

BSFA newsletter 6

may 76

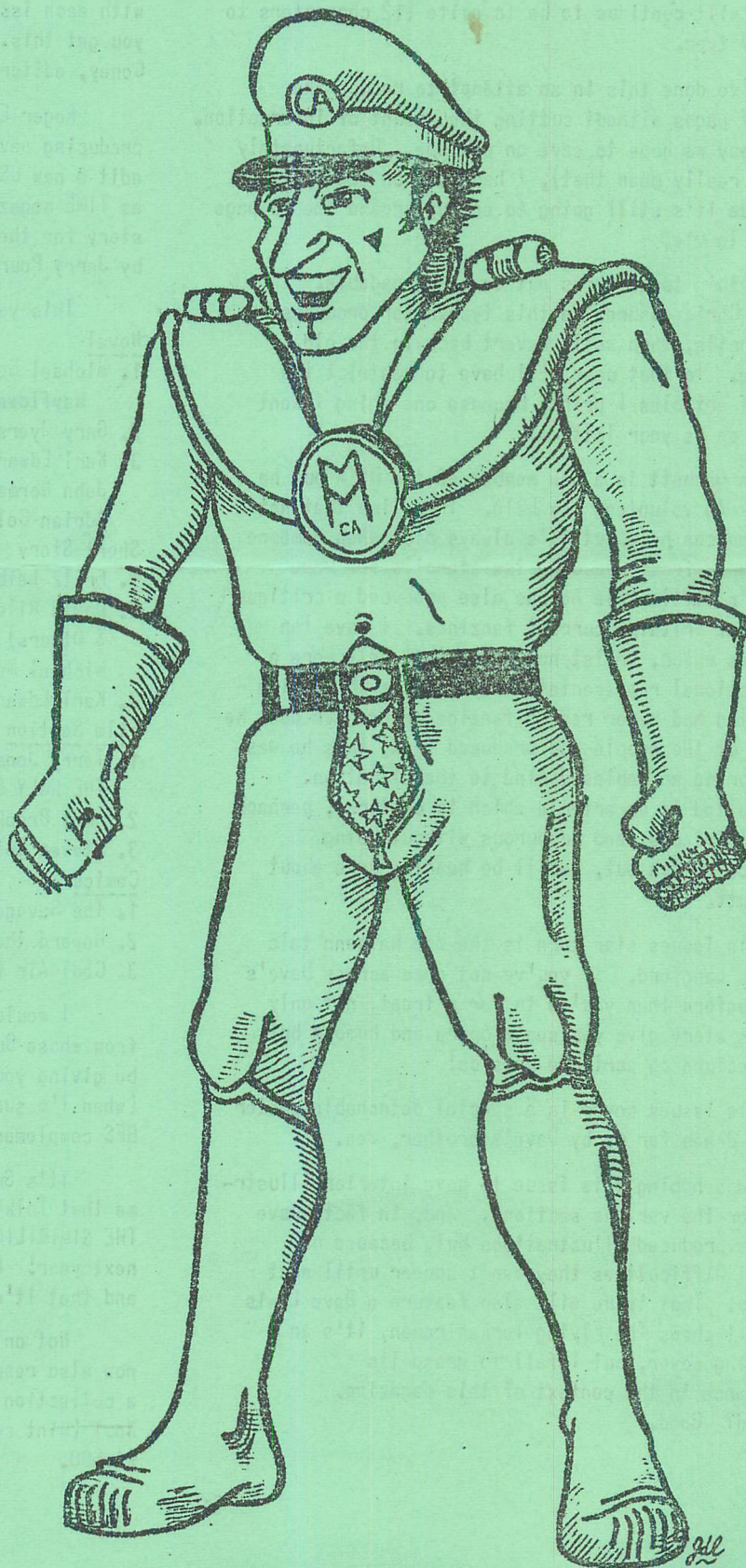
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Front Cover... Jon Langford



MISEN - An Editorial (?)

Hello, well, what's new? As you can see, we've moved to a smaller type face, called micro-elite, which allows us to get 18 characters to the inch. I can see you all now getting your rulers out to see if I'm wrong (if you find only 16 to the inch then that could be the correct figure, after all what's two between friends?) Major articles and bits typed by people other than myself, such as Keith's Fanzine Column and some of the reports, will continue to be in elite (12 characters to the inch) type.

We've done this in an attempt to reduce the number of pages without cutting the amount of information. In this way we hope to save on postage. Unfortunately (I don't really mean that), I had so much material for this issue it's still going to end up around the 20 page mark, ce la vie.

If this issue turns out to be unreadable, although Chris assures me this typewriter produces good stencils, then we'll revert back to the old size type. In that case I'll have to restrict the number of articles I print, because one thing I won't cut down on is your letters.

Ian Garbutt is a new member of the BSFA but he was quick to volunteer his help. I realise that not all of you can help but it's always nice when someone can. Apart from producing the stencils for Dave Langford's little tale he has also produced a critique of three of Britain's current fanzines. I gave Ian 3 fanzines which, whilst not perfect, I felt were a cross-sectional representation of today's UK fanzine field. Ian had never read a fanzine before nor does he know any of the people who produced them, thus he was able to bring an unbiased mind to the situation. What resulted is an article which is critical, perhaps cutting in places, and humorous without being sarcastic. Watch out, you'll be hearing more about Ian Garbutt.

This issue's star turn is the Mac Malsenn tale from Dave Langford. If you've not come across Dave's stories before then you're in for a treat, not only does this story give you space opera and humour but also a lecture on particle physics!

This issue's cover is a special detachable poster of Mac Malsenn drawn for us by Dave's brother, Jon.

I was hoping this issue to have interior illustrations for the various sections. And, in fact, Dave Lewis has produced illustrations but, because of technical difficulties they won't appear until next issue now. That issue will also feature a Dave Lewis cover. It shows The Flying Yorkshireman, it's an interesting cover, but I fail to grasp its significance in the context of this magazine. Intrigued? Good.

Not to let the Newshounds of the BSFA get away with all the news, it's now official that the May SF MONTHLY will be the last. It will be replaced by SF DIGEST which will have a quarterly schedule. SFD will have a more normal format, only half the page size of SFM. It will be fiction oriented, only one fact article in each issue. There will be less colour artwork, though a full colour pull out poster is promised with each issue. First issue should be out by the time you get this. Stories by Aldiss, Silverberg and Michael Coney, editorial by Brunner.

Roger Elwood strikes again. Having tired of producing never ending original anthologies he is to edit a new US sf mag ODESSEY SF. It is the same size as TIME magazine, 80 pages long and costs \$1. Lead story for the first issue is "Bind your sons to evil" by Jerry Pournelle.

This year's August Derleth Fantasy Awards are:-

Novel

1. Michael Moorcock for THE HOLLO' LANDS (McGibbon & Kee, Mayflower)
2. Gary Myers for THE HOUSE OF THE WORM (Arkham House)
3. Karl Edward Wagner for BLOODSTONE (Warner Pb Library)
John Norman for MARAUDERS OF GOR (Ballantine)
Adrian Cole for A PLAGUE OF NIGHTMARES (Zebra)

Short Story

1. Fritz Leiber for THE 2nd BOOK OF FRITZ LEIBER (DAW)
2. David Riley for THE SATYR'S HEAD (The Satyr's Head & Others)
Michael Moorcock for WHITE STARS (New Worlds 8)
3. Karl Edward Wagner for THE 4th SEAL (Whispers Vol 2, 2/3)

Film Section

1. Terry Jones and Terry Gilliam for MONTY PYTHON AND THE HOLY GRAIL
2. Mel Brooks for YOUNG FRANKENSTEIN
3. Steven Spielberg for JAWS

Comics

1. The Savage Sword of Conan
2. Howard the Duck (Gerber/Brunner)
3. Cool Air (Wrightson)

I would like to thank THE BRITISH FANTASY SOCIETY from whose Bulletin I took that information. I'll be giving you more information about the BFS next issue (when I'm sure of my facts). But I can say that the BFS complements, rather than competes, with the BSFA.

It's Sunday 16 May and a newsreader has just told me that Tolkien's son has delivered the manuscript of THE SIMBILION to the publishers and it'll be out early next year! Let's hope it's not another false alarm and that it's as good as LORD OF THE RINGS.

Not only is collecting old sf lucrative but it's now also respectable. On May 14 Sotheby's auctioned a collection of sf including SCIENCE FANTASY STORIES, No.1 (mint condition, supposedly). Estimated price, £1,500.

News, Views & Rumours

Neither the editor nor any other member of the BSFA accept any responsibility for the accuracy of any item!

NEBULA AWARD NOMINATIONS. This year there's no short list so it'll make it even more difficult for those eligible to vote to read all the nominated works.

NOVEL (40,000+ words)

A MIDSUMMER TEMPEST - Paul Anderson

THE COMPUTER CONNECTION/THE INDIAN GIVER - Alfred Bester

A FUNERAL FOR THE EYES OF FIRE - Michael Bishop

HERITAGE OF HASTUR - Marion Zimmer Bradley

INVISIBLE CITIES - Italo Calvino

AUTUMN ANGELS - Arthur Byron Cover

DHALGREN - Samuel R Delany

RAGTIME - E L Doctorow

THE FOREVER WAR - Joe Haldeman

THE BIRTHGRAVE - Tanith Lee

THE MISSING MAN - Katherine MacLean

GUERNICA NIGHT - Barry N Malzberg

THE EXILE WAITING - Vonda N McIntyre

THE MOTE IN GOD'S EYE - Larry Niven & Jerry Pournelle

THE FEMALE MAN - Joanna Russ

THE STOCHASTIC MAN - Robert Silverberg

THE EMBEDDING - Ian Watson

DOORWAYS IN THE SAND - Roger Zelazny

The grapevine seems to think it's going to be between DHALGREN, THE FOREVER WAR & THE MOTE IN GOD'S EYE.

