suspect there are gaps and room for disagreement in this information, so if you've nothing much happening in your group to tell me about at the moment, why not rectify things and tell me about the place where it meets? How do the locals react to you, does your pub have any interesting features or history, and are there better places to meet than pubs anyway? I'd been keen to hear about it, or for that matter, any more run-off-the-mill group news.

My thanks to Margaret Tout for her update on the Warrington Group and to Martin Tudor for other information that appears below.

Univ/College	: Birmingham
Group	: BUSFG
Last Update	: Oct 89
Meets at	: See Students' Union for information
Contact	: David Wake, 160 Beaumont Road, Bournville, Birmingham, B30 1NY

Town	: Canterbury
Last Update	: Nov 89
Meets on	: 1st Tuesday
Meets at	: East Station Snooker Club
Contact	: Lawrence Dean, 47 Forrester Close, Canterbury, CT1 1DZ. Tel: 0227-458509

Univ/College	: Coventry Polytechnic
Group	: COPS
Last Update	: Nov 89
Meets on	: Alternately Tues
Meets at	: Hand and Heart, Gosford Street
Contact	: Ian Sales, Lynden House, 5 Spencer Rd, Coventry, CV5 6PA

Town	: Warrington
Group	: WALDO
Last Update	: Jan 90
Meets on	: 1st & 3rd Thursday, 8pm
Meets at	: The Albion, Battersby Lane
Contact	: Henry Newton, 41 The Rock, Helsby, Cheshire WA6 9AS. Tel 09282-4576
	: Margaret Tout, 2 Rosebank, Lymm. Tel: 0925-754463

MEDIA REVIEWS

STAR TREK V: THE FINAL FRONTIER - Directed by William Shatner.

Reviewed by John Peters

Once again the cast have been forced to go through the Jane Fonda Workout tape for geriatric actors. Shatner's rug has been shaken out of the mothballs and the Enterprise has had the once over by Mr Sheen - yes, dear Earthlings, *Star Trek* is back! And it has to be said that the new management hasn't cocked it up as much as rumours had suggested. Shatner may not have Nimoy's sure touch, but he carries the story (what there is of it) forward with a certain panache, creating what may be the first Three Stooges in Outer Space movie! While our intrepid heroes cavort around Yosemite Park looking for their youth, Spock's half-brother is tripping out on Nimbus III - the so-called Planet of Peace, but in reality Arakkis' twin. Getting bored with sand between his synapses, he hijacks the Enterprise and goes to the centre of the galaxy in search of God. While the plot descends into facile banality, the dialogue is sharp and tailored to the cast's longevity of character. There are few surprises but a lot of laughs - many not intended. I'm sure - along the way. Not a classic, but also not the bomb that was expected.

CREATURES OF FANTASY - Museum of the Moving Image, October 1989-April 1990.

Reviewed by Paul Kincaid

I think the image I remember most of all was the battling skeletons from Jason and the Argonauts. I must have been around 11 or 12 when I saw the film, and I was already sophisticatedly aware that the creatures were not moving in a completely natural manner, that the movements of the human actors and the models didn't always match the way they should. Yet the skeletons, springing from the ground and advancing with sword in bony grasp upon the hero, have remained vividly in my mind ever since. I have, on the whole, avoided monster movies, I find them more risible than dramatic, but I can still picture those skeletons.

That's it, of course. The journey along those dark, narrow passages at MOMI, squeezing between large photographs and video screens and display cases arranged in a crooked, twisting tunnel, is an exercise in nostalgia. Ray Harryhausen's models have been appearing on film from the Puppetoons he created with George Pal in 1940 to the beasts from Greek mythology in *Clash of the Titans* in 1981; but he remains indelibly connected with childhood. It's that sense of wonder, as a kid, when you first see the Beast from 20,000 Fathoms, or the Selenites from *First Men in the Moon*, or the prehistoric monsters of *One Million Years BC*, or six-armed Kail from *The Golden Voyage of Sinbad*. If you've ever been to the movies, then at some point in this exhibition you're going to stop in front of a still or a display case and think "Yes, I remember that."

It starts almost before you enter. A massive screen shows the monstrous head of Medusa transforming into the giant crab from *Mysterious Island* into ... well, into a whole series of familiar images from the 16 films he's been involved in since *Mighty Joe Young* in 1949. 16 films, it doesn't seem a lot, and I've seen only a small proportion of them, but somehow those films contain a whole lot of the most lasting images from my cinema-going career.

The exhibition is arranged chronologically. It begins with an odd juxtaposition: a case of fairy-tale characters from his Mother Goose Stories of the late 1940s looks out onto King Kong scaling a minuscule Empire State Building. But then, *King Kong*, animated by the great Willis O'Brien, was the inspiration behind Harryhausen's whole career; and the fairy-tale characters demonstrate that right from the start his characters had an odd appeal to them no matter how terrible they were.

And facing King Kong also is *Mighty Joe Young*, Harryhausen's first major feature which he worked on in collaboration with Willis O'Brien. From that point on there are large stills from each of his films, accompanied by informative text that's a model of its kind. At every turn, and there are a lot of them, video screens display an endless loop of scenes that are inescapably memorable. And always there are the display cases, and the models themselves. The same creature in different sizes, fighting skeletons stripped even of their bones to display their working parts, animals so accurately presented

you'd swear it was the real thing. There's even one case demonstrating how the monster was filmed before a back-projection of the live-action film.

It's strange, I don't like monster films, I've seen very few of them in my life, yet I recognised so much of what was presented here. And I was feeling oddly nostalgic when I left.

THE ABYSS - Directed by James Cameron.

