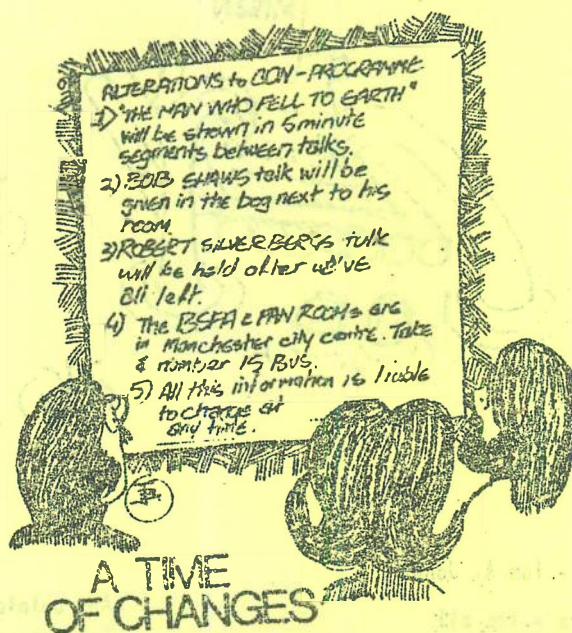
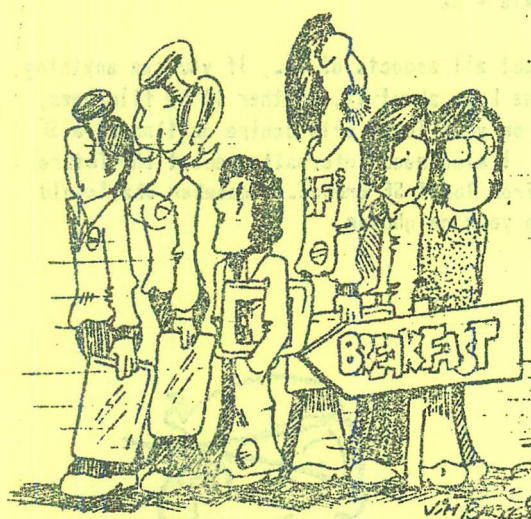


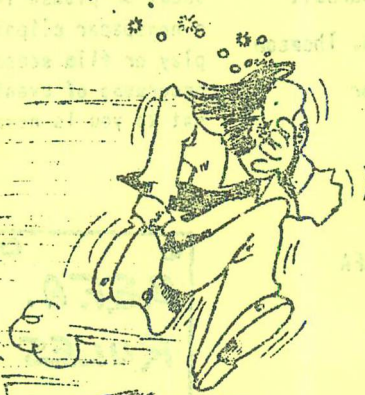
THE WORLD INSIDE



A TIME OF CHANGES



UP THE LINE



DYING INSIDE

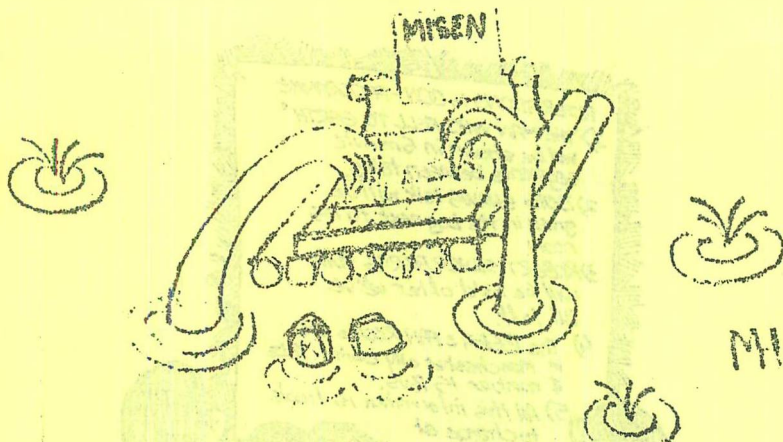


The Tower of Glass(es)

B.S.F.A. MATRIX 8.

EDITOR: TOM A. JONES

COVER: JIM BARKER In thanks for Robert Silverberg
being Guest of Honour at Banceon



MISEN

by Tom A Jones

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CONTENTS

- 2....MISEN - Tom A. Jones
- 4....Letters - You all
- 21....New Members
- 24....Small Ads
- 29....Postscript on SFM - Raj Rattan
- 22....ODYSSEY, Issue 1 Review - Ian Garbutt
- 23....SF DIGEST, Issue 1 Review - I.A. Thomson
- 27....The Sounds of Space - Jim Parker
- 30....Record reviews - Brian R. Lawn
- 31....Fallible Freeman on Fanzines -
- Keith Freeman
- 34....NEWS - The Newshounds of the BSFA
- 36....BSFA NEWS

Next Issue

Publication date is planned for early December, all material for publication should arrive not later than the last week in November.

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David V. Lewis - p2

NEWS I need news about all aspects of SF. If you see anything about SF please let me know about it, whether it be film news, a newspaper clipping or your local arts centre putting on a SF play or film season. I also need information about the future programme of events from local SF groups. Remember what's old hat to you is news to your neighbour.



A PORTRAIT OF CHRIS FOWLER IN HIS USUAL WORKING POSITION.

Paging Mr. Jones.

Okay, so you don't like our revolutionary page numbers. So, we've gone back to the old, staid kind. Do you realize that this means I actually have to know what's going into an issue before we start duplicating it?! Mine gott, what sacrifices I make for these people.

The Mail and Femail Response

You may have noticed that last issue we had something like 20 pages of letters, that's a lot. That's good, it means you're interested in what we're doing, even if half of you think we're doing it wrong. Unfortunately postal charges are such that the last mailing cost about £100 in postage. So we need to keep the weight of MATRIX down if we're to keep costs down. Thus I'm having to trim the letters, the major points from every letter will appear but I'll trim off the bits which say what good guys we are. Maybe I'll save these pieces and have a special issue at Christmas containing nothing but praise for the merry MATRIX men, wouldn't that be nice?

TENTCON?

The Sheffield SF Group are small but active. Having infiltrated the fanzines they're now hoping to get into the convention organisation scene.

Jean and David Staves have suggested that a cheap convention could be organised if it was held in a field and everyone brought sleeping bags and tents. This convention would of necessity be informal, there aren't many programmed events you can hold in the middle of a field.

I'm sure that our healthy, outdoor, tent loving members would enjoy this type of gathering. Personally I like comfort and soft beds so I doubt if this type of convention would interest me but we'll keep you in touch with its progress.

For further information contact; Jean and Dave Staves, 23 Redwood Ave, Killamarsh, Nr. Sheffield, S31 8GH.

Cycling on from CYCLOTRON

In CYCLOTRON Chris Morgan writes enthusiastically about writers' meetings. It strikes me that the BSFA could help set up some kind of meeting for those interested in writing SF. I'm thinking of a one or two day conference for amateur, or professional (we're not proud), writers. This would include talks by pro writers plus workshop sessions along the lines Chris Morgan discusses.

I think I know of a suitable venue but before taking this thing any further I want to get a feel for your opinions. Please write in if you're interested, any constructive suggestions would be appreciated.

What's good in SF?

Guying Gyre is a fanzine from Gil Gaier, 1016 Beech Ave, Torrance, CA 90501, USA. which is devoted to "the project". Basically Gaier asks his readers to grade SF novels on a scale of 0 (= ugh) to 100 (= God's gift) and he provides both an easy and a complex way of arriving at the grade. Gil Gaier is

getting a pretty good response and the lists of "scores" are certainly interesting. There are, as one would expect, three distinct groups; those that score consistently high (eg LORD OF THE RINGS), those that score consistently low and those which vary. Few books score consistently average, people seem to either like a book or loathe it. I was surprised by the relatively high percentage of high scoring books and the fact that I'd never heard of some of them. So if nothing else this list can suggest future reading material - as if I hadn't got a pile of books 2 feet high by the side of the bed. As more lists come in Gaier intends to give each book an average mark, I hope he also gives a maximum and a minimum mark so one can see the spread of opinion.

Gil Gaier is a teacher and has used SF to help kids who are poor readers to become interested in reading. It appears that John Norman's Gor books come top at getting kids hooked on reading, perhaps this will help some people accept that even the worst escapist junk has its uses. The fanzine also covers this aspect of "the project", and these are some of the most interesting sections.

I don't intend to moralise about the social benefits to be derived from SF or anything similarly pretentious but there are some very interesting ideas in "the project". If you think it might interest you why not drop Gil Gaier a line.

The Great BOOK-MARK Competition

Richard Barycz idea of producing a BSFA book-mark which could be distributed to members who could then leave them in library books or perhaps arrange with local libraries to leave a pile of them at the checkout desk seems a good one. Especially after Rob Jackson's estimated costing shows that it's also a cheap way of advertising the BSFA and perhaps getting some new members.

The competition is to produce a bookmark design which incorporates the name and address of the membership secretary, Elke Stewart, 7 Surrey Lane, London, SW11 3PA. The illustration can be serious or humorous but should be suitably science fictional. The bookmark should be of such a size that a whole number can easily be produced from an A4 sheet of card.

A prize, which I cannot mention yet (because I haven't decided what it's going to be) will be awarded to the winner.

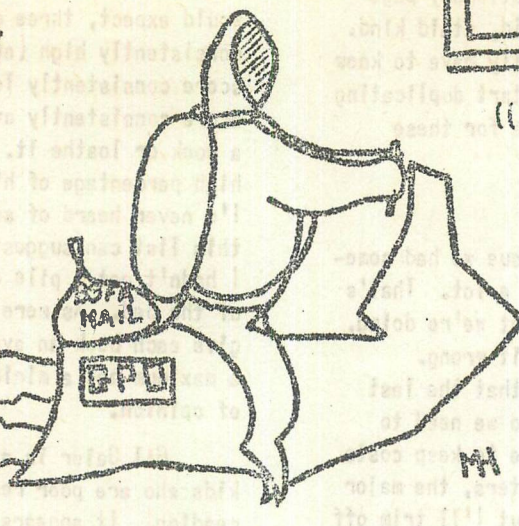
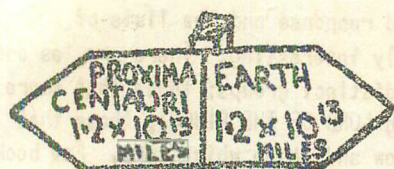
Fanspeak

Following the continuing discussion of the language and words used by fandom, eg fanzine, gafia, etc. and my comment that I'd like to produce a fan dictionary Rob Jackson has done just that. Rob was already preparing the dictionary and is kindly allowing the BSFA to distribute it free to members. With any luck it should be enclosed with this mailing. Good on yer, Rob, may your bandages never knot.

Future Imperfect

Next issue will be early December, it'll have a Novacon report by me, this being my first convention for 6 years, plus other goodies. Bye-bye; big issue, short editorial.

LETTERS



((Any comments enclosed in these double brackets are made by your ever lovely editor.))

wars.))

And if you think I use 4 letter words when I'm losing my cool, I'm afraid you don't know as very well. Whilst being undoubtedly on the side of the angels, my tongue, I'm ashamed to say, does let me down at times.

I still think the Ian Garbutt piece in 6 was pointless. To quote from a letter someone wrote to Rob Jackson, "Perhaps you'll be featuring music reviews by someone who's never heard a note of it in his/her life."

((Do I take it then that you feel different critical standards should be applied to fanzines and the writing therein from that applied to other literature? This smacks of the old guard argument that you can judge SF with the same critical standards you apply to mainstream literature. Literature is literature, whether it's a fanzine, BOY'S OWN or CANCER WARD, there are certain critical standards which you can apply, let's not make fanzines a law unto themselves. A good article will be good whether it's in a fanzine or PLAYBOY or the TIMES LIT SUP and a mediocre article will be mediocre where ever it is. Okay so Ian expected fanzines to be about SF and was critical when they weren't, you can argue with him on that but he has read other literature in his life and can tell when something is mediocre.))

I also think you ought to reveal the Newshound sources. Anonymous attacks are unpleasant and do not help create an atmosphere of trust and friendliness.

((Quite the contrary. If I reveal the source of a contentious item it could lead to slanging matches and feuds. As it is the complaints come to me and tend not to be vitriolic, because I'm just a middle man. Also because so few of the items originate from me I have no axe to grind and can look at things from a more objective viewpoint than the person who provided the item. See how easy it was to clear up and cool down the Silicon item this way.))

If Bram Stokes (not Stoker who's been dead for quite a while) ((Sorry, a slip of the subconscious.)) is the only person who's suggested a programmeless Eastercon (a suggestion I hadn't heard) then there was no point in printing it as Bram isn't exactly a force in fandom these days. In fact he hasn't been heard of since the Gannets defeated his bid for the '74 Eastercon the year before - and his idea then was not for a programmeless con, rather the reverse, a multicon (sf, horror, comic, etc).

((You're right, my memory failed me. It's ages you know, once you're passed twenty your brain starts to wear out, I can feel the cells dying, the holograms

((** First a letter from one of my favourite critics, yes it's...))

IAN WILLIAMS. 6 GRETA ICE, CHESTER ROAD, SUNDERLAND.

Just a few general points on MAIRIX - good name, even if it has sod all to do with the content.

Something that's been puzzling me and the other Gannets. Just what is this "Big Name Fan cult syndrome" that you dislike? Because I honestly haven't the faintest idea what you're on about. The cult bit certainly beats me.

((Obviously some fans are more active than others and are going to become more well known, they become Big Name Fans. That's a natural process, it becomes bad when they start to take it seriously, they really think it means something to be a BNF. Maybe you don't know fans like that, but I do. This is one of the symptoms of elitism, "I'm a better fan than you", "my fan group's better than yours", "I wouldn't join the BSFA, it's for noos", these attitudes do exist in fandom and I find it difficult to believe you haven't come across them. If you read Rob Jackson's letter you'll see that at least one Gannet knows what I'm talking about.))

You keep mentioning that there are several aspects of fandom which you dislike or are critical of, but never seem to be specific as to what they are. Why don't you write an article about what you consider to be wrong about fandom and stating what you think fandom should be like. Hell, send it to me and I'll publish it. I've stated in the first issue of GOBLIN'S GROTO that I'd print something I disagreed with as long as it was consistent, well-argued and well written.

((Thanks for the offer which I consider a compliment as I rate GOBLIN'S GROTO as one of the best UK fanzines. But I must decline as I shall be raising these issues in future editorials. Also, I feel I considered the matter of elitism in some detail in the last issue. I probably could make my case with more force if I cited names and incidents but I don't intend to do this as it would just lead to feuding and slanging and I've got enough hassles without that. I'm interested in principals in showing things so that people think about them not in waging

getting more fuzzy. Gulp.))

You are working very hard at producing a stimulating, informal and informative newsletter. Any zine that gets 4 locs from me in a row (pronounce that word one of two ways) must be doing something right (or very, very wrong). I do have a couple of suggestions you might like to put into practise though. How about a proper fanzine review column? No, I'm not offering, I'm quite happy with my column for SPI. Whilst I think it's almost an editor's duty to comment in print on the letters he receives, I think you go a bit too far in inserting yourself in the letters you print ((But I like inserting myself, ooops.)). By interrupting a loccers paragraph with your own comments you are breaking up the flow of the argument which I feel is rude to the person who sent the letter. ((You're right, and I'll try to keep it to a minimum, oh dear, dunnit again.)). I'm not saying you should never do it, but you could be more restrained. The proper place is at the end of the paragraph and/or letter. And you certainly shouldn't interrupt an article with your own smartassed comments. You damn near ruined Chris Fowler's piece on his meeting with Harlan Ellison.

((I would like to have one or two detailed fanzine reviews in MATRIX, though Keith's reports would continue - they seem to be the only thing some people read MATRIX for, gnash, gnash. I want a reviewer who knows sufficient about fanzines not to be torn to pieces just because he/she is new to the game but one who's also not set in his/her ways. Would anyone like to volunteer?

You're right about "inserting myself", I should wait to the end of the paragraph but sometimes I get so incensed or enthusiastic that the words just come tumbling out. I'll try a little restraint, and a cold shower.))

For a first effort, Martin Hatfield's convention report was very creditable. Try and get him to go to Novacon, he'll have a good time. ((We'll try but at present there are problems. The rest of us will be there, even me, won't that be fun?))

And people who actively canvas for their own fanzine for the Nova Award do not impress me very much. But then I'm only one of the judges. However, I'd better add that I was very impressed with the Ellison interview in VECTOR. Chris did a first class job. I also like Brian Stableford's reviews.

((But I didn't canvas for my own fanzine, I canvassed for VECTOR, which Chris edits, my only contributions to that zine, except for one book review, are with collator and stapler. I see no difference between me saying VECTOR is the best fanzine in the UK and you saying MAYA is. Now if I'd been campaigning for MATRIX I would have agreed with you, but I've decided to wait for the British Worldcon then produce 6 sparkling issues and take the Hugo.))

((** And now that well known Gannet and fanzine editor, and regular constructive critic.....))

ROB JACKSON. 21 LYNTHURST RD, BENTON, NEWCASTLE UPON TYNE

Many thanks for an interesting issue of MATRIX. I've been reading it through and making lots and lots

of little notes of comment and information in illegible pencil on some paper I have beside me, so for ease of reference I'm going to number my paragraphs.

1. Good, appropriate name. At least you didn't call it Trigonometrical Calculus or something.

2. It's no good ticking SF Monthly off for not answering letters - SFM doesn't exist anymore. By that I mean that there is no-one even answering letters there. Why should they? SFM won't get them any more money. I should think they disbanded the SFM desk long before the last issue came out; now, only monetarily or legally important letters will be answered - by someone on another desk, or some superior.

I'm not defending SFM's (or rather NEL's) attitude here; just pointing out that we fans who are in this for the interest, must be prepared to be ignored by someone who's in it for the money once said someone has made all the money they think they can.

((I did send the letter to the editor of SF DIGEST but I see that what you say still applies. It's sad that the US magazines can take the trouble to take an interest in their readers whilst our home brewed product just wants our money.))

3. Re Anti-Fan: Although I'm within a tight-knit group - Gannetfandom - which to outsiders may give the impression of being elitist, I'm with you here. Said tight-knit group has often recently welcomed newcomers to its ranks, and we still do our best to welcome newcomers to North-East fandom. I've noticed that one or two people have recently joined the BSFA who live within the Northumberland/Durham area, and we'd all be very pleased to see any of them at North-East SF Group meetings. Ellis Young Alden and Barbara Musselle: I hope to see the two of you, and I expect you'll enjoy yourselves.

I seem to have strayed a bit from the topic of elitism, which is what I meant to deal with by saying that I do try to avoid it in MAYA by publishing articles from contributors all over the world, not just from Gannetfans.

4. I agree that fans should work within the BSFA if they are concerned about its current state and want to do something active about it; if they stay outside the BSFA and jeer from the ringside then they deserve to be ignored. Everyone is entitled to their opinions, but those who pay are more entitled to have their opinions noted. I think your policy of trading and responding with non-BSFA fanzine editors is a good one, and proves you are not pro-BSFA elitist. I was also pleased to see Greg Pickersgill has joined again; he's setting a good example.

((Right. Purely from a practical viewpoint it would be silly not to trade with non-BSFA fanzine editors, we'd be cutting ourselves off from a source of information. Also it's one way to convert the heathen. Welcome back GREG PICKERSGILL.))

5. What Harry Bell meant in saying that he was hoping for a good sercon fanzine in Britain was that VECTOR and FOUNDATION are good sercon magazines - but not fanzines. In both these cases the magazine is supported by an organised institution of some sort;

fanzines tend to be produced by individuals or at the most small local clubs, and the finance for the magazine should be individually provided for the zine to be classed as a fanzine. In this connection VECTOR was a couple of years back rendered ineligible for the Nova Award; hence your rather unashamed campaigning on Chris' behalf isn't likely to bear fruit. (This was decided when Malcolm Edwards' VECTORS were in full flow and there wasn't a British fanzine to touch it for general SF reportage and quality of presentation except ZIMRI.) I'm also a little bit unsure of the ethics of indulging in a public campaign for any fanzine produced by a colleague or oneself to be considered for the Nova, anyway it reminds me of what Kev Williams described brilliantly in his and Henry Pijohn's recent fanzine BLAND as "Self Homage between consenting adult fans".

((This question of amateurism is rank with pitfalls, something the Olympic committee have noticed, and the only way to ensure a fanzine is 100% amateur is to say that all its funding must come from the person or small group. After all the first subscription is the one that makes you a pro. This would exclude virtually all the good, well produced fanzines, VECTOR, FOUNDATION, SF REVIEW and MAYA. Let's face it, if you're going to produce an off-set litho magazine it's going to cost you money and why shouldn't you take in subscriptions or sell advertising to off-set the cost? In this argument I'm taking things to an extreme but that's the only way to stamp out any hint of professionalism.))

6. I agree with you that Harry Bell is right in saying that fannish fans tend to produce the best sercon zines - but why is that unfortunate? Is it a bad thing? I would have thought that a liking for fannish fanzines - which in turn implies a fair knowledge of SF and SF fandom's people - was an aid in producing a sercon zine; after all, the excellence of a sercon fanzine is directly related to the editor's behind-the-scenes knowledge.

((Actually we're not really at odds here. My comment wasn't very well worded, I was bemoaning the lack, with a few exceptions, of good British serious/constructive fanzines even though we do possess fans with lots of experience. The present UK fans seem content to produce fannish zines, general zines, personal zines but not serious zines, that's what I find unfortunate.))

7. "There's no UK zine which manages to mix serious articles with humour and a fannish feel", you say, or words to that effect. Well, Roy Kettle and I beg leave to differ - see Roy's letter in MAYA 11; but it's true that the humour in MAYA isn't all I'd like it to be. Nor is the spontaneity in MAYA all I'd like it to be - by the time I've typed it all out twice I've usually reworked my own comments and editorials so they're rather over-edited. I'm not a natural humourist; I have to work at it. I haven't got room for enough serious articles in MAYA, and can't get enough humorous ones; but I reckon I'm getting better with MAYA 11. And there'll be Chris Priest in MAYA 12 for those who want a bit of serious discussion.....That comment above was meant to refer

to MAYA, wasn't it, or was I being paranoid?

((Actually it was meant as a mild criticism of VECTOR and FOUNDATION. When I said serious articles I meant articles about SF, and MAYA prints very few of those, in fact in the issues I've got I think the only comments on SF are the ones in your editorials. That's not meant as a criticism, you've said yourself that the zine is about people not SF criticism, that's okay, we need all types of fanzines. Even I liked MAYA 11.))

8. Ian Garbutt's article was indeed well written, but naturally I disagreed with its sentiments. Hence my (perhaps itself misguided) use of the word "misguidance" to describe what Ian's article might do for BSFA members, in reviewing MAYA the way he did. I agree the article was interesting as it stood - and it may change the way I look at MAYA - but I also have a hunch that Ian will possibly read MAYA 10 again in a year's time and see some of the overtones he didn't catch this time, and find more to enjoy.

((Now that sounds like an idea for an article some time next year.))

9. Dave Lewis got totally the wrong end of the stick about the BSFA Library, didn't he? I find it perfectly convenient to pay £1 or £2 at once. He should remember that you can't run a library for nothing, and books cost money!

10. Bram Stoker didn't suggest a no programme Eastercon. Bram Stoker wrote DRACULA, around the turn of the century. Bram Stokes; who runs Dark They Were & Golden Eyed, didn't suggest it either. He suggested in 1972 that the Eastercon be a multi-media convention with comics and horror fans and parallel programming, here in London. It was because people weren't sure if this bid to change the nature of the Eastercon out of all recognition was comical or horrible, that Gannetfandom's bid for Tynecon was eagerly accepted.

((You're right, it's my memory you see....hold it, have you ever had deja vu.))

11. I agree with Andy Sawyer and Harlan Ellison (in his interview in VECTOR 75) that there is a sort of fan mentality which is worshipful of that which is in truth mediocre. It's more prevalent in the State's fandom than over here, but it's evident here too... hence fanzines full of Van Vogt and Poul Anderson checklists....the sort of SF articles I avoid like the plague in MAYA.

12. You hit the nail on the head in your discussion of jargon - and so does Ian Williams. Jargon is both useful and off-putting. If it's possible to get away without using fan jargon in MAYA, I do so.

13. SF can be adventure, but should certainly examine the effects of technology on life. If it does both it's best.

I'm only 1/2 way through my notes!!

