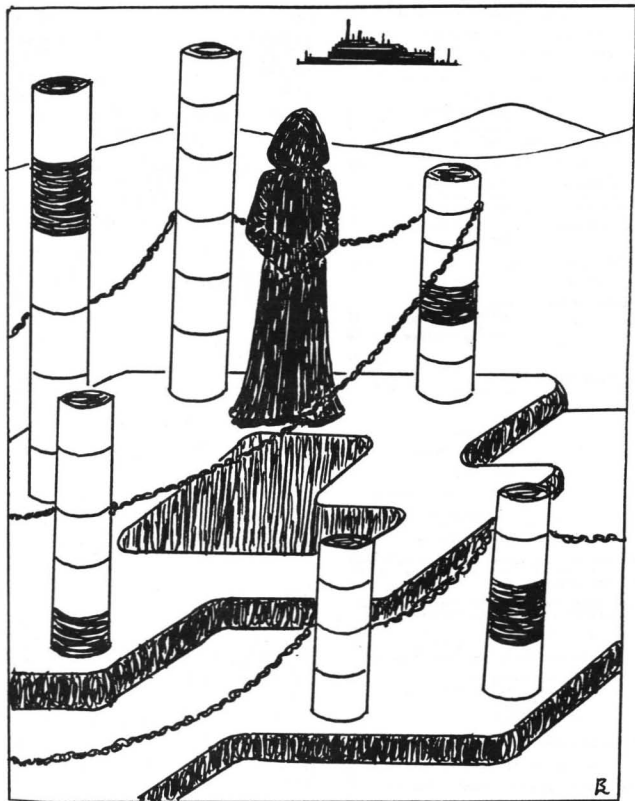




A·T·R·I·X

75p

THE · NEWSLETTER · OF · THE · BRITISH · SCIENCE · FICTION · ASSOCIATION



CONTENTS

INFORMATION	2
RED SHIFT	3
WALKING ON GLASS - <i>The BSFA Column</i>	4
Accounts 1983	4
London Meetings	5
New & Rejoined Members, Changes of Address, Left	6
NEWS	6
COMPETITION CORNER	11
MEMBERS' NOTICEBOARD	12
MEDIA REVIEWS	12
Robocop	12
Timewatch	13
Dan Dire	14
Red Dwarf	14
Prison Ship Star Slammer	14

THE PERIODIC TABLE	15
Convention Roundup	15
Convention News	15
Microcon Review	16

FROM MARY SHELLEY TO MONTY PYTHON AND THEN ...	17
Rob Meades	17

FIRE AND HEMLOCK	17
------------------------	----

Magazine Listings	17
-------------------------	----

A VERY BRIEF HISTORY OF TAFF	18
Rob Hansen	18

WRITE BACK	19
The Letters Page	19

SOAPBOX	24
---------------	----

An open Letter to the BSFA	24
Ken Lake	24

ARTWORK	24
---------------	----

Cover	Lynne Bispham
p.3	David Griffiths
p.5	Kevin R Smith
p.11	Arthur (ATom) Thomson
p.16	Matt Brooker
p.19	Richard McLaren

Any opinions expressed are those of individual authors, and are not necessarily those of the editor or the BSFA.

Copyright: ©BSFA Ltd 1988. Individual copyrights are the property of the authors and editors.

ISSN: 0307 3335

Production by Maureen Porter and Paul Kincaid.

Printed by: PDC Copyprint
11 Jeffries Passage
Guildford
Surrey
GU1 4AF

•BSFABSFABSFABSFABSFABSFABSFABSFABSFABSFA•
B o S F A
THE NEXT MATRIX DEADLINE IS
FRIDAY 20th MAY 1988
A

MATRIX EDITOR

Maureen Porter
114 Guildhall Street
Folkestone
Kent
CT20 1ES

Tel: (0303 529399)

Contributing Editors

CLUBS

Ron Gemmell
79 Mansfield Close
Birchwood
Warrington
Cheshire
WA3 6RN

COMPETITIONS

Elizabeth Sourbut
Home Farm
Moreby
Stillington
York
YO4 6HN

NEWS - Paul Kincaid, at editorial address

BSFA CO-ORDINATOR

Paul Kincaid
114 Guildhall Street
Folkestone
Kent
CT20 1ES

BSFA MEMBERSHIP costs £10 per annum and is available from:

MEMBERSHIP SECRETARY:

MEMBERSHIP RENEWALS:

Joanne Raine
33 Thornville Road
Hartlepool
Cleveland
TS26 8EW

Keith Freeman
269 Wykeham Road
Reading
Berkshire
RG6 1PL

TREASURER

Brett Cockrell
40 Cyprus Road
Finchley
London
NW11 7BU

ADVERTISING

Dave Wood
1 Friary Close
Marine Hill
Clevedon
Avon

ADVERTISING RATES

Cover (1fc, 1bc, 0bc) £25
Full page (rop) £20
Half page £15
Quarter page £10

These rates are for one insertion. Rates for multiple insertions are negotiable. Loose flyers are £20 per thousand sheets for distribution with BSFA mailings. Rates for booklets are negotiable. Requests for advertising and flyer distribution and artwork should be sent to Dave Wood.

PAPERBACK INFERNO EDITOR:

Andy Sawyer
1 The Flaxyard
Woodfall Lane
Little Neston
South Wirral
L64 4BT
(051 336 3355)

VECTOR EDITOR:

David V Barrett
23 Oakfield Road
Croydon
Surrey
CR0 2UD

(01-688-6081)

FOCUS EDITOR:

Liz Holliday
108 Twyford House
Chisley Road
London
N15 6PB

ORBITER CO-ORDINATOR

Sue Thomason
23 Carmires Rd
Haxby
York
YO3 6NN



Red Shift

IF, AS ONE PERSON HAS SAID, I CAN'T HAVE MY say in the editorial, where can I, so let me proceed to do just that.

I've had a letter expressing surprise at the fact that more people hadn't written to complain that we hadn't informed them about the performances of *SF Blues* last year, and the writer, having himself complained, went on to suggest that I had censored the other letters on the subject. There are not words sufficient to convey the outrage I feel at this accusation. As I thought I had already made clear, I cannot print every single letter I receive, not least because some of them aren't necessarily intended for publication, but I do try to ensure that most if not all issues raised in letters are mentioned somewhere in the letter column. I am not happy at being accused of censorship. There are matters raised in letters with which I do not agree in the slightest, but I have tried to act as fairly as possible, more so because I am not personally interested. If people do consider that I am acting as a censor, suppressing complaints and views with which I do not agree, well I shall be only too delighted to resign. The relationship between an editor and the readership is based on trust, and if that trust does not exist, well it makes a mockery of my position.

The truth is that this was the only complaint, and rather belatedly, I thought. We were not informed until well after the relevant *Matrix* had gone to press that the small tour of *SF Blues* would be taking place, but most people seemed to spot it in their local press. I also produced a special Stop Press sheet which was included in the next relevant mailing to inform people about the extra London performance. We can only act if we have the information, and in that case, we did not until it was far too late to do anything. I appreciate the gentleman's suggestion that he wouldn't have minded an extra pound on his subscription to accommodate a special mailing, but I wonder how many other people would. It cost somewhere in the region of £300 to produce a special mailing for the EGM ballot, a special mailing which was necessary and urgent. I wonder how people would feel if they had to keep paying for special mailings for less important issues. The BSFA is solvent at present, but not rich, and I think it is important to husband resources where possible. Comments are, of course, welcome.

God, it's a thankless task working for the BSFA. Sometimes, the temptation to jack it all in is almost more than I can bear, mostly when the letters are full of complaints written without any clear understanding of just how much work we put in on your behalf. I don't want sympathy, pity, anything, it's my choice to be here, I did volunteer to work for something I believe in, and oh yes, I do believe in the BSFA, whatever some of you seem to think. I just wish some people would understand that we're working our guts out for you. Sorting out the various problems we've inherited is not easy, in fact it's an uphill struggle at times. Let me remind you that we do this in our spare time, for you, and that we do it for free.

Oh, but some of you are very quick to suggest what we should be doing, and even quicker to

suggest we should get in extra people to help do it, but you don't volunteer, and you don't seem to understand when we explain that it's not a question of more help needed, but taking one step at a time in the process of untangling everything. Some people want the whole damn kit and caboodle sorted out yesterday. Well, we're going as fast as we can, inbetween such tedious little interruptions as working for a living, eating, even sleeping occasionally. (And don't say we need a fulltime officer, you know we can't afford it, apart from which, one person couldn't take on the diverse roles necessary.)

As Paul remarked the other day, no-one ever says 'thank you' for what you've done when you're the Co-ordinator. How true. I open most of the post round here, and there hasn't been much to suggest that you're all falling over backwards to thank Paul and Brett for the hours they've put in on getting your Association back on the tracks. You were all quick enough to be shocked by the dissolution of the BSFA through the incompetence of others, not so quick to be there at the EGM, helping us get the BSFA back on a legal footing. You were quick enough to complain that there were no regional meetings, yet the southern members weren't exactly rushing to attend the inaugural social. But of course, you want meetings everywhere, all at once, don't you? There's a saying, one I have become quite fond of recently.

Great Oaks From Little Acorns Grow

Well, we're the little acorns, putting out the first tentative leaves for you, to let you know that things are happening, and before that we were putting down a big, solid root system. But of course, you're all looking for instant results, and administration and organisation aren't as interesting as using us for target practice, are they?

Yes, this is a bitter tirade, and I don't deny it. I'm angry, and for once I don't care to be sufficiently good mannered to keep my thoughts to myself, even though I know that the majority of members appreciate what we are doing. And I know that some people will complain about my beefing, but I have feelings as well, and I can't remain silent any longer, despite my wish to be as impartial as possible. I personally think we've done bloody well to keep the BSFA going, to stabilise it and start developing. I am actually feeling quite optimistic about the Association, but I am not convinced that people really understand or appreciate what we've achieved, what we're trying to achieve. I hope that the letters we're receiving are simply meant to extend and promote a discussion, but sometimes it's hard to be consistently optimistic in the face of some of the comments we have received.

On a happier note, those following the saga of Educating Maureen will be relieved to hear that I have finally convinced Kent University that they'd like me to study Philosophy and Comparative Literature. I start in October. So, I've got a few months spare to get *Matrix* really licked into shape. I'm planning to remain as editor of *Matrix* although the next few months are going to see some very hard work to get myself organised, now I know what's happening.

WALKING ON GLASS

The BSFA Column

Due to circumstances that have been fully explored in recent issues of *Matrix*, the BSFA was removed from the Register of Companies during 1987. One of the reasons for that was our failure to present audited accounts for the years since 1983. We have since been re-registered, and our accounts for the years 1983-1986 inclusive have been audited and were passed by an Extraordinary General Meeting of the BSFA on 13 February 1988. We are required to publish our accounts, and it is our custom to do so through the pages of *Matrix*, but to publish four years of accounts in one issue would clearly take up far too much space. We will therefore be publishing one set of accounts in each of the next four issues of *Matrix*, beginning this issue with:

BSFA Accounts, 1983

Council Members' Report

Council Members

A.C. Clarke	President
A.S. Dorey	Chairman
K.J. Smith	Secretary
L. Flood	
B. Shaw	
J. White	
J.P. Harvey	
J.M. Nicholas	
A. Brown	
M.J. Edwards	re-elected
D.R. Langford	
S. Ounsley	
S. Green	
G. James	
P. Kincaid	
G. Rippington	
C. Greenland	
S. Polley	Appointed 5 April 1983

The Council Members during the period ended 30 September 1983 were those listed above. M.J. Edwards retired by rotation and put himself forward for re-election.

Accounts

The Council Members submit the accounts for the period ended 30 September 1983. The excess of income over expenditure for the year was £1,447, and is dealt with as shown in the income and expenditure account.

Activities

The principle activities of the Association during the period were the promotion of science fiction and the publication and distribution of science fiction magazines.

Auditor

The auditor, F.J. Steward, FCA, has agreed to stand for re-election.

By order of the Council

Brett Cockrell
Secretary
40 Cyprus Road
Finchley
London
N3 3SE

Report of the Auditor to the Members of the British Science Fiction Association Limited

I have audited the financial statements of the above Association for the period ended 30th September 1983 as set out on these pages. These

statements have been prepared under the historical cost accounting convention.

I have been unable to verify the existence or value of certain of the fixed assets.

Subject to this, in my opinion the balance sheet and income and expenditure account, prepared under the accounting convention stated above, give a true and fair view of the state of affairs of the Association at 30th September 1983 and of the excess of income over expenditure for the period then ended, and comply with the relevant sections of the Companies Act, 1985.

