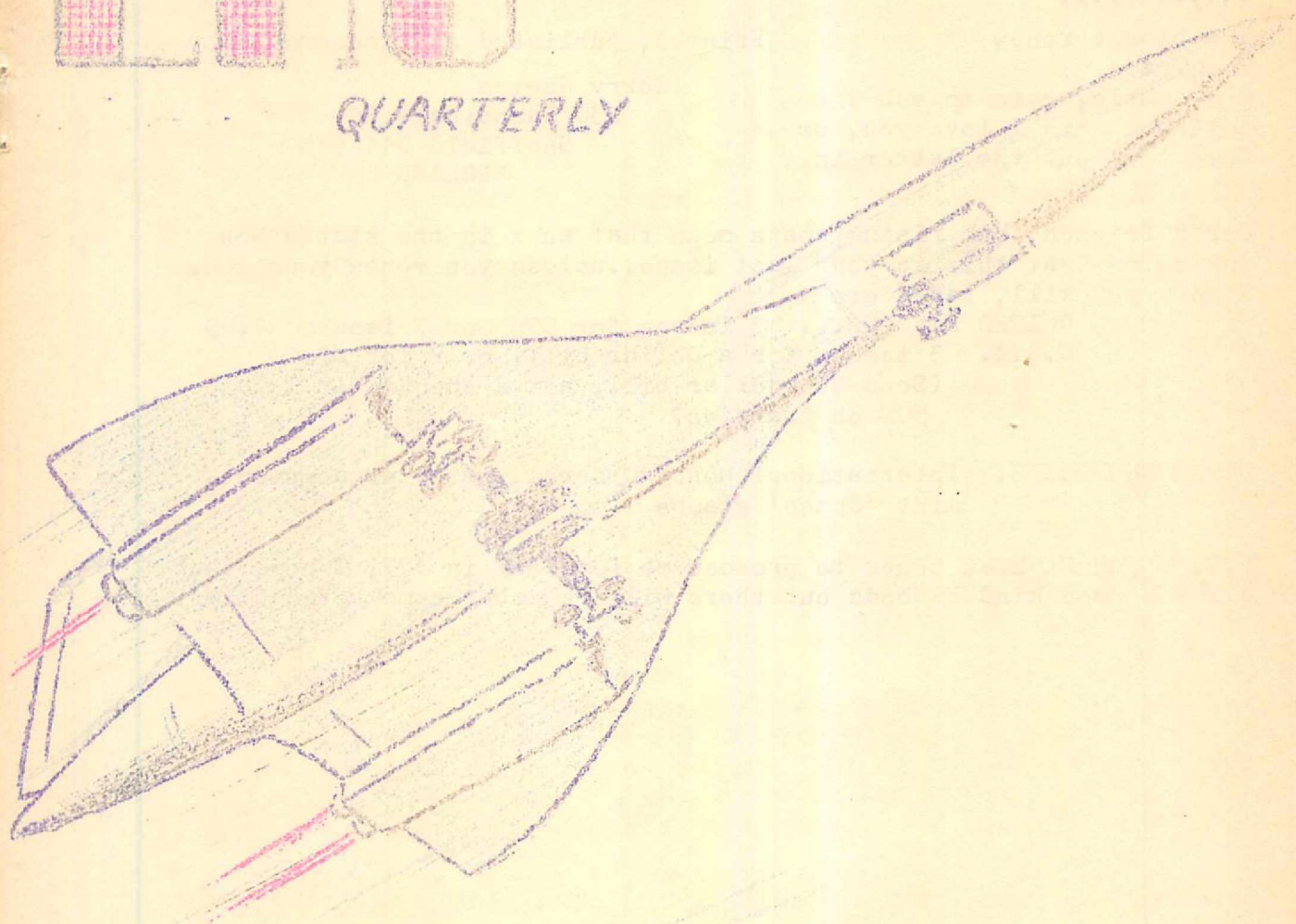


ERG

QUARTERLY



No 54
April 1976

Secur. In. p. 28

ERG QUARTERLY No. 54 April 1976

x = please renew

T = Trade

S = Sample, care to sub ?

A blank means I love you, or forgot to put the letter in.

Printed, published and desecrated by:-

Terry Jeeves

230 Bannerdale Rd

Sheffield S11 9FE

ENGLAND

Sorry friends, but rising costs mean that an x in the status box indicates that this is your last issue..unless you renew your sub. I hope you will, rates are :-

UNITED KINGDOM... 3 issues for 50p or 7 issues £1.00

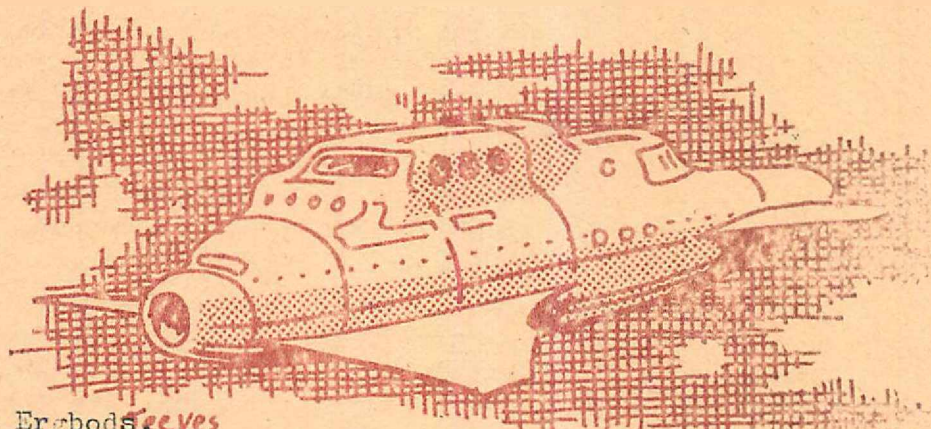
U.S.A. 3 issues for a dollar bill, or 7 for \$2.00

(Send the dollar bill, not a cheque, or I lose 50% on transfer)

OTHER COUNTRIES. International Money Orders...or by arrangement,
mint 'Space' stamps

P.S. Lynn Hickman hopes to propose me for TAFF in '77, I hope that all you good kind ERGBods out there will remember come voting time.

EDITORIAL



Greetings Ergbods ~~See~~ *ves*

Having recently eye-tracked numerous accounts of just how nasty little old Concorde was, is and will be, frequently speckled with large doses of red-herring in place of sense or logic, I feel in duty bound to chuck in my own two cents' worth of nattering.

Right away, I'm strongly pro-Concorde. I admire it for its sheer beauty of line, the technical triumph it represents, and for the promise it hold out. I'm tired of hearing its opponents moan like the clappers about how much it cost, or how little use it will be, or even that it pollutes their own private atmosphere - the one they have reserved for their fag-snoke, engine exhaust, and even pot-fumes.

O.K., costwise, Concorde has cost the taxpayer a bomb, far larger than originally planned. Even if the first 100 are sold, it will probably still have its bank statement printed in a bright red. So what? Ignoring the fact that you can't rate 'know how' and prestige in dollars and cents, there is the old adage that you must speculate before you accumulate. No doubt the cost-effectivity boys at Kittyhawk threw up their hands in horror at the way the Wright Brothers had wasted their cash on a newfangled flying contraption. We may never rake in the shekels with Concorde, but for once (did I say 'once'???) we are in on the ground floor and the next generation of supersonic airliners damn well ought to come from France and Britain.

They will come from us..IF we don't chicken out once again...as we have done so many times in the past. Remember the 'Ground Nuts Scheme'?, or the Princess Flying Boats, the Brabazon, the supersonic version of the Harrier...egad, we nearly axed the subsonic version along with the TSR-2. We dithered over playing with the Common Market, mishandled Cockrell's Hovercraft, reneged on the Channel Tunnel. Egad, the list is endless. Who was it said of a new born baby, "Very pretty, but what use is it?". Probably a myopic Concorde panner.

As for pollution...well, admittedly, noise IS ghastly for the poor sods who live near an aerodrome...but here, Concorde is no worse than most...and it has a smaller noise 'footprint' than most as it gets up and away while the rest are still biting their nails as V2 ap roaches. What noise it does make will probably be ironed out in the second generation. The sonic bang remains, but this can be limited to uninhabited areas, or over water. Which leaves us the

4 depletion of the ozone layer. A bit of nasty which seems to have been invented mainly by people who were hunting like mad for anti-Concorde propaganda when their own Government backed out of the supersonic game. Certainly, I don't remember hearing that one before. Well, according to scientists who know, this Big Bad Wolf is a rather tiny mouse, and far less of a problem than the ozone-depleting gunk which shoots out of all those aerosol cans the ban-Concorde nits use to create their flashy posters...or less of a problem than the exhaust fumes they belch out on their way to the latest lobby in Washington. Heck, between the ravers in the USA, and our own shilly-shally-weasel-out Government, it's a bloody wonder we got the old girl into the air at all.

