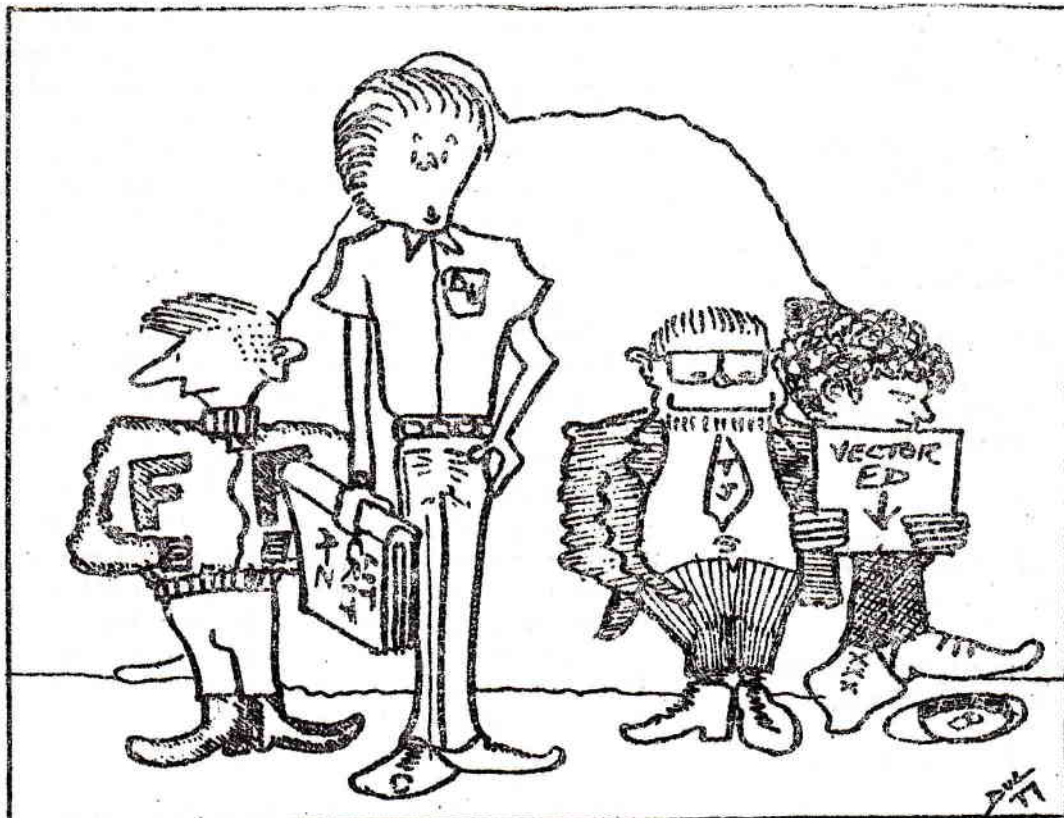
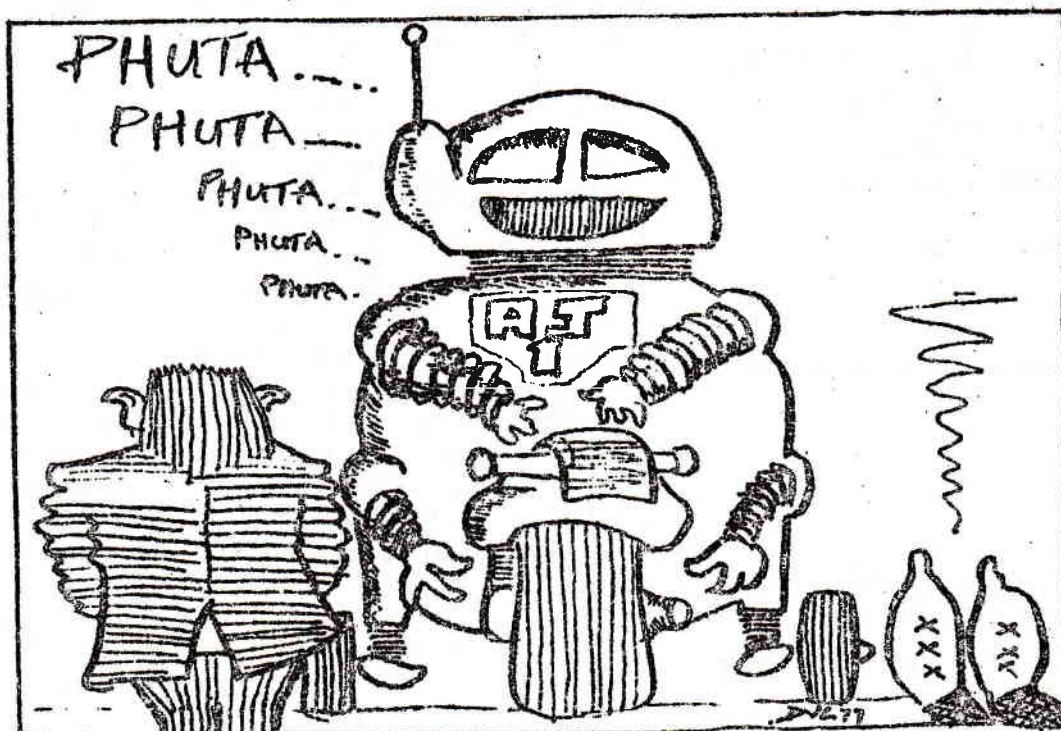


BSFA

UNVEILS ITS
NEW MATRIX ED...



OF ALL THE BSFA OFFICIALS PRESENT
ONLY TOM JONES WAS UNMOVED BY THE
EVENT. HE ASCRIBES THIS TO HIS MANY
YEARS IN NAVAL RESEARCH.....



IN FACT HE WAS CONTEMPLATING HIS AT
THE TIME.....

ISSN 0307-3336

THE B.S.F.A.
NEWSLETTER

MATRIX 14

MATRIX 14.....Oct. 1977...ISSN 0307-3335

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Produced by Keith Freeman at the KeWe Press.

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Views expressed in this magazine are not necessarily those of the BSFA - even those of the editor were probably made up on the spur of the moment.

My thanks and commiserations to all those who help with production down there in the Deep South.

Proofread by the Gods of Chance and the Laws of Probability.

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ARTWORK

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((Oops - after all that forgot to say that the illo on p. 12 is from Lorraine via Dave Wingrove.

JACKSON'S ISLAND...an editorial...by Andy Sawyer

Before doing anything else I'd like to thank Tom Jones for all his efforts in editing MATRIX and in making the changeover of editorship as smooth as possible. I'm sure BSFA members will agree that Tom has made some-

thing definitely worthwhile out of MATRIX. I hope I can continue to his standard.

Unfortunately, you have another editor who likes to confuse people by giving an obscure name to his editorial. As imitation is the sincerest form of flattery I would like to mark Tom's departure and my own accession to this thorny throne by stealing Tom's idea of giving a prize to the first person to work out what the title of this editorial means anyway. (Former editors of MATRIX are ineligible for this competition!)

APOLOGIA

There probably have been points overlooked in this some what rushed #14. The wet summer and hectic times at work have meant several household tasks, which have had to be postponed until now, clashing with my editorial debut - the situation being exacerbated by the fact that I am a slow and inadequate carpenter! The late mailing last time is to be followed, I hope, by an early one this time, just to confuse everybody. Consequently, I've not had as much time to get in touch with people as I'd hoped. To all those who have had abrupt notes from me asking for things - and perhaps even more to those who have not heard from me and who may have expected to - a humble apology and I'll try to sort things out for future issues.

HERE I AM, THE EDITOR.

Having to actually produce MATRIX is a hell of a lot different from writing locs and articles for it. I now appreciate a lot of Tom's difficulties more fully, for one thing. Having had, now, the experience of producing one issue, even without your response there were things I'd change if I were to start all over again (like some of the typing errors? - Who said that?) I have got some firmer ideas of what I would like to do - but I'll leave that until I get some response for this issue.

AND NOW A BIG HAND FOR...

Northern Ireland member Graham Andrews who offered SF as his specialist subject in the second of the current series of MASTERMIND. I thought the questions on SF were pretty fair (set by Tom Shippey) but Graham got landed with a rather nasty bunch of general knowledge questions (at least, I couldn't answer them!) Anyway, well done Graham!

THE WORST STORIES I HAVE EVER SEEN...

Were written by the contestants for the 'Worst story competition we held a few issues back. It is with great pleasure and rising gorge that I announce the winners of this contest to be ANDREW MAY with "To Boldly Go" and CYRIL SIMSA with "Adam the Antigen". I am heartily ashamed of you both. Cyril, anyone who writes that last line deserves to be shot.

Concerning the contest, will JOHN "Perry Rodent" please get in touch as we have lost your address. Sorry!

FUTURE ATTRACTIONS...

One of the prizewinning stories will appear in MATRIX next issue. Also scheduled is a review of the album THE

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BSFA AWARD

BSFA CONFERENCE

COUNCIL MEETING

QUESTIONNAIRE

VECTOR

Chris has been an unobtrusive editor being interested

Thank you Chris, and good luck.

The idea behind this is that some people may be unwilling to pay the £5 membership fee without knowing what they would get but most people can afford £1 for the intro pack. And hopefully once they're bitten they'll want to stay.

((Details of interests for correspondence purposes no longer appear on the new membership forms, which explains why only some of the list below have got these details. Addresses of those members whose addresses I haven't put will be on the Amendment list which was sent out last mailing - if that makes sense.))

1751 THOMAS .P. WILLIAMS (UK: motoring, cinema WW1
air fighters.)

- 1752 PAUL FRASER (Anywhere: music, photography, karate.)
- 1753 STEPHEN BYFIELD (UK/USA: photography, music, debating.)
- 1754 PHILIPPA STEPHENSON-PAYNE (Anywhere: reading, politics, cookery)
- 1759 RONALD HOLMES (Anywhere: writing, archaeology, folklore.)
- 1761 GRAHAM ANDREWS (Anywhere: reading, cinema, all musical, astronomy, swimming, archery, photography.)
- 1762 RICHARD MCKINNEY (Anywhere: reading, travel, maths science)
- 1764 PAUL C. WILSON (UK: physical sciences, politics, cricket.)
- 1767 NORMAN FINLAY (Commonwealth: music)
- 1768 GARETH D. GRIFFITHS 16 Yelverston Ave, Stafford ST17 0HE
- 1769 ALLWOOD, Ian 411 Church Rd, Bolton BL1 5RR
- 1770 DEREK ROLLS 28a Beechwood Ave, Boscombe, Bournemouth BH5 1LZ (USA: writing, reading TV, publishing, soundtrack records)
- 1771 MICHAEL EVIS 23 Quantock Road, Bridgewater, Somerset, TA6 7EG (Anywhere, rock music, fantasy, computing.)
- 1772 ROY JACKSON 16 Manton Rd, Liverpool, L6 6BL (Anywhere: acting, writing.)
- 1773 TERENCE BROWNE c/o Stewart Wrighton, (North America 2nd Floor) 1, Camomile St, London EC3 7HJ
- 1774 KIERAN HAGAN 47 Mullan Rd, Coagh, Cookstown, Co. Tyrone, N. Ireland
- 1775 MICHAEL SINGER 39 Crafts End, Chilton-in-the-Vale-oxon (Anywhere: photography, organ music, reading.)
- 1776 PETER HAMMORRE c/o 9 Perwell Ave, Rayners Lane, Harrow, Middx. HA2 9LR
- 1777 KEITH RILEY 6 Lennoc Gdns. Deane, Bolton, Lancs
- 1778 ERNEST PUDDICOMBE 40 Ansgar Rd, Saffron Walden, Essex CB11 3EJ
- *1779 JAMES STRINGHAM 322 Ashland Ave, Winnipeg, Manitoba Canada R3L 1L7

1780 PETER LOCKER 77, Cottesmore, Hanworth, Bracknell, Berks RG12 4YP

1781 DAVID GREEN 10 Linksfield Rd, Aberdeen

1782 DAVID HAND 178 Camden Road, London NW1

1783 HILLICENT (Mic) ROGERS "Pohutukawas", 22 Campfield Rd, St Albans, Herts.

1784 DAVID BISHOP Flat 1, 21 Corkland Rd, Chorlton-cum-Hardy, Manchester 21

1785 SAMUEL JAMISON 197, Liverpool Rd, London N1

1786 JAMES PATERSON 59 Myreside Ave, Kennoway, Leven, Fife Scotland KY8 5E12

((And that's the new members up to 12.9.1977. Welcome, all and may you find fun in the BSFA))

MEMBER'S NOTICEBOARD

What we need, thinks J.S. CALRNS, is a non-profit taking organisation to create a demand for the work of small publishers, including self-published writers, and to reward them in some way for supplying their publications to readers. So he is starting one. Initial fee, £1 for six months; £1 - 20 or \$2 overseas. S.A.E or I.R.C. to 15 Brinkburn St, Sunderland SR4 7RG will bring further details.

New member PETER PINTO wishes us to mention SINGLE STEP, Lancaster's Alternative Bookshop. Peter can be contacted at 40, Regents St, Lancaster.

VOICES

The house is old
Silence falls from the ceiling
filling cracked cups.
Sunseeds are seeping in neat parcels
through the frosted glass window,
colliding in soft explosion
across the sink.
I am alone.
From somewhere beneath me
disembodied tentacles of voices
reach through the walls.
Snakes of syllables
and crawling consonants
meandering up the stair-well.
Echoes of the light escaping
Beneath a ground floor door.
The words blend smoothly into
The unecently painted woodwork.
Sliding gently among emulsioned walls
to fall in pools in odd corners
of the congealing hallway.
Occasional laughter hastens

up the stairs, step by step.
 The talk dances and whores
 to disguise its banality.
 Euphorically swinging from the lightbulb
 as it discovers a clever phrase,
 tapping on the grease-encrusted stove
 to discover its depth,
 echoing itself from the mirror.
 The house is old.
 I am alone.

(Andy Darlington)

EDITOR'S FOREWARD

from

GONGO OF GANYMEDE.....by Len Carter

It was a cold winter day in December when I heard the doorbell. I had just finished cleaning my ears (which I have customarily taken to doing each Wednesday). Patches, our pet Chihuahua gave a yelp of surprise (my wife is always treading on his tail) as I stumbled down the stairs.

"Who is it?"

"The mailman, I suppose," she answered.

I opened the front door. No one was there.

"That's funny, there's no one there," I said.

"Let me have a look," said my wife coming up beside me.
 "Gee, you're right, there isn't anybody there."

"I'm sure someone must have rung the bell."

"But Len, we don't have a bell." That's my wife --
 all the brains.

I stepped out onto the porch and stumbled over a brown shape. My wife picked it up and handed it to me. There was a long moment of suspense in which I contemplated the package, the meaning of life and death, and what chauvinism means to me.

Needless to say it was postmarked Ganymede.

"It must be a note from Jandar." I decided.

"He's on Callisto," said my wife. (I told you she was pretty smart.)

