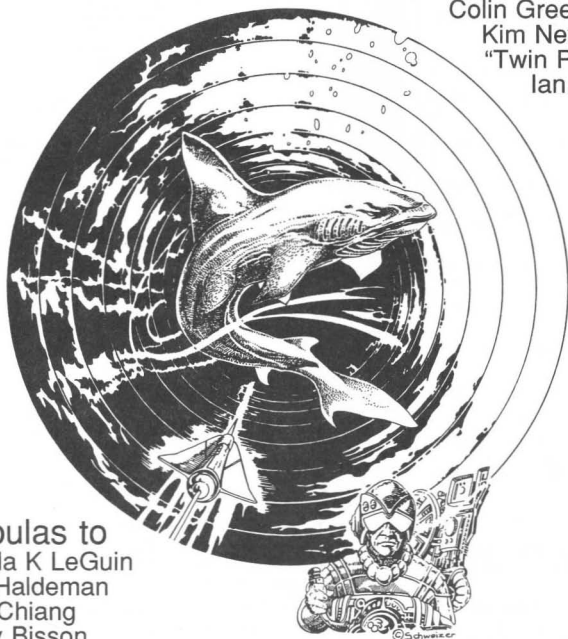


# 95p *Matrix* 94

*The Newsletter of the British Science Fiction Association*

BSFA Awards to  
Colin Greenland  
Kim Newman  
"Twin Peaks"  
Ian Miller



Nebulas to  
Ursula K LeGuin  
Joe Haldeman  
Ted Chiang  
Terry Bisson  
Lester Del Rey

June — July 1991

BSFA membership costs £12 (UK & EC), £15 (non-EC Europe), £18/£25air Australia, \$25/\$40air US per year from:

#### NEW MEMBERS:

Jo Raine, 29 Thornville Road, Hardepool, Cleveland TS26 8EW

#### MEMBERSHIP RENEWALS:

Keith Freeman, 269 Wykeham Road, Reading RG6 1PL

#### USA MEMBERSHIPS:

Cy Chauvin, 14248 Wilfred St., Detroit, MI 48213, USA

#### BSFA CO-ORDINATOR:

Kev McVeigh, 37 Firs Road, Milnthorpe, Cumbria LA7 7QF

#### MATRIX CO-EDITORS:

Jenny & Steven Glover, 16 Aviary Place, Leeds LS12 2NP (tel: 0532 791264)

#### MEDIA:

Iain Mundell, 21 Radford House, 1 Pembridge Gardens, Notting Hill Gate, London W2 4EE

#### COMPETITIONS:

Roger Robinson, 75 Rosalyn Avenue, Harold Wood, Essex RM3 0RG

#### CLUBS:

Tommy Ferguson, 107 South Parade, Belfast B17 2GN

#### INFORMATION:

Phil Nichols, 57 Grange Road, West Bromwich, West Midlands B70 8PB

#### SMALL PRESS AND MAGAZINES:

Roger Waddington, 4 Commercial Street, Norton, Maiton, N. Yorks. YO17 9ES

#### BSFA TREASURER:

Frank Cockrell, 40 Cyprus Road, Finchley, London N3 3SE

#### ORBITER CO-ORDINATOR:

Sue Thomson, 190 Coach Road, Sleights, near Whitby, N. Yorks. YO22 5EN

#### BSFA AWARDS:

Nic Mahoney, 276 Lonsdale Ave, Intake, Doncaster DN2 6HJ

#### FOCUS EDITOR:

Cecil Nurse, 49 Station Road, Haxby, York YO3 8LU

#### PAPERBACK INFERNIO EDITOR:

Andy Sawyer, 1 The Playyard, Woodfall Lane, Little Newton, South Wirral L64 4BT (tel: 051 336 3355)

#### VECTOR CO-EDITORS:

Kev McVeigh, 37 Firs Road, Milnthorpe, Cumbria LA7 7QF & Cate Cary, 224 Southway, Park Barn, Guildford, Surrey GU2 6DN

#### BSFA FOREIGN LIAISON:

Bridget Wilkinson, 17 Mimosa, 29 Avenue Road, London N15

## New and Rejoined BSFA Members

ATKIN, Julie, 63 Beeches Crescent, Southgate, Crawley, West Sussex RH10 6BU

BARNSTLEY, Derek

BARNESLEY, Simon, 82 Northampton Road, Addiscombe, Croydon CRO 7HT

BIRCH, Paul

BROWN, Alexander S, 70 Darwin Road, Bridlington, North Humberside YO16 5HZ

BROWN, Victor H

COCHRANE, David, 1 Shoemith Court, Merchants Place, Reading RG1 1AS

COLLYER, Noel, 17 Guildford Street, Brighton, East Sussex BN1 3LA

CROZIER, Michael S.

ELLIOTT, Robert D, 23 Rushbrook Court, Templeogue, Dublin 6W

ETON, Andrew, 32 Farm Fields, Sanderstead, Croydon, Surrey CR2 0HL

FITCH, Alan P, 21 Kentenave Way, Bitterne, Southampton SO2 5RJ

FRIHAAGEN, Anders, Grønlien 57, 8037 Solheimsviken, Norway

FROST, Robert J.

GAMLIN, John, 21 Summerfield Drive, Llantrisant, Mid Glamorgan CF2 8QF

GLASGOW, Christopher

GOUDRIAN, Roelof

HAMMERSLEY, Colin, 28 Midhurst Road, King's Norton, Birmingham B20 2RB

HANNAH, Maeve, 16 Southdeen Ave, Glasgow G15 7RH

HARRIS, Mr. W.F.

HAUSER, Eva, Na Cihad 55, 160 00 Praha, Czechoslovakia

HILL, Douglas

HOPMANN, Mathias, Kirchbergstr. 14, D-7800 Freiburg, Br., Germany

IVASENKO, Eddie, Novosibirsk, USSR

IRISH SF ASSOCIATION, 30 Beverly Downs, Knocklyon Road, Templeogue, Dublin 16

JACKSON, Gary

KERR, Debbie, 38 Bankfield Terrace, Burley, Leeds LS4 2RE

KIRK, Jane D, 7 Cromwell Ave, Farnham, Dorset DE6 5AY

KIRK, Tim, 9 Prospect Terrace, Fulford, York YO1 4NT

LENNIX, Paul, 3 Balgray Road, Glengarnock, Beth, Ayrshire KA14 3AG

MAIR, Ann M, First Floor Front, 18 Huntly Gardens, Glasgow G12 9AT

MARSH, Annie M, 6 Hillview Drive, Coppell, Chorley, Lancs PR7 5DG

MCCALLION, Martin, 9 Mansfield Road, Walthamston, London E17 6PH

MCGEE, Brian, 137 Union Street, Lurgan, Armagh BT66 8ED

MCGUIRE, Patrick, 7541-D Weather Worn Way, Columbia, MD 21046, USA

MCKAY, Samuel, 1796 Great Western Road, Glasgow G3 2TL

MCVEIGH, Kevin, 37 Firs Road, Milnthorpe, Cumbria LA7 7QF

NEEDHAM, Caroline, 684 Buxton Road, Disley, Cheshire SK12 2HE

PAYNE, Harry, Flat 46, 161 Corporation Street, Coventry, CV1 1FR

PETTY, Heather, 4 Vanbrugh Fields, Blackheath, London SE3 7TZ

PEYTON, Reg, 19 Eves Croft, Bardey Green, Birmingham B32 3QL

RECHTENWALD, Thomas, Lindenstr. 11, DW-6630 Saarouis-Roden, Germany

ROLFE, Nick, 6 Victoria Street, Exeter, Devon EX4 6JQ

ROWLAND, Marcus, 22 Westbourne Park Villas, London W2 5EA

ROYAL HOLLOWAY RNC SF SOCIETY (IFIS), c/o Mr. D. Celano, 29 Rusham Road, Egham, Surrey TW20 9LR

RUSSELL, Simon

SHARMA, Rayesh, 12 Ravenswood Road, Strathaven, ML10 6JB

SHERK, Dora M.

SIDYUK Boris, Kiev, USSR

STEELE, James, 15 Maldon Close, London SE5 8DD

STOCKHILL, Peter, 8 Barsby Green, Berwick Hills, Middlesbrough, Cleveland TS3 7NX

TRACE SF Club, Obinsk, USSR

VASILKOVSKY, Alexander V., Kiev, USSR

WELCH, John W, 68 The Avenue, West Wickham, Kent BR4 0DZ

WHITEMAN, Andrew B, Flat 3, 125 Earl's Court Road, Tottenham, London N15

WILKINSON, Bridget

WORRAL, Hanna

## Changes of Address:

BAGNESS, John E, 2 Town Head Close, Great Strickland, Penrith, Cumbria CA10 3DL

BENSON, Austin, 30 Constable Road, St. Ives, Huntingdon, Cambs. PE17 6EP

BIRCH, Paul D, 23 Cumberland Way, Wooshill, Wokingham, Berks RG11 9AY

BROXTON, Kevin, 22 Meadowcroft Road, Leyland, Preston, Lancs PR5 5AH

BRUCE, Hamish, 3F1, 62 Temple Park Crescent, Edinburgh EH11 1HY

GORSE, Denise

GOSNELL, David, 2 Oregon Square, Orpington, Kent BR6 8BQ

JAMES, Dr. Edward, Centre for Medieval Studies, University of York, The King's Manor, York YO1 2EP

JONES, Christopher P

KOCH-INGLAND, Graham, Ostlandstrasse 4, W-2804 Lilienthal, Germany

NORRIS, Martin J.E., 45 Blackwood Ave, Bilton, Rugby, Warks. CV22 7EP

OGDEN, Christopher M, 33 Ladybank, Birch Hill, Bracknell, Berks RG12 4HA

OLLIS, John R, 51 Belmont Road, Luton, Beds. LU1 1LL

PALMER, Jessica, 28 Millbrook Drive, Shawbury, Shropshire

PRIEST, Chris, 32 Elphinstone Road, Hastings, East Sussex TN34 2BQ

SHAKESPEARE, Martin S, 88 Fliching Road, Eastbourne, Sussex BN20 8SD

TRAISH, Barry, Charles Morris Hall, Mount Preston Street, Leeds LS2 9JP

Any opinions expressed are those of individual authors and do not necessarily reflect those of either the editor or the BSFA. Copyright © BSFA Ltd. 1991.

Individual copyrights are the property of the authors and editors. ISSN: 0307 3335.

Advertising: Cover £40, full page £35, half page £20, quarter page £15. Rates for multiple insertions negotiable. Distribution of loose flyers or booklets with BSFA mailings is negotiable. Requests for advertising should be sent to Kev McVeigh.

Production by Steve & Jenny Glover. This issue's cover art was produced by Hubert Schweizer.

Printed by PDC Corporation, 11 Jeffries Passage, Guildford, Surrey GU1 4AP. British Science Fiction Association Ltd. Company No. 921500. Registered in England. Registered Address: 60 Bournemouth Road, Folkestone, Kent CT19 5AZ. Limited by Guarantee.

**Deadline  
July 12**

**Collating:  
August 3rd-4th  
Dept. of Applied  
Statistics  
Reading University  
Contact  
Keith Freeman  
(0734 666142)**



## DETERMINANTS

Jenny Glover

Casually watching TV on Friday, I suddenly realised that there was a film of *The Time Machine* and my main reactions centred on what a major challenge it was to convert a book into an interesting film where the single protagonist spent most of his time sitting still in a converted red plush seat. There were certainly a number of minor changes, in that, of course, the Eloi spoke a kind of basic English and there were "singing rings" which explained fragments of history explaining why the Eloi/Morlock world had come about. But there was one very striking difference between book and screen: in the book, it was made very obvious that the Time Traveller's tale will not, can not be believed, whereas in the film it is made equally obvious that the Time Traveller did travel through time and left various proofs of his journey en route.

H.G. Wells is rather frugal with his descriptions, but he is careful to describe the Time Traveller as having eyes that occasionally shone and twinkled. Although he is known to be an inventor, the first objects the reader encounters patented by the Time Traveller are chains which "embraced and caressed" [the guests] rather than submitted to be sat upon. When the prototype time machine is introduced, a fragile glittering framework with ivory and crystals, looking totally impracticable, there is a warning about the Time Traveller that he is cursed with "more than a touch of whim", that no-one quite understood him, that his work, which would have been labelled genius if a less-clever man had done it, was considered often to be a mere trick. H.G. Wells has set up a conflict here between the reader's perception of reality and the world's attitude to the Time Traveller.

This is reinforced when the model time machine is set into motion. Although it obviously disappears, the Time Traveller cannot explain where it is, past, future or illusion and this lack of explanation makes into a mere intellectual paradox, rather than a true experiment. The situation became parallel to an illusion like seeing someone in half — the Psychologist looked under the table immediately and the Medical Man had, he said, seen something similar and the blowing out of the candle was extremely significant.

Since the author has gone to this much trouble to set up a scenario where the narrator will tell an entertaining, but obviously not true, yarn, it could be interesting to consider why. H.G. Wells called his novels like *The Invisible Man*, *The War of the Worlds* or *The Time Machine* "scientific romances", rather than "science fiction" which of course did not, really, exist then. It was not commonplace to consider that there was a straight line or an extra dimension or even a razor blade which could be slid up and down and there is no implication here that time travellers could manipulate time or interfere with known events. The nearest H.G. Wells comes here is letting his characters joke about seeing what really happened at the Battle of Hastings or what real Greek sounded like. The Very Young Man mentions feebly that perhaps money could be invested in a way to get the maximum interest: he was too immature to realise that such schemes simply rebound because there are too many variables to take into account (one example, very much post-Wells, is John Buchan's *The Gap in the Curtain*).

The next problem is that H.G. Wells shows that it is possible to take objects from one period of time to another — discovered, half by accident, when the Time Traveller plucks two withered flowers "not unlike very large white mallows" from his pocket. They are his only proof (disregarding his torn clothes, his tattered blood-stained socks, the half-healed cut on his chin) that he had been out of the house in the preceding week. The flowers become a souvenir, the only memory of Weena of the Eloi, but when the Time Traveller departs next he is carrying a camera and a knapsack. The contents of the knapsack can only be conjecture, though

matches, measuring instruments, educational toys or weapons are all possible. It is obvious that the Time Traveller intends to record some aspect of past or future worlds on film and perhaps alter the society he finds himself in. This is a dangerous situation, almost heretical, for it only with the hope of an unknown future that life becomes bearable.

Finally, the message that the Time Traveller brings of the future is a sombre one. After all the efforts of improving individual and global life styles, it seems that the society will split to either the thoughtless Eloi or the cannibalistic Morlocks, with books crumbling into dust. Worse, the Time Traveller finds that as he travels further, beyond this sad situation, mankind becomes extinct and the earth falls prey to things like crabs and huge, harsh-screaming butterfly type creatures. And even they disappear as the last living thing in the most distant future is a round thing, perhaps the size of a football with tentacles which is "hopping feebly about". If this is accepted to be the future, then there is no purpose in striving in the present. But of course if this is a mere tale, brought on, as the Medical Man suggests, from overwork, then it is a pleasant parable to listen to or it is a "gaudy lie". There is no reason to learn anything from it.

In a complete contrast of attitudes, the Time Traveller of the film is shown as a man obsessed by time to whom the invention of a time machine is a simple and logical progression. In the film version, the underlying attitude is that the tale is believable and the special effects ensure that the Time Traveller's tale can be checked. For example, the Time Traveller appears three times to Filby's son: once in the First World War when Filby Junior was a soldier (one year, actually, after Filby Senior's death), once to Filby Junior, the middle-aged entrepreneur and once to Filby the old man who has survived the next war with the Germans and the "atomic submarines" who wrecked his prosperous department store. As the Time Traveller sat in his basement, strapped to the time machine, he could see a dress shop outside with continually changing fashions and he stopped the machine occasionally to walk outside and see the wreck of his house, the plaque set by his friend Filby in his memory and the park his garden had become. All these things could be checked, although naturally it would take some considerable time to do so. They would all, ultimately, act as confirmations of his time travelling.

Near the end of the film, the Time Traveller returns specifically to the Eloi (the crab/butterfly) incident is completely omitted) in order to re-structure the society, now that he has destroyed the Morlocks. In the interests of happy endings, Weena is still alive in the cinematic version and during the savage fighting, at least one Eloi male has imitated the Time Traveller's punch. The Eloi society will have to change anyway, now that there are no Morlocks to provide food, and the Time Traveller obviously intends to take a leading role in this. The most interesting part happens seconds before the credits roll over the screen. Although the Time Traveller has gone back to the Eloi, he has taken nothing: except three books. But which ones? Putting myself, with extreme difficulty, into the role of potential saviour to a society of child like vegetarians, I decided that the three books I would take would be *The Aeneid*, because, apart from being an extremely good story which can be read time and time again, it shows that human ingenuity can overcome any problem with a bit of thought; Mary Shelley's *Frankenstein* because it shows that everyone needs companionship for survival and Anthony Trollope's *Barchester Towers* because that shows that the struggles over power inevitably relate to petty things: in fact, the more petty the incident, the fiercer the struggle to achieve it.

#### Credits:

*The Time Machine* (MGM, 1960) starred Rod Taylor and was directed by George Pal.

H.G. Wells: *The Time Machine* (my edition is published by Progress Publishers, Moscow, 1981. There are other editions, of course, but my thanks to Igor Tolonnikov for sending me this book).

## CONTENTS

Determinants	3
Jenny Glover	
Empire Dreams	3
The Co-ordinator's Report	4
Rev McVeigh	4

BSFA News	4
The 1991 AGM	
London Meetings, Back	
Issues & The BSFA	
Archive	
Maureen Speller	5

News	6
Laurie Mann & Molly	
Brown et al	

Analysis of the BSFA	
Awards Voting	
Nicholas Mahoney	11
Regional Spotlight	
John Richards	11

The Periodic Table	
Mexicon IV	
Stuart Falconer	12
Contour Mapping	13
Wincon II - Whatever	
happened to the future?	
John Bark	13
Event Horizon	14

Media	
In the Realm of the	
Senses	
Joe McNally	14
Media File	
Ben Wharton	15
The Jetsons:	
1962-1990-1977	
Ian Mundell	16
Satfilms	
Mark Ogier	16
"Predator 2" reviews	
Ian Nathan & Jon Morah	
De-bugging Middle	
America	
Ian Mundell	17

Noticeboard	17
BSFA Profiles	
Andy Sawyer	18

Fire and Hemlock	
Publishers Newsletters,	18
South African Fanzines	
& Fanzine File	
Steve Jeffery	
"thirtysomezine"	
Jenny Glover	20

WriteBack	21
Information Service	
Phil Nichols	22
The BSFA - Ghetto	
Police?	
Ian Sales	22
Sophob: The Changing	
Face of Europe	
Eva Hauser	23
Competition Corner	
Roger Robinson	24
Stop Press	24

## EMPIRE DREAMS

### The Co-ordinator's Report

#### Kev McVeigh

So the coup is complete and Maureen Porter has been forced to change her name to escape the new regime. She sits now in Folkestone considering the knife she suddenly found embedded in her back.

But really, it was nothing like that at all. I didn't want the job of co-ordinator, I argued that we didn't need anybody at all — Maureen had done such a good job that we seemed to have reached a state of automatic pilot for so much of the routine BSFA work. As a whole, however, the committee decided that this was fine until something goes wrong and snap decisions are required. So we have a co-ordinator's post to fill, and suddenly it seemed that it was me. And there were less than five minutes left before the AGM. Hence, for those of you who were there, my uncoordinated handling of the meeting. My apologies, and thank you for your encouragement and understanding.

My first task was to have done this piece for *Matrix*. "I usually save a page for it" said Jenny, sweetly. "Oh OK", I said, en route to a stiff drink. Then I thought "A page? Shit!" and I made it a double stiff drink. And a fortnight later here I am (*Some drink! — Ed.*). Doing the second task of my new appointment, after Boyd Parkinson caused major panic by resigning from the *Vector* helm. Over the past couple of years I've had a lot of praise for *Vector*, being visible at conventions and in fanzines and apas. I wish to say now that Boyd has been, often single-handedly, responsible for the production of a very good-looking magazine. At least one entire issue was typed in by Boyd alone, and all layout work has been his efforts. I couldn't have done anything without him, and his resignation, which is fully understandable — he has a life to live, he has been unemployed for the past year, and he has done his major part — was a great blow. Fortunately, Katie Cary, who has been doing a lot of typing and transcription for us already, has agreed to take Boyd's place. I shall continue to edit *Vector* as well as co-ordinate the Association as a whole, and hopefully Boyd's work will be continued.

So a major change in my first week ... it has to get easier I thought. Maureen has been passing on accrued wisdom, particularly regarding the technicalities of the post, useful phone numbers (and accrued paperwork) and advice and help has come in from several other sources. So what of the future?

This summer the BSFA has one major task to complete; the restructuring of both committee and council to increase individual awareness of their areas of responsibility and boost our efficiency. This shouldn't take long, and afterwards we can begin to move into new areas of BSFA activity. For example, as a result of the survey's findings, queries are being sought for merchandising items; back issues of *Vector* are slowly being indexed and the archive will hopefully be filled to accompany this; and the matters of advertising and recruitment resolved. This will take time, of course, but I believe that the current committee and our assistants have both the ability and the enthusiasm to build upon the stabilising work of Maureen Speller and Paul Kincaid.

"You could tell them about yourself" said Jenny. "Ah, my favourite hobby" I thought. And an introduction is always an easy answer in this situation. So, for the record, here I am. Kevin Patrick McVeigh, aged 26. Single, unemployed. I first discovered SF at about 7 or 8 via a period of ill-health — what they used to call consumption, good for my suffering artist act at least — a teacher who read *The Hobbit* to us, and lent me *The Lord of the Rings* and my father's mixed bookshelf where I found *Starship Troopers* amongst the Dick Francis and Alistair Maclean thrillers. Since then, my reading habits have changed a little, indeed they've changed considerably since I took on *Vector* so current favourites would include Iain Banks, Garry Kilworth's short stories and non-SF, Jeanette Winterson, Pat Murphy, Pat Cadigan, Leigh Kennedy, Samuel R. Delany, Harlan Ellison, Ian McDonald, Howard Waldrop, Patricia Geary, Josephine Saxton and Judith Moffett, but next month I might list Di Filippo, Tuttle, Shepard, Simmons, Shirley, Shiner, Sterling, Jones (take your pick), Goldstein, Alderman, or others like them.