This nation became great by facing challenges, NOT by playing at ostrich, or whining for a guaranteed 250% profit on every venture. We shall not stay great by gloating over our past. That way, stagnation is the only nation we shall become. Nothing remains static for long, the choice is progress..or decay..so which do you prefer ?

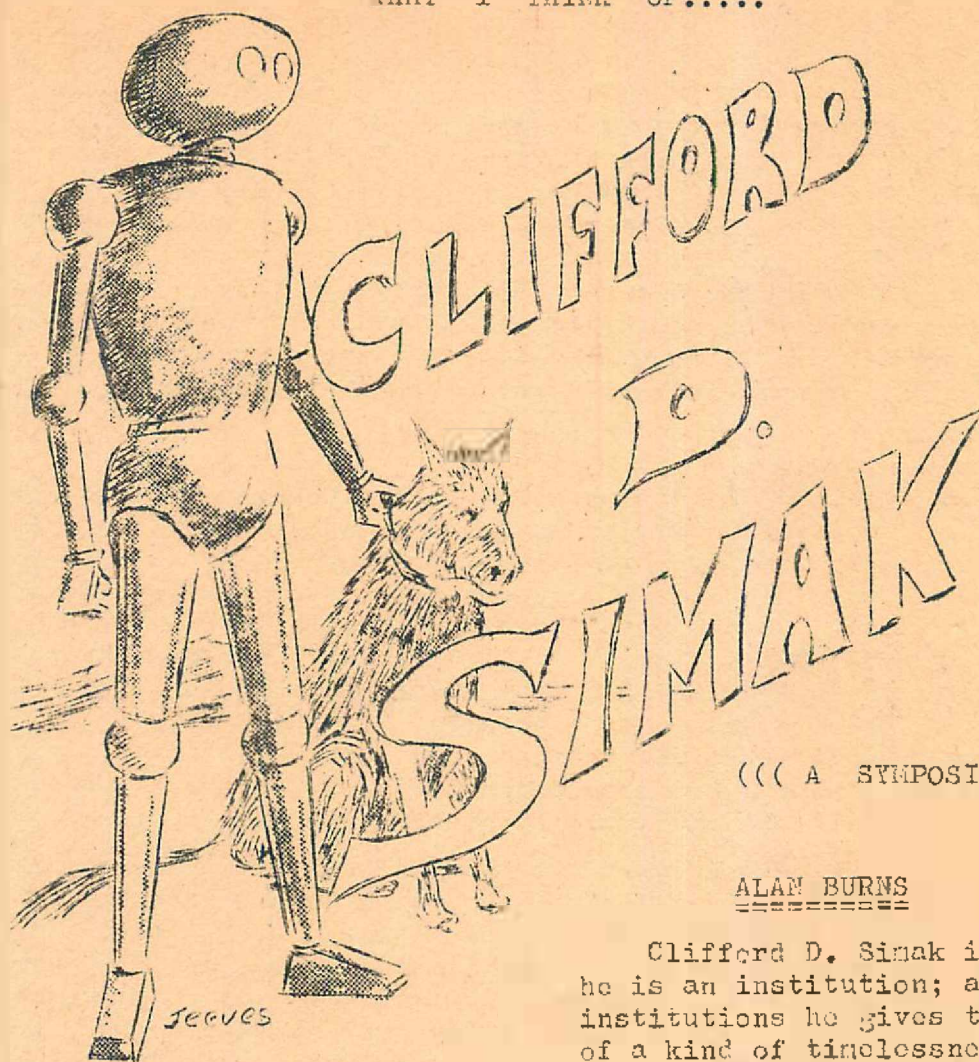
Oh yes, all that lost money.... well it DID keep a heck of a lot of people in work instead of on the dole, or whooping it up at some other idiotic demonstration.

At this point, Sir Loafalot-de-Jeeves descends from his soap box and dons his mortar board and gown before explaining the latest changes planned for good old ERG (accept no substitute). If, like Jim Linwood, you review fanzines without reading 'em (Yes, Mabel, he does...maybe he can't read) stop now, otherwise, press on for further gripping disclosures.

Shattered by rising prices of ink, stencils, paper and of course, postage; I cast around for a way to keep ERG in the field and still do summat about all those fanzines which have been coming in. To LOC all the latter takes away valuable cash from the kitty. (Any publisher out there would like to subsidise the old magazine ?). ~~Something~~ has to go, so I am thinking of some scheme along the following lines.

1. Prune the freeloaders from the mailing list, sorry chums, but nil-responses butter no parsnips. In future, ERG goes to the subbers, the contributors, and the traders...and the GOOD LOCers.
2. By way of recompense, I hope to increase ERG as near in weight to the Postal Limit as I can manage
3. To save lolly on LOCs by including a section on fuz received since the last issue. I'll try to LOC many of your zines, but if not, I hope you'll understand why I may not manage it. I'm not sure when this will start, but I may even have a page or two in this issue.

Sorry about the cover this issue, but I did want a Concorde, even if the Bandacolour wasn't up to the job. Interiors should be part handout, part electro, according to whim. Meanwhile, does anyone know of a cheap, CHEAP duper for sale....I'd like a replacement so that my venerable 230T can be reserved for colour interiors.



(((A SYMPOSIUM)))

ALAN BURNS

Clifford D. Simak is not a writer, he is an institution; and like many institutions he gives the impression of a kind of timelessness that will never end. But when there is no more Simak, which God forbid won't be for a long time yet, S-F and Fantasy readers will feel just that bit deprived.

Sinak is a craftsman among s-f writers, and effortless stringer of beads yet always leaving the reader with an urge to know more. 'City' is a case in point. From the robot lawn-mower to the Admirable Crichton of Jenkins is only one step. I would have liked a little more detail of the evolution of the robots. I would like to know what the ants were building and to where the mutants went, but you are left to think it out for yourself.

In the light of modern science some of Simak's concepts would seem to be disproven. John W. Campbell himself wrote an article which shot to pieces Simak's man-like robots as a workable robot form. But it never bothered Simak, he simply says, not, "This is how it will be," but rather, "Imagine it being this way and enjoy doing it". I got one issue of Astounding (As Analog was called) prewar, which had one instalment of 'Cosmic Engineers' in by Simak. It's only lately that I got the lot in paper-back form and reading it I can trace out Simak's development. He wrote what the times demanded and was able to change his style year by year to be

6
always acceptable and never dated.

Perhaps his most cosmic achievement was the one sentence in his novel 'Fisherman', "Hi pal, I trade with you my mind!" That one short sentence sums up a solution to all the troubles of our world and maybe when we do go out into space that could well be used as a space-fleet motto.

There are many other stories Sinak has done, 'The Way Station' for example and a real gem called 'The Shape of Desire', a chiller from Unknown Worlds. I know of no-one who has ever been disappointed by Sinak, or has ever put down anything of his unread. (A.B.)

Ro; Pile
46 Trenoweth St.
North Country
Redruth
Cornwall.

The bee in any author's bonnet usually buzzes most noisily in his short stories, or so I like to think, and this is particularly true of Sinak. Read any collection of his shorts, and, story after story, the message gets pounded home with the subtlety of a

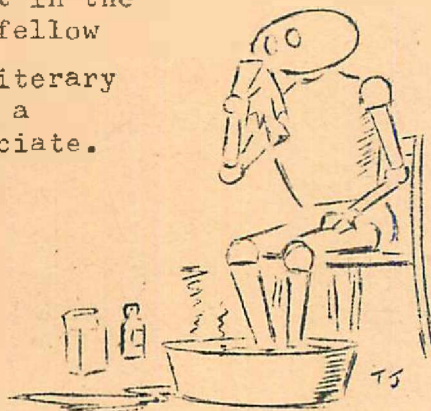
piledriver: e-x-p-l-o-i-t-a-t-i-o-n-. If Sinak were not a science fiction writer, he'd probably be a conservationist, perhaps defending the plight of the whale (four of which, incidentally, will have been slaughtered in the time it takes you to read this fanzine). Being a science fiction writer though, his sympathies lie not with the vanishing species of whales, but with aliens (usually benevolent) and people (likewise). One tale that should warm the heart of anyone who has been left holding the slimy end of the stick through a misleading mail-order offer, is DUSTY ZEBRA. Reasoning that a distant alien-intelligence will be unable to distinguish between two million plastic zebras and the genuine article (which it desires for reasons best known to itself), a businessman swaps them for the same number of a device which mysteriously removes dust from any object in its vicinity. Where the dust actually goes is a question that is never answered...but it comes back..thousands of tons of it.