14. Sometimes fanzine editors lay out good money to be criticised. Both my severest critics of MAYA 10, Ian Garbutt and Don West, got copies of MAYA 11 free.

Tell Richard Barycz it was Dena Brown, co-editor of LOCUS, who first said "Get SF out of the universities and back into the gutter where it belongs!" (Which reminds me, apropos of Keith Freeman's haughty comment on the accuracy of LOCUS's news stories: a copy Keith apparently didn't see describes exactly how carefully the Browns check the stories that they print in LOCUS: the answer is - very carefully, making long-distance calls if necessary to get first-hand information.)

Richard Barycz writes strange but fine letters. He has a very good idea re BSFA publicity bookmarks. You could print 8 to 10 per sheet of card, chop them into singles, and get 4000 or so bookmarks for £10 to £15; if each of 300 or so members got 10, this would soon spread the word around the libraries. Very well worth trying.

Thanks for publishing the piece of info re Silicon this time - and also for publishing the piece about ODYSSEY. I hadn't seen this address before, and as I understand there is a good review of MAYA in the second issue I want one!

I think various reviewers have read the contents of ODYSSEY, the fiction that is - and have come to the conclusion that they aren't worth commenting on in depth for fear of sounding too negative about the magazine.

Keith Walker on the Fanzine Foundation reminds me of a chimpanzee defending a pile of stolen bananas.

Andrew Stephenson is indeed a professional, you can tell Gwynfor Jones. He illustrated the Niven and Pournelle novel INFERNO in GALAXY last year which got nominated for a HUGO. GALAXY, by the way, used to be printed by Tandem here in 73-4 - but the system broke down, and no alternative distribution has been fixed up. Hence the lack of GALAXIES over here.

You seem a bit mixed up about the final Riverworld novel, THE MAGIC LABYRINTH. At one point - in someone's letter - you claim to know little about it, then later you've apparently found out, and report it as being called THE MAGIC LABYRINTH. Quite correct, lad. But it's 200,000 words long (or Farmer reckons it will be when written) not 20,000. He was apparently reckoning on finishing the first draft in June or so this year (I seem to remember reading in SFR), so once he's revised it, lengthened it, shortened it, etc, we'll be lucky indeed if it sees print before the end of '77. ((The answer's easy, I read SFR between typing the letters and the News and, without thinking - my usual state when typing - copied SFR's typing error about the size of the novel.))

When Asimov was over here he was interviewed by various general newspapers; he had a sympathetic hearing in the GUARDIAN, interviewed by Tom Hutchinson. The only interview or tape I have any knowledge of is one advertised in the Seacon '75 Programme Booklet; a tape made by Mensa of a 60 minute lecture he gave at the Commonwealth Hall, London on June 14, 1974, introduced by Arthur Clarke. I've looked it up for those interested...send £2-85 to Steve Odell, 90A Crown Lane, Southgate, London N14 5AA.

AMAZING STORIES was the play about an SF convention which Roy Gray saw. It was written by the chap

who later wrote Rock Follies (Howard Schyman?), it was because of AMAZING STORIES that he got the commission to write Rock Follies. I didn't see the play because I was on duty at the hospital that night, but the verdict of those I know who saw it was 3 ughs to one wow.

God, I'm exhausted. I didn't realise I'd made so many notes. Can I go to bed now, please?

((Certainly, Rob. Thank you for the useful comments and information, some of which is in the News section. Hope you had a good Silicon.))

((** And now a lad we'll hear more from, fresh from his appearance destroying SF Digest...))

I.A. THOMSON, 3 MARYLAND LN, MORETON, WIRRAL, MERSEYSIDE

Thanks for MATRIX 7. Superb! It really was. I thought BSFAN to be one of the best things since sliced bread (though it's pretty hard to print anything on sliced bread), but MATRIX is even better. ((Now if you toasted it first, hmmm, a fanzine not only stimulating but also nourishing.))

Going through it in order, I thought your editorial both entertaining and stimulating (mentally, of course). Whoever said we could do with more of your (bent?) Yorkshire humour was absolutely ~~right~~ right.

As for the article "Requiem for SFM", I agree more with your view than Ian Garbutt's. Especially the bit about its "policy of change" alienating the readership. Anybody who ever sent any sort of material to that magazine knows what it's like to be alienated (and forgotten, spat on, ignored, etc.).

I'll skip over Ian Garbutt's (excellent) article on SPACE 1999 as I still have the taste of hypocrisy in my mouth.

NEWS, VIEWS & RUMOURS was as informative and interesting as usual. It was good to read the background piece to the Ellison interview (especially as I still have nightmares about fast-talkers with incomprehensible American accents), especially with your ~~Abstractive~~ witty interjections (they can be cured on the National Health, you know). ((Don't tell my wife that.))

BSFA NEWS made me feel a part of the Association, and not just as if I was a very insignificant cog in a huge machine, which is what the members of a lot of other organisations feel like (personal experience, I'm afraid). These reports should show members how the BSFA works, where the money goes and (most importantly) just how much hard work it must take to keep the Association going. We get to know what's happening too! ((I, and I'm sure the rest of the committee, feel that we must keep the membership informed as much as we can. I have several ideas for helping communication but more of those as they near fruition.))

The MANDARIN report was interesting, especially as I couldn't afford to go (sob!), so it was good to hear what went on.

I'll miss the Keith Freeman section as I'm one of those unusual creatures who aren't particularly interested in fandom and fanzines (at the moment, I

add hastily as I imagine all those poison-pen letters flying towards my neighbours' letter boxes).

With most of the praise over and done with, I come to the real reason why I'm writing this letter (apart from the obvious one of annoying you with this load of drivel).

I'd never heard of TANGENT before I received MATRIX 7. True, fan-fiction might n't be all that good, but at least it would show that we're prepared to get up off our literary opinions and do something. It annoys me, and it must be really frustrating to some publishers and editors, to read the vitriolic reviews in VECTOR and MATRIX and realise that the BSFA isn't really doing anything constructive to help them. I mean this in the nicest possible way. We wait for a brand new magazine, or book or fanzine or whatever, to come along and then, with no more ado, tear it to little pieces (SF DIGEST and SPACE 1999 being the prime examples). Maybe, in some cases, whatever the thing is deserves such caustic treatment (for example, I think SF DIGEST does) ((Yes, we had noticed)) , but perhaps it's time we should try practising what we preach. If the BSFA tries to publish a fiction magazine, such as TANGENT, then we can try and show the publishers and the editors what we think an SF magazine should be like. We mightn't have the best fiction or artwork or anything else (though I stress the word mightn't), but at least we would show that we were willing to put in the graft to try and produce a better magazine by showing publishers exactly what we would like. It might just show us how hard it is to publish an SF magazine too! If you hadn't guessed, I think TANGENT would be a good idea.

Regional branches of the BSFA would be really useful, I think. I'm getting sick and tired of rambling on and on to my friends about a literature they care nothing about (they're getting sick and tired of it too). If regional branches are founded at least I may have someone to talk to who's interested in SF. One of the drawbacks of such branches, though, is the member who supposedly belongs to a regional branch but, in all practicality, is too far away from the meeting places to attend. This type of member tends to feel left out of things (personal experience again, I'm afraid). It might be a good idea if every regional branch had somebody who was daft enough to send out copies of minutes, and that sort of stuff, to the people who couldn't attend the regular meetings. Minutes, notes on the discussions, news about who got drunk and who didn't, just might ensure that fewer people left the BSFA because of alienation (that word again!).

((Some kind of newsletter is useful for any regional group where you don't get everyone at every meeting and especially so for a regional branch, should such branches come into existence. But it does mean you have to have people interested enough to do such a job. Distance is a problem, even if you've got a car it's going to cost £2 to go 40 miles, say. But there's no intention that these branches should replace the smaller groups which exist in many British towns. You'd be surprised how many people there are in any area interested enough in SF to come to a meeting. I know you're due to go to Oxford Univ soon so the

Oxford Univ SF Group should take care of your SF needs, and, of course, you'll be close enough to Reading to come down and give us a hand on collating days. The conversation may not be very stimulating, after the first 4 hours one drifts off into a zombi like state, but the experience is good for you, it teaches you about boredom.))

The membership list was useful, apart from the dozy, incompetant, person ((that's not the exact word I can use but it'll do)) who misspelt my name! There is no P in THOMSON (last year I held an "original funny comments" competition about this fact. The prize was a yard brush and explicit instructions telling the winner where to stick it. This year's prize is a feather duster and even more explicit instructions. All entries to the above address. Letter-bombs by return post). No, I must admit, it's an easy mistake to make (sound of teeth gnashing). Apart from that the list showed just how badly we need new members. Perhaps if we advertise the fact that we have such famous names in our ranks. Posters saying that our chairman is Arthur C. Clarke, and our members include Brian W. Aldiss, John Brunner, Bob Shaw etc. might entice people to join the BSFA. Of course, this would only be done if the big names involved didn't mind (I hope). It's a thought anyway.

((It certainly is a thought and one we'll explore. As for names, people only add P to your name, think what hell life was for me as a child with a name like Tom Jones. Every twit who told me it wasn't unusual I spoke a number at, that being the number of times I'd been told it wasn't unusual, I stopped that after the first 200. The more literary twits would make sly references to t'other Tom Jones with much nodding and winking, I would ask them if they'd noticed the TV aeriels in some of the scenes in the film. I wouldn't mind if they'd have shown some original wit but most thought no further than the obvious, wit ain't what it used to be.))

I particularly liked your ranting and raving against the people who say that MATRIX is "anti-fandom". From my point of view, MATRIX includes news for the fans on fandom and fanzines on the one hand, and on the other includes articles and news for the members who are interested only in SF, such as myself. Furthermore, the letter column includes soap-boxes for people from both camps, those who rant and rave about fandom and those who rant and rave about SF's literary aspects. Just the right balance I would have thought.

((** I noticed, as Membership Sec. (when I did my stint) that we had an influx of Scottish members, particularly from the Glasgow area, here are two of them.))

ANDREW MUIR. 11 DEVON GARDENS, BISHOPBRIGGS, GLASGOW

It can be seen that I've copied the "headings" idea from David Lewis, since it reminds me about what I was intending to write about.

IN GENERAL (PRAISE TO):

- 1) MATRIX 7 which was excellent, with the cover deserving a special mention.
- 2) Bob Shaw for winning the BSF Award.
- 3) Alan & Elke Stewart for the YEARBOOK.
- 4) THE EINSTEIN INTERSECTION and THE LATHE OF HEAVEN

('cos I read them yesterday and can't stop thinking about them.)

ON SFM (THE REQUIEM DEBATE):

The 2 vies taken together highlighted SFM's problem; it wasn't moving in any direction at all. Suffice to say I bought it only for the interviews and the News section. Ian Garbutt made the important point about the DIGEST's "Consumer Guides"; they were totally misleading and ought to be abandoned.

ON THE NATURE OF SF (& DEFINITIONS):

No doubt controversy will rage on this issue (much to ed's delight) but I don't think it will get us anywhere. It can (and has been) said that SF must be entertaining and/or contain an inner message or social relevancy. Since we all presumably read SF we must find it "entertaining" and very few books (if any) can avoid containing messages of social relevancy as they are themselves a product of that society. The necessary looseness of a definition of SF renders it essentially pointless. For example I found both CHILDHOOD'S END and THE LIVES AND TIMES OF JERRY CORNELIUS very entertaining (actually "the best" and very good respectively). Both contained messages of social relevance:- Clarke on education, South Africa, bloodsports, etc and Moorcock on art v. science v. religion and man v. machinery. But surely definitions which cover both of these books cover also much non-SF literature. I realise that this is a negative comment and that by using the phrase "SF literature" I am implying there is a definition. However I just use the term SF for convenience and don't think anyone can satisfactorily define it.

((I don't think your comment is negative, you give a reason as to why SF can't be defined. I feel that with the present day state of literature it's very difficult to define the borders between mainstream, SF and fantasy, they've merged into each other. Although there has never been an accepted definition of SF one could say what was SF or fantasy or mainstream but even that is becoming more and more difficult. Okay, there are still a lot of stories which can be put in the correct pigeon-hole but the number you can't continues to grow. Is this cross fertilisation a good thing? I don't know, but it's happening and will continue happening and like all changes brings both good and bad things, we've just got to hope we get more good than bad.))

ON FANDOM AND CONVENTIONS:

Obviously a topic of deep concern/emotion if the letters in M7 are anything to go by. Being totally ignorant of Fandom and conventions I have the ideal excuse for sidestepping the controversy. However I'd like to point out that to the uninitiated like myself the arguments tend to confuse. However curiosity was aroused and I'll have to find out more so I can judge what the arguments were all about for myself. (Any tips on what to do?)

((The quickest way into fandom is probably by jumping into the deep end - a convention. Fortunately most fans are friendly so it's a fairly shallow deep end. The easier way is to get some fanzines, send a stamped

self addressed envelope to some of the editors mentioned in Keith Freeman's column. Or you can join your local SF group, the address is in the YEARBOOK and take it from there. I accept that some of the arguments will and are baffling; for example if you've not read MAYA you can't know if you agree with Ian Garbutt or not. But I'm pleased the arguments have kindled an interest, fandom is an interesting hobby and it's well worth looking at.))

LOOSE ENDS:

I also though THE STONE TAPES was very good, as was the play entitled CATHOLICS. ((I've not heard of that one, have you got any more information on it?)) SF in music is mainly associated with groups like, Yes, Moody Blues, etc. However some of the best is to be found in David Bowie's albums such as MAN WHO SOLD THE WORLD and DIAMOND DUGS. I liked Andy Sawyer's comments on SF and rock - and I don't think Moorcock is either - but he is damn close in both cases.

Footnote: (Food for thought)

"Time is an ocean but it ends at the shore
You may not see me tomorrow."

Bob Dylan

((And the second Celt...))

JOHN WELSH, 23 KELVINSIDE GDNS. EAST, GLASGOW.

MATRIX? A good appropriate name, what with its mathematical connotation and all. A matrix, I dimly recall with some horror, is a mathematical array of articles, usually letters, so in another way the name is actually doubly appropriate. Nice one, FF. I must admit though that the matrix I've got in front of me is the first one that I've ever found fun!

((I must be too close to matrices, they play a big part in some of the things I work with, but till I read your letter the significance you mention hadn't occurred to me - twit, Jones. You win a no-prize.))

Let's kick off with the artwork, why not? You have got to get more artwork by David Lewis; his illo over the loccol is just too much, it's hilarious, as is the fron cover depicting methinks, but I may be wrong, our intrepid editor (yup, yup). Am I right, huh, do I win a prize? ((Yes and no.)) (Comps., by the way, how about more of them?). Try and get him to illo for every section though - we just gotta have more of this. ((I have a number of Dave illos, which I'm using slowly, too much of a good thing, you know. I also hope Dave will do more covers for me in future, you listening, Dave.))

I even quite like his loc idea, chiefly because in it he's attempting to express considered thoughts in precise language, which is indeed a very good idea. My only reservation against it is that it might - might - make locs a bit too cold, too impersonal, and for a "funzine" that would be bad.

Okay, now as to what was in his letter, aha, here I find myself disagreeing with him. Dave was disappointed with the YEARBOOK, called it dirty names like BIGRIPOFF and "50 pages (coulda sworn there were 60) of nothing much", which, I see, cheered Alan Stewart no end, as it would me if I'd put all that

work into it.
Eh God, didn't he find Phil Stephenson-Payne's survey of books in '75 interesting, nay informative even and well researched? I did.
Didn't he find A.T.'s thoughtful thoughts on films (how right you are Ian Williams) stimulating? I sure did.
Didn't he find David Penny's thingy on writing SF reassuring; well, no, maybe he didn't but yet again I did.

And' what about the load of useful info at the back, hmm? - which is most certainly not "nothing much"
Ah, jings, I could go on for ever about it, well for another 10 seconds, but I won't, I'll just say "Piffle" to DVL, and "I sure hope the next one's as good" to Alan & Elke Stewart.
Nevertheless, if Dave keeps producing such amusing illos and you keep printing them, I suppose I can find it in myself to forgive yooze, aren't you glad?

Richard Barycz, in the most interesting letter I've read since joining the BSFA, argues, disturbingly well, that we ought to: "Get SF back in the gutters where it belongs."

If I may, however, Mr. Barycz, I'd like to argue specifically against this point of view and against the argument with which you derived it.

You see, rather than SF getting back into the gutter with all the other shit that's around, where it can be ignored and pissed and trampled on again - as it surely would be - I think science fiction should do everything it can to keep itself OUT of the gutter.

Consider: what do we get when we are in the gutter?
We get works of no depth, little literary competence (when you're fighting for survival in the gutter, you produce hackwork and lots of it), pure escapist adventure stuff in fact. Now I've got nothing against this type of fiction (ask the BSFA's book librarian), nothing I like better than the occasional romp "Beyond the Universe" with Edmond Hamilton to fight off interminable alien hordes and save the galaxy yet again, but if that's the level you want ~~also~~, I know it's not "want", but rather by throwing SF back into the gutters would - drag all SF down to, then, hey friend, I want off, I want nothing to do with it.

The trouble is that you present very good reasons for wanting SF back in the gutter. The chief one seems to be that great doses of attention on it from the academic world will, you think, pervert, corrupt and destroy SF. As indeed, you claim, it's already done to mainstream literature.

No it hasn't.

I can walk into any bookshop in this city, glance at the titles of 30 or 40 modern mainstream novels by authors generally accepted to be sparkling with talent and quality, and instantly disprove your claim. Mainstream literature did not die after the war - it's alive and kicking to-day. So if it hasn't destroyed mainstream lit., why should general and academic acceptance destroy SF?

And anyway - I believe our friendly and local editor once said words to this effect - why shouldn't

SF be able to take itself seriously, examining the problems real people face to-day and will tomorrow, and still retain its gutter-feel: its sense of wonder, its escapism (it could be escapist on a surface level), its wish-fulfillment and so on? No reason why not; it's done today.

Academics will not necessarily destroy SF by accepting it; indeed they may enrich it by encouraging it to take itself more seriously - to explore the problems of present and future life more deeply. At least I hope they'll enrich it. I hope they won't destroy or maim SF, as I believe it would be destroyed or maimed if it were to "get back into the gutter where it 'belonged'". If it must be the groves of academe or the gutters of the ghetto, well....I know where I stand.

And now with one mighty leap and a backward somersault, we land plonk! near the beginning of your editorial. ((Hold on there. So stunned was I by your prose I carried on typing. This is certainly an excellent reply to Richard's letter. Just one comment from me though, you use some of the same debating tricks, err - tactics, as Richard. For instance you "disprove" his argument about the death of mainstream by saying you can see a large number of talented mainstream books in any bookshop and say that they are "generally accepted" as being full of talent - three gallons of 4 star talent please, I need it, sorry - and quality. Who's generally accepted them? Surely none other than "the academics", and they aren't going to admit mainstream's dead. I'm not saying I agree with Richard, my quote shows where I stand, I'm just hoping to rile you enough so that this interesting debate carries on.))

Going off at a tangent; and is fan fiction important? you ask. To those who want to write it, definately, I reply, but to those who have to read the stuff, probably not. So my objective answer as to whether or not you should bring back TANGENT would have to be "No, don't waste the BSFA's valuable money on it." The hell with objectivity, bring it back. I for one would try to contribute to it, if you do, and of course I'd be very grateful for the opportunity. ((Get your typer out, put your imagination into gear and start writing, TANGENT's back.))

Now, going off at another tangent, I see, with interest, that you've been accused of being "anti-fandom". Not too surprising; the general impression does come across - particularly that you're anti-Gannetfandom. ((What, what, surely not, everyone knows I'm impartial, except on a bad day. Oh hell, someone is bound to think this is a criticism of fandom.))

Eh, but God though, I want to steer clear of dangerous waters like these - what I'm leading up to is the part in your editorial where you get embittered over some people who, having joined the BSFA, then leave it for fandom upon discovering it, and actually turning (or are turned) against the BSFA. Quoth you "Why, surely if they're dissatisfied they could suggest changes and improvements in the BSFA and perhaps put some work into implementing them."

Hmm, I don't think this would work. There is only one suggestion, I think, which, if acted upon would turn these people pro-BSFA again and you're just not going to listen to it. Okay, I don't want to labour the obvious, here it is: change your attitudes towards fandom - completely, utterly, irrevocably. Then perhaps the BSFA will regain the affections of that tiny percentage who have turned against it. You know, I really hope you don't want to that much because, for one thing I agree with your views. ((Thanks, perhaps I should stress strongly that the editorial views are mine not the BSFA's, but I doubt if that would do much good.))

Come to think of it, you should never listen - too hard - to those of us who are pro-BSFA either. Think about it: if you had, would you ever have become, ever have been allowed to become, MATRIX, and individual entity with its own special vitality? Would you hell have; you'd have remained BSFAN forevermore - "a VECTOR flyer"! Herk hum, and to the twit in the 5th row who has just pointed out that the logic in that last paragraph is flawed, I say - don't bother me with trivialities!

((Well actually, MATRIX is what it is because of you, and you, and even you. I had no plans as to what this zine was going to be when I took it over, it's just grown, organically - thanks, Chris for that description. I put in it what you ask for, and the material or offer to write material usually comes to me before I have to go looking for it. I'm not saying I put in everything requested, I felt the fiction didn't have a place in MATRIX and the nude photos of Chris and a motorbike are only being sent to those who requested them.))

Ian Garbutt's fanzine article caused a lot of adverse reaction, as I expected it would. Harry Bell worries that it might in fact put fans off fanzines. Quite the opposite actually; because of it I wrote off for DRILKJIS 2, when it comes out. Dave Langford very kindly sent me a free "sample" (I put sample in inverted commas because it was more a sample of a sample, being 8 pages of the original 28) of DRILKJIS 1. 8 pages of D1 against 20 pages of MAYA 10? No contest - I agree absolutely with Ian's reviews.

((Well, Dave has asked that we stop praising him because he's a modest chap, so he says we can lay off saying nice things about D1, just as soon as D2 comes out. As for MAYA, well even I liked the last issue, it had a sense of direction and it had humour in it, something sadly lacking in most fanzines.))

As for Ian's article on SPACE:1999, hmmm, he makes the new series sound interesting; in fact he's convinced me to watch the first few episodes, a feat in itself.

I'm glad to see Bob Shaw won the BSFA award with ORBITSVILLE, an excellent novel, one of the most polished I've ever read. Gee, what's this other item just above the BSFA award announcement, some sex-maniac wanting to get hold of Samuel Delany, I mean Samuel Delany's pornographic novel? Someone called "Tom here", never heard of him, have you....?

((Well, your honour, I'm a completist, but that wouldn't interest you, and I want a complete set of pornography, err, I mean Delany. I would only read it for the literature, I promise.))

((** And, we'll start a new column with, me. And after me it's...))

DAVID WINGROVE, 4 HOLMSIDE CRT, NIGHTINGALE LN, BALHAM LONDON, SW12

I'm suing for damage to our mat. The sound of 2 VECTORS, MATRIX and assorted odds-and-sods thumping to the floor as it fell through the letterbox was enough to wake the dead. (Okay, Boris, you can settle down again.) Suffering from acute eye-strain, I considered writing another luc; this thing, emerging, incoherent and insane will have to do.

First my one and only grouse (and, I hope, my last ever; I'll shut up for good after this!); there are a number of people out there who think the BSFA is purely an adjunct of fandom and write accordingly as if it were Jack Russell Breeders Weekly. Please, please (and I plead now with such undoubtedly fine fellows as Mr Lewis, Mr Poole, Mr Bell and Mr Williams... hopefully there will be a time when I'll meet these people and can then formulate any personal opinions - a thing I am hesitant to do on the basis of a written tract.) try not to weigh down we virginal, innocent (!) and naive-minded neos with too much at once. MATRIX should hint at the micro-cosmic world of fandom...it should not be one of its precincts. I, and I am sure 95% of all those who join the BSFA, do so out of a respect/love/mental aberration of SF, and clutch at the straws offered us by such as the BSFA to discover more about SF, not, primarily, about someone's taste in women/beer/music/football/work etc etc (you name it). If we then like what we see in fandom (and the responses of fandom's spokesmen to such as Ian Garbutt can only do harm to their cause...people can be convinced but they cannot be forced to accept a view.) we can test the temperature of the water and eventually wallow in the (no doubt) delectable warmth of comradeship of fandom. Don't push us or we'll just get out altogether. Tom is right in attacking the aspect of closed-shop cliques that is evident to the outsider and if you want my sympathy (and no doubt that of many others) you'll have to learn tolerance yourselves. Let MATRIX be the instrument of recruiting for fandom by all means (and with your permission, Tom) but do it subtly, with generosity and a little less bitching. I agreed with the comments about Silicon, but by God was I sick of the topic by the end of MATRIX. Enough, carp no more I tell myself. Point made?