Apart from all this BSFA stuff, what else do I do? Hang around convention bars all night rubbing people's feet, dropping names, being contentious, or romantic or both. I like music (Bob Dylan, Leonard Cohen, Lou Reed, Cowboy Junkies, Green on Red, Buffalo Tom, Aeromusic, The Band, NMA, Billie Holiday, Metallica, De La Soul, Prince, Slowdive, The Orb and Mother Love Bone have all featured highly recently), travel (I hitch almost anywhere), football (I support Chelsea) and good food and drink.

Is that the bottom of the page yet, Jenny? [No — Jenny]. I should be more creative next time around, and hopefully have some real BSFA stuff to take about. Meanwhile, I'm going back to bed ... see y'all around.

## BSFA NEWS

### The 1991 AGM

Notes taken at the Annual General Meeting of the British Science Fiction Association, held at the Hospitality Inn, Glasgow, 11am on Sunday, March 31, 1991.

#### Approval Of Minutes

The minutes of the 1990 AGM were approved as printed in *Matrix* 88. Proposed Marcus Rowland, seconded Nicholas Mahoney.

#### Co-ordinator

Maureen Speller reported that her resignation was due to health reasons. A vote of thanks was proposed by Nic Farey, seconded by Roger Robinson and followed by a prolonged round of applause.

The new Co-ordinator, appointed by the Committee, is Kev McVeigh.

Roger Robinson asked if it was possible to propose a non-committee member as Co-ordinator and Brett Cockrell replied that they would have to be appointed at an Extraordinary General Meeting under the "Special Business" heading. Maureen Speller added that she considered it wiser and more sensible to appoint the new Co-ordinator from within the committee. When Tommy Ferguson asked if Kev McVeigh had actively pursued the course of being Co-ordinator, Brett Cockrell replied that Kev had initially suggested that there should be no Co-ordinator, but the committee had persuaded him that he was best qualified.

Roger Robinson then asked if Kev would put his plans and hopes forward in *Matrix*; Kev said he would and would delegate duties as suitable people were found. Maureen Speller then wished Kev good luck.

#### Treasurer's Report

Brett Cockrell presented his Report, adding the following notes: Turnover: The increase in subscription half way through the year was offset by a decline in advertising revenue and the problems of extracting payment from the big publishers.

Cost of Sales: People who attend collating meetings are provided with a pub lunch as an attraction - this costs approximately £360 per year.

Collating: The Reading collating site is likely to be demolished in 1993, so there must be a reserve fund to look for other premises. Suggestions are welcomed for stately homes or voluminous garages.

Type of account: When David Stewart asked if the money was in an interest bearing account, Brett said that it was not because it was felt that approximately £3000 was needed in a current account for mailing expenses and that it was not possible to have an interest bearing current account for a limited company.

VAT status: Brett stated that the printer (PDC, Guildford) does not charge VAT; that the VAT rated items are pub meals, petrol, envelopes and staples and that the amount of administrative time involved in preparing a VAT statement would be disproportionate to the money involved.

Capital assets: The BSFA owns part of a library situated at the Polytechnic of East London. Roger Robinson and Bridget Wilkinson then explained that Friends of Foundation are in the process of developing a catalogue on the computer and will note authors and give valuation of BSFA books. Although some books are in poor condition, others are rare and there are signed first editions, by Eric Frank Russell, for example. They suggest that the first valuation of £900 is very much an undervaluation and also that there should be a BSFA stamp (which would cost about £10) with which to identify new additions from the BSFA.

Other BSFA assets: The BSFA also owns the Doc Weir award. Roger Robinson stated that Roger Perkins, the 1990 winner, had it valued at approximately £700 and did not leave it in his home when he went to conventions. Brett said that it would have to be reinsured, though there may be problems proving the original purchase.

The approval of accounts was proposed by Maureen Speller and seconded by Ian Sales.

#### Appointments To Council

Several members of Council retired by rotation and were eligible for re-election:

Arthur C. Clarke: Proposed Roger Robinson, seconded Bridget Wilkinson.  
 Paul Kincaid: He did not stand for re-election. (see below)  
 James White: Proposed Brett Cockrell, seconded Nicholas Mahoney.  
 Andy Sawyer: Proposed Paul Kincaid, seconded Steve Grover.

Paul Kincaid then said that he had not been approached about being re-elected for Council and asked if the others had. Maureen Speller then suggested that it should be considered what the Council do and whether they should be approached. Kev McVeigh said that all members will be approached and asked what they are prepared to do. Tommy Ferguson said that he took it as read that people were approached and that they had agreed. Brett said that the Minutes were available to members of the Council and it was taken as read that they would continue if they did not object. Frank R. Smith added that he considered it wrong to assume consent. Kev McVeigh said that it was an inherited malpractice which would now be dealt with. Amendments will be made in the future — Kev McVeigh will communicate with all members of the Council and will call a special meeting to confirm this at Novacon. This was proposed formally by Maureen Speller, seconded by Roger Robinson and it was agreed that all people up for election in future must have agreed to stand in writing in advance.

Roger Robinson added that although Arthur C. Clarke was not active, he has a standing outside the SF community and gives cachet. Maureen Speller added that people expect Arthur C. Clarke to do things, but he can not. Kev McVeigh pointed out that Arthur C. Clarke is not resident in Great Britain. Maureen Speller suggested that Arthur C. Clarke's title - whether he should be President or Hon. President - should be discussed further in *Matrix*.

## Meetings

Maureen Speller commented that the AGM was originally arranged for the Saturday but scheduled for the Sunday of the convention. John Fairay apologised for this. Speculation for about the arrangement. Kev McVeigh explained that non-con attendees could come to the meeting but not the rest of the con and could produce their BSFA membership card if asked for it by security. Kev McVeigh added that he was working on a design for stationery including membership cards and that there would be provision made for members who could not attend the Novacon EGM. Roger Robinson suggested that the AGM should liaise with Friends of Foundation, who were having their AGM at Novacon, since function space is limited at the Novacon hotel.

## More Council Business

When Brett Cockrell suggested that the BSFA may possibly remove the "retirement by rotation" clause, Maureen Speller objected. Brett Cockrell said that an AGM or EGM can remove people on a 75% basis and Maureen Speller added that there should be a continual reassessment of council functions.

Paul Kincaid suggested that Chris Amies, Reviews Editor of *Vector*, should be made a Council member. Kev McVeigh said that Chris Amies had been appointed as a staff post. At present, Chris does not seem to have a strong desire to be a Council member, but as Council vacancies occur, he may be appointed. John Fairay asked who the Directors were. Brett Cockrell replied that they were listed in the accounts and that the Committee consisted of Kev McVeigh, Jo Raine, Andy Sawyer, Cecil Nurse, Jenny Glover and Brett Cockrell.

## Auditors

There will be new provision since Remo Vemaschi has become a partner in his firm. He will resign and his firm (William Hinton) is now proposed as the auditor. This means that VAT will be paid on the audit and the fee will rise. This motion was proposed by John Fairay and seconded by Roger Robinson.

## Transactions of the Association

John Fairay proposed a vote of thanks for Paul Kincaid's work. Both Paul Kincaid and Maureen Speller will continue to review for the BSFA.

Life members: Committee members who have served two years or more are offered life membership on retirement from the committee. Life memberships were offered to Paul Kincaid, Maureen Speller, Dave Barrett and Terry Jeeves, a BSFA founder and early *Vector* editor.

Co-opted member: Steve Glover was co-opted as a member of the Council and also as co-editor of *Matrix*.

The accounts were signed by Kev McVeigh and Brett Cockrell and the meeting declared closed.

## London Meetings

Maureen Speller

Perhaps the fairest thing to say about the London meetings is that they have been ticking over for the last few months, with a regular core of about fifteen to twenty people attending but now much has been happening in the way of formal events. At a recent meeting, Maureen confessed to being completely devoid of inspiration, and asked the regulars what they wanted to do, at which point a very respectable list of suggestions was produced. She was later heard muttering *I should have done this months ago*, and is working very hard on a series of events for the next few meetings.

June will see the first anniversary of our move from the late and certainly not lamented Plough to the more congenial surroundings of the improbably-named Old Coffee House in Beak Street in Soho (just off Carnaby St, nearest tube Oxford Circus), where we have been welcomed by the landlord and landlady, Terry and Gerri Hawkins. There has never been any hassle about booking the room and the bar is always staffed. Those with long memories will recall the endless problems about trying to make regular bookings at the Plough, not to mention the disappearing barman and landlord, so it will be appreciated why we regard the Old Coffee House with such affection. A complaint was recently received from the pub that an unknown person had been persistently ringing the pub, enquiring about forthcoming BSFA events and seemed very put out that the pub did not know, to the extent of being rude to the staff. Let's make it clear that so far as the pub is concerned, we hire the room, and that is the beginning and end of their involvement. They don't know what events are being organised, and there is no reason why they should. We are just one among a number of groups who hire the room; what we do is not the pub's concern. The staff are busy and they don't have time to deal with this sort of query. Furthermore, such rudeness reflects badly on the BSFA. Apologies have been made to the landlady; don't let it happen again. We have been fortunate in our dealings with the pub so far, and we'd like to keep it that way. If you do have any queries about forthcoming events, don't bother the pub, instead contact Maureen Speller either by post, at 60 Bournemouth Road, Folkestone, Kent, CT19 5AZ or on 0303 52939. The next London meeting will take place on June 20th. The upstairs function room at The Old Coffee House, Beak Street, will be open from approximately 6.30pm onwards, and the evening's more formal proceedings will kick off between 7.30 and 8pm.

June's event is a discussion meeting entitled *Conventions — Who needs them?*

This is planned as an open forum to discuss such burning questions as why do people go to conventions, why do they organise them, why does everyone gripe about the Eastercon, are there too many conventions each year, what are we to make of the fact that two conventions have already been cancelled this year, are we getting value for money, and what does that mean? And anything else that seems relevant. N.B. This is not a workshop on how to run a convention, though interested parties might hear a few interesting suggestions.

There will be no formal panel for this, although a chairman will be appointed to prevent complete anarchy. However, various parties involved in con-running are being invited to air their thoughts and opinions. If you want to sound off about conventions, why not come to the Coffee House on 20th June, and bring your friends. Non-BSFA members are especially welcome, and not just because we'll try to persuade you to join. There is a charge of 50p for members, £1.00 for non-members, to pay for the hire of the room and the barman.

For further information, contact Maureen Speller at the above address. Also, if you would be willing to record the proceedings, and are able to do so without having to attach everyone to microphones, we'd love to hear from you, as it would be interesting to see if we can get a transcription of the discussion for future availability.

Maureen is also hoping, at the suggestion of various members, to institute a regular bring-and-buy bookstall, so if you have anything you'd like to sell, bring it along. If you'd be prepared to donate part of the proceeds to the Meetings kitty, even better, though this won't be mandatory. If you have anything appropriate, in decent condition, that you'd like to donate to the infamous raffle, please also bring it along. Anyone who would like to have fliers distributed at the meeting, or news announced, please pass the relevant material or information to Maureen Speller.

If you know of any appropriate venue in the London area that would be willing to display a poster advertising the meetings, please contact Maureen to arrange regular poster updates. And if you have any suggestions for events that would be appropriate for the London meetings, do not hesitate to rush them to Maureen Speller just as soon as possible.

Finally, a note for your diaries — the dates for the London meetings for the rest of the year: July 18th, August 15th, September 19th, October 17th, November 21st, all at the Old Coffee House. No decision has yet been made on a December meeting. The date would clash with the Christmas Tun, and we can't have the Coffee House anyway, as they have a steady trade in Christmas office outings, and very much appreciate our relinquishing the room. An announcement will be made nearer the time. Otherwise, look out for the first 1992 meeting on January 16th, 1992.

## Back Issues

Maureen Speller

It wasn't until someone suggested that I bring the BSFA back issues to a convention so that they could be transported elsewhere that I realised that no-one except myself and the hapless Kincade has any idea just how many back issues we actually have. So I counted. In twenty-five boxes of varying sizes, I have 6,500 back issues of BSFA publications. It's taking up about 60 cubic feet, and I hate to think what that lot is doing to the floor. It's okay, I don't mind storing them, particularly as not everyone has empty spare rooms at their disposal. On the other hand, 6,500 back issues could, and should, be doing something more constructive than sitting in my spare room, attracting the undesirable attentions of my paper-shredding cat.

We can sell them: I did calculate that if every member brought five back issues, we would soon have no problems at all, but I realise this is impractical. However, I also know that there is a certain steady interest in back issues, and I've had several orders and enquiries already from previous advertisements.

If you want to find out what is available, I've compiled a list which is available on receipt of a stamped addressed envelope, either 33p first class or 27p second class. As a rough guide, I can supply most issues of *Focus*, most issues of *Matrix* from about *Matrix 37* onwards plus a few earlier issues, most issues of *Paperback Inferno* from issue 46 onwards, though I also have various earlier issues; most issues of *Vector* form issue 90 onwards.

I will also keep want lists on file, though this is no guarantee that I can fulfil all requests. It depends on what is donated. What else can we do with the back issues? This I can't answer at the moment, though it has been suggested that we collaborate with other fanish organisations to send magazines to Eastern Europe where the SF fans are desperate for things to read. If anyone has any thoughts, or wishes to offer assistance, please contact me about this.

What I would also like to know is whether any members have other incredibly good and useful ideas on what we could do with the back issues. Obviously, it would be lovely to make some sort of financial gain from them, but whatever we do, it can only be more constructive than my using them as insulation.

If you have any thoughts on appropriate destinations for the back issues, or would like to either order back issues or request a list, please contact Maureen Speller at 60 Bournemouth Road, Folkestone, Kent CT19 5AZ.

## The BSFA Archive

Maureen Speller

The existence of this will doubtless come as a shock to most people. It was certainly a surprise to me when Roy Macinski handed me a box and informed me that this contained a BSFA archive of sorts. And indeed it did. Not complete alas, but certainly the nucleus of an archive. Since receiving this, I've been working to fill in the gaps to form two complete sets of archives. Set 1 is nearly complete — we're missing early issues of *Vector*, *Matrix*, and *Paperback Inferno*, but I'm anticipating that these gaps will be filled from a handsome donation I shall be taking delivery of in the near future. Set 2 is less complete, but still a substantial archive.

That our archive is as complete as it is thanks to Roy's care and also to Mike McKay, who donated a large number of back issues towards the end of last year. This donation was particularly remarkable for the fact that Mike had retained all the ephemera which comes with mailings, giving me a chance to reconstruct minutes of meetings, that sort of thing. John English donated a copy of *Vector 43* which filled in a gap nicely, and I have heard of another collection of BSFA magazines which may be made available to us.

At the moment, I would be very keen to hear from anyone who has early copies of BSFA magazines which they would be prepared to donate to the archive, or to loan me at a later date when I've got firmly stuck into the business of bibliographic research. I'd particularly like to hear from anyone else who has kept their mailings intact, and who might be willing, later in the year, to collaborate on compiling listings of their contents.

Now we have a decent archive, it's important to make use of it. The Science Fiction Foundation regularly receives enquiries about material in BSFA publications, so clearly there is interest in the material. I'll be contacting Joyce Day to suggest that I'm willing to handle any enquiries they would like to pass on, and the same goes for any BSFA members who want material researched. I should add that if the research is likely to be lengthy, say something that can't be handled in an hour or so, I will have to consider charging a fee, to be shared with the BSFA, but this will depend on what sort of requests, and of course will be nominal for BSFA members. I should think it will also be possible to photocopy articles where the relevant issue is o/p, for a fee to include cost of photocopying and postage.

If you have any comments to make on the Archive, information to supply, magazines to offer, please contact Maureen Speller at 60 Bournemouth Road, Folkestone, Kent CT19 5AZ.



## NEWS

from Roelof Goudriaan, *Roc Advance*, Jim Grey, Laurie Mann, Dalroy Ward, Ian Mundell, Vonda McIntyre, Molly Brown, Stuart Falconer, Andy Sawyer, Brandon Butterworth and your editors.

## Skeptic Freedom Threatened

This is an open letter from James Randi dated May 13, 1991:

"Uri Geller has announced that he intends to sue me 'in every state and in every country'. He currently has four lawsuits against me, two of which I have won (at a cost of over \$155,000 in legal fees) and one of which he has told me he is bringing in Japan, with one just served on me in California. This latter case concerns two statements I made about him in response to questions by a reporter for the *International Herald Tribune*: (1) Geller has fooled some scientists (2) his tricks are the same kind that used to be on the back of cereal boxes when I was a kid.

"Obviously this is a frivolous lawsuit, and it seems evident that Geller is using the legal process to both break me financially and to silence me from speaking what I know to be the truth. I have a right under the Constitution to fairly say what I know to be true, and I will not surrender that right.

"I have resigned from the Committee for the Scientific Investigation of Claims of the Paranormal (CSICOP) since the Committee is always named in the suits, and in order that CSICOP will be spared further involvement in such suits if and when I again mention Geller's name.

"This has been a difficult thing for me to do.

"Should these actions continue, I will be forced into silence from my inability to support further legal costs. CSICOP has been silenced, and I'm next, it appears.

"I now have no further funds to continue my defense. It has been suggested that a legal fund might be set up for my defense of these harassing actions by Mr. Geller. I hope that can be set in motion.

"I'm in trouble, folks. I need help".

Rick Moen, Secretary of the Bay Area Skeptics, comments: "The skeptics' movement owes a monumental debt to James Randi. Now, it is quite simply time to begin paying him back. Randi was one of the founding members of CSICOP, has been easily its most prominent member, and is to this day perhaps the greatest bulwark of the skeptics' movement. Most skeptics will have been unaware of this series of lawsuits, which has been sapping Randi's time, energy and funds for the last couple of YEARS, with Uri Geller's vastly greater resources making possible a very effective campaign of attrition. Gratitude is only one reason why skeptics should help Randi. There's also self-preservation. If Randi can be beaten down this way, you and I may well become quick, easy and obvious next targets. The time to put an end to this sort of thing is now. Unfortunately, time is short, since at least one of these lawsuits must be answered later this month."

If any BSFA members want to help, they can contact Rick Moen (who is speaking only for himself and not representing any organisation) at tel. (010-1) 415-564-4225 (US); fax. (010-1-) 415-571-1132 or via the editor (Jenny 0532 791264). A "snail mail" address for writing will be available later.

## New Worlds

The contents of *New Worlds 1*, to be published by Gollancz in August, are:

"Introduction", Michael Moorcock; "Immaculate", Storm Constantine; "FOAM", Brian W. Aldiss; "Floating Dogs", Ian McDonald; "Übersensch", Kim Newman; "Indeterminacy", Jay Summers; "Any Major Dude", Paul De Filippo; "The Descent of Man", Matthew Dickens; "Colour", Michael Moorcock; "Heat", J.D. Gresham; "Something Sweet", Simon Ings & Charles Stross; "SF Novels of the Year", John Clute and "Past, Present and Future", David Garnett.

## House of Elsewhere Re-opens

The Maison d'Ailleurs (House of Elsewhere), SF museum reopened on May 4th, 1991 with two exhibitions on the theme of utopia — "Paradise: instructions for use" which will stage aspects of daily life in ideal societies from antiquity to modern SF and "Chutopia" which will introduce visitors to an achieved utopia, which explores sometimes call Switzerland. Other exhibits in the converted prison include some of SF's great themes like time and space travel, robots and mutants; a prominent place for cinema with posters, film stills, gadgets and models and some works by H.R. Giger who was awarded an Oscar for the creation of the monster in *Alien*. For children, there are more than a thousand games and toys for future citizens of the year 2000. There are more than 30,000 books in 40 languages for reference. To get there, spaceships are not necessary, as Yverdon-les-Bains is a mere 45 minutes train from Geneva. (Maison d'Ailleurs, place Pestalozzi 14, 1401 Yverdon-les-Bains, Switzerland. Tel. 024 21 64 38. Entry fee 6 francs, open 2-6pm, closed Monday. Write for details on how to become a Friend of the House of Elsewhere).

## Unlimited Sex Company

This was devised by M. John Harrison, Simon Ings, Colin Greenland, Geoff Ryman and Dave McKean, who intercut SF with slides, music and non-SF literature to hopefully reveal the full potential of human sexuality. The latest project is no less than two new genders, *Shen and Moven*, each capable of loving and having children with either of the existing sexes.

The show at Mexican in Harrogate in early May featured Geoff Ryman and Simon Ings who at times were but a thong but had the best parts and was a great success. It may appear at the Edinburgh Festival Fringe in a modified, slightly longer form.

## Star Trek Creator Wins Humanist Award

Gene Roddenberry was awarded the prestigious Humanist Arts Award in Chicago in May. He has, like Isaac Asimov, been an American Humanist Association member for several years, and his humanist feelings have spilled out into the *Star Trek* scripts where the *Enterprise* crew co-operate with and encourage each other, give equal respect and dignity to every individual, whether human or alien (most of the time) and aim to promote tolerance, open minds and non-violent solutions. Given these laudable aims, it is surprising that Humanists are not welcome in the *Girl Guide* ranks.

## Science Fiction Foundation

The Science Fiction Foundation, one of the few British SF information resources, is getting involved with science policy research through a project being devised by Ian Miles at PREST, Manchester University's Programme of Policy Research in Engineering, Science and Technology.

The aim is not so much to assess SF itself as a "predictive medium" says Miles, "more to appraise how SF handles the implications of technology".

The idea is to get members of the Foundation — an "informed" SF audience — to identify exemplary texts in a number of themes, for instance artificial intelligence, information technology, or industrial automation. They will then be asked to fill out rating reports, pin-pointing the issues being raised, the settings of the stories and factors such as whether the handling is optimistic or pessimistic, problem solving or problem creating.

Near-future fiction is particularly important for this sort of study, since it is here that SF writers are most drawn to write about their own times. The classic example is George Orwell's *1984* and this is perhaps the only work on which any systematic study has previously been made.

According to Ian Miles, most near future fiction currently being written is profoundly gloomy. "Science is often seen as the servant of large commercial interests, although sometimes the scientist does have a degree of autonomy".

On another tack, the softening of SF and the influence of Fantasy has led to the use of science as a source of myth rather than a discipline. "Things like laser rifles and aliens are used without the need to ground them in science — no account is given of the power sources for the laser rifles, or the atmosphere the alien has to breathe".

The next project is to be a questionnaire. Help from anyone with experience of questionnaire design would be welcomed, said Ian Miles, and it would only

be a matter of a couple of concerted evenings. The SF project is related to Ian's work at PREST, but is more of a spare-time affair. Details from PREST Tel. 061 275 5921.