It's funny how chance or sheer accident or blind luck or pure fate or a toss of the die -- call it what you like -- plays such a powerful role in human affairs. However this time it didn't, so I examined the parcel carefully. What immediately attracted my attention was that the parcel had taken only 3 days to reach me. My keen powers of logistics (still as sharp as they were four months ago) told me that no earthly postal service could accomplish this feat of expedience.

However, I am never quick to jump to facts.

I decided to open the parcel. Carefully I ripped the paper to shreds and removed the contents. There, in black ink on 200 disposable diapers was a manuscript entitled GONGO OF GANYMEDE. I do not wish to reveal Cyril Snaltheait's identity, so he will hereby be referred to as Gongo, his Ganymedian name.

I was really curious. It didn't look like I'd get to cut my nails this morning. Quickly I went inside, trod on the dog's tail, stumbled up the stairs, and sat down to read this intriguing manuscript.

And a great read it was, too! I hadn't read anything so exciting since THONGOR VS THE MAD MONKS OF MANHATTAN or as stimulating since DRAY PRESCOTT THIS IS YOUR LIFE.

I realised that such a manuscript could hardly go unpublished. It would be a crime to keep the public in ignorance, to bereave the world of this classic. I was determined at all costs to get it to the publisher, even if it meant paying for the postage.

A few days later, I was speaking with Gail (a charming girl with great big, and I mean BIG, whammos) and I happened to casually mention the manuscript.

"I was just about to take the parrot for a walk, Len, could you come back in a couple of weeks".

"Shut up, Gail. I want to tell you something."

"I really don't think she can wait a minute longer".

"This is important", I announced.

"She's biting the wire of the cage again".

"I've got a great novel for you".

"Not another bloody Thongor adventure!"

"It's from a man on Ganymede. He fell through a manhole in New York and was transported to Jupiter."

"O.K. Len, underground novels are big this year..."

The most difficult time in a man's life is when he has to choose between morals and means. I hadn't been in such a nasty predicament since I escaped the Callistan customs officer for illegally importing Thongor books. (I was only trying to corner the market in recyclable paper.)

(Cont. p.13)

MATRIX

INTERVIEW

PETER NICHOLLS, ADMINISTRATOR OF THE SCIENCE FICTION FOUNDATION.

(Conducted by Trevor Briggs, 19th May 1977)

T.B. Could I begin by asking you briefly about your background and particularly how you became interested in science fiction?

P.N. I always was, like most fans. I started about the age of 12, but I was in fortunate circumstances because, I am an Australian and my father was a book critic of a Melbourne newspaper and all the hard cover SF novels of the time came in as review books, all those old John Wyndham's, David Duncan's. This is about 1953 or '54, and I quite soon took to reviewing them myself and I studied literature at the University after trying and failing at science. I then became a tutor in English Literature and I used to try and sneak SF on the courses because I was interested in it. I was offered a job as SF editor of a newspaper called The Australian which was a grandiose title which simply meant I ran a fortnightly column and there used to be a fair bit of correspondence. When I finally became pissed off with being an academic I got a scholarship to America for two years starting in 1968 to learn how to become a film-maker. I had SF there, too, because I was working in Hollywood as an observer and a film director called Robert Wise took me on - he was making THE ANDROMEDA STRAIN at the time. So when I came to England in 1970 without a job I had just the sort of background they needed. It was an advertised job, "Wanted - administrator for the Science Fiction Foundation." and I was one of 20-odd people who applied for it. I was about the only one with a degree in literature and I think that's why I got it.

T.B. How and when did the Foundation start?

P.N. It was George Hay's brainchild, though, to be honest, I don't think George would have got it off the ground if he hadn't persuaded James Blish and John Brunner to give him some support. They then had the small nucleus of a group of people interested in the feeling that SF should be taken perhaps more seriously, by whom I'm not quite sure, by academics, by people at large. Remember that even in the last eight years,

things have changed a lot; it is taken fairly seriously, some may say too seriously now, but it wasn't especially in 1970. Nothing much would have happened except that was also the year when the new Polytechnic system was opening up in England. The polytechnics were very keen on having an image different from that of the universities and this struck the director of the North East London Polytechnic as just the sort of thing that would be appropriate in a Polytechnic, which after all is supposed to some extent to give a technical training but at the same time give some version of the arts to people who are having technical training, to bridge the gap between the two cultures - which is John Brosnan's rather grandiose notion. So he took it on in a rather small-time way; it was a half-time job, within a year it was full-time. The council very rapidly grew; there are now 7 SF writers on the council which is re-elected annually, so they chop and change. Ian Watson is on it, Malcolm Edwards has been off it and on it also is off again.

T.B. - Do you think that if it hadn't been for the Polytechnic the Foundation would not exist?

P.N. - Oh no. George Hay is the sort of fellow who thinks that everything can be done on an amateur basis by enthusiastic volunteers which at the beginning is just very hard work. I mean people like Chris Fowler working ON VECTOR discover this, I'm sure he has found that almost a full-time job, he comes under so much pressure that he can't do anything else. Just things like cataloguing new books as they come in took up so many hours each week and the long and the short of it was that someone had to pay for it. Since publishers weren't about to cough up huge sums of money for this sort of thing, an educational establishment was the only answer. George Hay wanted us to revolutionise the world. His view is that science fiction isn't just something to be read, we should take its ideas up and put them into practice. But he's been consistently out-voted, poor George, on the council. So far it is fairly academic and we've not intended to revolutionise the world.

T.B. - Who are the people behind the scenes in the Foundation? I know there are several big-name people connected with it in various ways.

P.N. - Yes, well everybody on the council actually does a bit of work. Arthur Clarke is to some extent a figurehead, he's the patron, but even Arthur, who was in town last week said if there's anything I can do, let me do it. I think it's fair to say that Christopher Priest and Ian Watson are the two writers who have most to do with its development, and before his death, James Blish and also for quite a long time, John Brunner. Those four, and myself, have been the main force, and a couple of other academics whose names you won't know, but

they have done quite a lot at the Poly.

T.B. - What is the purpose of the Foundation; is it purely academic or does it have any practical purpose?

P.N. - In the beginning we weren't terribly clear. There's a distinct academic purpose which is to investigate the extent to which SF can usefully be used in education, and having investigated it, presumably, I've always assumed, to go ahead and actually do it, to run classes. For instance, there is a course at the polytechnic, an ordinary science degree course. As part of that course, as there is in most science courses these days, there is a section on science in society, and when you're doing that, you can, if you want to, specialise in science fiction; but you don't have to, which is as it should be. There are lots of places like that where SF can very usefully be used. Then we're interested in using SF in secondary schools too. We're working on a project at the moment, which is not a particularly ambitious one, it is simply to prepare materials which teachers might find useful, to point them to certain stories, to give them background material on what kind of basis these stories might have on factual science and sociology. But we won't be going out to the schools ourselves, we can't, there's really only me to do it, I'm the only person who's paid to do it. That is the academic side to it. There's a public side to it, which is ---, it's awfully hard to say without sounding terribly stuffy --- it's not to bring SF to the masses, but I can say by example. We've twice run seasons of films at the NFT, that is once before and another one coming up in September; there is the series of lectures on science fiction which was later made into a book (*) (the one we held at the ICA, in 1975. We held a sort of science fiction festival up in Sunderland, at all places, also in 1975. Finally, we're a kind of centre of European research into SF. We've got the biggest publicly available collection of SF books, magazines, critical books, and so on, and we've had Hungarians, Germans, Frenchmen, Swedes, the odd American all coming along.

T.B. - You mentioned in the Foundation Report you sent (**) you are hoping to computerise the library catalogue. Has this been done?

P.N. - No, it hasn't. When I drew up that brochure, it was to be done by the end of last year but all of a sudden all the local authorities made massive cutbacks in educational budgets and that particular dream will probably be three or four years now. We can't have it done until the main polytechnic has theirs done they'll all be done at the same time. I don't know if you know these computerised printouts but they're lovely because you do a card in the ordinary way for every new book but then at any point you can press a button and the computer will give you alphabetically the entire list; you don't have to put anything in order, the computer does the ordering for you. If you punch the cards correctly, if you punch the cards correctly, put one dot for every SF writer with red hair, and you tell the computer to spit them all out you can have a complete list of all SF writers with red hair - a very useful thing!

T.B. - You said one of the aims of the Foundation is to investigate the usefulness of SF in education. The main application of this at the moment is to stimulate interest in literature in

children. What are the advantages in studying SF at graduate or post-graduate level?

P.N. - Actually the first half of the question is the bit that interests me because that was where there was a certain amount of controversy in MATRIX, but taking the second bit I just don't see it in terms of advantages because by and large by the time you've graduated you become passionate in one area of study and the fact is whether I've got anything to do with it or not, there are a great many graduates who are interested especially strongly in SF. Until we came along there was really nowhere where they could study in this country unless they could convince their own university to find them postgraduate work in this area. The whole point about postgraduate work is that you're not allowed to do it unless you can find a supervisor expert in the subject and frankly there aren't many of us. I'm not the only one, there are people at some universities; Birmingham's had a couple of people do science fiction, Tom Shippey at St. John's College, Oxford is expert, there was Ian Watson at City of Birmingham Polytechnic but he's now a full-time writer, so it was pretty well down to us. When we first published the information that we would be prepared to consider postgraduate students, within three months I had about fifty or sixty letters.

It's not really a question of advantage, in fact I don't suppose there is much advantage from the point of view of getting a job. There aren't jobs directly connected with SF, but when you think about it, almost any literary study is useless in the direct sense. I mean supposing you do a postgraduate thesis on Wordsworth you'll probably finish up being a teacher and you won't be spending much time teaching Wordsworth, maybe only a week a year. To some extent a postgraduate degree is regarded as evidence that you are capable of deep and careful research and in a sense the area doesn't matter all that much. Very few people spend their life working in the area where they've done postgraduate research. That's true in the sciences and it's true anywhere. As to undergraduate work, I think that if you're going to study modern literature than you've just got to look at SF because it's an important part of it and it's a very snobbish and elitist view of literature that restricts you to Graham Greene or Ivy Compton Burnett or Iris Murdoch and I think there are SF novels written every year more important than anything these people have written, although that's putting it perhaps a bit too strongly. There again, if you're going to study, say, science and society, i.e. you want to know what society thinks about science, that's where the myths are, in science fiction. In fact, to some extent science has done what science fiction has told it, it's reflected in that scientists themselves read science fiction and have certain expectations about their job which

if they were made public, would be science fiction.

T.B. - You tried to introduce postgraduate courses for degrees in SF at the N.E.L.P. I believe the applications were under consideration by the Council for National Academic Awards. What is the present situation?

P.N. - If you apply to do graduate work at a university, then the university itself tells you whether you can or you can't. Polytechnics are different. Nobody trusts the Polytechnics so there's a special government body set up to see that they maintain proper and rigid standards. This body is the C.N.A.A. This means that if you apply to do any postgraduate work at any Polytechnic in the country, first of all your thesis has to be passed and approved by the Polytechnic and then it has to be passed and approved by the C.N.A.A. In the case of these five students who applied to do work in SF, the Polytechnic itself took about three months before it passed them. The C.N.A.A. itself then took a full year, which I regarded as absolutely scandalous, bouncing the applications from committee to committee, sending them to sociology committees, to science committees, literature committees. No committee wanted to make up its mind, to commit itself to opening up a new area of study which wasn't academically OK up to that point. But finally they said yes, slightly to my surprise.

T.B. - Following the 'Open Door' TV programme, there has been some criticism that pushing SF in schools would cause it to lose some of its popularity - it would become just another subject.

P.N. - I read that correspondence with great interest and I wrote a rather ironic letter back to MATRIX about it. I was pissed off. I know exactly what the critics of the programme meant, they're saying once you make something an academic study it loses its wonder and its magic. Children have got to have something they can call their own; if adults try and bring all the children's fantasy life or mental life into their own adult empire then the children are left as little robots. It's a very plausible argument until you consider that it would follow from that argument that we should only teach in schools those things which are boring, because if we teach interesting things in schools we are impinging on a child's rights and that's an absurd, indefensible position. I say, bullshit, the fact is the kids don't mind, kids actually like to talk about the things they're interested in. If my teacher had started talking about SF I would have jumped up and down with enthusiasm rather than feeling he was getting at my mind. There was also the implication that I was personally trying to carve out an empire at the expense of the kiddies which struck me as equally ridiculous, since there is no empire since I'm not personally talking about going out to schools and since the whole notion of doing this resulted in fact from letters from school teachers to the Foundation. The letters nearly always said the same thing; "I have used some science fiction in my classes and it has been very successful but I don't know where to find more stories about robots", or I would like to use some SF material in my class and I've set them THE WAR OF THE WORLDS but I don't know where I can find any commentary on this that I can use to help teaching." In other words, the teachers want to use SF. After all, school syllabuses aren't totally rigid,

you can always sneak a few SF stories on if you want to. All they want from us is some help as to how to do it sensibly. I don't think even the firmest critic could regard sending reading lists off to schools as empire building on my part.

T.B. - FOUNDATION, the magazine of the S.F. Foundation is probably one of the best critical SF magazines in the world but seems beset with production problems. There is also a rumour that you intend to cease publication. What is the situation?

P.N. - That rumour's been going on for years. There are two problems with FOUNDATION, some would say three the third being my personal laziness. It's something we squeeze in. I have an ordinary full-time teaching programme; on the other hand one might say that Chris Fowler gets round that with VECTOR and indeed he does, but it's one of many activities and so the first trouble with FOUNDATION has been that we've never been able to devote sufficient undistracted time to it and the second is we've absolutely no money for it. For the first two issues of FOUNDATION a publisher took up the idea. Someone, probably George Hay, managed to make this publisher believe that he could sell 5,000 or 6,000 copies of a magazine about science fiction. Well, I would think that if I really pressed very hard I could double my circulation in this country fairly easily, but I haven't pressed hard. I could probably print 2,000 and just about get away with it. But there aren't so many people prepared to shell out good money for reading criticism of SF. Even in America the most popular magazines, like the SF newspaper LOCUS which is fairly well distributed, have about 8,000 people reading them. Anyway, all of these things have meant that we haven't got much money.

That publisher dropped it after two issues. I then asked for tenders and I got a very cheap printer and I've got to be careful what I say because of the laws of libel and because he's printing it, but I think it's fair to say that if we spent a lot more on printing it the printing would be done faster and a lot more accurately. To take an example of the two problems, the last issue of FOUNDATION came out in May last year, we had most of the material for a new issue by July. There was one piece we expected from Harlan Ellison which we held up the magazine for and it never did arrive. This took us up to about August and what with one thing and another, including the Open Door programme and a certain amount of laziness I didn't get the stuff to the printers until half way through December; on the other hand it's now May. So FOUNDATION is very much alive and well and living at a printers in Nottingham as far as I can see. Incidentally this current issue is at least a double issue, it's actually two FOUNDATIONS in one, so it's going strong but I really want to get it back to three times a year. I think actually VECTOR comes out almost too often and VECTOR is after all the only 'zine in this country that tries to cover similar

ground. VECTOR has become a book review magazine and I would be very happy to publish about half the reviews that come into VECTOR, the other half I'd reject. But I don't actually mean even that particularly snobbishly, I think it's quite good that they do come out because VECTOR is supposed to be the voice of fandom in a way that my magazine is not. The other thing about VECTOR though is that it's ceased to have enough substantial feature articles, i.e. its relying almost totally on the review section. And I think it's partly ceased to have that because Chris Fowler's finding that there just aren't enough people prepared to put in as much work as that six times a year, so I would be more than happy if I could get FOUNDATION back to its regular three times a year basis. I think that's about as often as you need such a magazine.