NOVELLA (17,500 - 40,000 words)

SUNRISE WEST - William K Carlson (Vertex)

A MOMENTARY TASTE OF BEING - James Tiptree (The New Atlantis)

THE STORIES OF WINDHAVEN - Lisa Tuttle & George R R Martin (Analog)

HOME IS THE HANGMAN - Roger Zelazny (Analog)

NOVELETTE (7,500 - 17,500 words)

THE WARLORD OF SATURN'S MOONS - Eleanor Arnason (New Worlds 6)

BLOODED ON ARACHNE - Michael Bishop (epoch)

THE CUSTODIANS - Richard Cowper (F&SF)

THE DYBBUK DOLLS - Jack Dann (New Dimensions 5)

POLLY CHARMS, THE SLEEPING WOMAN - Avram Davidson (F&SF)

THE FINAL FIGHTING OF FION MACCUMHAIL - Randall Garrett (F&SF)

THE NEW ATLANTIS - Ursula K LeGuin (The New Atlantis)

A GALAXY CALLED ROME - Barry N Malzberg (F&SF)

SAN DIEGO LIGHTFOOT SUE - Tom Reamy (F&SF)

THE BLEEDING MAN - Craig Strete (Galaxy)

RETROGRADE SUMMER - John Varley (F&SF)

SHORT STORIES (Less than 7,500 words)

DOING LENNON - Gregory Benford (Analog)

WHITE CREATURES - Gregory Benford (New Dimensions 5)

UTOPIA OF A TIRED MAN - J L Borges (The New Yorker)

A SCRAPING OF THE BONES - Algys Budrys (Analog)

ATTACHMENT - Phyllis Eisenstein (Amazing)

SHATTERDAY - Harlan Ellison (Gallery)

FIND THE LADY - Nicholas Fisk (New Dimensions 5)

WHITE WOLF CALLING - C L Grant (F&SF)

CATCH THAT ZEPPELIN - Fritz Leiber (F&SF)

SAID THE TIDE OF MOURNING - Richard Lupoff (New Dimensions 5)

CHILD OF ALL AGES - P J Plauger (Analog)

GROWING UP IN EDGE CITY - Frederik Pohl (Epoch)

TIME DEER - Craig Strete (If)

DRAMATIC WRITING

YOUNG FRANKENSTEIN - Mel Brooks, Gene Wilder and Mary Tollstonecraft Shelley

DARK STAR - John Carpenter & Dan O'Bannon

ROLLERBALL - William Harrison

A BOY AND HIS DOG - L Q Jones Productions, from Harlan Ellison's story

Harlan Ellison has signed \$40,000 contract with Dan Curtis Productions and ABC (The USA company) to do a terror/fantasy movie, DARK DESTROYER. Steven North is promoter.

Speaking of the mercuric Ellison, he recently produced 24,000 words of fiction (6 stories) in the window of "Change of Hobbit" bookstore (Los Angeles, USA). The original manuscripts were then auctioned for \$400. We rather thought this kind of publicity stunt went out in the 30s! Nostalgia, ugh.

Philip Jose Farmer has not signed to do a tv series on Doc Savage. Pity, something like A FEAST UNKNOWN would have melted half the boob tubes in the nation.

Rumour has it that Tully Zetford is none other than the loveable Ken Bulmer.

We're told it's an open secret that Edmund Cooper is the pen behind "The Expendables", yet another one of those Doc Smith space opera copies. It's a sad day when reasonable British authors sink to this depth, ah, the siren lure of money.

A new convention on the British scene. SILICON 1, at the Imperial Hotel, Jesmond Rd, Newcastle-upon-Tyne, on Friday 27 to Monday 30th, that's August

NEWS, VIEWS & RUMOURS (Continued)

Bank Holiday. It's going to be a no programme, fannish con, the sort of thing some people have suggested for the Eastercon (which, thank God, has never come to pass). According to our informants, it's going to be a select affair, membership limited to about 70, the intention being to avoid publicity amongst those not familiar with sf-cons! So for those fans of this kind of do and Gannet lovers in general you can write for information to Irene Bell, 9 Lincoln St, Gateshead, Tyne & Wear.

And now a con where you don't have to be a BNF (it's supposed to stand for Big Name Fan, a superior no-prize will be given for the most original suggestion as to what the letters really stand for). NOVACON 6, held, once again, at the Royal Angus Hotel, Birmingham, over the weekend of the 5th to 7th of November (Let's pray they don't use some of the rooms as deep freezes this year)! Write to Helen Eling, 124 Galton Rd, Smethick, Warley, West Midlands, B67 5JS.

SF MONTHLY has folded, or has it. April was rumoured as being the last issue but subscribers have heard nothing (This could, of course, mean that NEL don't want to spend the money writing to people). The solid fact is that contributors to SFM have had their articles returned but not their fiction. So, it is expected that NEL will launch a purely fiction sf magazine, in a more standard format, instead of the giant sized sheets used at present. If the standard of fiction is the same in the new zine as in SFM then I'm not sure how much of a blessing the new zine will be. It is, of course, no surprise to us that SFM folded, after all, how many people really want to read a glossy fanzine, which is what SFM eventually became? We will not labour this point as we understand that your editor intends to produce a discussion on this point in some future issue.

And it's bye-bye from,

NEWSHOUNDS OF THE BSFA.

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NEW MEMBERS (Yet More)

- 1553 Anthony Glynn, Manchester.
- 1554. James Wharton, New York.
- 1555. Pev Osferman, Sweden.
- 1557. Richard Blaikie, Plymouth.
- 1558. Andy Richards, Middx.
- 1559. Ian Cooper, Surrey.
- 391. Mary Long, Florida, USA.

ADS/ADS/ADS/ADS/FOR SALE/WANTED/ADS/

((This small ads service is free to members. If you want to put in an ad please send it to the editor.))

Books by J.G. Ballard wanted. Please list, stating edition, condition and price.

I am particularly interested in;

THE DROWNED WORLD. Gollancz, 1962.

BILLENIUM. Berkley Original paperback (F667), 1962.

THE FOUR-DIMENSIONAL NIGHTMARE. Gollancz, 1963.

THE TERMINAL BEACH. Gollancz, 1964.

THE DROUGHT, Cape, 1965.

THE DROWNED WORLD and THE WIND FROM NOWHERE. (In one volume), Doubleday, 1965.

THE IMPOSSIBLE MAN, Berkley Original paperback (F1204) 1966.

THE DAY OF FOREVER, Panther Books paperback, 1967.

THE DISASTER AREA, Cape, 1967.

Please reply to; Martin V. Batter,
77 Sussex Way, Barnet EN4 0BH, Hertfordshire.

MECHANISATION a verse by I. O. EVANS

The world is so full of such wondrous machines,
I'm sure we all ought to be happy as queens.
(Robert Louis Stevenson - slightly amended)

Machines are our servants, so skilful and strong,
That I feel it my task to extol them in song.
They will save us their masters from trouble and toil,
They will carry our burdens or dig up the soil,
They will fly to the planets and take endless pains -
For now they're equipped with computerised brains!

But now comes a problem from which we may shrink -
The minds of these robots, just what will they think?
Will they dig up the soil just to make us our graves.
Or boil down our bodies for phosphates and oil?
Or make themselves masters with us as their slaves,
And keep spinning idly while we have to toil,
To clean them and tend them and feed them with fuel,
While we have to pig it on mass-produced gruel?

And what sort of beasts fill this robotish zoo,
With bodies of plastics and synthetic goo,
Like stories of creatures that fall from the skies,
With quivering feelers and bug-monster eyes,
For one writer says, with a fabulous plunge,
That their brains are a plat'num-iridium sponge!
And as in their service humanity plods
Will they make us bow down and extol them as gods?

More likely their brain, with intelligence keen
Will say 'Don't be silly, I'm just a machine!
That you worship us - what a notion abhorred,
For men and machines worship only the Lord.

If the world ever ends with a flash and a ihud,
It won't be the robots athirst for your blood,
But some human technician who pressed the wrong stud!
And if you should decide that such norsense should cease,
We'll always be glad to work for world peace!

So when all these facts in their fulness are seen
We may gladly thank God for our friend the machine.

MEDIA NOTES

films tv

SURVIVING

GRAHAM POOLE

((Graham would like me to point out that this is not a full blown article just a set of notes, produced at 9.10pm on 12th May 1976.))

It would be a great pity if Stateside viewers or other countries were denied the opportunity of seeing fairly decent British SF for a change. I've just finished watching tonight's episode of SURVIVORS and it really is a far superior speculative future TV series than, say, STAR DREK or that nauseating BASE 1999.

I do not particularly like the programme's initial idea of an open glass retort being dropped onto a laboratory floor and somehow this causing a global contamination, spread by contact, leading to death in 90% of the cases. The point, I feel though, is purely arbitrary. It is a "what if" situation, what if the population of the world is decimated suddenly and mankind is thrown back on his own resources. It is not the decimating that the SURVIVORS is about, rather it concerns the aftermath; the life of the survivors. Only with occasional references do we remember the cause - the building of the quarantine house for strangers, for example, and the reluctance to get close to strangers in case they carry some disease. Or, as has been known, they have escaped contact with a survivor of the disease and are therefore still in danger of catching it...remember the three religious men on the isolated hillside who subsequently die after a visit from Jenny and Greg?

The first series seemed to drag a little before coming to its conclusion last year. Then I heard rumours that a second series was on the way and mentioned this in an article I wrote for the BSFA's Yearbook on televised sf in 1975/76. Two days after sending the article to Alan Stewart I was sitting in front of the one-eyed monster when it was announced that the first episode of a new SURVIVORS serial would be on at 8.10 later that evening. I almost fell off my chair in surprise and straight away had to dash off an addendum to Alan.

In the article I commented in all seriousness "Like SPACE 1999, like PLANET OF THE APES, the media men rub their hands with glee having produced a success and think to themselves of all the loot they're now going to pull in by continuing with the formula. Just like the Apes films THE (sic) SURVIVORS will rapidly go downhill if it, er, survives." I'm pleasantly surprised to find that this is not the case after all. Apart from a couple of duff programmes (such as part 6, THE WITCH by Jack Ronder) the standard has been maintained, partly because they did the unexpected and had some of the characters visit the death hole that is London. Admittedly we did not see much of the actual city which is a pity. I grant that it would have been difficult to get shots of litter strewn and deserted streets but I'm sure it could have been done. The scenes with the rats and the sewers and the dictatorial attitudes of Manny, the leader of the 500 London survivors, seemed so real that they added a new dimension to the programme. No doubt we shall hear more about the London survivors in future episodes, especially if their move to the Isle of Wight is successful.

With some of the later episodes I've noticed an alarming tendency to introduce new characters out of thin air, which is a criticism I had of SPACE 1999. If new characters come I like to see them arrive, to know a little bit more about them. Tonight's episode, for example, heralded the arrival of Daniella, an Italian woman. We know very little about her as yet, but at least the character has been introduced for development in later episodes. This character development is one of SURVIVORS' stronger points. The programmes, although written by different scriptwriters (Ronder, Don Shaw, Ian McCulloch), follow on from one another. Just as in real life events happen in a chronological sequence and it would be fairly difficult to screen the programme out of sequence, unlike STAR TREK or SPACE 1999 for example, both of which are shown in Britain and the U.S. in different orders. This shows planning, cooperation and intelligence on the part of the scriptwriters, something we see so rarely these days.

Tonight's episode was perhaps one of the best to date. Seventh in line, and called "A FRIEND IN NEED" by Ian McCulloch, it concerned a psychopathic killer who is travelling across the country bumping off young women with a .303 rifle. The programme started off with a meeting called by Greg and Charles and attended by representatives from surrounding survival settlements. The object of the meeting is to discuss ways of greater cooperation but Greg and Charles are not having much success. One character, for example, is very well

spoken and is very successful at getting Greg angry without raising his own voice. He objects to disclosing his village's arms inventory, suggesting that Greg and Charles would then have an unfair advantage over them, especially if his weaponry is not as great as theirs. When the subject of setting up a phone is raised by Greg the man again objects on the grounds that his people are very busy with other chores and haven't the time to set it up. The other representatives are rather ineffectual and tacitly go along with the majority and when pressed say they have been instructed to listen only, and then to report back. Charles remains the moderating force, trying to cool Greg's temper and keep things calm. Compare the characterisation here to any example from DREK or 1999 and you'll agree it is far superior.