## Midnight Rose Launch with Fantasy Companions

*Temps*, an anthology to represent "the cutting edge of superhero fantasy" will be launched in A format on August 1st by ROC with the Penguin Books imprint as part of a major promotion which announces that the Temps "put their unearthly powers at the service of the state with hilarious, and often terrifying, results". Published simultaneously will be Robert N. Charrette's *Choose Your Enemies Carefully* where the year is 2050 and technology and human flesh have melded into deadly urban predators (€4.50); R.A. Salvatore's *Echoes of the 4th magic*, an exciting sub-aquatic fantasy (€4.50 A format) and Tom de Haven's *Walker of Worlds* in which reality and fantasy co-exist where Jack, a Walker, is in danger having learned a secret which could mean the end of all worlds, not just his own (€6.99, C format).

There will be massive publicity including author events and signing sessions, so look for one near you. Look, also, for *The Weerde* devised by Neil Gaiman and Mary Gentle, an anthology where the Weerde are our worst nightmares, they are amongst us.

## Dead Or Alive?

With the reaction to the cover of the *Digital Dreams* anthology still rumbling in the background, the radio programme *You and Yours* reported on May 1st, 1991, on the general trend in publishing towards keeping dead writers alive and writing. Warwickshire Trading Standards Office has apparently taken one publisher to court over the cover to "Alistair Maclean's *Nightwatch*", which puts the name of the actual writer in small print at the bottom. The horror writer, Virginia Andrews, has been dead since the mid-Eighties, and "her" new book, *Dawn*, has been written by an anonymous ghost-writer. It is, it seems, easier to protect your characters than it is to protect your name.

All this is nothing new, the programme reported. John Gardner has written eleven authorised James Bond novels, without any of the recent subtly misleading publicity. Stephen Goldin, in the mid-Seventies, wrote a series of novels based on short fiction by E.E. "Doc" Smith. What seems to be different is that more emphasis is being placed on the well-known original, and the person who does the hard work is given less and less credit.

The motive appears to be profit. It costs millions to establish a name and such a minor inconvenience as death is not going to stop the publishers taking the fullest possible advantage. The assembly of *The Silmarillion* from Tolkien's fragmented notes is not unlike attempts to solve *The Mystery of Edwin Drood*. With the looming Tolkien Centenary next year and the Unwin name now part of a major publishing group, you may expect the routine sales push, just as it was for Agatha Christie. Less scrupulous publishers would have arranged for some hard-up writer to skim through the mass of notes, and we would be facing something like *Lord of the Rings II: The Wrath of Sauron*.

## Science Fiction Day

The Friends of Foundation have organised a Science Fiction Day on June 22 at Charing Cross Library, Charing Cross Road, London (opposite the Fantasy Inn) from 1-5pm. Speakers will almost certainly include Mary Gentle, Colin Greenland, Brian Stableford and David Pringle, plus there will be 2 book tables, new and second hand, and after the main event in the Library, some form of social event. Admission will be £1 and details can be obtained from Mark Plummer, 140 Knights Hill, West Norwood, London SE27 0SR (tel. 071 865 5234 work).

## Magazines

Two regular periodicals popularising science are published in Albania — *Science and Life* (bi-monthly) and *Horizon* (monthly). Both publish SF stories. For information about Albanian SF, contact Jaroslav Olsa who can be contacted at Anhaltova 41/981, 169 00 Praha 6, Czechoslovakia or via Roelof Goudriaan, Caan van Necklaan 63, 2281 BB Rijswijk, The Netherlands. *Le Soir* also has a fortnightly Science Fiction column on alternate Wednesdays. The column carefully transported from Belgium to Scotland for me commented on *Le Plaisir Insidieux de se faire Peur* by Jean-Claude Vantroyen, was in straight-forward clear language and was exceptionally interesting.

*Aklo*, a journal of the fantastic, the latest known issue includes Arthur Machan "A Lost Preface to the Three Imposters"; Arthur A. Sykes "The Great Pan Demon"; Colin Summerford "A Tribute to Arthur Machan"; Mark Valentine "Hubert Crackanhorpe — the Tragic Genius"; Brian R. Banks "Arthur Symons — the last years" and fiction by Simon Clark, John Gale, Alan W. Lear and Ron Weighell. (£3 per issue from Mark Valentine, Flat 3, Castlegate House, 10-12 Castlegate, Clitheroe, Lancashire BB7 1AZ).

*ProtoStellar*, the journal of Science Fiction, Fantasy and Horror will be quarterly from "late Spring" with the usual (articles, short fiction, cartoons, book and cartoon reviews, interviews, gossip, news, a lot of bull, reader's letters) from a team of boys and girls who are "so utterly insane" that they don't care (£2 per issue from PO Box 491, Coudens, Surrey CR3 2UJ).

*Fantazia*, the definitive super-hero multi-media fantasy magazine, created by Sheldon Bayley and Gerard Birkill and launched in 1990, has joined forces with Bob Bladen to form Pegasus Publishing. There are now plans to follow up *Fantazia* with a range of other multi-media magazines.

*Nexus* is impressive typographically with a glossy cover and the contents are: Paul J. J. "How Things Work — Editorial"; Diana Wynne Jones, "Two Kinds of Writing"; T.K. Atherton "Doctor Decimo" (comic strip); Christina Lake, "Rotisserie"; Gwyneth Jones, "These will be the Good Writers"; Brian Ameringer, "Strange Wines and Unfamiliar Spirits"; Geoff Ryman, "The Diary of the Translator"; Keith Knight, "A Genre too far: Hollywood and SF"; Jonathan Cowie, "The Greening of SF Book Collecting"; Colin Greenland, "Cowardice and Caprice"; Roger Robinson, "The Nexus Prize Crossword Puzzle". Issues are £2.95 each, more information from SF Nexus, PO Box 1123, Brighton BN1 6JS (Tel. 0273 506698). Future issues will include Bob Shaw on the mess computers are making of SF; Harry Harrison on some problems of cyberpunk; Paul Birch investigating resubmitted thiotimoline; fiction by Scott Edelman and Jennifer Steele.

*Peeping Tom* is a magazine of Horror, Fantasy and Science Fiction to be published quarterly. Issue 1 included fiction by Steve Grover, Brian Lumley and Nick Morton; Issue 2 (January 1991) included fiction by Ian Watson, Conrad Williams and Sara Townsend; Issue 3 (April/May 1991) included tales by D.F. Lewis, Kim Laico and Steve Harris with artwork by Dreyfus, Dallas Goffin and Chico Kidd.

*R.E.M.* I appeared in a sophisticated format with the following contents: Eric Brown, "Star of Epsilon"; Simon D. Ings, "Hothood"; Keith Brooke "To be Alone, Together"; Matthew Dickens, "Byzantium"; Andrew Ferguson, "Replicator"; William V. Nicholson, "Wetwork"; Michael Cobley, "Marbleeye in Midnight Black"; Liz Holliday, book reviews; Dave W. Hughes, SF Article; Arthur Straker, "A Good Read". Editor Arthur Straker is looking for modern hard-edged SF or Fantasy, with a bias towards SF. More details from Arthur Straker at 19 Sandringham Road, Willenden, London NW2 5EP.

*Scheherazade's* first issue has appeared and contains Haydn Middleton, "The Phoenix Farm"; Deirdre Counihan, "Dark"; Jane Gaskell talking with Mary O'Keefe; Sue Thomason, "August in London"; and Fran Polanski, "Storing up Trouble". Copies are available from Elizabeth Counihan, St. Ives, Maypole Road, East Grinstead, West Sussex RH19 1HL. Subscription (4 issues) is £6, single issue £1.75. The magazine is devoted to story telling, with the aim to entertain, surprise, amuse, perhaps puzzle the readers, but above all, to make them want to continue reading that story.

## Forthcoming Books

A new edition of *Beyond the Enchanted Duplicator* and *...To the Enchanted Convention* by Walt Willis and James White illustrated by Stu Shiffman should now be available in a Collector's Edition (£8, limited, mimeographed, numbered and signed) or a Standard Edition (£5). Details from A. Vincent Clarke, 16 Wendover Way, Welling, Kent DA16 2BN.

*The New Moon Directory* is an attempt to list all amateur press associations (APAs) throughout the world. Details from or to Eric L. Watts, Editor and Publisher, 346 Carpenter Drive 51, Atlanta, GA 30328-5030, USA.

BRUST, Steven: *Talos and the Paths of the Dead* (Pan, July, £4.99 pb) CARVER, Jeffrey A.: *Chrysis* (Pan, July, £3.99 pb). Vol 1 of Roger Zelazny's "Alien Speedway" series.

CLAREMONT, Chris: *Grounded* (Pan Original, September). Nicole Sheehy is confined to Earth base after a successful but tiring first mission. But she is not forgotten by the defeated raiders, nor by the alien Halyan't'a.

CONSTANTINE, Storm: *Alph* (Orbit, June, £7.99 pb). Corinna (revolutionary feminist from *The Monstrous Regiment* moves to the "Freepeace" just as a dangerous force is sensed there.

GAY, Anne: *Mindsail* (Orbit, September, £12.95 hb). Karel, youngest member of the interplanetary combine Spiderglass, has been influencing the lives of two sisters hopefully for his own ends, but then the Gate is discovered and it is all change.

HOLT, Tom: *Flying Dutch* (Orbit, July, £12.95 hb). However nice it is to be immortal, one does look forward to the one month per seven years when the nauseating smell, side effect of the immortality potion, abates. Comedy and fantasy and a young female accountant tangling with an old life insurance policy.

McAULEY, Paul: *Eternal Light* (Gollancz, June, £14.99 hb). Radical hard SF which fuses cutting-edge cosmological speculation about the nature and fate of intelligent life with detailed depiction of an interstellar society undergoing change.

McKILLIP, Patricia A.: *The Sorceress and the Cygnets* (Pan, June, £15.99 hb). The saga of Corlew who unfortunately has white hair and green eyes in a dark haired, dark eyed society. But he will free his people and he has a quest: to find the heart of the Cygnets.

MILLER, Rex: *Slide* (Pan, July, £3.99 pb).

PREUSS, Paul: *Hive and Seek* (Pan, June, £4.50 pb). Vol 3 of Arthur C. Clarke's "Venus Prime" series. Sparta, Special Investigator for the Space Board is a woman of breathtaking beauty and, of course, superhuman powers. Her quest to recover an alien artefact leads to Phobos and beyond.

REEVES-STEVENS, Judith & Garfield: *Star Trek — Prime Directive* (Pan, September, hb). Not only is the Talin world laid to waste, but the USS Enterprise has been destroyed by a radioactive firestorm. McCoy and Spock must find out why — and how.

ROBINSON, Frank M.: *The Dark beyond the Stars* (Tor, July, £19.95). Insane captain leads crew into empty space not to mention almost certain death while a crew member struggles to keep his memory. Psychological SF drama.

STABLEFORD, Brian: *The Empire of Fear* (Pan, June, £4.99 pb). Edmund Cordery seeks out formulae which sustain an aristocracy of vampires in 17th century London. His investigations are curtailed by his murder, but he has a campaigning son who ends up in deepest Africa.

STASHEFF, Christopher: *The Warlock's Night Out* (Pan, June, £4.99 pb). This time Rod gets abducted, but the family have to decide whether to look for him in time — or space. Probably fun.

## Reprints

ARCUDI, John: *Terminator* (Titan, July LF £7.99 pb). Artists Chris Warner and Paul Guinan. Titan celebrate their 10th anniversary. This is made up of 4 comics, now *old* and ties up with Schwarzenegger's *Terminator 2: Judgement Day*.

BALCK, Campbell: *The Wanting* (Mandarin, July, £3.99 pb). Plot concerns child possession — the author writes thrillers as Campbell Armstrong.

BRIN, David: *Earth* (Futura, July, £4.99 pb).

CONSTANTINE, Storm: *Hermetch* (Headline, July, £4.99 pb) also *The Monstrous Regiment* (Orbit, June, £3.99 pb). A feminist colony set in the marshes of the planet Artemis. Revolution, led by Corinna and her lover Elvon, who are trying to redress the balance. A sequel, *Alph*, just published (see above).

GAY, Anne: *The Brooch of Azure Midnight* (Orbit, September, £3.99 pb). Fascinating fantasy debut.

GENTLE, Mary: *Rats and Gargoyles* (Corgi, July, £4.99 pb).

GIBSON, William & STERLING, Bruce: *The Difference Engine* (Gollancz, July, £7.50 pb).

McAULEY, Paul J.: *Secret Harmonies* (Orbit, June, £3.99 pb). On trouble in paradise, otherwise known as *Elysium* where the first colonists have kept the new technology to themselves. But there are plans to change that.

## James Tiptree Jr. Award

The judges are Debbie Notkin (Chair), Vonda N. McIntyre, Suzy McKee Charnas, Bruce McAllister and Sherry Goldsmith for this new award which will choose "the piece (or pieces) of fiction published in 1991 which best explores and expands gender roles in Science Fiction and Fantasy".

The award will include a cash prize which will be funded by various bake sales at US conventions throughout the year and also by *The Bakery Men Don't See* a new book which will contain the Wisconsin 15 G&H speeches by Pat Murphy and Pamela Sargent and recipes donated by SF readers and fans (which means BSFA members too). All you have to do is send one of your personal, favourite bakery recipes (no main courses). Include a short anecdote describing the recipe's history or connection to a female relative or friend — a single paragraph would be fine. Men are, of course, urged to submit, although this is primarily a feminist award, there is no need to be sexist. The editors will reserve the right to choose which recipes will be printed, but all contributions will be acknowledged. The deadline is July 31, 1991. Send recipes to SP<sup>3</sup>, Box 1624, Madison, WI 53701-1624, USA.

If BSFA members have any suggestions, please send them to: Vonda N. McIntyre, POB 31041, Seattle, WA 98103, USA.



## 1991 Hugo Nominations

This is a preliminary listing of the 1991 Hugo nominees. It is current as of May 22, 1991. The official 1991 Hugo Ballot will appear in Progress Report 6 of Chicon V, the 1991 World Science Fiction Convention, due to be mailed in early June.

For each of the categories listed, the total votes cast is given. Nominees are listed in alphabetical order and without their specific number of nominations in order to not bias the final voting. 352 members of Chicon V cast valid ballots, with a total of 7011 votes for 1536 nominees. More detailed figures will be released following the Hugo Awards Ceremony at Chicon V.

**Best Dramatic Presentation** 603  
Back to the Future III, Universal Studios; Edward Scissorhands, 20th Century Fox; Ghost, Paramount; Total Recall, TriStar/Columbia; Witches, Warner Brothers.

**Best Fan Artist** 417  
Teddy Harvia; Merle Insinga; Peggy Ranson; Stu Shiffman; Diana Stein.

**Best Fan Writer** 368  
Avedon Carol; Mike Glycer; Arthur Hlavaty; David Langford; Evelyn C. Loeper; Teresa Nielsen Hayden.

**Best Fanzine** 492  
File 770, Mike Glycer; Fofax, Moore and Timothy Lane; Lan's Lantern, George Laskowski; Mainstream, Jerry Kaufman and Suzanne Tompkins; Mimoso, Dick and Nicki Lynch.

**Best Novel** 1002  
Earth, David Brin, Bantam Spectra; The Fall of Hyperion, Dan Simmons, Doubleday Davidson; Queen of Angels, Greg Bear, Warner Books; The Quiet Pools, Michael P. Kube-McDowell, Ace Books; The Vor Game, Lois McMaster Bujold, Baen Books.

**Best Novella** 612  
"Bones", Pat Murphy, IASFM May 1990; "Bully!", Mike Resnick, Axolot Press; "Fool to Believe", Pat Cadigan, IASFM February 1990; "The Hemingway Hoax", Joe Haldeman, IASFM April 1990; "A Short, Sharp Shock", Kim Stanley Robinson, IASFM November, 1990.

**Best Novelette** 587  
"A Braver Thing" [Sorry, but both our sources quote this title with no details]; "The Coon Rolled Down and Ruptured His Larinks, A Squeezed Novel by Mr. Skunk", Dafydd ab Hugh, IASFM, August 1990; "The Manamouki", Mike Resnick, IASFM July 1990; "Over the Long Haul", Martha Soukup, Amazing, March, 1990; "Tower of Babylon", Ted Chiang, Omni November 1990.

**Best Short Story** 667  
"Bears Discover Fire", Terry Bisson, IASFM, July-August, 1990; "Cibola", Connie Willis, IASFM, December 1990; "Godspeed", Charles Sheffield, Analog July 1990; "The Utility Man", Robert Reed, IASFM, November 1990; "VRM-547", W.R. Thompson, Analog, February, 1990.

**Best Non-Fiction Book** 250  
Bury My Heart at W.H. Smith's, Brian W. Aldiss, Hodder & Stoughton; Hollywood Gothic, David J. Skal, Norton; How to Write Science Fiction and Fantasy, Orson Scott Card, Writer's Digest Books; Science Fiction in the Real World, Norman Spinrad, So. Illinois University Press; SFWA Handbook, Kristine Kathryn Ruch & Dean Smith, Writers Notebook Press.

**Best Professional Artist** 735  
Thomas Canty; David Cherry; Bob Eggleton; Don Maitz; Michael Whelan.

**Best Professional Editor** 536  
Ellen Datlow; Gardner Dozois; Edward L. Ferman; Kristine Kathryn Ruch; Stanley Schmidt.

**Best Semiprozine** 401  
Interzone, Dan Pringle; Locus, Charles Brown; The New York Review of Science Fiction, David G. Hartwell, Kathryn Kramer, Gordon van Gelder; Quantum (formerly Thrust), D. Douglas Fratz; Science Fiction Chronicle, Andrew I. Porter.

**John W. Campbell Award** 273  
Nancy A. Collins; John Cramer; Scott Cupp; Julia Ecklar; Michael Kandel. For once, all the candidates for this award are in their second year of eligibility. Where are the thrusting new authors of the 1990's?

## Nebula Winners

The Science Fiction Writers of America awarded the Nebulas and the winners were:

NOVEL: Ursula K. LeGuin, Tehanu — the last book of Earthsea  
NOVELLA: Joe Haldeman: The Hemingway Hoax  
NOVELETTE: Ted Chiang: "Tower of Babylon"  
SHORT STORY: Terry Bisson: "Bears Discover Fire"  
GRAND MASTER: Lester Del Rey

## Awards in Glasgow

The BSFA AWARDS presented at Speculation this Easter were:

BEST NOVEL: Colin Greenland, Take Back Plenty  
BEST SHORT FICTION: Kim Newman "The Original Dr. Shade" (from Interzone 36)  
BEST DRAMATIC PRESENTATION: Twin Peaks  
BEST ARTWORK: Ian Miller for the Covers of The Difference Engine and Interzone 40.

For details of how the "Australian System" ("Aussie Rules"? - Ed), see Nic Mahoney's article below. The EASTERCON Awards, also announced at Speculation were:

SHORT TEXT: The ConFiction newsletter  
LONG TEXT: Terry Pratchett and Neil Gaiman, Good Omens  
GRAPHIC ART: Robert, the Friends of Foundation collecting box, created by Sylvia Starshine  
DRAMATIC PRESENTATION: Return to the Forbidden Planet

The DOC WEIR Award was presented by KIM Campbell on behalf of the Speculation committee to Pat Brown, known for her work in tech ops at many conventions. This year there were eleven names on the ballots received, but Pat had been a clear winner. This award is in memory of Arthur Rose "Doc" Weir who died in March 1961. He had come to fandom late, but had enthusiastically done everything he could including much work for the BSFA. It is a free vote by any Eastercon attendees and tends to go to someone who has worked enthusiastically in some area of fandom.

The KEN MCINTYRE AWARD for the Best Fan Artwork went to Colin Johnston for his Illumination badge design. Ken McIntyre died of pancreaticitis in August 1968. He had been a regular exhibitor at con art shows and a regular contributor to fanzines and it was Rog Peyton who had suggested that there should be a fanart award to preserve his memory. The judges were KIM Campbell (Speculation committee), Ethel Lindsey (Knights of St. Fantasy) and Alistair Wheeler Reed (Arthow Organiser).

## Other Awards

The SKYLARK (or Edward E. Smith Memorial Award for Imaginative Fiction) was won by David Cherry. Since it is shaped, appropriately in the shape of a lens and since it seems that last year's winner, Jane Yolen, left it accidentally in direct sunlight, a fire extinguisher accompanied the prize.

The SCIENCE BOOK PRIZE award, which is sponsored by Rhone-Poulenc and is worth £10,000, was awarded to Stephen Jay Gould for Wonderful Life published by Hutchinson Radius. The UNDER 14'S SCIENCE PRIZE, also worth £10,000, was awarded to Frank Balkwill and Mic Rolph for Cells are Us and Cell Wars published by Harper Collins.

The KAFKA PRIZE FOR LITERATURE was won by Stanislaw Lem who acquired 100,000 Austrian schillings.

## Obituaries

WILLIAM KIMBER died 26th April, 1991 of cancer. As a publisher he was proud of and loyal to his authors, he had a feel for whether a book would sell, consequently a Kimber book was rarely found in a second hand bookshop. He was efficient, honourable and a first class pianist.

DON SIEGEL died at Nipomo, California, 20th April, 1991. He studied at RADIA and was briefly an actor, most notably in Play "Misty" for me, before working his way up via film librarian, assistant editor and cutter at Warner Brothers to become a film director specialising in fast moving thrillers including Coogan's Bluff and the masterpiece of paranoid SF, The Invasion of the Body Snatchers.

JOHN BELLAIRS, the children's author and fantasy writer, died recently of heart disease at the age of 53.

GARETH DAVIES, whose unexpected death was announced in Vector and Matrix, left work one day with a severe headache. He did not answer the door, or his telephone and was found dead of meningitis three days later.

## Authors

K.V. BAILEY has been commissioned by the St. James Press of Chicago to provide critiques of Olaf Stapledon and James P. Blaylock for the forthcoming edition of *Twentieth Century Science Fiction Writers*.

PETER BEAGLE is working on a new novel called *The Innkeeper's Song* based on one of his folk songs, and also the libretto for an opera for the Opera Theatre of St. Louis based on one of his short stories.

Authors have pets too: a gerbil named *Spud* belongs to Michael Bishop, a carp, *Pomeroy*, for James Blaylock. Ellen Datlow is the proud possessor of *LeRoy* (a "gator, deceased"), while Lew Shiner prefers *Liz*, a cat, which he describes as a *tad overweight but booger green eyes to die for*.

LARRY NIVEN and STEVEN BARNES have finished the third in the "Dream Ray" series, *The Californian Voodoo Game*, which will be published by Del Rey.