(Signed) F.J. Steward
Chartered Accountant

Income and Expenditure Account for the Period Ended 30th September 1983

	Note	1983	Year Ended 31/12/82
		£	£
TURNOVER	2	5701	6889
COST OF SALES		(2313)	(3829)
GROSS PROFIT		3388	3060
Distribution costs		(1349)	(2176)
Administrative expenses		(621)	(441)
Interest receivable		41	48
SURPLUS ON ORDINARY ACTIVITIES BEFORE TAXATION	3	1459	491
Taxation on interest received	4 12	(19)	10
Less: Overprovision in previous years		12	29
RETAINED SURPLUS FOR THE PERIOD		1447	501
STATEMENT OF RETAINED SURPLUS			
Balance at 31st December 1982		2901	2400
Retained Surplus for the period		1447	501
Balance at 30th September 1983		4348	2901

The attached notes form part of these accounts.

Balance Sheet as at 30th September 1983

	Note	30/9/83	31/12/82
	£	£	£
FIXED ASSETS			
Tangible Assets	5	955	1109
CURRENT ASSETS			
Stocks:			
Raw materials and consumables		-	-
Finished goods and goods for sale		198	174
Debtors:			
Trade debtors	351	423	
Prepayments	-	351	423
Cash at bank and in hand		3158	2062
		3707	2659

CREDITORS: amounts falling due within one year

Trade creditors	87	406
Other creditors:		
Corporation Tax	12	19
Other	8	325
Accruals	180 287	90 840

NET CURRENT ASSETS 3420 1819

TOTAL ASSETS LESS CURRENT LIABILITIES 4375 2928

CAPITAL AND RESERVES		
Other reserves	27	27
Income and Expenditure Account	4348	2901
	4375	2928

Signed by:
P. Kincaid Director
B. Cockrell Director

Notes on the Accounts

1. ACCOUNTING POLICIES

a) The accounts for 1983 cover nine months only, following the decision of the Extraordinary General Meeting held on 16th September 1983, to adopt 30th September instead of 31st December as the Association's financial year end date.

b) The accounts are prepared according to the historical cost convention.

c) Depreciation is provided for on the cost of the library at one-tenth of the net book value each year and on office equipment at one-fifth of the net book value each year.

d) Stocks are valued at the lower of cost or net realisable value.

2. TURNOVER consists of the following sources of income:

	1983	1982
	£	£
Subscriptions	4767	5724
Publications	185	333
Litho Service	479	446
Duplicating Service	48	89
Advertising	105	236
Magazine Chain	107	48
Badges	6	13
Other	4	
	5701	6889

3. SURPLUS ON ORDINARY ACTIVITIES is stated after charging:

	1983	1982
Depreciation on tangible assets	£154	£265
Auditor's remuneration	£20	£20

4. TAXATION

Corporation tax at 30% has been provided for on interest received

5. TANGIBLE ASSETS

	Library	Office Equipment	Awards	Total
	£	£	£	£
Cost at:				
1/1/83	913	1679	27	2619
DEPRECIATION				
At 1/1/83	814	696	-	1510
Charge for				
Year	2	142	-	154
At 30/9/83	821	843	-	1664
NET BOOK VALUE				
At 31/12/82	99	833	27	1109
At 30/9/83	92	826	27	955

6. OTHER RESERVES consist of:

	1984	1983
Award Funds:		
Doc Weir Memorial Fund	15	15
British Fantasy Award Fund	12	12
	£27	£27

LONDON MEETING

The first of the revived London Meetings of the BSFA was held on Friday 18 March at the Royal Connaught on High Holborn.

A lot of people have been asking us to revive these meetings, so it was interesting to see the response we got. All the BSFA Committee who live in London turned up, as did some of the more active members such as Vector reviewers Judith Hanna and Michael Fearn, as well as author Martin Brice. Even so, perhaps the most heartening thing was to see quite a few new faces there. Several people turned up who had never been involved in any BSFA activity before, but were encouraged by the idea of a meeting in Central London. We hope it will lead on to greater involvement.

Nevertheless, a total attendance of around 17 people must be considered a disappointment. The old London meetings used to attract considerably more than that, and given the amount of interest shown, we would have expected more people to turn up on the night. Still, it is early days yet, and as the London Meetings become a regular event, we hope that they will build up a greater number of attendees.

It was intended at one stage to arrange a speaker for this first meeting, but such was the pressure of BSFA business in other areas that I just didn't have the opportunity to do anything about it. In any case, it seemed a reasonable idea to start the ball rolling with a social evening. In the event this seemed to work, a lot of talking was done, a lot of drink was consumed, and at the end of the evening everyone seemed to have had a good time.

However, for future meetings I will try to arrange speakers, panel discussions, quizzes or other events to start each evening off on a lively note. And I will do this for the next two or three meetings. Watch future issues of Matrix for the forthcoming programme.

Unfortunately, I cannot take this task on indefinitely, so I'm looking for a volunteer (or volunteers), to take on the organisation of the London Meetings. This means ensuring the room is booked, arranging speakers, and getting everything running smoothly. This isn't a Committee post, and whoever takes on the job will report directly to myself as Co-ordinator. Naturally I'll be available to help out, and offer ideas and advice at any time. If you see yourself as BSFA Impresario, please contact me as soon as possible.

As for the future, the next London Meeting will be on:

Friday, 20 May

Thereafter, I trust, the meetings will run regularly on the third Friday of every month. The time and the place are the same: 7.30pm, in the upstairs bar at the Royal Connaught, on High Holborn, London.

Paul Kincaid



NEWS

Compiled by Paul Kincaid and Stan Nicholls (with a little help from Locus and other sources)

AWARDS

The winner of this year's Arthur C. Clarke Award is:

The Sea and Summer - George Turner

The award was announced at Eastercon, and will be presented at the ICA on June 11, when Turner's publisher, FABER, will host a reception prior to a seminar on the practical uses of science fiction organised by the International Science Policy Foundation.

The judges were unanimous in their selection of Turner's novel, which was considered to be powerfully written, affecting and timely. The judges also made special mention of *Egypt* - John Crowley for the quality of the writing, though it was felt that they should wait until the fourth and final volume is available to judge how much it belongs within the realm of science fiction; and *Fiasco* - Stanislaw Lem for the inventiveness of his science fictional ideas.

The Arthur C. Clarke Award was selected by a panel of six judges: Paul Kincaid and Andy Sawyer for the BSFA; Edward James and David Pringle for the Science Fiction Foundation; and Dr Maurice Goldsmith and George May for the International Science Policy Foundation. Edward James is to remain as the administrator of the

• TURNER WINS CLARKE
AWARD
• ROBERTS / RYMAN MAKE
NEBULA BALLOT
• C.L. MOORE / LIN CARTER
/ RANDALL GARRETT DIE
• NEW SF/HORROR MAGAZINE
LAUNCHED

award, and the award will again be chosen by representatives of the three organisations next year. The initial representative of the BSFA will be Andy Sawyer.

The 1988 Nebula Award nominations have been announced. They are:

NOVEL
The Forge of God - Greg Bear
The Uplift War - David Brin
Vergil in Averno - Avram Davidson
When Gravity Falls - George Alec Effinger
The Falling Woman - Pat Murphy
Soldier of the Mist - Gene Wolfe

NOVELLA
"Fugue State" - John M. Ford
"The Tiger Sweater" - Keith Roberts
"The Blind Geometer" - Kim Stanley Robinson
"The Unconquered Country" - Geoff Ryman
"Witness" - Walter Jon Williams

NOVELETTE
"The Evening and the Morning and the Night" - Octavia Butler
"Buffalo Gals, Won't You Come Out Tonight" - Ursula LeGuin
"Dream Baby" - Bruce McAllister
"Rachel in Love" - Pat Murphy

New & Rejoined Members

M4380 Feb 89 Helena Bowles 205 Grovelly Lane, West Heath, Birmingham, B31 4QD
M 0 Feb 89 Pamela Buckmaster Gernell Literary Agency, Denscroft, Goose Lane, Little Hellingbury, Bishop's Stortford, Herts, CM22 7RG
X3973 Jan 89 Fin Faherty
M4375 Jan 89 Robert Farago 5 Vincent Square Mansions, Walcott St, London, SW1P 2NT
U4387 Feb 89 Dr John Gribben
M4374 Jan 89 John L Hawkins Gt Netherton, Dymock, Gloucester, GL18 2EF
U4379 Nov 88 Gary Heron
U Feb 89 Carolyn Hill
M4381 Feb 89 John Leahy Ballymagooly, Mallow, Co Cork, Ireland
M4383 Feb 89 Sue P Lewis 5 Mornington Rd, Norwich, NR2 3NB
M4371 Jan 89 Alan Marriott 9 Victoria Rd, Bradmore, Wolverhampton, WV3 7EU
U4373 Jan 89 Gail Marriott 3 Hampstead Ct, Endeavour Hills, 3802 Victoria, Australia
U4378 Nov 88 Alison L Mitchell
U4377 Nov 88 Gary Noble
X4385 Feb 89 A G Pereira
M4382 Feb 89 Paul Shearer 18 Portlethen, North Barr, Erskine, Renfrewshire, Scotland, PA8 6EN
M4386 Feb 89 Patrick Sullivan 69 Wincanton Crescent, Northolt, Middlesex, UB8 4HQ
U4376 May 89 Sami Tolonen
M4372 Jan 89 Neale Vickery 1 Clay Lane, Castor, nr Peterborough, Cambs PE15 7AT
M4384 Feb 89 Stephen J Wood 3 New St, Stalybridge, Cheshire, SK15 2EZ

CHANGES OF ADDRESS

The following people are now at the following addresses:
Harry Andruschak PO Box 5309, Torrance, CA 90510-5309, USA
Peter M Blakey 17 Rowton Heath Way, Freshbrook, Swindon, Wilts, SN5 8LT
Elizabeth S Brown 50 Victoria Park Drive South, Glasgow, G14 9QR

Steve Bull Rush Common House, Dorchester Cres, Abingdon, Oxon, OX14 2AJ
David Claden 26 Stanton Drive, Fleet, Hampshire, GU13 8EB
Paul M Davies 4 Moorster Woods, Fairfield Drive, North Harrow, Middx, HA2 6QS
Tony Donovan 1 Nave Close, Darwen, Lancs, BB3 3JY
Malcolm Hoddin 91b Nephurn Gdns, St Andrews, Fife, KY26 9LT
Peter Lowden 22 Louts St, Spring Bank, Hull, Humberside, HU3 1LY
Steve J Malon 268a Queens Rd, Beeston, Nottingham, NG9 2BD
George McFadyen 3 Garrioch St, Kirkwall, Orkney, KW15 1PL
Andy P Mill 20 Luton Rd, Hull, Humberside, HU5 5AJ
Dr Mark Powlson 62 Vellus Drive, Butter Hill, Carshalton, Surrey, SM5 2TS
Alison Scott 112a Tarnin Rd, Chester CH3 5EE
Phil Spencer Flat 3, Denmark House, 49 Denmark Villas, Hove, E Sussex, BN3 3TD
Michael W Stone Flat 9, 14 Manorgate Rd, Kingston-on-Thames, Surrey, KT2 5DD
Marilyn Taylor 14 Natal Rd, Cambridge, CB1 3NS
Helen Twedy 19 Rose Rd, Walthamstow, London, E17 6RA
Barry D Walter 319 Tonbridge Rd, Maidstone, Kent, ME16 8NH
Alex Wearing 33 Bloxhall Rd, Leyton, London, E10 7LW

LEFT:

Ian M Barrington - Mrs P J Bennett - Paul Berry - C Braithwaite - Andy Brewer - Idwar Casement - Ralph P Couling - Alan J Denman - Mark De Roussier - Eugene Doherty - G Duffy - Alex Eisenstein - Christopher Elphick - Stephen Evans - Les Flood - Malcolm Furness - John Gibson - Derek Gosser - Mark Harris - S J Hicks - Keith J Hodgson - Hoser Babbage Library - Paul Hurlley - P J Knowling - Mark Lieberman - Hans Loose - Rosseline Love - B R Mackerness - Richard F McKenzie - Roy McKnight - David T Morgan - Terry Overton - R B Perkin - Roger Partridge - Mark S Peach - George M Reid - Angus H C Scott-Brown - Andrew Skinner - Liz Sourbut - Mrs G B Thorold - Univ of Kent SF Society - Raymond Vassallo - Terry Ward - Ian Walters - Charles A Weston - Joh Whitbourn - Robert G A Wilkinson

"Flowers of Edo" - Bruce Sterling
 "Schwarzschild's Radius" - Connie Willis

SHORT STORY

"Angel" - Pat Cadigan
 "Kid Charlemagne" - Paul DiFilippo
 "The Faithful Companion at Forty" - Karen Joy Fowler
 "Cassandra's Photographs" - Lisa Goldstein
 "Temple to a Minor Goddess" - Susan Schwartz
 "Why I Left Harry's All-Night Hamburgers" - Lawrence Watt-Evans
 "Forever Yours, Anna" - Kate Wilhelm

The Prometheus Award sponsored by the Libertarian Futurist Society has gone to *Narooned in Realtime* by Vernor Vinge.

At the same ceremony, the Society voted *Anthem* by Ayn Rand and *Stranger in a Strange Land* by Robert Heinlein onto their Hall of Fame.

The Rhysling Awards for SF Poetry have been announced. The winner in the long poem category was "Daedalus" by Gregory Stewart. There was a tie in the short poem category between "Before the Big Bang" by Jonathan V. Post and "A Dream of Heredity" by John G. Reznarski.