((I think you've made the point for the newcomer to the BSFA and also to fandom very well. You can change minds with propaganda, you can only bend bodies with force.))

When is someone going to bring out a fanzine/mag called Goefficient? ((How did you find out about the BSFA's secret new mag?)) Why did SFM fold? Even us big kids can get a little embarrassed opening up something of that size on the tube, and the smaller kids can't afford 50p a month for what was a ten minute wonder. I miss the interviews though - a space that VECTOR now seems to be well on the way to filling. Mr Evans writes an excellent poem there without over-romanticising spaceflight. (Who, any longer, thinks it romantic anyway?)

Pause for an appeal; I am too busy at the moment to write to the countless fanzine editors there are about. Any of you who wish to do so can send me your wares. I shall loc (I first thought that word was derived from some obscure computer terminology not covered in my basic Fortran lessons...) and I do do all sorts of helpful things like sending SAE's etc. (and now I'll wait for further assaults on my mat.) Richard Seals writes a pleasant letter; so there is life in Foleshill!

For an example of what the media can do to LOTR listen to Bo Hansson's musical adaptation. Not one note on that album rings (sigh!) true. Good music, but what has it to do with Tolkien? He tries to capture moods and falls. May the black riders take MGM; I can't see ~~Abba~~ Hollywood touching it myself...and yes, I'd like to see Gandalf and Frodo singing a duet - a three minute spot on new faexes could do us all a bit of good. (No, honestly, I'll take up voodoo and make that director's life a misery if they ever dare!) ((Better start practising sticking the pin in the doll because they've dared, see the news section.))

Ray Harrison commits the same error as all the aforementioned BNFs (Brilliant but Neurotic Fecundities?) in assuming we neos (sigh, I use the term again!) are all presently in diapers and must be humoured until weened. In-breeding is a crime on the statute books, remember?

Graham (total incoherence unless you know all the references) Poole should read what I said earlier. Tom was right in pointing out all the numerous irrelevant points. Keep those for the fanzines and, hopefully, I'll read them there. Ignorance is excusable in a newcomer? I'm certainly glad to be reassured, but feel somewhat offended that I'm seen as some sort of species (like the common garden slug, *neo ignoramus*), a thing I try (my God do I try!) not to do to others. Once again, the readers of *MATRIX* aren't all extroverts seeking only companionship, some of them I hope do like SF.

((I'm afraid in the context of his letter Graham did come across as condescending let me assure you he didn't mean it like that.))

Roy Gray gives, in quite awesome detail, the very reasons for people joining the BSFA. I wanted to know most of the things he asked. ((At this point David mentions the contacts he's had with James Baen - hrm, that sounds bad - and is now pursuing a line of enquiry which will, hopefully, see light in these pages soon.))

Gee, not another advert for a second-hand Terran Mark II antique laser (ah, but has it got the polarised occipital light condenser unit, standard with the Mk III but optional with the Mk II, that is the question... and in any case EXCHANGE & MART is crawling with better bargains.)

The gem (you can't say n----- these days, can you.) ((No.)) in the woodpile is the rambling, esoteric loc from Mr. Barycz. I was enthralled. A subtle humour and a style that would make Kafka stop for a break in mid-sentence. A point that I haven't

heard raised too often is "do we want mass acclaim for SF? Would it be a good thing?" Mundane literature (you surely don't think Robbins is mainstream...if so it's a pretty murky stream, like the Thames at Battersea!) is generally sub-standard shit. (Generally, I say). What I think Ellison, Malzberg, Silverberg etc etc are aiming for is not this at all. Perhaps I have their objectives confused, but it seems to me that they want to write modern classics (in the Penguin mold) of a philosophical nature. They want Nietzsche rather than Niven. To hell with it; there's room enough for both! Mr Barycz makes this point very well and his remarks upon Joyce should serve as warning to those who want to throw up similar edifices in SF. ((Throw up is a good phrase, carefully chosen I assume.)) Hell, and then he spoils it all by quibbling over the mechanics of that superbly accurate piece of ~~ditto~~ literature that appeared in BSFAN 6. (I admit it, I did too!) How about a series about Molecular Bond, the microscopic answer to OOT (you could call him $0.00000000000007 \times 10^n$ or something.). ((I like it, it appeals to me, who's going to write it?))

Good work is being done, Mr Jones, and the affairs of the BSFA can only grow healthier if the present attitude (the one evident in so many of the locs) is maintained.

((Agreed, most of the better locs which appear in these pages are from newcomers. This influx of talented newcomers can only be good for the BSFA, it also keeps us old timers, not that we're really old, on our toes.))

ALISON LOWE, 146 ALEXANDRA RD, MUTLEY PLAIN, PLYMOUTH

Firstly, as a lover of what you might call "fringe interests" in SF, such as poetry, art, music and amateur fiction, I think there should be more of an outlet for talent in this field. I don't necessarily mean the inclusion of poetry and fiction in already established zines, but how about a zine devoted only to these subjects? Then those who didn't like it wouldn't have to buy it. I eagerly look forward to CYCLOTRON which sounds promising.

The comment that if amateur writers were any good they'd already have their work in print doesn't really hold up, as it takes a lot of courage to send stories to publishers, courage that many potentially good writers don't have. I've tried writing SF and know that what I need is some constructive criticism not a blank refusal. And who knows? By encouraging amateur fiction we may see another Clarke or Asimov being born. After all, their writing had to develop somewhere; and I feel that if there was a sympathetic outlet then amateur authors who otherwise would never have their stories on print would be encouraged to produce them for inspection and that all important constructive criticism.

I know it means going through a lot of bad fiction but there may be some gems amongst the rocks and I think it would be worth it. Wouldn't it? Well Graham Poole thinks it would so there!

((I agree, I agree. In fact I said as much in my comments about TANGENT in the last issue. CYCLOTRON, as you can see, contains information about writing and related topics but no actual fiction. TANGENT will be a fiction magazine for BSFA members. Further details can be found in the BSFA News section.))

I think art work and music have been pretty well covered although I'd like to see more of the former. This is a personal view, though and I doubt anyone, or very few at any rate, will agree with me.

((Of course we would like to put in more artwork, especially in MATR!X which does lack illustrations, but there are technical and financial problems.))

And now to really stick my neck out. I gather, from various sources, that not many SF fans liked SFM. Whatever makes you think that, you ask sarcastically. Oh, just the odd comment. Really, don't you think you've been a little harsh on the mag? After all, they did try hard, give them credit for that at least. Maybe I'm biased - I like SF artwork and SFM was a ready source. True, the fiction was at times appalling and at best mediocre, but the articles weren't too bad, after all I don't know of anyone else who thought of interviewing SF artists. And there was a readers' short story and painting competition - no-where else provided an outlet for them. So at least give them some credit. They didn't succeed because, I think, of the poor fiction which turned serious SG readers away (and the extortionate price) but they did try, and that's all any of us can do.

I'm afraid I must disagree with David Lewis in that I thought the YEARBOOK was extremely good and am obviously all for the inclusion of articles on SF art and music. Also, THE LITTLE GEM GUIDE was invaluable to a neofan like me (is that right? Am I actually beginning to understand the language?)

((That's right, welcome to fandom, hope the fan dictionary helps some.))

As for a film of LORD OF THE RINGS - heaven forbid! Everyone forms different impressions of the characters in this lovely book and the film would never match all of them so hardly anyone would like it. It's the whole idea of reading anyway - you form your own mental images of the characters and landscapes and each person's image or "set" is individual and personal. That's why no two people will ever agree on the meaning of any one book and why no two people will ever agree on the definition of SF, or what, in fact, SF is.

Everybody sees it differently, but everybody's comment is valid because it adds to the overall picture, like the pieces of a jigsaw; but I, and I don't think anyone, should try to describe the picture itself or give it limits. I don't think SF has a definition, it can't be boxed in and compartmentalised like "detective" or "romance" stories, because SF has all these things and a lot more incorporated within it. I think we should keep an open mind about what SF is, because if it is anything it is an open-minded fiction, willing to embrace any idea, in any time, anywhere in the universe - and you can't get more open-minded than that! I don't know what SF is and I

hope I never find out. I agree that making SF "respectable" will kill it, because then it will be within limits - someone will be able to say this and this and this is what SF is all about but not that and that. And that will be ruination.

((I agree that to be able to define SF would be to kill it. But I don't think respectability would do this. I think we're more likely to cause headaches for academe than vice versa, how are they going to be able to define a literature which includes Delany's DHALGREN and Asimov's FOUNDATION? True academics are not concerned with putting labels on things, of restricting them but there do seem to be "scholars" about who are but I feel they will be no problem to SF.))

Away from the heavy stuff.

What about all those female fans then? What female fans I hear you cry eagerly. Precisely. There are they? 99.9% of your locs are from men! We can't have this - women of SF unite! And better still write in and let us know you're alive. Don't let these chauvinists get away with it! Let's hear from all you lovely ladies out there. I know you're out there, you're just shy aren't you? Aren't you?

((I echo those sentiments. We have quite a number of lady members and the number we've heard from can be counted on one hand, and still have fingers left.))

Anyway, SF on TV - yueck! I'm afraid STAR TREK, DR. NO, SPACE:1999 and PLANET OF THE APES do nothing for me except make me puke. I realise the above comments will earn me a lot of enemies, but I can't like them to please people when I think they're a load of rubbish. With apologies to Ian Garbutt I really can't welcome back SPACE:1999. I never have wanted more, or any, SF on TV, and although I'm sure they'll try to improve the acting and the plot I'm equally sure that I shan't like it even if they succeed.

I expect I'm in the minority here and after what I said above about keeping an open mind on SF you probably think I'm a hypocrite too. But not really, if lots of people think that these TV series are good SF then who am I to say they're not. I just don't like it. So maybe I don't like good SF - in their opinion. They probably don't like Clarke and Asimov, but then I don't like Moorcock and loads of people think he's fantastic.

So you see what I mean about SF being like a jigsaw - each piece different but all going to make an overall picture. It's made up of many points of view from people who all have their own ideas on what SF is all about. We don't all have to like every piece of SF, but we can acknowledge that the pieces we don't like do still make part of the whole. I don't like SPACE:1999 but I don't deny that it goes to make up SF generally. ((Thank you, Alison, it's too easy to be partisan about our own particular likes and even easier to put down those parts we dislike. SF isn't big enough that we can amputate any part of it without causing harm.))

ALEXANDER BROWN. 18 GORDON TERRACE, BLANTYRE G12 9HA
((This loc was received too late for inclusion in the last issue so I've taken from it the points which are generally of interest, okay, Sandy?))

I take the chance of being labelled a bad loser, but in reply to Ray Harrison's remark regarding my selection of DYING INSIDE as being, to a non-sf reader, basically a mainstream story with SF tacked on, my reasoning was thus. A discerning non-sf reader can safely say that, by substituting a laserpistol for a six-gun, many an SF book is a western with SF tacked on. Similarly DYING INSIDE is a novel about any aspect of the "male menopause"; it could well have been about failing eyesight instead of failing telepathic power.

I would submit as an example of a Silverberg book where an SF premise can have no substitution, TOWER OF GLASS. It is necessary to the story that Krug has created the androids; a mere father/son relationship which is all that can be available outside SF writing will not suffice. Without the SF "gimmick", the plot falls, which is not the case in DYING INSIDE. End of lecture.

((I agree with you, I can see no reasons for allowing that DYING INSIDE is an SF novel, it's on the mainstream side of the fuzzy interface. It doesn't mean it's not a good novel though.))

DAVE LANGFORD. 22 NORTHUMBERLAND AVE, READING, BERKS.

I'm devoid of inspiration just now, being at the end of a very tiring week. Let's just say that, with the present nothing-but-interviews-and-reviews VECTOR, you're producing a much more enjoyable zine. Pages and pages of letters (even if unedited...but you're seeing to that, you said) have a certain charm which is forced out of fanzines where through lack of space and funds, the editor must ruthlessly CUT. And cut not just in the sense of excising trivia: I weep to think of the goodies-in-letters I'm having to leave out of TD now; and look at Rob's absurdly gigantic We Also Heard From column in MAYA.

One thing about reading lots of letters: it gives one lots of things to argue with. I'd argue more if they weren't so generous to Mac Malsenn, mind you... but I did have some bones to pick. Trouble is, Jon ((Dave's brother.)) has borrowed my MATRIX to gloat over the mentions of him, so I can't look over the bits I mean. Bleahhh...One thing that rather fails to stick in my memory is Martin's con-report. Now Martin's a nice guy and he's tried very hard to write an absolutely impartial account: and this, I'm afraid, makes it boring. Withough a point of view...any point of view...the piece can't justify itself. Sorry.

((Thanks, Dave. As you see I've edited the rest of your letter, the bits about SKYCON. Seriously though, Dave, put down that axe, you'll find those bits in the News section and thanks for supplying the information.))

((I'm not sure what to say about this next letter, so I'll just let it lurch around on its own. **))

CYRIL SIMSA. 18 MUSHELL AVE, LONDON N10 2EG

THE ADVENTURES OF SIR SEWERELL BOGMORTON
(Being a celebration of MATRIX 7, and a discourse on related and unrelated topics.)

Whilst brave Sir Sewerell was fighting a campaign against the midge in the far North, unbeknownst to him, the BSFA Autumn mailing lay in wait in his chambers

or reading matter, brave Sir Sewerell decided that it wouldst seem fit to proceed with the manoeuvre of strategic withdrawal; accordingly, he set spurs to his sturdy steed, the Clapped-Out Automobile, and took wings for Castle Bogmorton in the region of London Towne; many were the dangers that the enterpid Sir Sewerell braved on that perilous journey, and at last he found himself in the courtyard of a Motorway Service Area; there, having defeated the wicked witch, Fortes Motorway Catering, he leaped aloft his steed and spread southward once again; but, when he reached Castle Bogmorton, the BSFA August mailing leapt upon him and sank itself deep into his skin and clinging, leach-like, it drained him of his willpower to do anything but digest the words of wisdom; after many moons, brave Sir Sewerell roused himself from his lethargy and, wielding his pen before him, he began to write: "I, Sir Sewerell "Drains" Bogmorton, being accustomed more to the use of sword than pen, have decided to put pen to paper in order to make you, gentle reader, cognisant of my opinions upon the journal MATRIX;" and he proceeded to expound his views at great length, such great length, in fact, that we are able to reproduce only an abridged version of them here. (Phew! That's the first sentence).

1) My heartfelt congratulations on this issue, it was: ripping, excellent, splendid, capital, superior, top-notch, superb, exquisite, bonzer, magnificent, marvellous, a mammoth achievement, real cool.

2) In answer to the question "How do you pronounce BSFAN?" I have just one thing to say: Berz-fann.

((But did you like the issue? And how do you pronounce BSFAM?))

NOEL CHIDWICK. 35 KENNET GROVE, CASTLE BROMWICH, BIRMINGHAM

I think there is a very good case to be made for fan fiction.

SF is literature above all and as such can only exist if there is a stream of fiction forthcoming. Unfortunately, in this country, there is a shortage of professional outlets where a new writer can send his material and because of this, editors can pick and chose the very best (ie well known authors' work) and still have a pile of good fiction in his out tray. This means the new writer may not receive the all important break before he becomes disillusioned and surrenders. A fiction fanzine would allow the promising author to write and be published (though not automatically as some fiction fanzines have a remarkably high standard) thereby making a small name for himself which can only aid him when he tries for a prozine.

Digressing slightly, the ideal fiction fanzine would have a high turn-over rate of writers who, because of their exposure would move onto higher things and make room for other new writers to try their hands in fanzines.

And yes, a fiction fanzine can help to boost morale as one acceptance letter from a fanzine editor is more pleasing to the ego than a file full of rejection slips from prozines.

I would welcome the re-appearance of TANGENT

with open arms (and steaming typewriter) especially as it would be backed by the BSFA. I would like it to be open to all-comers and not restricted to BSFA members for a wider and more competitive market.

A problem that can happen to fiction fanzines is becoming too fannish. It may appear to be a contradiction in terms, but since their *raison d'être* is fiction, the 'zines must have a certain sincerity or the stories lost their credibility.

On the whole though, I cry a loud "aye" for a fiction fanzine.

((When we speak of fan fiction we mean fiction written by fans, not about them. As you can see from the BSFA News section TANGENT is go so you can start up that steam powered typewriter of yours.))

T. BRIGGS. 6 THE PLAINS, CRESCENT RD, CHINGFORD, LONDON

As a complete newcomer to the BSFA I have at last been stirred into putting pointed stick to clay tablet to produce my first - how you say? - loc. I thank you for standing up for we beginners against criticism from such as Graham Poole. My primary reason for joining the BSFA was to increase my enjoyment of SF through greater knowledge and although I suspected a fandom of sorts existed I didn't grok in fullness the extent of organisation and involvement which is apparent through the latter columns of MATRIX and VECTOR. I don't know yet whether fandom appeals to me but as a mere uninformed outsider the impression I get is that the parlour is too full of squabbling spiders to make any flies feel welcome.

((Let me try to assure you this is not true. Fandom can certainly help your enjoyment of SF because it increases the points of view available to you. But like any community there isn't 100% agreement on everything. I view this as a good situation, discussion can only lead to fuller understanding.))

After having just made enemies of 95% of your readers I had better move on to Ian Garbutt's attack on critics of SPACE:1999. He says we should not scream for more sf and then complain when we get it, even if it has "weak scripts and lousy acting". They're round and they bounce! It seems to me that for too long the attitude of TV and film producers has been "It doesn't matter if it's bad, it's only science fiction". The perpetrators of SPACE:1999 are admitting it was inferior by saying they are making an effort to improve the scripts and standard of acting, but why the hell couldn't they have made the effort to do it right in the first place? The best thing Ian could find to say about it was "certainly no worse than DR. HO". At least DR. HO has never pretended to be anything other than what it is - adventure yarns for kids. After the pre-broadcast blurb about "the most expensive TV SF series ever produced" I think we are entitled to expect something a little better. And TV can do a lot better - remember Asimov's LIAR and Kornbluth's LITTLE BLACK BAG amongst others, in the OUT OF THE UNKNOWN series? ((Yes, with some effect, that series certainly produced some of the best SF on TV.))

Concerning the request for information about DR. HO

films, I have found 2 sources of info about the 2 films I have seen, I do not know of a 3rd. In the October 6 - 12 1972 issue of TIME OUT there was an article about Amicus Films who produced them, namely DR. WHO AND THE DALEKS (1965) and DALEKS - INVASION EARTH 2150 AD (1966). Both were directed by Gordon Flemyng, starred Peter Cushing and the screenplays were by Milton Subotsky. They are both also mentioned in an excellent little book called something like "SF in the Cinema", which I found in my local library some time ago. This book says the first film was made in 1960, that they were by AARV (Could be Amicus?) and were directed by Gordon Fleming. You pays your money.

((Thanks, I'd culled the information from SF IN THE CINEMA, which is a good book, but the TIME OUT data seems to question its validity. Does anyone know which set of data is right?))

RICHARD SEALS, 157 STATION ST. EAST, FOLESHILL, COVENTRY

I have something to say about the mauling Ian Garbutt received in the letters about his article on fanzines. At the time it was written I agreed with every word he said (even though I haven't read the fanzines discussed). I've read fanzines or attempted to read them and as far as I could see they were crud (apart from MATRIX and NEBULA) most of the time. There would be the odd article that was worth reading but not enough to get delerious about or go to the extent of name calling about "neos" and "wet behind the ears".

In fact that's the main reason why I'm writing this, because he'd never read a fanzine before and wrote what he obviously thought was true he was practically ripped apart. Okay people are allowed their own point of view but why should they "cut up nasty" when somebody else's view doesn't agree with theirs.

I would have said the article was just an average piece by a "newcomer" to the SF field, interesting and a fresh approach, quite a change from the so called "professionals" of that area (no offence meant, Tom) but I wouldn't have said he merited the abuse he received.

Surely there were some locs approving of the article (like I do) or was it that they thought it was just average and nothing to start back slapping about (again like I do). Or is there the smell of "sabotage" in the air, could there have been the need to start the boiler one night and the only available paper were some certain locs... Need I say more?

((I trust the last bit was said in fun. I think most people accepted the article for what it was, as you can see from this issue several people have now written in supporting Ian and I supported the article and explained its purpose in my editorial of last issue. All letter sof comment have relevant sections published, that is the policy of this magazine. Even if I disagreed completely with what a letter said it would be printed if it was relevant, the magazine is supposed to be a forum for discussion))

Actually I've probably shot my mouth off and got it all wrong (just like I was accusing THEM!) and now I'm waiting for the axe to fall. (There, that noise in the background, the sound of metal being sharpened on stone and the evil chuckles.)
((You may take it that my previous comments were punishment awarded instead of summary execution.))

Were it not for your "enlivening" comments on the letters sent in the locs section could get more boring than it is. I find there are too many letters all at one go. Couldn't you break them up with humorous and interesting articles (ie poems, cartoons, etc) you must have them, surely. There must be more lunatics out there willing to risk life and limb to have the egotistic boost that comes from seeing something in print.
((Unfortunately no. I am starting to get some small illustrations and cartoons, such as the ones you've sent, but I could do with more, particularly humorous ones.))

RAY HARRISON. 18 THE WITHAM, GRANGE EST, DEVENTRY, NORTH
NORTHANTS.

I agree with you that "new fans can be impressed by a fanzine that is well produce, nicely laid out and has well known people write for it", though I'm not quite so sure its necessarily restricted to new fans. I admit I am impressed by fanzines that are well produced and nicely laid out though I'm not impressed when well known people write for them, or at least not impressed solely because the people are well known. I try to judge written contributions only on the merits of themselves whether they are written by pro writers, BNFs or newcomers.
((You're right, it's not restricted to new fans.))

I also agree with you that wit and humour are one of DRILKJIS' virtues, because it has both, and one of MAYA'S faults, because it lacks both, though MAYA is not entirely devoid of wit and humour as issue 11 proves.

When you compare fanzines, with an aim to give an idea of which is best, I feel you must take into consideration more than just the amount of wit and humour it contains or which one contains more about SF. I personally prefer a duplicated zine any day to a lithoed one, it seems to communicate much more warmth and friendliness, but I still recognise the aims and ambitions of Rob Jackson and applaud him when he succeeds. I don't think he succeeds with MAYA as well as he could but he certainly gets closer than he has before with number 11, possibly the best issue he has edited to date. DRILKJIS, on the other hand, does not succeed with the aims of Kevin Smith and Dave Langford as well as does MAYA with the aims of Rob Jackson, even though their ambitions are less. Don't get me wrong, I do like DRILKJIS and I think it shows great promise. It has potential, but I think it is potential that has yet to be realised, rather than, in the case of MAYA, a potential that has been realised.

((Thanks for your comments which are well argued, logically I can accept your views but personal preference for a good laugh - I'm hooked on comedy, I haunt arts cinemas until they show old Marx Brothers films - bias my opinions.))

TOM PERRY. 25 LOCKS RD, LOCKS HEATH, HANTS.

Your comment in the BSFA MATRIX letter column that BSFA isn't a recruiting office for fandom led me to dig through my old fanzines. Perhaps it isn't, but apparently it was supposed to have been. According to Walt Willis, writing in QUARK in 1964: "After the folding of NEBULA, British fandom had been worried at the complete absence of channels of recruitment into fandom. Deliberately and in cold blood they had started a sercon organisation called the British Science Fiction Association."
((Far be it for me to quarrel with Walt Willis but my information was that the BSFA was started to help save the annual Eastercon, perhaps the 2 are tied up. But that's history, let's talk about now. There's no reason why we shouldn't encourage members to look at fandom but in no way should we pressure them into joining.))

But perhaps it's not doing so bad at that. In your editorial you say "...from the point of view of membership the BSFA does more for fandom than fandom does for the BSFA."

This sounds as if the BSFA has provided let's say 100 of its members to fandom and feels fandom should provide it an equal number in return. But if you think instead of the individual people involved, your statement really means that fannish activity appeals more to BSFA members than BSFA activity does to active fans. So the debt goes the other way.