TERRY PRATCHETT states in issue 11 of *Fantasia* that there are "serious" plans to make films of *Good Omens* and *Mort*. He is also working on a new Discworld book, *Witches Abroad* which involves Granny Weatherwax *et al* in the story of Cinderella.

ANNE RICE is working on a romance, *Hollow Darkness*, set in New Orleans where a policeman meets a ghost.

JAMES WHITE has just had a new "Sector General" book, *The Genocidal Healer*, accepted by Del Rey for future publication.

## Signings

Brian Lumley      Forbidden Planet, London July 27th  
Charles Shaar Murray      Forbidden Planet, London June 22nd 1-2pm  
Signed books are available through mail order with credit card (tel. 071 497 2150).

## TAFF Results

The winner of the 1991 TAFF race was Pam Wells (Congratulations, Pam) who will attend the 1991 Worldcon, Chicon, in Chicago later this year and who is also the Pan Guest of Honour for Illumination, the Easterncon next year in Blackpool at Easter.

The results were:	Europe votes	N. America votes	Total
Abigail Frost	37	21	58
Bruno Ogorolec	11	22	33
Pam Wells	84	48	132
Holdover Funds	1	2	3
Dave Piper (write-in) 0		1	1
Total	133	94	227

The race raised £349 on this side of the Atlantic, reported TAFF Administrator Christina Lake and a sum of approximately £2,000 will be handed over to Pam for her trip. All TAFF winners receive this money as a loan and are responsible for raising an equivalent amount at least for the next TAFF race after they return. Pam is hoping to take three weeks' holiday and hopes to cover Seattle, California, Texas, the East Coast, Madison and Minneapolis.

## Film Societies

York Fantasia is a new society for people who enjoy Fantasy and SF. There are plans to make a film and also to run an "Introduction to Working in Comics" course, but for now there are regular films like *Communion* and a *Star Trek: The New Generation* episode on 17th June, *The Punisher* and *The Incredible Hulk: Death of the Incredible Hulk* on 1st July, each meeting starting at 7pm and finishing about 11pm. More details from 52 Rose Street, Haxby Road, York (Tel. 0904 644751).

The Missing Frame Society (76 Shipley Fields Road, Shipley, Bradford BD18 2DL) aims to screen good quality films and are showing *The Enigma of Kasper Hauser* on June 19th at 8pm at Screen 2, Bradford Film Theatre.

Still in Bradford, the month's theme at the National Museum of Photography, Film and Television is the corrupting influence of television and to especially relevant films are *Kamikaze* from June 19th where a brilliant research scientist is driven by the 24hour tv and exercises his right to reply via a death ray

which blows up his most hated chat show hosts. "A savage contemptuous attack on the mind-numbing blandness of a medium that holds its viewers in thrall" says the publicity leaflet. Also *Deathwatch* on Wednesday 26th June only, where in the near future of Scotland where death is the new taboo, millions watch a tv docu-drama of a dying young writer fleeing from the camera, unaware that her companion has hidden cameras — "parable of tv as the ultimate corrupter". On a cheerier note, the new IMAX film *Blue Planet*, opening on June 25, which shows the world from space, emphasising the need to protect the world from humans. Details 0724 73277.

## Catalogues

*Dreamberry Wine* is a regular catalogue of second hand and new SF/F books from Mike Don, 233 Maine Road, Manchester M14 7WG (tel. 061 226 2980), with an interesting letter column, reviews and occasional news.

*Catalogue 10* is available from Richard D. Lewis, 21 Brewster Road, London E10 6RG (tel. 081 556 2800) and contains wide range of SF hardbacks, most in good condition, some signed.

*Delucts Books* specialise in gothic literature including vampires, Dracula and werewolves, with a selection of new and secondhand books. Somewhat specialised, but includes a list of vampire societies. (27 Old Gloucester Street, London WC1N 3XX Tel. 081 963 0979). Mail order business only.

*Borgo Press* publish critical monographs on and interviews with important modern writers including Brian Aldiss, Anthony Burgess and J.G. Ballard. Contact Paupers' Press, 27 Melbourne Road, West Bridgford, Nottingham NG2 5DJ tel. 0602 815063 for more details.

*Oberton Mole's Emporium* specialises in postal games with some SF. Enquire within from G. Jones for details at 346 Willington Street, Maidstone, Kent ME15 8HU. Tel. 0622 675540. Mail order only, no callers.

## Courses

SCIENCE FICTION AND FANTASY WRITING is a workshop to be held at Idyllwild, California from July 7th to 12th. Details from Box 38WD, Idyllwild School of Music & Arts, Idyllwild, CA 92349, USA. Tel. 0101-714-6592171, Ext. 207.

A WRITER'S WORKSHOP IN SCIENCE FICTION will be held at the University of Kansas, July 20th to August 2nd. Details from the English Department, University of Kansas, Lawrence, Kansas 66045, USA.

THE WRITER'S SUMMER SCHOOL runs from August 10th to 16th with at least one SF author as a featured speaker. The week includes ten main lectures, seven four-lecture courses and informal talks and groups. Details from Phillips Boland, The Red House, Mardens Hill, Crowborough, Sussex TN6 1NX.

## SF Opera

*Il Mondo della Luna* by Haydn is touring through various famous house gardens, superb sites for picnics if fine, with a special inflatable opera house to seat 450 people if wet. The plot concerns Eccitico, a master of the art of extracting money from the unsuspecting who arranges for Buonafede to see life on the moon. In fact, an invitation from the Emperor of the Moon is soon at hand. Buonafede, the old fool, who is rich and the prize possessor of two daughters whom he guards jealously, is delighted. The schedule is June 18 Hopetoun House, Edinburgh; June 19, Mellerstain House, Kelso; June 20, Chastelherault, Hamilton; June 21, Dalem, Penrith; June 24, Sheldon Manor, Chippenham; June 25-25, Mount Edgcombe House, Plymouth; June 27-28, Burghley House, Stamford; July 1, Leighton Hall, Carnforth; July 2-3 Capethorne Hall, Macclesfield; July 8-9, Hatfield House, Hatfield; July 10, Attingham Park, Shrewsbury; July 11, Ayton Hall, Great Ayton; July 16, Houghton Tower, Preston; July 17, Sheriff Hutton Park, York; July 19, Holme Pierrepont Hall, Nottingham; July 24, Stansted Park, Rowlands Castle; July 25, Kirlerton, Exeter; July 26, Tredegar House, Newport. Gwent. Details about the Performing Arts Opera and for immediate credit card reservations from 0625 573477.

## Contests

As the regular *Writers of the Future* and *Illustrators of the Future* contests are announced (details from PO Box 1630, Los Angeles, CA 90078 for writers and PO Box 3190, Los Angeles, CA 90078 for illustrators), the May 6 issue of *Time* presents a cover story which lists a comprehensive array of activities the Church of Scientology has been implicated in, including major tax evasion, stock exchange fraud and manipulation of best-seller lists. The article states, without qualification, that "Scientology has sent out armies of its followers to buy the group's books at such major U.S. chains as B. Dalton's and Waldenbooks to sustain the illusion of a best-selling author". The article also

quotes an un-named Dalton's manager as saying that books were arriving from the publisher with the chain's price stickers already on them, implying they were on the second time round.

The annual *Write a Children's Story* promotion for the 1991 contest will commence in August. 2500 entries were received for the 1990 contest, however the only flavour of SF or Fantasy came from the second prize, David Wishart's "The Dragon in the Cellar". Details from The Academy of Children's Writers Ltd, 3 Regal Lane, Soham, Ely, Cambridgeshire CB7 5BA.

**CREATIVE WRITING COMPETITION** from Bridport Arts Centre, judged by Philip Glazebrook and Owen Davis. Details from The Competition Secretary, Bridport Arts Centre, 9 Pier Terrace, West Bay, Bridport, Dorset DT6 4ER, closing date 30th June, 1991. Entries must be in English and either an original poem or not more than 40 lines or an original short story of between 1,000 and 5,000 words.

## Libraries Encourage SF/Fantasy

A *Right Good Read* is a joint promotion by all West Yorkshire Library Services, displaying and recommending books by genre. For SF/Fantasy, they recommend Clive Barker, *Swerve*; Marion Zimmer Bradley, *The Mists of Avalon*; Susan Cooper, *The Dark is Rising*; David Eddings, *Pawn of Prophecy*; Tom Holt, *Expecting Someone Taller*; Ursula K. LeGuin, *The Earthsea Trilogy*; Diana Wynne Jones, *Fire and Hemlock*; Anne McCaffrey, *The White Rider*; Patricia A. McKillop, *The Riddle-Master of Hed*; Terry Pratchett, *Equal Rights*; Michael Rohan, *The Anvil of Ice*; Gene Wolfe, *The Shadow of the Torturer*. They also recommended: Jean M. Auel, *The Clan of the Cave Bear*; Hans Berrmann, *The Stone and the Flute*; Terry Brooks, *Magic Kingdom for Sale/Sold!*; Angela Carter, *The Passion of New Eve*; Michael Ende, *The Neverending Story*; Alan Garner, *The Owl Service*; Monica Hughes, *Sandwriter*; Guy Gavriel Kay, *Tigana*; C.S. Lewis, *The Magician's Nephew*; Robin McKinley, *The Blue Swallow*; Mervyn Peake, *Titmouse*; Robert Swindells, *Brother in the Land*; and Jonathan Wylie, *The First Named*.

## Star Trek Database

This is a Shareware package for IBM PC compatibles. This enables people to record the video tape details (number, position on tape, quality etc.) for each episode into the database with comments. A synopsis of each episode is already filled in, complete with cast list. Search facilities are provided to find, for example, each episode where Spock gets lost. All three series are covered, the original, cartoon and Next Generation, including episodes not yet screened in the UK.

It needs to be installed on a hard disk, as it is too large to fit on a floppy. As it is Shareware, you should send a contribution to the author if you decide to use it. Details are included in the copyright notice with the database, which is available on bulletin boards and from Shareware clubs. There is also a copy in the National Public Domain Software Archive at Lancaster University.

## ANALYSIS OF THE BSFA AWARDS VOTING

Nicholas Mahoney

Best Novel	27	33	41	51				
Take Back Plenty	19	22			28	40	56	
Use of Weapons	16				23			39 47
Rats and Gargoyles	23	25	32	46	27	30	37	30 42 43
Hyperion	22	26	29		25	29		27 42

Best Short Fiction	22	22	23	26	38				
a) 9 13 15	16	21	25	36					
c) 21 25 26 29 32	24	27	29	35	24	25	35		
d) 8 10	17	20			28	33			
e) 14 14 18 22	16	16	20	20	25	29	25	30	32
f) 10 10	11	12			15	16	24		

a= "The Original D. Shade" b= "The Phargean Effect" c= "Winning" d= "The Death of Cassandra Quebec" e= "Learning to be Me" f= "Axiomatic"

Best Dramatic Presentation	37	38	46					
Twin Peaks	25	27	31	34	34	36	49	
ST:ING	15	16			22	26		35 43
Total Recall	17	19	19		26	28	33	31 33 37
No Award								14 32
Flatliners	8				11			

### Best Artwork

a)	38	39	50				
b)	18	19		35	36		
c)	26	26	30	34	35	52	
d)	14			17		21	

a)-Ian Miller — Cover; The Difference Engine/Interzone 40; b)-Dave McKean — cover; The Night My Number Came 38; c)-Iain Byers — Interior illus.: The Phargean Effect; d)-No award

The winners were decided by the single transferable vote system (sometimes known as the "Australian" system). The way it works is as follows:

1. All the first place votes are totted up.
2. The party with the least votes is eliminated.
3. The ballots allocated to the eliminated party are redistributed (the highest placed party still in on each ballot claims the vote).
4. Another of the parties is eliminated.
5. Repeat of 3.

And so on until one party has a majority (usually when there are only two parties left).

The novel category was incredibly close. They all held the lead at one point of another. After *Use of Weapons* gathered most nominations, it looked for a long time like a three horse race between *Rats and Gargoyles*, *Hyperion* and *The Difference Engine*. Prior to the convention, the other two books staged a recovery and came through to take first and second. I suppose you could speculate that those who did their reading late favoured *Take Back Plenty*, I had actually written it off early on.

The short fiction category was genuinely a three horse race between "The Original Dr. Shade", "Winning" and "Learning to be Me". Both Greg Egan stories picked up very little from the convention votes. The critical point in the voting was the point where the field had been narrowed to three. If "Learning to be Me" had gathered just five more votes the actual eventual winner would have been eliminated, with seven more it would have won, it actually came fifth. "The Phargean Effect" got an extraordinary number of second place votes and thus matched second place. There was quite a bit of aligned voting — Zenith aligned, *Interzone* aligned, Eric Brown aligned — which decided who got a lot of the second place votes.

In the dramatic presentation category — *Twin Peaks* did not win with quite the ease of *Red Dwarf* last year, but the result was never really in doubt.

Ian Miller was slightly more popular with convention voters for some reason and pulled away to win pretty easily in the artwork category.

## REGIONAL SPOTLIGHT

John Richards

When Jenny first asked for this article, my initial thought was that she had found that group of people who had mixed me up with Mike Chester. After all, Mike is a current member of the BSFA and I am not now, nor have I ever been [Shame! — Ed.] This impression deepened when Jenny insisted on my expertise in the local geography of the South Coast, I'm from the Thames Valley, Mike is the Portsmouthian. This confusion over our status as separate entities has beset Mr. Chester and myself for some years now, Caroline Mullan, for example, still calls Mike "John" ever since I grew a beard and he got a woman.

Anyway, there was Jenny on the other end of the phone asking for information on the action available in my area. On the whole it seemed to be a reasonable request, so I asked myself what Mike would do and then said I would do it anyway.

Portsmouth, it must be said, is not a city which particularly encourages a high profile for the arts in general but if one cares to search a little bit harder the results can be quite gratifying. The South Hants Science Fiction Group, more familiarly known as the S.H.S.F.G. or, in certain circles, the Portsmouth mob, meets on the second and fourth Tuesday of the month in the lounge bar of The Electric Arms, 192 Fratton Road, Portsmouth. As might be expected, the majority of members are from the Portsmouth and Gosport area, but we do have regulars from Winchester and even Aldershot. Meetings are informal as the group abandoned any attempt at a formal structure in 1985 and adopted a somewhat anarchistic "if it's a good idea do it" attitude, although there is a programmed item held in the course of the fourth Tuesday meeting. The group also pursues external activities in the form of mini bus trips covering southern England, visits from authors, trips to the theatre and cinema and our very own

convention, Wincon (see the later piece in "The Periodic Table"). The group's original "zine *Death Rays* folded some years ago, but the news letter *Cyberspace* is beginning to pick up. Members of the S.H.S.F.G. have gone on to be successful business men, J.P.'s, prize winning authors (well, John Burk won a *Sunday Times* short story competition), con-runners and total degenerates, such as Mr. Chester and myself. Away from the group, Portsmouth has several quite good second hand bookshops including Bookworms in the Charlotte's Superstore at the Tricorn and Star Books at 69 Fawcett Road, Southsea (although I must admit I have never personally found it open). At one point last year we also had three comic shops but now only Mondo Comics, also in Charlotte's Superstore, survives. Mondo has a wide range but tends to under order so it is better to keep popping in. The owner, Dan, is also a horror film and video freak and can be useful in tracking down the occasional antique or curio.

For the role playing enthusiast, there is Southsea Models in Albert Road, Southsea, where Marshall and his staff can put you in touch with every open role playing group from Southampton to Brighton.

Southampton itself, although we in Portsmouth don't really like to talk about it, boast a modelling group called Fantasy South, a highly talented if somewhat single minded group who can be contacted at 127 Northumberland Road, Newton, Southampton. Southampton also boasts branches of Games Workshop and Wonderworld (expanded from the original cardboard box in the backstreets of Bournemouth). But enough of this, you're people of taste and discernment, you don't want to be in Southampton, you want to be in Portsmouth on the second or fourth Tuesday of the month, in the lounge bar of the Electric Arms with the S.H.S.F.G.

P.S. If you can tear yourself from the delights of Portsmouth, there will be the third Dorset Literature Festival October 10-23 which intends to include a performance of Brian Aldiss' "Science Fiction Blues". Details from Katharine Spackman, County Library, Colliton Park, Dorchester DT1 1XJ.

14
15

Si

## THE PERIODIC TABLE

You are welcome to write to any of the addresses given for more information, though con-runners will probably appreciate a stamped addressed envelope or IRCs. This issue has more convention information than usual, so if you ask for more information, please could you mention *Matrix*, so that I can get some feedback on degree of interest.

## European Initiative

Roelof Goudriaan, Larry van der Putte and Nico Veenkamp introduce the European Convention, a non-profit organisation to promote foreign awareness and attendance at European SF conventions. To achieve this, they have set up an electronic convention listing on BIX and FidoNet (details from Nico Veenkamp, Brassenkade 120, 2612 CH Delft, The Netherlands); a newsletter listing in *Shards of Babel*, Roelof's European newsletter (details from Roelof Goudriaan, Caan van Necklaan 63, 2281 BB Rijswijk ZH, The Netherlands); and a European Convention Desk, which displays a European convention map which will offer all relevant information about European SF conventions on request and should eliminate the threshold that interested convention goers might have to attend a foreign SF convention (details from European Convention Union, c/o Kotter 5, 1186 WH Amstelveen, the Netherlands).

Expenses of the ECU, like rent of convention tables, are paid for by the founders, though the desk at Chicon, the 1991 Chicago Worldcon, is partly made possible by the support of the Glasgow in '95 Worldcon bid. Donations (and information) gratefully accepted.

## Eastercon Attracts Newspaper Attention

*The Independent* (April 6th, 1991), carried a moderately serious analysis by Greg Wilson. Quoting a member of the Glasgow con committee, Greg comments that "when 600 people get together to spend a weekend talking about how literature can increase people's awareness of the environmental problems we will face over the next fifty years, that's weird. If this is weird, then maybe we need more weirdness in our lives" and then adds, sadly, "in the heady days in the 1950s and 1960s when the Americans had a working space programme and you could still say *nuclear power* in polite company, most Science Fiction was about the wonderful bright world we all thought the future

world would be. Today, ecological catastrophe, the loss of privacy and personal rights, and the limits to what we can do and know are much more common themes".

## Postponement Of Another Con

Congregate II has, to the disappointment of many who intended to join later, been postponed until next year. There were difficulties with the proposed venue, the Moat House Hotel in Peterborough. However, it is a worrying sign for other small con runners, especially in view of the postponement of Protoplast (who have also changed hotel) and the cancelling of Mancon VI. Small conrunners need to have nerves of steel — and low break even costs.

## Mexicon IV: A Neophyte's View or — They also serve who only sit and watch

Stuart Falconer

*Stuart reports that he went to his first con mostly out of curiosity to find out why regular attendees enthuse so much about them; he chose Mexicon for his immersion because he is primarily interested in written SF.*

With only the vaguest idea of what I was letting myself in for, I turned up on the Friday afternoon to find the hotel fairly full already. There were people all over the place, most of whom seemed to know each other, but not me. This was the hard part. I am a shy person, I freely admit, an introvert, if you like. I kept telling myself that this was my first con and that I shouldn't expect to get it right first time. Sadly, this awkward feeling persisted through the weekend, though I tried not to let it spoil everything. Soon after I checked in, I saw one familiar face in the crowd: Charles Stross who showed me his new laptop computer.

The good bits? There were some interesting panels. I think I attended more than half of these, and probably got something out of each one. Some were better than others, with a lot of the responsibility for the quality of the debate resting on the shoulders of the moderator. Space opera, alternative worlds, monsters, the city as a character, the short story and the editor's burden: many topics. By Sunday, I found the courage to make my own contribution to the discussion on werewolves and vampires. Gosh! The only sidebar event I managed to fit in — Storm Constantine on her working methods and the background to her stories — was also pretty good.

*Stuart then praises the author interviews, particularly the Howard Waldrop session; then comments on the live dramatic presentations, "The Unauthorised Sex Comic" which, Stuart says, would have gone out on tv after 9pm and Philip K. Dick's famous Metz speech, which Stuart describes as superb.*

On the Monday morning, I got a chance to ask Howard Waldrop a question which led to a terrific conversation lasting at least half an hour. He was introduced on the panels as being weird, but I found him most approachable. It turns out that he is a friend of Don Webb. (If there are any publishers reading this, why has no-one picked up Webb's Ovid stories yet, and published them over here? I know the book can be imported, but it's not the same. The man is a genius.) We also swapped stories. He told me the one about Harpo Marx meeting George Bernard Shaw. I told him the one about when Harpo played tennis with Arnold Schoenberg. (Both true.) I also got a chance for a quick natter with two magazine editors I have wanted to meet for ages: David Pringle and Chris Reed. I spent some time talking to K.V. Bailey, a scholar and a gentleman, and was able to thank him for a review he had contributed to the Cassandra Workshop Newsletter, which I edit. (Just thought I would mention that).

During one of the meals I got talking to somebody whose name I have completely forgotten, but I learned about the kind of detailed planning which goes into role-play gaming. At another point I found myself sitting beside a hirsute gentleman who was wearing fewer shoes than normal and who appeared to be mainlining Puccini *fortissimo* from his Walkman. I tried to read his name badge, but 'twas Greek to me. He looked up and asked if I was having a good con. Yes, thank you, on balance I would say I am.

*Stuart then has to avoid the bookroom, in the cause of preserving his bank balance, criticises the music (rock, rock, rock, rock and rock) and having sensibly decided to give the Saturday disco a miss, found that his room was directly above it; praised the hotel which had Mexican beer (served with a sliver of lime) as well as "good English ale" (which ran out twice — the hotel just didn't believe that 300-odd people could clear £7,500 of drinks in 34 days!) and the hotel staff.*

Would I do it all again? Maybe. In two years, I will be ready for another Mexican. On reflection, I don't think attending cons is going to become a major activity for me, but I think I can say that I enjoyed this one.

*There is another Mexican planned for 1993, possibly in another Northern site.*

## Contour Mapping

4th SCIENCE FICTION DAYS NRW (July 6-7, 30 DM attending, Conference and Training Centre, Dusseldorf & Rheinert Penta Hotel details from SFCD-Regionalgruppe Niederlande e.V. c/o Heinrich Spörck, Morikestr. 7, 4320 Hattingen, Germany). Guests of Honour Anne McCaffrey, Ian Watson, Terry Pratchett, Angela and Karlheinz Steinmüller.

There will be a three parallel programme stream including talks on SF and politics, space shop forms and slide shows on fantastic themes with specially composed electronic music.