In OPERATION STINKY, a skunk-like alien with equally mysterious powers to mend and 'improve' any machine it's placed in contact with, is commandeered by the army...and in return, it promptly commandeers and disappears with several million dollars worth of U.S. Army space-ship.

Unlike Heinlein, it's not necessary to read Sinak subjectively. Almost without exception his stories are comical and cartoonlike in execution, and peopled with endearing characters, but at their conclusion the message is invariably, blatantly clear: that in the long run, it just doesn't pay to exploit one's fellow creatures.

A pity that science fiction is a literary form with a relatively minor following, as it's a message that more people would do well to appreciate.

Remember the whales. (R.P.)



Michael A. Banks
P.O. Box 312
Milford
Ohio 45150 USA

Rather than present a summation and a critique of
Sinak's work, I would like to share some insights on
Sinak himself. I have not yet had the fortune of meeting

Clifford Sinak, though I know many who have. Whenever
his name is mentioned in the presence of someone who is acquainted with him,
the report is always the same: "...oh, he's a helluva nice guy, always a
gentleman...". A few months back, in the course of preparing an article
for a magazine, I was interviewing SF authors by mail. This was in the
form of a questionnaire - a 'Fill in the blank spaces' type. Rather than
use the form as the others did, Sinak took the time to write a long letter
in reply - verifying, I suppose, his reputation as a "helluva nice guy."

One of the topics of the questionnaire was the development of
story ideas, which he explained was, for him, a subconscious process.
"Somehow the ideas have been inserted into the computer which is my brain,"
he said, "and that works away on them until the idea begins to take some
definite form and then can be worked on for plot development." He added
that, in writing any story, he pays considerable detail to background
information that will help explain a situation - something that is obvious
to anyone who has read his work...

My article concerned the future, and Sinak had some interesting
views on that. He sees solar energy as the most promising solution to the
energy problem, suggesting that solar energy farms might be established in
areas such as the American Southwest, the power gained thereby being
transmitted by a cryogenic method to cities anywhere on the continent.

Social and political developments in the future seem to concern
Sinak more than technological breakthroughs, however. While voicing some
hope that the profit system will become somewhat de-emphasised, and that
social progress will become more important than business progress, he feels
that the rise of multinational corporations will prevent this. He also
feels that the value of educations may be downgraded, and "this will be
a tragedy."

As for the major problems to be faced in the near future, he isn't
overly concerned with overpopulation or pollution - as so many are - citing
them as problems that are being solved today. "...one thing so many of us
have forgotten still remains," he says. "We have learned to live so
comfortably with nuclear holocaust that we have come to believe it can't
happen." No, he isn't thinking of war between the U.S. and Russia, "...but
let a few other countries get nuclear armament and we may have nuclear war."

Sinak is also concerned about the overriding poverty which is
growing in the U.S. "The day will come when we have to face it, and I am
just a bit uneasy about how we may do it."

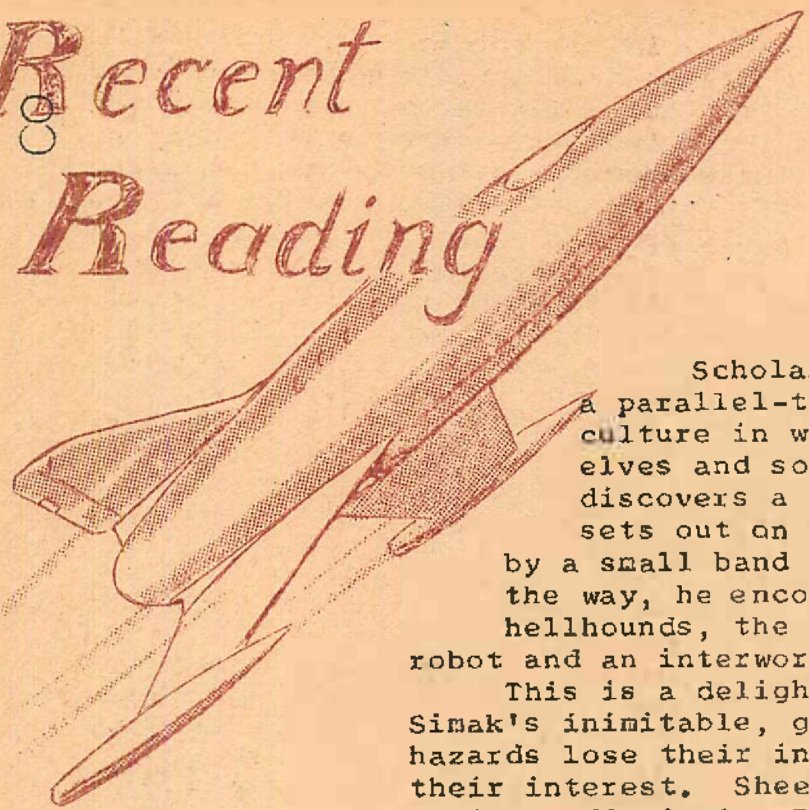
And a final comment - "Another thing I worry about is worldwide
economic collapse. It may not come, but if it does, who is going to find
the answer?"

As I've stressed for many years, Sinak and his peers have already
provided the answers to many problems we'll be facing in the future (and
some that we're facing now) - is anyone listening?

Recent Reading

8

ENCHANTED PILGRIMAGE
Clifford D. Simak
Sidgwick & Jackson £3.50



Scholar Mark Cornwall lives in a parallel-time world of medieval culture in which goblins, trolls, elves and so on actually exist. He discovers a secret manuscript and sets out on a pilgrimage accompanied by a small band of these creatures. On the way, he encounters harpies, witches, hellhounds, the Old Ones, a girl, a weird robot and an interworld investigator.

This is a delightful adventure told in Simak's inimitable, gentle style. Battles and hazards lose their innate cruelty yet retain their interest. Sheer fantasy rather than 'science-fiction'. For me, this tale held the magic which Tolkein's *Hobbit* lacked.

FUTURE GLITTER
A.E. van Vogt
Sidgwick & Jackson
£3.90

Earth is ruled by an immortal dictator and dissident Prof. Higenroth is to be 'honoured' by the supreme accolade of

decapitation so that his wisdom may be transferred into the heads of his students. Not relishing the idea, the Professor hastily uses his newly-developed, 'all-pervasive system' to imprint the zygote of his just conceived child. Grown to manhood, Orlo is raised to high position as his 'powers' prepare to mature. Events move rapidly to a head in a typically intricate vanVogtian plot which though occasionally lacking in credibility is always highly readable and fast paced.

NEW WRITINGS IN S-F 27
Ed. by Ken Bulmer
Sidgwick & Jackson £3.95

Ten assorted tales opening with a competent 'slithe-farm', mutated fish story by Michael Coney and ending

with a superb mental exploration journey by Colin Kapp. In between you get a go-nowhere tale of militant students; three fragments (counting as one) from Aldiss, and an account of a man striving to enter an earthly Paradise. Then we get a sun going nova item, followed by a lovely little piece about a doctor's newly invented empathy device. Throw in a couple of 'new Wave' bubbles plus a yarn about an unusual circus act. Ken's selections are improving and he is getting nearer the target, but as yet, not as accurately as did the late Ted Carnell.

Yet another in the recent spate of books on the S-F art theme...and I'd venture to vote it as the best yet! Physically huge (128 pages, 10½" x 14½") which makes it a problem to shelve. The work is in two main sections. The first features specific artists, and the second part, the magazines and art themes. After an erudite opening, Brian wisely lets the artwork speak largely for itself, apart from brief explanatory notes - plus some delightful comments as, "The Great Nipple Shortage of 1954". I only spotted a couple of minor errors, Miles J. Breuer is referred to here and there as 'Brewer', and slightly more serious, the Bok illo on page 83 is credited to an April '41 Astounding yarn by McCreigh. No such story..or author ever appeared in that (or any other) issue of asf. Quibbles apart, the illos are large, many in colour, plentiful and good. I paid cash money for my copy, but I'm glad I did. I can highly recommend this one, and hope that Mr. Aldiss will decide to do a companion volume on fanzines. How about it Brian?