T.B. - Is there any particular reason why FOUNDATION is printed and not offset-litho like VECTOR, if it will increase its frequency?

P.N. - Ian Watson, who's my features editor, would like to see me move over to sitting at an ordinary electric typewriter, to which my answer is - not yet. While we've got the money to litho it I think we should, because don't you think that once the things have been lithoed for five years, if we suddenly went over to a much cheaper method of production, while admittedly it may become regular, it would be taken by our readers, particularly our overseas readers, as the beginning of the end; you know, FOUNDATIONS really on the rocks. I also think computer typesetting looks better and blacker than anything you type out on a fairly cheap electric.

T.B. - The Foundation used to have fairly close ties with the B.S.F.A., for instance the B.S.F.A. library was entrusted to the Foundation's keeping, but of late there seems little contact. Is there no way the Foundation and the B.S.F.A. can help each other?

P.N. - There was never very much contact as a matter of fact; they gave us the library but that was almost the end of it. I was on the B.S.F.A. council but I rapidly discovered that was a post which in those days had no meaning at all. In fact, important decisions about the whole future of the B.S.F.A. were taken or not taken by an inner group of three, and you remember what happened, eventually it folded completely for about a year and a half. But I always felt the relationship between us and the B.S.F.A. was the less overlap the better. That's why I've not wanted the Foundation to get involved in fannish activities; for instance it has been asked why don't we put in a con bid? In a sense we've got the backing and the resources to put in a very strong con bid but it would be quite wrong. We're not a fannish organisation, we're an academic organisation, and to some extent an organisation of writers too, but either way it's not fannish and I think that would be the proper area for the B.S.F.A. As to the library, I must say I got a bit pissed off with the B.S.F.A. over this because at the last A.G.M. they were talking about putting the rarer books in the B.S.F.A. library in the British Museum and so on. Anybody else

else who runs a B.S.F.A. service gets thanked. I have never recieved a single word of thanks from the B.S.F.A. at any time in five years for running their biggest and most popular service short of VECTOR. In fact that's all we do, Chris Fowler does VECTOR, Gerald Bishop does the tape library, he works hard at it too and gets no thanks, I do the B.S.F.A. library. To that extent there surely is genuine co-operation but I agree it doesn't go much beyond that.

T.B. - You mentioned the National Film Theatre film season in September. What other plans have the Foundation got for the future?

P.N. - None. That is to say quite grandiose ones but too fuzzy. We got into bad trouble last year. I mentioned the Government cutbacks in spending; I spent about six months vaguely wondering if I might not loose my job because if they're going to cut back the Polytechnic to the bare essentials you'd think that we would be one of the first to go, but we're to some extent protected by the post graduate scheme because they're not going to lightly chop something that's bringing in post-graduate students. But I did lose my reasearch assistant, Colin Lester. He resigned and in normal circumstances I could instantly have replaced him but couldn't because there was no money available. There is now a replacement coming along in the next two months. But for the whole of 1976 three people were running the Foundation; at the moment I'm running it alone. I'm certainly not taking on any extra and I haven't thought beyond the N.F.T. But in the future I'd hope that we'd continue to sponsor stuff like that. One idea that's come up again and again which I half fancy and half dislike is an academic conference - to have scholars in SF from all over the world plus any actual writers who are themselves interested in it as a literary field, like say James Gunn and Brian Aldiss, and simply have an academic conference and exchange of information. I've been constantly wary of trying to puff ourselves up, forgetting that to most people SF is a literature of entertainment, that an awful lot of people including many many writers actively dislike the thought of any academic putting his grubby fingers on it. When you look at what many of the American academics have done, the standard of written material about SF is very very poor, in fact the fannish standard is better than the academic standard. To that extent SF Review is a better informed thing in some ways than a lot of the more academic articles that appear. So I don't want us to go in the direction of becoming more academic, at least in that way; it's dangerous.

T.B. - Could you tell me more about the N.F.T. film season?

P.N. - We did a previous film season which was in effect the classics of SF. There were about 50 films in that season. This season will be shorter, about 30 films, but we've gone out of our way to try and get hold of films that have not been shown in this country before or have been shown only to small college audiences: like, for instance, DARK STAR or the Harlan Ellison film A BOY AND HIS DOG. There are in fact 14 films on the list that have never been on general release in England. So it's going to be more of a season of curiosities, quite a few of which no-one's seen so I don't know myself if they're going to be any good or not, I can only go on overseas reviews and so on. I think it'll be a more genuinely exciting thing to do. Last season gave everyone a chance to see PLANET OF THE APES for the 18th time, but this time it will give them the chance to see material that hasn't been seen before.

T.B. - Finally, your name is linked so closely with the Foundation, how would it fare if you were to leave?

P.N. - I've often wanted to because there's something infinitely depressing about reading science fiction all the time. At th moment it wouldn't fare well but my hope is that I'll get an assistant who is genuinely expert in the field who might be somebody who might possibly take over when I go, so I'm hoping a year from now I could actually think of leaving. On the other hand I don't really want to leave because it's many people's dream job, being paid money to read SF and talk about it. I over-committed myself this year by taking on a non-Foundation job, to edit an encycloaedia of science fiction and I thought I could just about manage. But as soon as I lost a secretary, the research assistant, and I was one person trying to do the work of three at the Poly, the encycloaedia was too much. The trouble with it is that in some ways it is more interesting than Poly work, any kind of really careful research always gets you caught up in it. There has never been a decent encyclopedia of SF. Truman Cobblestone ((?)) are publishing one in October, edited by Brian Ash, but it's not a true encyclopedia in the sense that it's not an A to Z. It consists of a number of chapters on different themes but you won't be able to look up any SF writer that ever was and discover what he wrote, or any film that ever was. Ours will be the first really comprehensive one. It wouldn't have been possible to do at all if it weren't for the really devoted fan scholarship books like Donald H. Tuck's ENCYCLOPEDIA OF FANTASY AND SCIENCE FICTION. That covers authors only to date and is only up to L, but it is an invaluable book. If it weren't for the eight or nine books like this it wouldn't be possible for anyone to bring out a general encyclopediabecause the amount of research would just be completely out of the question for any one person, or even any ten people, I would think, short of doing it in ten years. When I say it's a non-Foundation job, it's a private commission, but it does grow directly out of work at the Foundation and it became increasingly clear that one of the more intolerable things about my job was that there was no good primary source you could go to. There was no good text book. To get information you had to go to 150, 200 different sources, who often got it wrong. There's still an awful lot of facts we can't be sure of - we're not even sure when Jack Vance was born. So really I'm writing the textbook - or

editing the textbook - there are other people writing much more of it than me, Brian Stableford notably, that I'd always wished someone else had done, but in fact we decided to do it ourselves.

T.B. - Thank you very much indeed.

P.N. Thank you.

(*) SCIENCE FICTION AT LARGE (Gollancz) edited by Peter Nicholls. ((Well worth reading!))

(**) Further information on the Science Fiction Foundation in the form of the Report can be obtained from Peter Nicholls at the Science Fiction Foundation, North East London Polytechnic, Longbridge Road, Dagenham, Essex, RM8 2AS, UK.

+ OH MOTHER! YOU'LL NEVER BELIEVE THIS +
+ by Bob Wilson. +
+ Performed by Ray Johnson of the Stoke Original +
+ Theatre at this years Edinburgh Festival Fringe. +

A space capsule is returning to Earth after a two year mission deeper into space than any before. The solitary occupant is a British astronaut, Duncan Carter (Ray Johnson). At the start of Act One, set at three days to touchdown, Carter seems a pretty ordinary type of guy, a bit reduced to an automaton by the constant daily routine of instrument checks and radio contacts with ground control. Gradually, though, we learn that Things Are Not What They Seem. Carter has had a tremendous love/hate relationship with his mother and the knowledge that three weeks previously she had committed suicide has affected him more than a little. We also learn that the mission had started off with two astronauts but that Carter had killed the other one because "he was just too nice". Whatever Carter did, John was there, approving, consoling, complacent, and Carter had been cooped up in a capsule with him for nearly two years! Carter had started shaking him by the shoulders just to get a different response from him and ended up strangling him. We learn that John had been stuffed out of the airlock and floats along outside the capsule. A good deal of Carter's monologue is taken up with a one-sided conversation with John.

Meanwhile in order not to arouse suspicion Carter has managed to mimic John's voice so that as far as Ground Control are concerned they are both all right. This dual role is the cause of Carter's deterioration from the laconic technician of the first act to the suicidal hysteric of the last. Indeed, towards the end of the play Carter has stopped mimicking and actually become John. To complicate matters, there is a big Presidential reception awaiting the two astronauts and all they have to do to land safely is press a button to raise the heat shields at precisely the right moment...

I don't suppose I'll be giving anything away by telling you that the button is never pressed. By this time Carter is so lost in his Duncan/John schizophrenia and his mother love complex that he can hardly think straight. It's pretty obvious from about the middle of Act Two that death is his only solution

from the messy web he's entangled himself in.

This all sounds very Malzbergian and I would suspect that Bob Wilson has read more than a little of Malzberg's work. Certainly Carter's snowballing breakdown is impressively written (and acted) but I kept wondering how the poor sod made it into the Space Service anyway. Surely something would have shown up in training? Ray Johnson was excellent as Carter. Sitting in a framework suggestion of a space capsule, Johnson manages to bring out every nuance of Carter's state of mind. As well as acting, producing, and designing the set he also recorded several voices which are used for the radio link with Ground Control, the President of America and the spirit of John. OH MOTHER gathered several favourable reviews during its run on the Fringe from BBC Radio Scotland and Festival Times magazine among others.

(Jim Barker)

((OH MOTHER... is set to appear at Doncaster, Nantwich Stafford, Stoke and (to be confirmed) at the Belfast Festival. If dates arrive before MATRIX is typed up I will include them))

2000AD...2000AD...2000AD...2000AD...2000AD...2000AD...2000

((These reviews of the 2000AD SF comic have been on file for some time; I have decided, to run them more or less as they stand - with a certain amount of editing - even though they are somewhat dated; i.e. certain strips have changed. DAN DARE has been dropped and resurrected again. Nevertheless, I feel these pieces give a good idea of the flavour of the comic, which, in a bimonthly magazine reviewing a weekly comic, is probably more easily captured than strict accuracy. I must admit that I personally find the brutality of the IPC stable pretty distasteful and 2000AD does not escape from this sort of aggro-facism. There, I've got it off my chest - don't listen to me, read the reviews....))

2000AD(1)...2000AD(1)...2000AD(1)...2000AD(1)...2000AD(1)

If you're like me, chances are your first contact with SF was through your weekly comic. For you it might have been DAN DARE. For me it was JET-ACE LOGAN and CAPTAIN CONDOR. Today's kids first contact might still be DAN DARE but it might also be JUDGE DREDD or HARLEM HEROES or MACH 1 of INVASION or FLESH.

These features make up the table of contents of IPC's 2000AD comic (every Monday, price 9p). The first issue introduced us to:

INVASION! - Contrary to what Gerry Anderson tells us the Earth will still be intact in 1999 but Britain will have been invaded by the Volgs (Russians with the names changed to protect the innocent). At 6 a.m. on the morning of January 1st 1999 while we're all sleeping off our hangovers the Volgs will launch their invasion, the midlands will be blasted with a nuclear device and King Charles will go to exile in Canada. Only one man, an ex-lorry driver named Bill Savage leads the resistance movement to free Britain.

FLESH - Nice idea this. In the 23rd century meat is very scarce so a group of men have travelled back 65 million years to slaughter dinosaurs for their meat and transport it to their own time. This started off very well with the 23rd century men being set up like cowboys and having ranches and herds of dinosaurs. Unfortunately it soon degenerated into the usual men vs monster type of strip with the men being besieged in their camp by dinosaurs and giant spiders till they killed each other off.

MACH 1 - stands for Man Activated by Computer Hyperpower. He's John Probe, a British agent who undergoes a form of computer controlled acupuncture to give him the speed and power of 50 men. He's a Steve Austin rip-off and not very interesting.

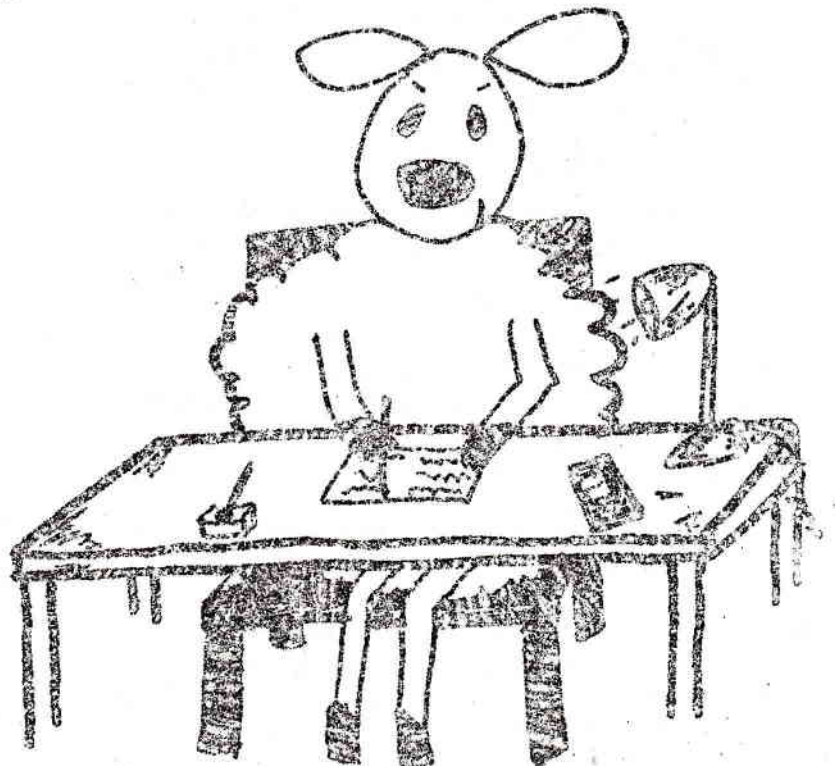
Neither is **HARLEM HEROES** really - this is about a team of Aeroball players. Aeroball is like basketball only the ball is filled with Helium and the players all wear jetpacks. The team is under the thumb of their sponsor and there's a mysterious someone dedicated to wiping them out. Which may be interesting but it's also a copy of the basic plot of **SPINBALL**, a strip running in 2000's sister paper **ACTION**.