Reviewed by John Peters

Like all films "drowning" in hype, *The Abyss* doesn't live up to our forced-fet expectations. After the surprising success of *Aliens*, James Cameron became "hot" and could virtually make any film he wanted to. This is it, and the well-publicised gestation period has done it no favours. The only "soggy-SF" film to be released over here, *The Abyss* marries *Alien*-type adventure with the sensibilities of *Close Encounters*. Unfortunately, Cameron opted for spectacular action and sfx rather than

credible character development, leaving the cast to wade through an inane and clichéd script. The underwater scenes, equipment, and action are faultless, but only technically - they mean nothing if the story doesn't convince. And it doesn't; for many reasons, but one will suffice here - the anti-communist stance of the armed forces is as outdated as they were a year ago in *Rambo III*, and drag the film down into the banal. Surely the mining operation and discovery of the aliens was interesting enough. In fact, the aliens are wasted, used only to help the human survivors escape - who were they, why were they based underwater, and what happened to convince them that helping was the right option for them? *The Abyss* raised more questions than answers, and made for irritating watching.

DEAD CALM - Directed by Phillip Noyce

Reviewed by John Peters

Not soggy SF, but a soggy "Psycho at sea" thriller that stays firmly above surface level for excitement. Produced by George Miller of *Mad Max* fame, it stars Sam Neill as a sailor taking his wife on a voyage of recuperation after losing their son in an accident. Somewhere in the Pacific they find a drifting schooner and one survivor. He tells them a load of pokies and steals the yacht and wife when Neil rows over to check on his story. From then on the film becomes a frantic chase as Neil tries to use the schooner (which is slowly sinking) to reach his wife. Basically a three-hander - Nicole Kidman as the wife and Billy Zane as the psycho - there are some quite intense moments of tension and others where it becomes too slack to keep you believing in the story: the number of times Kidman passes a gun locker unsupervised, for one. Looking eerily like Sigourney Weaver, Kidman fights back with everything - including her body - as she tries to gain control of her yacht and save her husband. This is no classic, but it is very entertaining and uses the Pacific Ocean to great effect. Well worth seeing.

WARLOCK - Medusa Home Video, Director Steve Miner

Reviewed by Lynne Bispham

In 17th Century New England a Warlock (Julian Sands), condemned to death for "trafficking with the devil", escapes by travelling three hundred years into the future, hotly pursued by witchfinder Giles Redferne (Richard E. Grant). Once in the 20th Century, Redferne attempts to track down and kill the Warlock, joining forces with a girl named Kassandra (Lori Singer) on whom the Warlock, having murdered her flatmate in a particularly gruesome manner, has put a spell of aging. The Warlock, meanwhile, is searching for the scattered parts of the Grand Grimoire which will give him the means to destroy all creation.

Despite a shaky plot, some awkward special effects (the Warlock flying) and an appalling performance by Lori Singer as cringe-making zany heroine, the film remains very watchable. Actors of the calibre of Sands and Grant, and touches of folklore, such as witches turning milk sour, with its echoes of the past, make it easier for the audience to suspend disbelief

and ignore the plot's inadequacies - why is it that the police in horror films are so totally ineffective? Admittedly, the humour of Redferne's startled reaction to such 20th Century phenomena as cars and aeroplanes is not exactly original, being almost obligatory for filmic time-travellers, but Richard E. Grant's acting ability is such that any clichés in the presentation of Redferne are easily overlooked, while Julian Sands' portrayal of the Warlock as unrepentantly evil is entirely convincing and provides some genuinely chilling moments. A film worth hiring despite its many flaws.

YOUNG EINSTEIN - Directed by Yahoo Serious.

Reviewed by John Peters

Australia is known for its eccentric heroes - Dame Edna Everage, Les Patterson, Paul Hogan and Skippy, to name just a few. That list has just been extended to include a curly-haired dipstick called Yahoo Serious. He wrote, produced and directed *Young Einstein*, one of this year's funniest, and probably dafest, movies. A highly fictional account of Albert Einstein, we see Bert discover how to crack the bear atom and discover nuclear energy - latter being an acceptable form of atomic waste. He then comes up with theories on gravity, time, electrical instruments, Rock 'n' Roll, the electric guitar and surfboarding. Oh, and somewhere along the way E=mc² makes its presence felt. The most surprising thing is that despite this being Serious's first commercial film, the debut is such an assured one. In many ways *Young Einstein* reveals anything coming out of Hollywood at the moment and instead of regurgitating old favourites ad nauseum, we have both a new hero, Albert Einstein, and a new talent, Yahoo Serious, that should be watched closely. I suppose the most incredible surprise of all is that twisting history until it squirms could be such fun. If you like *Python/Young Ones/Red Dwarf* et al, then this is certainly for you. One of the warmest-hearted films to come along in ages, it deserves to be on its charm and humour. I wouldn't give a XXXX for anything else!

BATHMAN - Directed by Tim Burton; Starring Michael Keaton and Jack Nicholson

Reviewed by Jon Wallace

Batman means different things to different people. To comic fans Batman is a dark, brooding figure fighting crime with a combination of deductive reasoning and brute force; to TV fans Batman is a camp figure, using silly gadgets to battle criminals equally as camp as himself. TV Batman fans will be disappointed by this film. Michael Keaton is not Adam West!

This movie is well-filmed, the effects are beautifully and believably realised, Gotham City is a wonderfully gothic creation of twisty streets, towering buildings and suitably dark alleys. The perfect setting for the Batman created by the film-makers. The strength of this film is in the realness of the characters. I said that Michael Keaton's Batman is not Adam West's Batman, but neither is he the Batman of the comics. In the same way, Jack Nicholson's Joker is not Caesar Romero's Joker. The TV Batman was ludicrous, no-one could possibly have taken him seriously; the comic Batman is more human, more like life, but a bit impractical for modern crime-fighting. The movie Batman with his body armour and range of rope throwers, looks as though he actually could fight crime out on the streets. And win. The Joker, wonderfully played by Jack Nicholson in fine form, is your average criminal, but warped by a terrible accident and out for vengeance. Realist Super-Hero.