Jane Yolen has been awarded the prestigious Kerlan Award for her work in children's literature.

The judges for the 1987 World Fantasy Awards have been announced. They are: Mike Ashley, Scott Baker, R. S. Hadjil, Maxim Jakubowski and Donald A. Wollheim.

PEOPLE

Apologies to Garry Kilworth, our news item last time got a little garbled in the retelling. The original title of his new non-SF novel was *Hokusai's Wave*, and the revised title was *Kapenta's Wave*, though this does indeed mean Carpenter's Wave in the pidgin of the imaginary Indian Ocean island where it is set. Unfortunately the publishers weren't happy with the new title, so it has been changed again. The new title is *The Painting in the Hollow of the Deep Sea Wave*.

The book will be published by BODLEY HEAD, hopefully later this year, and will include not only the novel but about ten short stories, mostly mainstream. This tandem volume is the second time BODLEY HEAD have tried this sort of thing as a way of encouraging people to read short stories, which worked well enough last year with the mainstream writer Ronald Frame's *A Novel and Six Short Stories*. But there is a chance that when GRAFTON do the paperback they will publish the novel and the stories as two separate volumes.

Meanwhile Kilworth also has two SF novels coming out from UNWIN HYMAN. *Cloudrock* is now available, and *Abandonet!* will be published next year. Both are early, previously unpublished works which he has recently revised.

Terry Carr's original anthology series, *Universe* will not cease, despite its editor's death. Robert Silverberg and his new wife Karen Haber are to take over as editors, and it will now appear bi-annually.

Despite reports in the latest issue of *Critical Wave*, Christopher Priest is not working on a collaboration with William Gibson. Gibson's collaborator is Bruce Sterling, and Priest is their agent. He has just sold their novel, *The Difference Engine*, to GOLLANCZ who will be publishing it next spring.

Meanwhile Gibson's new novel, *Mona Lisa Overdrive*, has now been delivered to GOLLANCZ for publication in April. Those who have seen the manuscript report that it is as much better than *Count Zero* as that was better than *Neuromancer*.

Robert Holdstock has sold his new novel, *Lavondyss*, to GOLLANCZ, for a sum of money that, he reports, made his face break into a broad grin. It is to be published in October in a special

edition with simultaneous hardback and trade paperback, with ordinary paperback rights being on offer in the spring.

Lavondyss, subtitled "Journey toward the Unknown Region", is not a sequel to *Mythago Wood*, but a new exploration of the territory in that novel. It is said to be very different from its predecessor.

11 years after *Swords and Ice Magic* appeared, Fritz Leiber is apparently working on a new novel about Fafhrd and the Gray Mouser. Parts of the novel have already been published in *Whispers* magazine.

Ian Watson has turned his *Interzone* story, "Jingling Geordie's Hole", into a novel, *The Fire Worm*, which will be published by GOLLANCZ next summer.

Christopher Burns, another regular *Interzone* contributor, is to have a collection of his short stories, *About the Body*, published by SECKER & WARBURG.

Censorship among the children's books! Popular children's author, Robert Westall, has a paperback edition of his short story collection *Rachel and the Angel* coming out from PAN FIBER in March. However one story, "Artist on Aramor", has mysteriously disappeared since the collection was first published by MACMILLAN in 1986. The reason, according to PAN, is that the story is too sexy. Westall is now looking for an adult anthology ready to reprint the story. Meanwhile, Westall's new collection, *Ghosts and Journeys*, is due out from MACMILLAN this spring.

Jessica Yates is currently putting together a reprint anthology of young adult fantasy stories, and it looks likely to be an all-female collection. Among the stories being considered for inclusion are two by Pat McIntosh, who lived in the UK but who seems to have disappeared since the stories were published in the mid-70s. Anyone with information about Pat McIntosh can contact Jessica through *Matrix*.

John Brunner has sold a new SF novel, *Children of the Thunder*, to DEL REY in the USA. Meanwhile his non-SF novel about the early days of CND will be published as a paperback by KEROSINA later this Spring to co-incide with the 25th anniversary of the founding of CND.

Meanwhile John Brunner is a guest along with Barry Bayley and David Mace at the Lancaster Literature Festival.

Bayley, Brunner and Mace will be leading a day of readings, talks and discussions on Monday 2 May, from 11.00 am until 4.00 pm. Included in the day will be a workshop-type event for budding writers to produce material for discussion by the three authors.

For further details, contact: The Director, Lancaster Literature Festival, 67 Church Street, Lancaster LA1 1ET.

A fan feud in Sweden has reached ludicrous heights. For three years Ahvrid Engnolm has been conducting a virulent campaign against Anders Bellis, a campaign that has already embroiled the SEFF fan fund in controversy. Now Engnolm has taken that feud even further.

A new professional magazine, *Nova Science Fiction*, was launched in November. In the first issue there was a fan column which gave a brief resume of Engnolm's feud. This annoyed Engnolm to such an extent that on the night of 25 November he entered the premises of the publisher and stole all the copies of the magazine he could find. Since only 150 had so far been distributed, this meant that he stole in the region of 2,000 copies. Engnolm left a note admitting responsibility. The police have been called in.

Meanwhile a second printing of the magazine was ordered, and those copies available have already been changing hands in Swedish book

shops at inflated prices since the theft is considered to make it an instant collector's item.

Terry Pratchett has sold a package of six new fantasy novels to GOLLANCZ in this country and NAL in the USA. His latest Discworld novel, *Sourcery*, is due out from GOLLANCZ in May, and the next two books in the series have already been written.

Brian Aldiss is to turn *Science Fiction Blues*, his stage presentation with Ken Campbell, into a book. The stage presentation, a selection of prose and poetry, has been nominated for the BSFA Award. The book, produced by Aldiss with his partner Frank Hatherley under the company name AVERNUS, is due out later this year.

Michael Buttersworth, a mainstay of *New Worlds* during its heyday in the late 60s and 70s, is collaborating with artist Bob Walker and rock group Hawkwind, to produce a comic book and animated movie, *Ledge of Darkness*. It is expected to be previewed in March when the group's new album, *Xenon Codex*, is released.

OBITUARIES

C.L. Moore died of Alzheimer's Disease in Hollywood on 4 April 1987, she was 76. The death has only recently been announced.

Catherine Lucille Moore was one of the first women writers to achieve real prominence in the largely masculine world of science fiction. Perhaps her greatest impact came with her very first story, "Shambles", which appeared in *Weird Tales* in 1933. This vivid story set a conventional male hero, Northwest Smith, against a female, Medusa-like alien. The power of the female, backed up in this tale with ambiguous Freudian imagery and a strong sexual atmosphere, set the tone for much of the work that was to follow.

Northwest Smith went on to feature in a number of other stories during the 1930s and 40s, while at the same time Moore was writing another series around the 15th century warrior queen, Jirel of Joiry, the model for other sword and sorcery heroines such as Joanna Russ's Alyx, and now strongly praised by feminist critics.

Jirel and Northwest Smith met in one story, "Quest of the Star Stone" (1937), which was also significant as it was her first collaboration with Henry Kuttner. Moore and Kuttner married in 1940, and from then on most of their work was to some extent a collaboration, often under a bewildering variety of pseudonyms, including Lewis Padgett and Lawrence O'Donnell. Among their collaborations are some of the finest and most lasting works of science fiction from that era, including the novel *Fury*, and the stories "Vintage Season" and "Mimsey Were the Borogroves". All three amply show the writing skills of both authors, while the occasional story which can be safely ascribed to Moore alone, such as "No Woman Born" and "Judgement Night", reveal her continuing interest in the psychological and ethical questions faced by independent women.

In the 1950s both Moore and Kuttner went to college, and after Kuttner died in 1958 she taught writing and literature at the University of Southern California. Some books did appear during the early 1960s, usually still as collaborations with Kuttner, though they had none of the impact of their earlier work. Most of her writing at this time was for television shows such as *Maverick* and *77 Sunset Strip*. She married Thomas Reggie in 1963.

Lin Carter died of cardiac arrest in New Jersey on 7 February 1986. He was 57.

Linwood Vrooman Carter began writing in 1957, with a story called "Masters of the Metropolis" co-written with Randall Garrett. His instinctive home, however, was in the realm of heroic fantasy, and he was soon producing a prolific number of books which all fitted easily and undemandingly within the confines of the genre. Most of these were in the form of series, including the numerous stories of Thongor,

Cellisto, World's End, the Green Star and Zarkon; though in collaboration with L. Sprague deCamp he also revived Conan.

If his writing, however, was limited, formulaic, and owing more to pulp traditions than anything else, his great impact on the genre came as editor and critic.

As an editor, particularly with Ballantine's Adult Fantasy line, he was responsible for bringing many of the finest fantasy writers of the last century back into print, including the works of James Branch Cabell, Lord Dunsany, Clark Ashton Smith and H.P. Lovecraft. He was also an anthologist of note, editing for instance the *Flashlight Swords* series and the *Year's Best Fantasy Stories*. It is largely through Carter's efforts as an editor that fantasy enjoys the success it does have today.

As a critic he wrote two books on Tolkien, and one on Lovecraft's Cthulhu Mythos, though he deserves to be best remembered for *Imaginary Worlds* (1973), a careful and exceptionally well-informed analysis and survey of fantasy that is an important work of modern fantasy criticism.

Randall Garrett, who died earlier this year, was a prolific writer, who earned himself a reputation for the quality of his storytelling, and for his humour. Born in 1927, he sold his first stories in the early 1940s, and during the 1950s learned his craft by producing a bewildering number of stories for the SF magazines of the time, notably *Asiomatics*. He often used pseudonyms, and collaborated frequently with people like Robert Silverberg (under the pen-name Robert Randall), and Laurence Janifer (under the name Mark Phillips). Much of this early work was fairly routine, but was told with a spirit and a style that raised it above the common run of SF stories at the time. As his work matured he became somewhat less prolific, and his sense of humour came more to the fore, as is shown particularly in *Takeoff*, his collection of parodies. The work for which he will be best remembered, however, will be the stories of the Dery of Rouen. These centred on a detective in a parallel universe where magic is the dominant science, and played fair with the reader by following the rules of the classic detective story, while taking the opportunity to parody what well known detective story authors as Rex Stout, Dorothy L. Sayers, Agatha Christie and Conan Doyle. A new book, *Ten Little Wizards*, written in collaboration with Michael Kurland, has just been published in the USA.

Marghanita Laski, the writer and critic, died after a short illness on 6 February 1986. She was 72. A tireless defender of socialist values, her work often edged into science fiction as a means of presenting her beliefs. This happened, for instance, in *Love on the Super-Tax* (1944) which depicted a wartime transformation of England, and in *Tory Heaven* (1944) a spoof utopia. Though her most famous book is a supernatural fantasy, *The Victorian Chaise-Longue* (1953) in which invalids living 100 years apart switch identities. Even so, this books place in literary history tends to stem from Laski's devotion to lexicography, because on the strength of it she spoke for the defence at the trial of *Fanny Hill* on the grounds that Cleland's novel had introduced the word "chaise-longue" to England. Perhaps Laski's finest work of science fiction was the play *The Offshore Island* (1955), a powerful anti-nuclear drama which was later broadcast on BBC TV.

Ralph Nelson, the film director, died of cancer on 21 December 1987 in Santa Monica, California. He was 71. In a long and distinguished career, Nelson directed a number of films and TV programmes, including the Oscar winning *Lilies of the Field* and the Emmy winning *Requiem for a Heavyweight*. It was Nelson who directed *Charly*, the film version of *Flowers for Algernon* by Daniel Keyes. The film won an Oscar for the star, Cliff Robertson. Nelson also directed another science fiction film, *Embryo*, in 1976, starring Rock Hudson.

Emric Pressburger, the film producer who was one of the greatest figures in the history of British cinema, died on 5 February 1986. In partnership with Michael Powell, he made a string of stylish, ambitious and distinctive films that remain among the best works produced in this country. The films often had fantasy elements, usually for allegorical purposes as in *A Matter of Life and Death* in which a wartime pilot survives the crash that should have killed him, then faces a monumental heavenly trial for the right to live.

John Allegro the author died on his 65th birthday, 17 February 1986. Though he enjoyed a high scholarly reputation for his work on the Dead Sea Scrolls, he is probably best known for his theory that Christianity originated as a psychedelic movement based upon the eating of the sacred mushroom.

Norio Suzuki, the Japanese explorer, was found dead on the slopes of the Dhaulagiri mountain in the Himalayas following an avalanche that also killed two Sherpas. Suzuki, 38, was leading a expedition to find the Abominable Snowman.

PUBLISHING

The campaign against Clause 28 (since renumbered Clause 29) appears to have failed. It was passed in the Lords in early February with only cosmetic changes and now looks set to come into law.