Which brings us to the new, but not necessarily improved **DAN DARE**. DD purists should stop reading here. What they've done to your hero might make you want to firebomb IPC. Basically, Dan was in a terrible space accident and on the brink of death. They couldn't save him so they froze him and 1000 years later revived him with a new body and personality. These days he's nothing like his first incarnation. He's abusive, arrogant, and headstrong. Gone are the old RAF type clothes. These days Dan works for SAsA (Solar Astronautical and Space Administrations) and wears the latest BPAGE 1999 inspired long johns. He's still fighting the Mekon. I'm a bit disappointed

with this strip because in no way does it recapture the magic of the Frank Hampson original. The only indication that this is the same character is a small paragraph indicating the change in the first issue. From that they launched straight into the first adventure with no references whatever to the **EAGLE** strips. I wanted to know what happened to Digby and the rest of the crew. Also for someone with as great a reputation as Dan he's treated pretty shoddily. I'd have thought he'd have been treated like the hero he was, but no. He's booted out of SAsA for insubordination and generally disliked. If any one from IPC reads this, could you comment on my suspicion that this was originally planned as a completely different character and changing him to **DAN DARE** was a later inspiration after most of the strips had already been written and drawn?

It wasn't until Issue 2 that my personal favourite was introduced. **JUDGE DREDD** is a lawman in Mega City 1, the New York of 2099. The law is enforced by an elite corps of Judges who show no mercy at all. Whoever writes this strip has got his tongue firmly in his cheek. All of his stories have been characterised by a wit that's very refreshing in British comics. One installment has Dredd busting a comic-peddling ring because in 2099 comics are the modern drug. And what's the highest grade of comic? Pure 1000 year old 2000ADs. **JUDGE DREDD** is worth the price of the comic alone.

Bearing in mind that 2000AD is aimed at the 9 - 15 year olds and that certain ideas which are old hat to the experienced SF reader will be fresh to this audience, I think the comic is an excellent introduction to the real thing. The stories are well done and often excellent



little danger of that.

Before all the serious fans come down on me from a great height, let me suggest they take a sneaky look at the racks of comics in their local newsagents and risk 9p earth money on the latest 2000AD in orbit every week. It might be rubbish, but it's fun!

Farewell, or, as Tharg would say, "Splundid vur Thrloq!"

(Jim Barker)

2000AD(2)...2000AD(2)...2000AD(2)...2000AD(2)...2000AD(2).

Dan Dare is back! Not quite his old stiff upper lip
EAGLE self, however...

His resurrection coincides with the launch of the new space-age comic from IPC - 2000AD. In order to take his place in a future "thrilling, amazing, frightening, wilder than your wildest imaginings" Dan Dare is now brought back to life - "a man with a new body, a new face, and a whole new universe to master."

Thrill piles upon thrill. Overpowering guards determined to 'molecularise' him, Dare sneers "Aint such a hero when you can't use you mole gun, huh? Well, now, I'm going to use a twentieth century weapon on you...it's called - fist!"

Such simple heroics fare equally well with Jovian radio storms 8000 miles across with winds up to 2000 miles an hour, islands of crystal titanium floating on a sea of boiling metal and biologically advanced aliens "beyond man's wildest imagination". Fortunately, not beyond the inspired pen of artist Belardinelli who has produced some forceful layouts and illustrations.

The comic is not restricted to the activities of our old favourite. As well as the other strips, every week there also appears a full-page 'futuregraph' containing vital information on the world of the future ranging from the Marlem Heroes' power gear to advertisements for "Flesh" bronto-burgers and Mega City 1, a vast city stretching from Montreal in the north to Georgia in the south and containing a teeming mass of 1000,000,000 people.

The whole comic rushes along in a state of frenzied excitement. Claiming to be "lightyears ahead, tomorrow's comic today" it exhorts its readers to order now "before your future becomes your past".

Who is responsible for all these delights? A spaceship apparently rests in London somewhere "cunningly disguised as a 32 story office block". Inside resides an alien calling himself Tharg who, with his simple robot underlings claims that he prepares our planet's most amazing comic. No doubt we can expect to see some new graffiti on our walls soon - Tharg rules, O.K.?

The comic appears to sell like hot cakes, the kids begging for more. And why not? Like those of us who were nurtured on the Buck Rogers and Flash Gordon strips of yesteryear, let us hope they will never lose their sense of wonder either. Judging by the assortment of fresh aliens and inventions submitted by the young readers there is

[illegible]

"But Cyril Snaithwaite really wrote this. All I did was edit it."

"O.K. Maybe he did. But a lot more insomniacs are going to buy this if its got your name on the cover. The words Len Carter guarantee the reader he's read the book before."

"But Mr Snaithwaite should get the credit," I insisted.

"The author gets the cheque," Gail's reply was crushing. Although I couldn't label any direct cause, something in the tone of her voice hinted that I ought to put my name on the book.

"Well in that case...." I said.

So here is the first installment (don't ask me how I know it's the first) of what must be amongst the strangest adventures ever encountered by a human being.

I checked up with my old friend Sir Gerald Whisperm^oProton, the eminent astronomer. He seems dubious as to whether Ganymede could support life. However, I reminded him that Callisto has supported me and my wife for three years. Gerald agreed that Ganymede still had life in it: perhaps another trilogy or two given the present market for recyclable paper. How Gongo's saga will end is a mystery to Gerald and I, but it'll probably be the same as Jandar's and Thongor's. Only time will tell.

Happy magic,

Len Carter.

P.S. Does anyone know a good travel agent for flights to Ganymede?

(Phil Rosenblum)

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"...but ugh! I hate typing!" - H.P. Lovecraft

 * ROUND THE CLUBS with DAVE COBBLEDICK *
 *

Well, here we are once more on the scene of the SF groups of the UK. As promised last issue we have the Oxford University SF Group and the Cheltenham SF Group taking the stand this time round. An interesting point to note; the 'S' in SF (regarding the Oxford Group) stands not for, as you may think, 'Science', but 'Speculative'. This doesn't, by any means, remove the group from our genre as many of the members (99 per cent of them) read/ like/enjoy Science Fiction. On with the show....

OUSFG came into existence in 1961, although rumor has it that it existed prior to that and that the well-known author, Brian Aldiss, was involved in its inception, but no solid facts exist about this. The whole of the groups history is, in fact, shrouded in mystery, partly because of the rapid turnover of members.

At present, membership stands at 65, some being ex-members who live in the Oxford area. Although a reasonable number, this is not the largest number of members the group has had. There were, at a long and past time, almost 80. The decline can be put into several classifications - a) a firm favourite with universities, apathy, b) new members (mostly new and pure students conned/persuaded to join at the 'Freshers Fair' held at the beginning of each term) usually only remain for the current period of their membership fee. Internal adverts in the form of posters and notices attract new members for the rest of the year which is probably why the group retains its viability throughout each academic year.

Assets: OUSFG have only one major asset, which is its library. There are about 1200 paperbacks and, roughly, 200 magazines. All of this magnificent literature resides in the years' librarian's room, and there are a few problems connected with this; 1) no more shelves can be built to accommodate the books as there would be no room left for the poor (or should I say lucky?) librarian who has to live with them, 2) Besides being the living space of the library, the librarian's room is also the meeting place for the group and can only cope with a 50 percent turnout - but as only 30 percent usually turn up for any one meeting they stagger along and quite successfully, too, 3) If there were a sudden influx of new members, the group would have to find a permanent site for the library in hired or borrowed rooms. Such a jump is, however, beyond the group's propaganda machines' capability when confined to the university.

Events: events have come and gone at OUSFG, the main one being the weekly meeting. They have had quite a few big names along to see them in the form of: Bob Shaw (always a favourite) Ken Bulmer (our very own) Chris Priest (of Inverted World fame), Brian Aldiss (one of the best) and Harry Harrison (the old Stainless Steel

Rat 'imself). A very attractive list of revered authors. Soon to be added, hopefully, to this list are Tom Shippey (who appeared at Novacon last autumn) and, from mumblings underfoot, Ann McCaffrey.

Magazine: OUSFG do not produce a magazine of any kind, but there is a companion group called 'Sfinx' which publishes a magazine (not a fanzine or a prozine, so I'm told) under the same name. The magazine is composed of stories written by members of the group (and anyone else who will write for it) and produced by people who are members of OUSFG. (That sounds contradictory to my opening line, but that is the information I've been given). Andrew Chapman is the current editor, but as he is leaving at the end of this year the future of 'Sfinx' is unsure.

Constitution: The group is based upon a formal constitution in that it has assets, a bank account (sometimes some money to put in it!), formally elected officers and is, as a requirement, registered with the University. Current rates of subscription (which is also required, being a University group) are 50p a term or £1.20 per year. This is used to pay for the upkeep of the library, etc. but despite this formal necessity and others, the groups' weekly meetings are usually informal, sometimes very informal. Meetings are held on Sunday evenings.

OUSFG has never contacted the BSFA (until the BSFA questionnaire popped in on them) and they originally thought of us as the BSAF which stood for The British Silly Air Force. I was quick to correct them on their assumptions but they still prefer to remain apathetic to what we are trying to achieve. The guy who supplied me with information for this report, William A. Bains, seems to be the only person interested and has chosen to maintain contact as long as he is at the University and will perhaps keep in touch when he leaves. William after several attempts to persuade them to cooperate, tells me that he sees the group as a kindergarten for fans and tends to be very insular towards the rest of fandom. Perhaps this view will change through time, if it does then you will be the first (well, almost the first) to know.... My thanks to William for supplying the information and for trying to encourage the members of OUSFG to be a little more cooperative.

And now...the Cheltenham SF Group, which, as some of you may know, is run by the infamous/famous, one and only Graham R. Poole R.F.F. (Real Fan Fanatic). Here we go...

Origin: CSFG came into being in January of 1972, folded in May 1972, restarted in September of '75. The main reason for the group coming back into being was to put Cheltenham back on the SF map.

Membership currently stands at - wait for it - three, but at one time it reveled in the fantastic

In the April 1977 issue of Analog, Lester Del Rey delivers, through his book review column, an uncalled for negative review of UNEARTH, simply by entirely missing the magazine's point for existence.

UNEARTH is a small digest-size, 96-page magazine, devoted to giving would-be writers a place to be published with a degree of respectability. Which is the point Mr. Del Rey downplayed, embarrassingly. Mr. Del Rey tried to compare UNEARTH to IASFM, which was his first mistake, since both magazines have different objectives and financing.

IASFM is in the business to turn a profit, and for that reason only. UNEARTH is published to give would-be sf writers a chance at publication, as well as turning a profit. But UNEARTH is not as well financed, nor is it likely to find survival easy, since it will undoubtedly meet a lot of sales resistance from the average sf reader, because of its editorial policy of publishing only writers who have never before been published professionally.

The two issues of UNEARTH look promising. Issue no. 2 has a beautiful cover by Steve Gildea. The first two stories, MAN IN A VACUUM by Chris Dornan, and TACHYON GAG by Timothy R. Sullivan set the trend of relatively light, readable fiction. Also in this issue is a story that's not sf, but which is of interest to all would-be writers. It deals with the ups and downs of trying to get published.

The features are a mixed bag, relatively unexceptional; there are book reviews, film reviews, a science article by Hal Clement, and letters. They're all right, its just that they don't impress me.

Included in this is a regular special feature of a name writer's first story. This one by Hal Clement, PROOF, is based on the concept that if someone says of course, that particular of course isn't true.

Issue 3 of UNEARTH does not have a very striking cover but the stories contained are of the same standard as last issue.

Again we have a first story by a name author; this time it's ALGys Budry's WALK TO THE WIND. It's a far superior story to Hal Clement's last issue.

While most of the stories in UNEARTH have some flaws, most of the fiction is comparable to any published in the professional magazines today.

Harlan Ellison has a writing column in this issue, dealing with choosing titles. It's interesting, but I couldn't convince myself that it rated a whole article.

In summing up UNEARTH, I can only say try a sample copy. \$1. You'll be surprised, I think.

UNEARTH, suite 190, 102 Charles St. Boston MA 02114.

[illegible]

Dr. Mortimer looked strangely at us for an instant, and his voice sank almost to a whisper as he answered:

"Mr. Holmes, they were the footprints of a gigantic hound!"

Holmes leaned back, put his fingertips together, and assumed his most impassive and judicial expression.

"An interesting case. One which presents immense opportunities to the scientific expert."

He took up his violin, and began to play one of his favourite airs.

"There can only be one solution, however, and that Watson is elementary. It is clear we are dealing with.....

NEWSHOUNDS of the BSFA!

((Here I sit surrounded by a forest of letters, newspaper clippings, etc. which I've tried to put in some form of order, but what's the betting my classification will break down by the time I get half-way down this column!))

Vortex has definitely folded; all MSS are being returned unread.

THE SILARILLION is finally, actually, and indubitably almost out; it should be in the bookshops by the time you read this.

New from NEL are MAXWELL'S DEMON by Martin Sherwood and THE FRANKENSTEIN FILE and THE DRACULA SCRAPBOOK by Peter Haining.

Philip K. Dick's A SCANNER DARKLY is due in October from Gollancz's general fiction list. Also from Gollancz: Ian Watson's ALIEN EMBASSY (sept.); Bob Shaw's WHO GOES HERE (Sept.); William Tenn's OF MEN & MONSTERS (Oct.); George R.R. Martin's AFTER THE FESTIVAL (Oct.); Algis Budrys' MICHAELMAS (Nov.); Alfred Bester's STAR LIGHT, STAR BRIGHT (Nov.); also Terry Carr's BEST SF 6 (Oct.)

Faber have new novels from Chris Priest (A DREAM OF WESSEX), ROB Holdstock (EARTHWIND), and Garry Kilworth (IN SOLITARY).

From Panther comes Ursula Le Guin's THE WINDS 12 QUARTERS in Dec. or Jan.

Kate Wilhelm's WHERE LATE THE SECRET BIRDS SANG will be published by Arrow in December.

Hale have THE NUCLEATION by Brian Griffin.

Millington offer ELLISON WONDERLAND and in Nov. THE ULTIMATE JUNGLE by Michael Coney.

From Big O; a 1978 SF calendar illustrated by Rodney Matthews (of VORTEX fame). It's Michael Moorcock's WIZARDRY & WILD ROMANCE. Also Harry Harrison's GREAT BALLS OF FIRE on "the sex in SF" ((good grief!))

And also from NEL; The 4th volume of Ashley's THE HISTORY OF THE SF MAGAZINE.

GALLILEO (Editorial address: 339 Newbury Street, Boston, Mass. 02115 USA has announced an annual writing prize (First: \$300, Second \$200, Third \$100) for the

best short-short story (under 3000 words) received during any calendar year (i.e. between Jan. 1st & Dec. 31st.) the prize to be awarded in spring the next year. All mss must be accompanied by return postage, and must be original & previously unpublished.

Issue 4 of GALLILEO features ONCE BY ANGELS SEEN by Nebula award winner Gordon Eklund, more stories, a Peter Weston column, an article by Jack Williamson on Futurephobes (people with a fear of the future).

The FERRET FANTASY basement shop replaces the EINSTEIN INTERSECTION in the WORLD OF BOOKS. It's in a different part of the basement, smaller, and has a definite bias towards rare books. Officially its open Tues - Fri, 12 noon - 6p.m., but the upstairs cash desk will take payment for goods at other times.