THE FOUNDATION TRILOGY

by Isaac Asimov

Sidgwick & Jackson

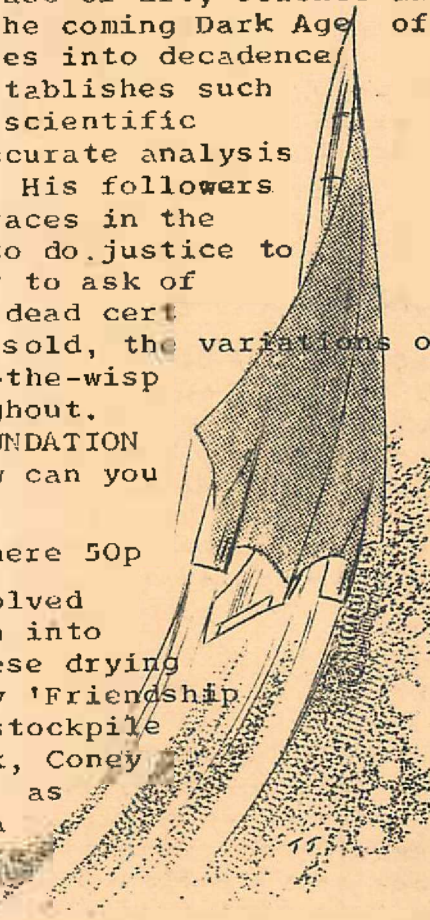
Don't let the price scare you. In this massive (200+ pages) volume, you get the whole stupendous sweep of the sweeping scheme to establish a base of art, science and technology. Its purpose - to shorten the coming Dark Age of barbarism as the Galactic Empire crumbles into decadence and slowly falls apart. Hari Seldon establishes such a base founded on 'psychohistory'..the scientific prediction of the future obtained by accurate analysis of the psychological factors involved. His followers use the Science to guide the Galactic races in the proper direction. No precis can hope to do justice to this monumental collection - far better to ask of someone who has read the book. It's a dead cert they'll rave about it. The science is sold, the variations on the theme, and the hunt for the will-o-the-wisp Foundation sustain your interest throughout. For the record, you get FOUNDATION, FOUNDATION AND EMPIRE, and SECOND FOUNDATION. How can you lose?

FRIENDS IN BOXES

Michael Coney

Sphere 50p

Immortality has been solved by transplanting your 40-year-old brain into that of a baby. With the supply of these drying up, such brains are stored in temporary 'Friendship boxes'. With a falling birthrate, the stockpile grows and grows. Within this framework, Coney constructs a series of linked stories as people strive to ensure their turn in a body,,and avoid 'Total Death' There are some lovely twists and apart from the vagueness of the future scene (rather like 1930 with brain transplant) Personally, I enjoyed it a lot.



10 THE NEXT TEN THOUSAND YEARS

Adrian Berry

Coronet £1.00

Sub-titled 'A Vision Of Man's Future In The Universe', the author summarises our origins, progress to date then extrapolates into the far future. Development of our moon and other worlds of the Solar System via terraforming, he goes on to Flying (Okie) Cities, black (and white) holes, FTL travel and Dyson spheres. Pollution and ecological problems are met - and countered as the refreshingly up-beat prophecies continue. Admittedly, one or two points are over-simplified (I groaned over, 'If an object were released at an altitude of 300 miles it would never hit the ground, but continue to fall for eternity as a satellite in orbit' (p 105), or the attribution to J. Strong of the B.I.S. the invention of the Lagrangian point radio relay...shades of Venus Equilateral) Mere quibbles aside. In addition to the excellent 'forecast', we also get an extensive bibliography, a glossary and appendices on relativity, black holes and the Solar System. Excellent value, and good idea material for would-be authors.

THE VENOM OF ARGUS Richard Avery Coronet 60p

Fourth in the series of 'The Expendables'. This time, the band of social outcasts encounter harpoon trees, curare-tipped hornets and a few other choice horrors as they open up the planet Argus. Personal relationships are as unbelievable as ever, booze rations being chopped at the drop of a ray gun or exoskeleton as the usual hectic never-a-dull-moment romp moves speedily along.

THE SLEEPER AWAKES H.G. Wells Sphere 50p

After a 200 year sleep, Graham awakes to find his modest investments have grown under compound interest, until he virtually owns the world. The people of the 22nd Century are divided into two camps, those who revere the Sleeper, and those who have seized control of his growing wealth to usurp power. Graham is right in the middle when the inevitable clash is triggered by his awakening. Wells seems to be undergoing a mini-revival just now, and this one gives some fascinating ideas, some accurate, some wildly erratic, as to London of the future. It stands up well against much modern s-f.

TO RIDE PEGASUS Anne McCaffrey

Sphere 55p

Originally appearing as several shorter magazine stories, and assembled here into one, incident-filled novel. It concerns the emergence of esp powers (without really explaining how so many suddenly start to appear) and the hostility which they encounter in their battle for acceptance by the 'Talents' who possess them. The esp skills are wide ranging, but as with riding a winged horse; they provide great pleasure, but can get out of hand. Smoothly written, highly plausible within the set framework and a pleasure to read.



NIGHT OF THE WOLF By Fritz Leiber Sphere 50p

===== A collection of four stories taken from the pulps. 'Lone Wolf' (Galaxy) concerns the 'tickler' memory files which stage a robotic take over. 'Wolf Pair' (Amazing) is about a post A-bomb America where the wanderers have only two urges..murder and sex. Then comes 'Crazy Wolf' (Analog) where the would-be world ruler finds his commands got slightly changed in the implementation. Finally, 'Wolf Pack' (Amazing) shows society culling its manhood by compulsory death in order to avoid further wars. Each tale has been re-titled to fit into the collective title, but otherwise, these are still the same well-written yarns they always were.

FARTHEST STAR by F. Pöhl and J. Williamson Pan 60p.

===== When a mysterious object (dubbed 'Cuckoo') is located some 20,000 light years away, the intelligent races of the Galaxy send out replicate personnel by tachyonic matter transmission to one of their probes in that area. Sabotage and some rather pointless if involved mayhem ensue before a probe is orbited around Cuckoo. At this point, you suddenly find that this has now become the Galaxy serial, 'The Org's Egg' from a couple of years back, with a new front end and a re-titling job. I found it rather involved without making any demands on my interest.

THE MAN WHO FELL TO EARTH by Walter Tevis Pan 60p

===== This is the story of a new British Lion film starring David Bowie (my daughter tells me he is a 'pop' idol). The central character (Newton) comes to Earth in the sole remaining space ship which his race can still operate. He rapidly amasses a fortune by selling new inventions, and sets out to build a ferry ship to bring over his people. At this point, the FBI steps in, and the story runs headlong to a plod. I enjoyed the beginning, but felt let down by the finish.

NON-STOP by Brian Aldiss Pan.60p

===== If you haven't had the pleasure of reading it before, this is a rattling good yarn built on the generation starship theme. Hydroponics have gone wild and filled the huge craft. The crew, after being decimated by plague, have reverted to barbarism and splintered into small tribes. One small group, believing they are on a huge craft of some kind, set out to find and take over the control room. How they fare makes excellent reading, and for me, one of Brian's best.

===== HYPERION PRESS INC. =====

45 Riverside Ave.
Westport
Connecticut 06880
U.S.A

Hyperion have just announced their forthcoming series, CLASSICS OF SCIENCE FICTION II. Send them a quarter in coin or stamps and they will send you their new, fully annotated catalogue (It's a honey) by return mail. It also lists Series I classics, so don't forget to include your name and address. Incidentally the series was chosen by Sam Moskowitz.

HYPERION also have available some handsome gift certificates if you want to make someone a special present. Have you got that spare 25c ?

===== APOLOGY =====

The cost of 'THE FOUNDATION TRILOGY' (Sidgwick & Jackson) is \$4.95, not the \$5 I had to bodge into the stencil on the preceding page after noticing my error. (Which makes it an even better buy).

12 THE BEST OF FRANK HERBERT (1952 - 1964)

Sphere 55p

THE BEST OF FRANK HERBERT (1965 - 1970)

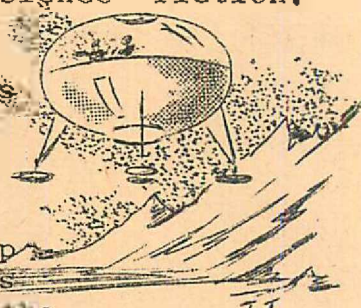
Sphere 55p

Sphere have taken the Sidgwick & Jackson hardcover (£4.40) reviewed here last October and split it into two sections, (and included the Gerbish biography and the author's excellent introduction in each part). Herbert writes taut, believable and superbly plotted hard-core SF. Every one of these is a winner from the alien overseers, atomic submarines, or trauma-inducing freeways of Part 1. to the award winning water-hoarders of Dune, the humanity-manipulating aliens, and the David v machine-Goliath of Part 2. These, plus a load of others come in the double grab-bag. It's a shame that Sphere had to split the set, a greater shame that some tales had to be limited to extracts (I'd rather have no 'Dune' and all of 'Dragon'), but even so, they are to be congratulated on this paperback edition, thus putting it within reach of everyone's pocket. You can't go wrong whether you buy either...or both. Recommended.