The Bill was designed to prevent local councils promoting homosexuality, but it could have a devastating effect on literature and libraries in this country. It would take only a very narrow reading of the law, for instance, to ban the works of **Samuel Delany**, **Joanna Russ**, *The Well of Stolen Horses* by **David Gerrold** or *Interview with the Vampire* by **Anne Rice**, along with a host of other well known science fiction and fantasy authors and books.

Meanwhile, the debate on the subject has revealed some fascinating if frightening facts about America where librarians are facing even greater censorship problems than here. Fundamentalists in one city have succeeded in banning C.S. Lewis and Hans Christian Andersen, declaring: "our children's imagination should be bounded."

As one campaign seems to be failing, another gets underway. We have just had one budget which did not impose VAT on books and magazines, but the fight to maintain that position is only just beginning. The European Commission wants the movement of all people, goods and services throughout the European Community to be free by 1992. And that means harmonising all taxes, including VAT. Most other EEC members impose VAT on books and magazines, at rates that in some places go as high as 35%. The Commission has proposed a uniform tax on all books and publications - including small circulation magazines like *Matrix*, *Vector*, *Focus* and *Paperback Inferno* - of between 4% and 9%.

The campaign against the tax is led by those countries which do not have VAT on books, Ireland, Italy, Portugal and Britain. They argue that the effect on libraries, small publishing organisations (like the BSFA!), schools and the reading public. A detailed economic analysis of the cost structure of publishing in this country carried out in 1984 when a VAT rate of 15% was first proposed, revealed that it would have raised cover prices by 20%, cut demand by a similar amount, and reduced the diversity of titles published. Those countries with high tax rates - France and Germany - argue on the other hand that the appetite for reading does not appear to have been curbed by the tax.

The campaign against the tax throughout the EEC is being led by The European Committee Against Taxing Books, which is headed by **Umberto Eco**, author of *The Name of the Rose*. The Committee can be contacted in this country at 19 Bedford Square, London WC1B 3HJ.

Fear is a new professional magazine devoted to horror, fantasy and SF, and the first issue will appear in July. It will be 68 pages long, in full colour and perfect bound, and will be published every other month at a cover price of £2.50, with a reduced rate for new subscribers. The print run is 20,000, and half of the magazine will be new short stories with the rest devoted to features, interviews, news and reviews covering books, films, TV and video.

Fear will be the first venture outside the computer field of publisher Newfield Ltd, best known for the magazine *Crash*. The editor will be **John Gilbert**, a freelance journalist who provides film and video news for British Fantasy Society publications. He is currently finishing his first novel, a horror tale set in the world of organised crime and drug dealing.

Gilbert, 26, believes **Fear** represents a new concept in the fantasy/SF magazine market. "I want the magazine to have popular appeal without insulting readers' intelligence," he says. "We are aiming for the best in design, the best in editorial content, and the best in advertising expertise."

Subscription and general enquiries should be sent to: Denise Roberts, PO Box 20, Ludlow, Shropshire, SY8 1DB.

SAVOY BOOKS appear to be rising from the grave once more. They are planning to publish a trio of **Michael Moorcock** books. The first will be the complete **Jerry Cornelius** comic strips, which have never before been gathered together in one volume. Another will be a reprint of **Moorcock's** *Retreat from Liberty* pamphlet, possibly with other material. The third will be a book of interviews with **Moorcock**, conducted by **Colin Greenland**, on the subject of how **Moorcock** writes.

NEL have brought the **Isaac Asimov Presents** imprint to Britain. Already a popular series in America, the titles are selected by **Isaac Asimov** and **Gardner Dozois**. The series presents novels by new writers. The first to appear in this country is *Through Darkest America* by **Neal Barrett Jr.**

Meanwhile, **NEL** are also going to publish the paperback edition of *Interzone: The Second Anthology*, which appeared in hardback from **SIMON AND SCHUSTER** last year. Publication date is August.

March 1st saw an unusual event in London: 500 publishing workers marched through Bloomsbury to protest at the erosion of union rights in the industry. In the light of recent changes in publishing, where a few big names now control large international enterprises, the large companies have started trying to challenge union organising rights. **Paul Hamlyn** served notice last year that the agreements involving **HEINEMANN**, **HAMLYN** and **METHUEN** would terminate on New Year's Day. **COLLINS** have withdrawn **NUJ** negotiating rights. **MARSHALL CAVENDISH** is to change its agreement on April 6. And **HODDER** is trying to restrict its agreement with the **NUJ**. While **PENGUIN** has refused to negotiate some clauses involved in a recent pay negotiation.

New books due out in America this year, which will hopefully be finding their way across to British publishers before too long, include some particularly welcome treats.

Philip K. Dick fans not only have another non-SF novel, *The Broken Bubble*, to look forward to, but also Volume One of *The Selected Letters of Philip K. Dick* edited by **Tia Powers** and **Paul Williams**.

Thomas M. Disch also has two books forthcoming, *The Brave Little Toaster Goes to Mars* and *Silver Pillow: A Tale of Witchcraft*.

From **Samuel R. Delany** there's *The Motion of Light in Water: Sex and Science Fiction Writing in the East Village, 1957-1965*, which is presumably a companion piece to his other autobiographical book, *Heavenly Breakfast*.

Isaac Asimov's *Prelude to Foundation* is

to be the lead title in the new DOUBLEDAY Foundation Books line.

Lucius Shepard has *The Scalehunter's Beautiful Daughter*; C.J. Cherryh has *Cyteen*; Octavia Butler has *Adulthood Rites* which appears to be a part of her *Xenogenesis* sequence; while John Shirley follows up *Eclipse* with *Eclipse Penumbra*.

Terry's *Universe*, edited by Beth Meacham, is the best sort of tribute to Terry Carr, an anthology of original stories by the writers he discovered or edited, including LeGuin, Benford, Leibner, Wilhelm, Silverberg, Lafferty, Wolfe, Robinson, Swanwick, Zelazny and Scholz.

Finally, Piers Anthony doesn't just have a new novel, *Robot Adept*, but also an autobiography intriguingly titled *Bio of an Ogre*.

NEW AND FORTHCOMING BOOKS MARCH-APRIL 1988

BANTAM: *King of the Murgos* - David Eddings.

CORGI: *The Dark Side of the Sun & Strata* - Terry Pratchett, *The Hounds of God* - Judith Tarr.

GOLLANCZ: *Best SF Stories of Brian W. Aldiss* - Brian Aldiss, *The Sky Lords* - John Brosnan, *Mona Lisa Overdrive* - William Gibson, *Reign of Fire* - Marjorie Bradley Kellogg with William B. Rossow, *Four Hundred Billion Stars* - Paul J. McAuley, *The Wooden Spaceships* - Bob Shaw, *Norstrilia* - Cordwainer Smith.

GRAFTON: *Hitler Victorious* - Gregory Benford & Martin H. Greenberg (Eds), *The Street* - Garry Douglas, *The Cannibal* - Stuart Kinder, *Dad's Nuke* - Marc Laidlaw, *Bug Jack Barron* - Norman Spinrad, *The Unbeheaded King* - L. Sprague de Camp.

HEADLINE: *Sword and Sorceress* - Marion Zimmer Bradley (Ed), *A Horsewoman in Godsland* - Claudia J. Edwards, *The Nimrod Hunt* - Charles Sheffield, *Ash Wednesday* - Chet Williamson.

LEGEND: *Falcons of Narabadee & The Ruins of Isis* - Marion Zimmer Bradley, *Stand on Zanzibar* - John Brunner, *The Empire of Time* - Crawford Kilian, *Empire* - Michael Kube-McDowell, *An Emperor for the Legion* - Harry Turtledove, *Huysman's Pets* - Kate Wilhelm.

MACDONALD: *The Hammer of the Sun* - Michael Scott Rohan.

MORRIGAN: *The Digging Leviathan* - James P. Blaylock.

NEL: *Through Darkest America* - Neal Barrett Jr., *Valley of Lights & Oktober* - Stephen Gallagher, *Next, After Lucifer* - Daniel Rhodes, *Araminta Station* - Jack Vance, *A Blackbird in Amber* - Freda Warrington, *The Touch* - F. Paul Wilson.

ORBIT: *Consider Phlebas* - Iain M. Banks.

SIMON & SCHUSTER: *The Movement of Mountains* - Michael Blumlein, *Vacuum Flowers* - Michael Swanwick.

UNWIN: *Other Voices* - Colin Greenland, *Cloudrock* - Garry Kilworth, *Ambient* - Jack Womack.

WOMEN'S PRESS: *The New Gulliver* - Esme Dodderidge, *The Judas Rose* - Suzette Haden Elgin, *Between the Chinks of the World Machine* - Sarah LeFanu, *Busy About the Tree of Life* - Pamela Zoline.

VOGUE: *The Tree of Swords and Jewels* - C.J. Cherryh, *In the Valley of the Statues* - Robert Holdstock, *Sorceress of the Witch World* - Andre Norton, *The Space Machine* - Christopher Priest, *Who Goes Here?* - Bob Shaw, *The Time Hoppers* - Robert Silverberg, *Norstrilia* - Cordwainer Smith.

MEDIA

The film of *Empire of the Sun* based on J.G.

Ballard's novel, written by Tom Stoppard, directed by Steven Spielberg, and with Ballard himself appearing in a walk-on part, has just received its Royal Premiere in London. It is also gathering excellent reviews from British critics; Derek Malcolm in the Guardian describes it as: "a more complete film than any on the (Oscar) Best Film list," but, of course, it wasn't nominated.

Meanwhile, Ballard recently revealed in the Sunday Times that many of his other books have had film options on them. Maybe after the success of this film, some of those films will now be made.

Sigourney Weaver, who is only making a cameo appearance in *Aliens 3*, will probably star in the forthcoming *Aliens 4*, which will once again be directed by Ridley Scott.

1987 was Hollywood's biggest year, both in terms of box office receipts and the number of films released. Among films scheduled for release in 1988 are:

Vice Versa (based on the classic F. Anstey novel) in which Judge Reinhold switches bodies with his 11-year-old son. *18 Again* has a similar storyline with George Burns taking the place of his college-age grandson. *Outer Heat*, featuring James Caan and Mandy Patinkin, is about a human cop and an alien on the trail of a gang of murderers. *Dead Heat* stars Joe Piscopo and Treat Williams as a pair of dead policemen given the traditional 12 hours to find a killer before their condition becomes permanent.

Writer/producer George Lucas and director Ron (Coco) Howard offer *Willow*, a fantasy adventure with *Star Wars* undertones.

Jeff Goldblum is having a busy time. There is a sequel to *The Fly* promised for summer release, "perhaps" starring Goldblum. Meanwhile he also stars in two other films: in *Vibes* he and Cyndi Lauper play psychic lovers searching for "the ultimate source of universal energy"; while *Earth Girls Are Easy* is about hanky-panky between "gnarly extraterrestrial dudes and valley girls."

As for the *Star Wars* sequel in the offing include *The Gods Must Be Crazy II*, *The Return of the Living Dead* and *The Return of the Killer Tomatoes*.

Terry Gilliam's new film is a version of *The Adventures of Baron Munchausen*, which will be appearing in America in the autumn. Killer apes run amok in George Romero's new film, *Monkey Shines*. And *Bill and Ted's Excellent Adventure* features time-travelling kids meeting famous historical characters.

MISCELLANEOUS

An archaeological find may settle the controversy stirred up by Fred Hoyle about archaeopteryx (see M72). A fossilised bird-like creature and a single feather 120 million years old have been discovered at Las Hoyas, Spain. Palaeontologists at the Museum of Natural History believe this reinforces the authenticity of archaeopteryx, and adds support to the theory that birds evolved from reptiles. Professor Chandre Wickramasinghe sticks to the claim that archaeopteryx is a fake, and the new find has nothing to do with it.

Two American companies, Space Industries Inc and Spachab Inc, have announced plans to launch manned "space shacks" before NASA's space station is ready in 1993. They'll be used by the electronics and drugs industries for zero-gravity work. Meanwhile, Russia will launch an unmanned spacecraft to Mars in July. It will come to within 100 feet of Phobos, measure the atomic composition of the moon, and land an automatic research station.

A survey shows that 16% of women and 23% of men in Britain believe in UFOs. In America the proportion is around 57%. The discrepancy is put down to the success of Whitley Streiber's *Communion*, now out in paperback in this country. So maybe we can expect to see an increase in the estimated 10,000 people a year who see UFOs in this country alone.

Competition Corner

WHAT SHOULD WE DO ABOUT THE competitions? It's become a source of concern to both Liz and myself that no one enters them, yet last time I dropped them there were complaints. Clearly, people do want the competitions, but it is also clear that a lot of people aren't actually interested in entering, preferring to try the quizzes and then compare their results with the published answers next time around. Other people don't enter because they believe they haven't got enough correct answers to make it worthwhile. A heartrending story reached me recently, of the gentleman who topped all the scores in the last competition, and then didn't send in the entry because he didn't think ...