((I don't see what you mean about the debt. Nor do I see why the 2 kinds of activity are mutually incompatible, as you seem to imply. I accept that some members will lose interest in SF but still enjoy the comradeship side of fandom, that's okay. All I'm saying is what harm does it do if they meet a fan who's still keen on SF and doesn't know about the BSFA to tell him about it and say that if you're into sercon it's a good organisation. What's wrong with that, surely that's just part of the friendship fans are famous for?))

I see too that you support your dislike of fannish neologisms by suggesting that similar jargon kept engineers and scientists from programming computers "for years" until "it became apparent that any engineer or scientist could program". This just isn't true. Computer manufacturers hired programmers to provide the highlevel languages like FORTRAN and APL that permit scientists and others to use computers without specialized knowledge. Such languages only work because programs (called compilers or interpreters) translate them into true computer language. Apparently this process is now so sophisticated that a scientist like yourself need not even be aware that he is not directly programming the computer.

((First I'll put my credentials on the table with regard to computers, I've programmed in languages from sophisticated high-level ones such as APL and CORAL 66 down to assembler codes and machine codes, I've evn helped design firmware and I just managed not to join a group writing assemblers by being made redundant instead. Second the suggestion that

scientists don't understand that what they put into a computer is converted into machine code is a slur on scientists, most of us are pretty intelligent, you know, and do look beyond the confines of our speciality. And most importantly I said "jargon" not program languages. I know programmers are needed for such tasks as compiler writing but for some years they shrouded all program writing in a mystic veil of jargon. I'm talking about such terms as structured programming, top-down, data base, basis files, etc. Okay, some of these terms manage to condense a complex concept into one word or phrase and from the point of view of those in the field this is good, but some don't, they're just replacement phrases for existing words. And in both cases they produce a language barrier for the non-specialist and that just doesn't help communication and understanding.))

Programming jargon still exists - in fact, it had to be enriched to permit the writing of compiler programs - and so the situation does provide a fair analogy with fandom today. Fandom uses its neologisms to encapsulate the concepts and memories formed over half a century. Not everyone who attends a convention or reads a fanzine needs to learn fannish terms, but fandom as a sophisticated time-binding activity probably couldn't exist without them.

Those who want to abandon fanspeak in order to recruit more fans are thus throwing the baby out with the bath. Besides, not everyone is put off by it - I remember being fascinated by it when I first encountered it, and Harry Warner has said he was, too. Finally, don't you think that the attitude a person has when encountering something new and different can tell a lot about that person?

((Yes, I do think you can tell something about a person from his attitude to something new, I feel open-minded suspicion is best. New is not the same word as good. In my trade I use a lot of jargon, slang when talking to fellow workers but avoid it in favour of English when talking to laymen, it might take longer to explain something but at least they'll have a chance of understanding. My attitude to fan language is the same.))

ANDY SAWYER. 14a FIFTH AVE, MANOR PARK, LONDON

MATRIX now, eh? Well, I suppose I'll get used to it. Personally I think you've done it so we can have more tyke puns - "up to Matrix again" etc, but perhaps I'm being devious. ((Oh God, that must rank worst pun of the year, perhaps I should give you a prize, I've got some fine ripe horse manure I could send you.))

Ian Garbutt's article on fanzines seems to have landed heavily on a lot of people's toes. I can't comment anyway on the article itself as I haven't read the fanzines in question (except maybe to say I'm in favour of SF fanzines which realise that there is something in the world besides SF) but I must admit I found issues in plenty in his most recent article - the preview of SPACE:1999.

As I see it Ian is attacking criticism of the show as non-constructive and in many cases irrelevant. I'm afraid this is how I found the last 4 paragraphs

of his article. The show has come under a great deal of fire, most of which is, sadly, justified. I do not think that, in the end, we should be grateful for whatever we get in the field of televised SF - or any SF - but take what we receive and judge it on its merits as it stands. Ian removes 90% of the support for his case by saying "Okay so I know SPACE:1999 has weak scripts and lousy acting". Surely that's what television should be about - how can you defend a show by saying "the script is ridiculous and the acting worse"? Everything else is props which support and present these 2 areas. The sets and special effects? Yes, I probably agree with Ian's opinion that they are the best ever to be portrayed on TV. But this still does not dismiss the basic point that to use such superb technical effects to present such abysmal stories and characters is at best, shoddy workmanship and at worst, gross cynicism.

As for the "irrelevance" of SPACE:1999's lack of attention to scientific fact, how can a series which is so obviously based on the technical, gadget side of SF ignore the basic laws of mechanics?

Perhaps I can add flesh to some of my substantiations by referring to the first programme of the new series, "The Metamorph", which, spurred by Ian's article, I made the effort to watch. I was, genuinely, thrilled by some of the special effects. Alas, I saw little sign of the promised improvements. "A familiar argument" said Mientor, the alien, at one point - a familiar plot, a familiar script, I added to myself. The characters were, I'm sorry to say, as wooden as ever. One hopeful sign was the new character, the alien Maya. While straight out of the "super heroine" slot, she may provide ideas for further plots - the potentials and possible limitations of her powers (how large or small a beast can she transform herself into? Can she become any substance, animate or inanimate?) provide interesting areas for explorations.

But judging by things as they have been, I can only hope. Ian is quite right in saying "the primary function of any SF programme, indeed any book, is to entertain". I merely submit that SPACE:1999 is not entertaining. "No worse than DR. WHO". Really?

The problem seems to me to be in the characters, the acting and the scripts. The characters in SPACE:1999 have not built up any life outside the words they are currently saying. DR. WHO, in contrast, partly, I admit, because the series has been running so long, has built up genuine characters. Even the stereotyped Sarah and the Brigadier are made real within their sharply defined limits. Dr. Who deals with equal hokum to SPACE:1999 - the difference is that DR. WHO deals with its absurd "scientific" premises by facing up to them and straight-facedly explaining, with an air of "of course!" which leaves you swallowing the Doctor's off-handed explanation because, well, it's something everyone knows, isn't it, that time and space are multidimensional and relative? SPACE:1999 tends to ignore, or explain in terms which are patently untrue. It takes itself too seriously and falls flat. The Doctor forces you

to believe 6 impossible things before breakfast by sheer weight of personality. The plots, though simple, are carried by imaginative story telling and excellent creation of milieux. The depiction of the Doctor as a renegade Time Lord gave him some sort of background, made him a realer person, while retaining an element of mystery. And let's face it, here the special effects are not to be dismissed, nor are the costumes and sets to be despised. I'm afraid my most lasting memory of yesterdays session watching SF on the box will be, not the frantic rushing about of SPACE:1999, nor even realistically moving scene showing the varied alien beings kept as slaves by the wicked Mentor, but that scene where the Doctor, stopped by a 15th century swordsman on horseback and asked for his documents sticks an orange on the point of the sword threatening his jugular, slowly reaches into his jacket - and brings out a football rattle, whirling at full speed startles the horse, grabs the orange and runs! It's corny, good-humoured fun. It's not ambitious, it's entertaining.

Here, I feel, music should strike up - chorus of THAT'S ENTERTAINMENT, etc. I think I've been a bit more sweeping than I meant to be, certainly a lot longer even though I feel I'm raising issues which have barely been touched on in the present diatribe (like, how far should ambition of technical form co-exist with poverty of content) but my writin seems to be getting worse.

I'll close after 2 brief comments. First, filming of LORD OF THE RINGS. My first reaction was no, anything but, but after reflection I think that first, the only possible way would be an animated cartoon, and secondly, it could be done; there are many non-Disney artists around. It would have to be fairly "realistic" in style, rather than the walking blobs of so many cartoons (imaging Mr. Magoo as Gandalf?) I would be interested - even in a masochistic way - to see it done.

Second, the proposed TANGENT. It all depends on the material available, but as a general opinion I'd say yes.

((First SPACE:1999. I must admit I'm a big fan of DR. WHO, it has the same fascination for me that amateur opera has, you know it could be done more professionally but could it be done with more sense of fun and joy. But in no way could the special effects of DR. WHO, largely using blue screen substitution effects and models which change scale as the camera angle changes be compared with the technical delights of SPACE:1999. But DR. WHO has built a composite personality for itself that SPACE:1999 lacks, which is why I prefer the former. I love LORD OF THE RINGS and have seen so many other great books killed on film by directors "interpreting" the book or not enough money being spent on the production that I fear for this film. But I also like films and that same masochistic urge will drive me to see it.))

HOWARD YOUNG. 69 CHAPEL FIELDS, HARLOW, ESSEX.

Thanks for BSFAN 6 and the YEARBOOK. I agree entirely with Graham Poole's comments in both on the

SF media. The general public needs to be educated as to what modern SF is really about. Far too many people I talk to still take the BEM attitude to SF. What is needed is a joint effort, a war against the public attitude. My own personal paradise would be to see an integrated SF TV programme, with short films and interviews and discussions and articles on what is going on. I also hear that there are plans in the air for a film based on Mr. Moorcock's future romance books. If this comes off it could go a long way to promoting all that's good in modern SF. Programmes Mr. Poole mentioned, like SPACE:1999 and THE INVISIBLE MAN make me cringe when I happen to see them. It is programmes like this that give SF its bad name, because people with a bit of common sense laugh at them.

There are a lot of people in the mass media industry, with a lot of money, doing what they consider is best for SF. And there are a lot of people like the VECTOR team, and others, with very little money working twice as hard in the right way, is there no justice?

((I think such a TV programme would be of great interest to that significant minority of SF readers in the UK. It sounds like the kind of thing BBC 2 was set up to produce. I wonder if the BSFA is eligible for the OPEN DOOR programme?))

MICHAEL A. HAMILTON, 38 PARK WAY, ETWALL, DERBYS.

SO you've at last given up the pretence of being a humble newsletter and have become a... FUNzine (huh, that's a new one on me, it's not even in the neo-fans guide, you wouldn't, bu any chance, be inventing SF jargon, would you...!) ((Gulp, I feel I'm going to regret coining that piece of slang, in fact I already do.))

I especially liked the REQUIEM FOR SFM and basically agree with view one, though I disagree on 2 points. I would disagree that the growing likeness to a fanzine had much to do with SFM folding. I blame the poor fiction as the real culprit. My second disagreement with you is over the viability of a mag like the early issues as against the later issues. Since the fiction was poor through out it's production. I would imagine the same fate would befall a mag like the earlier issues.

I regard anf SF on TV as an achievement, even if (as is usual) it's not very good, and thus was very interested in Ian Garbutt's article on SPACE:1999. At least I was til it stopped being a preview and became a condemnation of SPACE:1999 criticism. There are a few points I feel Ian Garbutt is wildly incorrect about. I believe the pleas of SF fans for more SF on TV almost certainly had nothing to do with the appearance of SPACE:1999, it was created for the same children who watch SIX MILLION DOLLAR MAN. He then goes on to say that it's no worse than DR. WHO and the 6 MILLION DOLLAR MAN, that's hardly a recommendation when you compare the relative amounts of money spent on each series. I was especially irritated by his remarks in defence of SPACE:1999's lack of attention to science. He drew a direct parallel with incorrect science

in SF books, what he overlooks is that many of these books were written before certain science was understood. SPACE:1999 succeeds in making faults with known science! The examples are seemingly endless, burnt out asteroid; shock waves in space (gulp); and so on infinitum. He goes on to say that if it succeeds in entertaining then its minor faults should be overlooked; if these are minor faults then I dread to see a major fault. The best suggestion I've heard for a SF TV series was to take a group of short stories and make a series of short plays about them, like they did for the Greene short stories.

((That, basically, was the idea behind BBC 2's OUT OF THE UNKNOWN series which was gradually perverted into a supernatural/horror/thriller series before being taken off. The TV moguls seem to have decided that this format is not a good one, pity because I've not met a fan yet who really disliked that series.))

HUGH J.E. DAVIES, 32 BUCKINGHAM MANSIONS, EST END LN,
EST HAMPSTEAD, N16

Well I'm doing it (no, not that, I'm writing to MATRIX) for the very first time. Mainly because the things people say (write) which I disagree with have now built up beyond the point of human tolerance. I appreciate the cost breakdown of the subs to BSFA, though why you haven't gone bust years ago beats me. ((And me.))

As for SPACE:1999 I think that a very significant re-write indeed would be needed to give it any authenticity whatsoever - I don't agree that special effects have any redeeming value, (look at LOST IN SPACE - or come to think of it, don't) since a TV series is not effects alone. Effective SF films for TV can be made without stupendous special effects, as in John Ford (THE GODFATHER) Coppola's production of a Zenna Henderson story screened as THE PEOPLE, one of the best SF stories on TV for many a long year. And SURVIVORS - a series which got a mixed reception but, as far as I'm concerned, 9 out of 10 for authenticity and strength of plot.

Continuing on SF in the media, what happened to THE MAN WHO FELL TO EARTH which apparently disappeared without trace. I cannot find superlatives to describe this film - especially considering the rush with which it was completed (final editing in the projection room at the premier). Though this could account for the weak ending. I can't remember who said he came to Earth in a "haystack with sails" but he obviously wasn't watching the film.

A few small points to finish (at last they cry). THE YEARBOOK was excellent - like it told me all sorts of things I knew little or nothing about previously, congrats to Alan and Elke Stewart. The LITTLE GEM GUIDE also, although I'm not into fanzines (terrible word - although I admit some jargon is necessary I'm sure some of it is to keep the priesthood nice and exclusive).

What's all the fuss about EXTRO - I've never read a good Bester yet and this is no exception. Mapping computer store onto human body cells indeed! As a biochemist and computer programmer I cringe.

Finally are there any fans in this world, and

especially in London, who want to talk about SF rather than beer, beer, beer, sex and beer? If so where are you? Not at the One Tun that's for sure.

((Well, there are some of us in Reading, though that's a bit far to travel. The regional BSFA meetings could be the solution to this problem, or you could contact some of the London members whose letters appear in the pages of the journal and set up a little discussion group.))

GWYNFOR JONES, 34 BRYN GWYNT, AMLCH PORT, ANGLESEY,
G. YNEDD.

Ian Garbutt's article on the SPACE:1999 series reminded me of something I think that irreverent and highly amusing TV humourist, Dave Allen, remarked during one of his shows, that the finest film production unit is located inside the human cranium, in a strange indefinable part of the brain known as the imagination. Imagination isn't hampered by budgeting or how many actors to employ. The cost of the set or how a particular special effect should work. All it needs is a good book and you're away!

Now the trouble starts when people in the film industry try to translate flights of human imagination and aspirations into celluloid reality. While I agree with Ian that the series special effects are very good, they are just as good for the earlier Anderson productions, THUNDERBIRDS as one example. Though I think the puppets had more interesting lines than the actors in SPACE:1999! Apart from the very rare good storyline the series has been heavily in debt to the overworked special effects department to create a strong visual impact but otherwise it's all rather shallow entertainment.

I'm not preaching the gospel according to STARTREK but I thought the old USS Enterprise format much more acceptable and it has stood up pretty well to the acid test of time.

The Startrek productions could be interpreted at different levels. They are cleverly constructed. Technology is there in the storyline but it isn't omnipotent. The hardware doesn't hog all the action as in 1999. The special effects people don't run riot in ST as they seem to do in 1999. In STARTREK there's more slang and less bang!

I can't for the life of me understand why Ian has chosen to champion the trial and error methods of the people who produce a series of SPACE:1999's unbalanced nature. STARTREK worked from the start and didn't need to evolve after its initial conception. And it wasn't as if Gerry Anderson was on unfamiliar territory. He'd already produced the UFO series as well as non-SF adventure shows such as THE PROTECTORS. So he had plenty of experience with actors and special effects, it seems that he isn't integrating his skills very well in the new show to arrive at the right sort of balance. Come back Captain Video, all is forgiven!

As for Harlan Ellison's reference to the "dreary little STARTREK books" in the interview in the July VECTOR. He stated that those who read this

type of book by the late James Blish wouldn't read his quality stuff such as DR. MIRABILIS. Well, mister Ellison, kindly get knotted. I've read a couple of the Trek titles but I've also read a large quantity of Blish's work which has nothing to do with the Trek series (the first Blish book I read was FALLEN STAR, back in 1962). So, Ellison baby, don't pigeonhole the readers.

SAM STAFFORD, TOP FLAT 1 LEFT, 30 DINMONT RD, GLASGOW

I agree with Tom on the reasons for SFM's demise. It was moving further away all the time from the interests of the group making up the majority of its readers, ie teenagers not really into SF except on a DR. WHO, STAR TREK, PLANET OF THE APES level. Sorry, Ian, but it was becoming the exact opposite of a comic book. SF DIGEST is a step in the right direction, but it carries the seeds of its own doom. In the very first issue a questionnaire designed to help the editor produce "the perfect SF magazine". A noble enterprise, but if such a beast is to exist, I don't see it coming from that stable.
((Agreed.))

Surprised to read that we are to have another series of SPACE:1999. Better series than this have disappeared without trace, without taking as much slugging as this one did; and deservedly so. Agreed, Ian, that faults are to be expected in any first series, but not surely in the scripts. The reason most series make a come back is because people appreciate the story line and are prepared to put up with cheap sets and special effects. A strong enough story can be portrayed on stage with no set at all. Sets and special effects are padding, no more. When the padding becomes all, then it's time to call it a day. Comparing the programme with DR. WHO does not really help the case. The good Doctor does not take himself seriously, especially since Tom Baker adopted the role. Not only did 1999 take itself seriously, but it was shown (in Scotland, at least) after 7'o clock in the evening, so supposedly an adult audience was supposed to do the same. No way!

However, if all the proposed changes come to pass, all may not be lost. I suppose a female Spock is a reasonable price to pay to improve what is a potentially good series. Now if only Martin Landau can be persuaded to stop "acting" like one of the puppets from an Anderson series. Too much to hope for?

Being one of the BSFA members who does not receive any other zine, the Nebula Award Nominations were news to me. News which I was happy to get, as this is the sort of thing I joined the BSFA for. Nor did I know about Edmund Cooper & THE EXPENDABLES, although having read some recent works, eg TENTH PLANET, I am not really surprised. Any guy who can come up with the idea of freeze dried brains (presumably just add water to reconstitute) is capable of anything.

Has anyone any information on paperback issues of books 3 and 4 in Zelazny's Amber series. I read that the 4th book had been released as a hardback, but I haven't heard anything about the 3rd.
((See News section for info on 4th book, anyone know

anything about a paperback version of the 3rd?))

Incidentally, I hear David Bedford (no, not the athlete, the other one) has been commissioned to write a new work entitled JACK OF SHADOWS reflecting the mood and atmosphere of the novel. Zelazny at the London Proms?
((Anyone got any further information about this composition, I'd be very keen to have it?))

BRIAN R. TAIN, 29 CORDON ST, LISBETH, CAMBS

Yes, it's about time BSFAN had a name of its own. When I mentioned it in the last SCRIBE I felt it necessary to point out its size and content, not just for the sake of doing so as routine, but to highlight the fact that it is a zine and not just a newsletter. I always think that the word "newsletter" gives the uninitiated the impression of a hasty 2 page effort with no depth....hardly an apt description of MATRIX.
((Thanks, that's my feeling exactly.))

As you say, SFM did indeed take on the semblance of a big glossy fanzine and, as you suggest, this was more than likely a result of the letters sent in. After all, the people most likely to write are fans, and fans spend their lives trying to turn everything into a fanzine. I must admit, at one stage I used to write 4 or 5 pages of LoC to SFM after every issue and I dare say I used to encourage the swing towards fandom. As I recall, I hoped that they would give a page or so of each issue to promoting fandom in one way or another. So far as I was concerned they managed to turn the whole thing into some kind of fanzine, yet NEL managed to keep it strictly isolated from genuine fanzines....it was like a fanzine with no real contact with its readers.

I think too, that SFM began by using artwork and artists as its theme and burnt the basics of the subject out within 12 months and then, not wishing to take the subject to a deeper level, tried to muddle on with the leftovers, resulting in a drop in quality. The introduction of the comic strip must have harmed it too...who wants to pay those prices for a comic when Marvel can supply more comic strip for less money.

For all that we knock SFM, I'm deeply sorry to see it go. I bought every issue, although there was precious little that I bothered to read in it, and was glad to part with my money. However good or bad the zine was it carried out an important role by giving encouragement to new authors and artists and that must be worth 50p a month.
((I too was sorry it went, at least we had something, now we have nothing.))

JIM BARKER, 218 HAUGH ST, FALKIRK, SCOTLAND

I'm on your side about SFM. For a while before it's demise I'd been saying it was nothing more than a glossy fanzine. I'm glad someone agrees with me. Like most people its attraction for me was the artwork but as you say, they tended to concentrate on their own stable of artists for covers to reproduce and offhand I can't think of any really

Outstanding covers on any NEL SF books. And on the whole many of the covers they used suffered by being enlarged, and in at least one issue out of focus. If SFM really wanted to ensure success through SF art they should have used artists like Chris Foss or Frank Frazetta whom I can't recall they ever mentioned. Since I rarely read the fiction it got that I was paying out 50p each month for the News section, the letters and the articles. If it hadn't folded I'd have stopped buying it anyway. I heard that NEL's magazine line were in financial trouble and they'd cancelled it so there'll probably be no second SF DIGEST, which is a pity because it had a lot more potential than SFM.

Regarding Roy Gray's letter. The beeb did a radio programme on Isaac Asimov when he was over here. I made a tape of it which I'm willing to lend to anyone interested. Also the TV play he asked about was called AMAZING STORIES and was written by Howard Schuman who also wrote the ROCK FOLLIES series. It appeared in ITV's RED LETTER DAY series and starred Joe Melia and Rula Lenska as Ms. Fandom. On the whole it was terrible acted and gave a totally warped view of SF and fandom.

((Jim mentions in a further letter that he has cassettes of most SF related things which have appeared on TV or radio in the recent past. I'm sure other fans probably have the same kind of thing going also. What would people think about lending these tapes round to fellow members?))

 NEW MEMBERS****NEW MEMBERS****NEW MEMBERS****NEW MEMBE

- 1586. Stephen King. Surrey
 - 1587. Ratan Vaswani. 42 Albion St, Old Trafford, Manchester UK, EEC, CW - Sport/
 - 1589. Alexander H.A.Hill. 11 Dryburgh gdns, Glasgow.
 - 1590. Antonio Dupla. Paseo de Maria Agustin 9, Zarageza, Spain.
 - 1591. Paul A. Ryan. 29 Morritt Ave, Halton, Leeds /Anywhere - girls, music, graphics, art, films/
 - 1592. Mark R. Dunn. 54 Chester Way, Boston, Lincs. /anywhere - space, photography, science, angling/
 - 1593. Antony Croghan. London.
 - 1594. David J. Strahan. Cox Farm, Boxford, Colchester, Essex/ UK - rugby, music, swimming, hydroponics/
 - 1595. Richard Harthill. 19 Maytree Ave, Headley Pk, Bristol/UK,EEC - sports, rock, progressive music/
 - 1596. Carol Thomas. 69a Bridgnorth Rd, Compton, Wolverhampton/UK - dressmaking, cooking/
 - 1597. Geoffrey I.S. Inglis. 2 Trewince Rd, Raynes Pk, London./Anywhere - History, sport, Eastern religions/
 - 1598. Alan C. Sandercock. London House, Mecklenburgh Sq, London WC1./music, travelling, women,wine,writing/
 - 1599. Bernard M.Earp. 21 Moorfield Grv, Tonge Moor, Bolton, Lancs./Anywhere - amateur theatre, films/
 - 1600. George P.A. Barnett. 3 Coleford Bridge Rd, Mithcett Surrey./Anywhere - fnz, paelology, girls,sarcasm/
 - 1601. David Cobbledick. 245 Rosalind St, Ashington, Northumberland./Anywhere - astronomy,music,photog/
 - 1602 Martin MacGillp. 12 Bridgeway Rd, Kirkintilloch, Glasgow./USA,EEC - music, astronomy,puppetry/
- ((Correspondance areas & interests between //))

SMALL ADS.

These are free to members. Please send ad copy to the editor.

ROB JACKSON. 21 Lyndhurst Rd, Benton, Newcastle - upon-Tyne, NE12 9NT. Well known fan editor has wanted a copy of ARK 2 by FLAMING YOUTH for ages, ever since his previous one was nicked, will pay £4 for one in good condition.

D.J. BENFORD. Manor Farm, School Ln, Seer Green, Nr. Beaconsfield, Bucks. Wanted: SFM - Vol 1, No 1; THE HUGO WINNERS by Isaac Asimov, volumes 1 and 2, Sphere paperback editions (1973).