Then it is learnt that a woman has been shot in one of the representatives villages. Checks show that the killer is someone with a limp and rumour has it that 7 other women have been killed in other nearby villages in similar circumstances. The killer is approaching Charles's settlement and is spotted when Jenny is used as live bait. Preparations are made for a trap and co-operation is requested from the surrounding settlements. However the answer comes back "nothing doing, it's not our problem". Surprisingly, the next day the seemingly objectionable leader turns up with rifles and 4 of his men. He has come to help.

Cutting a long story short, the killer is hounded, slips through the noose, but is without water. Watch is kept on the local water hole and 2 days later he turns up. Greg tries to fire but has had the firing pin of his rifle broken by one of the children. Jenny is running to warn him about it, the two children are also running to give warning, Charles shows himself to try and draw the killers attention from them. The killer is confused. He doesn't know who to shoot first and we see the scene through the gun sights as he swings the gun round from one to the other. Finally he goes for the children but Greg is upon him, they struggle and disappear out of view. A shot rings out, the killer emerges and takes aim before collapsing in the age old way of adventure stories, temporarily fooling the audience into thinking the hero had been killed. And it is not the only twist. Just as the objectionable leader was the only one who came to their aid, so the killer wasn't quite what he seemed either. For the killer is not a man but a hag of a woman, something I had suspected for some time (thinking to myself why should anyone want to kill young women except out of jealousy...)

If SURVIVORS can match this performance each week then it will become even more of a success. How the scriptwriters come up with a new angle each week is beyond me and they've got another 6 episodes to go. They can't do it, surely? But I've been proven wrong once.

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Because Graham has been very busy lately and unable to supply a Media News, except for the very interesting Media Notes which you've just read, I've collected a few news items of interest from the various magazines.

Julie Christie ((Yum, yum)) is starring in Dean R. Koontz' DEMON SEED, now being filmed by MGM.

John Boorman's sequel to THE EXORCIST is to be called THE HERETIC.

Leinwand Productions, a new company, is to film Norman Spinrad's BUG JACK BARON, Spinrad is to do the script.

The Devil is big business these days, this plus the success of THE EXORCIST is causing a flood of devil/supernatural films, some of them are big budget ones with name stars, and some of them might even be worth seeing. Here's a round up of a few;

BURNT OFFERING, starring Oliver Reed with Bette Davis: supernatural happenings in an old mansion, I swear I've come across that plot before.

THE LADY OF THE FLIES, starring Jacqueline Onassis (really?): a witch's husband is killed in a car crash caused by black magic, after that she can't tell good from evil.

HELTER SKELTER: about Charles Manson (some people will make money out of anything).

THE DEVIL'S RAIN, Ernest Borgnine, William Shatner, Ida Lupino: a diabolical drizzle that melts people (until they're all saved by Capt Kirk?).

WHEELS, from Universal, the devil driving a car and killing people (and not being noticed?).

MEPHISTOPHELES, a fun musical from MGM for all the family, songs and satanic rites.

Leaving the Devil behind let's get back to more sf films.

STORMBRINGER, produced by Gladiol Films and Goodtimes. Scripted by Michael Moorcock using themes from "The Eternal Champion", the Elric stories, "Phoenix in Obsidian" and "The Warlord of the Air". Reportedly a big budget film with lots of special effects. Sounds interesting.

The STAR TRECK movie still hasn't started filming, it's now due to start in August.

The King Kong hassle appears to have been sorted out. Dino de Laurentiis will make his version for Paramount first, release date Christmas 1976. Universal will make their version, LEGEND OF KING KONG after an 18 month wait.

Star of Zelazny's DAMNATION ALLEY is to be that old hero himself, Charlton Heston. Hmm.

HIERO'S JOURNEY has been dropped from Columbia's production schedule. Pity.

MGM have bought the film rights to LORD OF THE RING from United Artists and they aim to start production of the film this year. I am disturbed by this. First, a true film of the book would last at least 12 hours and anything less than the full version would be an abortion. Second, I feel the film could only be done properly in cartoon form, there aren't too many actors around with big, hairy feet (oh I don't know).

A Newcomer Looks at Fanzines

by Ian Garbutt

Having never seen a fanzine before in my life it was with pretty much of an open mind that I tackled Maya, Drilkjis and K.

Maya:10 was, to all outward appearances, very slick and judging from the Big Names that correspond or contribute to it it is obviously one of the top zines. The artwork was excellent all the way through and the layout very pleasing. After reading it, however, I felt that the content of the fanzine nowhere near reached its high standard of presentation. Agreed, there are some good articles and features in it, especially by Doug Barbour and Pete Weston, but a lot of space is wasted by chat-columns and autobiographies that have nothing whatsoever to do with sf (though this appears to be a common criticism as far as fanzines in general are concerned). Secondly, the zine seemed almost totally devoid of any kind of character, the only interest or pleasure coming from the readers mail (though there was a certain tendency towards vulgarity here). Maya also lacks variety, having pretty much the same format all the way through. It just seems a pity that such a beautifully illustrated, professionally styled fanzine should be no-more than a shiny cover with nothing inside. Even when there were some serious articles concerning sf very little was actually said; the authors having a chronic tendency to start waffling about 'what they did in the back streets of New York twenty years ago' or whatever. Costs 80 pounds to produce Maya? Not worth it!

Drilkjis:1 presented an immediate problem: how to pronounce the title; after this obstacle had been overcome, however, the fanzine was great fun! Whereas Maya was just a bore Drilkjis was bursting with wit, humour and personality. The zine was hilarious and there was plenty of variety as far as content was concerned. The one issue had an editorial, a crossword competition, fiction, an interview, a comic strip, reviews, chat-columns, and most importantly of all: everything was actually concerned with sf. Odd spaces in the fanzine were filled in cleverly and articles and reviews actually imparted information; something that Maya never quite seemed to manage. The presentation, although not up to Mayas standard, was good and the artwork varied; however I did feel that the zine's looks were not exactly helped by the fact that it was held together by staples and insulation tape (a practice not designed to stimulate a readers interest). Anyway, as far as I am concerned it was well written and a far better read than Maya.

K:2 was, to put it quite frankly, absolutely diabolical. It had even less to do with sf than Maya; and the presentation was atrocious. It had no cover, no artwork, no page numbers (though it was actually claimed that their exclusion was deliberate) and no interest. It was bristling with mistakes and riddled with vulgarity. Variety was almost non-existent, the whole zine being filled up with the inevitable columns of nothing but useless chatter (a whole article was devoted to nothing but the life and antics of a cat!). Despite all this, however, it was still a lot easier to read than Maya, probably because of the informal tone adopted; however some difficulty did arise due to the splatterings of far

lingo (FIAWOL, gafiate, truefan, etc, etc). Give me Drilckjis any day.

Lookig at fanzines in general one thing becomes clear: good or bad they are personal, and the personalities of everyone concerned are reflected in the zines (hence the vulgarity). Unfortunately everyone seems to have a prime interest, apart from sf, that comes across strongly: beer, beer, beer, more beer and for a little bit of variety: beer. Is British Fandom run by a bunch of pontificating alcoholics? Is the future of science fiction to be drowned in pints of Guinness?

Actually there is a great deal of warmth and friendliness expressed in these fanzines; a friendliness that came as quite a shock to me, though this is probably because I've been reading and writing for the past two years to Science Fiction Monthly, a magazine that is about as warm and friendly as an ice-cube. Mind you, at least SFM is concerned solely with sf, something that the fanzines seem to be sadly lacking; however as long as they continue to offer help and advice to 'absolute neos' like myself then I can only wish them well

IAN GARBUTT.

NEW MEMBERS

Mary Gaulton, Plaish Hall, RAF Cosford, Wolverhampton,
West Midlands. (UK,EEC,USA)

1512. Colin Nash, 92 Faulkner St, Hoole, Chester

1513. Christopher Lee, 201 Netherton Rd, Worksop, Notts.
(Anywhere /Prefer female)

1514. Kevin Wright, 50 Beaufort Rd, St Thomas, Exeter,
Devon. (UK,EEC,USA /No teeny-boppers)

1515. David Wingrove, 4 Holmside Court, Nightingale Ln,
Brixton, London. (UK,USA,Commonwealth)

1516. George Hallam, 69 Cumbernauld Rd, Stepps, Glasgow
(UK)

1517. Maxim Jakubowski. Northamptonshire.

1518. Keith Barnfather, 49 Hillier Rd, Battersea, London
SW11 6AX. (UK)

1519. Douglas Benford, Manor Farm, School Ln, Seer Green,
Beaconsfield, Bucks. (UK,USA)

1520. Michael Watson, 13 Pilgrim Cl, Parkstreet,
St. Albans, Herts. (USA)

1521. Ellis Young Alden, 53 Greenlaw Rd, Southfield
Green, Cramlington, Northumberland. (USA,Commonwealth)

1522. Paul Kentish, HQ Brig Nepal, BFPO 4. (Anywhere)

1523. Barbara Musselle, 45 Closefield Grove,
Monkseaton, Whitley Bay, Tyne & Wear.(Anywhere)

1524. Stephen Roberts, Devon.

1525. Brian M. Stableford. Berkshire.

1526. Michael Smith, 257 Front Ln, Cranham, Upminster,
Essex. (USA)

1527. Keith Pugh, West Midlands.

1528. Colin Lester, 3 Highgate St, London N6 5JT
(Anywhere)

1529. Cella Parsons, The House In The Field, May Hill,
Longhope, Glos. (Anywhere /Prefer Males over 18 or

Alpha Centaurians)

1530. Hugh Davies, 5 Woodberry Grove, North
Finchley, London N 12. (UK,EEC,USA,Commonwealth)

1531. John Fraser, 37 Hall Drive, Greasby, Wirral,
Merseyside. (UK,USA)

1532. Sean Holohan, 26 Whitefield Rd, Penwortham,
Preston, Lancs. (UK,EEC)

1533. Paul Guest, 64 Bay Rd, Bracknell, Berks.
(Anywhere)

1534. Alan Highcock, 37 Main Ave, Grange Park,
St Helens, Merseyside. (Anywhere)

1535. Stephen Brown, 5 Castleton Rd, Catterick
Camp, Yorks. (UK,USA)

1536. Roger Dobson, 153 Chatsworth Rd, Stretford,
Manchester. (UK,USA)

1537. Martin Battey, Herts.

1538. John Collick, 12 Melrose Rd, Bishop Monkton,
Harrogate, Yorks. (EEC,USA,Commonwealth)

1539. Ian Doyle, Berks.

1540. Tomas Cronholm, Sweden.

1541. Laura Hill, 7 Dowanside Rd, Glasgow
(UK,USA,EEC,Commonwealth)

1542. Trevor Wayne, Berks

1543. Jon Dent, 85 Westbourne Ave, Hull, Yorks.
(Anywhere)

1544. Alison Hopkins, Cambridgeshire.

1545. Ian Garbutt, 41 Cedar Ave, Torbrex,
Stirling, Scotland. (UK /Prefer female, 16 to 40)

1547. Kathleen Jeary, Essex

1548. Brian Lewis, London

1550. Martin Hoare, Berks

1551. Jane Hoare, Berks

LETTERS

((Editorial comment in double brackets))

LETTERS

LETTERS

LETTERS

JOHN WELSH. 23 KELVINSIDE GNS. E., GLASGOW.