The FOUNDATION TRILOGY has returned to the airwaves; first broadcast in 1973 it started on the 13th August for 8 hourly episodes on Radio 4, 10.15 p.m. The new season's TV viewing includes DR WHO ((at last!)) and a new series of THE AVENGERS.

STAR WARS ((where have I heard that name before?)) has grossed more money than any other film including JAWS. It recently received the Ultimate Accolade - it was the subject of an article in a recent issue of the Times Literary Supplement. ((August 13th, I think))

The credits of STAR WARS name nearly 150 specialist technicians, nearly 100 of whom were involved in the year of special effects work which followed location shooting. This took place in places as diverse as Death Valley, California; the Sahara; some troglodite caves in Matmata all nine sound stages at EMI, Elstree, and the largest sound stage in Europe, at Shepperton. Meanwhile the soundtrack from STAR WARS has reached the top 5 in the U.S. album charts; two STAR WARS singles are in the top 20 as well. The film is not scheduled to open in the UK until December 27th.

WIZARDS, the full-length science fantasy cartoon film, is also not being released in the U.K. until the 27th December.

Plans are afoot to make a movie of Jefferson Starship's BLOWS AGAINST THE EMPIRE (album first released 1972). No director or stars have yet been named, but production is planned to start before the end of the year.

I refuse to believe this dept! after The Bionic Man we had The Bionic woman. Now comes the Bionic Dog. His name is Maximillian and he appears in two parts of "The Bionic Woman". When does his own series start?

Meanwhile WALT DISNEY productions are making THE CAT FROM OUTER SPACE.

After THE MAN FROM ATLANTIS comes THE GIRL FROM ATLANTIS, even though the series has yet to prove itself. The pilot of 'MAN', however, shot to no. 1 in the ratings in the USA.

The SCIENCE FICTION THEATRE OF LIVERPOOL, who brought us ILLUMINATUS! are back with another play. This one is PSYCHOSIS UNCLASSIFIED, written by THEODORE STURGEON, and is described by Ken Campbell, the Director, as 'stark and revolting'. After a week at the Liverpool School of Language, Music, Dream and Pun, it moves to London's Bush Theatre. ((I would appreciate a review of this play if possible; the only night of the week I could have gone I had to stay in - to type out MATRIX!))

The programme to find Europe's first astronaut was launched on August 31st as 5 Britons - Geoffrey Firmin, William Grut, Arthur Ince, Keith Mason, and Michael Rye-croft - were chosen to compete for this honoured post with 55 other applicants from 11 other countries. 600 people applied for joint European-American Spacelab mission in 1980. Sadly, the boy of 9 and the woman of 70 who "wanted to do something useful" will not be going. The job carries a salary of £10,000 tax free.

The space shuttle ENTERPRISE made its first solo flight and landing on the 12th August, over the Mojave Desert. The shuttle can carry cargo weighing up to 65,000 pounds in a hold 60 feet long and 15 feet in diameter. Two big doors will open to space and a long maneuverable arm will place satellites in orbit and reach out and retrieve other spacecraft for return to earth. An interesting image.

VOYAGER 2 is functioning well after a shaky start, and VOYAGER 1 appears to have been launched successfully. Next stop, Jupiter in 1979. The probes were the subject of a BBC radio programme on August 24th. Interviewed earlier for his opinion of the Voyager missions, BRIAN ALDISS, said they were "the greatest scientific exploration of the century". He was less certain of the famous 'copper disc' which presupposes that the aliens who discover it will recognise it for what it is. Among the sounds on the disc are greetings in more than 50 languages, the bleating of sheep, a thunderstorm, and music including BACH and CHUCK BERRY'S "Johnny B. Goode". ((I hope he gets royalties for his sales on Aldebaran VII; just think, by the time we Make Contact the galaxy may be full of rock and roll!))

That may be sooner than we think. The L-5 Society at the University of Mississippi is dedicated to convincing government leaders that space colonization is a feasible

idea.

A similar viewpoint is that of the European Space Association who "believe that space exploration and development are essential to human survival" Enquiries should be sent to Ian F. Downie, 32 Carment Drive, Ardeer, Stevenston, Ayrshire. The L-5 Society also have a British representative; Phillip J. Parker, 40, Lamb St., Kildgrove, Stoke on Trent, England.

SCOTT CARPENTER, one of the seven original American astronauts is now director of a division of Maxon Industries manufacturing garbage trucks. Meanwhile Jim Irwin is speaking to religious meetings billed as "The only man to quote scripture from the surface of the moon". Buzz Aldrin is now a car salesman.

RUS. IAN SCIENTISTS are working on psychic warfare using a squad of "killer priests" from Tibet who are experts in telekinesis. "They break the spinal column by the power of thought." ((Funny, I thought Tibet was under Chinese control- oh well, a red's a red.)) They are also working on a race bomb which releases viruses designed to kill certain ethnic or racial groups.

One anonymous reviewer noted recently of Charles "Bermuda Triangle" Berlitz's new book WITHOUT A TRACE (Souvenir) that "Only the most dedicated science fiction fan will read Mr Berlitz without constant doubt and suspicion" ((You mean it's not true??))

Actually, the 'in' place to disappear without a trace is the Great Lakes, according to Jay Gourley in THE GREAT LAKES TRIANGLE.

((I knew it, I've just discovered a whole pile of book news; well, here goes...))

Publication date of THE SILMARILLION which I forgot earlier is 15th September. Also of interest may be a book called TOLKEIN AND THE 'SILMARILLION' by Clyde Kilby, published by Lion.

Pan have Harlan Ellison's APPROACHING OBLIVION due out in October.

Harry Harrison has just finished THE STAINLESS STEEL RAT WANTS YOU! to be issued by Sphere next year.

Andrew Stephenson's first novel, NIGHTWATCH, is published by Futura and should be out now. Also from Futura are THE MOTE IN GOD'S EYE by Niven and Pournelle and Mark Adlard's trilogy INTERFACE, VOLTEFACE, AND MULTI FACE.

From Corgi courtesy of Capital Radio and Kenny Everett comes CAPTAIN KREMMEN AND THE KRELLS, a large-format comic-book featuring the intrepid hero syndicated to other independent radio stations.

Nancy Freedman's JOSHUA, SON OF NONE (Panther) is about

the cloning of an American president.

Peter Dickinson's KING & JOKER is a murder mystery set in an 'alternate future', involving the Royal Family. Publisher is Magnum.

The latest 'disaster' novel is NIGHTWING by Martin Cruz Smith (Deutsch).

Among Gollancz' forthcoming 'young adult' titles are THE TIME OF THE KRAKEN by Jay Williams and ACROSS A BILLION TEARS by Robert Silverberg.

More about the BIONIC DOG. He can outrun speeding motorcyclist, flatten car tyres with a single chomp, leap 10 feet into the air, and smash car windows with his paw. And he really might get his own series if there is audience acceptance.

Some news of films coming up at the NFT for October: The Carl Dreyer season includes two supernatural films - VAMPIRE (France/Germany 1932) on Tues. 18 Oct. 6.30 & 8.45. DAY OF WRATH (Denmark 1943) on Fri 21 Oct. 6.30 & 8.45. Also 'a rather odd, silent folk-lore film from Sweden, WITCHCRAFT THROUGH THE AGES (1921) on Thurs 13 Oct. 6.30. And from the same director, a Hollywood production this time, a 'horror comedy' SEVEN FOOTPRINTS TO SATAN (1929) Based on A. Merritt's novel?

Matinees: MYSTERIOUS ISLAND (1961) on Sat 29 Oct and Sun 30 Oct (4.00 both days). And Roeg's supernatural thriller DON'T LOOK NOW, MON - FRI 3 - 7 Oct, 2.30.

Late night show: BUG on Fri. 14 Oct at 11.15 p.m.

The September issue of PREDICTION magazine gave an astrological profile of Brian Aldiss.

Chris Evans did a phone-in on Capital Radio on 30th August, on Science Fiction meeting Science Fact.

More information on artist's rights: "There are several organisations representing illustrators but I know of only one which is making any noticeable effort to secure the return of original artwork. I am referring to the Association of Illustrators. The Association is also campaigning for credits to be given on all published artwork. ... Although the Whitford Committee on Copyright stated in March this year that artwork remained the property of the artist and that this is covered by existing law, it has become quite apparent that IPC will not recognise this law without a legal battle - which is something this large publishing organisation is in a far superior position (financially) to undertake. The Association produces stamps stating 'This illustration is the property of the artist and must be returned' which it encourages its members to use but, as it has been put to me with no little irony "If I put this on the back of my work (for certain companies) it would be the last job I'd get"

George Hay will be running a series of 'futures' seminars at the Institute of Contemporary Art on Monday

evenings through October.

WORLD SF is 'an international science fiction association for professionals; not only writers but artists, teachers, editors, librarians, publishers, etc. involved in SF. It was first mooted at the First World Science Fiction Writers Conference held in Dublin in Sept. 1976. The second WSFW conference, to be held in June 1978 at the Burlington Hotel, Dublin, will include an organizing session for WORLD SF. Charter membership is £1, or \$2, made payable to WORLD SF, 10 Fitzwilliam Square, Dublin 2, Ireland.

Borderline SF material is alive and well and appearing in 'literary' magazines; recent issues of 'Ambit' have had stories by Aldiss and Ballard. (AMBIT available from 17 Priory Gdns. London W6 080p). Another periodical, BANANAS (40p from 2, Blenheim Cres. London W11) has featured stories from J.G. Ballard, John Sladek, Angela Carter, and others. J.G. Ballard is an associate editor.

HUGO AWARD NOMINATIONS:-

Fanzines: Locus, Mythologies, Outworlds, SF Review, Spanish Inquisition

Fan Writer: Don D'Amasso, Dick Geis, Mike Glicksohn, Don Thompson, Susan Wood.

Fan Artist: Grant Canfield, Phil Foglio, Tim Kirk, Bill Rotsler, James Shull.

Novel: CHILDREN OF DUNE (Herbert), MAN PLUS (Pohl), MINDBRIDGE (Haldeman), SHADRACH IN THE FURNACE (Silverberg), WHERE LATE THE SWEET BIRDS SANG (Whitlhelm)

Novella: BY ANY OTHER NAME (Robinson), HOUSTON, HOUSTON, DO YOU READ (Tiptree), PIPER AT THE GATES OF DAWN (Cowper), THE SAMURAI & THE WILLOWS (Bishop).

Novellette: THE BICENTENNIAL MAN (Asimov), THE DIARY OF THE ROSE (Le Guin), GOTTA SING, GOTTA DANCE (Varley), THE PHANTOM OF KANSAS (Varley)

Short Story: A CROWD OF SHADOWS (Grant), CUSTOM FITTING (White), I SEE YOU (Knight), TRICENTENNIAL (Haldeman)

Drama: CARRIE, FUTUREWORLD, LOGAN'S RUN, THE MAN WHO FELL TO EARTH.

Editor: James Baen, Ben Bova, Terry Carr, Ed Fernan, Ted White.

Artist: George Barr, Vincent Di Fate, Steve Fadlan, Rick Sternbach.

FAAN AWARDS:-

Best Fan Editor: 1) Rob Jackson 2) Terry Hughes
3) Jerry Kaufman & Suzanne Tompkins
4) Donn Brazier, 5) Victoria Wayne
6) Don D'Amassa

Best Fan Writers: 1) Bob Shaw, 2) Don D'Amassa,
3) Susan Wood 4) Roy Kettle
5) Jodie Offutt 6) Pete Weston

Best Fan artist: 1) Harry Bell 2) Grant Tinker 3) Derek
(Humorous) Carter 4) Alexis Gilliland 5) Dan
Steffan 6) Bruce Townley.

Best Fan Artist: 1) James Shull 2) Jim McLeod 3) Al
(Sercon) Strvis 4) Stu Gilson 4) James Odbert.

Best Loc Writer: 1) Mike Gleichsohn 2) Harry Warner, Jr.
3) J.A. Salmonson 4) Jodie Offutt 5) Don
D'Amassa 6) Ben Indick.

Best Single Issue: 1) Maya 11 2) Spanish Inquisition 7/8,
3) Rune 48, 4) The Hat Goes Home,
5) Simulacrum 3.

CHECKPOINT Fan Poll Results:

UK Fanzine: 1) Wrinkled Shrew 2) Stop Breaking Down
3) Maya 4) True Rat 5) Tull-Ddu

Best Single Issue: 1) Wrinkled Shrew 7, 2) Maya 12/13

Best Article: 1) Don West - "The State of the Art"
(Wrinkled Shrew 7), 2) Roy Kettle - "How not
to be a writer" (Maya 12/13), 2) Rob Hold-
stock - "8 Days a Week" (Stop Breaking Down 4)

Best UK Fanwriter: 1) Roy Kettle, 2) Graham Charnock, 3) Don
West, 4) Dave Langford, 5) Greg Pickers-
gill.

Best UK Fanartist: 1) Harry Bell, 2) Jim Barker, 3) Don West,
4) Tony Schofield, 5) Jon Langford.

SF THAT ESCAPED

1) Film DAY OF THE ANIMALS showing at the Warner West End
was a sort of 'The Birds' only with all the animals in-
volved.

2) A new series before Christmas promised on BBC - 1990,
set against a background of Britain under a totalitarian
government.

3) A current best-seller RAISE THE TITANIC by Clive Cussler
(Michael Joseph). Russian and Western forces race to raise
'Titanic' for a rare element in the hold.

4) Fantasy/SF for children includes THE BUS BOGGART by
Jane Holiday; DRAGONFALL 5 & THE SUPER HORSE by Brian
Earnshaw; MARIGOLD MONSTER by Myra Schneider; THE SPEC-
TRUM by Davis Rees.

5) THE BEST OF EAGLE edited by Marcus Morris. (Michael
Joseph) contains some Dan Dare vs. Mekon strips plus
other comic nostalgia.

6) SF author that escaped - John Stadek's INVISIBLE
GREEN (Gollancz) is not SF but a crime thriller.

7) THE BLACK DEATH by Gwyneth Cravens & J.S. Marr
(Weidenfield) is a 'convincing account of recrudescence
of bubonic plague starting in the states...'

8) Joy Chant's THE GRET MANE OF MORNING is an 'impress-
ive' fantasy set on an alternate world, from Allen &
Unwin.

9) FIREFOX by Craig Thomas - a thought-controlled Soviet
fighter plane hijacked. (Michael Joseph)

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A recent Daily Mirror 'Page 3' lady described herself
as an SF fan. Surry fandom take note of LINDSEY OLIVER.

CLUBS & SOCIETIES

The BRITISH PERRY WHODUN CLUB is alive and well
and in the hands of Roy Jackson, 16, Manton Road,
Liverpool, L6 6BL, U.K. He would welcome fellow
PR enthusiasts.