It's also becoming increasingly difficult to find competitions which will please the majority, most of the time. Quizzes seem to go down well, but make them too easy and people complain, make them too hard and another group of people complain. I'm casting around for new ideas and hope to bring a greater variety of competitions to you over the next few issues. And for those people who've suggested that we use competitions involving puns, wordplays and amusing amalgamations of titles, I appreciate the suggestions, but believe me, every time we've tried, the trickle of entries has dwindled to virtually nil. Unfortunately, it seems that people aren't interested in taking the initiative. Now, if you were all to write and convince me otherwise, I would be glad to do something.

In the meantime, I'm considering the possibility of dropping the prize element of the competition, and leaving it simply as an entertainment each issue. Comments would be gratefully received. But before that sad day, the answers to last issue's quiz, a little flend according to some comments I've received. The point, incidentally, is not to demonstrate who has the most knowledge safely in their head, but to see how familiar you are with the style of a writer and then research from there. Anyway, over to Liz:

There were two entries for the Matrix 74 Competition. If you've never sent in an entry, please don't be shy - I shan't laugh at you if you haven't got them all right, and I love getting letters. Besides, you might do better than you think, and somebody has to win that £5 book token. There will be a prize this time, because I'm feeling generous, but if people don't enter, there won't be one for much longer - go on, it's only 13 pence, live a little. Entries this time were from Dave Wood (45), and P T Ross (48). I therefore declare P T Ross the winner by a short head. Congratulations! The famed £5 book token is on its way to you.

1. The Nine Billion Names of God: Arthur C Clarke
2. Nightfall: Isaac Asimov
3. "Repent, Harlequin!" said the Ticktockman: Harlan Ellison
4. Thirteen to Centaurus: J G Ballard
5. Time Considered as a Helix of Semi-precious Stones: Samuel Delany
6. The Unconquered Country: Geoff Ryman
7. The Flowering of the Strange Orchid: H G Wells
8. The Cold Equations: Tom Godwin
9. Dark They Were and Golden-Eyed: Ray Bradbury
10. The Wound: Lisa Tuttle (In Other Edens. Read it, read it!)
11. Inconstant Moon: Larry Niven
12. The Machine Stops: E M Forster
13. It's a Good Life: Jerome Bixby
14. The African Quota: Elizabeth Sourbut (Well, I did say one or two were not so famous. In Gallancz/Sunday Times SF Competition Stories)

15. Behold the Man: Michael Moorcock
16. A Little Night Flying/Dark Icarus: Bob Shaw
17. The Very Slow Time Machine: Ian Watson
18. The Bottle Imp: Robert Louis Stevenson
19. And I Awoke and Found Me Here on the Cold Hill's Side: James Tiptree Jr
20. The Streets of Ashkelon/An Alien Agony: Harry Harrison

MATRIX COMPETITION 75 - TIME TRAVEL TRIVIA

Answer the following questions as fully as you can. Always give title and author (where applicable). Points awarded at the judge's whim.

1. What time traveller discovered that he was not only his own father, but his own mother as well?
2. In whose future world is humanity divided into the Morlocks and the Eloi?
3. In *All Our Yesterdays*, which three characters travel back in time, where to, and with what effect?
4. Why did Jack Breton travel in time?
5. Who gained a crucial extra day without travelling in time, and how?
6. Who discovered that the entire crowd cheering Christ's crucifixion consisted of time travellers?
7. Whose tampering with the past altered history so the Spanish Armada did not defeat England? (Yes, I really mean that.)
8. Who was Greyn, in what era of our past did he exist, and what artefact kept his people in power?
9. Who rushed uphen and downhen in kettles?
10. By the end of the time travel experiment, who had turned into a bloated purple blob with a large number of pseudopods, and why?

Answers by the next mailing deadline please, to: Elizabeth Sourbut, Home Farm, Moreby, Stillingfleet, York YO4 6HN



The film works beautifully on every level. It's a juicy satire, a moving affirmation of liberal humanism, and primarily, the hottest action picture since the last Indiana Jones. Verhoeven has a refreshing light touch with the dramatic scenes, and the black-comedy vision of inner city life in the future is rooted in the familiar reality of today. The crowning achievement if the film is surely Peter Weller's naturalistic performance. Hidden behind a 25-pound casing, with only his mouth visible for much of the film, he gives the character a graceful fluidity of motion and a believably stoic expression. It is a performance that truly deserves an Oscar nomination, but admitting to wilful enjoyment of a film like this probably means instant dismissal from the Academy.

Some concern has been expressed at the extreme violence in the movie, and it is worth examining the reasons for its inclusion. If you have to see a 'subtext' for every film, then for *Robocop*, it's clearly decay, both moral and structural. The film makes no value judgements about the bleak future that it portrays and the brutal actions of the characters are consistent with the corrupt world that they inhabit. Most of the violence has the impact of a comic strip, you admire the dynamics of it and it keeps the action of the film moving but there is simply no time to digest the vicarious nature of the thrill that it gives. The violence is part of the film's frenetic pulse of activity, it's another form of kinetic expression, and an unhealthy bond formed between

the actions of the characters and the enjoyment of the viewer, suggests that members of the audience are unbalanced and dangerous, not the film. Besides, the picture and the violence have no subversive effect, because people are laughing at them, just like they laugh at Rambo.

Robocop is most satisfying because it melds a serious message with slick action sequences and laces the result with a self-deprecatory sense of humour. Disregard any nonsense about *Robocop* undermining our moral fabric, any radical intentions the makers may have had are inchoate and submerged in the action. Just sit back and enjoy the adventure.

TIMEWATCH - BBC 2, 3rd February 1986

reviewed by Richmond Hunt

I DOUBT THERE'S MUCH CORRELATION BETWEEN being an SF fan and watching TV history programmes, so many of you will have missed this discussion on the power of early radio to influence its listeners. This is a pity, because their central example was Orson Welles' 1938 *War of the Worlds* broadcast. With clips from the programme, historical background and interviews with people who heard the broadcast as children, the presenter traced the threads of why the programme had such an effect on its audience.

For those who don't know, Welles had a weekly radio drama show in late 1938, and on the evening

AN APPEAL FOR INFORMATION

I have been commissioned to compile an anthology of short fantasy stories suitable for teenagers and young adults, by a children's paperback publisher. This anthology, similar in scope to *Imaginary Lands* (Futura) will differ in that it will be composed, in the main, of previously published stories, not originals, and the stories will all be by women writers. They will usually be either in the fairy-tale or the heroic tradition, and most of them will lead on to novels by the same authors.

I am asking your help in tracing two of the authors whose stories we would like to include. First, C L Moore. I have copies of *Black God's Kiss*, and *Jirel Meets Magic*. I would be interested in hearing from a dealer with any other Jirel or Joiry stories, and from anyone who owns a complete collection, in order to provide better bibliographical details.

Second, Pat McIntosh. In the mid-70s she wrote two stories for John Martin's fanzine, *Anduril*, and these were reprinted in *The Year's Best Fantasy Stories 1 & 2*. Their titles: *Falcon's Mate* and *Cry Wolf*. I haven't seen any recent work of hers, but would like to use at least one in my anthology. Does anyone out there have recent address for Pat McIntosh, or for John Martin, editor of *Anduril*? They may still be active in fandom - somewhere.

As for the rest of the anthology, nearly all the stories have been selected, and I do not wish to receive any unsolicited manuscripts or photocopies. However, if any author, agent or fan has a suggestion, you may write. It may come in useful if there is a next time ...

Jessica Yates, 14 Norfolk Avenue, South Tottenham, London, N15 6XJ

ROUND ROBINS - A FEW THOUGHTS

Last year I joined the US American National Fantasy Fan Federation, with the intention of joining a lot of their Round Robins (RRs). Nine months later, the person in charge of them wrote back to say that she was not in favour of foreign members joining them because of the extra expense.

Round Robins are the cheap and casual way to run a multi-person communication, much like an ape

in practice. Instead of everyone producing a number of copies of the contribution in time for a given deadline, each person produces one copy of their thoughts within a week or so of the RR getting to them, removes their previous letter from the front, puts the new letter on the back, and sends the bundle off to the next person on the list. RRs can work with between 3 and a dozen or so members, with one person as the Robin Master (RM), responsible for keeping the RR moving (rounding).

An RR can be on any subject. In the NSF, there seem to be specialist RRs to discuss individual authors, individual tv or radio series or particular branches of SF (such as time travel). Plus generalised ones such as 'current reading'. Plus ones on the fringes of SF, such as Vampires, and ones for subsections of fandom such as Filking. The only British RR I am aware of is *Orbiter* (run by Sue Thomson for the BSFA) for people interested in writing fiction.

I'm irritated by the NSF attitude to foreign members joining RRs. Because of this, I am interested in getting the idea of RRs going in this country, but preferably on an international basis. Someone has to co-ordinate, and it might as well be me. But I can't afford to fund the organisational process. What I suggest is this:

If you are interested in joining a particular RR or just interested in the idea in general, write to me. Tell me what you are interested in, whether you are willing to act as RM if the ones you're interested in get off the ground, whether you are likely to be interested in taking over as Co-ordinator. Also, send 50p to cover expenses, and mention or copy this article to anyone else who you think may be interested. When I have received enough response, I'll make a list of the RRs that seem to be viable, including the name and address of the RM, and another of any further topics that have been mentioned by one or two people, and send this to everyone who has shown interest. I will ask the RMs to keep me informed of any major changes in the RRs (such as a change in RM, everyone leaving, or it getting too big to manage) and I will produce an update from time to time (perhaps quarterly) to anyone who still has money in their postage account. Let me know what you think.

I am Joy Hibbert, of 11 Rutland St, Hanley, Stoke-on-Trent, Staffordshire, ST1 6JG. tel: 0782 271070

of 31st October his Mercury Theatre company dramatised H. G. Wells' famous book. Audiences throughout the USA panicked, thinking that a real Martian invasion was taking place. It appears after the event (although Wells denied it at the time) that the broadcast was deliberately concocted to be believed, and *Timewatch* sought to show how and why this was possible.

Regular broadcasts by President Roosevelt and European correspondents reporting the rise and aggressions of Hitler had got people used to the idea of being able to hear important world news almost as it happened. Audiences of that time came to consider the radio as an accurate and infallible medium of rapid communication. Hence, having conditioned themselves into an uncritical receptivity, they were totally taken in by the hoax. Certainly, *The War of the Worlds* is a powerful book, and - once seen - who can forget George Pal's marvellous and chilling screen adaptation. Certainly Wells was a master dramatist. But the conclusion reached about the programme's frightening impact is that the listeners tricked themselves, have already placed too much trust in their beloved radios.

As an added bonus the programme gave us a short history of early pulp and cinema SF, unfortunately one presenter made the error of saying *Amazing* began publication in 1927 (it was 1926) introducing a small flaw into an otherwise enjoyable and informative documentary.

DAN DIRE - Pilot of the Future by 'Hugh Stun'

Reviewed by Roy Gray

This cartoon strip in *Private Eye* replaced the well loved *Battle for Britain* by 'Monty Stubble', a political satire loosely based on World War Two. Now, a mixture of similar characters use elements of *Dan Dare*, *Star Trek*, *Dr Who* and *Star Wars* to keep us laughing. If Dan Dire looks like Neil Kinnock, then you won't be too surprised that his arch-enemy is the 'Maggor'. Other characters appearing regularly include 'Blubba the Gut', 'Dr Whowen', and 'Pigby'.

If such lines as "Full speed ahead, fact-warper 8", (the 'Maggor' to her faithful 'Toreens') amuse you, then you should find this worth a look. The strip is so short that you could look at it in *Smiths* or wherever, without actually shelling out 50p for the whole magazine. This is a new use for the SF mode, as far as I know, and I am sure it will serve us well until the 1991 election.

RED DWARF by Rob Grant and Doug Naylor

Reviewed by Martyn Taylor

TAKING OVER THE SLOT VACATED BY THE occasionally interesting if dull *Star Cops*, *Red Dwarf* uses the same sets while attempting to introduce 'humour' into an SF setting - not the easiest of tasks, given the overweening self-importance of the genre. You'll gather I am unimpressed by Messrs. Grant and Naylor's success. Perhaps I should preface my remarks by saying I have to get up at 5 am to get to work. Watching tv after 9 pm leaves me tending towards the vindictive if the next day I feel disappointed.

Red Dwarf takes place on a tramp freighter 3,000,000 years in the future. Craig Charles is the only surviving crew member - he was frozen for ill-discipline when the catastrophe occurred - accompanied by a hologram of the godawful prat who caused the radiation leak anyway, and the descendant of Charles' cat, Frankenstein (the reason he was frozen in the first place). Such is the comic invention of Grant and Naylor that all those millennia of mutation have seen the moggy become a zoot-suited hepcat. As Jonathan Ross might put it, "Oh very funky". That Grant and Naylor have absorbed Hitchhiker is obvious, and they share Adams' subtle attitude towards humour -

subtle as a rhino in heat. Well, it made big Doug a millionaire.