What, uncertainty about how to spell Heisenbergh !
It's - Horribly Evident, I'd Say, Especially Now, But
Eye've Reteitdownere, Goddammit!wish!dneverstarted...

Well, "Read All About It" did it again, didn't
it. Cheerfully disembowelled Wells' THE SLEEPER WAKES
with their oh so finely manicured literary claws.
But since I don't know if they were justified I'll
resist the almost instinctual temptation most sf fans
have to blindly defend anything sf, should the big
wide world happen to find fault with it.

True, on "Read All About It" they ought to
select more qualified people to review sf when they do
review it, but I hardly think a scientist would fit
the bill. For most people's tastes, anyway, I suspect
only the hardest of the hard (so Herbert would still
have got on) and, with apologies to all members who
happen to be scientists (hell, I'm taking a Nat. Phil.
Astron. course myself at the moment), I honestly doubt
the ability of that kind of mind to - what's the word
I want - to grok the deeper meanings of today's sf.
(If half the reviewers in VECTOR turn out to be of
this distinguished species, don't tell me, I just
don't want to know.) ((I'm a scientist. I think I
probably don't grasp all that's in some of the works of
the more mainstream oriented authors because I don't
have the necessary background knowledge of
mainstream. But for those novels which do not rely
on mainstream props I think I usually manage to grasp
the several layers. I could go on at some length,
just ask anyone, but I'll save it for an editorial
sometime..TAJ))

No, scientists aren't what's needed ((sob, sob)).
SF, weirdly enough, is much more an art thing (a pity
I feel) than a science thing, nowadays. So, what's
really wanted is simply any non-scientist, regular reader
of the genre. No? ((I suggested a scientist because
I knew it would provoke a response, this is known as an
editor's dodge to keep himself in business. Any well
read reader would do, not excluding scientists. I
would really like to see Chip Delany, he'd run rings
round them.))

AHA! I see someone to annihilate. Now, let me
see, who is it? Graham Poole, never heard of him...
So, hardcore fans in this country number only in the
hundreds do they? Why, I hope you get struck down
by a flying banana skin for that; and I'll arrange
it too, as soon as I can find another hardcore fan
to throw it...

No, seriously, I fear you're around the (twist!

Sorry, the temptation was too great...) right order
of magnitude (choke). Which is tragic. Childish
though a simple sense of wonder may be, when you've
lost it you've withered up, you're dying. Oh sure,
there's plenty of sense of wonder in softcore stuff
(which believe it or not I do like), but I can't
help getting sad over watching something I like as
much as anything else in sf being systematically
kicked to death.

Actually, we should all get together in a
Save the Hardcore in SF effort. But how? I hear
you ask. Well, very simple really. Just set up
an sf court, and try, and shoot, anyone who doesn't
buy and read at least ten hardcore novels a week.
Nothing drastic.

No, humm. Let me slander fandom. (Stop
that shrieking! Honestly..) Jargon. Jings. There
can be nothing, nothing more fiendishly calculated
to frighten off new fans or to give the man in the
trolley-bus a fair impression of the nuttiness
of fandom. It's a language on its own. And, with
any luck, it'll die out someday. If you really want
sf to become thoroughly respected you have to be
totally opposed to its initially (I'm told you get
used to it after a few years) unintelligable and
clannish jargon. No doubt you all vehemently
disagree with me. Well, you can all be wrong
sometimes. ((I agree with you. When I was young,
sound of violins, and really into fandom I spoke with
the jargon. I do remember being perplexed by the
first fanzine or two that I read though until I came across
a guide to the lingo. Of course, this is not just a
problem in fandom, any tight in-group, particularly
if the people are specialists in some way, generates
its own jargon. I'm a scientist and work for the
government, believe me sometimes I've no idea what's
being said at a meeting. Even worse, sometimes I've no
idea what I'm saying but everyone else is using the
words and you feel you've got to join in! That doesn't
excuse fandom, unfortunately fans tend to use the
jargon as a shield to keep new fans at arms length.
It's best to ignore those people if you come across
them, they're just kids, no matter what their age,
and you don't want to bother with kids.))

Time for a quick leap back to the protection of
your editorial, methinks, before I'm drawn and
quartered. I'm interested in the round robin idea.
Tentatively. I may get chicken anytime. But if there
is anymore support for it from other members, I'd like
to be in on it. The idea's new to me but it sounds
(gulp) fun. ((ORBITER is to be resurrected after
Easter, how appropriate, we'll put you and the others

who were interested down for the first run.))

DORIEEN ROGERS. 69 BRUMBY WOOD LANE, SCUNTHORPE

Read with interest your comments on "Read all About it" which Phil and I always watch as we are voracious readers of everything, including sf. We both saw the program you mention and would agree generally but I would argue specifically against a scientist. An sf reader by all means, a writer, fan, publisher or agent. SF isn't about science - it's extrapolation of what could be, might be, et al. Although I agree with James Blish (rip Jimmy wherever you are) that one should not ignore basic science facts as known, a licence to suspend disbelief is, in my opinion, one of the charms of sf which might stick in the craw of a scientist. ((The people who think that any theory is forever aren't scientists, they're old men with science degrees. Thus I think you do scientists an injustice when you say they might not be keen to allow writers an amount of poetic licence.))

Why not get someone to prepare a round robin to the BBC and get fans to sign it at the convention, or, alternatively, an official letter from the BSFA.

Incidentally we both tried to read THE EYES OF EISENBERG. It was awful and neither of us could finish it. It's hard to believe that the author of DUNE could write this. Nevertheless that's not the point. It should have been reviewed properly and I'm on your side, though in form, probably not in substance.

I note with surprise and pleasure that you can't spell either. It's nice not to be alone. The same as you, apparently I read before I talked (probably an overstatement, anyway hearsay evidence) but certainly I can't remember a time when I couldn't read nor a time when I could spell! The stupid thing about it when it comes to law (I'm a legal executive and have spent all my working life in the rarefied atmosphere of the law) I've never had any difficulty with law words, latin phrases and the old English phraseology. I was taught by nuns (it pains me more than it pains you, syndrome) and in the end they gave up in despair and used to ignore my spelling mistakes saying it was a picturesque approach to the English language. I also "malaprop" ask Dan Morgan ((Does she, Dan)) what I do to his writing when I've spent some hours with him. When we were in Spain a couple of years ago for a fortnight with them he couldn't write for days, said I'd cost him a fortune in lost time.

On sf films we have a Theatre Film Club here which shows films generally not on general release. Saw SILENT RUNNING recently, which had some good points (no sex!) but was spoilt for me because the

original premise was so outrageous (ie no trees or greenery left on Earth - what about oxygen?) there is the exception that proves the rule. You need a scientist to review that to break down the premise. Some nice cameos though - when he re-programmes the drones (robots) to play poker and they cheat and beat him. In fact the drones were more believable than the humans, and certainly more entertaining. Mustn't grumble though, the club is subsidised by the rates. A superb place - custom built for theatre and films, an interval to fetch coffee and snacks, pull down rests at each seat and the dearest seat 45p. If only they'd get some good films. ((The trouble is the people who are willing to take the time and trouble to run the place, especially if they're doing it for free, are usually very involved and so tend to get the arty and more avant garde films. Even the so called people's theatres tend to show films dealing with revolution or the misery and hardship of the working class and lets face it if you're suffering like that you don't want to see it on film as well, someone else's misery doesn't bother you. What people want is to be entertained, relevance comes a poor second to entertainment. Just the view of someone from a working class background, and, of course, we don't know what we really want.))

GORDON JOHNSON. 123 JOHNSON Gdns. NORTH, PETERCULTER, ABERDEEN, SCOTLAND

First of all, I really enjoyed the marvellous piece by Bob Shaw, which was reprinted from SCOTTISHE. Arising from that, how about reprinting regularly in BSFAN the best items to be found in the current crop of fanzines? ((We are in effect pursuing a policy akin to what you suggest. But I am not restricting it to pieces from current fanzines, none of them appear as regularly as BSFAN, for one thing. I hope to print classic pieces from the past and good unpublished material, as in this issue.))

If the best item was too long, you could print a short version or an extract, and refer the reader to the source for the full version. This sort of thing could gain new subscribers for the zines, and gain them a bit of extra prestige (hopefully) in having their items reprinted. It would also give Keith Freeman a task of selection for this purpose while he is critically scanning the field. Perhaps he could also give his reasons for choosing a piece for reprinting, pour encourager les autres! ((I'm not too sure Keith would want to add to his jobs, at present. Should he, or any of you for that matter, recommend a piece I'll always give it consideration, of course.))

I wouldn't restrict the kind of material - let it be a good example of what is available in the fanzine field is all I would ask. ((At present I'm restricting it to humorous pieces and even if I did spread the net wider I would still only pick the lighter works.

VECTOR is the outlet for critical material, and I believe the situation there is that there is sufficient material such that Chris does not need to reprint from other zines.))

As I won't manage to get to this year's EasterCon how about making the next issue of BSFAN a con report issue? Give lots of tit-bits about what went on - who did what crazy things - what the beer was like - who tried to hog all the press limelight - how many actually turned up at the AGM - etc. Don't leave it all for others to trickle tit-bits out in passing, just to show what the rest of us missed. ((Next issue you'll get at least one Con report and, if people are kind, several. As a Con is different for everyone who attends I hope to give a good idea of what really happened by having multiple reports.))

HAY HARRISON. 18 THE WITHAM, GRANGE EST, DAVENTRY, NORTHANTS.

The letter column is much more interesting this issue, it's shaping up quite well. Merf Adamson, apart from winning another book, made some very good points and answers James Parker's letter (of the previous issue) admirably.

One letter of this issue I simply must mention is Sandy Brown's. Robert Silverberg's book, DYING INSIDE, in no way can be labelled "basically a mainstream story with sf tacked on" whether the reader is an sf reader or not. The theme, telepathy, is so intimately woven into the story that if you take it away you are left with nothing. It is, of course, a well written book, but there is no law or rule I am aware of that says sf must not be well written. It is a superb novel, the best I have ever read on that particular theme, and if you have not read it I urge you to. As far as I know it one no awards but was surely more deserving than any Robert Silverberg has won awards for. ((I must admit that I haven't read the book, but as I've now had scores of people recommend it I'll try and find time.))

JOHN BRUNNER. THE SQUARE HOUSE, SOMERSET

Receiving a magazine as badly poorferad as this is liable to convince the repipient it isn't worth reading at all. If the people who put it together can't be bothered, why should anyone else?

It was:

(a) Most interesting and welcome.

(b) A load of codswallop.

((The reason for the strange ending to John's letter is that it was part of a preprinted postcard. I'm pleased the other two boxes weren't ticked, they being;

(C) Junk mail fit only for recycling.

(D) Incomprehensible and probably meant for someone else.