SUMMER STABCON '91 (July 5-7, £3, Woolton Hall, Fallowfield Campus, University of Manchester, room rate £17.50 pn, details from 17 Davenport Park Road, Stockport, Cheshire SK2 6JU).

Games con — Board, RPGing, War — played mostly in and adjacent to bar, so minimum age of 18. If the weather co-operates there may be live action and/or a tournament and probably an area for foam and steel weapons practice.

TWENTYCON (July 19-21, £15 attending, Holiday Inn Birmingham, Room rate £28 pppn single, £22.50 double pn details from Carol Morton, 14 Park Street, Lye, Stourbridge). Guest of Honour Harry Harrison.

This is the Birmingham SF group's 20th anniversary celebration/party with a membership ceiling of 250 people.

MABINOIGCON (July 26-28, £11 attending, Room rate £10.52 pppn provision — may be lower. Neudath Rathbone, UCNW Bangor details from 9 Friars Avenue, Bangor, Gwynedd LL57 1BB). Guest of Honour, Anne McCaffrey; Special Guest, Stephen Gregory.

Two stream programme partly echoing the Welsh theme including music, partly presenting local scientists to compare their reality to the SF presentation of their subjects. Other items include the Pathfinder quiz game presented by Gwen Funnell and Peter Warham; a cocktail workshop; a food tasting; Part I of the Comics Quiz Special Crossover issue (Part II to be at Wincon II in August); a "Once and Future Myth" panel picking up where Reconnaissance left off in February. The committee says there will be an all day bar 11am to midnight with cheap beer. This is the Unicorn, an annual convention held at a place of higher education with (traditionally) cheap accommodation.

INTERCON '91 (August 9-11, £10 attending, University of Oslo, Blindern Campus, Bldg. No. 5, Sophus Bugge House, details from PO Box 121, Vindern, N-0319 Oslo 3, Norway). Guests of Honour Mary Gentle, Larry Niven, P.G. Olsen and Roar Ringdal.

40 foreigners or so attended Intercon I in '89; the committee hope to practice their renowned Viking hospitality on many more; approximately one third of the programme and conversation will be in English. The programme includes Science as she really is, Artificial Intelligence or Bust; To the Stars or Die; Dice or Dreams; Roleplaying; Norwegian Folk Tales. Gophers who help to run for the con for 6-8 hours plus will get a clear conscience, soup and rolls, nice people to work with and a possible refund of (part of) the registration fee if the con makes a profit. There will be Convention Banquet and Short Story Competition.

WINCON II (August 16-18, £20 attending, King Alfred's College, Winchester, details 38 Outram Road, Southsea, Portsmouth, Hampshire PO5 1QZ). Guests of Honour Bruce Sterling, Brian Stableford, Josef Nesvadba and writing workshop with Gwyneth Jones.

Programme items include "The undying fascination of the vampire", "Do the Time Warp" quiz, Alfred's Cake Baking Competition (win a flaming good prize). Feature films and marmoset participation quiz. Victor Kutllov and Andrew Sheklov from the Obninsk SF Club in the USSR will attend to chat and explain SF in the USSR.

CONDUIT '91 (August 23-26, £25 attending, Sacha's Hotel, Manchester, Room rate £24 pppn, £32 single, details from Tina Hewett, 65 Park Road, Dartford, Kent DA1 1ST).

This Star Trek convention will start with a Dorm Party, continue on Saturday with a full programme, Fancy Dress and Disco and culminate on Sunday with plenty of music at the Theme Party. The convention charity is the British Diabetic Association.

ALBA CON '91 (September 27-30, £20 attending, Central Hotel, Glasgow, room rate £26 single, £18 triple, £22 double/twin, £16 quad details from K.

Heenan, 2/1, 1155 Pollokshaws Road, Glasgow G41 3NG). Guest of Honour Alan Dean Foster.

Lots of late shows and parties plus 24 hour film show. Masquerade, artshow, competitions, quizzes, dealers, spacelight talks and exhibition.

OCTOCON (October 5-6, £12.50 attending, Royal Marine Hotel, Dun Laoghaire, details from 23 Rushbrook Court, Templeogue, Dublin 6W). Guest of Honour Geoff Rymann.

2nd annual Irish SF con. The programme will include the Costume Party and the Radio Play (featuring the Golf); a film programme with box office hits and more esoteric offerings.

EROTICON SDX (October 4-6, Tollgate Hotel, Gravesend, Kent, room rate £28 pppn twin/dbl, probably £29.50 single, room bills payable in advance. Details from Claire Brislley, 17 Guildford Street, Brighton BN1 3LS). Guest of Honour Storm Constantine.

Matrix 95 will contain an article on the *raison d'être* of this convention. In the meantime, anyone who desperately wants guidance on a book list, can contact John Philpott at the above address.

SOUPCON (October 25-27, £20 attending, De France Hotel, Jersey, details from 63 Drake Road, Chesham, Surrey KT9 1LQ).

The De France proved universally popular as the Contrivance site in '89 and is the site for the Eastercon (and Eurocon) Helicon in '93; it also has a superb chocolate shop.

NOVA CON (November 1-3, £15 attending, Excelsior Hotel, Birmingham, room rate £24.75 ydb, £30 single details from Bernie Evans, 121 Cape Hill, Swetthick, Warley, West Midlands B66 4SH). Guest of Honour Colin Greenland.

Games, disco, the snooker tournament and real ale for the 21st Novacon. Part of the art show will be a competition to design a 21st birthday card. This hotel tries very hard to provide vegetarian food at every meal. This con presents the annual Nova awards, created by Gillian Field in 1973. They are for the best fanzine, fanwriter and fanartist of the year and are voted for by con attendees who have received six or more fanzines during the year.

HILLCON (November 22-24, £17 attending, Atlanta Hotel, Rotterdam, room rate Dfl 75 pppn double/twin (about £25), Dfl 100 single details from Van eeghenstraat 97, 1071 EX Amsterdam, (the Netherlands). Guests of Honour Orson Scott Card, Dan Simmons, Fan Guest of Honour Kees van Toorn.

Programme items include items of SF as it won't be written in the '90s: "Turtle Turds": how to get rid of those awful Sci-Fi and comic movies; films and videos which the committee think you should have seen plus some you shouldn't have. Dan Simmons is currently working on *Endymion* set in the Hyperion universe; Orson Scott Card's latest book is *Alvin Journeyman*. The 1991 King Kong Awards will be presented — the highest Dutch SF award, which comes with Dfl 1000 for the Best Story Previously Never Published. Winner and runners up are published in a special edition. Dutch authors only.

X-ASM (November 29th-December 1st, 1991, £12 attending, The Hotel Metropole, Leeds, room rate £25 pppn, details from Jenny Glover, 16 Avary Place, Leeds LS12 2NP). Guest of Honour M. John Harrison.

Small, single (and a bit) stream convention devoted to serious writing stuff and cybernetic hedonism. You might almost say "disparate fun". (Blasphemy, is? Just because the concom includes both *Matrix* editors & the Co-ordinator/Vector editor...)

## WINCON II - Whatever happened to the future?

John Bark

Today, you and I ought to live in glittering domed cities, though which we can glide in nuclear-powered sports-cars on our way to holidays in the ultramarine lagoons of Venus. But we don't.

How can this be? "The Future" is here! We are part of it! Look: it's over sixty years since Hugo Gernsback founded *Amazing*, over one hundred years since H.G. Wells wrote *The Time Machine*, and the year 2001 is only a decade away ... yet I still don't have a hoverbike like Steve Zodiac's in *Fireball XL5*! Where is the future that earlier generations of SF writers and fans dreamed about? Where did it go?

This is one of the issues that the Wincon II Science Fiction Convention will consider with the help of our Guests of Honour Bruce Sterling, Brian Stableford and Josef Nesvadba (from August 16-18, at King Alfred's College, Winchester, Hants. Contact 38 Outram Road, Southsea, Hants. PO1 5QZ tel: 0705 754934).

We want to know what factors have shaped our "Images of the Future", both here in the West, and in Eastern Europe. For example, what cultural, psychological and technological assumptions lay behind the following bloopers:

— Why did not one SF novel foresee that the first Moon landing would be shown live on TV screens around the globe?

— In 1967, futurologist Herman Kahn of the Hudson Institute listed "One hundred technical innovations very likely in the last third of the twentieth century". No. 70 in his list is spot on: "Simple, inexpensive home video recording and playing". Unfortunately, he also included No. 69: "Individual flying platforms" and No. 48: "Physically non-harmful methods of over-indulging". Where are these technological wonders when we really need them? Why did Kahn think they were likely?

— Why were so many people surprised by the rapid retreat of communism in Eastern Europe?

Film and TV are possibly the most powerful sources of our vision of the future. We will take this into account by using clips from films and TV SF as a starting point for discussions. So although we plan to have feature films at Wincon II (including a recent blockbuster and Josef Neudach's "Tomorrow I shall scold myself with tea"), we want "media" (films, TV, comics, even film posters) to be part of our main programme of discussions - not just something that happens in the dark and out of the way.

This will be reflected in our second programme theme "The Art and Science of Storytelling". We will not restrict it to books but will explore comparisons between the techniques of literature and film. We will also give members the opportunity to improve their storytelling skills with a writer's workshop run by Gwyneth Jones. (All those wishing to attend this workshop will be requested to complete an exercise by 12th July, so anyone who wants to join should get in touch with the Wincon II contact address without delay).

Finally, for those who get impatient with all this discussion of the "image" of the future and don't feel sufficiently entertained by the bar, quizzes, filking, open air swimming pool, parties or chocolate cake, we can offer something special. **The Real Thing**. Used only once by Patrick Tilley at Wincon I in 1988, here's how the **Wincon Time Warp** works: you give us all your cash for safe investment on your behalf (compound interest is very useful for time travellers). We take you to room 13 in St. Grimbald's Hall at King Alfred's College. We lock you in. Then all you have to do is find the time warp, nail a pair of shoelaces to the wall, and **You Too Can Make the Trip of a Lifetime into the Future!!**

1. *The Year 2000: A Framework for Speculation on the next thirty-three years* by Herman Kahn and Anthony J. Weiner

## Event Horizon

*This details further away conventions, so people who want to plan their conventions, book holidays from work etc. Starting with 1992 conventions:*

**PENTACON** (January 25, £5 attending, The University Centre, Cambridge, details from Helen Steele, Newnham College, Cambridge or Matthew Reid, St. John's College, Cambridge).

Jomsborg the New, the Cambridge Fantasy Society joins forces with Cambridge University SF Society to produce practical fantasy and literary SF.

**FOURPLAY** (early February, £15 attending, details from Alison Scott, 2 Craighie Road, Vicar's Cross, Chester). Guests of Honour include Jane "Doctor Jane" Robinson and Colin Fine.

The 4th British Film con. Filk is the unholy offspring of a long-forgotten typing error which covers everything from filthy Viking songs at ungodly hours of the night in a key best left undescribed up (or down?).

**MASQUE** (February 14-16, £20 attending cheques payable to "The British Costume Convention", Cobden Hotel, Birmingham). Guest of Honour Anne Page.

This is the first specific costume convention in the UK and will have three masquerades (historical, SF and Galactic Fashion), workshops on chainmail making, Viking sewing techniques and others, films such as, of course, *The Rocky Horror Picture Show*, an art show with pictures of past masquerades internationally and limited space, so book early!

**LUCON IVY** (February 14-16, £7 attending which includes a copy of *Divine Endurance*, Leeds University Union, details from Leeds University SF Society,

PO Box 157, Leeds LS1 1UH). Guest of Honour Gwyneth Jones; Guest Colin Greenland.

Cheap accommodation; the programme will include a demonstration by *The Fight School*; cheap beer; small and friendly, though hopefully not quite as small and friendly as last year when a freak snow storm led to an enjoyable con with a siege mentality.

**ILLUMINATION** (April 17-20 £20 attending, Norbreck Castle Hotel, Blackpool, details from 379 Myrtle Road, Sheffield S2 3HQ). Guests of Honour Paul McAuley, Geoff Ryman. Fan Guest of Honour Pam Wells (1991 TAFF race victor).

The programme theme will be the fringes of SF such as magic realism, horror and foreign language SF. Illumination intends to get people talking to each other to avoid people new to cons feeling alienated or left out.

**INCONSEQUENTIAL** (May 22-25, £15 attending, Aston Court Hotel, Derby, room rate £30 single, £52 twin/double details from 12 Crich Avenue, Littleover, Derby DE3 6BS)

Organised in conjunction with Octarine (the SF Humour Society) there will, logically, be a theme of humour in a two streamed programme. Both of the 24 hour video programmes will tend to include rare and unusual series and films. Guests are likely to be people you will want to meet but may not have seen at cons; unfortunately Tina and her amazing juggling fleas had to be scratched.

**PROTOPLASM** (June 19-21, £14 attending, Parker's, Central Manchester, room rate £27 single, £37 twin/double, details from 1 Shoemith Court, Merchants Place, Reading, Berks RH1 1DT). Guest of Honour Bob Shaw. Special Guests Mary Gentle, Dean Wayland, Mike Gearing. The theme is biology in SF and the "real" world — for with developments in genetic engineering and biotechnology, SF has been overtaken by reality; plus there will be turkey readings, games, quizzes and the traditional cabaret. There will be guided tour of Manchester canals; probably a swordfighting demo and discussions on contact with aliens who do have radically different biology but don't have pointed ears.

## HELICON

There will be far more detailed accounts of what is to come for the 1993 Eastercon and Eurocon later. Just now, it will be held during Easter 1993 at the De France hotel, St. Helier, Jersey, with a room rate of approximately £28-30. The De France is very friendly and is practically on the beach.

More generally, the name "Helicon" was chosen because it refers to St. Helier and was, among other things, the birth place of Harli Seldon. It is planned by much the same people who organised the successful Eastercon, Contrace, in 1989. Details from 63 Drake Road, Chessington, Surrey KT9 1LQ.

## IN THE REALM OF THE SENSES

### Joe McNally

*Joe was having a good con at Easter until an icy hand descended on his shoulder and he finds that he has promised to write something on SF in ads. The story now continues ...*

"What sort of ads do you have in mind?" I not unreasonably ask. "Oh, you know" replies Jenny "the Guinness ads, the Barclays ads ... that sort of thing". One brief lecture on British cultural imperialism later, I have explained that there are no Barclays ads (or branches) in N. Ireland and that our Guinness ads are all about things like pubs and the North Antrim coast.

So I'm going to review the only three ads I can think of that feature SF: Quosh orange juice, Milky Bars and Tayto crisps. I am fully aware that these last are available nowhere except Ireland. Many of you will therefore not know what I'm on about. Tough. Anyway, the first ad. I'll deal with is the one for Quosh.

Let's start with a brief description. The Quosh ad. is the most effective of the three. In its full incarnation, this starts off with the situation known to the Secret Masters of Advertising as "Two Cs in a K", short for "Two (use your imagination) in a kitchen". Two bland housewives are talking about washing powder. Suddenly, the soundtrack disintegrates into white noise, and the picture does a rather nice dissolve to show a froglike alien.

The alien, for some obscure reason, is wearing the Beast Rabban's stillsuit from *Dune*, and begs us to send as much Quosh orange juice as possible to his/her planet, because it's the only thing that their young can live in. The picture and soundtrack disintegrate again, and it's back to our two friends, now in a supermarket.

This is a good ad. I could go on for ages about its semiological significance, but, in brief, it's good because it confounds expectations. It's a fairly common ploy among avant-garde film-makers: the technical term is "subverting narrative conventions". What makes it really radical here is that this is an ad. for a soft drink. For years, you had to be French, a Maoist and on acid to do things like this. Unfortunately, for us, the fact that it's good has little to do with the SF content. The Carling Black Label "Western" ads. did it somewhat better. Heigh ho.

Next is the Milky Bar ad. Under NUJ rules, I have to point out here that Noel Edmonds used to be the Milky Bar Kid. Anyway, the Milky Bar Kid's latest incarnation is a bit different from that little cowboy git who used to rather unconvincingly stop riots in what were fairly clearly Wild West brothels by distributing chocolate to all and sundry.

In the ad, I'm thinking of, a group of people are going through a swamp when they get attacked by a terminally out-of-work actor in a hand-me-down Godzilla suit. He fires a few perfunctory laser blasts at them: suddenly the Milky Bar Kid appears, and uses a very highly polished silver tray which he happens to be carrying to reflect the laser blast back at him, causing him to disappear in a photogenic flash, rather than, say, turning him into a 200lb pile of well-done lizard viscera.

I admit that the above *precis* may be inaccurate in some, if not most, aspects. I haven't seen the ad, in a hell of a long time, and anyway, this is the BSFA, what do you want, Umberto bloody Eco?

This ad, has problems. Firstly, it looks like a panto, and a cut-rate one at that. Secondly, let's face it, it's only SF so as to appear to kids. If Nestlé's ad agency thought that they could get away with a Teenage Mutant Ninja Milky Bar Turtle, they'd go for it. They're trying to work in the dominant genre of kids' tv and when was the last time you saw a kid playing Cowboys and Indians?

Now for one you haven't seen. Tayto crisps are based in Tayto Castle, Tandragee, Co. Armagh. They make the best cheese and onion crisps on the planet, and their smokey bacon ones aren't bad, either. And, of course, they have a SF ad, or I wouldn't be writing this.

Unlike the other two, it's a cartoon. Captain Tayto is flying through space in his flying saucer when he suddenly hears on his sub-ethersensomatic or whatever that the Otyats from the planet Eegardant (this agency likes *SUBTLETT* (Sorry Joe, no flashing ink, will this do? -Steve)) are planning, for reasons never made entirely clear, to de-flavourise all the Tayto crisps in the Universe.

So, he zaps off to the planet Eegardant, where he chases the Otyats around for a while — there only seem to be three of them, which begs the question of how exactly they operate their de-flavourisation plant, which seems to be about the size of Leicester — then they trip over his dog (which is wearing a particularly impressive spacesuit, which has no connection between the helmet and the body), and he ties them up, and everything's all right.

This has potential to be good. It has some nice parodies of SF clichés, such as a stentorian narrator, but the execution is bloody awful. Everything seems to have been lovingly hand-crafted from purest tack, by blind people with no hands.

So there you have it. In adland, SF is for kids, and it looks crap. Now, I may be missing something here. I suppose that in England, there are all sorts of wonderful ads. featuring SF (or indeed fantasy), neat little 30-second homages to Philip K. Dick or J.G. Ballard or Borges, Sterling, Gibson ... But frankly I doubt it.

Well, there's the telepathic Guinness drinker with a veritable mane of blondish hair in the planet of the bald; Captain Nigel who is promoting personal pensions for Barclay's; a Flash Gordon type for Sun Alliance; the Woodwich who declares "Your new Woodwich, it's a journey into space; the *Daily Telegraph* HINGTIG spoof and assorted privatisations... Any others out there, please?

What is SF? "the literature of change and it changes while you are trying to define it" (Tom Shippey); "that branch of fiction which deals with the possible effects of an altered technology or social system on mankind in an imagined future, an altered present, or an alternative past" (Barry N. Malzberg); "a label applied to a publishing category and its application is subject to the whims of editors and publishers" (John Clute and Peter Nicholls); "a charming romance inter-mingled with scientific fact and prophetic vision" (Hugo Gernsback).

## MEDIA FILE

### Ben Wharton's Hollywood Report

Not a great deal of SF is on offer for the immediate future so don't expect to see many of the below until the Autumn/Christmas period — unless you're reading this in the United States that is.

Until recently, not taking account of inflation, the most expensive film ever made was *Die Hard II* at around the \$76 million mark. If rumours are to be believed, James Cameron's attempt to put himself back on the A list of action directors will soon take the mantle from Renny Harlin's budgetary fiasco. *Terminator II*, or rather *T2: Judgement Day*, initially budgeted at \$60 million — 10 times the original's production cost — has apparently gone through the roof due in part to Cameron's expensive tastes in robotics (Stan Winston) and computer animation (Industrial Light and Magic). After the dust has settled and 20th Century Fox, Carolco and Lightning Storm Productions have switched off their calculators, *T2* may be the 1st (and last?) film to break the \$100 million barrier.

But whatever the film ends up costing one thing's for sure: I'm going to see the battle between reprogrammed Hyperdyne Systems I01 metal-alloy chassis and T-1000's super dense liquid form more than once...

In an industry where William Goldman's statement "Nobody Knows Anything" still holds true, the studio executive's dream is a success on the scale of *E.T.* or *Home Alone*. But creative accounting and deal-making, which Hollywood has the equivalent of a Ph.D. in, can make box office receipts meaningless. If you thought *T2* needs to be as successful as *Batman* to show a profit, you might like to think again. Figures recently released show that the caped crusader, who took around \$280 million at the North American box office, actually lost nearly \$37 million. Ridiculous distribution and advertising costs plus an obscene contract with Jack Nicholson managed to drag the utterly average movie into the red.

Part of *Batman*'s hype-value was the huge set built at Pinewood Studios which in reality wasn't even a poor cousin to the vision created for the infinitely superior *Bladerunner*. Another hellish look into a possible future was portrayed in the Japanese animated feature *Akira* care of some computers and talented artists. The mind boggles at the thought of what size sets will have to be built to accommodate a live-action version if Island World's video arm decides to go ahead with the film. Tim Burton who will be busy with *Batman II* (Catwoman, Penguin and a black Robin) this Summer, is also interested in Japanese comic story-telling and is developing a project based on *Mai The Psychic Girl*.

"Inspiration" goes both ways and *Back to the Future* will soon exist in animated form on the world's tv screens. Perhaps the producers will title the no doubt excellent series something like *The Real Back to the Future*.

Director Blake Edwards whose characters have sometimes seemed as realistic as Saturday morning cartoons directs *Switch* in which a (male) sexist dies and is re-incarnated as the beautiful body of Ellen Barkin. Jimmy Smits and Tony Roberts co-star in this obviously deep and Kafka-esque examination of the sexes.

Pretensions to meaningful comment are nowhere to be seen in *Rocketeer*. Based on a little known 1930's comic hero, the formula of young-innocent-gets-to-play-with-new-toy promises lots of pyrotechnics, flying scenes and some really bad Nazis. Nazis? Yes, it's *Indiana Jones IV* in disguise and Disney has a lot riding on it. Beautiful Art Deco advertising poster.