The trouble is that Grant and Naylor have also absorbed many of the less desirable clichés of contemporary tv 'humour'. Delivering a banality in a Scouse accent makes it funny (cf. *Bread*). The presently ubiquitous Mr Charles mugs mightily and laughs all the way to the bank (what Scousers of my acquaintance would regard as a real joke). Worse than the 'acting by semaphore' style adopted by the cast is the general 'Englishman abroad' attitude towards delivery. Any, and every, joke - and I use the term loosely - must be delivered at least four times, each time more slowly and in a louder voice. This is a technique much beloved of low-rent American shows but as for me, I feel patronised, and I have this odd tendency to feel angry when I'm patronised. How about you? Some idea of the standard of wit in the show can be found by the endless repetition of the 'smeghead' joke (??) Lenny Bruce died in vain, it seems.

Red Dwarf is another example of the BBC's contemptuous attitude towards SF and humour which goes outside the narrow confines of conventional sitcom. (Can anyone tell me why they paid good money for the execrable *Tracey Ullman Show*?) *Red Dwarf* isn't SF. *Red Dwarf* isn't funny. *Red Dwarf* ought to have been aborted before conception. *Red Dwarf* isn't anything except a cow pat. There may be some who think standing up to their ankles in it may do them some good, but they've probably got the advanced intellectual equipment of those responsible for it.

Prison Ship Star Slammer Sheer Entertainment, 1986
Produced by Jack H. Harris & Fred Olen Ray,
Written by Michael D. Sonye, Directed by Fred Olen Ray.

Reviewed by John Peake

If you can think of a science fiction cliché that doesn't crop up in this video, then it's probably not hackneyed enough to be a cliché yet. This takes that soft porn standby, a women's prison, and transports it into space. Other than that it's the formula as might be expected.

Ludicrously sexy and half-dressed female is arrested on a trumped up charge and finds herself in the star slammer. There, her hard-bitten fellow prisoners in a similar state of undress are ruled by a sadistic wardeness and the expected cute droids. Of course the one-handed villain responsible for our heroine's imprisonment makes his way to the prison ship. Cue for extra punishment, torture and ultimate rebellion.

Along the way we get John Carradine in a cameo as a judge, and Aldo Ray popping up as a torturer - though neither bothers to act. Which is just as well since the rest of the cast mouth their lines by rote, adding a snarl or a leer if the script calls for emotion.

The film actually looks good, the sets are a step above the usual cardboard, even if the characters aren't. But the plot has no internal consistency, and seems to be mostly an excuse to get the girls into a situation which promises titillation, then fails to deliver. Even as soft porn it falls flat.

Of course I'm being over-serious: this is meant to be a wild and wacky sci-fi comedy. But though the producers manage to take the piss out of itself quite nicely: "Hunk Hardigan, the ultimate in inter-galactic halitosis", and a heroine who is "blonde, beautiful and bereft of a full wardrobe"; the film itself falls dismally to rise to that level of wit. The writer and director seem able to set up situations that could be funny, but are unable to carry them through to a real laugh. They are not helped by a cast notably lacking in subtlety, but there is no evidence that any of the actors are actually reciting amusing lines. The publicity suggests that it is best watched with a few beers after the pubs have shut. I wouldn't recommend watching it any other time.

The Periodic Table

CONVENTION ROUNDUP

compiled by Maureen Porter

When writing for information about conventions, please enclose an s.a.e. for the reply. Most cons run on a tight budget and things like this are always appreciated. If you are running a convention or know of one which I've missed, please send information to the editorial address. All listings are free, and will continue until the convention has taken place.

1988 CONVENTIONS

2nd KONGRESSE DER PHANTASIE 11-15 May; Membership 350M attending; Contact: Erster Deutscher Fantasy Club, PF 1371 D-8390 Passau 1, West Germany

UFP CON 1988 27-30 May, Metropole Hotel, Birmingham; Contact: Mrs Kim Farey, 30 Woodcote House, Hitchin, Herts, SG4 9TL. A Star Trek convention

CONGREGATE 10-12 June, Peterborough Moat House Hotel; Guests - Terry Pratchett/Bob Shaw; Membership: Supporting £5, Attending £11.00. Cheque payable to Congregate 88; Contact: Chris Ayres, 67 Ayres Drive, Stanground, Peterborough.

ALBAICON '88 29 July - 1 August, Central Hotel, Glasgow; Guest: C J Cherryh; Membership: Attending £10, Supporting £5; Contact: Albecon '88, Burnawn, Stirling Rd, Dumbarton, G82 2PJ

CONINE 5-7 August, Oxford Polytechnic; Guest: Terry Pratchett; Membership: Supporting £4, Attending £9; Contact: c/o Ivan Towson, New College, Oxford, OX1 3BN

HUNGAROCON - The 1988 Eurocon; 10-14 August, Budapest Conference Centre; Guests not yet announced. Membership: \$US 50 in order to get hard currency to finance Western guests; Contact: Hungarian SF Society, PO Box 514, H-1374 Budapest 5.

WINCON - Unicorn 9; 19-21 August, King Alfred's College, Winchester; Guests: Patrick Tilley/ Michael de Larrabetti; Membership: Attending £8 Supporting £4; Contact: Wincon, 11 Rutland St, Hanley, Stoke-on-Trent, ST1 5JG

NOLAICON II - The 46th Worldcon; 1-5 September, New Orleans, LA; Guests: Donald A. Wollheim/Roger Sims; Membership: £19 supporting until 14/7/88 Attending £45 until 14/7/88. Contact: Linda Pickersgill, 7a Lawrence Rd, South Ealing, London, W5 4XJ.

PORTMEIRION 88 2-4 September; Portmeirion, NW Wales. Contact: Six of One, PO Box 66, Ipswich. A Prisoner convention. All outdoor events free (except for a small hotel toll to non-residents), indoor events open only to Six of One members (Prisoner Appreciation Society), membership £10 per annum.

PARIS SUR LA FUTUR 22-25 September; la Maison de la Mutualité, Paris, France; Membership: 200FF; Contact: Raymond Audemar, 118 Avenue de Stalingrad, 92700 Colombes, France.

ARMADACON 23-25 September, Ballard Centre, Plymouth; Guest: Katherine Kurtz; Registration: £10 for the weekend, £5 per day until Easter, then £15 for the weekend or £7.50 per day, also four 9" x 4" s.a.e.s; Contact: c/o M Cornell, 4 Glenside Avenue, Plymouth, Devon, PL3 5HL

CONSCRIPTION 24-25 September, Cobden Hotel, Birmingham; Membership: Attending £10, Supporting £6. Pre-con publications £2; Contact: Henry Balen, 8 West Ave, Walthamstow, London, E17 9QN; A convention designed especially for those involved in, or interested in, convention organisation.

CONCERT 28-30 October, Grosvenor Hotel, Edinburgh; Contact: Jette Goldie, 97 Harrison Rd, Edinburgh, EH11 1LT. Film & TV inspired convention.

WORLD FANTASY CONVENTION - 28-30 October, Ramada Inn, London West. Guest: James Herbert; Membership: Attending £45 until 1 July, supporting £15. Contact: World Fantasy Convention, 130 Park View, Wembley, Middlesex, HA9 6JU

ALL YOU NEED TO KNOW...

Supporting members receive all progress reports of the convention, the programme book, badge etc, but cannot attend the convention unless they convert to full or attending membership. A progress report gives you information on the progress of the con, how to get to the hotel and the current list of members. The more sophisticated contain articles or artwork by guests, and other contributors. The programme book supplies a timetable of events, and additional explanations, introductions to the guests etc. The most elaborate are zines in their own right, and worth keeping. You pay Attending membership if you intend going to the convention. It is possible to convert from supporting to attending membership, generally by paying the balance between the two.

Pre-supporting membership is associated with convention bidding, which occurs for such things as Easterncons, Unicons and Worldcons. If you pay pre-supporting membership you are showing your support for a particular attempt to win the bid to put on a convention. You're also providing finance to for the bid, for publicity and bidding parties. If your bid wins, you'll find that your pre-supporting membership is deducted from the supporting/attending membership. Sometimes even if your bid lost, the winning committee may do the same, but this is not an absolute rule.

NOVACON 18 - Annual Brum Group Convention; 4-6 November, Royal Angus Hotel, Birmingham; Guest: Gerry Kilworth; Membership: £10 (£15 on door); Contact: Novacon 18, c/o Bernie Evans, 7 Grove Avenue, Acocks Green, Birmingham, B27 7UY

1989 CONVENTIONS

CONTRIVANCE - 1989 British SF Convention/Eastercon; 24-27 March 1989, Jersey; Guests: Anne McCaffrey/M John Harrison/Avdon Carol/Rob Hansen; Membership: Attending £15 Supporting £8; Contact: 63 Drake Rd, Chessington, Surrey

EUROCON, Republic of San Marino. Contact: Organising Committee, c/o Adolfo Morganti, Via Cappellinini 14, 47037 Rimini, Italy.

MOREASCON III - The 47th Worldcon; 31 August - 4 September, Boston; Guests: Andre Norton/Betty & Ian Ballantine/The Stranger Club; Contact: Colin Fine, 28 Abbey Rd, Cambridge, CB5 8HQ

1990 Conventions

CONFICTION - The 48th Worldcon; 23-27 August 1990, The Hague, Holland; Guests: Joe Balaban/Volfgang Jeschke/Harry Harrison/Cheliese Quinn-Yarbro/Andrew Porter; Membership: Attending £37.50, Supporting £16, Children £9 (if under 14 in 1990); Contact: Colin Fine, 28 Abbey Rd, Cambridge, CB5 8HQ

CONVENTION NEWS

Compiled, with comments, by Maureen Porter

EASTERCON 1990 - there are two bids to hold the 1990 Eastercon. Convention are bidding to hold the 1990 Eastercon in Nottingham, at the Albany Hotel. Their committee comprises Kevin Anderson, John Fairley, Paul Kincaid, Chrissie Pearson, Linda Pickersgill, and Maureen Porter. Another bid, rumoured to be called **Easterncon** but I'm a spot short on information, is being made to hold the convention in Birmingham, using the Cobden Hotel and a nearby conference centre. The committee for this bid is Lisanne Norman, Stuart Andrews, Helen McCarthy, Ken Slater, and Harry McCallum. The bidding will take place at this year's Eastercon - Follycon - and the results will be announced in the next issue of *Matrix*.

Bridget Wilkinson would like to make an appeal through the pages of *Matrix* for material for the second issue of *Consequences*, the zine which seeks to chart the history of conventions.

She and James Steele are interested in:

- "a) Con reports of old or recent cons (we used mainly old material to give the final product more cohesiveness, we have a lot of more recent, high quality material in reserve. It just didn't fit.) These may be published, unpublished, from recent or old 'zines.
- b) Con anecdotes, either written down or given verbally at a speed at which we can tape or make notes on them.
- c) Letters of comment, particularly any that give us a lead on further sources to search or interview, or correct us where we got something wrong.
- d) Verbal leads on new sources, if given at a speed at which we can tape them ...

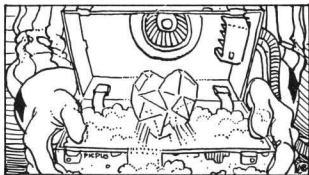
We are particularly interested in material on the sixties. This appears to be very thin on the ground. We are now working to a certain extent in collaboration with Rob Hansen who is looking for material for an update on his history of British Fandom. We will pass on any material we think he might find useful. Any fanzines we are given will be donated to Vince Clarke's collection. Any of the above will get a copy of edn. 1/2 in exchange, most zines have at least one fragmentary conrep in them, but we are interested in the old ones too."

Bridget can be contacted at: 17 Mimosa, 29 Avenue Rd, London, N15

Meanwhile, more news from those indefatigable con organisers in Belfast, the Queen's University SF Society. NICON 88 is to be held over the weekend of 23-25 September, 1988 at the Queen's University Halls of Residence, rather than the Student's Union. Attending membership will be £5, non-attending membership £2.00 (payable to 'NICON'). Guests will be announced at Follycon, as will room rates (not more than £10.). Travel details will follow in Progress Report 1.

Further details from QUB SF&F Society, c/o SU Building, University Rd, Belfast, BT7 1PE, NI.

From the same address, details of the NICON bid to hold the 1989 Unicon in Belfast. Pre-supporting membership is £1.00.



MICROCON Exeter University, 27-28 February 1988

EXETER UNIVERSITY SF SOCIETY HAVE BEEN running Microcon for eight years now, rarely attracting more than a hundred attendees, but in

view of the success of this year's convention, we may be hearing more of it in the future. The convention suffered from lapses in organisation but with so few people present, this merely contributed to the informal feel of the weekend, almost as if the professionals had decided to meet together and the fans had been invited along to participate in the general conviviality and alcoholism. The panels, talks and interviews were in a less than serious vein, but when you've got Terry Pratchett, Dave Langford, Paul Barnett (aka Terry Grant), Neil Gaiman, and Iain Banks in the same room most of the time things are unlikely to remain serious for very long.