So why doesn't it quite come off? Basically they seem to have spent so much time and effort on the sets, the characters, the technology that they plumb forgot the plot. The film plods along, slowed terribly by the romantic interludes, and with only a few set pieces whose dash and vigour showed what the film could have been if it had only tried a bit harder.

ERIC THE VIKING - Directed by Terry Jones.

Reviewed by John Peters

It's a shame that *Eric* came out in the same year as Terry Gilliam's *Monty Python* epic, for they share many similarities in their portrayal of myth and will be compared unfairly against each other. *Eric*, it should be added, is a very funny film and

its humour is broader than *Monty Python's*. The similarities come in the way humour is used to send up myths and the people who inhabit them. In some ways, both films could have been written and produced by the same team - which goes to show how much talent the original *Monty Python* cast shared. Some of the funniest (and silliest) moments come when Terry Jones, dressed in wig and nightie, appears as the king of Hy-Brasil. Equally silly is the North Sea Dragon - so huge it couldn't fit the cinema screen. The script is very funny, and has no bad language, which has to be applauded these days. While John Cleese appears as the baddie, he is on screen for only a short time, as are Micky Rourke and Eartha Kitt - while all three cameo roles are well-acted, surely they don't deserve the top billing over the rest of the cast who had much more substantial roles - and got very wet in the process?



BACK TO THE FUTURE2, directed by Robert Zemeckis

GHOSTBUSTERS 2, directed by Ivan Reitman

THE HIDDEN, directed by Jack Sholder

Reviewed by Jon Moran

I won't go into the plot of *Back to the Future 2* for two reasons. One is that to do so, I'd have to write a good few hundred words spelling out the complex tangles involved here; the other is that revealing the plot would spoil this film more than usual, because plot is virtually its whole substance. There is no character development; in fact the characters have little enough time to exist at all; and the script spends a considerable length of time just explaining the whys and hows of the protagonists' actions.

Suffice it to say that this sequel involves a heck of a lot of to-ing and fro-ing in time, time paradoxes, time lines, cardboard villains, and a whole string of superb special effects backing up a run of superb action sequences. In this respect, and in the darker, moodier tone, the film is not unlike the year's other blockbuster, *Batman*.

Ghostbusters 2 isn't worth more than a paragraph. It rehashes the first film with better jokes and effects, but it's not a sequel, it's a remake, which is even more questionable.

The problem with these films is that although they're enjoyable, both are made to the same formula, using lots of noise and colour to mask a total lack of originality.

A much better bet is *The Hidden*, in which an alien with a penchant for fast cars, rock music and psychopathic violence escapes to Earth from its home planet, Altair, and proceeds to leave a trail of havoc across the USA. Its method of travel is to take possession of a human body until it's no longer of use, and then move on to another. On its trail are Gallagher of the FBI (Kyle McLachlan) and police detective Beck (Michael Nouri).

Although *The Hidden's* main theme is very similar to Stephen Gallagher's novel, *Valley of Light*, there are plenty of differences. For instance, whereas *Valley* is slower-paced and more atmospheric, *The Hidden* is brasher and more energetic, and seeks no sympathy for its bad guy. The film also has a stronger streak of humour running through it, especially in the exchanges between McLachlan, who is obviously an alien himself, and his human partner. *The Hidden* is sharp, stylish and not a sequel. Well worth a rental.

Tim SULLIVAN Destiny's End (£1.15)
The Parasite War (95p)

HORROR

John Peyton COOKE The Lake (95p) 2 copies

Dean KOONTZ ed. Tropical Chills (£1.85)

David Vanmeter SMITH Trinity Grove (£1.10)

MICHAEL MOORCOCK BIBLIOGRAPHY The definitied and authorized version is now in production. help required from all MM collectors in tracking down missing details. If you would like to help, write to John Davey, 12 Penhurst Avenue, Sidcup, Kent, DA15 9EV, England for further information.

John Brunner has for disposal a pile of fmz (all English language) 18" high, incl. BSFA mailings, which deserve a better fate than recycling with old *Guardians*. First offer of £5 to cover p&p secures. Square House, Palmer Street, South Petherton, TA13 5DB.

Analog - New science fiction/fantasy magazine aimed largely at writers invites submission of unpublished manuscripts with SAs to c/o 78 Abbott Crescent, Kempston, Beds MK42 7QJ. *Analog* will be bi-monthly initially and will comprise, apart from original stories, detailed constructive comments and criticism from readers on previous offerings. The editorial slant will be as wide as possible - the main intention will be to provide useful exposure for those wishing to break into this field. Costings - £1.50 per issue. Annual subscription £8.50. Cheques/POs to S V Copestake.

"Will the BSFA member who asked for information on the Irish SF author who writes in Gaelic, please contact Tommy Ferguson c/o 78 University Avenue, Belfast BT7, NI. Tommy has an exclusive interview with the author which might be of interest and also a number of other articles and essays by the author which, like most of his work, have not been widely available. Anyone else interested in Conor Na Braienenn's work can contact Tommy at the above address, tel: 0504 54457 at weekends.

THE BROWN CROWN

Information Service

By Phil Nichols

A quiet few weeks for the Information Service. Few new questions have come my way, but the answers to some long outstanding questions have turned up. Those who have been waiting six months or more (!) for a full answer may have to wait no longer!