THE YEAR'S BEST SF NO.8 ED. Harrison & Aldiss

Sphere 65p

===== A nice hefty (250 pages) collection of some 15 stories, 5 poems and a pair of editorial essays. Of the stories, I'd categorise most as 'Speculative' rather than 'Science' fiction. Plenty of message and social commentary here, meaningful writing a-plenty, but not much of my personal preference in the field. Of course, tastes differ, in which case, this could prove a bushel-basket of goodies for you...possibly even including the 'poetry' things.



THE TRAGEDY OF THE MOON

Isaac Asimov Coronet 60p

===== A series of some 17 essays which originally appeared in F & SF. Four concern the part which our moon has played in the development of life and science, two cover other moonlets; then come pieces on Carbon, micro-organisms, the thyroid, Society, and finally a couple of autobiographical items. Asimov is the science populariser par-excellence, clear but not patronising. Here he is at his best on a variety of themes which could well form an idea reservoir for any would-be writer.

ENSIGN FLANDRY

Poul Anderson

Coronet 65p

You either love or hate Flandry. Here we have the first of the series as the 19-year old Ensign makes his mark in the rapidly warming cold-war between Merseia and Terra. He buckles numerous swashes gets involved in skirmishes, battles, undersea adventures and is even hunted as a deserter before things are finally sorted out. Rollicking alien-studded space-opera, guaranteed not to tax anyone's brain cells with its pure escapism.

13
THE COMING OF STEELEYE by Saul Dunn Coronet 60p

A striking, different, evocative opening and you're into the 99th Century. All mankind has gone, and the android 'Eumigs' try to create natural life on their planet. Their scientists produce Steeleye, 2½ metres tall (he varies a bit on this, reaching 4 metres at one point) and Chaos, a super intelligent female who gets captured by the shape-changing Sylvans...and a right royal space battle ensues.

Despite the fact that Steeleye lacks depth, and Chaos is made of flimsiest paper, this story entranced me. A trifle naive perhaps, but I loved the descriptions and the weird and wonderful names of people, places and characters. You'll love it or hate it.

THE TENTH PLANET by Edmund Cooper Coronet 60p

Idris Hamilton, space captain, pilots the last spaceship to leave the dying Earth. Killed in a space incident, he is revived five thousand years later to a strange new society which he finds both bland and aimless. Cast as a barbarian throwback, he has numerous brushes with the law and sets out to escape back to Earth or die in the attempt. Some interesting passages, the usual sex sequences, but otherwise nothing new or outstanding.

MANKIND - Child Of The Stars Max Flindt & Otto Binder Coronet 70p

This book proposes the theory that mankind is a hybrid from a union of Prehistoric Man and Space Visitors. As might be expected, the 'proof' and 'logic' is largely of the order.. "If it isn't 'a' or 'b' then it must be 'c'" This completely ignores little old 'd' lurking around the corner with a barrowful of other letters. Opening with 12 'inexplicable' points (Lack of explanation as to why man's brain is so much larger than other animals..Point 5. One might similarly label the Giraffe as an E.T. because of its disproportionate neck) Few scientists would deny the authors' premise as a theory, indeed, most s-f fen would be tickled pink to see it more firmly established. This book doesn't achieve that aim as the red herring scattered throughout the 272 pages, and the false inferences obscure any real evidence. Still, if you like this theme, you'll like this.

From Pan come two new Brian Stableford tales of Space Pilot Grainger and his ship, 'The Hooded Swan'. Priced at 50p each, and with superb covers (by Chris Foss ?), they are :-

HALCYON DRIFT

===== First in the series, where Grainger is rescued after two years marooned in the 'Dark Nebula', where he acquires his mind parasite. Saddled with the debt of the rescue cost, he is forced to accept the job of piloting the 'Swan' to the 'Lost Star'. The opening is rather slow, but once into it, I fancy you'll not find it easy to put down.

RHAPSODY IN BLACK

===== This second mission is a bit more tedious as Grainger crawls through the labyrinthine tunnels of the planet Rhapsody where the use of light is almost tabu. The lure is a mysterious discovery made in one of the caves. Grainger gets involved in a band of religious outcasts and a three cornered plot develops ..in which Grainger takes little part, and his parasite even less. The latter acting mainly as a conversational partner to explain what is happening.

FANZINES

Being brief notes on items received between mid-February, and duplicating time. . . I hope that this section, plus a trade copy of ERG will square me with the fan-editors included, as postage on trades AND LOCs is getting ridiculous. Terry.

Lo 001 67 Bob Tucker, 34 Greenbriar Drive, Jacksonville, Illinois 62650, U.S.A. 24 pages, 1 Qto, Photolith. Irregular, no rates quoted. This issue concerns Aussie convention etc. Excellent.

FLAME FANATIQUE 13. Keith & Rosemary Walker, 2 Daisy Bank, Quernmore Rd., Lancaster, LANCS. 9pages, A4, Trade, LOC or 1/4 for 35p. Normally lists fanzines (as done here,) this issue reprints material from past con booklets. Nostalgic, and nice...even if only one staple. Get a sub if you wish to keep up with the fan-pubbing field. (Lineo)

W000 2 Dave Cockfield, 31 Durham Court, Hebburn, Tyne & Wear, NE31 34 Qto pages, mineo. Contribs, LOCs or trade .. no subs. General, Articles on 'Rosicrucians', Book Reviews, letters, etc. A nice zine, rather faint repro., needs more interior art, but shows plenty of promise.

UGLY WORKING 2/3 Keith Richmond, 23 Hazlenere Rd., Penn, High Wycombe, Bucks. 42, one-stapled a4 pages of varying repro quality (photocopy ?) Imaginatively laid out, well illustrated. Contains much 'fan poetry', letters and some good (i.e., useful) book reviews, and some ragged fiction. A good zine if better bound..and if you like 'poetry'. FREE for a LOC and a stamp....or either.

A.1. Bernio Peck, 6 Hawks Rd., Kingston-On-Thames, Surrey. 23 pages (+ 5 blank ones) A4, plus two pages of fanzines. Although co-edited by Dave Rowe, you get no artwork. General nattering and notes on Kitten Fandom, and some erratic fanzine notes by some twit who obviously doesn't read what he writes about. 25p/LOC/Trade.

CHILDRENTAUNING Stephen Dorneman, 221 S. Gill St., State College, PA 16801 U.S.A. 18 Qto pages, mineo. An interesting piece on child learning by Brazier..plus several other good pieces on a variety of topics. A small, but GOOD zine. 30¢ a copy/LOC/Trade, or contrib.

MINI-MINI-KON 1. Bob Webber, 204-20 Graydon Hall Dr., Don Mills, Ontario, CANADA. 20 Qto pages, mineo. \$1.00 a copy !! or trade, LOC or contrib. Nicely produced personalzine. Good artwork. Was tickled to see dual-beam oscilloscopes and digital multimeters referred to as 'advanced lab equipment'. Pleasant, but too pricey at a dollar.

THE INVERTED EAR-TRUMPET.3 Richard McMahon 287 South Lane, New Malden Surrey KT3 5RR Seven, A4 pages, free for LOC query, or contrib. Duping suffers, an interesting proposed section for ads, media news from Graham Poole, and fanzine notes. Letters also, A good little zine if that duping can be tamed.

TITANIC 2 Geoff Rippington, 15 Queen's Ave, Canterbury, Kent CT2 8AX. 15
36, A4 pages, excellently duped, numerous electros, and a good, clear, imaginative layout. Excellent in-depth coverage piece on Van Vort, wide ranging book notes, and several other interesting items. Highly recommended at 25p a copy, or 3 for 40p U.S.A// Canada, 3 for a dollar. This is a well-balanced zine..not gosh wow faanish, and equally not in the pseudo highbrow field.

WAR 6 Rosemary Pardoe, 24 Othello Close, Hartford, Huntingdon, PE16 7SU
20.45 pages, photolith, 25p/issue, LOC, or contrib. Fantasy aimed, but not exclusively. Lovely nostalgia piece by Harry Turner. A piece on a fnz called 'Balthus', and the rest, fanzine notes. Throw in on Dok influenced illo, and you have a lovely little zine. I like it.