Mrs J. P. EVAN. 24 Monkams Ave, Woodford Green, Essex. I have a collection of between 450 and 500 SF books in the German language which I wish to sell. The main authors are Perry Rhodan, Sandow, K.H. Scheer, W.W. Shols, together with others. About half the books are in hardback editions and the remainder in Orion and Moewig-Buch paperback series in very good condition.

EE

POSTSCRIPT on

SFM Raj Rattan

I was extremely interested to read the item on SFM, and although the fate of the magazine was to a large extent predictable, I am only surprised that it didn't happen at an earlier date.

As far as I was concerned, and I bought enough issues to appreciate this, the aim of the periodical was never made clear. Most publications have an editorial policy to which they adhere, irrespective of what some vociferous readers would say. However, this did not seem to be the case with SFM. The editorial policy appeared to be inconsistent, and at times so much so that I wonder whether there was an editorial policy in the first place.

To me it seemed that the editorial staff was interested in doing its own thing, even though this meant jumping from A to B with little logical reasoning. Any periodical which aims to do this is destined to get the chop. Whether or not NEL will agree, I feel the aim of the magazine was to satisfy all the people all the time. This it tried to achieve, with abysmal results, by throwing in a bit of everything. Stick in a cartoon for the kids, a couple of mediocre stories for the less critical readers, the occasional big name for the big name readers, and the odd analytical article for the intellectuals of the SF genre.

At first glance this seems a fair attempt to achieve the impossible. It would have been had there been a system, a pattern which could be seen every month without getting repetitious.

In the end it all got too much. Readers
 ((Continued on page 26.))

ODYSSEY

ISSUE 1

Reviewed by IAN GARBUTT.

"For those tens of millions of people who thrill to the adventures seen on Space: 1999, and are still gripped by the exploits of Star Trek, here is a new science fiction magazine...

...that will take you to those bizzare new galaxies and planets, that will explore those fantastic cultures and civilisations that exist beyond our solar system, that will entertain you and fire your imagination as it pioneers realms where man has never gone before."

So says the blurb behind ODYSSEY a brand new science fiction quarterly just out in the States. The mag is edited by Roger Elwood and claims to be the only large-format sf mag in the USA (it's the size of TIME magazine); but is it as good as the passage above suggests it is?

Well at a first glance the periodical looks relatively impressive: it has a glossy cover (which sticks to your hands!) with a painting by Kelly Freas which depicts the usual starry-eyed female face and the quite ridiculous looking spaceship; however it is colourful and it is sciencefictional so I suppose that's one thing. Unfortunately any hope that the interior might match the cover soon becomes shattered for immediately on opening the magazine one is bombarded with a whole host of advertistments of the cheapest, lowest kind; the kind that usually appear in the numerous low-grade monster magazines offering everything from biological computers to motorised fishing bait (!). Indeed, near the beginning and end of the mag these are so numerous that one has to search carefully to find the articles, and while you're doing this any favourable first impression you may have had of the periodical begins to sink like the Titanic. The whole thing is printed on cheap, pulpy paper which isn't really white but a sort of sickly grey. There are only two colours which are ever present in the interior design and the artwork ranges from mediocre to abonimable; however if you read the editorial which you will find (if you're lucky) somewhere between the adverts for "Biomate" and "Action Lure" it will be seen that it is the contents which are important. Here, once again, the emphasis has been placed on fiction but there are a reasonable number of articles to provide interesting reading; unfortunately the majority of them have been 'broken up' i.e. instead of the article or story being printed together in one lump parts of it are continued later on in the magazine, usually in odd, hard to find little corners. Why this is done is hard to understand for it is extremely annoying and only succeeds in irritating and distracting the readers. It is interesting to note that this was also the case with the first couple of issues of SF MONTHLY; but SFM got out of this habit and so, I hope, will ODYSSEY.

Anyway, as for the articles: what do we have? Well on page 6 we have 'Charlie Brown's Fan Scene'. In this column Brown gives succinct and lucid reviews of fanzines managing at the same time to throw in a few personal comments without pulling any punches. An interesting article though I'd like to know where he gets the idea that our own VECTOR is a quarterly magazine.

On page 10 we have "Out of My Head" where Theodore Sturgeon reviews books in a column that isn't supposed to be about reviewing books (!); however the basic idea of the article is as a 'chat-about-anything-you-like' column and in this sense Sturgeon does succeed in getting some of his on personal views on paper (views which don't necessarily concern sf!). Following on from this is "Silverbob's Book Review Corner" which really speaks for itself. Robert Silverberg only reviews two books in this item: "The Computer Connection" (Extro) and "Galaxies", however they do, despite this, provide informative and compulsive reading.

Now, the big event in the article department must be the interview with Zenna Henderson by Paul Walker which first appeared in a fanzine (as all the best sf

works invariably do). Despite the interesting nature of this article, however, I couldn't help feeling vaguely disappointed after reading it; nevertheless it does provide a reasonable insight into both Miss Henderson and the work she produces. One can almost imagine her talking in a psuedo-American country drawl; ugh!

Onward to the fiction, which ranges from good to excellent. The first: a short story by Thomas N.Scortia (author of THE GLASS INFERNO) was really only saved from being mediocre by the ending. Despite Scortia being an experienced writer the narrative and storyline of this effort are hackneyed and the dialogue poor. The story also contains a couple of terrible ripoffs from the film "This Island Earth" (matrix viewscreens are mentioned and one of the characters is called Exeter). So as I said: it's only the ending which saves this from looking like a refugee from SF MONTHLY.

As for the rest of the short stories: "Impasse" by Barry N.Malzeberg was marvellous, managing to mix seriousness and humour with a great degree of success. "Jeremia Born Dying" by Joseph Green was a lovely sentimental story beautifully told with one of those "weepie" endings. One can almost imagine the angelic choir in the background! "Captain Clark of the Space Patrol" was a scream! The idea of including stories written by an author when he was a small boy was a stroke of genius and I hope we will be seeing more items like this in the future. "Beneath the Hills of Azlaroc" by Fred Saberhagen was a brilliantly conceived and deeply imagined piece of work. Unfortunately the ending was a bit flat and tended to let the story down a little.

So much for the short stories; as for the novellas? Well there were three in this issue: the first "ETFF" by Robert Bloch was unbelievable! A whole novella devoted to fandom! Phew! Mere words cannot describe it. Fandom writes so many satires about authors it comes as a pleasant surprise when an author writes a satire about fandom. Anyway, the second novella "The Prisoner of New York Island" provided interesting reading but if it had an intention or purpose it was somewhat vague. I get the impression that Frederick Pohl can do a lot better than this.

The final one "Bind Your Sons to Exile" by Jerry Pournelle was better but one tends to get a bit lost, probably because of the plot which was a bit vague; anyway it provided relatively enjoyable reading.

All in all I would say that Elwood has succeeded in producing an effective science fiction magazine. It obviously caters for sf fandom, and if the high standard of articles is maintained or even improved upon: excellent. So all he really needs to worry about is the presentation which could be a vital factor in the selling of the periodical. If he does manage to bring this up to standard then in my opinion he will have made a valuable contribution to the science fiction field.

IAN GARBUTT.

SF DIGEST

ISSUE 1

I. A. THOMSON

Maybe SCIENCE FICTION MONTHLY had its faults, but I liked it; mainly, I suppose, because I was of the impression that 'something' was better than 'nothing'. It was the first British science fiction magazine since VISION OF TOMORROW for years earlier; it had an unusual (though unhandable) format, and I hoped it would get better. So when it folded I wiped the tears from my eyes and trundled off to my newsagent to order its replacement. That was my first mistake. My second mistake was buying it.

I kept telling myself on the way home, clutching what looked like a second-rate comic in my hand, that first impressions aren't always the best ones. Unfortunately my second, third and fourth impressions weren't any better.

If you are unperturbed by the fact that your newsagent most probably does keep SFD (I'm calling it that for the sake of convenience, not because I like

using abbreviations, OK?) in the comic rack, and you actually buy a copy, then you'll have in your hands one of the cheapest looking, feeling, and even smelling, magazine that you've seen in a long time! The fact that you've just forked out 50p for the thing doesn't alter the impression either, I'm afraid.

Now, I'll give you a little hint: forget about the cover to begin with. Shut your eyes for a moment, open the magazine at the contents page, and take a look at. You'll see that, as promised, it is radically different from SFM. The emphasis appears to be on new fiction with five stories for its 48 pages (if you thought it contained more, pull out the pull-out poster and you'll notice the difference). The other articles include an interview with Dr. Christopher Evans, 'Consumer Guides' to various authors such as Asimov and Van Vogt, two news columns (one devoted to what authors are doing at the moment and the other more general), a 'Science Fiction Super Quiz' (groan), and an 'SF DIGEST Questionnaire' (GROAN).

With names like Aldiss, Brunner and Coney the contents page does look very impressive. What didn't impress me a lot was the all too familiar line up of names for the management. Yes, they're all there, those high-fliers of that great iceberg in the sky: SFM! For just (?) 50p you too can see the team that drove SFM 'write' into the ground (Pat Hornsey-Executive Editor, Julie Davis-Editor, ~~and~~ so on; no changes.). So all you prospective sf writers, forget it! They didn't give you any encouragement when they piloted SFM and I see no reason why they should do so now. What was it Harlan Ellison said about taking a step backwards? I really did think NEL had a bit more sense.

Now, after chuckling a bit at the cartoon at the bottom of the page, let's get down to the nitty-gritty.

The guest editorial is by John Brunner and entitled 'SF on Screen'. Maybe I've been spoiled by VECTOR and MATRIX, but I expect an editorial to be stimulating and thought-provoking; this was neither. All due respect to Mr. Brunner, it was well written and (mildly) entertaining. But it said nothing, and even then it had been said before. Maybe if it had been longer (it is ridiculously short for an editorial of a brand-new magazine) it might have been better, but for interesting views on TV and film sf I'd stick to the Yearbook, VECTOR and MATRIX. If you want me to prove my point, compare this editorial with Ian Garbutt's article on Space: 1999 in MATRIX 7 and you'll see what I mean.

The magazine's fiction comes from the pens of well-known writers. The first story is 'Trading Post' by Michael G. Coney. If you like reading without thinking then you might find it entertaining. It's about a space station trading post somewhere between Paradis and the lesser Naiads and contains the normal, run-of-the-mill space pirates (the Glegs), nervous, bird-like creatures (the Beaques, believe it or not), two humans and one eight-bodied Vegan. Interesting? Not really. The story lumbers along with uninteresting dialogue and unexciting narrative. As I write this I think that I could be taking the story the wrong way, and that it was meant as a scit on the 'kick'em -and-run' Perry Rhodan adventure types. It doesn't really matter, because if that was the point it's failed anyway. At points it meanders and loses interest in itself. Scene transitions are made in ugly jumps that become annoying. For all the world it reads as if it was written in half an hour and sent off without the writer either polishing it up or rewriting it. If you've read any of Coney's work before this then you're bound to be disappointed.

The next story is a little different. "The Junk Shop" by John Brosnan is about a man who wanders into a junk shop and is given the chance of buying the universe. It sounds pretty good, and for me it's the best piece in the magazine. Short, and with an unusual style that I found interesting; you're never quite sure where the story will lead you to next. By an unusual style, I mean that it starts off in a confidential, first person mode and ends up in the third person. Quite a jump, but the writings good enough to pull it off. A memorable piece, but as I've always had a penchant for this type of ending you may disagree with me. Maybe it outshines itself by being surrounded by the other stuff.

I've got to admit, "In the House of the Double Minds" by Robert Silverberg was a great disappointment. The idea is a fascinating one; 'oracles' produced by surgically severing analytic left side of the brain from the artistic, or 'mystic' right. The consequences of such an operation would be amazing, and Silverberg does point out both the obvious ones and some you mightn't even have thought of. But I found this story much too confusing for it to be enjoyable. Maybe I'm thick, but it read as if Silverberg had spoilt it by trying to be a

a little bit too clever, to artistically outdo himself a little bit too much. The explanations of 'right' and 'left' are long and difficult to understand, almost incomprehensible within the plot framework. The idea isn't pushed to its full potential, in my opinion, but just used to show that men, even oracles, who are set in their ways, do not like to change. I thought it a waste of an original idea.

"Last Orders" by Brian Aldiss is an unoriginal idea treated unoriginally. The world is about to be destroyed by a falling moon, and our hero is one of the men trying to make sure that everybody has been evacuated safely (does anybody out there the SWORD toys and comic strips? If you do; recognise the plot?). The writing is good, but you learn to expect nothing less from a writer such as Aldiss. Suffice it for me to say that I've been a fan of his for a long time and I intend to forget this story as soon as possible. Mind you, I think I'd forget it even if I didn't want to....

I do not intend to read "The Second Generation" by Rachel Pollack again, not even for this review. It's about two 'people' in a future society where it's possible to change sex by taking a pill. I found the writing awkward, dialogue both unnatural and meaningless. There didn't seem to be any point to the story, except perhaps to push a scientifically questionable view of the nature of sex and gender. Biologically I thought it very questionable indeed, though I'm prepared to listen to any arguments as this isn't really my field. The most interesting aspects of such sex changes, if they were possible, were completely ignored. I mean the psychological and social (especially the latter) changes which must come about if this were to happen. For example, how would the children be raised? What would happen to sex equality, and who would do what work if they could be either of the two sexes? And so on. Perhaps the story was NEL's excuse for including sex in the magazine. I see no other reason for publishing it.

When I read that there were going to be fewer factual articles in SFD I wondered at the logic. SFM's articles were interesting, and provided the main reason for many people buying the magazine. The fact article here is an interesting interview with Dr. Christopher Evans who, as the pre-lim explains, is an ex-contributor to NEW WORLDS and author of the book "Cults of Unreason". If you didn't know he was also the precipitator of Aldiss' book "The Shape of Further Things" and, most importantly, a psychologist. What he has to say about sf and the future, machines and intelligence, is well worth reading. A really good interview, I thought. I also liked the original use of photographs instead of name headings.

When SFM folded they said SFD would contain much less artwork in comparison. Very true. To begin with, I don't really consider that obnoxious cover and pull-out poster artwork at all. If you put that monstrosity on your wall, you've just got to be a masochist. Mind you, I liked the illustration by Tim White for "Trading Post", mainly because it made up for NEL's destructive title printing. John Higgins' illustration for "The Junk Shop" was too big and too pointless, though Andrew Stephenson's design for "In the House of Double Minds" was striking and very much to the point. As I already said, I liked the use of the photographs of Dr. Evans in the interview, if you can call that artwork. The rest consisted of two paintings, both by Christos Kondeatis. The one for "Last orders I liked. I don't really know what to say about the one for "The Second Generation". I don't recommend you looking at it (or reading the story either for that matter) before breakfast. And preferably, I should think, after a glass of Andrews.

Book reviews are replaced by 'Consumer Guides'. These appeared in the latter stages of SFM and consist of several big names slotting books into classifications such as 'mediocre' and 'masterpiece'. I found them absolutely useless. Reviews are subjective things anyway (as this one is). To have several reviewers writing at length on a particular book might be interesting because of the differing viewpoints. To have several reviewers trying to pigeon-hole a book into one of seven classes is just destructive. To begin with, one reviewer's idea of 'atrocious' might match another's idea of 'masterpiece'. Admittedly, this type of table does put across a lot of information in a fairly small space, but it is useless if the reader has no standard against which he can compare the reviews. One reviewer doing this sort of thing over a period of time, so that his readers can get used to his standards and views, might be useful. Otherwise, it's rubbish. In other words, for book reviews stick to VECTOR.

The 'Sf Super Quiz' is mildly interesting. At least one of the questions concerns a book that isn't science fiction (question 19) and most of the rest

require a 100K memory (that's computer talk, folks!) for useless facts. What was it Sherlock Holmes said about memory and an attic? Still, if you're interested in the history of sf then it's a little bit of fun. I wouldn't waste the money on a stamp for sending it in though.

As for the questionnaire on the next page: I suggest you read Tom Jones' article on the failure of SFM in Matrix 7. The sixth paragraph says it all. Perhaps the thing that would improve it would be the facility for including four letter words.

Somehow, I don't think SF DIGEST will last too long, but I would like to be proved wrong. (as long as it improves). As it stands the layout and artwork seem to be specifically designed to drive away prospective sf readers and debase the genre in general. Just like SFM it seems to be designed to turn into a personal fanzine, discouraging reader participation (there was no mention anywhere of the inclusion of a letters column in the second issue). On first reading the editorial policy seems to be big names and rubbish stories. On second reading, it still seems that way. In the last issue of SFM Julie Davis said that SFD "...will contain all that's good about SFM and avoid all that's bad". She's wrong. SFD includes all that's bad about SFM and many more faults besides.

Maybe I'm being too harsh. As Ian Garbutt said in his preview of Space: 1999 I was being hypocritical (like many others) when I called for more sf on TV then tore it to shreds when it arrived. This could be a similar case, but I don't think so. If SFD remains as it stands, without changing its editorial policy and including good stories and new writers then it will do more harm to sf than good. If it doesn't change, I have no intention of wasting 50p on the second issue. Praise be to OTHER TIMES! Take a look at the back cover. What it should read is: "You never read such things in your life....THANK *****!"

[illegible]

((SF MONTHLY, continued...))

felt that it was worth spending 50p on other things than on a magazine that had lost its way.

As for the readership, I feel it was the younger members of the community who lost interest. And this may well be due to the fact that the cartoon strip was discontinued. Okay, in their survey to see what the readers want (great idea for a laugh, but not when taken seriously) they said that hardly anyone wanted the comic strip continued. The fact remains that the younger readers would not even bother to write in their answers. These things must be looked at in perspective. What proportion of people actually wrote in, what age group wrote. These are statistics that on is handling and SFM handled the figures in such a way as to disobey every law of statistics. I'm no statistician, but that doesn't mean one cannot see the flaws.

Market research is as important for the publisher as it is for the writer. Just as many writers collect rejection slips because they are submitting the wrong material to the wrong place, so will a publisher be rejected by his public if he fails to recognise what and where his ideas are going to lead.

To sum up briefly, I feel that a large proportion of the lost readership may be attributed to the younger fans, but a fair proportion can also be the older generation, because they were never sure whether this was a SF magazine for them or for their children. And anyone with inhibitions like that will not want to be seen on the train reading the magazine for fear of "that man opposite me must think I'm so childish". I can say that from my own experience. I've had people say to me, "do you still get that comic with

all the posters." That remark says everything in that field. Whereas on occasions there have been well argued and constructive articles (I recall one about the moons of Mars) which have added a touch of sophistication to the periodical.

However painful it may sound, I think things got so bad with all the glossiness and general outlay that the public did not want to be seen reading the magazine. Many became ashamed.

As for SF DIGEST. There is only one poster this time and no comic strip. Nice interview, nice scheme of authors and their books. That's it, and nice stories. It's just NICE. But so was SFiii.

The trouble with nice things is that they soon stop becoming nice. You see great things after a while become nice, and good things become moderate, and nice things become...well...not nice. I notice that it has the same editor. Let's hope it's second time lucky, I hope so. It would be good to have a decent SF mag on the market. But I have serious reservations and with tongue in cheek I say, a little reluctantly, that I look forward to reading an article "Requiem for SF Digest". I dare say that some bright spark is already preparing it.

((And I hope that will be the last word on SFM.))

// Some scientists believe that the Gravitational Constant - which should be a constant according to Einstein's general theory of relativity - is in fact decreasing as the universe expands. Recent experiments seem to confirm this. If you can hang around a few billion years you might be able to FLY.//

THE SOUNDS OF SPACE

The influence of SF on modern rock music by JAMES PARKER



In the mid-sixties pop went through some far reaching changes - changes that are still reverberating through today's scene. What happened in the sixties?

Well, there were many factors contributing to the veritable explosion of new talent that so invigorated the musical scene of that time. One of the chief factors being the "fab four" - the Beatles. Their milestone album, "Sgt. Pepper's Lonely Hearts' Club Band", was a major breakthrough in terms of what could be accomplished in a fully equipped, modern recording studio. "Sgt. Pepper" was a revelation. "Pop" would never be quite the same again. Pop had become Art..... It wouldn't be exaggeration to claim that "Sgt. Pepper" initiated a (popular) musical revolution. Suddenly, after this remarkable album, everything seemed possible. Recording studios became wizard's dens, filled with electronic magic.... Moog synthesizers, 32 track tape machines (thus the possibility of endless superimposition) delayed echo mechanisms, rhythm generators etc, etc....

In the wake of the Beatles' trend setting work came a hoard of new groups all into experimentation with multi-tracking, electronics and free-form, "open ended" music. The names of these pioneering outfits are now legendary: Pink Floyd, The Jimi Hendrix Experience, Cream, Traffic, King Crimson and Soft Machine. In America, too, the home of Rock'n'Roll, a mass of new names erupted, mainly on the West coast at first but later all over.... Jefferson Airplane, Grateful Dead, Quicksilver, the Doors, the Mothers of Invention (with Frank Zappa), MC 5 and the Velvet Underground.... all committed to a new approach to Rock music. Inspiration was at a peak. Anything went.

From quite early on all this frantic activity began to revolve around certain philosophical concepts, mostly of an Eastern flavour. The culture that had spawned all this craziness - and in the now dated phrase of the time, "acid blowing" - music, was a chaotic mixture of radical political posturing and drug based mysticism. From the beginning this cultural "movement" - the so called "underground" - had embraced all manifestations of the fantastic and outre. In many ways it was an extension of the Surrealist influence into modern popular culture.

On the Rock music scene itself, lyricists found it increasingly difficult to match appropriate images to the new heavy music. Conventional love songs of the boy-meets-girl variety didn't sound too apt against a

holocaust of strident, thundering bass lines and galaxy busting guitar solos. At its most powerful the new Rock music suggested vistas that went far beyond purely romantic and sexual feelings. Witness the delirium of, say, Iron Butterfly: their music was archetypal "heavy", but the lyrics were totally meaningless within this context because they dealt only in standard love song imagery and situations. They improved on later albums, but by then they had passed their popularity peak. No, the "heavy" sound required - demanded - a new lyrical framework.

It was only a matter of time before Rock band lyricists began to appreciate that science fiction and fantasy were rich areas for exploration and - exploitation. Here was all the colourful, exotic imagery they needed. Further to this: science fiction had always held a strong appeal for the young - especially the intelligent, articulate young - just the ones the new Rock music was aimed at...

One of the earliest and still extant bands to formulate the new sound of pop was the Pink Floyd. Musical visionaries from their earliest singles onward, they have explored to considerable effect the seemingly endless possibilities of modern music combined with SF fantasy lyrics. The band was dominated by the unique talents of one, Syd Barrett, in its earlier days. Floyd's first long player, PIPER AT THE GATES OF DAWN was an astonishing collection of songs and instrumental tracks. The music evoked an atmosphere of whimsical imagination, heavy with Tolkienesque allusions. Tracks like "Astronomy Domine" and "Interstellar Overdrive" were full of cosmic menace. Conventional songs - by Floyd standards, anyway - like "Matilda Mother", "The Gnome" and "Chapter Twenty Four" contained colourful characters and settings.

Sadly, the highly talented, albeit eccentric Mr. Barrett soon departed and the Floyd subsequently adopted a more purely instrumental approach to music. They became heavier - in every sense of the word - and more overtly science fictional in atmosphere. They recorded extraordinary excursions into sound anarchy such as "Saucer full of Secrets", "Set the controls for the heart of the Sun" and "Careful with that axe, Eugene" - the last title being probably their most demented electronic onslaught. These often lengthy works were often virtually formless; amorphous, drifting compositions full of half heard, half familiar snatches of melody and an overwhelming feeling of alienation and paranoia. The Floyd have often stated that their music is more an expression of psychological states rather than cosmic

fantasising. But surely the two are often related.

On more recent albums - ATOM HEART MOTHER, MEDDLE, OBSCURED BY CLOUDS and DARK SIDE OF THE MOON - they seem to have begun consciously structuring the music for a kind of total cumulative effect. They scored a huge international success with DARK SIDE OF THE MOON. This, and their subsequent release - the most recent Floyd album - WISH YOU WERE HERE, mark a new phase in the band's career. The spacey, science fictional elements in their music - taken to an extreme in their controversial double album, UMMAGUMMA, - have increasingly been played down. These days the Floyd are more into social commentary: the pressures (yawn) of stardom, and the difficulty in reconciling the fact of personal wealth with vaguely socialist ideals. One thing for sure: Pink Floyd continue to develop and mature and I can't help but feel that Nick Mason (drums), Dave Gilmour (gtrs), Roger Waters (base) and Rick Wright (kybds) will have a lot more to say in the future.