Associated with the French-Canadian fanzine
REQUIEM (mentioned in Dan Farr's article last
issue) is the CENTRE KEBEKOIS INTERNATIONAL DE
FANTASTIQUE ET DE SCIENCE FICTION, a recently-
formed organization which hopes to establish an
international reference centre (including library)
and meetings and lectures. The secretary is
Jean Marcel Cusson and the Centre can be contacted
at 505 Rue Duluth Est, Montreal, Canada.

While in Hungary there is the TIT Science
Fiction club, which is associated with the Studio
of Natural Sciences, part of the Society for the
Dissemination of Sciences, which has about 20,000
members, and is described in their English-language
booklet as "the special methodological center of
the scientific education for the general public."
and holds lectures, study circles, exhibitions, etc.

The following is taken from a letter the club
President, Laszlo Lantos (c/o TIT SCIENCE FICTION
CLUB, H-1113 BUDAPEST, BOCSKAY UT 37, HUNGARY)
sent to Dave Wingrove.

"Since 1970 our Club has been operating as a
methodology centre which gives a helping hand to
the amateur SF fan clubs of Hungary, and co-ordin-
ates their work. We are helping our fellow-clubs
in the organising of programmes, exhibitions, and
film-projections for them. We represent the inter-
ests of our fellow-clubs both in Hungary and abroad.

Since the EUROCON of Trieste the Hungarian
amateur SF movement had lost its contact with the
World SF movement. Our ex-secretary had tried to
use the Hungarian SF movement for her own purpose
and this caused a break in the progress of the
amateur SF movement and we have lost contact with
abroad because all fanzines and publications arriv-
ed at her address. Please help us to rebuild our
international relations.

There are a great deal of amateur SF clubs in
Hungary. Among others are clubs in Nyergesujfalu
and Budapest. The TIT Science Fiction Club at pres-
ent has about 200 members. We have regular prog-
rammes every Tuesday. Within the range of the Club
there are areonautical, astronautical, astronomical,
historical, sociological, musical and SF literary
sections. We have a library with 800 books and fan-
zines. Members and other clubs can regularly borrow
books. Because we have no foreign exchange we can
only obtain publications if we exchange ours and
our fellow-clubs' publications for foreign books,
fanzines and similar matter.

In the near future we will issue our fanzine
entitled POZITRON, and a newsletter."

S F PLANS FOR TYNESIDE

((This was originally sent as a letter to Tom Jones. I'm making it an 'article' rather than a 'letter' or a 'news item' in the hope that some of our local members, at least, will respond. There seems to be some interesting possibilities afoot.))

As Rob Jackson mentioned in the BSFA Yearbook, there was our University Group, a group at the Poly, and, of course, the Gannets. We put our heads (and our resources) together in order to keep one another from going under, and have emerged, I think, successfully.

Now, Newcastle has an annual festival which, again through Rob Jackson's efforts, has included a disproportionately large amount of SF, and the success of the events (primarily films, and talks by Chris Priest, Bob Shaw, Mark Adlard and Richard Cowper) has meant that the organisers seem keen to repeat this. In particular, the people at the Tyneside Cinema Club are very keen to get a regular SF film festival going - something of international status - and this sounds very exciting. The SF events at the Laing Art Gallery drew a number of 'potential fans' and, incidentally, potential BSFA members, and several people expressed a wish to get involved in a society.

Our societies are, although mutually sponsoring, very different in character; the Gannets are fannish whereas we are very neo -ish and approach SF from the writing side. Several of our members are keen to write and we have a number of excellent illustrators. We produce a fiction zine which has so far run to four issues and is something like TANGENT.

It seems to me that this dichotomy of character need not be a bad thing, and I think that if diversity is the soul of any community, then we might very well - with a lot of effort - become a northern SF centre.

We plan to launch a massive publicity campaign around the area to try to draw people to a certain meeting place say once a week so that anyone who is interested can attend. Since the University is difficult to get into, the venue is liable to be a city centre pub, and then we'll see how things develop. One thing some of the University Soc. want to do is set up a writer's workshop and thereby improve the standard of amfic. We could feed such things as TANGENT AND NEBULA and any other ficzine interested as well as our own.

All this will be grinding into action around October. If anyone in the BSFA is local, I'd sure like to know, and we can post notices to them directly.

(Rob Carter)

SMALLADDSMALLADDSMALLADDSMALLADDSMALLADDSMALLADDSMALLADDSMA

The International Science Fiction Yearbook (ISFY), due September 1978 (sic) from Pierrot, will list useful information on fanzines, publishers, agents, artists, translators

conventions, bookshops & dealers, organisations, etc in the SF and related fields. Colin Lester would be grateful for any information on little-known items in the above areas, and would especially like to hear from artists, agents, and translators who wish to be included, at Pierrot Publishing Ltd., 17, Oakley Road, London N.1, England.

* D. M.
* OPINION *
* Wilson.

((This piece was originally two letters - to Chris Fowler and Tom Jones - which make one or two points worthy of discussion, but which, because they were sent some time ago, do not really belong on the current Letters pages.))

I don't always agree with the contents of the readers' letters - regarding the "New Wave" type of SF, I don't like it very much. I prefer the more traditional type.

There also seems to be many letters written about SF and its relationship with so-called "mainstream" fiction and also using mainstream fiction subjects. To me this is all wrong. The reason I read SF is because it is different from other types of fiction.

I also don't approve of some of the 'daring' words used in some SF, such as F---, C---, SH---, etc. If readers want to see these kinds of words, there are plenty of books and magazines available that use these words in their stories. So why have them in SF?

Like wise if I wanted to read mainstream, detective, mysteries, etc., I would buy that kind.

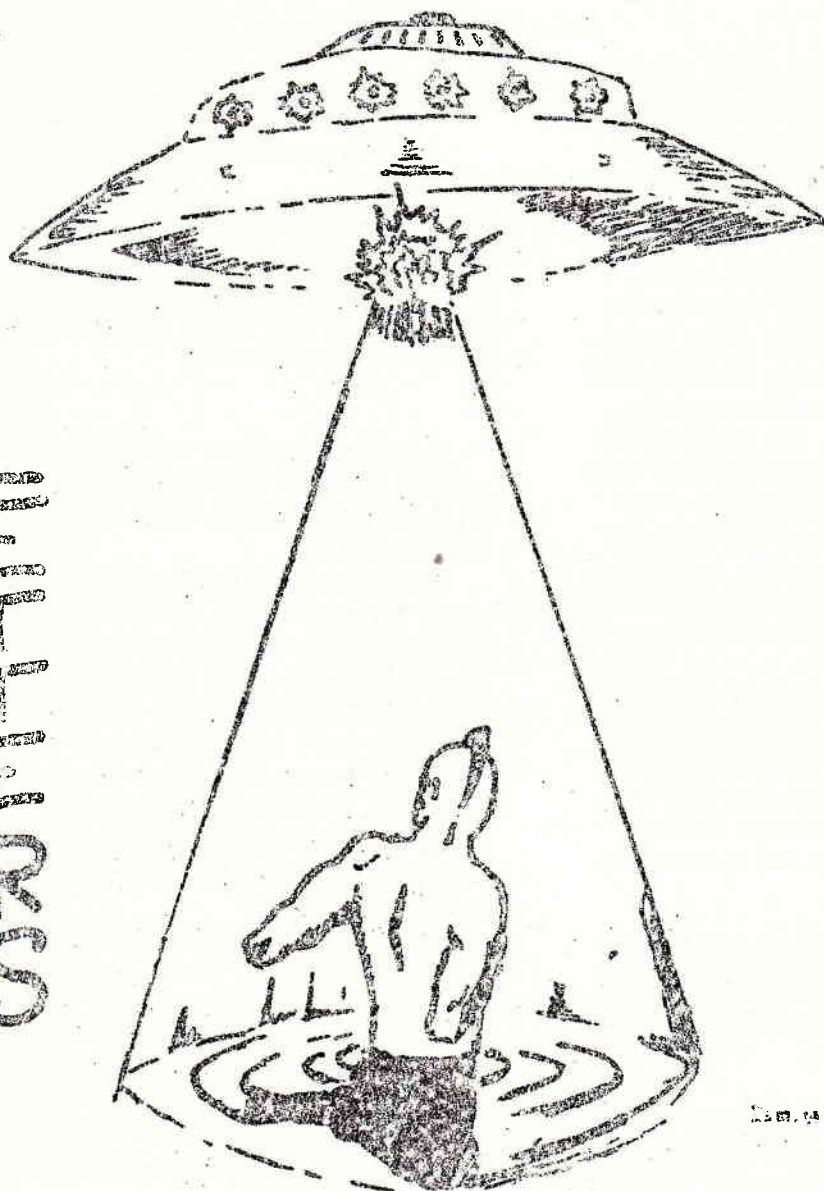
On "Good Afternoon" on Border TV I saw J.G. Ballard interviewed. He really did let the cat out of the bag with his views of SF. Among some of the things he said was: "It is a pity that the Buck Rogers types got their hands on SF". He gave me the impression that he really despised SF except for the type he wrote himself!

SPACE EXPLORATION.
(With acknowledgements to Spencer's Fairie Queen)

Their course already charted by the stars,
 Equipped with gadgetry and T.V. gear,
 Space capsules fly to Venus and to Mars
 To scan these worlds. Should signs of life appear
 The news would soon be flashed to reach us here.
 To mankind it would be the greatest boon,
 For we, who overcrowding have to fear,
 If we could hope - and may it happen soon -
 To spend our lives aloft on Mars or on the Moon.

I.O. Evans

LETTERS



((This is me hiding in the traditional double brackets, but I'll try to keep editing into sections to a minimum this time round. On we go...))

PHIL STEPHENSON-PAYNE; 'Lindon' 1, Lewell Ave., Old Marston, Oxford OX3 0RL.

I did not really enjoy Matrix 13 very much. The cover was, distinctly, a bad start. I've looked at it from several angles and for quite a while but can't work out what it is meant to be - other than atrocious.

Dave Langford's piece, to my dismay, I found trite. Usually I enjoy his humour immensely, but this time I thought it rather unnecessary if not irrelevant. Raj Rattan's poem I thought tedious, repetitive and boring. In an attempt to please those who insist fanpactry is worthwhile I keep reading it,

and keep finding it abysmal. The 'Trigger Vorbs' review trembled on the edge of humour but never quite made it.

None, however, are as depressing as Peter Ellis's 'article' on WHEN THE SLEEPER AWAKES which, to my mind, should never have been published in its present state. Mr. Ellis has a point (only a slight one mind, but valid nonetheless) on the sterility of Wells' predictive capability. However his attempt here to persuade us of that sterility is hopelessly inaccurate and confused.

Initially he discusses 3 other Wells books in reasonable enough summary and then says 'So we are left with the SLEEPER as Wells' only attempt to predict future technology' - an incredible statement which seems to imply that Wells wrote only 4 Scientific Romances. It was nearer 20, including a number dealing with future technology, such as THE WAR IN THE AIR, THE WORLD SET FREE, (which first introduced the term 'atomic bomb' and the classic SHAPE OF THINGS TO COME.

He then criticises Wells for 1) not being able to foresee the shape of planes to come when the WRIGHT Brothers' flight was still 9 years off (but he did foresee their widespread use), 2) predicting television but not colour television (compared with the hundreds of authors who were too optimistic and predicted 3D TV which is still a LONG way off) and 3) for not predicting the widespread use of plastics (it is true that celluloid had been invented in 1865, 30 years before, but the real plastics development did not begin until after the theory of 'macromolecules' had been produced in 1930.) Wells is therefore being criticised for not accurately predicting actual events for which he had no grounds for prediction. Rather more relevant, surely, is how reasonable his actual predictions were at the time.

I think Mr. Ellis probably had a valid point to make and, with a little assistance, could have made it well. I think that by all means Mr Ellis should have written and submitted the piece, but that the editor should then have returned it with a helpful, explanatory letter. What does anyone else think?

I was interested in Dave Cobbledick's piece on the Leeds group. A little too long, perhaps, but the sort of thing I like to see in Matrix.

Letters, as always, my favourite section of Matrix: I think Tom has a valid point in saying that kids do not often have the necessary breadth of experience to fully appreciate some books, but, naturally, they would be the last to admit it. Witness Ben Burr's overviolent reactions on this point. He says that he "Knows that, whatever their age (children) will recognise good and interesting fiction". How does he know this when he is inside looking out - certainly no better than we can from the outside looking in, except that we have the advantage of having been in his position, and he hasn't been in ours. Not that Mr Burr doesn't have valuable comments to make on the subject. I think his comments on the adaptability of children are very apt - some would be put off SF, some wouldn't, who knows. As he says, SF is now appearing in some school syllabuses, not always with detrimental effect. But then I think this ties in with what Tom was saying earlier. Much 'good' fiction requires a breadth of emotional experience to be appreciated, and would therefore lack a lot to children. Most SF doesn't and would not suffer so. Despite all our grandiose claims, SF is still a very simplistic literature.

However, I think Steve Cowperthwaite supplies the crowning sentiment - "kids should be allowed to read anything" both as a right, and because reading anything is better than reading nothing and turning into a TV-watching illiterate moron.

((I'm 90% with you on that last statement although I always have a twinge of unease at the 'read anything' argument. The operative word is 'allowed' rather than anything. It seems to me that there can be as great a proportion of trash on the printed page as on the TV screen. Reading, however, is perhaps the single most important method of survival in our society. Anything which encourages its practice is valuable, but is it so if it narrows rather than expands horizons?))

Cyril Sims's review of "Fantasy Tales" was fair enough. I think first issues of magazines deserve mention in Matrix. Conversely Dan Farr's piece on Amazing was a complete waste of space. Dan on Canadian SF was better, but basically uncoordinated and confused. The Newshounds material was, as usual, old hat. Presumably it is news to someone (is it?) but most of it seems rather a waste of time and space.

((Most of your points I obviously can't come back on but no doubt there will be some who have good things to say and the old cliché of 'balance' will be restored - as

soon as I get some more locs! But as for your point about the 'Newshounds', I think you are partly right in that inevitably news gets outdated between the time it's typed out and the time it's read - and the problem was exacerbated by the lateness of the last mailing. But I think you are overestimating the amount of material which is NOT new to the membership at large. Although I've not been able to do much about it this issue, I'd like in future to try and renew the freshness of the news by such methods as more ruthlessly editing out stale items and featuring more obscure items of information (NOT gossip!))

I would appreciate comments on the value or otherwise of the 'Newshounds' column.))

STEVE COWPERTHWAITHE, 84 Marston Rd, Stafford.

I never made myself clear when defending TV's SURVIVORS. Here is a revised version: Civilization broke down after the plague, leaving people to fend for themselves in a world without the technological pressures that we have. Many people found this 'new' world far better than the old one and so they were reluctant to rebuild civilization. Thus Preston, Vaughn, et al met opposition when touring the country. Hence the 'character dramas'. It's not a perfect SF series, but it's one of the better ones (second only to THE PRISONER)

I am opposed to Ben Burr and Pete Nicholls. SF should not be taught in schools. If this happened then teachers might as well start teaching the kids about the properties of the golfball. SF should be made available to the individual pupil along with other genres. The pupil can pick the genre he likes best and follow it (though not exclusively.)