SIDDEWELL 7 Ian Williams, 6 Greta Terrace, Chester Rd., Sunderland SR4
14, Qto 'single-stapled' pages. Personal reminiscences and diary notes. Also introducing the 'Silicon'..which I gather will be in Newcastle (don't let the name put you off) and sounds GOOD. Hope I can find the cash. Jesmond Hotel, 36.75 single, bed and breakfast.

FALCONER 16 Keith & Rosemary Walker, 2 Daisy Bank, Quernmore Rd., Lancaster, Lancs. three/A4 pages. 4 for 35p or trade
This one does the same as the pages here..list and comment on fnz, but to a slightly greater degree than done here. Very useful item to have.

ASH 10 Frank Denton, 14654 - 8th Ave. S.W., Seattle, WA 98163, USA.
44 Qto pages, for trade, comment or contrib. A very friendly genzine personzine. Has some lovely art, but repro a bit faint on violet paper. Something for everyone here...letters, reviews, con rep, columns. I'd strongly recommend it to anyone wanting to try reading a few fanzines. No feuds or fuggheadedness, just nice people writing well.

THE SPARK BLAH Jan Finder, PSC Box 614, U.S. Air Base, 1-33081, Aviano, Italia. 6 Qto. offset pages of news from just about EVERYWHERE. Available for 50c, 5 for \$2.00, Trade or Contrib, this is an excellent (nicely illoed) newszine to keep you in the picture. If you have pretension to being a well-informed fan, you'll need this one.

CINCINNATI Ian Maule, 8 Hillcroft Cresc. Baling, London W5 2SG, 8 Qto pages, mimeod, 5 for 40p. News items, a mini-Con-rep, Rob Jackson's autobiography, fanzine news, and for a bonus, a two-page flyer, 'LITTIME STORIES' from Eric Bentcliffe, which comments on three fanzines in greater depth than is common. Excellent value all round.

RAMBLING Lardee & Dave Jenrette, Box 330374, Grove, Miami, FLA 33133.
12 for \$3.00. 24 photo-offset (lith?) pages containing several excellent columns, numerous nice illos, and very good book and fanzine reviews..the latter both numerous, AND in alphabetical order.

RAMBLING CANYON Dave Roun, 17 Highland Ave, Middleton NY 10940, USA.
12 mimeod Qto pages. A highly entertaining series of accounts on how Dave got to and from various cons, and what transpired there. Some well drawn cartoons, but with poor captions. You get this one for LOC. Trade or contrib, I gather, as I couldn't place any rates listing.

LETTERS

((Editorial interjections
marked thus)))

R.P. Harrison
18 The Witham
Grange Est.
Daventry
Northants.

"The cover on 53 was
superb, in fact all
of your artwork was
neatly done (((Thank

you kind sir))) . The articles on vanVogt were very good and I'm afraid, all too true. The Loc-col was O.K. but it was too brief. (((I hope to do a longer column in future...or should that be 'a Taller column' ?))). The Recent Reading section was interesting, and judging by the books I have read, and which you reviewed, could perhaps be used as a yardstick for future reading. (((This is my aim with R.R., NOT to present erudite and in depth literary criticism, but simply to acquaint readers of what is now available, together with some idea of what it is about. The final decision is up to them)))

Graham Poole,
23 Russet Rd.,
Cheltenham
GLOS GL51 7LN

I especially liked the cover although unfortunately there was some showthrough. Not long ago, I was criticising you for the amount of white space left on the inside cover !

(((Ah well, now I hope people will bear with me if in future, I leave that page blank...when space allows.))). Not having any experience with duplicating, paper thicknesses, inking and so on, I tend to overlook such facts, but, as your article on colour work in fanzines shows, a lot of work is necessary in the production of a fanzine such as yours and this is sometimes forgotten. (((I'll drink to that))) . Hear, hear to your comments on 'Sci-fi' I can't stand the word either and cringe whenever I see it used by film magazines and newspapers, or hear it on TV. However, is my reaction an honest one ? Just what does the term sci-fi conjure up ? Monsters and BEMs to the uninitiated ? Wouldn't the term 'science-fiction' or just SF conjure up similar ideas ? (((Possibly so, but my own hate of the term stems from the ugliness of having a new term thrust upon us by 'Johnny-come-lately's' just discovering the medium...when we have had our own perfectly acceptable term for years. Imagine the hordes of 'soccer' fans rising in arms against a journalist who tried to popularise the name 'footie' for their idiotic sport))) .

A. Stephenson-Payne
28 Woodfield Drive
Charlbury
OXFORD OX7 3GE

"Commenting on the colour work, - a good idea. I found the cover of 51 in essence, if not subject, very attractive indeed. Even more effective are the red interior headings which seem to liven the issue

up so much more in appearance. So, unless it is prohibitively expensive or time-consuming, please continue the practice. I would certainly second your feelings on most fan poetry. I remember once making the point that it was so easy to write, by enclosing a 'poem' I wrote as I typed...only to be told it was a good poem for all this. ((('Emperor's New Clothes syndrome, I call it. People must see something there, lest they indicate their own ignorance))). Alan Burns is entertaining as always, although I can't say that lost cities really bothered me.

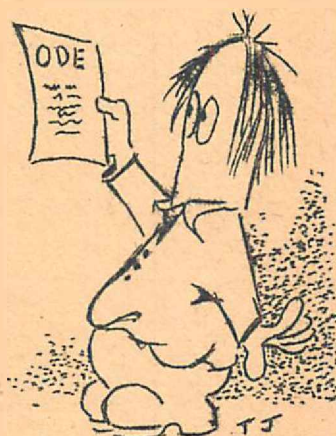
So to your 'Recent Reading'. I was interested to see your comments on 'Dark Twin' a book which appears to have been passed over by most readers. ((Which in itself is a good reason for its inclusion in RR))). I was surprised at your comments on Frank Herbert...that you would 'defend him against all comers'....and then say, "Dune bores me" ((Simple, I Like most strawberries too, but NOT the occasional bad one)))

Pete Presford
10 Dalkaith Rd.,
Sth Reddish

"Of course the only people that will write to you on fan poetry are folks with views close to your own ((By that logic, you hold similar views to mine !))) I for one feel it is a waste of time writing to you on the subject ((But you just did))) you are not going to change your viewpoint, and I am not going to. ((Fair enough, we're both entitled to our viewpoints...and to air them)))

G.D. RIPPINGTON
15 Queens Ave
Canterbury
KENT.

"The colour piece was nice, and very useful as I can get my hands on a Banda. ((Pervert !)))
2000 A.D. I picked up, looked at it and put it down. I admit it's a lovely book but it's pricing itself out of my market. I have a copy of the S-F book, and I agree it's a good buy at £2.50 ((So is the Aldiss at £2.95)))
Meanwhile, do you know of anyone who can sell me a copy of the biography of Van Vogt ??
(((ANY READER OUT THERE WITH A COPY TO SELL ?)))



ALAN Burns

19 The Crescent Wallsend on Tyne
I think the new cover format with less ERG and more picture is good, because any serious collector of Jeeves art could snip off the title and have a nice picture to frame ((I've been framed...but kidding aside, you must be joking))) I note your Ergitorial and wish you well when the compressor arrives. I note also Van Vogt and your useful bit about colour in fanzines. I regret I have yet to see a fanzine with pleasing colour. Your book reviews are as ever, the best part of the issue. Now I would like to start a small rabbit of my own, prompted by the spaceship on the cover ((That was no spaceship, that was a hypersonic man-carrying jet-type aircraft...I think))) Now it isn't difficult to propound the smallest size of a ship, but what is the biggest size. Is there a biggest size, forget the power/weight ratio, man or alien will always find engines big enough to drive whatever size of ships they choose to build. In the Mixed Men, the ship was a mile long. Blish's flying cities (definable as spaceships) were even bigger, but is there some formula for the largest convenient size of a ship as there is for the smallest kind (the size where the occupant can work without cramp or claustrophobia), or can ships be built to any size needed. ((Personally, I'd suggest if you accept ultimate power, the limit would hinge on the force it could apply in manoeuvres as against the structural strength of the hull of the ship. If no component get stretched beyond its limit, then I'd fancy any size....and of course, we've had oodles of planets as spaceships)))

19
Jan Howard Funder

PSC Box 544
U.S. Air Base
35041 Aviano
ITALIA

"Found your article on colour work of much interest. I've only read a few things by vanVogt. While entertaining, I was not overly impressed. Perhaps I read 'SLAN' 35 years too late (((My mistake was in ever reading it at all !))) In his work written back in the 30s and 40s I was startled by the slow pace attributed to technology. In 1900 years, we'd only gotten to 500mph (((As I mentioned to Jan in a letter, the ultimate Land Speed Record today is near supersonic, DUU, the average speed our domestic cars travel, is under 60 (Apart from a few dashes up a motorway) For normal town and country use, our roads limit the vehicle, not technology, so that we really only travel at perhaps twice the speed of cars some fifty years ago. Short of every city road, side street, and housing estate becoming a super motorway, I can't see us changing that))) I see that your reviews fall into the same style as mine. I must admit that I'm hooked on the Expendables.