David Bowie is a contemporary phenomenon - and individual who has liberally used science fictional elements in his work. Sings like "Space Oddity" and albums such as MAN WHO SOLD THE WORLD, ZIGGY STARDUST AND THE SPIDERS FROM MARS and DIAMOND DOGS have demonstrated his interest in sf themes. His musical involvement with SF is on a more literal level than, say, the Floyd.

I feel though that Bowie's interest in SF is more that of a dilettante's rather than a true fan's. In fact, I sense no real commitment to anything in the Bowie persona. His music simply reflects our times: fast moving, superficial, cynical. Hordes of fans may well disagree with this, but time will tell. Meanwhile DIAMOND DOGS - a post disaster scenario - has some interesting moments and shows that Bowie does have a certain gift for assimilating various styles of music into his overall concept.

No article on the influence of SF on Rock music would be complete without mention of Hawkwind - the "Son|c Assassins". What else can be said about this extraordinary bunch of people? About their fruitful collaboration with ace fantacist, Michael Moorcock? About the talented Bob Calvert? Personally, I enjoy their music, but I know of Rock fans who can't stomach the Hawkwind sound at all. They're the kind of band one either loves or hates. You can't be indifferent to their stuff.

A quick look at their recorded out-put:

It must be admitted that their early albums were rather grim affairs. Albums like IN SEARCH OF SPACE and DOREMI FARSLATIDO (sic) were rather undeniably monotonous. They did occasionally achieve a kind of crudely powerful momentum, but they didn't seem to have the musical ability to build upon this one asset. Lyrically too, the band lacked depth. Simplistic repetitive slogans don't make it as songs unless the words are really significant - listen to the Last Poets' album THIS IS MADNESS; Hawkwind just don't reach this kind of lyrical intensity through simplicity.

With their next album - a double "live" set - SPACE RITUAL, they suddenly gained musical credibility.

Guitarist Dave Brock played some effective licks and generally the whole band really stormed ahead in a relentlessly forceful way. Lyrically they had borrowed stuff from Moorcock's THE BLACK CORRIDOR. They were beginning to find a direction at last.

Their next release was HALL OF THE MOUNTAIN GRILL - essentially a transition album. It had some good tracks, and the hint that Hawkwind might be able to widen their musical frontiers a bit.

Their next release - the most recent - BARRIOR AT THE EDGE OF TIME is magnificent. It's easily the best album the band have ever put out. It's a - dare I write it - concept album, and based once again on Moorcock material. There's a linking narrative between the songs and Moorcock puts in an appearance here and there. Unlike their old stuff, BARRIOR has meaningful - but not too serious - words and the music is more thought out. The band obviously put a lot of work into the project.

The constant reference in Hawkwind material to basically SF themes highlights the value that the band puts upon such themes. Apparently the band's next album - now imminent, I believe - also relates to science fiction.

Moorcock himself has also formed a band - Deep Fix - fans may remember the story the name derives from. They have recorded one album so far, the oddly pleasing AT NEW WORLDS FAIR. Moorcock sings in an almost operatic (!) kind of way. Most interesting track is the last - "Rolling in the Ruins" - it's almost Dylanesque. Like Bowie's "Diamond Dogs", it's a post nuclear disaster tale; the characters inhabiting the scorched, crumbling environment being similarly decadent and exotic. NEW WORLDS FAIR is a pretty interesting effort; Moorcock and Deep Fix should pursue their ideas further.

Hawkwind and Pink Floyd are the 2 most obvious SF influenced bands in this country - probably the world - but there are many other bands who've ventured into SF influenced themes.

Some years ago, for instance, a band called Flaming Youth recorded a remarkable album - for its time - called ARK II about an expedition to find another inhabitable planet in the Milky Way, the Earth being a dying place, of course. Hardly strikingly original, I'll admit, but the album was remarkably well produced and lyrically, too, packed a real punch. Sadly, Flaming Youth sank without trace.

Another contemporary outfit called Seventh Wave have recorded an album called PSI FI and although it's mainly strictly a musical outing there's quite a lot of SF inspired sound effects. Music to read Asimov by....

Julian J. Savarin - he of LEMMUS trilogy fame - has also been active in the Rock field with albums like WAITERS ON THE DANCE. Savarin, a French-Malaysian, is obviously a highly talented individual. WAITERS ON THE DANCE is actually rather fine. Another Savarin recording is on the way, linking with the novels in the LEMMUS saga.

Anglo-German band Nektar are certainly SF orientated with album titles like JOURNEY TO THE CENTRE OF THE EYE and REMEMBER THE FUTURE. This highly competent outfit are destined for a great future. I've seen them perform live and they have a very effective light show featuring slides of extra-terrestrial landscapes, etc. Lyrically they are occasionally weak and muddled, but their love of SF imagery and themes is prominent. As regards their music: it's first rate and flows in a heavy but often melodic kind of way.

David Bedford - a non "pop" figure, he comes from the world of classical and avant garde music - has released an album entitled STAR'S END, a rather abstract but haunting musical impression of entropy. Mike "Tubular Bells" Oldfield contributes some ethereal guitar sounds. Listen to the album on stereo headphones, it's quite an experience.

There's also our old friend Rick Wakeman busily churning out things like JOURNEY TO THE CENTRE OF THE EARTH (the Verne narrative). One day he might rationalize his ideas, but so far he has merely a lightweight talent as regards creating music for dramatic, theatrical effect. Technically he is a fine musician, but he seems incapable of doing anything really, truly innovative. His approach to musical drama is remarkably old fashioned, hammy even. Not a personal hero, I'm afraid. Still, his albums do occasionally contain the odd effective passage.

I know little about the band, The Enid, except for the fact that they appear to be generating a bit of excitement among certain music buffs in fandom. Apparently they've released an album, IN THE REGION OF SUMMER STARS, which is very forward looking in terms of musical inspiration, etc. We'll see...

Yes, King Crimson, Camel (Pete Bardens' version) have all made use of SF themes in their varied works. King Crimson's IN THE COURT OF THE CRIMSON KING, title track from their first album, is an outstanding piece of song writing: richly allegorical and extremely vivid, the lush musical accompaniment adds tremendous atmosphere. It created a real vibration.

Yes! keyboard maestro Patrick Moraz - successor to Rick Wakeman in the band - has recorded a solo album, I, an original SF musical drama set in the South American jungle. It'd make a great movie. Jon Anderson, lead singer with the Yes-men, has also got a solo album in the works; it also is based around a science fantasy theme. Truly, SF has arrived amongst the Rock fraternity.

American scene: Leading exponents of politico-rock, Jefferson Starship - nee Airplane, have often used SF symbolism. "Wooden Ships" from their mighty VOLUNTEERS album is a superb example. More recently, songs added to their considerable repertoire, include the amazing "All fly awa" from the DRAGONFLY album and "Hyperdrive" also from the same platter. The lyrical content of the former song is incredibly rich and vivid - like Bobby Dylan at his most inspired.

The basic nucleus of the band - Grace Slick and

Paul Kantner - also recorded 3 remarkable albums in the early seventies with their musical friends. These 3 albums now have an almost legendary stature amongst West Coast (USA) rock fans. The 3 releases: BLOIS AGAINST THE EMPIRE, SUNFIGHTER and BARON VON TOLBOOTH AND THE CHROME NUN are beautifully realised musical projects. All 3 have a fertile mix of revolutionary politics, SF, mysticism, psychedelia and ecological awareness. Track titles give a fair indication of the mood - "Starship", "XIII", "Have you seen the stars tonight?", "Flowers of the night" and "Your mind has left your body".

Other US bands worth mentioning in the context of this survey are: Todd Rundgren's Utopia, Captain Beyond, Space Opera, MC5 (even J.G. Ballard gets a mention on their 3rd, and as it sadly transpired, last album), The Mothers of Invention, Capt. Beefheart and The Steve Miller Band. All these bands and individuals have made use of SF in a lyrical context.

Finally there's the continental Rock scene - and here SF isn't so much a source of lyricism - most of the continental outfits are primarily instrumental - as an atmosphere evoked and hypnotically sustained. On this abstract, intuitive level the continentals are probably supreme - especially a nucleus of German bands.

France has given (thrust upon us?) the unique Magma. A band that has invented its own language - hypothetical extra-terrestrial, and a music style somewhere between mid period Floyd and Carl Orff. It's a heady brew...Drummer Christian Vunder dominates with metronomic intensity. The band have just released a "live" double album. This tells of an alien race who intend to destroy the Earth. There's a lot of metaphysics (of course) and Magma undoubtedly cut the cosmic mustard...

France has also produced Clearlight Symphony, a pretty good rock/classical outfit also inspiring images of alien worlds in the poor old brain.

Scandinavian Bo Hansson has recorded music to read Tolkien by with albums such as LORD OF THE RINGS, MAGACIAN'S HAT and, most recently, ATTIC THOUGHTS. All wholly instrumental excursions, they create nice sensations for those of a dreamy nature. There's also the Anglo-French Gong with their lunatic cosmology: flying tea-pots, etc. Not everybody's cup of tea (ouch!)

The Germans, though, are the most avidly science fictional in their musical thinking. There's been Amon Duul II, Can, Faust, Neu and, of course, the all conquering Tangerine Dream.

The Tangs are truly futuristic, compelling and controversial. Most of all, they're almost uncategorizable. Their music is heavily dependant upon electronics and tape loops, etc. They generate an air of lush, but often sinister romanticism. One could dub their music as, perhaps, Gothic Psychedelia. Their attitude to their music is singularly humourless (that applies to most German bands) and, being such strong stylists, they're constantly in danger of parodying themselves.

I love their music. Really original and very paradoxical (it's often both simple and complex at the same time), they're probably visionaries, bringing to us the sounds of the electronic future. Other bands (from der Fatherland) have followed in their footsteps: Popol Vuh, Mythos (their DREAM LABORATORY album is dedicated to Werner Von Braun, no less), Annexus Quam, Grobbschnitt (SLOAR MUSIC, PTS * & " would you believe?), Cluster, Harmonia, Eroc, Cosmis Wokers (they've recorded a SCIENCE FICTION PARTY) and the master of space music - Klaus Schulze (TIME WIND and/or CYBORG would have made great soundtrack music for Kubrick's 2001).

One thing for sure: the German bands couldn't care less about rock'n'roll or the blues, it's the universe of electronic sound that obviously enchants them. The music of the eighties? Who knows?

As this article has, hopefully, demonstrated, Rock music and SF are beginning to merge more and more. At the moment this trend is only just beginning, but the omens are good. It would appear that Rock musicians need a new framework for their idealism; a new symbolic language with which to reach young audiences in the last quarter of this century. Science fiction would appear to fit the bill. Whether it will once again be cheapened in the process or elevated to a more important place in the echelons of popular culture remains to be seen.

A few recommended albums:

UMMAGUMMA Pink Floyd. Harvest EMI.
 DIAMOND DUGS David Bowie. RCA.
 WARRIOR AT THE EDGE OF TIME Hawkwind. United Artists.
 ARK II Flaming Youth. Decca.
 STAR'S END David Bedford. Virgin.
 BLOWS AGAINST THE EMPIRE Slick/Kantner. RCA
 RICOCHET Tangerine Dream. Virgin.

SOUNDS OF SPACE SOUNDS OF SPACE SOUNDS OF SPACE SOUNDS OF SPACE SOUNDS OF SPACE

RECORD REVIEW

THE NEW WORLDS FAIR by Michael Moorcock and The Deep Fix.
 United Artists UAG 29732.
 Reviewed by Brian R. Tawn.

Apart from reading obscure references to the days when Michael Moorcock earned his living as a blues singer and guitarist, the first time I crossed paths with his musical abilities was while watching THE BOOK PROGRAM. The programme included a lengthy interview with Mike and ended with him playing guitar. I was surprised to find out how good he was. In my foolishness, I hadn't thought to record it.

The next time I encountered the musical side of Moorcock was when he recorded the single STAR CRUISER backed with a song called DODGEN DUDE. I waited for the release of STAR CRUISER for a long time getting more impatient all the while. Then Mike said that STAR CRUISER had been scrapped, but that DODGEN DUDE had led to the basis for an album which was to be called THE NEW WORLDS FAIR. In October '74, Mike said that the album would

appear in March '75.

There was endless speculation in the music papers and in fanzines as to whether the Moorcock record would ever appear or whether it was just a myth created partly by his involvement on stage from time to time with Hawkwind. As it happened, Mike was only 2 days out with his estimate of the release date.

It was on the 2nd of April 1975 that I rushed home from my local music shop, my treasured copy of THE NEW WORLDS FAIR clutched in my grubby little hand.

I played it, liked it, then played it again and again. I taped it, took the tape to work (where I have a spare recorder) and listened to it a few more times, enjoying every moment of it. Surprisingly the album still has the same effect on me (16 months later as I type this) and has held my enthusiasm in a way which few albums manage to achieve. I bought it because it was by Mike and because Hawkwind were involved in providing some of the support music, but that's not the reason why I still play the album most days...I keep listening because it is a very good piece of music.

THE NEW WORLDS FAIR IS a concept album written and sung by Mike and Graham Charnock and Steve Gilmore (The Deep Fix) with each writing his own songs, though one of Steve Gilmore's songs was jointly written with Sam Shepard. The songs are linked by a narrative, whispered by Moorcock.

As is the case with so many things which evolve from Mike Moorcock, the concept of the album doubtless means different things to different people. To me, the activities and events of the fair relate to society and the modern world. As the fairground lives a life of gaiety and laughter before it comes to an end, so society crumbles to its ruins after its period of merriment and careless abandon. The end comes in a song of people singing in the radioactive ruins of civilisation amid the horrors of the final war, while the chorus, a jolly rolling melody, depicts the people as being past caring.

Graham Charnock comes over very well with a song called "In the name of rock and roll", wherein the last band play the last show of the fairground. It's a good song with an infectious rhythm, telling the thoughts of one of the singers, why he plays in the band and what he thinks of it.

The main credits go to Mike Moorcock. I was surprised to find his voice was so strong and clear as well as being higher in pitch than I would have suspected. The first song is sung by him and is presented in rich clear tones which immediately establish him as a very fine singer. Happily, the song is medium paced and the backing is subdued allowing his vocals to dominate.

Obviously, the album is a must for all Moorcock fans, but you don't have to be a Moorcock fan

in order to enjoy the album. Nor do you have to be interested in the storyline. You can approach the album as being a set of rock and roll songs, each with a good foottapping beat, especially the song SIXTEEN YEAR OLD DOOM, guaranteed to get the toes wriggling in the tightest of shoes.

I suppose the fact that I have only good to say of the album makes my opinions seem rather less than objective. I can only answer that I have a choice of about 500 albums at home and 400 at work, yet I keep reaching for this one. In fact, I'm playing it again as I type this.

Those who have this album will be pleased to know that Mike is currently working on his next album.

((** More record reviews by Brian R. Tawn and Stuart Riddle next issue - sorry I couldn't fit them in this time. **))

RECORDS RECORDS RECORDS RECORDS RECORDS RECORDS RECORD

Fallible Freeman on.....FANZINES.

SF REVIEW 17 - May 76: Richard E. Geiss. Qtly. £2.48 1 yr, £4.35 2 yrs to Wm Dawson & Sons, Cannon House, Folkestone, Kent CT19 5EE. Alien Thoughts etc (5½pp); Interviews with George R.R. Martin (4pp) and Robert Anton Wilson (4½pp). Reviews and letters (mixed up - 2½pp); article on P.K. Dick (5pp); Poem (R.A. Lafferty ½pp); cartoon by James McQuade (1pp). The usual excellent zine.

SCOTTISHE 71 - June 76: Ethel Lindsay, 6 Langley Ave, Surbiton, Surrey KT6 6QL. 6 monthly, 2 for 50p. Editorial on Tennis Elbow and ManCon (2½pp); poem (½pp); book reviews..39 books in 5½pp, other ½pp is for mags. Letters (4pp) and then 10pp of fanzine reviews. Space Time Diary (Gerry Webb - 1½pp) followed by ½pp on Gerry by Ethel. You have to wait a fair while between issues but when they come they're value for money.

SELDON'S PLAN 38 - March 76: Wayne Third Foundation, Box 102 SCB, Wayne State University, Detroit, Mich. 48202, USA. Qtly? \$1 each. Editorial (5pp); conversation between Brian Aldiss and James Blish (9pp); John Brunner by Joe DeBolt (5pp); Brian Stableford by Brian E. Brown (6pp); On fandom and fanzines - Garry Hubbard (3pp) letters (14pp). Sercon but light.

SFEATHERS 1 - 76: Sonya Porter, 6 Robin Hood Close, St. Johns, Woking, Surrey. Clubzine of the Woking SF Discussion Group. Said to be a one off product...A very mixed bag (as one would expect) and a lot of hiding behind pseudonyms. I enjoyed it but would be reluctant to recommend it to people who've not come into contact with fanzines previously.!

THE SPANG BLAH V.4N.2 - June 76: Jan Howard Finner now at PCS General Delivery, Fort Riley, Kansas 66442, USA. Was going to cease when Jan went back to USA, but is still qtly and free according to this issue. News, news and more news on the world sf scene.

TABEBUIAN 29 & TABEBUIAN TRADER 30: Dave & Mardee Jenrette. UK agent Alan Dodd, 77 Stanstead Rd, Hoddesdon,

Herts. 29 is solely on an American teaching "trick" (getting pupils to write to selected authors) and the authors' reactions to this. 30, apart from listing prozines for sale, has letters and an editorial on the joys(?) of owning cars (that need repairs..). TAB is like no other zine, you like it (I do) or I'd guess you hate it.

THIS DAY ETC 2 - 76: Jean & Dave Staves, 23 Redwood Ave, Killamarsh, Nr. Sheffield, S31 8GH. Irreg? 15p each. Personalzine climbing towards genzine. Editorial, book reviews, beer recipes and letters make an interesting collection. Improving. Last time a camping con was mooted was way, way back by (if my memory serves me correctly) Archie Mercer...but best of luck anyway.

TRIODE 23 - Summer 76: Eric Bentcliffe, 17 Riverside Cres, Holmes Chapel, Cheshire CW4 7NR. Qtly? 50p each. In this, Triode's second reincarnation, we have an editorial by Eric (8½), a humorous(?) article by Tom Perry (4pp), John Berry on a Portugese holiday (4pp), letters (6½pp); faaan fiction(?) by Eric Mayer (5pp) and "The Artist Writes" by Terry Jeeves (for TAFF) burbles on for 4pp. Illos throughout help to give TRIODE an extra dimension. Recommended.

TWLL-DDU 3 - undated: Dave Langford, 22 Northumberland Ave, Reading RG2 7PW. No price, fairly frequent. Personal zine on (this issue) Dave's marriage, moving into a house and parties. Also has letters, news and fanzine reviews. If you want to try a copy drop Dave a line. Not too many of you because I turn the handle of the duplicator to produce TD....

WHUNDERFUL 1 - July 76: Marty Klug, 5730 Chatport Rd, St. Louis, MO 63129, USA. Irreg. 13¢ A personalzine published "to keep in touch with my friends". 7½pp on facets of his school life, his other fanzines and school papers.

YANDRO 235 - Apr 76: Robert & Juanita Coulson. UK agent Alan Dodd (see TABEBUIAN). Irreg. 30p each, 5 for £1.25, 10 for £2. Juanita Coulson (2pp), Bruce Coulson (2pp), Robert Coulson (2pp), Denny Lien (3pp), poetry (1½pp), Diary of a mad door to door salesman (1½pp), 91 book reviews (not all sf) (14pp), letters (12pp) and a few news items. Highly recommended.

* End of what was left over from the last MATRIX,
* now let's see how much we can squeeze in from what's
* come through the door lately.....

INVERTED EAR TRUMPET 4 - Aug 76: Richard McMahon, 287 South Ln, New Malden, Surrey KT3 5RR. Qtly? 1 for 30p, 2 for 55p, 3 for 80p. Editorial (4pp), list of fanzines (1½pp), poem (½pp), Leroy Kettle (3½pp), letters (7pp). Appearance improved by Terry Jeeves and others illos. Fairly lighthearted. My issue disintegrated but I do see signs of improvement.

CHECKPOINT 71 - 4.8.76: Ian Maule, 8 Hillcroft Cres, Ealing, London W5 2SG. Freq. 5 for 40p, 10 for 70p. I keep hoping it's going to improve, but it still seems very light on news. This time there's the Fanzine Achievement 1975 results. newbooks pubbed in Aug (UK)

and a half dozen news items. Surely more than this is happening in London, let alone the whole UK.

MAYA 11 - Aug 76: Robert Jackson, 21 Lyndhurst Rd, Benton, Newcastle-upon-Tyne, NE12 9NT. Irreg (3 a year), 40p each, 3 for £1. Peter Weston reminiscing on his early fan-life (2pp), Walt Willis on his first con (ManCon) in too many years (1½pp). Pete Weston's reasons for releasing SPEC 33 (½pp), Bob Shaw's ManCon speech (2pp), Tom Perry on making sf/fandom respectable (2pp), letters (7½pp), editorial (1½pp). Next issue (duplicated?) is promised before Christmas. That's something to look forward to.

SPECULATION 33 - 73: When someone of Peter Weston's experience puts out a fanzine (3 years later) bearing not a sign of who it's from one wonders! Profile of Paul Linebarger (Cordwainer Smith) by John J. Pierce with marvellous Andrew Stephenson illos (22pp), book reviews (3pp, 2 books), letters (7pp). Doubt if it's worth waiting for 34.

EASTERCON 77 PR1: Sent to members, so if you're not but want to be send £1 to Dave Upton, 49a Moor St, Brierley Hill, West Midlands DY5 3SP.

MAGNUS 8 - Aug 76: Eric Batard, Rue Kleber, 37500 Chinon, France. Qtly? 2FF per issue, 4 for 7FF. Newszine, though seems inclined to give more space to fanzine reviews. (I'm probably biased because I can understand these - other articles are a lot more difficult to read... it's all in French of course). Anyone studying French should get this - as someone who failed to even take 'O' level if I'd had this I'd have been a lot more interested in the subject!

NEWS FROM BREE 19 - Aug 76: Hartley Patterson, "Finches", 7 Cambridge Rd, Beaconsfield, Bucks. HP9 1HW. Qtly? 30p each (40p non European). Wargaming fanzine that is nicely produced and has a lot in it that I read with interest (and I'm not a wargame fan). This issue has an explanatory sheet in with it that is very useful as a guide to wargaming.

SECOND WORLD FAANCON - PR1: Details of the get-together planned for Feb 4/5th 1977 in Derby. If you're interested write to Mike and Pat Meara, 61 Borrowash Rd, Spondon, Derby DE2 7QH. I think it's fair to say that this con is meant for people who've been to cons before... this is not elitism but a stranger could get put off by everyone else knowing each other and there being no programme.

TITAN 3 - Aug 76: Geoff Rippington, 15 Queens Ave, Canterbury, Kent. Qtly? 1 for 25p. Editorial (2pp), USA fnz reviews (2½pp), uk fnz reviews (1½pp), 6 old book reviewed (4pp), reprint of a BBC interview with Brian Ball and Terry Jeeves (2½pp), Multi-view of ManCon 5 (3pp), the ideas of Dr. Schumacker (2pp). Col by Terry Jeeves (2½pp), letters (13pp), new books (4pp). I can't remember what I've said about earlier Titans (my filing system still consisting of a garage full of sealed boxes stacked on top of each other) and I'm accused by Keith Walker of being cruel to neo-fan-eds. Well, this, as a 3rd issue, is good. It has faults, but is coming along very well.

ONE-OFF 3 - Aug 76: David E. Bridges, 51 Crawshaw Grove, Sheffield, S8 7EA. Qtly? LOC, kind request.. he might even accept money if accompanied by aforesaid kind request. The layout is, er, experimental? I, for one, read the second half before the first (I don't think it made any difference to the understanding and enjoyment). It's unfortunate that it comes right after Titan... Geoff has expanded his contributors, David has just expanded his work in his zine (other than David "Skylark of Suffolk" Lewis and some letters). I don't dislike David Bridge's writing, actually, but a meal's as good as a feast. For free though only a churl would be churlish.