There are two little points I'd like to clear up about the Info Service. Firstly, it is primarily a postal service. This is why I don't give my phone number here or in letters. Having said that, if you're desperate for an answer to your question immediately (and by desperate, I mean that your life, career or financial survival depend on it), you can always get me by phone. I prefer, however, to keep the service a postal one. There are two good reasons for this. First, I can keep track of my expenses more easily. Second, I can answer questions at leisure, without the questioner breathing down my neck for an answer.

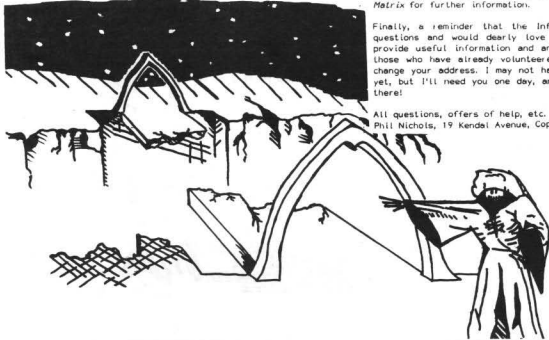
The second point is for those people who write, sometimes nervously, sometimes apologetically, that they're not sure if I'm really the person they should be writing to. Well, quite a few of the letters I receive can perhaps be better answered by other officers of the BSFA, and where necessary, I will forward letters to the appropriate person. But I see my job as a kind of clearing house for information. I may not have the answer myself, but I usually know a (wo)man who does. So fear not, I will happily receive any question related to SF or the BSFA.

And now onto my grand plan for 1990. It's become clear to me (as I mentioned last issue) that there are quite a few people out there looking for the same information. Often it's information that has previously appeared in one of the BSFA magazines, but (and this is the problem) before they were members. So this year I hope to produce a series of information sheets on useful topics. I don't know how many sheets, and I don't know exactly which topics; we'll have to see how much interest there is.

The All-Points Bulletin should also continue during the coming year, summarising whatever questions I have in my 'to be answered' file. At the moment, though, the number of new questions having dried up over the holiday period, it looks like there won't be a new APB for a little while. Keep an eye on *Matrix* for further information.

Finally, a reminder that the Information Service awaits your questions and would dearly love more people to volunteer to provide useful information and answers. Oh, and a reminder to those who have already volunteered: please let me know if you change your address. I may not have called for your assistance yet, but I'll need you one day, and I'd hate for you not to be there!

All questions, offers of help, etc. to the usual address, please: Phil Nichols, 19 Kendal Avenue, Copnor, Portsmouth, Hants PO3 5AX



THE PERIODIC TABLE

Convention News

Compiled by **Maureen Porter**

Wilf James believes that he has come up with a way of combining a cheap holiday in Holland with attending Confection and has a list of hotels, pensions, youth hostels, B&B places and campsites which offer lower prices than those offered in the Worldcon PRs. For further information, I suggest you contact him at 106 Jorden, Letchworth, Herts, SG6 2NZ. Tel: 0462 677287. The address of the Netherlands Tourist Office is 25-28 Buckingham Gate, London, SW1E 6LD, tel: 01 630 0451.

PicoCon turns out to be in March this year, March 3rd to be precise, and guests include Bob Shaw, Dave Langford and Dr Patrick Collins, who reached the last six in the Project Juno selection process. Cost is £5 and the person to contact is Simon Bradshaw of the Science Fiction Society, at Imperial College Union, Prince Consort Road, London SW7.

The annual Prisoner/Six of One convention will, as usual, be held at Portmeirion over the weekend of August 31-September 3. All outdoor events are free although there is a small hotel toll for non-residents, but all indoor events will be open to Six of One members only. See listings for further details.

Steve Glover, John Richards and Mike Cheater have decided that the most appropriate way to celebrate their thirtieth birthdays would be a relaxacon, and have duly organised one to take place at The Chequers Hotel at Newbury over the weekend of 9-11th March, 1990. On offer is drinking, conversation, silly games, birthday cake and fun. Registration is just £5 and twin or double rooms (sorry, all single rooms gone) are £22.50, presumably per person. If you are interested, and please bear in mind that a relaxacon is not like a more formally organised con, and it probably helps to know some of the other people going, please send your cheque, made payable to J Richards to 59 North End Avenue, Portsmouth, Hants.

Early July sees Unicorn 11 - Unicorn - which goes back to Cambridge this year, and back to New Hall, the college apparently purpose-built as a D&D dungeon. Guests include Barrington Bayley, who has recently seen the republication of a number of his novels, Ian Watson, the ubiquitous Dave Langford, Lionel Fanthorpe and artist Bill Sanderson. More details in the listings.

Convention Roundup

Compiled by **Maureen Porter**

Please enclose an sse 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.

1990 Conventions

LUCON-tinued - 24 February, Leeds University Union. Guest: Michael Scott Rohan. Membership £6 attending, £3 supporting. Contact: Ian Creasey, 20 Meadow View, Leeds, LS6 1JQ.

PICOCON - 3 March, Imperial College, London. One day convention organised by the Imperial College Science Fiction Society. Guests include Bob Shaw, Dave Langford, Dr Patrick Collins. Contact: Simon Bradshaw, SF Society, Imperial College Union, Imperial College, Prince Consort road, London SW7.

MICROCON 10 - 3-4 March 1990, Exeter University. Contact: Nick Rolfe, 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.

30 CON - 9-11 March 1990, Chequers Hotel, Newbury. To celebrate the thirtieth birthdays of Steve Glover, John Richards and Mike Cheater. Membership is £5, cheques made payable to J Richards. Contact: 59 North End Avenue, Portsmouth, Hants.

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

ELYDOR - April 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, la 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, Netherton, Merseyside, L30 7GW. Blakes 7 convention.