Kevin Basthope
6 Ipsley Grove
Erdington
Birmingham B3

I liked the cover immensely, but given the high standard of your stencil cut artwork, I can't really see what advantage you gain from using an electro-stencil (((Twofold, (a) I had the illo already done in pen and ink, and didn't feel like redrawing it,

(b) I wanted to use Letraset on the title and date for neatness))) I'm glad to see someone putting a date on the cover of their fanzine. I'm sure that you'll agree that a fan publishing a zine for the first time misses an awful lot of fun if he goes straight to litho without first sampling the great joys and despair of pubbing a mimeo fanzine. (((I'm not so sure, each method has its own joys and heartaches, and if you have the cash to burn, then with care, you can produce a far more attractive zine on litho...but, your mistakes show up much more too.))) I too loathe and abominate the expression 'Sci-Fi'. Surely thought Terry, this is one of the first things the new fan learns to avoid. Once a zin, I found the most useful article to be that on colour printing techniques, some of which I'm not too proud to say, I hadn't come across before (((Which is of course, just why I'm doing this thing. NOW to try and tell people, 'This is how you ought to do it', but simply to set out what I know of the job in the hope some may find it useful, So thanks a lot for the confirmation of its value))). I could say how useful I found the book reviews, but I said that last time and I'm sure you got tired of people saying what good work you're doing (((Never. What's more, I'm sure the publishers appreciate knowing that their books are getting some publicity in the very area where it does the most good)))

Roy Wachtett
915 Greenvalley Rd NW
Albuquerque
New Mexico 87107
U.S.A.

You mention the use of colour in DRG. In Dynatron's early days, I used colour for covers, interiors etc. Trouble was that with my old hand-cranked mimeo it got to be too much trouble. I must agree about 'Sci Fi' but alas, we are

stuck with it. A Columnist suggested that if we were to call the National Front for the Liberation of Angola, the 'Angola-cong, the U.S. public would shorten it to 'Ancong'. Personally I prefer 'King Kon' (((Roy and his wife Chrys will be over here TAPP-wise for the Lanson in April, so if any of you feel like hosting them for a day or two (and Bill Bowers) chat them up at the Con. I'm sure they'll appreciate it)))

Margin Justification

This is the process whereby you fiddle the length of each line of type so that you end up with a nice neat straight edge down the right hand side of the paper as well as down the left. We did this with the first issue of Triode - and virtually nobody noticed it. It would appear that its virtues are not as obvious as all that. Nevertheless, if you are masochistically inclined, here's the technique :-

1. Type out your material (original, or copied from ms) on a separate sheet of paper and not exceeding a given line length. You may equal this length, or type a bit less, but do NOT exceed it.
2. Complete each line by adding a row of symbols (such as ¹¹¹¹) until the specified length is reached. These make it easier to count how many spaces need taking up along that line.
3. Now go through the typed script a line at a time using a red pencil to mark in where you plan to insert each extra space needed. After a full stop, it is normal to leave two spaces...a red mark will tell you to leave three. Similarly, the normal single space after a comma can be extended to two spaces. If such obvious fiddles still don't give you enough space, then insert an extra space between chosen words, but do this between words with adjoining letters which have long risers or descenders. 'That tree, can get away with an extra interspace far better than, 'one man' can disguise. Apart from lengthening lines by adding spaces, it also is possible to shorten a word if it only exceeds your desired length by one, or perhaps two characters. This is done by 'holding back' the typewriter carriage after each letter. This way, 'living' may be shrunk to 'living'

Here is a sample :-

To trace the trend of events leading up to the invention of the transistor it is convenient to recall that Ohm's Law relating¹¹ to linear electrical conduction in solids, was first stated in¹¹ the year 1827. It was not until 1870 that electrical non-¹¹¹¹linearity or rectifying action was observed in metallic sulphides such as galena and pyrites.

I left in an overlong line back there, to include a sample of shrinking. Re-typed, we get :-

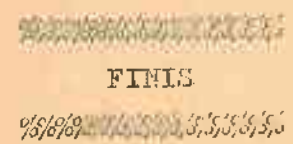
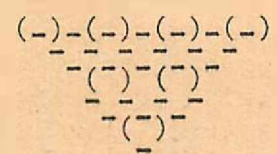
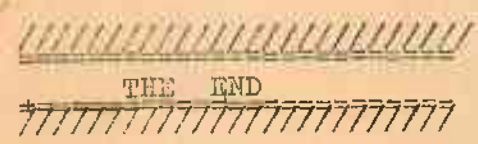
To trace the trend of events leading up to the invention of the transistor it is convenient to recall that Ohm's Law relating to linear electrical conduction in solids, was first stated in the year 1827. It was not until 1870 that electrical non-linearity or rectifying action was observed in metallic sulphides such as galena and pyrites.

That is how it's done. Whether it is worth it is another matter. One further note. On some typewriters, you can 'hold back' letters by pressing the space bar...this gives, ~~comma~~ which may be of use in 'shrinking' or border pattern work. Experiment and see what you can do.



Various 'special effects' can be achieved simply by using the different letters and symbols of a typewriter. To try to list all the permutations here would be pointless, but to give you the idea, I include one or two samples, and you may care to work out others. It might be of interest to point out that some staunch characters actually 'type pictures' and achieve recognisable portraits simply by using the differing densities of the letters to achieve the desired effect...so go to it !

-O-O-O-O-O-O-O-O-O-O-O-O-O-O-O-O- OoOoOoOoOoO ++++++



Silhouettes

Not many people would wish to go to the bother of typing their own picture as mentioned above, on the other hand, there are a couple of ways in which typing can achieve the effect of a picture. The first of these involves laying out a drawing which is instantly recognisable in outline...the female form, a profile, or perhaps a rocket would be simple examples. The next step is to type your ms around this outline (possibly in two columns, which divide around the drawing..this avoids the snag of having the eye trying to jump across a large gap). It may be necessary to use the margin justification methods described earlier. When you are satisfied with your outline, type up the stencil, and when run off, you will get the desired outline shown up by the print.

A simpler way if you don't want to use readable typescript, is to type right across the stencil, possibly with some repeating slogan such as BLOGSVILLE IS FINE IN NINETY-NINE. Keep hacking away at this until (a) the stencil is completely covered, and (b) you are heartily sick of Blogsville. Now cut a thin paper silhouette of the outline you want to use. Lay this on the silk skin of the duper before you put on the stencil. When you run off the page, ink cannot get through the paper outline, and it is left pristine white against the background of slogans. You could achieve a similar effect with cerflu...but it is more tedious, costs more, and takes a lot of effort to blot out every single letter where you want your outline to appear.

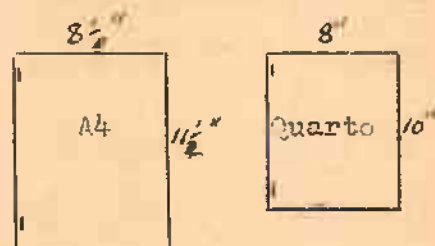
It is a saddening thought that if you DO achieve a really luscious feminine shape, people probably won't look at your slogan anyway !

MAGAZINE SIZE & FORMAT

21

The size you choose for your magazine, and the format you settle on will be governed to a certain extent by whatever circumstances surround your duplicating activities. If you happen to work in an office with unlimited access to duplicator and electro-stencil facilities, you would be apt to consider buying a Banda spirit duplicator. Similarly, plenty of cheap A4 paper would steer you away from a quarto sized magazine, and so on. However, if the choice is up to you, a few words on a few basic points may be of help.

The physical size of your magazine is governed very largely by the available paper sizes. For all practical purposes, in the UK, these are the traditional 'quarto' which measures 10" by 8" and the newer size of A4, which is rapidly gaining ground thanks to metrication and Common Market regulations. This one measures $11\frac{1}{2}$ " by $8\frac{1}{4}$ ". My own preference is for quarto (the size of this magazine) as its proportions seem more satisfying - possibly, they are nearer to the Golden Mean. Apart from this, it must be admitted that you can get more words on an A4 page, although I haven't worked out whether this is cheaper than using quarto, as the latter is cheaper paper. What is certain is that you spend less on stencils if you use A4.