Subscription rates up by £1! I wouldn't be surprised if many members join a local group to save money with a group subscription.

The cover was bloody atrocious. Have Dave certified insane immediately. And why weren't the interests of the new members typed alongside their names? ((Because the New Members Form has been redesigned and are no longer being asked if they want details put in MATRIX for correspondence purposes - there, I knew I had the answer written down somewhere!))

Peter Ellis's H.G. Wells article was very interesting but that's all I can say since I've never read any of Wells' work. I can't say the same for Andrew Muir's article on David Bowie. It was too disjointed. Wouldn't you admit that you wrote the article to show Dave Wingrove, who said in VECTOR that Bowie 'abused the genre' (SF) to obtain his own imagery that Bowie was at one time using SF seriously even if he isn't doing so now?

I like the idea of having short articles on SF in foreign countries. I didn't know SF existed in Yugoslavia. The UK and USA have dominated the SF scene for

too long. Who knows what incredible talent exists in other countries, i.e. behind the Iron Curtain. More please.

May Dave Cobbledick be congratulated upon his work to do with local clubs.

Do Matrix a justice - edit it well. ((I'm trying, Steve, I'm trying - despite the little spots that are going round and round between me and the typer.

ROY JACKSON, 16 Manton Road, Liverpool L6 6BL

I agree with Dave Cobbledick. I too object to the way so many of you have treated TV&F. The trouble with you lot is that you are sensible adults and tend to disagree with 'childish' TV&F.

I better point out that I am only 15 years of age myself and I enjoy FANTASTIC JOURNEY, SPACE 1999, STAR TREK, et al. And most children I speak to (SF fan or not) watch at least one of these serials. And you adults get your share; when the 1990 series appears you will all be smiling. While kids of my age find the thing bloody boring. God, I can't wait for the reaction from QUARK.

SF in schools: we have a school library which stocks, among other things, SF books. And we also have games lessons and PE lessons. No teachers object in the least if you sag off games and go down to the library. This gives you freedom to read any subject you wish for about three hours a week. We don't get MR POLLY shoved in front of our faces and told to read it. We read what we want voluntarily and if we don't want to read we go to games or P.E.

SIMON R. GREEN, 37 St Lawrence Rd, Bradford on Avon Wilts.

Steve Cowperthwaite says I'm a hypocrite. 'Hypocrite' is by definition someone who publicly maintains one belief while actually believing the opposite. So I'm sorry, Steve, but I stand by what I said. The character dramas that were acted out in the last series of SURVIVORS could have taken place under a perfectly normal present-day setting. True, some characters were presented as anti-technology, but we already have such people. I feel that a plague which decimated most of the world and reduced most of the remaining inhabitants to near-subsistence levels would have a very great effect on characters. For a start, I believe that people in spite of themselves have become much tougher and violent in nature, that many would have set up groups completely original in nature based simply on the local requirements for survival. After all, that was the original theme of the series; the changes we have to make to survive, which is why I liked the two-part story in the second series, "The Lights of London", where it was shown

that though the system under which people lived in London was thoroughly repellent, it was necessary for their survival; there was no other way of life possible in a city.

If you look at any number of after-the-catastrophe stories in Science Fiction, from THE TRIFFIDS to THE CRYSTALIDS to EARTH ABIDES to you name it, there have been many differing ideas of what people would do to survive, and it is in comparison to these in particular that SURVIVORS disappoints me. It had the potential of a very fine series but copped out into character conflicts transparently designed for making social comment.

There were some good segments, even in the third series; Greg dying from smallpox, but using this death as a weapon against his enemies; Brian Blessed's portrayal of a man who believed that brutality is the only answer to a brutal world. But these were not typical of the series as a whole, more's the pity.

I enjoyed Dan Farr's piece on SF in Canada, though I think it only fair to point out that Harlan Ellison's original series format and pilot script were so screwed up by the producer that he walked away from the series and refused to be associated with it, even to the extent of using his Cordwainer Bird pseudonym in the credits.

Ben Bova was hired as series consultant, but walked out when he found that no-one was listening to him. He has since written THE STARGROSSED, an SF novel that was based on his experiences with the TV series. Anybody wishing further information should read this book.

On a last personal note, you may remember that I was trying to get somebody to take me on at University to do research on Science Fiction. I have to report that I never did find anybody willing to accept me. The Centre for Contemporary Cultural Research at Birmingham University did at least give me a hearing, but finally rejected my application with no reason given. So I have regretfully thrown in the towel. Starting this October, I will be studying for my MA in modern English and American Literature at Leicester University.

Well, at least I tried.... ((I'm sure we all regret that you couldn't find anyone to take you on, Simon, but best of luck at Leicester and let's hope you can persuade people that modern English & American Literature includes a certain amount of SF!))

KEITH M. WARWICK 98 High St. Hemel Hempstead, Herts HP13AQ

I have just heard from the manager of my local Smiths that VORTEX has ceased publication. If that is so, then I have the ideal epitaph:-

Requiescat in Cruciatu

Memento mori - hic jacet "Vortex"
Sed nil posse creari, de nilo.

((Anyone who can quote Latin in a magazine devoted to SF is worth hanging on to - keep writing, Keith!))

I shall never wonder why it didn't sell. I could say: "No comment"; however, it has not only filled me with great disappointment and a bad taste in my mouth, but a load of words on my tongue, just waiting to be unleashed.

VORTEX went the way it did because of the following reasons:

1) The editor seemed inclined towards disgorging on to the glossy pages of VORTEX some of the most abjectly boorish, unsuited, and totally irrelevant literature imaginable.

2) It was printed on glossy paper - this was a grave and very expensive mistake to make. Why hadn't the publishers used pulp paper? There is nothing wrong with pulp paper. Some of the oldest comics are pulp - if not all of them. If they had used pulp they would have been nearer to actually selling enough to have kept going. Magazines should not have to be printed on expensive glossy paper, and the publishers certainly should never be so damned presumptuous as to expect the public to pay the earth for something which was very much below average anyway.

3) The magazine seemed to steer clear from Hardcore science fiction and concentrated on what could be described as 'speculative' fiction. It sounds quite grand, only the stuff VORTEX contained was just plain ridiculous and Preposterous, with a capital P. I realise that speculative fiction can be as good as anything else, but when mullock written by Ravan Christchild - alias Mark Ambient is published in preference to something better, then what the hell!

VORTEX is dead. It is dead because it was handled with immense negligence. Why on earth people in the position to present and create something which could have been at least good, just throw it all down the drain - I will never know. VORTEX did have (occasionally) a few good stories printed in its pages, but then they were few and far between. It is a great pity that Britain's only chance of having its own magazine devoted to a certain genre has bitten the dust.

Perhaps those to come will learn by this lesson.

GWYNFOR JONES 34 Bryn Gwyn, Amlwch Port, Anglesey
Gwynedd, N. Wales

I admire Dave Wingrove's writing ability but I wish I could say the same about his artwork. Let's have more cover illustrations by people who can draw. Jim Barker's cover illustration for MATRIX 8 and the Christmas edition are the best I've seen, so let's have more! (Sorry, Dave)

Read Peter Ellis's article on THE SLEEPER AWAKES. 1

haven't read the book, but I did hear the serialisation by the BBC read by Robert Hardy. It was serialised as a Book at Bedtime - I must admit that the reading proved to have the required soporific quality.

DAVE COBBLEDICK, 245 Rosalind St, Ashington, Northumberland, NE63 9AZ

Yep, we're still buddies, Tom and I agree with you (What??). Yes, what I wrote was a pile of shit (why write it, then?) Yes, mmm, good question; Seriously, I was being Hyper Critical towards the criticisms thrust towards TVSF; i.e. always detrimental. The main point which I mentioned was "There is good and bad in all." The only trouble was there were no people saying this was good, that was good, etc. I know that all producers are after is making their wallets fat and happy (themselves too) but to do that their programme must be a success. TREK was a success (three series to its name) and what do we have....blaghhhh. Not, I liked Spock, etc. At least not from your average SFer, but Trek has a following of its own and so it doesn't really matter what we say about it. JOURNEY wasn't on long enough (nor viewed enough) to warrant notice (although I enjoyed it). The real case is for the likes of SPACE 1999. There was so much money thrown into it and advertising both here and abroad was tremendous and what happens? Nobody likes it (except your kiddies and stupid grown-ups.) But there was good and bad in it; the bad points were the actors and the scripts. I accept that (I do now, honest) but its good point was the Special Effects and let's face it they were GOOD. My trouble is, if the Effects are good, I like it. A very limited outlook you may think, but that's what turns me on. However, if what you say were to happen often enough, i.e. "And hope the producers make a big fat loss...and they might get it right next time" we would have no TVSF. If a producer loses a lot of money on a prog' he quits and puts his money elsewhere, so no more next time. And if they happen to be buddies with other producers they spread the word "Avoid SF its a waste of time nobody likes it." Which is untrue; I like SF, you like SF, everybody in the BSFA likes SF. What I'm getting at is this; keep slagging it in a detrimental manner, long enough, and you'll succeed in removing SF from the TV for a long time. You yourself said something like this in QUARK a while back, Tom.

How do we succeed in getting what we want? Certainly not by crapping on it all the time. We must win the confidence of producers, TV controllers and anyone else who is responsible for bringing us SF on the TV. What I propose is a census (first) in the form of a detailed questionnaire asking people what they dislike about the SF prog's, what they LIKE about them and what they would like to see as an SF prog'. This could be sent to the BBC and ITV with a letter stating that these are the collective thoughts of the people who are interested in SF and have some authority as to what is good SF and what is bad SF. If we can get these companies to recognise us we could then move on to the

producers themselves through the contacts of the BBC and ITV. Only this can hope to achieve anything for us as regards TVSF as it is moving in a positive direction instead of the petty, stupid ingroup criticising which leads to exactly....nowhere, and nowhere is where we'll get.

TV is a big market for advertising SF and the better it is the more likely we will see more new blood flowing into SF. I realise that trying to voice an opinion to the BBC, ITV, and prog producers is a heavy task, but if we make a big noise then they will have to listen and to make a big noise we need lots of voices. So, all you people out there who are content to sit on your fat lazy arses and do nowt for SF except take and never give, if this census questionnaire reaches you, don't wipe your noses on it, fill it in and send it back to whoever sent it. I'm prepared to go it alone and splash money out here and there to get something done, but I'm only one person and SF is for many so anybody willing to help would be much appreciated....I leave you to your own conscience on this subject.

((I agree with the idea of being constructive, Dave and I think we could put forward suggestions; I'm not too sure whether we could really put any real pressure on those responsible for TVSF -- as a proportion of the audience we are infinitesimal. Still, if we shut our mouths no-one will hear us.))

Otherthings: Nope, Steeleye Span and the A.C. Band don't count as HM. Ghu, they're as light as a fart compared with Rainbow. But what I meant was, where are the people who enjoy listening to the SFictional wordings and phrasings that are complimented by the earsplitting music? (I'll have to write that article after all.)

BEN BURR: We are ruled over by politicians. What do you think the body called THE GOVERNMENT consists of? They ARE your politicians and people who take an interest usually turn out to be politicians. People are not interested in politics as politics but are interested in what will affect them physically and financially and I'm not talking about rich fat slob, I'm referring to you and I and Mr Average. The politicians could do what they like as far as I'm concerned, but if they are to do something which will affect ME I'd be interested in my preservation, not politics. SF is FUN, the BSFA is FUN and Matrix is FUN and to start making it the battleground for petty argument such as he is an anarchist/facist etc, well it just takes the FUN away by being serious... ((You and Ben are maybe arguing about slightly different definitions of 'politics'. To me, politics is simply about how we live together and to ignore this dimension is to ignore most of life. By the time something affects us directly it is usually too late to do anything about it.))

SF 5 by Raj Rattan: Superb piece of poetic SF, beautifully done in a classic manner (I appreciate the finer things in life and SF 5 was fine.....snob) Let's have more like this, Raj...

Peter R. Ellis: you are mad. No, seriously, you are. Christ, man, authors don't sit down in front of a typer and make prophecies. They write novels/short stories which they hope will make some Money and perhaps a few people happy along the way. If you believe that what they say should come true, then I don't want to be around when the books that I read come true. Books are there to entertain you not violate the screens of time. O.K. so some books have fulfilled prophecies which were depicted in their contexts, but that, I believe, is pure coincidence. Books are not doorways to the future but are a mode of escapism intended to enthrall, terrify and inflict various emotions upon people who, deep down, would like to experience the context, but would not...(if that makes sense)...((Surely some authors (e.g. George Orwell) write because they want to inform and warn as well as (or rather than?) entertain? Wells was not necessarily trying to prophecy future inventions but he was trying to say something about contemporary society and possible developments in some, not all, of his books.))

RICHARD BANCROFT, 7 WOne Lane, Clitheroe, Lancs.

MATRIX 13 cover - Salvador Dali should see this. David Wingrove - black puds???

SF 5 by Raj Rattan was a brilliant piece of pros This man has put in his 99% perspiration and found that sparkle of genius. Loved the article by Peter R. Ellis. A solution to Martin Clarke's letter - print MATRIX on rubber sheets ((I've met your sort before!)) then he can - and I quote - have "MATRIX to be as long as necessary, i.e. to expand and contract from issue to issue".

Following Phil Stephenson-Payne in the last 3 issues of MATRIX & VECTOR I have begun to warm to his constructiveness and admire the nose-to-the-grindstone image - he is always enlightening.

Dave Cobbledick is right - somewhere, but please take your anti-froth in the mouth pills before next issue.

Starway Code - extract - Starships will be fitted with safety belts by enforced law if 'S' plate registered. Otherwise previous models may be exempt from fitting out prior to 2066 - Vintage models will be restored as original and will no longer be referred to as rubbish - Roy Gray please note.

Any single-handed effort by an artist should remain with the artist as is his right. If there is no joint effort than the problem does not exist other than as the old inhuman one of covetousness. The wife of Frank Hampson, it is said, lives on a small pension unable to benefit from her husband's fame as the creator of Dan Dare - Here the original artworks are being sold for over £100 a time to those lucky enough

to be offered the material and wealthy enough to pay. Mrs Hampson too had much inspired work involved with EAGLE but you can't copyright an idea nor take it back.

Alicon Lowe, I saw the documentary SCIENCE REPORT (ALTERNATIVE 3) and yes, I was taken in too but don't ask the others - I think they would rather not admit to being duped. (Hasn't it gone quiet?) ((What I found with that programme was that people who were into SF generally twigged by about half-way through the prog' if not before while those who weren't lapped it up - i.e. my sister and Mary my wife were in a state of advanced paranoia by the end!))

Sad 'byes to Tom; hope you're in print as Vice-Chair Man and give us all more of your characteristically bittersweet views. Good luck.

ROY GRAY, 72 Thornton Ave, Macclesfield, Cheshire.

My apologies to any STAR TREK fans who thought my letter in MATRIX 13 labelled them as rubbish. The expression applied to the programmes only. Its fans may be misguided but no more than that.

((Any connection between this letter and the recent STAR TREK convention in Liverpool is, I assume, purely coincidental - but what were those dark red stains on that letter???)