CORFLU 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 Corflu). A small, intimate, high-fanish get-together for those people interested in fanzines.

INCINATION - 25-28 May 1990, Chequers Hotel, Newbury. Membership: £8.00 attending, £5 supporting. Contact: Linda-Clare Toal, 11 Oakfield Avenue, Kelvinbridge, 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.

ORIONCLASH - 22-24 June, 1990, Pennine Hotel, Derby. Guests: Mary Gentle. Membership attending £8, supporting £3. Contact: Neil Curry, 23 Pear Tree Rd, Enfield, Middx, EN1 3DG. Another of the new breed of small regional conventions, following on from the chaotic but enjoyable Iconoclasm in Leeds this year.

UNICONE - Union 11. 3-5th July, 1990, New Hall, Cambridge. Guests: Barrington Bayley, Ian Watson, Dave Langford, Lionel Fanthorpe, Bill Sanderson. Membership: £9.50 attending, £6.00 supporting, £3.50 conversion and £1.00 discount for pre-supporters. Contact: Uniconize, Clare College, Cambridge, CB2 1TYL.

CONJUNCTION - 27-29 July, 1990 New Hall, Cambridge. Membership: attending £12, supporting £5. Contact: 25 Wycliffe Road, Cambridge, CB1 3UD. 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.

CONFLATION - 27-30 July 1990. Greenmount College, Antrim. Guests include James White, Mike Price (crypticist), Hugh Mascetti. Membership: £6.00 attending, £4.00 supporting. Contact: The Manse, 2 Newtonwards Rd, Grayabbey, BT22 2QG, NI.

CONFICTION - The 48th Worldcon, 23-27 August 1990, The Hague, Holland. Guests: Joe Haldeman/Wolfgang Jeschke/Harry Harrison/Cheslee 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.

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

HOLDOEX - 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.

PORTRAITURE 90 - 31 August-3 September, Portneirion ("The Village"), North Wales. Annual Prisoner/Six of One Convention. Contact: Six of One, The Prisoner Appreciation Society, PO Box 40, Harrogate, HG1 2TP, UK or PO Box 172, Hatfield, PA 19440, USA.

NOVADON 20 - 26-28 October, 1990, Birmingham. Guest: Dr Jack Cohen. Membership: £15. Contact: Bernie 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.

ARMADACON - 10-11 November, 1990, The Arts Centre, Plymouth. Guests include Anne McCaffrey, Adrian Cole, Brian Lumley, Sylvester McCoy and Sophie Aldred, subject to work. Membership is £15 attending, supporting £5. Contact: Armadaccon II, 4 Gienegale 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 were set to alter at the end of November). Contact: 35 Buller Road, London, N17 9BH.

MEXICON 4 - 24-27 May 1991, Harrogate. A convention for those interested primarily in the written SF genre. Membership: attending £15, £13 to members of Mexicon 3. Contact: Greg Pickersgill, 7a Lawrence Road, South Ealing, London W5.

CHICON V - 29 August-2 September 1991. The 49th World SF Convention, to be held at the Hyatt Regency, Chicago. Guests: Hal Clement, Richard Powers, Martin Harry Greenberg, Jon and Joni Stoppa. Details from PO Box A3120, Chicago, ILL. 60690, USA. Membership remains as \$75 throughout 1989.

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

same rates as *Interzone*. The format he has chosen will apparently be 'perfect bound' A5 size. He wants to launch *R.E.M.* in about 4 or 5 months. Arthur Straker can be contacted for more details, submissions or whatever at 19 Sandringham Road, Witley, London, NW2 9EP. Don't forget to say that you saw it mentioned in this column.

I don't know why, but with one thing and another, I have acquired a habit of sometimes not mentioning the price of certain magazines - especially those which are available through the *Works* address. For instance, last time, I told you all about *Savengers Scrapbook*, a magazine which provides fairly good coverage of the American market, but forgot to mention the price. To make amends, I thought I'd give a complete list of what is currently available from *Works*, and here's the surprise, I'll list the prices too!

Dream 21 - £1.75p; *Back Brain Recluse* - £1.25p; *Light's List* (UK listing magazine) - 50p; *Flickers'n'Frames* - £1.00; *New Visions* - £1.25p; *The Scanner* #7 - £1.50; *Auriges* 11 - £1.20p; *Nerve Gardens* #1 - 75p; *Nerve Gardens* #2 - £1.00; *The Edge* #1 - £1.30p; *Works* 2, 3 - £1.25p; *Fifty-Fifty Infinity* (fifty minisagas by Steve Snayd) - £1.70; *Savengers Scrapbook* - £1.70p; *Ellipse* - £2.50; *Space and Time* - £1.95p.

The main reason for the comparatively high price of *Ellipse* is that it isn't really a magazine. It's perfect bound which, for those of you who aren't too sure what that is, means that it's in book form, A5 size and comes with over 80 pages of beautifully presented and produced typesetting. Anything from the list can be ordered from the *Works* address at the end of the article.

The *Scanner* have Ian Watson in their latest issue, alongside

The Small Press Column

By Dave W. Hughes

The New SF Alliance has just recently re-ordered copies of *Space and Time*, issues 76 and 77; *Ellipse*, issues 2 and 3, and are in the process of doing the same with *Ice River*, issues 4 and 5, and *Edge Detector*. There are a few more titles the NSFA wishes to 'twin' with, so watch this space; copies of *New Pathways* are now on the way over. We cannot emphasise just how popular these American magazines are. Only four weeks ago, I received ten copies of *Ice River*, no sooner had I opened them than they were off, all pre-paid. Several people already have a standing order for the American magazines so it's no surprise that they go as fast as this - but don't give up. The NSFA can't yet anticipate how many copies they will require, but do keep trying. They haven't any unsatisfied customers yet. Just remember when ordering to please add a second and/or third choice.