TWILL-DDU 4 - Aug 76: David Langford (as per the previous note). Once more odd happenings, parties, letters and even odder paragraphs make for an interesting issue. Almost converts me to liking personalzines as a policy... but it's only the superb reproduction (I tell myself) that does that.. one day I'll tell you the true story of how TWILL-DDU 4 nearly came out as the invisiblefanzine.

NOVACON PR3: If you're not a member of Novacon 6 you'd better get cracking with a line to Helen Ealing, 124 Galton Rd, Smethwick, Warley, West Midlands B67 5JS. Guest of Honour is the BSFA's very own Vice Chairman whose book A PICTORIAL HISTORY OF SF should be plugged somewhere in these pages (so why not here).

THE S&SF NEWSLETTER 8 - July 76: Don Miller, UK agent myself. Monthly. 25p for 1, 4 for 80p. Packed 10pp covers news, book reviews, local meetings, films, etc. My only complaint is the delay caused by distance/postal services. Also, No.7 appears not to have reached me - which is very annoying!

THE NEXT BEST THING TO PERFECT LEGS 1 - Sept 76: Merv Adamson, 14 St James Close, Hedon, Hull, HU12 8BH. Qtly? "Usual". Editorial (1½pp), Literary incest in the sf community (Brian Stableford)(8pp), fanzine reviews (3pp), report on the ManCon football match (1pp). Trouble with long fanzine titles is that I try to abbreviate them meaningfully - and can only come up with N&B&T&P&L. First issue but not the first fanzine pubbed by Merv. Won't win the NOVA but a good solid first issue.

CHECKPOINT 72/73 - 25.8.76: Address etc previously given. 72 is the results of the Checkpoint Fan Poll (32 people's views). 73 has 5 news items and a letter from Jim Linwood about the storm in a teacup of this year's NOVA award judges etc.

FANZINE FANATIQUE 20 - July/Aug 76: Keith Walker, 2 Daisy Bank, Quernmore Rd, Lancaster. Qtly now? 10p +postage per issue. Editorial (1pp), 11pp fanzine short reviews. Only trouble with Keith's reviews is his habit of sticking non sequitur remarks in. Unfortunate that he gives the impression that the BSFAN (now MATRIX, I know, oh Ed!) is the only thing BSFA members get for their membership fee. Also mentions the "pseudo-feuding" that is supposed to have

occurred between the BSFA and the BES - though I certainly know of none occurring.

* Now to start on the pile of fanzines Chris Fowler
* just brought round.

STOP BREAKING DOWN 3 - June 76: Greg Pickersgill, 4 Lothair Rd, South Ealing, London W5. Qtly? 20p (postage stamps). ManCon report by Malcolm Edwards (15½pp), editorial (1½pp), fanzine reviews (4pp), Simone Walsh's editorial (4pp) - comments on Mancon & herself...commits the penultimate sin of calling Mike Glicksohn an "American", Letters (14pp).

INFF V.36 No 3 - June 76: Joanne Burger, 55 Blue Bonnet Ct, Lake Jackson, TX 77566, USA. National Fantasy Fan news etc zine. It seems half way between MATRIX and VECTOR. Interesting.

AMOR 12 - Aug 76: Susan Wood, Dept of English, Univ. of British Columbia, Vancouver, B.C., Canada V6T 1W5. "letter substitute" is Susan's description. 6pp of Susan, the Rolling Stones (Doug Barbour - 4pp), Michael Carlson (3pp). What to do with old umbrellas (1pp), Curling (ell Cohen - 1pp), letters (8½pp), news (½pp). Nice relaxed zine.

EVERMIST V2N3 - Summer 76: David R. Warren, PO Box 27 LaBelle, Florida 33935, USA. Qtly. \$2 for 4 issues. Editorial (1½pp), book reviews (1½pp), poetry (6pp), fiction (16½pp), letters (2pp). Messily photo-lithoed.

SCIENCE FICTION STUDIES 9 - July 76: SF Studies, English Dept, Indiana State Univ, Terre Haute, Indiana 47809, USA. Qtly. 4 issues for \$7. Over 100 printed pages with titles like "The polymorphic worlds of John Brunner: How do they happen?" make this look like a heavy academic bore. In truth I found a lot of it was - but there are pieces of interest in each issue.

DELAP'S F & SF REVIEW: Richard Delap, 11863 West Jefferson Blvd, Culver City, California 90230. Monthly \$1 for 1. Pity there's no British agent listed. The frequent publication means I'll be mentioning 2 or 3 or, even, 4 issues each MATRIX, which seems ridiculous. Reviews of most current USA sf books - reviews which don't delve too deeply but do tell you what the book's about and whether you're likely to want to read it. Recommended.

REQUIEM 11 - Ete 1976: Norbert Spehner, 1085 St Jean, Longueuil P.Q., Canada, J4H 2Z3 (new address). \$* for 1 \$5 for 6. Production is excellent, has 2 pieces of fiction, 2 articles (on the Gor books and the author Jean Ray) Then there are letters, reviews and the editorial. The only thing I've got against it is that I can't read it - and that, I freely admit, is because of my failing to learn French. Bi-monthly.

QUARK 13 - Aug 76: Tom Perry, 25 Locks Rd, Locks Heath, Hants SO3 6NS. What frequency do you put when the editorial explains that the editor can "look back on an average of less than an issue per year"? No price mentioned either. Peter Weston writes about Joe Haldeman (2½pp), editorial and fanzine reviews (2pp), Bacoover quotes (½pp). Slim, oh so slim - but if we all write

demanding 14 it will be worthwhile for the promise shown here. Maybe it'll have page numbers too? I believe Tom Jones has a system going cheap!

BLAND 1 - Aug 76: Kevin Williams, 9 Whitton Pl, Seaton Delaval, Northumberland, NE25 0BJ. No frequency, no price mentioned. With the talents of the Gannets to call upon I was disappointed in this issue. It stresses it's FANNISH, but tries too hard. Sorry Kev, try a little mixture in No 2.

GEGENSCHEIN 28 - May 76: Eric Lindsay, 6 Hillcrest Ave, Faulconbridge NSW 2776, Australia. \$A1 per issue (no subs for more than 1). A personal diary/zine giving a good picture of Eric's life. Would probably have begun to get boring after 20 pages, but was okay that long. Reviews of books and mention of fanzines help.

TRYE RAT 8 - Aug 76: Lerroy Kettle, 43 Chesholm Rd, London N16. 2 or 3 issues a year are ~~promised~~ promised. No price - try a nice letter to start with. Editorial (4pp). Mancon and Graham Charnock (3pp). Looking back with Peter Roberts (5pp), satirical news (1pp), fanzine reviews by Don West (19pp) Mancon & John Brosnan (4pp), letters (3pp).

Although a lot of (small) individual things in TR8 are not to my liking overall it has a humour and zaniness mixed with a little seriousness that makes for a good fanzine.

STARLING 33 - Feb 76: Hank & Lesleigh Luttrell, 525 W. Main, Madison, WI 53703, USA. 3 a year? 50¢ each, 5 for \$2. Seems to be a collection of columns - Hank (3pp), Joe Sanders (4pp), Michael Carlson (5pp+2pp), Don D'Amassa (3pp), Richard West (10pp) covering book reviews, authors and comics and letters (8pp). Nothing spectacular to read about, but eminently readable.

MONOCHROME 22 - July 76: Craig J. Hill, 220 Standish No. 1, Redwood, CA 94063, USA. Irreg. 4 for \$1.00. 4 page newsletter that, with its layout, had me baffled for a while. Some reviews of films and books, some news and a few letters. Last page is on Led Zeppelin's Physical Graffiti. Typing atrocious - in order to have justified margins large gaps appear between some words while others are run together.

THE SPANISH INQUISITION 7/8 - June 76: Jerry Kaufman, 880 W. 181st St, No. 4D, New York 10033 USA. Irreg. 50¢ each (note this is a double issue so costs \$1). Editorial (Suzanne Tompkins, co-editor) (5pp) leading into a print of the live Spaning presented at the Baltimore Con (23pp), cartoons (4pp), Mike Glicksohn on Dorothy Parker (5pp), Suture Shock (Michael Carlson 3pp), R.A. MacAvoy - a Tale (1pp), Russian films (5pp), letters (28pp), Jerry's editorial (7pp). Large with something for most people.

ATROPOS 3 - Aug 76: Dave Cockfield, 31 Durham Ct, Hebburn, Tyne & Wear, NE31 1JX. Twice yearly? No price again, try a nice letter. Editorial (4pp)

GODLESS 13 - June/July 76: Bruce D. Arthurs, 920 N. 82nd St, H-201, Scottsdale, AZ 85257, USA. Utly? 50¢ per issue, no forward subs, this issue 75¢. Editorial (5) Fiction/spoof (6½pp), fanart (3pp), Real-soon-now-itis (3pp), Reviews (4pp), art folio - Glen Brock (5pp), Sermon on the fount (2pp), A reply from a male humanist Pig (2pp), letters (15pp). Fat fanzine with lots of different items with different slants. Highly recommended.

NEWS

Newshounds of the BSFA

Novel; COMPUTER CONNECTION, Alfred Bester; FOREVER
WAR ? Joe Haldeman; INFERNO - Larry Niven & Jerry

FANTAST (MEDWAY) CATALOGUE - Sept 76: Ken Slater, 39 West St, Wisbech, Cambs. PE13 2LX. Freq. Free - if you buy books from Ken. Not really a fanzine, but interspersed amongst the books (old, new, common, rare) for sale Ken puts in quite a bit of comment. With today's abundance of SF in bookshops all over Britain Ken's service is not, perhaps, as necessary as it used to be...but for second hand sf maybe it is. Of course, to save postage, you can see Ken (and all the other dealers) who will be at NovaCon.

((We'll be trying to get the winners before going to press))

People Sitting on the NOVA Award panel at this year's Novacon include Gray Boak, Roy Kettle, Mike Meara, Dave Rowe and Ian Williams.

MEDIA SHORTS. H.G. Wells THE FOOD OF THE GODS is to be filmed by AMERICAN INTERNATIONAL starring Marjoe Go Gortner & Pamela Franklin.

Premier International is to do DEATH SPORT, a sequel to DEATHRACE 2000,

A BOY AND HIS DOG (from the Harlan Ellison story), has grossed \$4,000,000 to date in the USA and Canada.

Robert A. Heinlein, Guest of Honour at the Worldcon, held a room party and the entry fee was - a pint of blood. Heinlein has a rare blood group and has felt a debt since his life was saved by a transfusion some years ago. As blood collecting isn't as organised in the States on the same scale as here, thus the blood party.

New English Library are having trouble with their magazine chain and they are likely to fold all their magazines.

The 1977 Eastercon will be held from April 8 to 11 at the Holiday Inn, Leicester. Supporting membership is £1 to Dave Upton, 49a Moor St, Brierley Hill, West Midlands D15 3SP.

Harry Warner's 50's fan history will be published by Joe Siclari's new Fanhistorica press. There are to be 1000 copies, mimeoed. The pre-publication price is \$8 (personally autographed copy). Write to Joe Siclari, POB 1343, Radio City Station, N.Y., N.Y. 10019, USA, for details.

AMAZING is being sold, no further information yet.

ISAAC ASIMOV'S SF MAGAZINE is a new mag. It comes from David Publications, publishers of ELLERY QUEEN'S MYSTERY MAG. Actual editor is George Scithers with Asimov directing editorial policy, etc. First issue is scheduled sometime this Autumn.

Arthur C. Clarke News

The Indian Space Research Organisation have given ACC an installation for receiving the Indian TV programmes broadcast by ATS-6 satellite. The equipment consists of a 15 foot dish antenna and a 22", made in India, monochrome TV set.

Dr Harold Rosen (of Hughes Aircraft) referred with gratitude to ACC when receiving the Ericsson prize in Stockholm for "inventing" the geo-stationary comsat. WIRELESS WORLD commented that ACC's article setting out the principle of geo-stationary satellites and their use in communications appeared in WIRELESS WORLD before Dr Harold Rosen had published any articles on the subject.

ACC has been made an Hon Fellow of the American Institution of Aeronautics and Astronautics in New York. ACC is the first person to be promoted from Member to Fellow and then Hon Fellow in one year.

Nottingham have dropped out of the bidding for the 1978 Easterconvention and are now supporting the SKYCON bid.

The SKYCON bid hotel is The Heathrow Hotel on, or near, Heathrow Airport. The committee hope to have a fixed room price to announce at Novacon, probably somewhere in the £13 a double room per night, bed & breakfast, region. The hotel has such extensive facilities, I'm told, that it is hoped to be able to double programme. Rumour has it that sf TV programmes could be piped to all rooms via the internal TV system.

The contending bid is for the Metropole Hotel in Brighton (the same hotel is part of the BRITAIN IS FINE IN 79 Worldcon bid.).

In the list of ITC best sellers SPACE:1999 ranks fourth and UFO fifth.

GALAXY is going to be imported into the UK by Conde Naste (along with Alfred Hitchcock's Mystery Mag) with a cover price of 70p.

More Non-SF labeled books which just might be sf or of interest to sf fans. Produced by Roy Gray. THE HOSPITAL SHIP - Martin Bax (Cape £3.95, 219pp) "After the holocaust..." the Sunday Times reviewer damned with faint praise.

MEMORIES OF DYING - David Hughes (Constable £2.75) A dying man's guilt and grief enters the consciousness of another man, "a work of art", "a metaphysical mystery".

DOCTOR RAT - William Kotzwinkle & Aidan Ellis £3.95 (244pp). A sort of ANIMAL FARM set in a biological lab? Obviously satirical. Animal uprising is suppressed by the White House.

PETER THE SECOND - Bruce Marshall (Constable £2.95) Set in 2005, satirical? The Pope is a communist. Eire has beaten (licked might be better) Britain in the "Public Wars", Rome is bombed with contraceptives. THE CHILDREN OF DYNMOUTH - William Trevor (Bodley Head) "Parable of the end of our days" This one may not be of much interest.

EATERS OF THE DEAD - Micheal Crichton (Cape £3.25, 185pp). Latest by the author of THE ANDROMEDA STRAIN This one is set in AD 922 and purports to be the log of an Arab kidnapped by Vikings who take him north to their homeland. "...documentary' interest evaporates in a deadly cloud of pseudo-romanticism in the manner of Tolkien."

2001: A SPACE ODYSSEY is now available in comic form. Writer/artist J. Kirby, inked F. Giacoia. Published by Marvel Comics, 75p. The comments on this are that it isn't bad though such a tale as 2001 could not be fully conveyed in all its majesty in the limited field of comics.

The 6th International Festival of Paris of SF and Fantasy Films is to be held in April 1977 in the Congress Palace, Paris. For information write to L'Ecran Fantastique, International Festival of Paris of SF & Fantasy Films, 9 rue du Midi, 92200 Neuilly, France. The director is Alain Schlockoff.

THE HOBBIT is to be presented as a Xerox TV special on the NBC network (USA). The film is an animation

Jim Barker, Roy Gray, "INFF", "VARIETY", Martin, Keith, Tom.

NEWSNEWSNEWSNEWSNEWSNEWSNEWSNEWSNEWSNEWSNEWSNEWSNEWSNEWSNEWSNEWS

BSFA NEWS

TANGENT IS GO

Following the good response to the Tangent idea the Committee have decided to produce a trial issue. The magazine will contain fiction by BSFA members¹. The first issue will appear early next year and, initially, will be duplicated. Editor is to be Ian Garbutt, Brenachioile Lodge, Loch Katrine, By Aberfcyle, Scotland. Ian needs fiction so start flashing up those steam type-writers.

ARTHUR C. CLARKE

Arthur C. Clarke has now accepted the post of Chairman of the BSFA, as was forecast in a previous issue. Next issue we'll be running a profile of Arthur Clarke which has been kept out this time due to lack of space. Having such an eminent scientist and writer as Arthur Clarke as Chairman can only help the BSFA and I'm sure we'd all like to welcome our new Chairman. By the by Arthur's brother Fred has also joined up, thanks.

Miss Alison Lowe of 146 ALEXANDRA ROAD, MUTLEY PLAIN, PLYMOUTH, DEVON. Is keen to start a Plymouth SF group. There are at least half a dozen members in that part of the world so how about dropping a line to Alison and arranging a get together.

Richard R. Blaikie has suggested that the BSFA could produce a list of all UK SF currently in print, plus specialist books such as Dave Kyle's PICTORIAL HISTORY OF SF. This is a fine idea but would need a lot of work. Does anyone have the time or facilities to do the job?

The BSFA has a new badge to replace the old "Black Hand" thing. I had hoped to print a picture of it but lack of space means you'll have to wait to next issue for that pleasure. The badge is very neat though. The price is 10p if you're willing to wait until the next mailing for it or 10p plus a 6¹/₂p stamp if you want it immediately or we'll swap it for the old "Black Hand" badge. Now you can't say fairer than that.

The BSFA Committee has not been hibernating over the past few months, far from it. We have been conducting an extended debate about the future structure of the Council and Committee so that it is arranged such that the time of chaos can never happen again. We hope to finalise these plans and present them to Council at Novacon. We hope that Council will then come up with a firm set of proposals to put to the members at the AGM at Eastercon.

Next issue - Bookshops; record reviews; Arthur C. Clarke, a profile; and all the other goodies I couldn't get in this issue.

It is produced and directed by Arthur Rankin, Jr. and Jules Bass, screenplay by Romeo Muller. Music by Maury Laws. Voices provided by John Huston, Orson Bean, Richard Boone, Otto Preminger, Cyril Ritchard, Hans Conried and Brother Theodore. No information about it being taken up by any UK company.

DUNE, produced by d'Alexandro Jodorowsky is now available from CAMERA ONE, Michel Seydoux, 106 Bis Avenue de Villiers, 75017 Paris, France. Just in case any of you have a chain of cinemas.
US publishers buy and sell. Doubleday have bought Dell. Harcourt have bought Pyramid and Filmways have bought Ace.

The 4th book in Roger Zelazny's "Amber" series is THE HAND OF OBERON. It was published by Doubleday in the States in June, price \$5.95. I've only seen one review and although it didn't state it the feeling was that this is not the last book in the series.

Brian Stableford's "Hooded Swan" series has been cancelled in the UK and the US DAW editions are out of print. Damn it I wanted to know the ending.

SAD NEWS.

Thomas Burnett Swann, well known fantasy writer died of cancer on May 5th in Floriday. Swann was born October 12, 1928. I first came across Swann in the pages of SCIENCE FANTASY and was immediately struck by his fine writing style. He dwelt long on legend.

Edgar Pangborn dies. Edgar Pangborn was born February 25th 1909 in New York he died of a heart attack on February 1 in New York. Pangborn was a favourite author of mine, ever since reading A MIRROR FOR OBSERVERS. I even went so far as a young BSFA member to defend the merits of DAVY in the pages of VECTOR. Pangborn had written several stories about the Earth Davy inhabited, some appearing in the magazines within the past 3 years, we must be grateful for that.

This is sort of a request as well as information. The June 14 issue of PUBLISHER'S WEEKLY (a US magazine) was devoted to SF. This issue even contained information on the number of sf books sold in the States. If anyone had a copy I'd like to borrow it.

SUNCON is the 1977 World SF Con and is to be held in Miami, Florida. The Guest of Honour will be Jack Williamson, Fan GoH is Robert A. Middle and the toastmaster is Robert Silverberg. The British agent is Marsha Jones, 25 Mount Way, Higher Bebington, Cheshire L63 5RA.

SPACE:1999, the second series is now showing on London Weekend TV and Yorkshire, no other regions have as yet taken it up. But it is going down well in the States.

THE NEW Hawkwind album was due for release on August 27 and is called ASTOUNDING SOUNDS, AMAZING MUSIC. The new Moorcock and Butterworth plus Hawkwind album is DAY OF THE HAWKLORDS, the Hawkwind band being featured as actual characters. This album is part of a series.

NEW SOUNDS this issue - Mary Long, "Sunday Times", "Karass",
"Wireless World", Dave Langford, Hugh J.E. Davies,

PUBLICATION & DISTRIBUTION OFFICER/VECTOR EDITOR'S REPORT

First let me stress that what I say in this report is not to be interpreted as in any way a statement of general opinions from the BSFA committee or council, but purely as my personal statements as an officer of that committee.

You may be wondering as to the confusion about my title. Am I Publications & Distribution Officer, or merely Vector Editor? As the committee is in the process of reorganisation, I seem to be neither fully the one thing nor the other, so for the present we shall all have to live with the confusion.

The reason for this report is that there is to be no issue of VECTOR mailed out with this BSFA mailing. This is not my decision, but that of the BSFA committee. The committee believes that funds are too short to allow the production of issues of VECTOR to go out with both this mailing and the coming one in December. Therefore VECTOR is being held over until December. Since the last mailing contained the triple issue 75 and 76/77, I don't think that you the reader should feel cheated.

What this does mean, of course, is that material for the journal is piling up in drifts all over my office. I now have enough material on hand to produce 3 or 4 60 page issues. Whether I am able to produce those issues, and at such a rate as to catch up with the excellent material on hand, is entirely up to you. Most of your subscriptions to the BSFA come up for renewal at the end of December. The forms for this renewal will be mailed out at the beginning of December. If you respond promptly, and renew your subscriptions without delaying, then the financial situation of the BSFA will improve to the point where we can guarantee a bi-monthly or better VECTOR. If you don't renew promptly, then there simply will be no VECTOR. Unless a regular schedule can be maintained on the magazine, without the long lapses which have recently been occurring due to fiscal restraints, the good reputation which has been painfully built up over the years by my predecessor and myself will be wasted, and any chance of building VECTOR into a top-flight SF journal will be doomed.

The best way in which you can help is to renew early. Send off your subscription for the next year now. Don't delay until the end of December, or worse, into the next year.

We are constantly endeavouring to bring you the best service possible within the constraints of the amount of money available and the people we have willing to work for us. This mailing should contain a large MATRIX and Graham Poole's publication CYCLOTRON, I hope that they will provide you with interesting reading.

FAN DICTIONARY Rob Jackson's excellent fan dictionary should have gone out with this mailing but we have insufficient paper to produce all the copies needed (not our fault, honest, how can someone not have A4 paper in stock!), so it will now be printed for distribution

with the bumper Christmas mailing - Santa Claus is going to need big muscles for that job, he'll sure need the North Polar Bear (go and read Tolkein's Christmas Letters to understand that) to help him.

WHO READS SF

Taking up David Wingrove's challenge, in his letter in MATRIX 7, David Lewis has prepared this questionnaire about the number of books bought/read by SF fans such as yourselves, here it is -

BSFA books bought/read survey for 1975

Please answer the following questions, two answers should be given to each question, the number of hardbacks and the number of paperbacks.

1. How many books did you buy from:
 - a) Local bookshops:
 - b) Large chainstores:
 - c) Newsagents:
 - d) Specialist dealers:
 - e) Jumblesales:
 - f) Others, please specify:
2. How many of these were new and how many were secondhand (please give separate figures for paperbacks and hardbacks).
3. How many books did you borrow from:
 - a) Local library:
 - b) BSFA library:
 - c) BFS library:
 - d) Friends:
 - e) Other sources, please specify:
4. Please give the total number of hardbacks and paperbacks bought or borrowed during 1975.

We realise that you may not remember exact numbers but estimates will suffice.

The results of this poll will be published in BSFA MATRIX in early 1977. Please send your answers to Dave Lewis, 8 Aldis Ave, Stowmarket, Suffolk, answers may also be included in letters of comment sent to Tom Jones.

No secret dossier will be compiled, members privacy will be respected, those who wish to send answers without including their name may do so. We are interested only in discovering how many books Joe Average Fan gets through in a typical year. Please return these answers by December 7th 1976. Thank you for your co-operation.

BOOKSHOPS

Following up an idea suggested to me by Ian Thomson I intend to publish short reports on recommended bookshops. Some reports will appear next issue but I need more so if there's a good bookshop near you please let me know. The report should consist of the shops name and address, how much sf it stocks, whether it's hardback and paperback or paperback only, if it stocks US as well as UK books, what types of sf it goes in for, do

they specialise in certain publishers or stock a wide range, do they stock second hand books, do they stock new books? I think you can see the kind of information we are trying to present. I for one would find this information useful, I'm always running out of SF books in a town I know nothing about and when I look for a bookshop all I find are ones stocking Asimov, Clarke, etc which I read ten years ago. We might also be able to say to the shop managers, "look, you're on the BSFA recommended list, how about putting up a poster for us or letting us leave a pile of bookmarks on your counter?". You never know, you might find that the manager is also a SF fan.