Advertising imagery and pre-sold gimmicks can be the life-blood or stake through the heart for many a potential film project. To generate enough interest for a speculative script (*The Ticking Man*) which its writers predicted in a home documentary made during its creation would be the first \$1 million screenplay — "We're on page 23 now and we reckon we've made around \$100,000. If this doesn't make at least \$900,000 we'll, we'll...we'll be crushed." — the writers' agent hit on a novel idea. Send a promotional package to producers around Times Town which included a pre-wound clock with *The Ticking Man* logo embossed on its face. A simple but very clever idea that had plenty of security people checking for letter bombs all over Hollywood. Producers got hooked, a script auction was arranged, and the writers did what they set out to do: they got their million dollar deal, the first of its kind...Bruce Willis will be seen chasing an android that doubles as a big bang later this year.

Trying to keep costs down (and just about succeeding) is Terry Gilliam. Another director whose failure (*Baron Munchausen*) had taken him off the A

list of directors, returns with *The Fisher King*. Jeff Bridge's radio DJ teams up with the strange Robin Williams in a mystical journey through the very real New York landscape. Re-writes involving a knight on horseback chasing down 5th Avenue and Grand Central Station's rush hour populace deciding to waltz on cue can be expensive, but the producers managed to rein him in at \$25 million — relief all round.

Air pollution in Hollywood is appalling and Sly Stallone's next action outing takes the idea to its extreme with a few nods to *Logan's Run*. *Isobar*, set in 2030, has the world living in domed cities to protect it from the outside hell that previous generations have created. But getting out from under the protection, when a "killer force" gets in, starts to look very inviting for the dome's inhabitants.

*Star Trek VI: The Undiscovered Country* is trying to gain a bigger and more distinguished cast as the production continues. Whoopi Goldberg, Jack Palance, Christian Slater and David Warner have all been approached. Sounds a little like *Godfather III*'s casting process. Disaster looms?

Francis Coppola is going even more underworld with his next film — six feet under. *Dracula*, developed by Michael Apted (*Gorillas in the Mist*, *Class Action*) will star Wiona Ryder and Anthony Hopkins or Jeremy Irons or Gary Oldman — the latter central role not having been quite decided...

And finally, in a year which saw the US Box Office break the \$1 billion barrier based on films made with real feeling and a sense of artistry, it's nice to see the occasional fun film. Hulk Hogan stars in *Suburban Commando*, the tale of a space mercenary who comes to Earth in an attempt to hide from bounty hunters.

Now why can't Hollywood make more films like that?

## The Jetsons: 1962-1990-20??

Ian Mundell

"Look, Judy, it's got a mall!" says Jane Jetson to her daughter, as the Jetson family zooms towards the satellite that is to be its new home. You know by now that Hanna and Barbera have been at work trying to add 1990s appeal to the format and characters which they dropped like a hot rock after one series back in 1962. Since then, constant re-runs have given *The Jetsons* something of a cult audience, more for its kitsch credentials than anything else, putting it up there in plastic heaven with *Lost in Space*, *Land of the Giants*, *The Time Tunnel* and *Wait! 'til your father gets home*.

*The Jetsons* was a direct descendant of *The Flintstones*, replacing the Heath-Robinson-like gadgets of stone age middle America with science. Yet, of all the things Hanna and Barbera have chosen to update in *The Jetsons: The Movie*, they have stayed well away from the technology.

George's automated "get up in the morning, have breakfast and go to work" routine has changed little — tilting beds, tooth brushes on the end of robot arms, concentrates instead of food — all culminating in the Jetson hover car stuck in an aerial grid-lock above the smog. In both the movie and the original, technology concealed in little boxes has the answer to everyone's dreams — everyone, that is, who is still living in 1962.

Hanna and Barbera's problem is easy to appreciate. The rerun *Jetsons* is popular because of its 1950s/1960s appeal, so, if you are to cash in, the movie has to look and feel the same. Yet something has to be changed, because TV served up gold on the cinema screen has not got what it takes (an honourable exception being *The Singing Ringing Tree* which is still packing them in on the London rep. circuit).

Firstly, H&B have tried to link the 1950s consumerism for which *The Jetsons* was heaven to that of the 1990s, mainly through the mall rat daughter, Judy. This falls short by about three years, and also sits uneasily with the second change — the environmental message with which the film flirts after George has eventually got to work.

This message includes the only significant scientific updating and it goes like this: George Jetson works for Spaceley's Sprockets and Spindles as head button pusher; however, Spaceley has moved his operation into orbit, because it is cheaper and he can mine ore directly from a huge asteroid. This would be bang up to date if Spaceley was using zero gravity to make semiconductors, but no, it is still the bizarrely low-tech sprockets.

George has been summoned to the satellite to supervise production of Spaceley's one millionth sprocket, but a tribe of horribly cute eco-terrorist teddy bears, whose civilisation is being destroyed by the mining, is sabotaging the

plant. Of course, sense prevails, especially when the monkey wrenchers are co-opted into Spaceley's capitalist plan. Ah, the exploitation of native races.

The environmental angle falls flat because none of the characters care very much — even the boy-struck Judy, who looks the best case for audience eco-identification. The money wrenchers are saved because they are cute (see also baby seals versus the dugong) and because little Elroy Jetson buddies up with one of them.

The environmental problems that the Jetsons face — smog, grid-locks, house plants replaced by holograms — are essentially those of personal space, rather than of the bio-sphere. In pre-hippy America, there was no green movement — likewise in pre-hippy America's 21st Century.

Billed as "the first movie from the family that's ahead of its time", the Jetsons are still living in the past. Me, I'm waiting for *Scooby-doo meets the Spanner of Cthulhu*.

## Satfilms

Mark Oger

Satellite tv film enthusiasts have had a rich couple of months, after the successful launch of the Movie Channel at 8pm on Monday, April 15th, shortly followed by the first screening on British tv of *Indiana Jones and the Last Crusade* — a sure fire way to pull in the audience.

The tone of the new channel (well, new to Sky viewers — the Movie Channel is actually the one which BSB viewers have been watching for over a year. They now have Sky Movies to enjoy as well) has been a bit higher than Sky Movies, with high quality foreign films like *Cinema Paradiso* (with subtitles) being screened at peak times in the early evening. Not something that one would have expected from Sky Movies, which has always had an ITV feel about it.

The Movie Channel has had its share of dross, of course, but I suppose that is inevitable with so much air time to fill. But aside from the two films mentioned above, there have been one or two high profile or critically well-received movies which have tended to set the tone of the Channel at least on BBC2 and Channel 4, such as *The Cook, the Thief, his Wife and her Lover*; *Sex, Lies and Videotape*, *Main Man*, *Henry V* and *A Fish Called Wanda*.

In genre terms, there has not been a great deal on the new channel, with the exception of 2001: *A Space Odyssey* (not the "letterboxed" version unfortunately), *The Bride, The Incredible Shrinking Woman* and that old chestnut *The First Men on the Moon*.

Over on Sky Movies and Sky One, however, with their accent on what can only be described as "lowest common denominator" broadcasting, SciFi (I use the term deliberately) has been thriving, with the likes of *V. The Moronic* — sorry — *Bionic Woman* and *ALF* on Sky One and such movies as *Cocoon* — *The Return*, *My Stepmother is an Alien*, *Deepstar Six* and *The Return of the Incredible Hulk* appearing on Sky Movies.

Sometimes a title appears in the listings that inspires me to video the film concerned ("so I can write about it for *Matrix*") I assure my long-suffering spouse. As a result a couple of real mongrels came to light last month, yet I found myself curiously attracted to them for all their lack of sophistication and low standards.

First of all was a time travel movie called, originally, *A Switch in Time*. Expecting to find a reference to this in my copy of *TV Movies* by Leonard Maltin, I did not pay too much attention to the details of director and cast. Unfortunately, this motley little gem has not found its way into Mr. Maltin's volume, so all I can do is outline the content, which I found bizarre to say the least.

The story was pretty routine — obnoxious boy and obnoxious girl persuade idiotic young scientist to show them around his lab, during which there is a horrendous explosion and all three find themselves blown back to first century Switzerland. Here they find themselves proclaimed as gods by the inhabitants of a small village, and it is not long before the obnoxious boy becomes lord of the area, and the scientist starts inventing really useful things like soap and gunpowder.

The whole production looks like it was filmed by the same sort of people who make the films one finds on the top shelf of video stores and the acting is, frankly, dreadful. But just as I was about to reach for the off switch, the Romans appeared (no, I couldn't figure out why, either, but I'm no student of ancient history by any means). What really caught my attention was that all the



Romans and, indeed, the natives of the land, spoke what sounded like authentic Latin, and the viewer was treated to subtitles when necessary. The fact that such a cheap little film had such an unusual feature raised it to the level of "interesting curiosity" and it was worthy of attention solely for its novelty value.

Just as much a novelty, but much more fun to watch, was a little movie with the evocative title of *Invasion Earth — The Aliens are Here!* Again, this was a cheap looking production (from New World Pictures, directed by George Maitland in 1987), but the low budget was redeemed by some amusing aliens and the nature of the film, which is a SF film buff's dream.

The film starts with a saucerful of aliens landing outside a local cinema, wherein the audience is enjoying a SF movie that appears to be *The Blob* and *It Came From Outer Space* rolled into one. The leader of this cool-talking bunch of aliens decides that the best way to take over the Earth is to brainwash humans by showing them endless amounts of alien/monster invasion movies.

Thus the die is cast, and as the aliens attempt to influence the minds of the audience in the film, the audience at home can enjoy identifying the seemingly endless procession of classic movies that are featured, from gems like *The Amazing Colossal Man* and *The Brain From Planet Arous* to better known standards such as *Them!* and *This Planet Earth*.

It's great fun, even when the plot cuts to the "real world" inside the cinema, where the aliens are slowly replacing the audience with pods that resemble those from a certain body-snatching movie. Of course, two smart kids get wise to the evil doers' antics, but not before clips from at least two dozen ancient monster movies have been paraded before our eyes. By the end of it, the aliens' plan does not seem so daft — sit through enough of the sort of stuff shown in the film and you are almost certain to end up dead from the neck up.

## Predator 2 (Stephen Hopkins, 1990)

Ian Nathan

The film *Predator 2* has no idea how to begin, but it knows exactly how to finish. And once into stride, it dutifully unoriginal, it represents a worthwhile exercise; after all, *Predator* was a good enough bash to warrant a sequel.

Fledgling director Hopkins was up against it from the start, when Arnie Schwarzenegger turned down a reprisal of his part, leaving a seemingly irreconcilable vacuum. Not so. The initially bizarre choice of Danny Glover to fill his shoes is far more credible than you would expect. He is not a comic book caricature, but a guy who looks as if he has spent a good few hard-grafted years up front in the action: a street-hardened cop.

The sequel takes the same premise as the original and transposes it to the urban breakdown of Los Angeles, 1997. The town has become a warzone, cops versus criminal gangs: the film begins with a chaotic and virtually unwatchable twelve minute gun battle which is our exposition for this scenario. It's not a good start — the action is frenzied and cheap: smash a few cars and spray around vast quantities of lead, are we supposed to be impressed?

But Hopkins gets a grip pretty quickly and, as with the first pic, the film really sizzles when the eponymous foe is on screen. The script makes a valid attempt to extend the nature of the predatory beast, but too long is taken before we get the creature unmasked — after all, we do already have a good idea of the mugshot. Minus points are also scored for a misguided sub-plot involving the FBI, which has been watching the enemy for the ten years since its first appearance. Now the Bureau wants the beast alive for the military value of its chameleon armour.

By now Hopkins knows where he is heading: the one on one. He inserts a smattering of in-jokes to the first film, and, although the outcome is transparent, he manages to bend and shade the passage along the way enough to give the odd surprise or three.

The effects are supreme, natch, and an effort has been made to add to the unusual array of weapons the predator carries: a razor-edge frisbee, a firing net and one awe-inspiring hunting spear (talk about phallicentric undercurrents). It does all become somewhat daft by the ultimate reel, but forgivably so — it's an absolute hook, leaving enough room for Glover to advise us to gird our loins for another episode of impressive and entirely unhealthy violence and destruction.

JON MORAN adds:

*Predator* was saved from being hackneyed by its ultra stylishness and witty denouement. This sequel, whilst looking good, seems to have had its

brainscooped out during production, and consequently has little going for it. The film moves at such a frenzied pace, that I get the feeling a lot of it ended up on the cutting room floor. The result is a jerky narrative in which great leaps of deduction are made and much goes unexplained.

All in all it is a bizarre melting pot, which looks like a comic book but doesn't have the black wit of, say, *Robocop*. Apart from its weird, gaudy locations and its MTV visuals, the film is a disappointment, and not a patch on the original.

## De-Bugging Middle America

A Review of *Meet the Applegates* (Michael Lehmann, 1990)

Ian Mundell

There is a SF story in *Meet the Applegates*, but it is hardly fighting to get out. Once you've suspended disbelief in the first minutes of the film, there's nothing left to do — everything else just follows on.

The SF premise goes something like this: a tribe of intelligent, morphologically adaptable insects in the Brazilian rain forest are under threat from the land clearance and pesticidal tendency within the human race. On learning that insects would survive any nuclear explosion, the bugs decide to save themselves by infiltrating an Ohio town and sabotaging its nuclear power plant.

The advance party is the Applegate family, quietly slipping itself into leafy, middle-class suburbia, hitting every statistical norm. Being entirely normal, the husband is soon carrying on an affair with his secretary, the wife is consumer crazy and up to her eyes in credit card debt, the heavy metal freak son is dealing dope, and the daughter has been date-raped by the captain of the college football team, is pregnant, and has subsequently become a militant feminist lesbian. Stereotyping? No, satire.

The film has great fun charting the corruption of insect innocence, particularly when the insect within takes to fighting back. However, the environmental message with which it is loaded is a dead weight, particularly towards the end when the premise starts to demand its ecological pay-off. It is possible to make serious points like the death of the rain forest in a comedy, but to be effective it has to be played much closer to the bone. The knockabout of *Meet the Applegates* means that the ecomessage can be laughed off quite easily.

SF should be a powerful way of putting out the green message, but so far no-one seems to have been tempted to go the whole hog. Perhaps cinematic SF is still too immature, perhaps the perceived markets for SF and saving the planet do not overlap enough for the ready money. Or, perhaps, 1972's *Silent Running* is still too bad a memory.

## NOTICEBOARD

CLUBS IN ABERDEEN? I'm about to move to Aberdeen. Are there any groups, or BSFA members interested in getting together? Help please. Steve Trease, Flat 19, Ashton Court, Moss Lane, Sale, Cheshire M33 5AS (Tel. 061 962 9146).

WANTED BRITISH SF: PBs of the '50s ie Scion, Curtis Warren or Hamilton's Panthers. I am a nostalgic collector, not a rich American or a shrewd dealer so I cannot pay outrageous prices, but am prepared to pay a reasonable price. If anyone can help please contact Tom Filby, 33 Gernon Road, Ardleigh, Colchester, Essex CO7 7NU or phone 0206 230470 during working hours.

FOR SALE: Large format copy of Tolkien's *The Hobbit*, with colour illustrations by Michael Hague. Very good condition. Suitable offers considered. Contact: Maureen Speller, 60 Bournehead Road, Folkestone, Kent CT19 5AZ.

IS THERE SKIFFY LIFE IN OXFORD? Steve and Vikki would like to hear from anyone in the north Oxford area for SF clubs, pubmeets and general fanish interests. Also, does anyone know of a cheap dupe and electrocopic looking for a good home? — Steve Jeffery and Vikki Lee France, 44 White Way, Kidlington, Oxon OX5 2XA (Tel. 08675 71734).

FOR SALE: Old/new Science Fiction, Fantasy, Horror, Mystery, Adventure, TV, Romance, Westerns, General etc. Fiction/Non-Fiction. Paperbacks, magazines, pulps, digests, fanzines, comics etc. Send wants list. Free search. No obligation. Trading for similar material — John S. Schneider, 1500 Main Avenue, Kaukauna, Wisconsin, 54130, USA.

WANTED: PERRY RHODAN SF If you are a reader and collector of Perry Rhodan Speculative fiction, and have any spare copies you would like to sell,

why not send me a list of what you have? — Chris C. Bailey, 52 Druids Walk, Didcot, Oxon OX11 7PF (Tel/Fax 0235 819469).

**TAFF VALE SCIENCE FICTION GROUP:** If there are any SF fans in the Rhonda and Pontypridd area interested in starting an informal Science Fiction Fan Club. The function of the club will be purely social, meeting regularly in selected pubs in the area, bringing together the different facets of fandom in this corner of the country. If you would like to know more, please contact John Campbell Rees, Swy-y-Nant, Stuart Street, Treherbert, Treorchy, Mid Glamorgan CF42 5PR.

**WANTED:** One or two copies of Dave Langford's *The Leaky Establishment* in readable condition. Steve Grover, 10 Seyton Lane, East Kilbride, G74 4LJ.

**ERIC FRANK RUSSELL** I am compiling a Guide to English Fiction for a London and New York publisher and would like to have an entry on Eric Frank Russell. I hope to include some biographical details of the writers I mention, but am having some difficulty in the case of Russell. Do you know anything about him apart from his writing? I would welcome a few dates, birthplace and education, and outstanding points in his career. Can you help please? John Atkins, Branside Cottage, Mill Lane, Birch, Colchester CO2 0NH.

## BSFA PROFILES

One of the strongest points from the BSFA Survey was that members did not know much about the Committee members. Although some members can occasionally see Committee members at cons, meetings, parties, BSFA desks and sometimes even on courses, most of the Committee are perceived as being shadowy figures lurking in the background like science fictional Santa's helpers on a six-times speeded-up schedule. However, to open the new era of **ARCHOCOT** here is **ANDY SAWYER**, editor of "Paperback Inferno".

I was born in 1962 and fell into SF through the radio broadcasts of *Journey into Space*. I was living in Malaysia at the time. My dad was then posted to Malta, where I managed to catch a repeat broadcast of the series: then John Wyndham's *The Day of the Triffids* was serialised, and I was addicted. At more or less the same time, I heard a radio performance of *Macbeth* and was hooked for life on Shakespearean drama as well. A couple of years later, the Beatles exploded upon the scene and bliss was it in that dawn to be alive ...

My reading matter was made up of an equal quantity of re-tellings of Greek myths and legends and *Superman* comics. Then I discovered Tarzan and Arthur Conan Doyle's *The Lost World* and began my first novel. It featured a fighting archaeologist who went round the world discovering all sorts of fantastic people and places. If I'd added a whip and a hat I'd have made my fortune on trumped-up plagiarism suits. If I'd kept the manuscript.

A dozen years later, I left university having done my best to transform whatever I was studying at any particular moment to SF, and vaguely aware that there was such a thing as fandom but it was probably something to do with comics (I became something of a letterhack in comics fanzines). Then I discovered the BSFA.

Picture me, reader, in 1974: an unspoilt youth opening the pages of *Science Fiction Monthly* (a magazine devoted partly to short stories but mostly to post-series reproductions of New English Library book covers). Eagerly, I sent off to join the BSFA. And heard nothing. And more nothing.

Rumour has it that the vast influx of applications stemming from *SF Monthly* caused the virtual collapse of the BSFA. Eventually, however, it picked itself up off the ground — thanks very much to the work of Keith Freeman, Tom Jones and Chris Fowler, I believe — and began to operate once more and — well, I've been in there ever since.

In 1977, Tom Jones — who had edited *Matrix* since *The Revival* — became BSFA Vice-Chairman (equivalent to Co-ordinator now) and I received a letter. "Dear Andy" it read "We need a new editor and we've liked your letters to *Matrix* and we wonder if ...". My first issue was typed on a borrowed typewriter which felt like a tank to operate. Among the contents were an interview with Peter Nicholls about the Science Fiction Foundation and a review of the recently-launched *2000 AD*.

I produced seven issues of *Matrix* and departed with issue 20 leaving John and Eve Harvey to carry on with the magazine (and make a much better job of it than I did) while I devoted myself to work, family, and engaging in an activity considered largely of character assassination, cliquishness, and sterile debates on small points of interpretation which no reasonable human being would think

twice about: no, it wasn't the *Vector* letter column, it was the local Labour Party. In 1985, however, I stepped back into the fray with issue 55 of *Paperback Inferno* on Joseph Nicholas's resignation and I've been here ever since, including a stint as BSFA representative for the Arthur C. Clarke Award judging panel. Have you ever tried to read about seventy books in about four months? It's an interesting experience.

For the past fifteen years or so, I've been a librarian, and recently I returned to being a children's librarian which is one of the more rewarding — and, I believe, important — parts of the profession. My wife Mary is a senior lecturer in Community Education at the local college. We have two daughters: Rosamund affects to despise SF, but has been known to read the occasional John Wyndham novel now and again, while she's an avid viewer of *Star Trek: The Next Generation*. Harriet goes for Douglas Adams, Terry Pratchett and *Red Dwarf*, but the real current love of her life is David Eddings' novels. Don't blame me. We live in Neston on the Wirral coastline, on one of the few houses on the Dee estuary which doesn't have a glorious view of the Welsh hills. When I'm not having anything to do with SF or books at all (which is far too little of the time) I'm usually walking or gardening.

My activities in fandom outside of the BSFA have been mainly connected with fanzines, though I have attended one or two conventions when they were sited within reasonable distance of home. I've only published a couple of small-circulation zines myself, but I have written quite a lot elsewhere, including *Crystal Ship*, *Shipyard Blues* and others which I'll refrain from mentioning (they're the ones with fiction in). Fiction of a somewhat higher quality (that is, I'm at least prepared to acknowledge it) has appeared in the small-press zines *Anguaries*, *New Gardens* and *Works* and professionally in *The Gate* and *Digital Dreams*. My non-fiction credits include *New Statesmen*, *Cheshire Life* and *Skeleton Crew* and if you can see a pattern in that, you're wiser than I am. As well as the BSFA, I'm a member of the Ghost Story Society, which I recommend for anyone interested in the genre. You might think it sits oddly with an interest in SF, but, then, so does an obsession with the darker side of Jacobean drama and crime pamphlets.

Since I took over *Paperback Inferno*, I've tried to cover the SF/Fantasy field as broadly as possible. I hope that PI helps people to distinguish between some of the better and — well — less better of the current books published, although I do emphasise that any critical comment (even in the form of a brief review) is a debate. If a reviewer slams or praises a book, this has to be in the context of the fact that other people might find different things in it. Is this a critical cop-out, a lame excuse that "everything's subjective"? No. There are books which are clearly better-written, more imaginative and spiritually challenging than others: there are books whose very publication suggests a contempt for their readership which might be partly justified by the fact that they sell. I think that any review magazine must find a way of distinguishing between these categories. Not all the slash-pile is contemptible, though: not all books by those we know and love are Major Classics. Meanwhile, I hope that PI offers a way of saying "How about trying this book?" — even if you disagree with the conclusions of the reviewer. And if I, as editor, have loaded the dice by sending particular books to particular people to review, or making sure that some kinds of books get more emphasis than others ... well, that's the nature of the game. If you're a perceptive reader, you'll have guessed the rules long since.