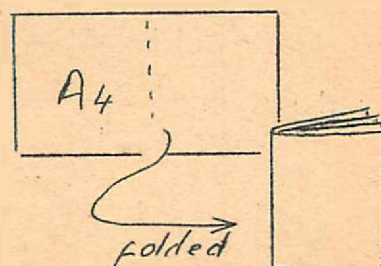
Before dashing out to get a dozen reams, remember there are other formats apart from the vertical. You may if you wish, lay either size of paper sideways and produce a horizontal format for your magazine.

horizontal
format

Before you do so however, be warned! Unless you have access to a legal-sized typewriter you can't type the stencils sideways without cutting them into sections and rejoining them again later.

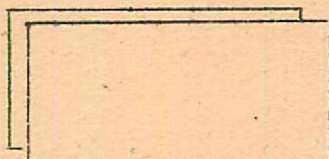
Another possibility is to fold an A4 sheet across the centre and thus produce a smaller sized fanzine, with twice the number of pages. This time, not only do you have the problem of typing the stencils, but also of planning what goes where so that the resulting sheets can be read in logical order without skipping back and forth.

A moment's thought will show that the outer page of such a fanzine must carry the front cover, back cover, and the second and penultimate pages as well. The solution is to prepare a dummy magazine to guide you in laying out the typing.



THE DUMMY MAGAZINE is useful as a guide to layout planning with any zinc, as in addition to helping with design, you can also weigh it to ensure that you stay within a specific postal limit. When planning a folded magazine, the dummy is essential.

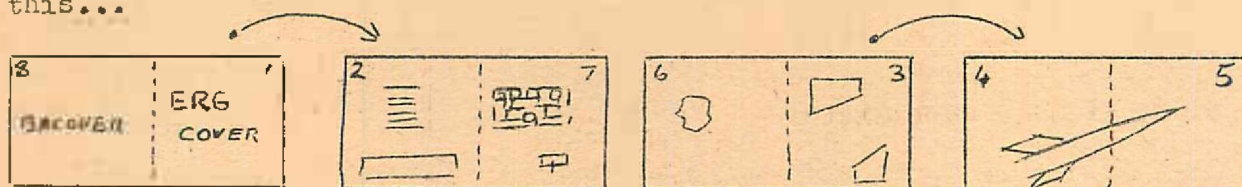
For simplicity, let us assume you want an eight-page fanzine. Take two sheets of paper



.. and fold them
like this...



Now number them starting with the front cover being No.1, and the backcover 8. Write on each page, a note of its material, including blocked out areas for artwork and headings. When you feel you have a good layout, separate the sheets, and you will have something like this...



Both sides of one sheet

both sides of second sheet.

Type and illustrate your stencils to match these dummies. If you do not have a legal sized typewriter carriage, you will have to cut the stencils in half, type them, and rejoin them. Either way, remember to leave an extra wide central margin between the two typed halves, as after folding and stapling, this will have to supply margins for two pages. It is a good plan to leave extra wide margins on all sides to allow for any duplicating 'slip' on the sheets. All in all, such a folded fanzine requires a lot of work, and will only take a small amount of typed material compared with the same amount of paper used in the flat format. However, when used well, as with Paul Skelton's *INTERNO*, the end fully justifies the means.

There is one other problem with the folded fanzine...the stapling. A legal length, or large-arm stapler will reach the centre, but even then, it takes skill to staple directly where the crease is to come... unless you fold your pages first to establish a crease, then unfold and staple them, then refold. Very tiresome indeed. Using a small arm stapler, things get even worse...you have to fold the front half of the magazine carefully so that it can be inserted into the stapler...and then risk creasing it as the arm banks down.

Instead of stapling, you may use adhesive...but this again, is a method best suited to the non-folded fanzine. I hope to cover this more fully in a future section on fanzine binding, but let me just say here that it is possible to spaly very slightly, the spine of a fanzine and smear Evostick along it. Straighten the stack and press gently, and you have a quite effective binding....but one that takes time to produce, and not as permanent as a stapled one.

PAPER

Paper comes in a variety of guises. As already mentioned, the common sizes found in amateur magazines are A4 and Quarto. There are however,

various other sizes, so if for some esoteric reason you have a yen to produce a different format altogether, shop around and you may find there is a size to suit you. Similarly, paper prices will vary quite a bit..you may be lucky locally, or again a look through the pages of Exchange & Mart may turn up a bargain ...but take care. Make sure the paper offered is the type you can use. The following notes are not meant to be exhaustive, but as an indication of what you may want.

COLOUR Paper is available in a variety of colours as well as sizes. Probably the most common are blue, pink, green, yellow, and what is termed 'gold'...more of a buff yellow. There are plenty of variations on these shades, so if you are finicky about colour, buy several reams at a time OR buy regularly from the same supplier and so avoid getting several shades in one fanzine.

BANK paper These usually denote paper usually reserved for typing purposes. Original ms, top copies and the like. It is NOT suitable for duplicating on.

COPY paper This is generally of the flimsy air mail thickness and is used mainly for carbon copies of typed material. OK for Airmail letters, but NOT for duplicating.

BOARD. This is heavier grade paper, verging on card thickness. Different suppliers have different grades. Gestetner's 'B' board is slightly matt, absorbent and ideal for duplicating. It also costs a lot and is slightly oversize. Other dealers may sell a slightly more 'glossy' version which needs a bit more care to avoid offset.

DUPLICATING PAPER comes in several 'weights'. 71gsm (referring to the weight of a sq. metre) which is the most common type used over here. For a better job, a heavier paper such as an 85gsm is ideal. I favour Chapman's OCD2. This is a slightly heavier, white paper which I used for my Analog checklists. Duplicating paper is not so heavily sized and calendered as other types. It is purposely left more absorbent to remove the pigment carrier from the duplicating ink.

PRICES AND SUPPLIERS. Prices vary (at the time of writing) from 88p a ream for cheap, tinted paper, quarto; up to 160p for a ream of 85gsm A4. Shop around. A ream by the way should be 480 sheets, but current practice is to supply 500 sheet 'reams' Two well-known suppliers are:-

Messrs H.J.Chapman & Co.
Belle Vue Terrace,
Malvern.

Millway Stationery Ltd.,
Chapel Hill
Stansted
Essex. CM24 8AP

You may also try Macleans of Bletchley, who also advertise.

fairly often in Exchange & Mart. A point to bear in mind here, is that Millway handle your first order, Carriage Free (or they did when I put mine in)...but, after that, you pay a flat £1 until your order reaches £35. The moral is, don't buy one or two reams there to save 20p or so per ream, or what you save in penny pinching you will lose in Carriage.

Chapman's on the other hand, have never yet charged me any delivery fee, but their paper charges seem slightly higher than I can get at a local shop...but in fairness, the quality of their OGD2 is far better than any other I have come across. If writing to Millway, send a SAE for price list and samples. With Chapman's, I'd suggest a specific enquiry for the cost of what you want. I have been dealing with them on and off for about 15 years...and every time I ask for a price list, they send me the one for office equipment.

One other point, if you live within reasonable distance of other publishers, it may prove a good idea to make a bulk order...it comes cheaper.

SOME PITFALLS

OFFSET is simply the transference of excess ink from one sheet to the next as they lay in the stack of duplicated pages. This can be avoided....at a price, by

INTERLEAVING. Stack a pile of old scrap sheets from previous run-offs beside the duplicator. When you start to duplicate a new page, slip one of these on top of each page as it emerges. It will soak up any offset, undried ink. When run-off is done, you wade through the pile of pages and winkle out the crud sheets for use on the next set of pages. This solves all your offset problems, but is hard work.

LAY-OUT. Personally, I prefer this method, and find it invaluable when running off brush stencils with their solid black. Simply turn slowly, and catch each sheet as it emerges. Lay the pages out separately in rows. This may mean stopping the duper and walking around a bit...but it avoids offset, allows for real, solid blacks, and also allows you to pick out the best samples for your own special file copies.

SHOWTHROUGH can at first glance look like offset...but is actually caused by the use of too thin a paper. The result is that heavy blacks can be seen through the paper. You can easily check this by holding up a new sheet before it lands on the stack. If you can see the illo from the back, you have 'showthrough'. The answer is simple...and expensive. Use a heavier grade of paper.

EXCESS PAPER FEED Usually happens towards the end of a paper stack, when thirty or so sheets will come through in one lump. The best prevention here, is to fan the sheets, in both directions and then knock up again before placing the paper on the feed tray.

