

So I turn the page and notice that you intend telling us this time about the spare mailings anyway. Carry on.

GARY MASON

Very interesting, but I remain unconvinced. I picked up a Buck Rogers reprint at the MSFC the other night, and hell! it's awful! Worse even than the Flash Gordon film. Trouble is, Gary, I judge all these things by literary standards, more or less, not as communication, and not as nostalgia. If I wanted nostalgia (and I'm pretty strong on it in other ways) I wouldn't mind having a BEN BOWYANG comic book from the 40s or a collection of the original ROD CRAIG strips, but this would simply be an attempt to re-live the past. The artwork doesn't normally affect me one way or the other. Harding says I have a non-pictorial mind, or whatever the McLuhan jargon is, but the fact is that I like to make my own pictures, inside my skull or on paper. In other words, I'm a participant, not an observer, and comics readers are observers, the same as tv viewers.

PAUL STEVENS

Get up off your prayer mat and do more writing, Paul. You're not too bad yourself, old comrade, but the standard has dropped a bit this time round, possibly through your tendency to protest just a little too much. Liked LSD as usual, but find nothing I want to comment on right now.

JOHN RYAN

Arghh, your Bester book still unposted. Must do it tomorrow. But at least this time you get to see ASFR, if not a really typical issue. I agree with you about our apa title page, but understand something was arranged at the Con about this. Hope so. Maybe Ron Clarke's cheap offset man could do a good job for us: I'd be interested in comparing prices. Whether Ron Graham has Stan Pitt doing VISION covers is entirely up to him, now. I had arranged for an Australian artist to do work for us, but this may go by the board now that I'm out of the VISION show. Your reply to me this time, John, is one of the most delightful things I've seen in an Australian fanzine for some time: I refer, of course, to the revelation that you are actually Pat Terry. Brief, but inspired. I don't look like ever pursuing higher learning. The new job is just about all I could ask for, and if I learn enough about Industrial Relations, magazine layout and a few other things, I could be on a university lecturer's salary this time next year. I hope you'll have no more complaints from me in this line; I was rather more than usually depressed the day I typed all those wingeing comments in NMH 4.

JOHN BROSNAN

Others may disagree, but I hope you'll skip the mailing comments and give us more autobiography, John, if you have to choose between them. You score 2½ in the contest. Complete answers (if I remember them) possibly in the next issue, since a lot of people will be getting 4, 5 and 6 together. And 3, come to think of it.

PETER DARLING

TRIVANA 1 didn't sell, to my knowledge, and I couldn't get anyone to review it for ASFR. Any reader who cares to verify your review may have my hardback copy for a 13¢ postage stamp. A nice urbane issue as usual, Peter, but I have the OZ article already and there's nothing else I want to comment on just now.

KEN BULL

Thanks for the Lindsay bibliography, Ken. I probably have all that information somewhere, but now I know where to look in a hurry. Have you read

Jack Lindsay at all? I enjoyed his autobiographical trilogy some years ago, and most of his books are quite readable. Jack Lindsay is a sort of poor man's Robert Graves. Re duplicating facilities: You are welcome to the services of Boanerges, my loathsome elderly Roneo, at any time. How about coming over for some Wagner and apazing some time? We have TRISTAN, RHEINGOLD, GOETTERDAEMERUNG and TANNHAEUSER, plus some odd overtures, and we tend to listen to them only when we have company. (Forgive the odd spelling there, but I can't be bothered putting in all those umlauts, particularly on capitals.)

JOHN FOYSTER

Strictly sic, as you say.

ALEX ROBB

I am tired of Vanity Fair.
Herald, Age, Australian and Time.
The funny pages don't quite make up
For all that dismal commerce and crime.

Copyright JB. Recording rights and official theology available on application. You do go on, don't you, Alex. But even your exposition (I won't call it exegesis) won't stop me enjoying S&G. A Baptist existentialist? - you're having us on, Alex. Either us or the Baptists.

More seriously, I would dispute your statement in the Australian Baptist article, that S&G "give an incomparable explanation of what life is like without God". Rather, I would say they give a picture of a civilization struggling to emerge from its primitive reliance on a mythical deity. "Every way you look at it, you lose" is not so much an ironic as a nihilist statement, and I can't imagine any of your other quotes giving much solace to Baptist readers. Your comments about "the saving message of Jesus Christ" and so on clash grotesquely with the S&G home-truths (and look decidedly quaint in a fanzine). Seems to me you're kidding yourself, Alex. By all means be a Christian if you find it helps, and by all means enjoy pop music, but I think your efforts at reconciling the two are pretty puerile. It's much easier to reconcile the Rolling Stones and Beethoven. The Christian Revolution, as you call it at the end of that incredibly boring exposition of Don Symons's quite straightforward poem, consists mainly in the act of turning away from reality. Mind you, if I'm wrong about this, it's millstones for me, fellers. (Matt 18.6)

PETER ROBERTS

Welcome, O Fogbound One. Not much to comment on here, but there's a breath of professionalism in even this small sample of your approach that should inspire us lazy Sundrenched Ones.

MIKE O'BRIEN

Nice flashes of wit here, Mike, but how about extending yourself sometime? We who have met you at Cons (and even, some of us, in that glorious pub you live in) have generally got the impression that here is a young feller with lots to say but a little too shy to say it all. On paper you could really open right up if you wanted to, and dispel forever your mysterious image. Tell us about Hobart, Mike, and about yourself, and Don Tuck, and those interesting people we met at Don's place one long far-off day.

GARY WOODMAN

Crimson paper is \$1.51 a ream + tax at Gestetner. Your guesses at the contest are at least ingenious, at worst unfunny. You got three right, and