## FIRE AND HEMLOCK

A new variant of fanzines seems to have emerged as publishers update their lists of forthcoming books to appeal to a more sophisticated and literate audience.

### Publishers Newszines

Steve Jeffery

Just about everyone who has been to a convention in the last couple of years cannot have escaped from finding a copy of Pan Books' *Pan Galactic Gargle Blaster* newsmagazine lurking at the bottom of their convention bag. Less well known, perhaps, is Grafton's own newsletter, *Beyond the Green Door*, and Penguin USA's *ROC SF Advance*, both of which appear to be produced for the book trade, rather than fanish circulation, but may be generally available on request.

All three follow a similar format, based around the imprints' current promotions, but differ from the straight press releases of publishers like Orbit and Gollancz, in that they aspire to some form of newsletter format, with short interviews from authors. *PGBB* and *BTGD* are essentially just commercial promo material with expanded cover blurbs and a few words from the authors:

"Robert Silverberg: A Hero Speaks" gushes Grafton's *BTGD*. Nothing controversial there, you guess.

Roc's *SF Advance* is the more interesting of the three in this respect. In addition to being less obviously commercial, its eight page tabloid format gives space for longer interviews and articles: Peter Straub, Isaac Asimov, Mary Gentle, Robert Anton Wilson and Thomas Canty, as well as a specialist bookstore feature, and general SF and gaming news. The style approaches that of other SF newazines like *SFC* and *Locust*. *SF Advance* even considers running a letter column in future issues, and gives fanzines permission to quote excerpts in return for a credit.

These don't count as fanzines by any real definition, there being little room for editorial personality or the "debate in print" that marks some of the better fan writing. Neither, since they are tied to their respective publishing houses, can they have the scope or editorial freedom of an independent newazine like *SFC*. Still, an approach like ROC's makes for some nice, if light, reading, and other publishers should be encouraged to follow suit, and make their efforts more generally available for fans at cons and bookstores. But they might not make the Hugo classifications.

*Pan Galactic Gargle Blaster 5*  
Pan Books, 18-21 Cavaye Place, London SW10 9PG

*Beyond the Green Door 3* April/June 1991  
Grafton Books, 77-85 Fulham Palace Road, London W6 8JB

*Roc SF Advance Vol. 2 No. 5 Vol. 3, No 1*  
Roc SF, Penguin USA, 375 Hudson Street, New York, NY10014, USA

## South African Fanzines

Steve Jeffery

Many thanks to Sididis, who produces *Desire*, for sending these for review. As he comments, South African fanzines are mainly based around the alternative music scene and art/comics, there being few "fannish" zines around.

*KERSYNBIKNIJK* (A4, 16pp, KomikSoc, Alternative Media Society, c/o SRC, Rhodes University, PO Box 94, Grahamstown, 6140 South Africa)  
A SA comic with a severely unpronounceable name, though the text is in English. A mixed bag of sideways looks at student life and love.

*SOUND ACTION* (A5, 20pp, 24 Sluysken Road, North Shore, Hout Bay, 7800 South Africa)  
Formerly *Crisis SA*, mainly based around SA alternative (hardcore) music, but with a short book review of the skiffy Koo Kombuis — *Paradise Redecorated* by Andrew le Toit described as a matriarchal version of Orwell's *1984* with a happy ending (?)

*Sound Action* includes a run down of SA fanzines: apart from work by Sididis, I haven't personally seen any of the following yet. The compilers comment that call up for military service is responsible for sporadic schedules for a number of zines.

*DESIRE* (21 Kenmere Crescent, Yeoville, 2198 SA)  
2 issues out. Adult comic from Sididis (a fine artist and illustrator).

*HARDGORE* (Matthew Stephen, 13 Connaught Road, Wynberg, 7800 SA)  
8p SF comic with apparently stunning artwork.

*SOCIAL BLUNDER* (Niell X-Ray, 27 Plover Street, Ext. 1, Lenasia, 1820 SA)  
Music, animal lib, the class war etc. 5 issues out.

*SLUG* (Gus Fergusson, 30 Firfield Road, Plumstead, 7800 SA)  
All about garden beasts. 9 issues out.

*KAGENNA* (Kagenna PO Box 4713, Cape Town, 8000 SA)  
An indie zine about "green" topics. 4 issues out.

*ALTERED PRINCIPLE* (Matthew, 22 Barclay Mansions, South Beach, Durban, 4001, SA)  
Serious articles and hardcore music. 3 issues out.

*HARDCORE WHIMZIES* (co-operative comic from KomikSoc, Alternative Media Society, c/o SRC, Rhodes University, PO Box 94, Grahamstown, 6140 SA)

Other mainly alternative SA music zines listed include:

*NOIZENEWS* (The Grey Federation, 4 Wakinhaw, 366 Keyds Street, Sunnyside, 0002 PTA) — 3 issues.

*BRAVE NEW WORLD* (Brandon, PO Box 39260, Queensburg, 4070 SA) — No. 3 out soon.

*COUNTER INSURGENCY* (Andre, 74 Parkers Hill, Northdene, 4093 SA) — Interviews and reviews.

*QUOTATIONS OF A BRAINY SMURF* (Gund, 21 Stella Crescent, Durban 4093, Natal, SA) — Young, rude and opinionated Hardcore zine if the interview with the editor in *Sound Action* is anything to go by. 3 issues.

Fanzine or tape exchange is probably the best medium. SA doesn't support the IRC system for overseas postage and it's apparently quite difficult to send money out of SA for other zines.

As an aside: Letters to Sididis, and no doubt our letters sent to him, have been opened and checked by Customs.

## Fanzine File

Steve Jeffery

*AN OCCASIONAL AXOLOTL 1* (Steve Jeffery & Vikki Lee France, 44 White Way, Kidlington, Oxford OX5 2XA)  
Short letter column spillover from the *Inception* fanzine. Vikki ponders the future of UK fantasy magazines, following the demise of *Amaranth*.

"BOB?" (Ian Sorenson, 7 Woodside Walk, Hamilton ML3 7HY)  
A Pratchette pastiche "The Collar of Magic" (plus footnotes), D. West cartoon's "Famous Moments in Fannish History" and the fanthropological treatise "The Ascent of Fan", with some lovely Jim Barker illos.

*DREAMS FROM WITHIN* (Darren Bentley, 74 Montieth Crescent Boston, Lincs PE21 9AU)  
Storm Constantine is interviewed, and also contributes a short article on the allure of the vampire. Non-SF interviews with artist Gabrielle Quinn and bands including Every New Dead Ghost, Joy and the Loveless, White Slug and more.

*IMAGINATION 7* (Ian Murphy, 63 Beeches Crescent, Southgate, Crawley, Sussex RH10 6BU)  
Perhaps mainly aims at a Mirrorshades-RPG audience, this takes a look at the current state of Virtual Reality research and commercialisation "Going Crome" — an introduction to Cyberpunk, fiction by Graham Ing and games reviews. The interviews are with Iain Banks, Stephen Gallagher, Anne McCaffrey and Weiss & Hickman but are ruined by poor copy editing and no punctuation.

*IT MUST BE THE 60'S — BERNIE'S PREGNANT* (Novacon, 161 Cape Hill, Smethwick, Warley, West Midlands B66 4SH)  
The Novacon 20 fanzine, issued to all attendees of Novacon 20 in Birmingham, in which Bernie Evans and the committee look back on school, sex, music and flared trousers.

*PULP 18* (Avedon Carol and Rob Hansen, 14 Plashet Grove, East Ham, London E6 1AB — editors for the next issue. John Harvey, 8 The Orchard, Tonwell, Herts. SG12 0HR edited this one)  
Bob Shaw's Worldcon talk on corn circles, Dave Langford seeks inspiration from his PC, Church Harris ponders nipple piercing and other related bodily delights at Novacon. Elsewhere Rob Hansen on the TAFF trail and Harry Bond considers fandom and fanzines. Avedon Carol has salvaged the useful strong letter column from an electronically chewed file.

*SGLODION 3* (Dave Langford, 94 London Road, Reading RG1 5AU)  
Dave, Brian Stableford and Terry Pratchett outnumber the audience at Hull's Compute for Charity show. MJ Balls round up, and Chris Priest is still waiting for Godot to arrive with a copy of *The Last Dangerous Villains*. Whitley Streiber is not WAHfEd.

*ST. DISMAS INFIRMARY FOR THE INCURABLY INFORMED* (HardCore, 1st Floor Flat, 212 Croydon Road, Beckenham, Kent BR3 4DE)  
Formerly *Hardlines*, now renamed in honour of Pat Cadigan's "Synners", an occasional update on Cyberpunk related projects, books, films and events.

*MOTHER OF SIGHS* (Lorraine, 35 Summertown Road, Ibrox, Glasgow G51) A fanzine for rare/obscure horror in books and film.

# "thirtysomezine"

Jenny Glover

The fanzine listing is split in two this issue, to show the immense variety of fanzines available. Those above were sent to Steve Jeffery, who edits the Storm Constantine newsletter "Inception" and is interested in cyberpunk, music, horror, fantasy and vampires (or ought to be after reading those fanzines). But the ones below were sent to the editorial address, either to "Matrix" or to Jenny and Steve as people. There was some overlap with the Steve Jeffery list — I read Ian Sorensen's fanzine "Bob" on the train to the annoyance of the other passengers who did not appreciate the laughter on seeing the D.West cartoons.

Dave Weingart, 400 Fulton Street #10B, Farmingdale, NY11735, USA is making up a fanzine listing for dissemination over UseNet and would be interested to see more.

Also, the Science Fiction Association of Singapore is now officially in existence and is eager for contact with the wider world. Write to Freda Ong, 204 Choa Chu Kang Avenue 1, #06-21, Singapore 2368, Republic of Singapore.

**BETTER THAN LIFE** (The Official Red Dwarf fan club, PO Box 29, Hitchin, Herts. SG4 9TH)

If you like Red Dwarf, this is the magazine for you, loads of relevant articles, plus lists of clubs, conventions, merchandise and when members' birthdays are.

**CHERNOBYLIZATION #1** (Zoryany Shlyah SF Club, Poste Restante, General P.O., 25200 Kiev, Ukraine, USSR)

English language club fanzine for trade and contact. Advertising is welcome; 5 used paperbacks can guarantee a full page (preferably books by well-known and prize-winning authors published during the past 20 years).

**CONRUNNER 14.95**

Brilliant pastiche on the actual truth of Speculation this year. The author forgot to put his name on, though his style is unmistakable. Copies may still be available from the Garlic Press (publishers of "Con-notation" convention listing).

**CONRUNNER 15** (Ian Sorensen, 7 Woodside Walk, Hamilton ML3 7HY)

With the theme, logically, conrunning, there are articles on data security for conventions from Dave Bell (see also *Moving Finger* below), an analysis of the Eastcon operations in 1990 and a job description for a Technical Operations Manager.

**DIAL 174** (Joseph Hemmings, 66 Gaywood Road, Kings Lynn, Norfolk PE30 2PT)

Poetry only by idealists still hoping for a miracle.

**FACTSHEET FIVE #40** (Mike Gunderloy, 6 Arizona Ave, Rennselaer, NY 12144-4502, USA)

If you want a music weekly from Athens (GA) or a Japanese magazine on tv or a mini-indictment of modern culture (and I only opened the magazine a few times at random), this is the place to look. Thousands of mini-reviews on international SF, esoteric and music fanzines.

**FLICKERS 'N' FRAMES 12** (John Peters, Bertha Press, 299 Southway Drive, Southway, Plymouth, Devon PL6 6QN)

Book, film, video reviews, fiction. Lots of reading, lots of news on films.

**FOLLY #5** (Arnie Katz, 330 S. Decatur, Suite 152, Las Vegas, NV 89107, USA)

Written just before a successful eye operation, comments on TV advertising and a Joe Walcott article.

**FUTURE 3** (Coventry Poly SF Society, Coventry)

Interesting comments on the Japanese monster movie and the current widespread disease of "Sequelitis".

**GOTTERDAMMERUNG** (Tommy Ferguson, James McKee and Mark McCann, c/o 107 South Parade, Belfast BT7 2GN)

An excuse to play around with DTP; the contents aim to shock or even titillate.

**MARVIN THE LEHTI** (Ari Veintie, Harjakatu 6 A 2 A, SF-00500 Helsinki, Finland)

Quarterly zine of the Helsinki University SF Club, this one is in English, but the next will be in Finnish, due to lack of English-language material.

**MIMOSA 9** (Dick and Nicki Lynch, PO Box 1270, Germantown, Maryland 20875, USA)

This includes a Bob Shaw Serious Scientific Talk which might be compared to the *Pulp* version (there is an extra paragraph in one of them); it's a satisfying read.

**MOVING FINGER 1** (Dave Bell, Church Farm, North Kelsey, Lincoln)

Acknowledging that long letters of comment are now rare, Dave asks for postcards of comment and introduces a few comment books briefly: censorship, *Interzone*, paperbacks in remainder bookshops. This fanzine is to keep in touch with people — Dave doesn't get to many conventions as he has a very demanding farm.

**OUTSIDER 8** (Steve Glover, 16 Aviary Place, Leeds LS12 2NP)

Two years "late", this zine hides its lack of topicality behind fiction — lots of shorts mostly SF-related, the centre piece describes, letter by letter, life in France from A (for Aroma), to Z (for Zucchini).

**OVERSPACE TWELVE** (Sean Friend, 25 Sheldon Road, Chippenham, Wilts. SN14 0BP)

Lots of fiction, fiction, art; an acquired taste.

**PARTIAN 3** (Barbara, Nicholasweg 68, 3581 v.k. Utrecht, the Netherlands)

Poetry, Dutch bias ("I can bully most easily those who are nearest and most available") and account of Prague visit.

**PRESSURE POINTS** (Terry Broome, 4 Zermati Street, Chapel Allerton, Leeds LS7 3NJ) — this fanzine is available by whim only which means that you either have to ask very nicely or hope)

With 114 pages, this is a true saga of Terry's progress in and out of hospitals with occasional guest intermissions on the hospital theme. Like *The Deer Hunter*, it's one of those things you're glad to have experienced, without having necessarily enjoyed doing it.

**PROPER BOSKONIAN** (Proper Boskonian, NESFA, Box G, M G Branch PO, Cambridge, MA 02139-0910, USA)

This is the semi-annual gazette of the New England SF Association. Lots of book reviews and con reports, plus several readable articles, like *Suzhi Chefs I've known and loved* by Jon Singer, plus an occasional series on neglected authors.

**READING MATTERS** (Tibs, G/R, 10 Caird Drive, Glasgow G11 5DS — £1/issue)

This is a wide-ranging written conversation on reading tastes — authors range from Pearl S. Buck to Greer Gilman and there's probably hundreds in between. As it consists of 46pp closely word processed, laser printed text, Tibs would welcome a contribution towards the costs of reproduction. Subjects covered include mysteries and detective novels, slaver, translated fiction, grammar, horror and candyfloss and sentimentality.

**REAL SOON NOW** (Dave Bell, Church Farm, North Kelsey, Lincoln LN7 6BQ)

Account of the Dutch worldcon, written while it was happening, intermixed with Dean Heathcote on Japanese animation.

**SISTERS** (Pam Wells, Lucy Huntziner and Jeanne Gomoll, 24A Beech Road, Bowes Park, London N11 2DA)

This was produced to support Pam Well's TAFF campaign and shows why Pam won. It's good. It concerns sisters inter-relating, the theme having developed from several transatlantic phone conversations. If readers react, there will be another issue. Soon, I hope.

**TBD** (TBD, c/o Glasgow University Union, 32 University Avenue, Glasgow G12 8LX)

Enthusiastic and laser printed in various sizes, readers are requested to come up with some SF/F explanations for the title (the most interesting ones will be used as subtitles in future issues). One short mentions how useful live tribbles are, in that they can protect one's property from Slavers' Sunflowers; a quiz has questions like *Who was Professor Yaffel* or *Who is Zaphod Beeblebrox's psychiatrist* or *What is the average flight velocity of a swallow carrying a coconut*?

**TEENAGE TRANSMUTED BLACK-BELT AXOLOTL** (Cambridge University Science Fiction Society, editor Helen Steele)

Fanzine of an active club (events for example included discussions on comics and graphic novels, Geoff Ryman and *A Canticle for Leibowitz* in the Easter term) with fiction, fun including some pastiches.

**TIME TEA** (Dave Bridges, PO Box 50788, Midland TX 79710-0788, USA)

Dave moved to the States and never regretted it — for example, how can you miss the English weather when you have hurricanes, tornadoes, electric storms "which light up the night sky in surreal silence", not to mention suffocating rainstorms? Lots of letters and plenty to read.

**THE EDGE** (Imperial College SF Society, Imperial College Union, Beit Hall, Prince Consort Road, South Kensington London SW7)  
Strongly SF oriented though the art hasn't come out well. Lots of shorts. Drabbles?

**THE INTREPID EXPLORER** (Hans Persson, Alsattersgatan 4B, S-582-48 Linköping, Sweden)  
Interactive computer story: disturbing. Strange to read, but worth persevering with.

**THE NEW CHRONICLES OF JOMSBORG** Vol. 17 No. 3 (Paul Treadaway, 18 Harvey Goodwin Avenue, Cambridge)  
Club magazine of a fantasy society: lots of events and literary discussions.

**THE WOLF'S TALE** (Michelle Drayton and Jette Goldie, F1/2, 10 Atlas Road, Springburn, Glasgow G21 4TE)  
Fantasy fiction and poetry, with plenty of artwork.

**THINGUMY BOB** (Chuck Connor, Silidan House, Chesiston Road, Wissett, near Halesworth, Suffolk IP19 ONF)  
Extensive fanzine reviews (and worth getting just for them), tall tales, entertaining reading.

**TRAPDOOR 10** (Robert Lichtman, PO Box 30, Glen Ellen, CA 95442, USA)  
The letter column is overshadowed by the state of fanzine fandom, tentative conclusions are that people are communicating at cons and through bulletin boards rather than with the "snail mail" — the rest of the magazine includes Bob Shaw in great form and Terry Carr.

**TURKEY SHOOT 3 1/4** (Ian Sales, 56 Southwell Road East, Mansfield, Notts. NG21 0EW)  
Designed to be the fanzine of classically bad SF, this is no disappointment, but very brief. A typical quote: *All of them blanketing the hillside as far as the lake where they parenthesized the water like a palpitating army of ants slowly engulfing a dead blue cyrotox.*

**VEGETARIAN DREAMS: CARNIVOROUS NIGHTMARES** (>8 Wheeler-Reid, "The Onion Abattoir", Basement Right, 12 Highburgh Road, Glasgow G12 9YD)  
Weird booklet in praise of onions. "Sado-vegetarians" prefer not to eat meat because it doesn't suffer as much as plants do...



## WRITEBACK

Letters are welcome from members on subjects ranging from Science Fiction onwards. Please write to Jenny and/or Steve Glover, 16 Avary Place, Leeds LS12 2NP and the deadline is:

July 12  
1991

## On Mindbridge

John Jarrold writes in response to Steve Grover's complaint about a missing page to "Mindbridge". He initially confused the two Steves (Grover and Glover), but they are separate individuals.

from John Jarrold, Director, Orbit Books, Orbit House, 1 New Fetter Lane, London EC4A 1AR

I read Steve Grover's letter with interest as you might imagine. Like anyone else, I object to being misrepresented in print, and I would just like to say that Joe Haldemann and I did not decide "that the problem will be solved when this edition is sold out". In fact, Orbit no longer have rights to *Mindbridge*, since they reverted to Joe and his agent on January 1st this year. Thus, we are not able to reprint the missing chapter. I assume that Hodder/NEL, who are now Joe's publisher, will reissue *Mindbridge* with the final chapter at some time in the future. This sort of mix-up is bound to happen occasionally, and I am grateful to Mr. Grover for pointing out to me. I am only sorry that the rights situation does not allow me to correct this immediately.

Other members, including Chris C. Bailey, scanned their copies of "Mindbridge" and noticed the missing page.

## The Handmaid Continued

Both Debbie Shaw and Joy Hibbert objected to Joseph Nicholas' review of "The Handmaid's Tale", but he is well able to justify himself:

from Joseph Nicholas, 5A Frinton Road, Stamford Hill, London N15 6NH

I don't want to respond in detail to the comments in *Matrix* 93 by Debbie Shaw and Joy Hibbert about my review of *The Handmaid's Tale*, since that would only be to repeat the review at greater length. I will, however, make this comment: which is that because Debbie Shaw is arguing against my review of the film by reference to Margaret Atwood's novel, she won't necessarily address the same points. She seems to suggest that some aspects of the story, in particular the outside world about which Kate and her friends dream so much, must be taken metaphorically — but the very first scene of the film is of an attempted escape to that outside world, with the frontier depicted as a concrete wall lit by floodlights and patrolled by armed guards. In other words, the possibility of escape to the outside world is not metaphorical, but literal — and we are thus invited to view the rest of the film in the same literal light. Hence my statement that on its own terms the film's scenario doesn't make sense.

Debbie Shaw nevertheless confirms what I hinted at: that the film isn't the book, and that there are clear differences between the two. Perhaps the film does fail to address the story's fundamental issues — the suggestion that I expect my philosophy served up on a plate is a piece of cheap abuse that does her argument no credit whatever — and I might take her up on her invitation to read it one day ... if only I didn't have a number of other books to read first. A history of South East Asia, the first volume in the Cambridge History of the Middle Ages, a cultural history of China, David Pryce-Jones's recent book on the Arabs ... Science Fiction? Don't have much time for that sort of stuff, guv!

## Trilogies: The False Category

Continuing the discussion on reading SF, and in particular Richard Hole's comments about people liking trilogies -

from Kev McVeigh, 37 Firs Road, Milnthorpe, Cumbria LA7 7QF

I like books, sometimes most of an individual author's *oeuvre*, sometimes just one book whilst disliking the rest. And what I like is the *text*, not the cover or the binding or the physical structure. Are these people who like trilogies seriously suggesting that these are better books because they have several volumes? There are one-volume editions of several trilogies — *The Lord of the Rings*, *Earthsea* — are these inherently inferior novels to their 3-volume variants? Of course not.