Pratchett, who looks set to be seen all over the country in the next twelve months, had the audience rolling in the aisles with his opening speech. He gave us his irreverent and witty thoughts on the occult art of word processing; proving to the total satisfaction of his listeners that to use a PCW one has to be trained in the arcane and magical lore of *compuspeak* and able to see the funny side of losing half of your next novel. As a lifelong SF fan, Pratchett has been waiting for future technology to land on his desk, it's just a shame none of us have any idea what it's supposed to do now we have it. [How true! - Ed.] Terry Pratchett finished off the con on Sunday evening by reading from *Sourcery*, the fifth Discworld novel (published in the next few months) and *Pyramids*, the SIXTH book. Don't get carried away now, he hasn't even finished it yet - it may be up to two years before it sees print.

Dave Langford repeated the apocalyptic review of 1984 SF: *The Dragonhiker's Guide to Battlefield Covenant at Dune's Edge: Odyssey Two Not so topical* now as it was - still, it contains enough wicked satire to cheer up all those who've waded through the "SF blockbusters" or, even worse, had copies fall on their toes:

"Get your mother to take you out" were Paul Barnett's first words, addressed to his own daughter, just before he started his double-act with Dave Langford, entitled *Parodies*. In the next hour we were treated to some entertaining, if risqué, stories that certain world famous authors might have written for Alex Stewart's new anthology, *Demon Lovers*. Stewart, who turned up unexpectedly for the con, was not seen to be unamused, although he did continually insist that;

No, they weren't really very keen on this working title. Yes, they were changing it, possibly to *Arrows of Eros*

The highlights of the weekend were the two public interviews, one with Iain Banks, the other with Neil Gaiman. Having been mellowed by a trip to *The Bridge*, a local pub, Banks discussed at length his early works, what his books are about, and where his writing is going. We found out, for instance, that before *The Wasp Factory* he wrote several unpublished straight SF novels - one of the reasons he has always considered himself as a genre author. Gaiman was supposed to discuss Comics on a panel with Fox and Chris Bell, but due to programming difficulties, this item was put back a day and the two artists were no longer available. No problem, Neil just carried on by himself and was so interesting that even this cynical attendee has begun to find himself sympathetic to these funny picture books.

Why did I start by saying that Microcon may be making a name for itself? If you haven't already noticed, there were an awful lot of SF names present; I haven't even mentioned Colin Greenland (The Serious and Literary Panel), Diana Wynne Jones (same artist extraordinaire) or Fay Sampson (SF and Fantasy in Children's Books), or Ian Pemble, or a certain Director of the BSFA. A traditionally provincial, nay parochial, con has suddenly attracted a lot of guests. Those guests declared that they had enjoyed themselves immensely, unhampered by swarms of fans. The fans enjoyed having one author each (well, one between seven). Everyone had fun. Everyone will probably come again. And isn't that how good cons evolve?

FROM MARY SHELLEY TO MONTY PYTHON AND THEN ...

By Rob Meades

SOME READERS MAY HAVE HEARD THE WORD 'Drabble' used in distant conversations at the Wellington meeting in London, or may have seen it describing a workshop in a convention programme book. To many, however, the word will mean absolutely nothing. A dictionary definition, should one exist, might read:

drabble /drabl/ 1 a story exactly one hundred words in length with up to fifteen additional words of title and subtitle, 2 a group activity where short stories are written and then circulated for reading by each participant, 3 become or make dirty and wet with water and mud

The term was originally taken from a Monty Python sketch - a group of people sit round in a circle and the first person to finish a novel wins. The first game of drabble was played at the beginning of the 19th century. Mary Shelley won with *Frankenstein*, and Polidori came second with *The Vampire*. The Drabble in its present form evolved in the early eighties as a means of harmlessly passing the time among members of the Birmingham University Science Fiction Society.

What does all this have to do with you?

Well, in February 1985, something called The Drabble Project was dreamed up by myself and David B Wake (my partner in crime). Riding high on the success of having produced fifty photocopied booklets of one of David's short stories, and having managed to sell twenty of them, we were wondering what to do next. A collection of Drabbles seemed the obvious step. We decided to approach both amateur and professional authors with the aim of bringing the two together in one volume. My mental image of the collection at the time was of another shakily photocopied, hand stapled booklet, containing ten to twenty Drabbles, perhaps one or two 'name' authors. The *Drabble Project* was published in hardback on April 1st this year, containing exactly one hundred

drabbles, with perhaps thirty 'name' authors. As you may gather, things got rather out of hand.

The Project trundled along for two years; Rog Peyton at *Andromeda Bookshop* gave us considerable encouragement in the early days and assisted with mailing to authors. We gained responses from Brian Aldiss, Rob Holdstock, Gene Wolfe, and many of our friends and associates. David received stories over an electronic conferencing system he was managing at the time. Slowly, the flow of material gained momentum, and following a particularly successful workshop at *Fifteencon*, it became clear that we might collect enough material to publish one hundred Drabbles.

My time at Birmingham ended, and I moved to London where I met Roger Robinson at the Wellington. Roger put forward the idea of publishing the Drabble Project collection through *Becon Publications*, his fannish publishing house. Since a pivotal part of the Project was its intention to be non-profitmaking, fan publishing was our obvious outlet. With Roger's expertise and his willingness to assist with funding, we felt measurably more secure in our expanding enterprise.

Asimov sent a story, closely followed by Larry Niven - we had support from two big American names - plus many other professional and amateur authors who replied to our letters. It became clear that nothing less than a small hardback publication would be justified by the material. One hundred and seventy Drabbles arrived in all, and we considered it time to call a halt. From these, we selected one hundred stories; a mixture of unpublished authors and 'name' authors. Each successful contributor to the book will receive one copy per story, in the spirit of the original Drabble game.

I won't give a full list of our contributors here - it is up to you to discover the book yourself and decide what you think. Thanks to everyone who submitted a drabble. We couldn't have done it without you.

[For further details about *The Drabble Project*, price £5, contact Becon Publications, 75 Rosslyn Avenue, Harold Wood, Essex, RM3 0KU]

Fire & Hemlock

MAGAZINE LISTINGS

Compiled, with comments, by Maureen Porter

First, a couple of points. Bridget Wilkinson asked me to clarify the availability of *Consequences*, for which see the convention news section. I also omitted the contact address for Rancelman, not so long ago, and it is: Graham Ing, 11 Hawk Close, Stubbington, Hants, PO14 3SW.

Just like to draw your attention to the entry under *Genii Locii*. David Hughes is very keen to expand the circulation of his zine, and would welcome more subscribers.

DEFINITIONS

A **genzine** (g) usually has more than one contributor, contents include articles, reviews, fiction, letter. A **perzine** (p) usually has one author, contents vary. A **ubzine** (u) is produced by a group or society, containing a mixture of items. **Mediazines** (m) and **Fictionazines** (f) are self-explanatory, as are critical journals (c) and reviewazines (r). Anything else is probably indefinable (i). 'The usual' (tu) varies: a letter of comment (loc), a contribution, the promise of either, a stamp. Trade means their zine for yours. I've coded each subject, to convey more information in a small space. Review copies always appreciated, though please send two copies if Paul Kincaid or myself are on your mailing

list. I don't want to send out my own copies. Reviewing has been sporadic, I'm working on it.

LISTINGS

ABATTOIR #1/4: Bryan Barrett, POB 6202, Hayward, CA 94540 & Lucy Huntzinger, 2215-R Market St, San Francisco, CA 94114, USA. (joint perzine/tu)

ATU XVIII #19: Trevor Mendham, 30 Urquhart Court, 109 Park Rd, Beckenham, Kent BR3 1QL (p/tu)

AUGURIES #7,8: Nik Morton, 48 Anglesey Rd, Alverstoke, Gosport, Hants, PO12 2EQ (f/50p per issue)

THE BIG SLEAZE #4: Terry Frost, GPOB 1806, Sydney, 2001 Australia (p/tu)

THE CAPRICIAN #1,2: Christina Lake, 44 Wessex Ave, Horfield, Bristol, BS7 0DE/Lilian Edwards, 1 Braeshead Rd, Thorntonhall, Glasgow, G74 5AQ. (Joint perzine/tu)

CIVILISATION REVIEWED: Mike Gould, 10 Graybrook, Orton Goldhay, Peterborough, PE2 0SH (p/tu)

DREAM MAGAZINE #15: Trevor Jones, 1 Ravenshoe, Godmanchester, Huntingdon, PE18 8DE (f/1 issue £1.35, 4 = £5, 8 = £10, cheques payable to Trevor Jones)

A VERY BRIEF HISTORY OF TAFF

by Rob Hansen

TAFF - THE TRANS-ATLANTIC FAN FUND - WAS SET UP to promote better understanding between UK and US fandoms by regularly sending fans from one to act as ambassadors to the other, the sending and receiving fandom alternating every year. How did such a fund come about in the first place...? Not as straightforwardly as you might imagine. In a way, it all started during World War two...

The fanzine deserving most credit for holding together a British fandom scattered through the armed forces or toiling away at various forms of pacifist service was J Michael Rosenblum's *FUTURIAN WAR DIGEST*. In the December 1941 issue D R Smith, a prominent British fan of the day, suggested setting up a fund to bring Forrest J Ackerman over to a British convention after the war, as a way of thanking him for all he had done for British fandom during that time. This was the first time the idea had been raised. Ackerman declined the invitation and instead set up a fund to send Ted Carnell (better known as a literary agent in his later years, but a prominent pre-war fan) over to the 1947 Worldcon. This fund was christened the Big Pond Fund, and fans on both sides of the Atlantic engaged in fund raising activities, or contributed directly to the fund. But it took longer than expected to raise the money, and it was not the 1947 but the 1949 Worldcon which Carnell eventually attended.

In the 1950s, one of the most highly respected fanwriters on both sides of the Atlantic was Walt Willis. By 1952 he had already become so popular in America, mainly through his regular column in the fanzine *Quandry*, that a fund set up over there succeeded in sending him to that year's Worldcon in Chicago. The following year, the Cincinnati Fantasy Group set up yet another fund, to send over Norman Ashfield, who wasn't the most prominent of British fans, and seems to have been chosen for the honour mainly because he corresponded with them. In the event Ashfield

didn't take the trip so the CFG generously threw it open to any other British fan able to go. Ted Carnell announced their offer at the 1953 British national convention, but since there wasn't enough time to organise a trip or choose a candidate, it was decided to use the CFG donation as seed money for a permanent fund to help US and UK fans attend one another's conventions. Taking the Willis trip as inspiration, the basics of TAFF, the permanent system of financing trans-Atlantic trips and the organisation needed to make it self-sustaining were hammered out at the 1953 convention.

The first east-to-west trip was held in 1954, but the winner, Vince Clarke, was unable to take the trip, so the money already collected was held over until a new race could be set up. This was staged in 1955 and was won by Ken Bulmer. The first west-to-east race was staged in 1956 and won by Lee Hoffman, who eventually declined the trip since she was getting married and would be traveling to Britain on her honeymoon. So the first American to make the trip under the auspices of TAFF was Bob Made, in 1957. Among those who have made the trip since was the late Terry Carr, as much respected as a fan as he was as a professional editor. The most recent American winner was Jeanne Gomoll who attended the 1987 Worldcon in Brighton. In the thirty-five years since TAFF was set up, many have made the trip, and the fund has expanded from being simply a UK/US operation, to also include Europe. The first continental fan to win TAFF, Tom Schluck of Germany, made the trip in 1966.

TAFF is supported entirely by voluntary contributions, consisting of the fee paid by fans who vote in the race, donations from convention profits, and money raised at auctions and by any other means the fund administrator is able to pull off. The fund is administered by the previous winner from each side of the Atlantic, his or her term ending when the next winner takes over. Those who stand for TAFF are nominated by fans on both sides of the Atlantic, and are usually chosen from among those who have shown an interest in the other fandom, and who have participated actively in both, usually through the medium of fanzines.

FACTSHEET FIVE #24: 25: Mike Gunderloy, 6 Arizona Ave, Rensselaer, NY12144, USA. A listing zine, indispensable for zine freaks.