In reply to your criticism, you're right. The last issue wasn't badly proofread, it wasn't proofread at all. This is, of course, a foolish thing to do, especially as I can't spell. The trouble is lack of time, everyone running this show is so overworked, play the violins now, Chris, that no one has time to proofread it, honest. This issue may be slightly better because Ian Garbutt is doing part of it and I think he can spell. If you have the hour or to free, we'd be more than happy for you to act as poorferadre. I'm pleased you found some of it interesting, my aim being to please all of the people some of the time.))

IAN WILLIAMS, 6 GRETA TCE, CHESTER RD, SUNDERLAND

Keith Freeman seems incapable of seeing any point at all. (If being called self-congratulatory isn't a criticism, then what the fuck is?) I'll reiterate the point of my piece on Gannetfandom (or rather state it as Rob seemed to miss the point). One: it was an attempt at chronicling a piece of fan history. (This sort of thing used to be a highly praiseworthy activity, once, or has it fallen out of favour?) Two: it was intended to celebrate the many joys of fandom and being a fan. On my fanzine reviewing: I am critical because it's only through criticism that you get improvement, and anyway, I'm not writing for the neo ((New fan)) as you'll realise when (if) you ever see the difference between the SPI column and the one I'll do for the BSFA. Incidentally, does Keith think that because Eric Bentcliffe made the same mistake that that excuses him? ((Some people may think this is offensive, particularly some of the language but I've decided to print it so that the BSFA can't be accused of censorship or of weighting things in our favour. In reply let me say that do you not feel, Ian, that if even the editor of the zine which published your article didn't get the point then perhaps it wasn't very clear, especially as Rob is a friend of yours and a member of Gannetfandom, to boot? In the article you refer to yourself as "the Godfather of Gannetfandom" and you make more than one reference to the fact that you started Gannetfandom, I'm sure you didn't mean it to sound self-congratulatory but it does, it really does. I'm sorry you're so upset by what was, after all, only a tiny criticism, and, after all, "it's only through criticism that you get improvement".))

Still, the BSFAN appears quite a lively thing. The longest I've ever seen in fact, pity it's so faint in parts.

SWARM that Graham Poole mentions was based on the novel THE SWARM by Arthur Herzog, a competent piece of work that is as much sf as Martin Caidin's book MAROONED was when it appeared.

MALCOLM EDWARDS. 19 RANMOOR GDNS, HARROW, MIDDX

Let me just make a comment on BSFAN, which is shaping up as an interesting item in its own right (do I really have the chance of a whole free book for explaining mise-en-scene?) ((No, because you were wrong, failed another one, hahahahahahahahaha)).

Tom Jones ((me)) is the first person I've seen to argue Leland Sapiro's case, and I'm unimpressed. Sapiro publishes a fanzine, which means that he is dependent for his material on the generosity and hard work of contributors, for which he pays them nothing. I don't know if he makes much of a profit from RQ, but the fact that he reprints early issues to keep them available implies a healthy subscription income. He copyrights the material in his own name. I will bet you that he does not consult his contributors about this. That's no great matter, normally - the copyright notice is for the author's protection, and it is easy just to do a single one for the whole issue, although it is common to accompany this with a note, as you do, to the effect that all rights to their material are assigned to the individual contributors. So, Sandra Meisel writes an article about Poul Anderson which Sapiro publishes. Four years later she completely rewrites the piece (I understand) for a collection, THE MANY WORLDS OF POUL ANDERSON, put together by Elwood. It is published; it is reprinted in paperback, as THE BOOK OF POUL ANDERSON, by DAW, where the copyright is given, and it says: "Reprinted by arrangement with the author". Sapiro is upset. Why? The minor discourtesy of failing to let him know what was happening? If so, why the big fuss? It seems to be righteous indignation that an item of "his" property has been made use of without his say so. But who made it "his"? He did. By what right does he claim that because a contributor to his tedious magazine fails to insist on a separate individual copyright notice for their work (and what fan would think to do so, apart from Jim Goddard?) he can therefore register it under his own copyright and say whether or not it shall be used elsewhere? The more I think about this the madder I get. There may indeed be a principle behind it - but that's the principle that all rights for unpaid fanzine contributions should reside with the authors. If Sapiro wasn't going to sue, but will now because of the bad press he has been getting, then he's a bigger fool than I would ever have thought, and he will deservedly give himself a bad name almost unequalled in fan history. So there.

((Okay, first we'll talk about facts. In the USA it isn't as easy to copyright something as it is in GB, it costs money. So to copyright his zine and the articles in it Sapiro has had to pay. I'm told, by RQ's British agent, Chris Fowler, that the zine does not make a profit, be reasonable, how can a limited

circulation zine make a profit? Now for the nitty-gritty. Contributors to fanzines need those zines as much as the editors need the contribution. Okay, so they're not paid and it takes up their time, but the editor loses both time and money. Let's be honest, both get paid by the ego boost they get from it all. I put in a lot of time for the BSFA and on the BSFAN but it's worth it for the ego kick I get when the issue appears and the letters appear saying what a good job I'm doing, well one letter, anyway. If you contribute to a fanzine you know you're only going to get paid in egoboosting. If, at some later date, someone offers money for something based on that contribution then you have a duty to ask permission of the editor to use it, even if the rights have been reassigned to the author, it's a moral duty. So let's stop putting down the fanzine editor, let's admit we write because we want to, no one puts a gun to our heads, and most fans rely on fan editors to publish them. Just to be nasty I'd bet that now SF MONTHLY has packed up, or at any rate ceased to print articles, we'll see a lot of the "big name fans" who appeared in it flocking back to the class fanzines, such as VECTOR, all willing to write articles and review books, and all for free, except for the ego boost they get from it. NEL's big mistake wasn't that it didn't pay enough for articles but that it paid anything at all, I wonder how many would have done them for free? Perhaps I'm being a bit cynical in that last sentence, I hope so.))

VERNON SPEED. 63 LYTON AVE, LETCHWORTH, HERTS.

((This is part of a joint letter to VECTOR and BSFAN))

Turning to the NEWSLETTER: a mind boggling collation of films and fanzines, but I wish Keith Freeman would explain what is meant by such terms as "genzine" and "personalzine" for the benefit of ignorants like myself (I'm not the only one, am I) or perhaps the only way to find out is to buy the fanzine (very clever, that). ((This harks back to the problem of fandom's own language, no where does this abound more than in fanzines and the typing of fanzines. Trouble is the words become programmed in and one doesn't realise one's using them. For your edification, "genzine" is a general fanzine with a mix of contents, articles, letters, reviews, etc. "Personalzine" is akin to an extended, expanded letter, usually very chatty and autobiographical. Having said that the next crop of new members will be just as confused. Switching to my Membership Secretary hat I'll consider issueing a bumf sheet to all new members which gives explanations of the more common fan words.))

Equally gnomic is the phrase "Newsletter 3" on the cover, which gave me a strange feeling of deja-vu, could've sworn that No. 3 came a couple of months ago...Come to think of it, the title of the

editorial didn't make much sense either - my God, it's all beginning to fall into a kind of pattern...! ((Haha, someone has seen through my plan to baffle fandom by the publication of rubbish torted up to look significant, if other fanzine editors do it why can't I. I shall deliberately fade this letter out during duplication, you all thought the other fade outs were just mistakes didn't you, so that no one else will know my plan. Sinister chuckling and Fagin like rubbing of hands.))

Seriously though, the stapling of No. 3 was more sensible than for no. 3; ((Go on, mock a man whilst he's down)) the placing of two staples at the side of the paper near the edge tends to rip holes in the pagees when they are turned over. As for a name for the Newsletter, if you haven't already settled on one, I'd suggest "Chutzpah"; I first saw this word in a Sturgeon article, when he was trying to put across the idea of the "wild" nature of sf which can't be contained or suppressed - informality and vitality, you might say. ((As you can see, after my promise to adopt the name "Revelations" I've not done so. The reason being that after I had announced the new name I had a deluge, well a small shower, of mail saying don't change. SF readers are very conservative in their own way, so BSFAN we stay.))

TONY DENT. 61, VASSALL RD, FISHPONDS, BRISTOL.

Many thanks for the BSFAN which just keeps appearing under my door at regular intervals, all in pretty colours too.

Someone in the last issue mentions that sf in its quest for literacy is becoming indistinguishable from mainstream. I can only agree with this statement and I am only able to decry the advance of literacy in sf. It's not that I'm against literacy, it's just that what I've seen of it disillusiones me. Many of the so called literate sf novels are basically mainstream novels set in the future. Mix in a few pseudo sf concepts and long, meaningless, scientific words and you have a sf novel which is not a sf novel. The critics may drool over it (a good enough reason in itself to leave well alone) but I certainly don't.

Surely in sf it's not the importance of the writing that's paramount, rather it's the ideas the writing throws out. I often think that the only reason an author tries to dazzle the reader with his technical ability is to cover up his own lack of ideas. Anyway, all I'm trying to say is this, let's have literacy in sf by all means but please don't sacrifice all that's good in sf for the sake of it. ((Whilst basically being on your side, the side of

the angels, I'm not as hard line. For instance, I just can't read a badly written novel or story no matter how many ideas it contains. For me it's like trying to understand a telephone conversation on a bad line, the noise distracts such as to make the message unintelligable.))

E,L,N,M & F, is this the shape of things to come! This eagle-eyed reader immediately spotted the new system of page numbering (must be something to do with the carrots I had for tea), and, after several hours of hard research, managed to decipher the code. Do I get a prize? ((No. I must admit to a slight error on my part in the last issue, in that I forget to put page numbers in the contents list, that would have made the system obvious to you, and it might even have helped me.))

I believe a certain playwright once said,
"If music be the food of love, play on,
Give me excess of it."

((I've just forgotten his name, it had something to do with rattling swords, didn't it?))

And talking of music, surely there is to-day some overlap between sf and music (particularly rock music). Hawkwinds's (+/- M. Moorcock) escapades come immediately to mind, as does Dave Bowie's (a recognised rock cult figure) recent venture in sf films. Yet I see no mention of sf oriented music in any of the BSFA journals. Is this branch of sf considered too trivial to be of importance, or has it just been forgotten in the face of more important matters. In either case I think it's time the BSFA started considering this aspect of sf. I remember reading somewhere that one of the aims of the BSFA is to promote interest in sf in this country. Consequently, I don't think it can ignore the influence of sf oriented rock music, which is, after all, bringing sf (of a sort) to several hundred thousand people who might otherwise have no contact with it.

((You are right, the BSFA has ignored sf oriented music and also sf poetry. The reason being that the people who are willing to do things are more interested in the literature side of sf. SF MONTHLY did publish two articles on rock sf which I thought were okay as an overview but tended to concentrate too much on Hawkwind, giving only passing reference to the contribution made by American bands. I was once well up in this area but in recent years my musical tastes have broadened to such an extent that I would not feel able to right an article on this subject. If you, or anyone else, feels they could write such an article, or do a series of reviews of some of the more important works then I'd like to see them. The same is true for sf poetry, a field I know nothing about, but would like to.))