So is Richard Hole's question at fault? Clearly. Do I like trilogies? I loved *Earthsea*. I now see a lot wrong with Tolkien but used to re-read it regularly, but I couldn't get anywhere with Tad Williams, and felt William Gibson lost his way by the end of *Mona Lisa Overdrive*. Can I give a trilogy fan *Gormenghast*, *Foundation* and *The Wild Shore*? *The Gold Coast*? *Pacific Edge* and blithely assume that fans will enjoy them all because they are trilogies? Of course not.

The point of this: categories are invidious, books (or series) ought to be individual items, but some labels: SF, Fantasy, Space Opera, whatever, have uses. "Trilogy" is not one of these, it is a false category which misleads and restricts. Maybe Richard Hole would like to re-phrase his question, or at least find some specific reference points.

## All Our Yesterdays

Ian Creasey reviewed the Harry Warner collection "All Our Yesterdays" for the last issue of "Matrix" and caused this list of corrections from Chuck Connor who had published and duplicated it.

from Chuck Connor, c/o Silidan House, Chediston Road, Wissett, near Halesworth, Suffolk IP19 ONF

Firstly [in Ian's review] there was the impression that *All Our Yesterdays* is a commercially produced thing. Such is not the case. It is duplicated - apart from the front and back-covers - with coloured inks used for most of the section header illustrations (and the colour work isn't blemished by any ink residue from previous colourings either, which is a credit to Chris who did the work in that respect). And with a classic line of "what do you actually get for your money" should've included the fact that it costs over a pound to post, and contains over 214pp of A4.

Next, it is not a survey, but is Harry Warner Junior reminiscing about fandom, and picking out either fans or fanzines that hold in his memory for one reason

or another. It is not (repeat) not a critical work — Harry has never been a fanatic, nor does he really give a critical assessment of things, mainly as even at the time the pieces were written (between 1951 and 1976) most of the people and fanzines were already long extinct.

Query: Did Ian actually take the advice offered at the start of the book, which said that each piece should be read separately, and that no attempt should be made to try and read the thing whole? And, taking into account the time/date when these pieces were written, did Ian try to find out about the fandom of that time?

"It's not a comprehensive collection..." says Ian. Does he realise how long Harry has been writing for fandom? Well over 50 (that's five zero) years. How the hell can anyone make a comprehensive collection? If it had not been for the sheer generosity of several fans, then some of the errors in the original stencil copy I was given at the start of the project would have either had to have been left in, or forced the removal of the piece - mainly copies of *Fanvariety* or *Inuendo*, which you cannot get for love or convention membership fees these days. The articles span 25 years in themselves, and were never meant to be gathered together, so of course you'd get comments like "one of the finest of the fanzines of those days".

Query: Was Ian looking for Sercon in this collection, and if so, why the hell didn't he do his homework first? Because if he had done his homework, he would have known that Harry has never been serious in his fanish life — and that such comments as "some day, when a fan university exists" are totally tongue in cheek. I'm sorry if that didn't come across, though I didn't know that it would be travelling at 30,000 feet.

Again, the "What is the point of it all?" comment rankles — not for the comment, but that there were no cut-off dates mentioned. The fact that the last article was written in 1976 — a year before I got into fandom — is never mentioned. I didn't want to sully the pages by plastering reprint dates and details underneath the colour headers. I put all the relevant details and credits at the front in the contents pages (not index pages, as there are no page numbers to the piece, thus the comment that Harry "at one time laments a decline in fanzine numbers" (yet no date is appended to this, which would have added weight to the argument that fanishness is cyclic and, to some extent, each new wave of fandom re-invents the wheel albeit with some modifications) are my only adverse comments to the review, which I thought was fair if taken in the light of the lost context and lost past tense that should have been used.

It's a date-based thing, which didn't come over in the review, which I feel should have been made plain to the readers. Oh, and before I forget, the price of £4.50 INCLUDES post and packing, as does the \$15. Also, what wasn't included in the review is the fact that there are also chunks of now-filthy-pros when they were writing for fanzines at a time when they were still fans themselves. Harry never just rummaged around his attic, he got the stuff up and reprinted the (even then, in 1951) rare material.

I'm sorry if this comes over a little aggressive, it's not meant to be, but as I said at the start I just didn't know where to start this thing off. I state again, this is not (repeat) not a professional venture, and to treat it as one would be to mislead the readership — and neither Harry, myself nor anyone else involved in the project stands to make any money at all out of it, even if I were to sell every copy of the thing.



INFORMATION  
SERVICE  
Phil Nichols

Judging from the letters I receive - and I have little else to go on - there seems to be a general desire for more than the odd fact from the Information Service. I'm asked for bibliographies, biographies, lists of books in

print by a particular author, histories of SF and the BSFA, the stuff of books, rather than of a brief letter of reply, or of a tiny column in a bimonthly newsletter. For those who want more, we begin a new occasional series. It's not exactly an A to Z of SF, nor a history of the genre. Instead, we'll be trying to suggest different ways in for the newcomer to SF, and new avenues to travel for those with a jaded literary palate. We start with two founding figures of Fantasy and SF:

## H. Rider Haggard

Fay Symes

From being a best-selling Victorian author, Haggard sank into obscurity and re-emerged several times, though most of his work was never reprinted. He can

never be called a great writer and his style leaves much to be desired, but he was undeniably one of the great storytellers. There is a naive vigour to his writing that transcends his sometimes sloppy workmanship, and the power of his imagination carries the reader with it. Not many writers of verbose Victorian fiction could hook a schoolgirl brought up on Enid Blyton, but I read *She* (1887) without being able to set it down, and remained his fan for life. There are few scenes in fiction to match the unveiling of Ayesha, or her death in the flame of life.

From fifty-eight works of fiction, fourteen contain pure fantasy and the occult, though many of his other novels have bizarre touches: a mummified head with rolling glass eyes; the astrologer loved by *Cleopatra* (1889); ancient Egyptian rituals. Eighteen concern the adventures of white hunter Allan Quatermain, who is only remembered now for his excursion to *King Solomon's Mines* (1885). Of the fantasy fourteen, some are remarkable, hankies out for *Ayesha* (1905), while *Leo* searches for the reincarnated "She", and in reunited in fabulous romanticism. Travel back in time with Allan Quatermain to prehistory in *Allan and the Ice Gods* (1927), and ancient Egypt in *The Ancient Egypt* (1920). Share the desperate adventures of Juana, Leonard and Otter the dwarf on the ice-bridge in *The People of the Mist* (1894). Meet the glittering sleepers in their crystal coffins, alive after 250,000 years in *When the World Shook* (1919). Love to hate the dark Merimism who destroys Ulysses in *The World's Desire* (1890). Gain a truer insight into the magic of Africa in *Nada the Lily* (1892), and ancient Iceland in the brilliant saga *Eric Brighteyes* (1891). But above all, please don't forget this founder of modern fantasy.

## H.G. WELLS

K.V. Bailey

What is now thought of as his Science Fiction, Wells called his "scientific romances". He has threefold significance for the genre. Some of his imaginings were "prophetic", for example *The War in the Air* (1908), *The Land Overlaid* (1903); others have been seminal to utopian/dystopian conjecture, for example *When the Sleeper Awakes* (1899), *A Modern Utopia* (1905); yet others, for example *The Time Machine* (1895), *The Man who could work Miracles* (1937), generated quasi-mythic metaphors which have had lasting influence, with spin-off both cinematic and literary. Writers as diverse as C.S. Lewis, Olaf Stapledon, J.K. Jeter and Christopher Priest have echoed or embroidered them. Relevant critical literature is extensive. An excellent short general account, which includes his mainstream novels and non-fiction, is J.R. Hammond's *H.G. Wells*. Patrick Parrinder's survey (exclusively) is John Huntington's *The Logic of Fantasy*.

If you have a question to ask about SF, or if you'd like to volunteer to help answer questions put to the Information Service - or if you'd like to contribute a short piece about an author or sub-genre - please write, enclosing a stamped, addressed envelope, to:

Phil Nichols, 57 Grange Road, West Bromwich, West Midlands B70 8PB.

## THE BSFA - GHETTO POLICE? A New Agenda For the Nineties Ian Sales

One of the questions on the recent BSFA Survey asked what the BSFA should be doing in the future. Most seemed content for things to remain as they are. Among the many suggestions made were one to promote SF, and another to expand the BSFA's membership. Unfortunately, these are not just ideas for the Committee to debate and perhaps shelve. For the BSFA to survive, it's going to have to do both.

The BSFA currently offers a number of services, although its chief role has been described as informational/educational. This isn't enough anymore. It's time for the BSFA to adopt a new role: promoting SF. As an organisation dedicated to the genre, it seems the next obvious step. By promoting SF, everyone wins: fans, writers, editors, publishers, etc. For too long, fans have moaned about the treatment given SF by the literary establishment, it's position in the "media landscape", and the poor public opinion of it. But they've done little to right these wrongs.

To start with, the BSFA has to come up with some form of marketing strategy. Designing a new logo isn't enough. It must market itself both to attract new members, and to position itself in the market as what it is: an informational organisation dedicated to SF. By promoting itself as the "voice" of the genre, the BSFA will be doing both.

Without going into marketing theory in great depth, there are a number of obvious moves the BSFA can make in order to raise its profile.

The great majority of SF fans rarely visit specialist shops such as *Andromeda*, or *Forbidden Planet*. They buy their Piers Anthony novels, their *Forgotten Realm* books from W.H. Smith, or Dillons, or Waterstones, etc. By publishing (perhaps only annually to begin with) a four-colour glossy magazine compiled from material published in *Vector* et al and selling it in High Street newsagents, the BSFA will be able to reach these people. Obviously, the contents will have to be tailored towards them - i.e. more mass appeal stuff. It's no good writing lengthy essays on the Dantean aspects of Cyberpunk novels - I've heard *Vector* being described as "too dry" because it prints these sort of articles. The magazine would also include lots of stuff about the BSFA, what you get for your money, etc. Casual punters would read this magazine, and discover that they could receive magazines covering similar material six times a year by joining the BSFA. This BSFA annual magazine could eventually work towards becoming monthly - a la *Q* or *Empire*. Another suggestion is to create a fifth magazine to get into the BSFA mailings. This one would be the same as existing ones in layout and presentation, but devoted to SF in films and other media.

The BSFA must also start advertising its presence. At the moment its main form of advertising appears to be word-of-mouth, and in a *closed community*. No wonder very few people know of the BSFA! One of the most successful methods previously used was the adverts in the back of SF paperbacks. Someone should seriously look into setting this up again. It has its drawbacks - for instance, the fact that these ads may be read years after the named membership secretary is no longer in that position - but these are trivial problems (a suggestion to solve the above: a central BSFA post office box address that need not change as Committee members come and go).

There are also British magazines such as *Fear and Empire*. SF film fans may be willing to join (especially if there is a BSFA zine devoted to films).

And what about ads. in the US magazines, *Asimov's*, *Analog*, *F&SF*, *Locus*, etc? They're sold in this country and have sizeable circulations.

But then it always comes down to the cost. These methods are not cheap. I never said they were. Word-of-mouth may be cheap, but it's hardly effective.

For the last ten years, the BSFA has had about a thousand members. Each year a number of people do not renew their membership, and new first-time members join. Sometimes more join than leave; sometimes less. As long as new memberships are taken out each year (even if those leaving outnumber those joining), the BSFA has cheerfully called this "growth".

Costs are rising each year. If the BSFA refuses to expand and attract more members, then in ten years' time, the existing membership will probably be paying about £25 a year for the same services as now. The BSFA cannot survive at its current size. It has to grow. This is a harsh economic reality.

At Speculation (after the AGM), I pointed out to a Committee member that the BSFA needs more members, and was told that more members equals larger print runs equals larger print run to pay for. Absolute rubbish. In printing, unit costs fall as more are printed. Should the BSFA membership double, then the BSFA membership double, then the BSFA will have earned twice as much. The unit costs for *Vector*, *Matrix*, *Paperback Inferno* and *Focus* will fall. Thus, the BSFA will make more profit.

Should all those new members drop out when their year is up, then the BSFA still cuts its print run. And it's still made its profit from them.

So it's time for a radical change in the BSFA, a change necessitated by survival. I'm not accusing past and present committee members of not doing their jobs. But I am saying that a re-think is needed regarding what the BSFA actually does. The BSFA has been described as "little more than an in-conduit for its members and a career ladder up the [SF] ghetto's hierarchy". Fans moan like hell that SF is a ghetto, but they're not exactly trying to break down the walls, are they? The BSFA is in a position to do so; it has the resources and skill-pool to do so.

Before I can be accused of all talk and no action, I would like to mention that the Coventry Polytechnic SF Society (of which I am Chairperson) is currently setting up a leaflet drop throughout the polytechnic campus. The promotional leaflet consists of a short list of recommended recent SF books (asking around led us to the conclusion that most people who read SF would welcome such a list) and information on the Society. At the moment, we do not know how successful it will be. But since the Poly has a student body of eight thousand,

and the Society has only sixty members, we know that there are plenty of people we can target.

I can think of no reason - other than the literary snobbishness of SF fans - why the BSFA does not try to raise its profile. And please, no extended debates about whether or not the BSFA should do as I have suggested. It's time for action. SF fans are only too good at debating something to death, or getting bogged down in trivialities. I'm not going to claim that my suggestions are the only road to survival. Perhaps other members have ideas to add. The more the merrier. At least then something might be done. And something has to be done.

## SOAPBOX

*This is a column for anyone at all to blast off about anything at all - it doesn't even have to be SF! This time Eva Hauser, who edits a SF magazine, "Itarie" in Czechoslovakia (approximately the equivalent of "Interzone") comments on the current state of her country.*

## The Changing Face of Europe

Eva Hauser

One of my American friends told me what was the Western idea of life in the Eastern countries: people dressed in gray and black are all the time afraid to say anything because the communist rules are always watching them and listening to them; in each block of flats where the people live is a soldier who watches them; no goods and long lines in shops, no telephones, and so on.

I feel that this western idea was somewhat different from the reality. People didn't have a need to say potentially dangerous things as they stopped to think, to have ideas, to be creative. Another of my American friends observed that people in the Eastern countries are not able to discuss problems, to cope with new ideas. That's an important observation. Many of the more active people emigrated or became dissidents and were isolated from the average people, from their everyday life. Average "normal" people even considered dissidents crazy, queer: funny, ridiculous to say the truth regardless of the circumstances!

People in Czechoslovakia were efficiently manipulated. They were not afraid, but they were terribly passive. They were used to being always told by somebody what to do, how to do it, what to say etc., and they were used to the security of some job, in which they didn't need to work very efficiently/the widespread aphorism that the people pretend to work and the state pretends to pay them doesn't exaggerate - if you had some new ideas and wanted to use them in your work, you found that you can't do it because of the bureaucratic limits, and you weren't rewarded at all.

The result is that now when people can freely decide what to do and how to earn money, a large part of them is discontent, indecisive, stressed by the danger of unemployment, whimpering over the rising prices and the prices of some goods rose really several times - some basic food is twice as expensive, cars too, petrol is perhaps five times more expensive. People are not able to see the new perspectives of their lives and they just buy a lot of stuff that is expected to be still more expensive.

The journalists and politicians are not doing better. Instead of discussing important problems like economic reform, the budget, the disastrous state of the environment and health care, the re-qualification of people, new laws for business etc., they discuss all the time unimportant garbage like who is suspected of collaborating with the secret police in the past, or the status of the dissidents of the '50s and '60s - should it be the same as the status of the anti-fascist fighters of the Second World War? Or whether the communists who left the Party in 1969 are still moral people or not, and also the question of the ban on abortions. These topics are more easy to speak of, don't need such a lot of searching for objective information.

Cultural production such as the editing of books, journals, theatre plays or concerts was supported by the communist regime, so that many writers, artists or actors could earn their living by writing, art or acting. Of course their production was controlled by the officials and more progressive artists had great difficulties. Most of the production was boring, dull or even ideologically educational. Worst of all was TV - for example, their series about a model regional party secretary!

Now, "culture" has to earn money to support itself, and on top of that the editors of periodical journals have to pay a sales tax of 22% - which will probably be decreased as it's really too much.

Before the Revolution, it was necessary to buy theatre tickets a long time in advance - now, the theatres are half empty. The reason is that tickets were distributed by the trade union so they were always sold out but the visitors were not really interested in the performance.

At *tharic*, we feel very strongly the pressures for a more commercial product, that people want more of Conan and Schwarzenegger than stories by Norman Spinrad. But people are still unsatisfied by any type of commerce - there are lots of stands with phonographic journals in the Prague streets, and people do not object much - visitors from western countries are astonished by it - especially by women and children selling porno.

I hope that this fascination by commercial production is temporary.

## COMPETITION CORNER

### Roger Robinson

At last I've set a competition that lived up to my expectations. I set the picture quiz (and offered a possible bonus prize) because I genuinely thought no-one would get all the answers, but that almost every entrant would correctly identify quite a few of the logos. I also thought that people would be frustrated because they half-remembered some, but couldn't quite remember where they'd seen them. Apart from one highly-amusing and all-incorrect entry this proved to be a correct assessment of the difficulty of the competition.

When I set the competition, I expected, rightly as it turned out, that no. 6 would be the real stumbling block, and that nos. 4 and 10 would also cause much head scratching.

## Results of Competition 93 - "Sign Here Please"

The answers were as follows:

1. An early-ish version of Ace Books logo
2. Methuen/Magnum paperbacks
3. A later version of Ace
4. The rat is used as the logo by Los Angeles fans - used for such events as the 1984 Worldcon, and for various other conventions and con bids
5. Arrow Books
6. Mir Publishers (Russian English-language SF books)
7. Hale books
8. The logo used by the artist Chris Foss to sign his work
9. Sphere books
10. Theodore Sturgeon's logo symbolising "Ask the Next Question", usually appended to his signature
11. The latest version of the DAW books logo
12. Friends of Foundation, the support group for the library of the Science Fiction Foundation (the SF research library at the Polytechnic of East London).

In spite of all my cajoling during the weekend at Mexico, there was still only a small response, but as usual at least one new entrant. In spite of the small post-bag a lot of people I've spoken to seem to do the quizzes but never send in their entries (*Guiltily* — Eds.). Come on! - it is a chance to win £5 for only the price of a stamp.

The first entry in the post was from a declared non-member with 9 correct - well done, Ian! At Mexico, two people told me they had identified 11 each, but as I only received one of these, there was a clear winner, all the more deserving because he is a regular competition entrant.

The winner of the £5 book token is S.C. Hatch (11 points) with worthy runners-up Nigel Parsons and P.J. Ellis (8 each). Other entrants deserving of mention were Richard Cooper, Eleanor Piper, Garry Noble and Theo Ross. A late entry arrived from Ian Sales with 10 points, so he would have taken second place, but for the tardy postal system.

As mentioned in the intro, there was one all-incorrect entry - from David A. Hicks who identified, among other delightfully whimsical entries the following:

6. Symbol of the post-Luddite "We've almost cracked Computer Aided Design Draughtsman of the World United".
10. Symbol of those queuing for sex-changes. An indictment of the current NHS attitudes towards trans-sexualism. Member look to future technology for short cuts.
12. The discovery of the lost Space Operas of Enid Blyton, such as the epic "Famous Five go for a Hike on Saturn" breathed new life into her fan club as shown in their new logo.

## Competition 94 - "The Jumbles" by Annie Gramme

This is a three part competition all about anagrams of book titles, for which you must identify the books and the authors involved.

In part one you have to unscramble the 16 anagrams of book titles given below and identify the authors.

The initial letters of the 16 authors' surnames from part one form another scrambled title (3,10,3). In part two you should identify this title and the relevant author.

For the third and last part you must make up an anagram of another 4-word (3,5,2,11) title by this same author. If possible this anagram should be appropriate to the book or the author.

Even if you don't solve all the first 16 anagrams you will probably still be able to work out which books and which author are referred to in the two parts, and so will be able to complete the quiz. (Can anyone identify the books from the information given so far?\*)

Points will be awarded for each title and author correctly identified in all three parts with bonus point(s) for a good final anagram.

1. Hep Zack, a neat trendy moli (5,3,3,5,6)
2. Put in heel (2,3,4)
3. Dangers in Gor (12)
4. S.S. got faster (4,7)
5. See TV - sense hex (3,5,5)
6. Fed the left chest (3,6,6)
7. Tie weight in axle (3,5,7)
8. Raided the bistrot (9,7)
9. Rid single worn green (9,9)
10. Goon fighting a swede (5,4,4,5)
11. Dante arranged orchestras (4,8,4,7)
12. Last story role (5,7)
13. So gather pickle oil (6,4,7)
14. Don fried mountain ape (10,3,6)
15. Steam parts (4,6)
16. Hush one's sad twin (7,2,3,3)

I think this is a (bit) easier than last time, so no extra prize for an all correct entry - just the usual BSFA £5 book-token for the winner. All entries and comments to Roger Robinson, 75 Rosalyn Ave, Harold Wood, Essex RM3 0RG by July 12th.

## STOP PRESS

(which is a mixed bag of things which arrived after the magazine had been formatted and before it had been sent to the printer).

**1st UK Vintage p/b and pulp book fair** September 7th, 9-5pm Grosvenor Hotel, London (near Victoria Station) Guests include Lionel Fanthorpe, Jim Burns, E.C. Tubb and Sidney Bounds. Lots of vintage books: £1 entry fee. More details in next issue.

**Tolkien Centenary Conference** This is a preliminary notice about one celebration of the centenary of J.R.R. Tolkien's birth: "A long-expected party". Keble College, Oxford, 17th August-24th August, 1992. Organisers: The Tolkien Society (UK) and the Mythopoeic Society (USA). British and European details and rates from: Pat and Trevor Reynolds, 16 Gibsons Green, Healds, Milton Keynes, MK13 7NH. US rates available from Lynn Mauldin, PO Box 3194, Altadena, CA 91001, USA.

As if you didn't know the **difference between SF and Red Dwarf**, Grant Naylor and Rob Grant explain in the April edition of *Bookcase 33*, available from W.H. Smiths (free) that *The idea of the last human alone in a godless universe was at one point interesting, but we didn't realise how difficult it was going to be. ... With most SF the whole point is to meet aliens. For us the challenge was inner space, not outer space.*

*ProtoStellar* magazine includes: a look at Star Drives, *Around the Universe in 128 Days* - "what's jumping in the world of fantasy, horror & SF"; *Holovision Dreams*, cinema and video fantasy releases; *The Hollow Duellists*, fiction of intrigue and violence in the 22nd century; *The Brain Probe*, an interview with Stephen Hunt and *The Company Man*, the man behind *Forbidden Planet*.