HUGO WINNERS

Novel: FOREVER WAR - Joe Haldeman

Novella: HOME IS THE HANGMAN - Roger Zelazny

Novellette: BORDERLAND OF SOL - Larry Niven

Short Story: CATCH THAT ZEPPELIN - Fritz Leiber

Dramatic Presentation: A BOY & HIS DOG ? from Harlan

Ellison story

Fanzine: LOCUS

FAN Artist: Tim Kirk

Fan Writer: Dick Geiss

Professional Artist: Frank K. Freas

Pro Editor: Ben Bova

J.W. Campbell Award: Tom Reamy

Gandalf Award: L.S. DeCamp

Big Heart Award: Ron Graham

1st Fandom Award: Harry Bates

CHANGE OF ADDRESS: Philip Stephensen-Payne, now at "Lindon", 1 Lewell Ave, Old Marston, Oxford OX3 0RL.

PEAR'S CYCLOPAEDIA (84th edition) 1975-76 edited by L. Mary Barker & Christopher Cook says (page M9 in the literary companion section), "...the vigorous school of sf writers has produced no really outstanding work since the 1930's." Correspondance is invited, addressed to MIDDLEMARCH, Halstead, Sevenoaks, Kent. And this book is in the SUNDAY TIMES non-fiction best seller list. I certainly intend to "correspond" with them about this point, I hope a few more of you might do so, unless, of course, you agree with them!

John Brunner's latest novel THE STONE THAT NEVER CAME DOWN is soon to be published by NEL (price £5.50).

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SCIENCE FICTION BOOKS PUBLISHED IN BRITAIN DURING MAY, 1976.

Aldiss, Brian W. <i>Ed. Evil Earths. Orbit.</i> 90p. ne.pb.	86007.889.2.
<i>Jt Au. See: Foss, Christopher. & Aldiss, Brian W.</i>	
Anderson, Poul. <i>Guardians of Time. White Lion.</i> £2.95. ne.	85617.797.0.
*Anthony, Piers. <i>Steppe. Millington.</i> £3.00.	86000.060.5.
Asimov, Isaac. <i>Asimov's Mysteries. Panther.</i> 50p. ni.pb.coll.	586.02929.X.
<i>The Martian Way. Panther.</i> 50p. ni.pb.coll.	568.01799.2.
*Ballinger, Bill. S. <i>The Ultimate Warrior. Star.</i> 50p. pb.	352.39805.1.
*Barbtree, Jay. <i>Pilot Error. Star.</i> 50p. pb.	352.39864.7.
Barth, John. <i>The Sot-Weed Factor. Panther.</i> £1.50. ni.pb.	586.01892.1.
Blish, James. <i>Dr Mirabilis. Panther.</i> 75p. ne.pb. non-sf.	586.04344.6.
Boardman, Tom. <i>Ed. Connoisseur's Science Fiction. Penguin.</i> 60p. ne.pb.	14.002223.6.
*Brackett, Leigh. <i>The Ginger Star. Sphere.</i> 60p. pb.	7221.1834.1.
Cameron, Ian. <i>Devil Country. Pan.</i> 60p. ne.pb. (ne of The Mountains at the Bottom of the World)	330.24768.9.
Clarke, Arthur C. <i>The Deep Range. Pan.</i> 60p. ni.pb.	330.02570.8.
<i>Dolphin Island. Piccolo.</i> 40p. ne.pb.juv.	330.24702.6.
Coney, Michael G. <i>Mirror, Image. Sphere.</i> 60p. ni.pb.	7221.2459.7.
<i>Winter's Children. Sphere.</i> 60p. ne.pb.	7221.2461.9.
*Cooper, Colin. <i>Dargason. Dobson.</i> £3.25	234.77935.7.
Darke, Marjorie. <i>The Star Trap. Armada.</i> 50p. ne.pb.juv.	00.671109.X.
*Dicks, Terrance. <i>Dr Who: Revenge of the Cybermen. Target.</i> 40p. pb.juv.	426.10997.X.
*Finney, Charles G. <i>The Unholy City. Panther.</i> 50p. pb.	586.04305.5.
Foss, Christopher. & Aldiss, Brian W. <i>Science Fiction Art. Hart-Davis.</i> £1.95. pb. NF Art.	246.10937.8.
Garnett, David S. <i>Time in Eclipse. Arrow.</i> 45p. ne.pb.	09.911640.5.
Gordon, Stuart. <i>One-Eye. Panther.</i> 75p. ne.pb.	586.04218.0.
Greenberg, Martin Harry. <i>et al. Social Problems Through Science Fiction. St James P.</i> £3.25. pb. NF Sociology.	900997.62.1.
Greenhough, Terry. <i>Time and Timothy Grenville. NEL.</i> 60p. ne.pb.	450.02812.7.
*Grey, Anthony. <i>The Bulgarian Exclusive. M. Joseph.</i> £3.95.	7181.1491.4.
Harrison, Harry. <i>The Stainless Steel Rat. Sphere.</i> 50p. ni.pb.	7221.4409.1.
<i>The Stainless Steel Rat's Revenge. Sphere.</i> 50p. ni.pb.	7221.4410.5.
<i>The Stainless Steel Rat Saves the World. Sphere.</i> 45p. ni.pb.	7221.4369.9.
*Hoch, Edward D. <i>Fellowship of the Ring. Hale.</i> £3.00.	7091.5365.1.
Huxley, Aldous. <i>Island. Panther.</i> 75p. ne.pb.	586.04439.6.

Jakes, John. Brak the Barbarian. Tandem. 50p. ni.pb.	426.16707.4.
Mark of the Demons. Tandem. 45p. ni.pb.	426.16723.6.
The Sorceress. Tandem. 45p. ni.pb.	426.16715.5.
*Kern, Gregory. Slaveship from Sergan. Mews. 40p. pb.	452.00010.6.
*King, Vincent. Time Snake and Superclown. Orbit. 60p. pb.	86007.890.6.
*Laumer, Keith. Long Twilight. Hale. £3.00.	7091.5252.3.
LeGuin, Ursula. The Left Hand of Darkness. Panther. 50p. ni.pb.	586.03641.5.
Lessing, Doris. Memoirs of a Survivor. Picador. 70p. ne.pb.	330.24623.2.
Lewis, C.S. Out of the Silent Planet. Pan. 60p. ni.pb.	330.02171.9.
*Mahr, Kurt. Venus in Danger. Orbit. 50p. pb.	86007.892.2.
*Malzberg, Barry. Men Inside. Arrow. 45p. pb.	09.912820.9.
Mason, Carol. et al. Anthropology Through Science Fiction. St James P.	
£3.25. pb. NF Nat Hist.	900997.61.3.
Milstead, John W. Sociology Through Science Fiction. St James P. £3.25.	
pb. NF Sociology.	900997.60.5.
Moorcock, Michael. The Final Programme. Mayflower. 40p.ni.pb.	583.11822.4.
*Nation, Terry. The Survivors. Futura. 60p. pb.	86007.170.7.
*Norman, John. Marauders of Gor. Tandem. 60p. pb.	426.17531.X.
Pincher, Chapman. Eye of the Tornado. M. Joseph. £3.75.	7181.1494.9.
*Rankine, John. The Bromius Phenomenon. Dobson. £2.95.	234.77073.2.
*Reeves, L.P. Last Days of the Peacemaker. Hale. £3.00.	7091.5326.0.
*Rowland, Donald S. Space Venturer. Hale. £3.00.	7091.5381.3.
Russ, Joanna. Picnic on Paradise. Star. 50p. ni.pb.	352.39865.5.
*Sherwood, Martin. Maxwell's Dream. NEL. £3.95.	450.02857.7.
*Silverberg, Robert. Mutants. Abelard-Schuman. £3.95. coll.	200.72455.X.
Sinak, Clifford D. All Flesh is Grass. White Lion. £3.10. ne.	7274.0026.6.
*Vance, Jack. Blue World. Mayflower. 60p. pb.	583.12497.6.
*The Gray Prince. Hodder. 60p. pb.	340.20820.1.
Van Greenaway, Peter. The Medusa Touch. Panther. 60p. ni.pb.	586.04114.1.
Vonnegut, Kurt. Slaughterhouse Five. Panther. 60p. ni.pb.	686.03328.9.
*W.W. Prophets of Evil. Star. 50p. pb.	352.39852.3.
*Weston, Peter. Ed. Andromeda 1. Orbit. 65p. pb.	86007.891.4.
*Wolf, Gary K. Killerbowl. Sphere. 60p. pb.	7221.9271.1.
Anon. Ed. Visions of the Future. NEL. £1.25. NF Art.	450.02835.6.

JUNE 1976.

Aldiss, Brian W. The Primal Urge. Panther. 50p. ne.pb.	586.04380.2.
Jt Ed. See: Harrison, Harry. & Aldiss, B.W. Eds.	
Asimov, Isaac. Nightfall Two. Panther. 50p. ni.pb.coll.	586.03657.1.
Bingham, Roger. Jt Au. See: Hawkey, Raymond. & Bingham, R.	
Bradbury, Ray. October Country. Panther. 50p. ne.pb.coll.	586.04229.6.
Brosnan, John. Horror People. Macdonald. £5.95. NF.Film.	356.08394.2.
Clement, Hal. Mission of Gravity. NEL. 60p. ne.pb.	450.02994.8.
*Dalton, Clark. Escape to Venus. Orbit. 50p. pb.	86007.893.0.
*Davis, Richard. Ed. Spectre 3. Abelard-Schuman. £2.95. juv.	200.72450.9.
de Bergerac, Cyrano. Other Worlds. NEL. 65p. ne.pb.	450.02995.6.
*Disch, Thomas M. Ed. New Improved Sun: An Anthology of Utopian Science Fiction. Hutchinson. \$3.95.	09.124200.2.
*Dunn, Saul. The Wideways. Hodder. 60p. pb.	340.20790.6.
*Elder, Michael. Double Time. Hale. £3.10.	7091.5420.8.
*Gilchrist, John. Lifeline. Hale. £3.00.	7091.5421.6.
*Goulart, Ron. Nutzenbolts and Other Troubles with Machines. Hale. £3.10. coll.	7091.5416.X.
Harness, Charles L. The Paradox Men. NEL. 50p. ne.pb.	450.02996.4.
*Harrison, Harry. & Aldiss, B.W. Eds. Year's Best SF 9. Orbit. 65p. pb.	86007.894.9.
Hawkey, Raymond. & Bingham, R. Wild Card. Panther. 60p. ne.pb.	586.04236.9.
Hipolito, Jane. Jt Ed. See: McNelly, Willis E. & Hipolito, J. Eds.	
Howard, Robert E. Skull Face Omnibus vol 1. Panther. ne.pb.coll.	586.04220.2.
Huxley, Aldous. Brave New World. Lythway P. £4.45. ne.lge pt.	85046.657.1.
*Kern, Gregory. The Master of Metalaze. Mews. 40p. pb.	452.00023.8.
*Laumer, Keith. Infinite Cage. Dobson. £3.50.	234.77149.6.
*McNelly, Willis E. & Hipolito, J. Eds. The Book of Mars. Orbit. 85p. pb.	86007.893.0.
*Malzberg, Barry. Herovit's World. Arrow. 60p. pb.	09.912920.5.

Moorcock, Michael. The Bull and the Spear. Quartet. 60p. ni.pb.	7043.1055.9.
The Land Leviathan. Quartet. 60p. ni.pb.	7043.1224.7.
The Life and Times of Jerry Cornelius. Quartet. ne.pb. coll.	7043.1264.6.
* Moorcock's Book of Martyrs. Quartet. 65p. pb.coll.	7043.1265.4.
The Quest for Tanelorn. Mayflower. 40p. ni.pb.	583.12200.0.
The Winds of Limbo. Mayflower. 50p. ni.pb.	583.12338.4.
Niven, Larry. Inconstant Moon. Sphere. 40p. ni.pb.coll.	7221.6383.5.
Ringworld. Sphere. 70p. ni.pb.	7221.6393.2.
*Norton, Andre. Outside. Blackie. £2.75. juv.	216.90169.3.
Price, Roger. The Visitor. Piccolo. 40p. ni.pb.juv.	330.23477.3.
*Reed, Kit. Killer Mice. Gollancz. £3.75. coll.	575.02133.0.
*Schmitz, James H. Lion Game. Sidg & J. £3.95.	283.98312.4.
*Schutz, J.W. Moon Microbe. Hale. £2.95.	7091.5299.x.
*Scortia, Thomas M. Prometheus Crisis. Hodder. £4.25.	340.20709.4.
*Shaw, Bob. A Wreath of Stars. Gollancz. £3.50.	575.02134.9.
Shute, Nevil. In the Wet. Pan. 60p. ni.pb.	330.02291.1.
Tolkien, J.R.R. The Hobbit. Alien & U. £15.00. ne. de luxe ed.	04.823127.4.
van Vogt, A.E. Undercover Aliens. Panther. 50p. ne.pb. (ne of The House that Stood Still)	586.04324.1.
Wells, H.G. The Time Machine. Lythway P. £3.45. ne.lge pt.	85046.658.x.
Wells, Robert. Candle in the Sun. Sidg & J. £3.95.	283.98301.9.
Wilson, Robert Hendrie. Ring of Rings. Hale. £3.10.	7091.5475.5.

JULY, 1976.

* Aldiss, Brian W. Ed. Galactic Empires Vol 1. Weidenfeld & N. £4.95.	297.77108.6.
* Galactic Empires Vol 2. Weidenfeld & N. £4.95.	297.77223.6.
* & Harrison, Harry. Eds. Decade: The 1950's. Macmillan. £3.95.	333.19001.7.
* Anderson, Poul. Flandry of Terra. Hodder. 70p. pb.	340.20753.1.
* We Claim These Stars. Dobson. £2.75.	234.77946.2.
Asimov, Isaac. Foundation and Empire. Panther. 50p. ni.pb.	586.01355.5.
Ed. Tomorrow's Children: 18 Tales of Fantasy and Science Fiction. Compton Russell. £4.50.	85955.034.6.
* Barrett, G.J. The Bodysnatchers of Lethe. Hale. £3.00.	7091.4885.2.
Bass, T.J. The Godwhale. Methuen. 65p. ne.pb.	413.34670.6.
Bova, Ben. Jt. Au. See: Dickson, Gordon R. & Bova, Ben.	
Bulmer, H. Kenneth. Stained Glass World. NEL. 45p. ni.pb.	450.02763.5.
* Ed. New Writings in SF 29. Sidg & J. £3.95.	283.98317.5.
Burroughs, E.R. Synthetic Men of Mars. NEL. 45p. ni.pb.	450.02796.1.
* Campbell, John W. Ed. Analog 8. Dobson. £3.95.	234.77323.5.
* Cassaba, Carlos. Ed. Roots of Evil: The Secret Life of Plants. Corgi. 50p. pb.	552.10072.9.
Clarke, Arthur C. Earthlight. Pan. 50p. ni.pb.	330.10574.4.
* Coney, Michael G. Brontomek! Gollancz. £3.95.	575.02122.5.
* Corley, James. Benedict's Planet. Elmfield P. £4.95.	7057.0063.1.
Cowper, Richard. Kuldesak. Quartet. 60p. ni.pb.	7043.1075.9.
Time out of Mind. Quartet. 60p. ne.pb.	7043.1242.5.
Dick, Philip K. Martian Time-Slip. NEL. £3.95. ne.	450.02978.6.
* Dicks, Terrance. Dr Who and the Genesis of the Daleks. A. Wingate. £2.25. juv.	85523.072.x.
Target. 45p. pb.juv.	426.11260.1.
* Dickson, Gordon R. & Bova, Ben. Gremlins go Home. St. James P. £3.25. juv.	900997.53.2.
Ellison, Harlan. Ed. Again, Dangerous Visions. Millington. £6.00.	86000.062.1.
* Elwood, Roger. Ed. Continuum 2. W.H. Allen. £2.95.	491.01806.1.
* Farmer, Philip Jose. The Book of P.J. Farmer. Elmfield P. £4.95.	7057.0057.4.
* The Green Odyssey. Sphere. 60p. pb.	7221.3440.1.
* Farren, Mick. The Quest of the DNA Cowboys. Mayflower. 60p. pb.	583.12448.8.
* Ferren, Edward L. & Malzberg, B. Eds. Arena: Sports Science Fiction. Robson. £3.25.	903895.55.2.
* Greenhough, Terry. Wandering Worlds. NEL. £2.75.	450.02852.6.
* Harrison, Harry. The Best of Harry Harrison. Orbit. 80p. pb.coll.	86007.898.1.
Prime Number. Sphere. 60p. ni.pb.coll.	7221.4390.7.
Spaceship Medic. Puffin. 40p. ne.pb.juv.	14.030853.9.
Two Tales and Eight Tomorrows. Sphere. 60p. ne.pb.coll.	7221.4376.1.
War with the Robots. Panther. 50p. ne.pb.coll.	586.04318.7.

Jt Ed. See: Aldiss, Brian W. & Harrison, Harry. Eds.	
Heinlein, Robert A. Time Enough for Love. NEL. £1.25. ni.pb.	450.03024.5.
The Unpleasant Profession of Jonathan Hoag. NEL.	
ne.pb.coll.	450.02886.0.
* Herbert, James. The Fog. NEL. 75p. pb.	450.03045.8.
The Rats. NEL. 60p. ni.pb.	450.02954.9.
Howard, Robert E. Skull Face Omnibus. Vol 2. Panther. 60p. ne.pb.	586.04374.8.
* Kern, Gregory. The Enemy Within. Mews. 40p. pb.	452.00027.0.
* King, John Robert. Bruno Lipshitz and the Disciples of Dogma. Gollancz.	
£3.50.	575.02171.3.
* Koontz, Dean R. Time Thieves. Dobson. £3.25.	234.77368.5.
* Leourier, Christian. The Mountains of the Sun. Millington. £3.00.	86000.061.3.
McCaffrey, Anne. Decision at Doona. Corgi. 65p. ni.pb.	552.10162.1.
Dragonquest. Sphere. 70p. ne.pb.	7221.5906.4.
Restoree. Corgi. 65p. ni.pb.	552.10163.2.
The Ship who Sang. Corgi. 65p. ni.pb.	552.10163.X.
Malzberg, Barry. Jt Ed. See: Ferman, Edward L. & Malzberg, B. Eds.	
Mitchison, Naomi. Memoirs of a Spacewoman. NEL. £3.50. ne.	450.02977.8.
Moorcock, Michael. The Knight of the Swords. Mayflower. 50p ni.pb.	583.11860.7.
Moore, Ward. Bring the Jubilee. NEL. £3.50. ne.	450.02979.4.
Niven, Larry. Protector. Compton Russell. £2.95. ne.	85955.035.4.
*Norton, Andre. Sioux Spaceman. Hale. £3.00.	7091.5589.1.
*Reynolds, Mack. Looking Backward from the Year 2000. Elmfield P.	
£4.95.	7057.0066.6.
*Shols, W.W. Secret Barrier X. Orbit. 50p. pb.	86007.900.7.
Silverberg, Robert. Sundance and other Science Fiction Stories.	
Corgi. 60p. ne.pb.	552.10140.0.
Smith, E.E. The Best of E.E. "Doc" Smith. Orbit. 75p. ne.pb.	86007.873.6.
* Masters of Space. Orbit. 50p. pb.	86007.901.5.
*Smith, Guy N. Night of the Crabs. NEL. 50p. pb.	450.02942.5.
*Summers, Dennis. Madness from Mars. Hale. £3.00.	7091.5289.2.
Tubb, E.C. Derail. Arrow. 50p. ni.pb.	09.907620.9.
The Winds of Gath. Arrow, 50p. ni.pb.	09.907610.1.
Wells, H.G. A Story of the Days to Come. Corgi. 45p. ne.pb.	552.10185.0.
*White, Ted. Ed. The Best from "Amazing". Hale. £3.10.	7091.5128.4.
Anon. Ed. SF Special 18. Sidg & J. £4.95. ne.	283.98304.3.

AUGUST, 1976.

Anderson, Poul. Time and Stars. White Lion. £2.95. ne.	85617.817.9.
Asimov, Isaac. The End of Eternity. Panther. 50p. ni.pb.	586.02440.9.
Foundation. Panther. 50p. ni.pb.	586.01080.7.
*Bailey, Hilary. Ed. New Worlds 10. Corgi. 60p. pb.	552.10182.6.
Ballantine, Betty, Ed. The Fantastic Art of Frank Frazetta. Pan. £2.95.	
pb.nf.	330.24797.2.
Biggle, Lloyd Jr. Monument. NEL. 70p. ne.pb.	450.02926.3.
*Brackett, Leigh. The Hounds of Skaith. Sphere. 60p. pb.	
Bradbury, Ray. Fahrenheit 451. Panther. 50p. ne.pb.	586.04356.X.
*Brown, Charles. Ed. Far Travellers: An SF Anthology. Mews. 45p.pb.	452.00016.5.
*Bulmer, H. Kenneth. Ed. New Writings in SF 26. Corgi. 60p. ne.pb.	552.10232.6.
Burroughs, E.R. Beyond the Farthest Star. Tandem. 50p. ne.pb.	426.17734.7.
The Monster Men. Tandem. 50p. ne.pb.	426.17726.6.
*Campbell, Ramsay. Ed. Superhorror. W.H. Allen. £3.50.	491.01876.2.
Christopher, John. The White Mountains. Hamlyn. 60p. ne.pb.juv.	600.39367.4.
Coppel, Alfred. 34 East. Pan. 80p. ne.pb.	330.24778.6.
*Crichton, Michael. Eaters of the Dead. Cape. £3.50.	224.01306.8.
Davis, Richard. Jt Ed. see: Price, Vincent. & Davis, Richard. Eds.	
*Dick, Philip K. Dr Futurity. Methuen. 60p. pb.	413.36540.9.
* The Unteleported Man. Methuen. 50p. pb.	413.36550.6.
* Vulcan's Hammer. Arrow. 50p. pb.	09.913300.8.
*Dicks, Terrance. Dr Who and the Web of Fear:	
A, Wingate. £2.25. juv.	85523.073.8.
Target. 45p. pb. juv.	426.11084.6.
*Ellison, Harlan. The Beast that Shouted Love at the Heart of the World.	
Millington. £3.50.	
Ed. Again, Dangerous Visions. Millington. £6.00. ne.	86000.062.1.
*Foreman, Russell. The Ringway Virus. Millington. £3.50.	86000.046.X.

Frank, Alan. Monsters and Vampires. Octopus. £2.50. nf.film.	7064.0525.0.
Goddard, James. & Pringle, David. Eds. J.G. Ballard: The First Twenty Years.	
Bran's Head Books. £3.75. nf.	905220.03.X.
Bran's Head Books. £1.40. pb.nf.	905220.04.8.
Heinlein, Robert A. Double Star. Panther. 50p. ni.pb.	586.02502.2.
Helms, Randel. Tolkein's World. Panther. ne.pb.nf.	586.04365.9.
Howard, Robert E. Skull-Face Omnibus 3. Panther. 60p. ne.pb.	586.04372.1.
Johnson, George Clayton. Jt au. see: Nolan, William F. & Johnson, G.C.	
Jules-Verne, Jean. Jules Verne. Macdonald. £4.95. nf.	356.08196.6.
Kyle, David A. Pictorial History of Science Fiction. Hamlyn. £3.95.	
nf.	600.38193.5.
London, Jack. Star Rover. Corgi. 65p. ne.pb.	552.10236.9.
*McIntyre, Vonda N. The Exile Waiting. Gollancz. £3.95. juv.	575.02189.6.
*Mahr, Kurt. Menace of the Mutant. Orbit. 50p. pb.	86007.917.1.
The Venus Trap. Orbit. 50p. pb.	86007.902.3.
*Moorcock, Michael. Legends from the end of Time. W.H.Allen. £3.50.	491.01866.5.
Phoenix in Obsidan. Mayflower. 50p. ni.pb.	583.11800.3.
Stormbringer. Mayflower. 50p. ni.pb.	583.11343.5.
*Nation, Terry. Survivors. Weidenfeld & N. £3.75. ne.	297.77107.8.
Nolan, William F. & Johnson, G.C. Logan's Run. Corgi. 50p. ni.pb.	552.10123.0.
*Norton, Andre. Knave of Dreams. Kestrel. £2.95. juv.	7226.5234.8.
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