MARTIN MACGILP, 12, Bridgeway Rd, Kirkintilloch, Glasgow, G66 3HS

The SF in schools debate: we were taught several books; THE MIDWICH CUCKOOS for 3rd-year and, I think I'm correct, THE HOBBIT for S.C.E. 'O' Levels. The school library has quite a number of volumes of SF, not to mention at least a dozen 'fairy-tale books. Grimms, etc. Please remember the school in question is a secondary. I don't think reading F & SF at school has done me any harm (apart from acute psychosis and the dreaded curse, Tolkien-addiction! What is the estimated lifespan of a Tolkien-addict?)

I think children should get to read in the entire range of literature, and I think questions at the end of each book (perhaps after each chapter?) would be a great help.

I enjoyed K.M. Warwick's "Who".

RICHARD J. SMITH c/o Cowan House, Pollock Halls of Res.
18 Holyrood Park Rd, Edinburgh EH16 5BD

The main reason for this LOC is to thank Andy Muir for his review of Bowie's LOW, a very good piece that showed a depth of knowledge of Bowie's work that is rarely seen, outside the music press, that is. Although the article was to a certain extent marred by the fascination with GYGNET COMMITTEE, granted a very good track but I would have thought that quotes from a greater range of

songs would have made the point more forceful. In many ways the second side is the more important musically as it shows a radical departure from accepted Bowie music, namely rock songs with a tendency to be lyrically obscure and leaning to SF and Fantasy for his semi-surreal visions. If Bowie is to carry on in this new instrumental vein then I fear he will further alienate the critics and his diminishing number of fans; we'll have to wait until his next album (Heroes, to be released Oct.) to discover the truth.

I entirely agree with Ben Burr about sending out sample packages. I also support Ben in the attack against political apathy, summed up in Dace Cobbledick's dangerous remark "Leave politics to the politicians"; they're the last people I would leave politics to. In our society the politicians are OUR servants and not the other way around (or that is the way I thought it was in a DEMOCRATIC country.)

SF in education is a delicate subject, but I see no reason why SF books cannot be taught within the present curriculum. I think many teachers, especially the younger ones recognise the unique qualities of SF and the literary interest it can generate; teachers at my own school seemed to realise this as they used SF side by side with Shakespeare, Donne, etc. ((I have a suggestion: we have heard a lot from current or former school students about the use of SF in schools - have we any members on the 'other side of the fence', i.e. teachers who use or have used SF in the classroom? What do you think on the subject?))

Seeing the BSFA runs a magazine chain perhaps it could do the same for some of the elite American fanzines (Algol, SFR, Thrust, etc.) Or even better the BSFA could import them and sell them to members, buying them at business discounts would aid the hard pressed BSFA treasury. I suggest this due to the incredible price these zines charge single subscribers, plus the terrible exchange rate and the ever increasing bank charges for paying by cheque. ((An interesting suggestion: I'm not too sure how the import side could work out as such zines generally have an agent in the UK anyway.))

All in all a typical and therefore stimulating issue. Tom has left us on a high to remember him by. All the best to Tom for the future.

ANDY DARLINGTON, 44 Spa Croft Rd, Teall St, Osset, W Yorks

This is probably nit-picking but in the Bowie thing I came across a slight case of audial impediment, viz the lyrics quoted from CHANGES. According to my garish and much-stained copy of the album's libretto the word is 'spit' and not 'shit'. Not that I have got anything against shit, although spit is possibly more in Vogue at the moment, I dunno, but stuff like that seems to require elucidation and perhaps correction. But then it scans and probably means the same either-which-way so what the hell.

(Cont. P.30)

 * FALLIBLE FREEMAN.....FIENDISH OR FRIENDLY? *

A new editor of MATRIX (good luck, Andy) who might introduce some new and exciting typos - or who might throw this column on the junk pile (I hear cries of 'where it belongs?'). From what someone said the other night I think it is, perhaps time to reiterate the 'policy' of this column. I am not reviewing fanzines - I am listing what's arrived recently and indicating, as best as I can, roughly what's in them - so that you can decide which would please you. Thereafter it's up to you to write to the fanzine editor and see for yourself what it's like. Most fanzine editors (if they have copies left) will send a copy to anyone who asks - I'm sure they'd appreciate either stamps or a SAE even more. Postage, today, is usually the single most expensive item a fanzine editor has to worry about.

First a few fanzines which are regular, dependable, and have been covered in almost every one of my columns - hence just names and addresses:

Delap's F & SF REVIEW (monthly, single copy \$1.50):
 11863 West Jefferson Blvd., Culver
 City, California 90230, USA.

FORTHCOMING SF BOOKS (bi-monthly, single copy 75¢): Jo-
 anne Burger, 55 Blue Bonnet Ct.,
 Lake Jackson, Texas 77566, USA
 (British cheques OK, 75¢-45p?)

LOCUS (6 weekly? single copy - try 40¢): Charlie Brown,
 34 Ridgewood Ln., Oakland, CA 94611, USA.

That's the regulars - all American - does this say something about British fan publication? CHECKPOINT would be there, if I'd received a copy recently! Actually, some of the fanzines mentioned below are regular but either every issue is different (if you know what I mean) or their schedules are quarterly or greater and they don't, therefore, crop up in every column of FF....

ERG 59 - July 77: Terry Jeeves, 230 Bannerdale Rd,
 Sheffield S11 9FE. Qtly. 6 issues for
 £1. Coventry Con Report (2300 words), "So You Want To Be
 An Anthologist" - Mike Ashley (1200), short reviews of
 37 books (sf and related). Short review of Gene Wolfe by
 Michael Banks (1500), capsule fanzine reviews of 12 fnz.
 Usual high standard.

FEAR AND LOATHING 2 ? Apr 77: Ira M. Thornhill, 1900 Per-
 dido St, Apt B97, New Or-
 leans, LA 70112, USA. (irreg. - 6/year), 2 for \$1. Car-
 toon strip (1pp), what the editor's been doing (7500),
 followed by letters (some of which could stand editing)
 (10000). All the faults of a personalzine - too intro-
 spective.... If you know Ira then you'll probably find
 more of interest herein than I did.

SKYCON PR1/ NOVA CON 7 PR?: You get them by joining

either this years NovaCon or next Factor's Con, in
 either case write to Martin Moore, 5 Aston Close, Pangt-
 bourne, Reading, Berks. You will receive these if Mart-
 in's pet computer likes you (if it doesn't you will,
 like me, have to find other means!) Goh at Brum is John
 Brunner, Goh at SkyCon is Robert Shackley.

THE SPANG BLAH 14 - Summer 77: Jan Howard FINDER, P8
 Box 2038, Fort Riley,
 KS 66442, USA. Qtly? 75¢ an issue or 5 for \$3. Inter-
 national news (as in the old SB) plus Marion Zimmer
 Bradley (So You Want To Be An SF Writer? - 1200 words),
 John J. Alderson (Ecology of Dune - 1600), Finnish and
 the Elven Tongues by Robert Crickman (1100), Stargates
 by Lee Killough (960), Interstellar Warfare Pt 1 by
 Robert Piepenbrink (1250), extracts from Letters and
 Letters with a word or two from Jan finish off an issue
 which must have something for everyone.

STARLING 36 - May 77: Lesleigh & Hank Luttrell, 525 W.
 Main St, Madison, WI 53703, USA.
 Irreg? 1 for 50¢. Editorial (1500), Editormanship (Tom
 Perry 3200), Letters (5000), Michael Carsen's lists of
 books (1900), Book Collectors by John J. Alderson
 (1800), Publishing House Names & Series by Bob Vardeman
 (2000), Joe Sanders (1000), Books and Media news (1600)
 Life of Freff(?) (3800). Subtitle is 'popular culture
 fanzine' which, in a way, sums it up.

SIDDHARTHA 8 - Aug 77: Ian Williams, 6 Greta Terrace,
 Chester Rd, Sunderland SR4 7RD.
 Irreg. Priceless. Personalzine with Ian's version of Ian
 & Janice Maule's wedding, NovaCon 76 report, EasterCon 77
 report, fanzines and Ian & Harry (Bell) on holiday in
 France. Generally a light tone (though dealing with flu,
 contusions, and divorces...) The kind of fanzine that
 needs two or three before you begin to get into the in-
 world of Ian. My personal bias against personalzines
 means I'd have preferred to see the separate articles in
 separate fnzs....

STOP BREAKING DOWN 5 - Aug 88: Greg Pickersgill, 7A Law-
 rence Rd, South Ealing,
 London W5. 6monthly? 30p (in stamps) for an issue. Moan-
 ing at Midnight (2200), Don West on EasterCon 77 (4800),
 Eric Benticliffe on TAFF (1300) and what's gone wrong the
 past few years. Bryn Fortey on Elvis Presley (1350) and
 others. Fanzine reviews by Greg with record reviews when
 he gets too disgusted with the BSFA (5000) Simone Walsh
 has her say (3600) then the readers have theirs (6500)
 and finally there's a page of gossip and insults, Varied
 articles, well written - recommended.

BLACK HOLE 10 - July 77: L.U.U. SF Society, Leeds Univ-
 ersity Union, Leeds 2, West
 Yorkshire. Qtly(?) 20p a copy. Editorial (1350), Easter-
 Con report (900), Bob Shaw on writing a story (including
 story)(1800), fiction (D. West - 7150, Hank Tanner - 800
 Kate Jeary - 600), and a poem. Letters (4500), 7 fnz
 reviews, a crossword (clues printed on the back of the
 actual crossword...just to make things more difficult?)

a very full rundown on the contents of Black Holes 1 - 9. News & Rumours (1100) and reviews (400) finish off a good issue - improving all the time.

WHITE DWARF 2 - Aug/Sep 77: Games Workshop, 97 Ux-
Bridge Rd, London W12.

Bi-monthly. 50p. each. This probably shouldn't be here - White Dwarf is no fanzine but a professional games/gaming magazine - its subtitle "The SF and Fantasy Games Magazine" says it all. Games, that is, like D & D, Starship Troopers, etc. A very well produced and interesting mag recommended for the wargamers amongst us. I wonder what the 'straight' gamers make of some of the fan-slang that's crept in?

MUNICH ROUND UP 144 Aug 77: Waldemar Kummig, Herzog-
spitalstrasse 5, D-8000
Munich 2, West Germany. Qtly. 50p each(?). Apart from the 2 1/2 pages of English summary I couldn't understand too much of this! Contains a German translation of Bob Shaw's "bermondsey Triangle" - and I'd like to know how the puns came out in that! Other than that there are Con reports and something on Sf Monthly. If you're studying German I'd suggest you could do a lot worse than get MRU.

ME ANNALS 1 - Aug 77: Mike Hamilton, 16 Madeira Ave
Whitley Bay, Northumberland,
NE26 1SF. Free. A slim first issue that after intro-
ducing itself and its editor has a quick look at
EasterCon 77, D & D at Cons and finishes with (practi-
cally) a blank page headed NOTES. I don't know if Mike
intends to make this a personal zine or to spread into
a genzine....I hope the latter. A little bit confused,
but enough promise (for a first issue) to make me keep
my fingers crossed (hence the typos from here on...)

RIGEL 57 - Jul 77: Guido Eekhaut, Diestsestrrt 34 bus1
B-3000 Leuven, Belgium. 750 fr(B)
per issue. Sent as it contains the reprint of Chris
Fowler's interview with Robert Silverberg. If I ever
give up fandom I'll have time to learn German, French
and Belgique....then I'll be able to read these fnz...
except I won't, then, receive them! Some very nice art
work too.

HESSEN 1 - May 77: Graham England. 55 Colbrook Ave.
Hayes, Middlesex UB3 1TQ. Bi-month-
ly. 20p per issue. Editorial (200), a reprint from
Computer Weekly "Software in the 90's"(1800), some
graffiti, German as she is spoke (1500 words on the
German words Germans use that aren't in the German/
English dictionaries). Structured Programme Design
(yes, on computer programming...1600) and lastly 5
book and 3 fnz reviews. A preponderance of computing
material that might interest fans-who-are-in-the-
computing-game but others? Layout could do with a few
more illos. Let's wait and see what number 2 is like

CELESTIAL 3 - -: Tony G. Richards, 153 Dagenham Rd,
Rush Green, Romford, Essex. 7p stamp,

News views and personal stuff - intermingled. About
3000 words in all (including some fiction by Graham
Poole that I'll not say anything about, for Graham Eng-
land thinks those who object to amateur fiction should
be called Nerks. He claims "ficzines are the ideal med-
ium for developing new talent". Ficzines have been around
a while - name the talented authors we now have who
started that way Graham.) Like most SF fans I dislike
most of all inconsistencies... so why, on page 3 have we
"all the letters I received" and on page 5 "no response.
...even any anonymous insults or threats...write a nasty
letter to your editor TODAY..."After all that I'll add
that, for 7p. Celestial does have promise.

DURFED 2 Aug 77: Kevin Williams, 9 Whitton Place, Seaton
Delaval, Northumberland NE25 0BJ. Issue
1 was two years ago so what am I supposed to put for
frequency and/or price? Editorial (1000), Who Built The
Ringworld? by Neil Jones (4500), Notions Unlimited -
Sheckley by Kevin Williams (1800) followed by a Sheckley
interview (3000). Satire on "learn to write SF for pro-
fit"....funny. Suggested plots for more "tales of known
space" (presumably passed to Larry Niven?) (700) More
satire - visit to the Clarion SF workshop....also funny.
Letters (2300). Good enough for me to hope fervently
we aren't going to have to wait another 2 years for
number 3!

SF & F NEWSLETTER/ SF&F JOURNAL - various: I'm the U.K.
agent for
this series of publications by Don Miller. However by
some mischance Don and I lost touch...culminating in my
receiving a package of journal No 88 and 6 newsletters
plus 2 journal supplements. I won't go all through the
contents - news of books, mags, fnz, radio, TV, films
etc. etc. What I'm going to do is write Don to send me a
batch of "samples" which I'll distribute to those who
want them - cost is 30/-15p.

FF

* NEWSLINE EXTRA - BITS & PIECES *

Marquette University, Milwaukee, which purchased
the mss of THE HOBBIT and LOTR in 1957, are expressing
interest in publishing an unpublished work by Tolkein
which came with them - a childrens' story illustrated
by Tolkein entitled MR BLISS.

According to the Fanzine COMIX TIMES, DOCTOR WHO
is getting a new companion. Guess what - a robotic dog.

University of London Extra-Mural Studies 1977 -8
have a course entitled "Science Fiction - The Modern
Period". Friday evenings, 6.30. by Chris Priest & Peter
Nichols. (Stanhope Adult Education Institute Longford st,
London N1. Haringay may run a SFwriting course under
George Hay.

(Newshounds - Cyril Simsa & Mary Long. Thank you.)

"N-tropism" by Dave Wingrove. Was the last line taken from "Strange Meeting" by Wilfred Owen. "I am the enemy you killed, my friend." Okay it's abit different, but still.... This wasn't the best MATRIX I've seen but it still weren't too bad a read.