DAVID LEWIS. 8 ALDIS AVE, STOWMARKET, SUFFOLK

"Grown, MownCor blast bor what did OIGH tell yew wun a they soddon furriners got hisself a joab down Lunnan way a editin they ole BSFAN. They be a gitten in all over the plaise. Assas as bad as when they ole Singin Powestman got downen Coombs way a recorderin they sodden Norfuck rubbish. They dew say as he uist tew get as pissed as a newwt down at that ere Fox hotted in they Hoigh Streat til they hossed him oit on his aarse. Let em get back to they sodden ole mushy peesan! Morecum an' wiose beer an' leaove us boiyus alun." So saying Suffanec leap on his trusty high norton and rode off in disgust. ((Do I take it from this tirade of rubbish that you do not approve of we cultured Northerners trying to teach you southern (anywhere South of Bawtry is the South) "people" how to speak and act in a refined manner?))

I was pleased to be shot down in flames by no less a person than G.R.Poole in your last issue for making my usual wild generalisations. However I feel a grain of truth lurks in the thicket of my utterance. By the way, it was dear ole G.R.P. who started me off on the fan activities trail, so I have a great regard for him. ((Another thing you have to answer for Graham Poole, it's all being recorded in the fanzine of that Great Fan In The Sky!)) I would certainly like to see his "beek" reviews as you put it. Are you trying to give him the bird? ((Ho-ho)) I do not in the least disagree with any of his further remarks which echo my own opinion. The number of books I purchased last year was only 50 and those were paperbacks at an average cost of 50p each. Perhaps the BSFA could conduct a survey to find out what the average member spends on books. I must say in my defence I do get a lot through the magazine chain and various other sources of sf related reading matter.

This is a much truncated LOC due to the fact I spent last week in Leicester Poly finding out about computers and meanwhile the zines have been piling up. Also BSFAN is getting so good, like VECTOR, I cannot find anything to moan about. Plus the fact the exams are only less than 2 months away and I really must get down to some revision. Keep up the good work, I might even forgive you being a Yorkshireman. ((Thanks for another good LOC, David. I hope this and future issues give you something to get your teeth into. By the by, I liked the heading to your LOC, any chance you could do me some headings for BSFAN, you know what the sections are called?))

MERF ADAMS. 14 ST.JAMES CLOSE, HEDON, HULL HU12 8BH

First off, a clarification:

I wasn't accusing Keith Freeman of not reading the fanzines he receives; maybe I was accusing him of not re-reading them when he did the reviews. One missing word has altered what I meant to say. I should have written "...to read each one through AGAIN,..." If a full re-read isn't possible, surely it is possible to have the fanzine by you when you write a review - and I should think that Keith does this. It's the way I write letters of comment (I loc every zine I receive too, eventually...): Read on receipt, then re-read as I write the loc. If it's a very good zine I re-read it before loccing. Admitted, I don't get half as many as Keith does, but as soon as I get around to writing all those begging letters for sample copies (using Keith's fanzine listing, as it happens!) I hope that I can build up my circulation. Anyway, I like Keith's reviews, and think they are useful. Sorry if I pfended him.

No, I don't begrudge people serious discussion, but I do think it's poaabile to get just a weeny bit too serious about sf. But, anyway, what you say is true - that a fanzine editor wants (what ANY ed wants!) active discussion in the letter column. You've done gone and got it! ((Thank you, but it's your doing not mine. All I've done is provide a platform for discussion and had faith in my belief that BSFA members cared enough to use it. In the past certain Publication and Distribution Officers whilst begging on the one hand for letters deliberately didn't publish everything they received and in some cases receipt of the letter wasn't even acknowledged. This happend to me, and to lots of thers, and after a while you get pissed off and I just stop writing.))

Could you publish a complete membership list sometime? It is interesting to read through the new members, and see if anyone lives near me (no-one does, yet) - how much more fun it would be to see a complete list of present (even past) members. ((Maybe with this issue, but more likely with the next, you'll find a complete membership list. This list will then be published every year. Hope that's okay and satisfies all those who've written asking about a membership list.))

For look you, lonely little me, out here on a limb - feel very Left Out. Here, I feel a bit like an ultr-conservative surrounded by extreme leftists; I can't seem to make friends with people round here because we have nothing in common (they are all under
((Continued on R1))

THE THING FROM INNER SPACE

David
Langford

The defences were unbreakable! Guaranteed unbreakable, in normal use. Driven by the power of sixteen gigantic fusion reactors, which had been installed after the first embarrassing incident when the batteries had run down, the force-field mesh could not be penetrated by any body more than an inch across. And inside skulked the most abominable, foul, nasty and evil villain in the cosmos, the nefarious, necrophagous nemesis of Civilisation: Nivek!

Cosmic Agent Mac Malsenn circled the perimeter of the vast defences, on foot. For hours he had paced this desolate planet, seeking his arch-foe's weak point. Nivek's instruments could not detect him, owing to his radar screening, his invisibility field and his rubber-soled shoes. Short of destroying the planet---which could not be done, for it was under a preservation order---there was no way to pass the impassable barriers of force. Pulling out his battle-scarred miniaturiser, Malsenn revised that opinion, shrank to a height of half an inch and stepped through a hole in the force-wall.

Seconds later, he reached the central fortress: 6×10^4 seconds later. When you're only half an inch high, walking takes time. Drawing himself up to his full height by another adjustment of the miniaturiser, he blasted his way in. Soon, casually destroying dozens of Nivek's invincible killer-robots, he came to the inner sanctum. Now was the time for caution. Detection apparatus came into play, and Malsenn did not move until he was certain that in the room beyond there lurked no deadly energy-weapons, no lethal radiation fields, no battle-robots. The coast was clear! Bursting in, he was struck by Nivek's thrown knife.

His hip ached, but the blade had been deflected by the miniaturiser that hung there. As Malsenn closed in, however, a strange disorientation came over him. Nivek seemed to grow huge and menacing, the room vast... the miniaturiser was on again! Worse, it was jammed on! By the time the Cosmic Agent reached his foe, he was only a quarter of his size. Standing between the legs of Nivek, who was frozen in shock, Malsenn leapt, striking upwards with deadly force: the warlord howled in agony, and clutched his damaged knee. Still Malsenn shrank. He was only a millimetre tall when Nivek dashed a bucket of water over him---laughing, he inserted tiny oxygen-cylinders in his nostrils. Then, as Nivek stamped wrathfully on the floor, Malsenn swam rapidly from side to side, remaining safe between the corrugations of the warlord's boots.

Now there loomed a greater peril! Swimming hungrily towards him, a flock of trained mutant paramecia menaced Malsenn, flagellating him with their flagellae. Below, a great amoeba waited to engulf him, reaching out with slimy pseudopodia and drooling disgustingly. For what seemed like hours he fought the ferocious protozoa, splitting their nuclei with great blows of his mighty fists, until, with another jolt of miniaturisation, he was beneath their notice.

His entire body ached, his ears sang! The vicious battering of Brownian

hurled him this way and that, as hard, lumpy water-molecules struck him from every direction. Thinking fast, the Cosmic Agent grabbed a big molecule of some organic substance, and struck out with it. Pow! Wham! Zonk! Faster and faster he drove the molecules, increasing their kinetic energy until all around him, they boiled off into the air, leaving him standing on the vibrating metal lattice of the floor. Taking a drink from a stray water molecule that lay nearby, Malsenn examined the miniaturiser. It wasn't too badly damaged, and soon he repaired it, using his powerful fingernails for screwdrivers, his powerful teeth for pliers and wirecutters. But the powerful power-pack was past repair!

Was he doomed to remain like this forever, little more than a nanometre high? He who was so used to thinking big? What an inferiority complex he might develop...

At that moment, a vicious blow struck him. Groaning, he rubbed his ribs and stared to the origin of the attack. Nivek! He'd been followed!

The warlord raised his weapon again, and braced himself. Again a deadly gamma-ray photon shot forth; but this time Malsenn dodged.

Hiding behind a metallic crystal, he watched Nivek's inexorable approach. He couldn't face that photon-gun. Or---could he?

"Can I beta gamma at its own game?" he muttered, striving to lift a water molecule. He continued to strive. Curses! No wonder he couldn't lift it! It was...heavy water!

Soon he found a lighter molecule, and came out from his shelter. Then as Nivek fired once more, Malsenn brandished the makeshift shield. The missile struck, underwent Compton-Effect scattering, shot backwards and knocked Nivek over.

Almost at once, the warlord sprang up and fled, dodging the fast electrons Malsenn hurled after him, eventually losing himself in the wilderness of metallic crystals that made up the floor.

Malsenn became uneasy. He was growing fuzzy round the edges! He had to get out of this, the Uncertainty Principle was beginning to work on him. Either that, or last night's Cosmic Patrol Party had caught up with him at last.

Desperate now, he set off in pursuit, undeterred by the countless obstacles. Leaping over the metal boulders and outcrops, dodging round them, quantum-tunneling through them, he sprinted onward. Diffraction-effects kept throwing him off course, and occasionally he suffered elastic collisions with atoms, but doggedly he followed his fleeing foe.

The warlord, ahead, was also having trouble with wave-diffrations, and kept flickering out of sight as he interfered with himself.

"What a disgusting habit," thought Malsenn, pressing on.

The fiendish Nivek was ready for him, and cackled obscenely in his beard at the thought of trapping the Cosmic Agent at last. For as Malsenn sprang lithely over a patch of slippery and dangerously unstable uranium atoms, coming lightly down on the other side---something snapped shut round his legs, holding him in a grip of iron!

"A benzene ring!" cried Malsenn, struggling to free himself from its grip of carbon.

"Exactly so," gloated Nivek, seating himself luxuriously on a large, squashy atom. "This is the end of the line for you, Cosmic Agent!"

"Lies! I'll get you yet, you unethical cad!"

"Firstly," Nivek said, ignoring him, "I think I shall shrink you to an even greater degree. Imagine the torment of being trapped on an orbital electron for the rest of your life, unable to escape the bound state! Or think of being drawn into a nucleus and crushed by the deadly Strong Interaction... Or again, you could be---ionised! It's not nice."

Malsenn said nothing. He had just managed to capture a stray neutron, for he had identified the atom on which Nivek lolled: Plutonium! If he could trigger fission in its nucleus--- Too late! The neutron came apart in his hands, decaying to a proton, an electron and an unpleasant smell. He looked desperately around for another. None in sight.

Nivek went obliviously on, describing the terrors of the excruciating Isotope Shift, which drove strong men mad in moments.

Bang! Bang! Bang! Malsenn was bashing the proton and the electron together, if only his strength were enough; if only he could succeed before being lepton... Splat! They merged again, and a neutron lay in his hand. Now for a final bid for survival! The neutron shot through the air and struck the plutonium nucleus. The latter wobbled and quivered in a loathesome fashion for half a second, and then---

The awful power of Nuclear Fission was released! Fragments flew in all directions, Nivek in one direction. He sailed through space and crashed unconscious against an impervious atom of inert gas. In minutes Malsenn escaped the tight embrace of the benzene ring. Success was not far away.

Now how could he keep Nivek unconscious whilst he worked at the deminiaturiser? There were all manner of odd elements, odd molecules lying around. What was that? Carbon, chlorine, chlorine... Chloroform! An anaesthetic! He made an effort and picked it up. Then as Nivek stirred, Malsenn employed the wonderful sleep-inducing power of the compound by hitting him over the head with it. That should keep him out of action for a while, he thought.