It's not just the American magazines, though, which are doing well. The most recent issue of my own magazine, *Works* (4), has sold out, necessitating another print increase with issue 5. *Back Brain Recluse*, produced by Chris Reed, now has an incredibly short shelf life, and all back issues of *Auriges*, produced by Nick Morton, have sold out. The *Scanner*'s back issue department is decreasing, and sales of *New Visions* have increased dramatically over the last two or three months. *Flickers'n'Frames* has had a print run increase of over 100 per cent!

News has just reached me of a magazine under the working title of *R.E.M.* It's going to be a 'professional SF and Fantasy magazine' and the editor, Arthur Straker, 'will pay roughly the

Alan Gerside, David Alexander and Iain Layden. The cover on issue seven isn't their usual glossy one as the editor, Chris James, wanted to get the issue out rather than his subscribers wait for his regular printers to move and set up on new premises, which is a pretty considerate move by Chris, who deserves a pat on the back for it.

Works has a competition in issue 5, with readers being invited to answer four relatively easy questions. The winner, to be announced in issue 6, will receive a copy of Simon Clark's new book of short stories, called *Blood and Grit*, with a special signed inscription. The book is due for publication around March/April time and will contain all new material, illustrated by Dallas Goffin. The contributors to issue 5 include Ian Watson, Andy Darlington, Kevin Lyons and Matthew Dickens alongside several new names. There is also a four-page comic strip by Kevin Cullen.

Have you ever tried *Overspace*? Damn fine magazine for 50 pence, yes, I did say 50 pence. It's A4 format, and has 36 pages, a few of which deal with *The Avengers*, giving the track record of every show, including title and writer. *Overspace* is worth the money, just for that! There's also a double page word search game that is so well presented that it looks as though it's come straight from a pro mag; and the beauty of it is that the topic is SF authors. Some of the stories aren't exactly Booker prize winners, but what the hell, 50 pence isn't much to gamble. Available from Sean Friend, The Mill House, 177 Chailymed, Melksham, Wilts, SN12 8LH.

WRITE BACK

As I said in the Editorial, there were few letters this time around but some interesting ones, nevertheless. Just to remind you, the letters column will now be in the tender care of Jenny Glover, and future letters about *Matrix* and subjects raised therein, should be sent to her at 16 Avary place, Armley, Leeds, LS12 2NP. But if you wish to write to me about BSFA matters generally, do feel free. The next mailing deadline is 16th March 1990.

We start off with that thorny matter of what constitutes essential SF reading.

Peter Tennant

9 Henry Cross Close, Shipham, Thetford, Norfolk, IP25 7LQ

It was interesting in *Matrix* 85 to see various people's ideas of what constitutes essential science fiction: reading the lists, I was struck by a number of points; most obviously that, like yourself, I hadn't read as widely in the genre as I'd thought. No mention was made of H G Wells or Jules Verne, 1984 or *Brave New World* which amazed me as, for people outside science fiction, these names are virtually synonymous with the genre, at least as regards its aspirations to be taken seriously as literature. I was also surprised at the amount of fantasy that crept in. Much as I like *Lord of the Rings* and *Something Wicked This Way Comes*, I can't countenance their inclusion on a list of definitive science fiction.

Is the idea of a definitive list really practical? Everyone will have his or her personal favourite, so by its very nature such a list threatens to prove inexhaustible. Even if we arrive at a canon of say fifty books, this can only represent suggested reading rather than any 'you must have read this or you're not a science fiction fan' benchmark.

Anyway, making lists is fun, whatever their eventual utility, so I'll give it a shot.

What values should we look for in a list of essential science fiction reading? It should show an appreciation of where the genre has been and give an indication of where it may be going. It should include books of historical significance and the representative work of major writers within the field. It should reflect the dominant themes and ideas with which science fiction has concerned itself. Well, that's the theory. Here, for what it's worth, is the list itself.

The second issue of *The Edge* has been delayed. I have been told by Graham Evans that 'the magazine should be delayed whenever necessary in the interest of quality'.

Just received a magazine called *Cosmorama* #2. It mentions at the top of their cover: Science Fiction, Fantasy, Horror, Strangeness, Comic Strips. I was very impressed by the mag, or should I say comic? Whatever it should be called, I was genuinely impressed by the artwork and the quality of the paper they use. Having said that, they charge £1.30 for a magazine that's A4, with a glossy cover and 52 pages which deserve to be seen. Any comics fans out there should give them a try; after all, it's the small press version of 2000 AD. If anyone is interested, then you should contact King Rat Comics, 93 Sackville Gardens, East Grinstead, West Sussex, RH19 2AR.

Simon Clark and Des (D F) Lewis are both to have stories reprinted in *The Year's Best Horror XVIII*. It's good to see two of Britain's small press writers making it into an American 'pro' collection. It's a shame that there isn't anything similar in the UK.

Before I sign off, remember to send me any news regarding the small press/independent publishing scene. If you are thinking of starting up a magazine, then drop me a line and I'll be glad to help.

Dave 'W' Hughes, 12 Blakestones Road, Slithwaite, Huddersfield, Yorkshire.