But suddenly Nivek swelled---became huge---enormous!

"An automatic-recall circuit!" Malsenn cried, and hastened to hide before the warlord's fast-growing body could crush him. Was this the end? No, if only he could return to normal dimensions himself, the victory would still be his. If only he did it in the next few minutes, while Nivek was still helpless. If only---

Wait! Was this some trap? What if some dreadful danger lurked unseen...

"Just the place for a quark!" the Agent cried, surveying the scene with care. The fabled, half-hypothetical but altogether lethal killer quarks might even now be waiting to prey on him. And he had no quark-repellant! No! It was useless thinking of such horrors; better to concentrate on the problem before him, the problem of how to return to normal, to cease to be a one-millionth-of-a-micromicrogram weakling!

Inspiration came to him, and he set to work. It was only the power-pack that was lacking now; and very little power was needed. Bracing himself, he wrenched electrons from nearby atoms, squeezed them rapidly into the makeshift circuits of the device. Would the desperate repairs work? Would he make it back to full size? The next few seconds would tell him...

Malsenn held Laura gently, but still she gasped a little. He gazed at

longingly as he related his adventures, from his first landing and on the planet to the final destruction of Nivek's fortress.

"Oh Mac, don't... don't hold me so tight!"

Pity he'd had to jerry-rig that gadget, he thought for the hundredth time, striving to clasp his sweetheart more gently, between finger and thumb.

LETTERS (Continued)

16 and enjoy smashing up public bogs and throwing sharpened 2p-bits at football matches, and I don't.) The only people I have made friends with have all left the area, gone off to London or Dundee...Are there any BSFA members (apart from myself) out here in Holderness?

How many other members feel the same? If anyone is a member and lives near enough, I would certainly make the effort to find them and buy them a drink sometime. Anyway, that's an idea to think about - a plea from the heart, too. ((I know your problem, I went through the same thing before I went to university. Certainly a number of sfans seem not to be children of the times. At the time the BSFA and fanzines were a great help, they stopped me from becoming really introverted and so I ended up just mildly introverted, ask anyone.))

Chris Lilley's idea is a good one, I like it. I can't help with information at the moment, 'cos my sf reading is right down and I'm not too sure when I'll be getting round to some more (would you believe a 6 month ANALOG backlog?).

However, I'll keep him in mind, and if I come across anything in my reading I'll let him know. I guess there will be a few people writing to tell him of recent predictions, but I like to collect old sf; I'll scan through to find some from a good few years ago. I hope that I will be able to help - I might even get an acknowledgement in the front when it's eventually published...!!HOW!

I note your reference to thermostens. I don't know whether you have a lot of illos lined up for BSFAN, but if I get time I'll try to do a couple for you. I've sent Chris one for approval; if you think the standard is high enough I'll do more. Carbon base, eh? Hmm... ((I'm always looking for illos, in particular ones for the cover. Perhaps you might like to try a couple of cover illos, hmm?))

SCOOP

This week the Hesse Amateurs are putting on Ray Bradbury's play THE VELDT in Hull at the Library Theatre. Apparently it hasn't been performed in this country before, so this looks like being an interesting event. I'll try to get along to see it and do a review for you or Chris, okay? ((Great, please send it to Chris, he'll put it in the Infinity Box if he can.))

THE BSFA REPORTS

THE LIBRARY REPORT

Colin Lester, Science Fiction Foundation,
North East London Polytechnic, Longbridge Rd,
Dagenham, Essex RM8 2AS

The most recent edition of the BSFA library catalogue was issued in 1970 (though it's dated 1969), an amendment sheet has been issued recently.

We have built up our own collection of books which has been integrated with the BSFA library. We have our own catalog for this collection, together with a supplement. The charge is 75p plus postage for the catalog and 35p plus postage for the supplement.

All the fiction works listed therein are available for postal loan, just like the BSFA books.

To use the services, one fills in one of the blank forms and sends it to us with a subscription of at least £1.00, and preferably £2.00. This money covers the cost of borrowing books:

- a) at a rate of 3p for each hardback and 2p for each paperback; plus
- b) the cost of outward postage.

When the subscription runs out we send a reminder.

BSFA TAPE LIBRARY: A REPORT

GERALD BISHOP, Aardvark House, PO Box 10,
Winchester, SO22 4QA

IMPORTANT NOTICE. Effective immediately, the charges for copying tapes from the BSFA Tape Library are being raised. The new charges are 30p per hour or part of an hour, plus return postage as before.

After 6 years of working with the Tape Library, over half of it as librarian, I now have a 7" spool, $\frac{1}{4}$ track recorder which makes running the library very much easier. Especially as the master tapes consist of something like 125 track miles of $\frac{1}{4}$ track tape on 7" spools. This also means that making copies is much easier as I don't have to wait until I can borrow a machine to do the copying. However, with my other commitments it is still liable to take me up to 6 weeks or more to make copies.

Because of equipment difficulties (still not entirely surmounted) we have not been recording as much over the last two years as we did before, so the Catalogue and Supplements issued up to Easter 1974 are not too out of date, apart from convention material. I hope, and this is a threat, not a promise, to produce a revised catalogue later this year. In the meantime copies of the present catalogue are available from me at the address above for a large (A4) stamped addressed envelope. (When you are ordering items from the catalogue, PLEASE put the appropriate heading in the classification column on the order form as this makes finding the item on said 125 miles of tape much easier!)

MEMBERSHIP SECRETARY'S REPORT

Well the rush is over. We now have a steady trickle of members coming in but the large numbers we had after the SF MONTHLY mention are over. Mind though, I did get an enquiry from Australia due to SF MONTHLY, seems it takes several months to reach them.

Although SF DIGEST is due out in a couple of months time there is no guarantee that we can get a mention in that magazine, so we must try for a different kind of membership drive.

Many libraries have notice boards on which they allow local societies and general literary societies to put up notices advertising their existence. If every member who has access to such a library could put up a notice about the BSFA then our existence will become known to thousands of readers, some of whom will read SF and some of whom might join. I can supply information sheets which can be used as notices, so please write to me if you can help in this way.

Similarly colleges, universities, schools and places of work often have noticeboards which can be used for personal type notices. Perhaps BSFA notices could be put on these boards also? Write to me if you can help.

If anyone has any suggestions, no matter how improbable they may seem, for increasing our membership then please write to me.

I hope you'll agree that since VECTOR 69 we, the committee, have been doing a reasonable job and have been getting VECTOR and BSFAN to you regularly. Unfortunately one of the biggest costs we have to bear is postage and, what with another increase due sometime this year, our finances are stretched. So, if you want to continue getting bumper issues of VECTOR and you want to keep on getting BSFAN and VECTOR at 2 monthly intervals then we must get more members. And that means you must help us get those members.

Okay? You know I've missed my vocation, I should have been a politician.

PUBLICATION AND DISTRIBUTION OFFICER'S REPORT - June 7th 1976

As you will by now have noticed, this BSFA mailing contains no issue of Vector. This is quite simply because the amount of work involved in getting the Little Gem Guide and the Yearbook out to you - although they were both produced to the camera-ready copy stage by other people - was so great that I was unable to produce a Vector, although I have enough material on paper for at least two full issues, and enough on tape or "in the pipe-line" for four. To have got an issue together for this mailing would have meant delaying it by at least two weeks. Thus - no Vector this time. However, we are hoping for another mailing in July or early August, which will contain a Vector, with much of the material promised in previous issues. And remember, the last issue was a double one, so you haven't really lost out. In the 11 months since I took over as P&D Officer, we've managed 6 mailings and 6 issues of Vector, plus 6 BSFANs, the LGG and the Yearbook. I hope you won't feel that's a bad record. And while you're waiting for the next mailing, I and the editors of the LGG and the Yearbook hope you will like them.

— Chris Fowler

I've now got the biggest pile of fanzines ever to report (NOT review) on.... I've also moved and am heavily involved in redecorating the "new" (70 year old) house. At the moment (and for the past six or seven weeks) things are in a state of utter chaos. This stencil, for example, is being typed on top of a kitchen cupboard unit that's been ripped out of the kitchen and is now in my "study" (along with a number of pots of paint, brushes, glue and other signs of non fan work!). Enough, you'll not be surprised that I still haven't started noting things about fanzines when I receive them but am now sitting with them all in front of me. Oh yes, I've also not loosed any recently - although there are several I really want to.....

ALGOL 25 - Winter 76: details see Little Gem Guide. 60 pp. A professional magazine at a professional price. This issue contributors include Robert Silverberg, Darrell Scheitzer interviews Gardner Dozois, Ted White(column), William Rotsler (cartoon). Worth waiting six months for each issue.

ALTAIR 2 - Jan 76: Terry Whittier, 3809 Meramonte Way, North Highlands, Ca 95660, USA. Qtly. 60¢ or 4 for \$2. No UK agent listed. Photolitho reduced, 32pp. Article on Gil Gaier and "THE PROJECT" (see GUYING GYRE), Donn Brazier with notes that are amusing/thoughtful, Risk (variations on a wargame), fanzine reviews, letters, strip cartoon, small ads. Lots of artwork... for a second issue good.

A BOOK OF THEL 1: Stephen Gregg, PO Box 193, Sandy Springs, SC 29677, USA. 50¢ this issue, no subs taken. Subtitled as a supplement to ETERNITY this has information on SF & Fantasy markets, some poetry and reviews of poetry books and magazines. Letters finish up the 24 pp again photolitho reduced.

The CELESTIAL TOYROOM 1 - June/July: Keith Barnfather. See TARDIS - CT 1s, in effect, the small ads section of TARDIS.

CHECKPOINT 67/68/69: see LGG. Although coming out frequently each issue seems a little thin; 67 has 4pp, 68 has 3½ and 69 has 3½, 2 of which are a letter from Keith Walker.

CINEFANTASTIQUE V4No4: Even more professional than ALGOL, but costs \$2.50 per issue. Try Andromeda Book Shop (see advert in Year Book for address). Qtly. Glossy paper full of photos, both colour and B&W. This issue covers "The Day the Earth Stood Still", Tyburn (new British horror film Company), reviews, news and letters. A must for those film buffs who have money.....

CYNIC 9 - April: see LGG. 32pp, six monthly; no price. Gray himself writes a 3pp editorial and a 5pp Con Report (on the FaanCon), then Jim Linwood reviews fanzines (5pp with illos). Gray, again, lists fanzines received on 2pp (I sympathise with him!) then there are 9pp of letters and a book review. Duplicated neatly .. pleasant and relaxed.

DAISNAID 1 - April: D. West, 43 Norman St, Bingley, W. Yorks. First sentence says

this is a 'One Shot' (ie a special one-of magazine), but also says it paves the way for more. So, as a trial run we have 13pp (unnumbered - grrrr) of fanzine reviews interspersed with comments. Some of the reproduction is bad and I'd like to know what the D stands for (Don? Dave? Digby?). Will suspend judgement until No. 2 arrives.