Frankenstein - Mary Shelley; 1984 - George Orwell; Brave New World - Aldous Huxley; Dying Inside, A Time of Changes - Robert Silverberg; The Lovers - Philip Jose Farmer; Childhood's End - Arthur C Clarke; The Foundation Trilogy, I Robot - Isaac Asimov; The Man in the High Castle, A Scanner Darkly - Philip K Dick; War of the Worlds, The Time Machine - H G Wells; Behold the Man, The Black Corridor - Michael Moorcock; Starship Troopers - Robert Heinlein; Dune - Frank Herbert; Mission of Gravity - Hal Clement; The Crowned World, High-Rise - J G Ballard; The Demolished Man, Tiger! Tiger! - Alfred Bester; Nova - Samuel R Delany; The Left Hand of Darkness, The Dispossessed - Ursula K LeGuin; Dangerous Visions - Harlan Ellison, The Forever War - Joe Haldeman; Fahrenheit 451 - Ray Bradbury; Man Plus - Frederick Pohl; The Space Merchants - Frederick Pohl & C M Kornbluth; Camp Concentration - Thomas M Disch; Ringworld - Larry Niven; Bug Berron - Norman Spinrad; Stand on Zanzibar - John Brunner; More than Human - Theodore Sturgeon; Neuronancer - William Gibson; Pavane - Keith Roberts; The Best of Cordwainer Smith - Cordwainer Smith; Bring the Jubilee - Ward Moore; 20,000 Leagues Beneath the Sea - Jules Verne.

I've tried to be objective here, including quite a few books that I don't like and several I haven't actually read (usually because I've been put off by an author by work I've already sampled. In parentheses, let me mention an English teacher who, although sound in other respects, was so enamoured of *Animal Farm* and its anti-communist message that he had our class read it ever year and four times over for the O-level. This experience has left me unable to feel enthusiasm at the prospect of reading 1984 or anything else by Orwell, and also slightly more sympathetic towards Marxists than I'd probably be otherwise). If I was to draw up a list of personal favourites rather than 'required reading' then only ten or so of these books would make the grade. Do any other readers feel that this discrepancy exists for them?

One of my problems is how best to deal with something like 1984 or *Brave New World* which, to my mind, is not science fiction in its purest form, but satire or polemic which uses SF as a metaphor.

Returning to the debate on why 'Scientists are Idiots' between Cecil Nurse and Steve Rothman, Steve Rothman responds to Cecil Nurse's letter in *Matrix* 85.

Steve Rothman

49 Burney Bit, Pamber Heath, Basingstoke, RG26 6TL

I must admit that I lost my temper while writing the concluding paragraphs to my reply to Cecil Nurse's Soapbox: *Why Scientists*

Are Idiots. I hope Cecil Nurse will accept my apology for the offensive language and for my insinuating things I had not intended to imply. In particular, the " - noticeable lack of clarity -" comment was not meant to imply an inability to reason clearly, but to draw attention to both a perceived attempt to confuse point 1) (while simultaneously denigrating scientists), and also a failure to address specific cases which are more readily countered than vague accusations of "moral idiocy" and "inhumanity". I suppose I should also practice what I preach and apologise to *Matrix* readers for "helping to perpetuate a style of debate more suited to witch hunts - etc".

That said, I stand by the bulk of my letter: I believe that Cecil Nurse's logic is suspect and the tone of his article is more in keeping with "trial by media" than with a serious attempt to get at the truth.

The reason for my presumption that Cecil Nurse should present examples and evidence is based on two important legal principles: innocence until proven guilty; and that the prosecution should provide the defence with their case in order that the defence may know fully the basis of the accusations made, so that they may prepare to answer them. Now I (and many others) have been accused of being an idiot. I have been accused of being incapable of questioning my morality and values and the effects of my work. I have been accused - incredibly - of some form of collective guilt for " - unbelievable atrocities - (and) - irrational crimes". I do not think it unreasonable that Cecil Nurse should try to provide some justification for his statements. Also, how may I properly respond to his allegations when so much is generalisation with so few specific examples?

On reflection, I was wrong to say: "The scientific world view has no moral stances, or relevance, even, to morality. It seeks to explain the world, not to dictate how humanity should conduct its affairs". I realise that it provides a definition of truth as a basis on which moral decisions may be made. Here, then, is the relevance to morality and the side-effect on religions. But it seems to me that this is being a pretty hefty moral responsibility, so where is the "inherent moral weakness"? However, there is certainly no moral stances (for example, science does not aim to undermine or supplant religions and their moralities - although some individual scientists certainly do), and it does not dictate in the sense of trying to impose a viewpoint on specific moral issues. Indeed, I believe (for what that is worth) that it is not only incapable of providing a single 'correct' moral answer to any moral question, but that it would be totally wrong for it to do so. For instance, the scientific world view has no imperatives to safeguard human safety, welfare and happiness! Take the case of someone in a coma and on a life-support machine. If a doctor says that there is no chance of recovery, or, say, only a one-in-a-hundred chance (which can include the possibility of the doctor being in error), then science is saying: "The patient is almost certainly dead, you may safely turn the machine off". But humanity says to leave the machine on, give the patient a chance.

I could give more examples but I'd like to comment on 3a) of Cecil Nurse's letter in *Matrix*. It is entirely possible that taking no action until the full facts are known is a sensible and prudent course. If action is taken prematurely then this may be futile, it may delay the establishment of the true causes of the situation, and it may do positive harm itself. (Fools rush in -). There is no evidence that this new drug will have the beneficial effect in humans that it has shown in animals, and that it is free from side-effects is not merely an excuse to delay the use of the drug.

If a hypothesis is capable of being supported by evidence then an investigation is in order. If no such evidence is forthcoming then the hypothesis is probably (but by no means certainly) false, and there is little practical value in keeping it in mind. This is, again, the principle of innocent until proven guilty. The lack of evidence in support of an accusation is not only "tantamount to disproof", it is the most conclusive and final disproof possible.

The mention of DDT in point 3b) is interesting in the light of point 3a). DDT was first used (so far as I know, I am no expert) in the mid-forties to kill mosquitoes and rat fleas, thus saving people from death by malaria and bubonic plague. It was later used to help raise crop yields in the Third World. DDT was a lifesaver! Now, as the science of ecology was in its infancy in

the forties, and as the effects of DDT are subtle and long-term, no scientist was in a position to predict (possible not even suspect) its effects. This is a good example of action with the best intentions, but not based on the full facts, having disastrous consequences.

On to some comments on the second point 3) (as printed in *Matrix* (sorry - MSP)).

I did not at any point indicate that I was aware of the intimate connections between the levels mentioned in the M85 letter because to do so would have involved an unnecessary digression in an already lengthy letter.

The personal morality I referred to, I in no way whatsoever implied was divorced from the practice of science.

I'm afraid it is just no on to accuse me of not providing any facts and then ignore two out of three of my examples and quote the third as the exception that proves the rule. Especially when one later cites "scientists" - who - doubt the morality of a technology when one has been railing against "the wilful refusal of scientists to confront the questions that their research and knowledge have raised."

The charge of fostering a "them and us" attitude was made in anger but bears re-considering. The assurance that I have nothing to fear if I am innocent from "a bit of Nuremberg", lies uneasily with Cecil Nurse's assertion that I must prove my innocence (point 1) of his M85 letter); his apparent belief that a hypothesis (and this can be an accusation) should be given credence despite a lack of evidence; his apparent belief in collective guilt ("a scientist, by definition", "wilful refusal of scientists", etc) and his persistent failure to consider human fallibility or, at worst, incompetence, as alternative explanations for actions he attributes to moral sloth or outright malice. (Incidentally, no-one at Nuremberg was charged with "being a Nazi" or "believing in Nazi ideology"; charges were for the issuing of orders leading to, or the commission of, specific crimes on specific dates at specific places and, where possible, against named individuals).

But all this has been a digression from the main issue raised in the Soapbox. Let's return to that and give some solid facts.

There are scientists who question their morality and values - see, for example, the article by Dr. Martin Johnson in *Ethical Problems in Reproductive Medicine*, 1989, vol.1, and adapted for *New Scientist*, 9/12/89.

There are scientists who confront the questions their work has raised - see, for example, *The Arms Race at a Time of Decision*, Annals of Pugwash, 1983, eds J. Rotblat and A. Pascolini, Macmillan, 1984. Consider also the existence of national medical association ethics committees and similar committees in universities and hospitals where research is undertaken.

Cecil Nurse's Soapbox points 1), 2), 3) and his conclusion are demonstrably untrue. His point 4, I believe, has some validity - the Nazis' pseudo-scientific racial theories being a prime example - and I think that we are agreed that 'scientific values' should not be applied to areas where they are inappropriate).

On the other side of the coin, there are presumably scientists who are immoral or amoral. Scientists, of course, are human and come in all shapes, sizes, colours, political tendencies and faiths. Being human they are also all fallible. Now, I would ask that if one wishes to point the finger of blame at some scientists (and I do not deny that there are cases to answer), then one should do so by addressing particular individuals or groups and particular circumstances, rather than a blanket condemnation that smears the innocent and perpetuates the ridiculous B-movie stereotype of scientists as cold, calculating and inhuman.

Peter Tennant also adds a few comments on this correspondence.

Peter Tennant

The debate between Cecil Nurse and Steve Rothman about the merits or otherwise of scientists seems to have got rather

heated. Originally I took Cecil's demeaning title, *Why Scientists are Idiots* as an obvious ploy to provoke a reaction. Having read his latest contribution to the debate, especially point 4 with its Nuremberg reference, I'm beginning to think he might mean the title to be taken seriously. I recall Cecil's earlier Soapbox equating the decline of science fiction with a general loss of faith in science as the answer to all our problems. Certainly, Cecil gives the impression that he feels science has let us down badly, that scientists have somehow gulled the public. It's a pity that his arguments so far have been couched in such emotive terms as what he's actually saying deserves sober consideration.

Of course scientists aren't Idiots (well maybe a few are, but then, you get Idiots in every profession). What scientists are, is only human, with all the failings that term implies. We have no right to expect them to be any more than that and they have no right to claim that they are (if any do). Scientists are not morally superior beings, above all forms of temptation. They do not have all the answers and can't be expected to be objective all the time. Let's bear these things in mind, scientists and non-scientists alike. Perhaps we'll get along better then.

Moving back to the 'writing for money' correspondence relating to Martin Brice's Soapbox article.

Martin H Brice
11 Cherryway, Alton, Hampshire, GU34 2AZ

I am plesed to see that my Soapbox article provoked several columns of correspondence. I am particularly interested in two of the points raised. One bears out the fact that of the

literary and artistic people I have spoken to, most prose writers do not equate literature with art, most librarians think it is the same, all poets are adamant that it is the same, publishers and agents are equally adamant that art and literature are completely separate, and painters are non-committal. I haven't yet spoken to any sculptors.

The other point concerns writers' circles. I'd forgotten all about them, not that I've ever attended one. I've never had time - I'm too busy writing for money!

And finally, David Symes would like to set the record straight, concerning a comment made by Steven Tew last issue

D A Symes
3 Hennington Road, Boscombe, Bournemouth, Dorset BH7 6JT

I think he (Steven Tew) needs reminding:

Mr Ray Bradbury, a reasonably famous writer, created the Book People in his excellent work, *Fahrenheit 451*.

Mr Francois Truffaut made a rather poor cinematographic representation of the work in question. While my perception of Mr Truffaut may be subjective, I do know of at least one other person who really believes that Ray Bradbury is the author of *Fahrenheit 451*.

And that's it for this time, and my last letter page. The deadline is 16th March 1990 and all correspondence should be sent to Jenny Glover at 16 Aviary Place, Armsley, Leeds, LS12 2NP.