Delap's F & SF REVIEW - Jan: I reviewed (somehow) the February issue of this fanzine in the last BSFAN. Won't repeat myself.. expensive but recommended for book reviews in depth.

DRIFT 2 - Feb 76: see LGG. 58 pages of duplicated (but all readable) chatter - more a multi-personalazine than anything. I liked it but found it best taken in a series of small doses. No price and my copy was posted in England (therefore a UK agent?). Try dropping Gary a line, you might get No. 3.

EXTRAPOLATION V17No1 - Dec 75: Thomas D. Clareson, Box 3186, The College of Wooster, Wooster, Ohio 44091, USA. Six monthly, single issue \$1.75, 2 for \$3, 6 for \$7.50. 97pp (printed) containing 'In Memoriam James Blish' (Brian Aldiss), an article on sf-orientated poetry and many other "academic orientated" articles. I will read it, but haven't yet.

FORTHCOMING SF BOOKS 31: Joanne Burger, 55 Blue Bonnet Ct, Lake Jackson, TX 77566, USA. See my remarks in previous BSFAN's. Good.

GEGENSCHWEIN 13/15: See LGG. Peter says 25 last issue he's seen. Not a typo? 13 contains editorial (1pp), Bruce Arthurs column (1pp), letters (11pp), John Alderson on 'but' (1pp), costs of pubbing fanzines in Australia (2pp) and reviews of fnz (1pp). No. 15 is book reviews and letters plus a few other things done in an experimental way on paper 4x7".

GHAS 1 - Easter 76: see LGG. Interview with Harry Harrison (3½pp), review of Real-Time World (3pp), Appreciation of Heinlein (4pp), SF as an American popular art (6pp), Frankenstein Unbound review (2½pp). Forgot the editorial (2pp). First issue that shows the experience the editors have had (with BLACK HOLE). Nice style, though I found the 'long-wise' printing tiring, would have been better broken into two or three columns. Recommended as a more serious 'zine. Good artwork.

GODLESS 12 - Feb: see LGG. Editorial (4½pp), letters (15pp) makes up this issue. Duplicated, quarterly (?) next issue will be 75¢. With all the letters referring to previous (unread) issues I find it hard to comment.....

The GRIMLING BOSCH 5 - March: see LGG. Duplicated 8pp has 5 of personal happenings and 3 of letters. Small, which avoids boredom setting in.

GUYING GYRE 4 - Fall 75: see LGG. Gil Gaier is the founder and chief exponent of 'The Project' - much too much for me to write about it here - perhaps I should persuade our 'honourable editor' to get an article in the BSFAN? Meanwhile you can try writing to Gil. I'm in favour of the project and will become involved when I've more time. GUYING GYRE will appeal to bibliographer-type fans, I think.

IT COMES IN THE MAIL 20 - Feb: see LGG. 18pp personal comment and fanzine

reviews. Good.

Hald way through the stencils and nowhere near half way through the pile of fanzines. Will make my comments even shorter (especially on fanzines I've mentioned in previous columns). Any fanzines left over will be kept for next time..... end of commercial break !

KARASS 19/20 - Jan/Mar: see LGG. 10pp/5pp. News of and about fans rather than sf.

LOCUS 185/186 - Feb/Mar: see LGG. 7½pp/7pp. SF news, USA oriented, of course.

MAGNUS 7 - May: see LGG. 32½pp in french, 1½pp in english. If I'd had this when I was at school I might well have learnt french...*sigh*

MUTANT 2 - Nov 75: David C. Merkel, College Station, Williamsburg, Va. 23186, USA.

Mixture of articles, fiction, fanzine reviews and news. Quarterly, duplicated, (this issue 21pp), 30¢ each or 4 for \$1.10. Still finding its feet ?

NEWS FROM BREE 17 - March: see LGG. Photo-offset. 7½ pp, well illustrated on SF and Fantasy games. If you're interested in war-games well worth trying... no price given.

NOVACON 6 PR. Not really a fanzine but a well produced second progress report on the NovaCon. Further details write Stan Eling, 124 Galton Rd, Smethwick, Warley, West Midlands B67 5JS.

ONE-OFF 1 - April: see LGG. 32pp with printing on, A4 folded (partly the reason for the plethora of blank pages ?). Signs of promise... the trouble (well, one of them) with personalzines is that any faults are exaggerated because there are no-one else's faults (I'm talking of writing/style) to relieve the monotony. Try and get some contributors, David, and No. 2 should be better (but it could be worse, if you'll accept a back-handed compliment !).

CUTWORLDS 27 - 1st Qtr: see LGG. Just picked it up to glance through.... now it's ½ hour later. What else can I say but get it.

O'RYAN 3 - April: see LGG. Photo litho reduced 32pp. Beginning to get some character - emphasis seems to be on art and music.... but there are fanzine reviews (very short), book reviews, articles and letters. How about cleaning your typeface before typing up No. 4 ?

REQUIEM 8 - Jan/Feb: see LGG. Photo litho, 24 pp. In french... very nice artwork. Reviews, articles, ... see my comments on MAGNUS.

SCABBY TALES 2: see LGG (but it's TALES, not TAILS). 8pp from John and 3pp of letters.

SCRIBE 3 - May: Brian Tawn, 29 Cordon St, Wisbech, Cambs. PE3 2LW. Irreg ? No price. 2pp editorial, 8pp fanzine reviews longer than these and better ! 1pp poem. 3pp personal ramblings (in a HGV !). 2pp poem. 3pp book reviews, 2pp record reviews and 9pp more of Brian. I liked this 'zine... recommended - even if my page 29 and 30 were reversed !

SPACES 1 - March: see LGG. Cheltenham clubzine though it appears to be heavily imbued with

Graham Peole. Pity about the 2page rip-off from SFINX. Good number one issue.

SF COMMENTARY 44/45 Dec 75: see LGG. 104 duplicated pages in this typeface - a daunting prospect at first ! But one then looks at the table of contents (including "sections" on Chris Priest, Ursula K le Guin, Philip K Dick, Gene Wolfe, A E van Vogt & John Wyndham !) and can't wait to read. Serious stuff, but recommended.

SF REVIEW 16 - Feb: see LGG. Reviewed before and recommended, I'm sure. One of the fanzines to look forward to each quarter. Peter Roberts says it's sercon - which it is - but it does have a light touch.

SF STUDIES V3Pt1 - Mar: SF Studies, Dept of English, Indiana State University, Terre Haute, Indiana 47809, USA. 3 issues per year. Subs \$7 (overseas), \$10 for airmail. Another highly academic offering with 100 printed pages covering Walter M Miller, Asimov's Foundation Novels, Ursula le Guin, Jules Verne & French Literary criticism and even more. Heavy stuff.

SPI 5 - Apr: see LGG. A4 pages photo litho'd with reduced print size. 16pp plus 4pp (HOTSHOT) supplement. Beginning to get a reasonable number of outside contributors and worth getting.

SELDON'S PLAN 36/37 - Sept 74/March 75: Cy Chauvin, Wayne Third Foundation, Box 102 SCB, Wayne State University, Detroit, Michigan 48202, USA. \$1 each or 4 for \$3.50. Looking at the dates not sure it's still alive ! (which is why it got out of sequence - I wasn't going to mention it.....)

STARLING 33 - Feb: see LGG. 38pp. Generally light yet deft touch. Duplicated. Spreads itself a little beyond sf (not a criticism, note) towards films and comics. Good reading.

STOP BREAKING DOWN 2 - April: see LGG. 37pp duplicated. Greg Pickersgill, Pat Charnock and Simone Walsh plus letters and "fillers" make up another fine issue.

TABEBUIAN 28: see LGG. Small size pages with small print - but interesting contents. As a Thorne Smith fan I'm delighted with Robert Bloch's all too short article. Recommended (becoming over-used this time methinks...)

TANGENT 4 - Feb 76: David Truesdale, 611-A Division St, Oshkosh, Wisconsin 54901, USA. Qtly. \$1.25 each. 74pp litho'd. Interviews with Zelazny, William Tenn, George Martin and Wilson Tucker. Articles, reviews and fiction. A fine mixed bag.. I've even omitted the editorial, letters and artwork.. Once again, recommended.

TARDIS 6 - May 76: Gordon Blows, 94 Lonsdale Close, East Ham, London E6 3PT. A fanzine concentrating solely on "Dr Who". 20pp (A4 folded) including some photo litho (wasted money/space) otherwise duplicated. Probably a must for anyone keenly interested in Dr Who... mildly interesting to others.

THIS DAY, NEXT DAY, SOMETIME, NEVER!: see LGG. 20pp but a lot blank. My main reaction to personalzines is to wish the (Cont on B3)

SCIENCE FICTION BOOKS PUBLISHED IN BRITAIN DURING MARCH, 1976

Anderson, Poul. Orbit Unlimited. Panther, 60p. ne.pb.	586.04271.7.
Asimov, Isaac. Nine Tomorrows. Pan. 60p. ni.pb.coll.	330.20171.9.
Ed. Before the Golden Age, Vol 4. Orbit. 75p. ne.pb.	86007.884.1.
Tomorrow's Children. Orbit. 90p. ni.pb.	86007.821.3.
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FREEMAN on FANZINES (cont)

people concerned would be happy to write articles/
columns for other people where their talents could
develop and I wouldn't be inflicted with too great a
mass of their writing all in one go.

TNFF/TIGHTBEAM: publications of the NFFF... see last
BSFAN for other details.

TWLL-DDU 2 - May: see LGG. 7pp impeccably reproduced
 (well, I ran it off) with David's
 ManCon report plus a couple of pages of letters on the
 first issue. David has a dry sense of humour and his
 personality comes over well. Perhaps because there
 aren't too many pages.....

TRUE RAT 7 - April: see LGG. 4pp Leroy, satirical
Biggles story (!), fanzine review.

More satire (ManCon 5 PR7), 4pp letters. Other stuff makes up the overall 15 $\frac{1}{2}$ pp. I liked it - others might not.

VIBRATOR 5 - March: see LGG. 52pp wherein Graham Charnock jumps from subject to

subject. Letter from Don West, which clears up my earlier question. Don't get VIBRATOR if you're upset by immoderate use of obscenities... warning over.

WHISPERS 8 - Dec 75: Stuart Schiff, 5508 Dodge Drive,
Fayetteville, North Carolina
28303, USA. 4 for \$6.50. Qtly. Litho reduced, 70pp.
A few articles and 4pp of book reviews but mostly
fiction (weird/horror variety). Subscriptions, I've
just noticed, you should contact G.KenChapman, 2 Ross
Rd. London SE25 6SF.

XENIUM 2.5 - Nov 75: see LGG; 30 pp, including an editorial (5pp), Clarion Workshop report by Joe Haldeman (8pp), Profiting from being ill by John Alderson (5½pp), letters (2½pp), poem (2pp). Recommended.

ZIMRI 8 - Mar/Apr: see LGG. 48pp + 4pp book/mag
review supplement. Which 6 books
and 1 record album would you take to a desert ~~island~~
asteroid is a good question. Herein are some of the
answers from some of the people. Book reviews, Leroy
Kettle... all good stuff... but here's THE END