FLASH #2: Des Morris, 50 Kent Avenue, Ealing, London, W13 8GH. (m) 20p

A FREE LUNCH #2: Mike Christie/Sherry Goldsmith, Ty-Llyn, Llangoor, Powys, Wales, LD3 7UD (g/tu)

GEGENSCHEIN #53: Eric Lindsay, 6 Hillcrest Ave, Faulconbridge, NSW 2776, Australia (p/tu)

GENII LOCI #11: David Hughes, 12 Blakesstone Rd, Slaitthwaite, Huddersfield HD7 5UQ (g/25p per issue)

HOT WAFFLES #20: Phill Probert, 20 Birch terrace, Birtley, Co Durham, DH3 1JL (p/tu)

LIP #3: Hazel Ashworth, 16 Rockville Dr, Embay, Skipton, N Yorks. (g/tu)

MAINSTREAM #12: Jerry Kaufman/Suzie Tompkins, 8738 1st Avenue NW, Seattle, Washington 98117 (g/tu)

MAVERICK #5: Jenny Glover, 16 Aviary Place, Leeds, LS12 2NP (g/tu)

NEW MOON QUARTERLY #3 (f) 1 issue £1, 4 issues £4, 8 issues £7.50. Cheques payable to Trevor Jones, 1 Ravenshoe, Godmanchester, Huntingdon, PE18 6DE

NOVAYA ZEMLYA #1: Eunice Pearson, 20 Birch Terrace, Birtley, Co Durham, DH3 1JL (g/tu)

PULP #7: John Harvey, 43 Harrow Rd, Carshalton, Surrey SM5 3QH. (g/tu)

MATRIX 75 APRIL/MAY 1988

THE SCANNER #1: Kevin Lyons & Chris James, Flat 4, Kingsmead, Coronation Rd, Cowes, Isle of Wight. (m,r/£1 per issue, cheques payable to Christopher James)

SECANT #3: Greg Hills, GPOB 972G, Melbourne 3001, Australia. (g/tu)

SPHERICAL ABERRATION #2: Richmond Hunt, 51 Denes Rd, Exeter, Devon, EX4 4LS (pr/editorial whim, 40p)

THE SPACE WASTREL #8: POB 428 Richmond, Vic 3121, Australia. (g/tu)

TASH #3: Tommy Ferguson, 60 Melrose St, Lisburn Rd, Belfast BT9 7DN (p/tu)

THE TEXAS SF INQUIRER #22: Pat Mueller, 618 Westridge, Duncannonville, TX 75116, USA. (n/tu)

THYME #66: English agent: Joseph Nicholas, 22 Denbigh St, Pimlico, London SW1V 2ER. 10 issues for £5. Cheques payable to 'Thyme' (Australian n)

TIMBRE #4: Tim Jones, 20 Gillespie St, Dunedin, Aotearoa, NZ (g/tu)

TRAPDOOR #7: Robert Lichtman, PO Box 30, Glen Ellen, CA 95442, USA. (p/tu) An issue in memory of Terry Carr, editor and fan.

VILE ANCHORS #3: Simon Polley, Flat 3, 152 Woodsley Rd, Leeds LS2 9LZ. (p/tu)

WEBERWOMAN'S WRENGE Vol 5 #6: Jean Weber 6 Hillcrest Ave, Faulconbridge, NSW 2776 Australia (p/tu)

Theoretically, TAFF winners write a report of their trip on their return (a precedent set by Malt Willis, though not actually a requirement of making the trip), but this tradition has fallen by the wayside in recent years.

TAFF has inspired many imitations, the most prominent being DUFF, the Down under Fan Fund, which operates between Australia and the US; and GUFF, the Get Up-and-over Fan Fund, which operates between Australia and the UK, but remains one of fandom's oldest institutions, and certainly its oldest charity. It also remains deserving of your support, a tangible symbol of the link between SF fans in the US and the UK, between the two oldest fandoms in the world.

It's going to be too late to participate in this year's TAFF race, but if you wish to make a donation, of money, or material for auction, contact Greg Pickersgill, 7a Lawrence Rd, South Ealing, London, W5 4XJ. *Matrix* will, of course, be reporting on the result of the ballot. Don't forget, Dave Wood, our Advertising and Publicity Manager, is one of the candidates, along with Christina Lake and Lillian Edwards, standing on a joint ticket, and Martin Tudor. - MSP)

ANOTHER BUMPER CROP OF REALLY JUICY LETTERS. AS ever, the editor reserves the right to shorten and edit letters as necessary, trying hard to avoid any hint of censorship. Please remember that any views expressed here are those of individual readers, and may not represent the views of the BSFA as an organisation. Editorial comments are my own thoughts and feelings, and the same proviso applies, unless otherwise stated.

The deadline for the next issue is:

FRIDAY 20th MAY

On with the letters. The postbag is still dominated by the state of the BSFA, Scientology, and, of course, South Africa. We start with a letter from Jessica Yates, a chartered librarian, who offers a professional perspective on the subject of a "cultural boycott".

Jessica Yates
14 Norfolk Ave, South Tottenham, London N15

WHATEVER WAS ORIGINALLY INTENDED BY THE "CULTURAL BOYCOTT" of South Africa, it has in practice been mainly concerned with such elements as live entertainments; famous performers; national sports teams - with the implication that the performer forgoes on principle the fat fee which the S.A. government offers him/her because s/he refuses to perform before segregated audiences. By contrast, it is the South African government itself which practices censorship of literature and information, so that it would seem to be illogical for its opponents also to censor literature. The "cultural boycott" is now intended to cut both ways, but this is nonsense if applied to literature, as it would mean that we British couldn't read any South African novels criticising the regime, even if they had been banned in South Africa and smuggled out.

Over two years ago, there was an attempt to extend the boycott to books. The London Borough of Lambeth wrote to seventy publishers to ascertain their holdings in S.A., intending to refuse its libraries permission to stock books by publishers with offices in S.A. The publishers asked the Publishers Association to make a ruling, and the P.A. said it was "fundamentally opposed" to any restrictions on free international trade in books between all countries. "The suppression of the provision of books to countries with governments which practice unacceptable policies, of whatever persuasion, is more likely to confirm those policies than to ameliorate them. Such suppression would deny the essential support of ideas and

Write Back



information to those who oppose the policies, and to the population at large in such countries. The availability of books is essential to the education and eventual freedom of those who are oppressed." (Bookseller, 12/4/86, p.1483)

This, I think, makes clear that membership of the BSFA shouldn't fall under the cultural boycott as it stands at present. Our "product" is not a live performance by a national theatre company or famous rock star; nor are any royalties involved; and we communicate with individuals, not state officials.

Well, last time I did close the correspondence on this subject, although people appeared not to notice. So let's try again. I think the time has come to close this correspondence.

The subject of the BSFA itself is far from dying down. We start with a letter from Nik Morton, whose survey provoked so much comment.

Nik Morton
48 Anglesey Rd, Alverstoke, Gosport, Hants, PO12 2EQ

THE GENERAL TENOR OF PHIL NICHOL'S LETTER SEEMS TO BE that my analysis was flawed; he was probably right, for I obtained about 84% for it in my OU course. Perhaps we should get this 'survey' into perspective: I began the groundwork in mid 1986, and forwarded a very lengthy document, with annexes, to the BSFA before Christmas 1986. Even then it was obvious that far-reaching changes to the administration were in train, and the various officers have continued to improve the Association (accounts not withstanding! (and we've dealt with that since - Ed.)). The project was not a scientific survey in the sense that it did not rely on any of the statistical methodologies; it was, as stated, a soft systems approach - such soft systems description inherently involve the personal rather than the technical description, and thus tend to be used most for 'people systems'. The method employed required collecting data from individuals personally, and via the written word and telephone, to build up a picture of an ideal system, testing it for systemic content, and then comparing this ideal with the system as it stands. The disparities between the two may result in a listing of actions for implementation. It is an interpretative process and as such is conceivable that Phil has mistaken this for dressing up my views as scientific findings.

The original report was very long, with more

jargon, appropriate to the recipient, the examiner; a shortened version was sent to the BSFA, some of which, understandably because of length, has not been printed: many of the pointers for the 'significant issues' were contained in the two-plus pages of quotations by the respondents, which were not printed. I would like to say again that I am grateful for the response to my original questionnaire.

If the BSFA generates a higher profile, and is therefore seen to be national/international, then the concomitant response from many members will be to project themselves as belonging to a known rather than an 'obscure' organisation. Corporate identity is image-making, promoting pride in being part of the corporation, wearing the appropriate 'uniform' of course, we don't want to go to those extremes, but the dead BSFA logo was a half-hearted effort in that direction.

The results were not the views of the membership, they were the views (suitably encapsulated) of 12% of the 1986 membership, which is quite a different beast altogether. The remaining 88% clearly were content with the BSFA/couldn't be bothered/believed it was a con (not as in convention! wouldn't spend the price of a postage stamp on the BSFA (one correspondent believed I would have had a better sample if I had sent out post-paid envelopes and can't argue with that, though my bank manager probably would) ... Even so, I do feel that those people who did bother to respond, and the collating and analysis that followed was of some use to the then new Committee of the BSFA. The past should prove instructive, but time should be spent on the future: and that is what the BSFA is surely about.

Thanks, Nik. I would like to point out, on the subject of a logo, that a new one is currently being designed and will then be used on stationery, adverts etc.

Much of our last column was taken up with a long and detailed letter from Trevor Jones, which drew a response from our Co-ordinator, Paul Kincaid. Trevor now responds.

Trevor Jones
1 Ravenshoe, Godmanchester, Huntingdon PE18 0DE

I WAS A BIT UPSET TO SEE PAUL STATE THAT I ACCUSED committee members of 'political infighting'. If he reads my letter properly, he will I was doing no such thing. I was asking whether this was still a factor. It has been in the past so it does not seem unreasonable to me to raise. Paul says it no longer exists. Fair enough, but I think we all ought to be careful about making unwarranted accusations.

As to political bias, my dictionary defines bias as "inclination, disposition (towards), prejudice, influence." Does it exist? In the last ten mailings, how many instances are there of individuals criticising the Conservative Party/Government/Mrs Thatcher? How many instances are there of support for her and her party? Perhaps Mrs Thatcher is indefensible and this is the explanation; however, all recent opinion polls show her with 4-50% of voters' support. This is consistently higher than the percentage support for Labour or any other party. SF fans might not be typical of the population, but I can't believe there are no Conservative fans. Where are they? I don't like Mrs T but I would like to see a more balanced debate in your pages. I think this one-sidedness is one reason you cannot keep some members for more than a year. Anyone to the right of Ken Livingstone is constantly made to feel an outcast and a leper. Paul says that the BSFA may not provide what new members are expecting. Perhaps it provides a great deal they do not expect and that is why their membership does not last long.

I would like to see a better balance of views, but if the Conservative supporters among the membership don't write in, well I can't publish their letters. If people leave because they feel unhappy with the bias, perhaps they should first attempt to correct it. I can't recall

receiving any letter supporting the Conservatives though I would publish them if I did.

Trevor continues:

Just a word about the editorial. You profess to be 'neither opposed to expansion or opposed to remaining at the same level.' You ask why certain people want expansion. I think your answer to Ken Lake's letter reveals your true opinion more; you say 10,000 members is a pipe-dream, but you don't say why! I don't think it's a pipe-dream at all. Interzone claims 8,000 readers in its latest advertising circular, for a publication hardly designed to appeal to a mass audience. If *Jz* can get 8,000 interested readers, why couldn't a broadly based BSFA get 10,000? You ask us for reasons - I think we are entitled to a few. To finish then, here are just a few of the advantages which I see as flowing out of a bigger and more broadly based BSFA:

1) More members means more influence in many areas. An organisation with ten or twenty thousand members would wield infinitely more clout than one with a thousand. Perhaps we could get a fairer press if we had the power behind us that a large membership would bring. What is the good of staying small if no-one knows we're there? Are the committee all hopeless introverts who don't want to be noticed?

2) More members means more cash. You say in your editorial that "you can have projects anyway, make them self-financing." Then, in your answer to Ken Lake's letter you say "each member of the committee has some pet project for the BSFA which is being frustrated by sheer lack of cash". Why aren't these projects self-financing, then? Come off it, Maureen; money may not be everything, but it helps a good deal. Again I ask: where is the virtue in poverty? Also, more cash could give us better magazines to attract and keep more members and possibly also professional advice in those areas where the voluntary help is under-experienced. (Finance, company law, etc.)

3) More members means a wider breadth of experience, opinion, wisdom in the membership. More volunteers, no conflict. New heads with new enthusiasms. If the BSFA is to be truly the BRITISH Science Fiction Association it must represent all the faces of British SF.

4) More members means economies of scale. 10,000 magazines cost a lot less, per magazine, to produce than do 1,000. We could have better products in all areas at a lower unit cost. Companies (or organisations) that do not expand stagnate and die eventually. The savings would release more money for advertising (and a more professional approach to that advertising, too) which would pull in still more members.

I could go on and on, but what was intended to be a reasonably short letter has already spread over far too big an area of paper. However, let the debate continue - I'm sure we'll all learn a lot.

There's a lot to be said in response to all that, but for space reasons I'll try to keep it short. In the first place, whatever else you may think, *Jz* is bound to appeal to more of a mass audience than the BSFA. After all, they appeal to people who simply want to read SF; we appeal to people who want to learn about it, explore the background, celebrate it. A much more specialised audience. My response to those figures is: if they can only get 8,000, how can we hope to get more?

No-one on the committee is opposed to an expansion of the BSFA; all want more members, the advantages are clear. What gives us pause is the question of how we get there. Let's face it, a sudden ten-fold increase in members would overload any organisation, and it is our job to make sure that doesn't happen. And what are the steps along the way? The members have not been slow to come up with ideas, but they have all entailed a massive cash expense to get the thing rolling. Yes, there'll be cash benefits later, but the BSFA has never had that much money to speculate in order to gain that later accumulation. What we are trying to do at the moment is consolidate the gains we have made, and build on them,

improving our organisation and our appeal so that the growth comes naturally. It's not so dramatic a growth as everyone seems to be demanding, but it is movement in the right direction.

Finally some specific points: no, the committee is not introvert, but there's no point increasing demand if you can't be sure of delivering. And that's what we're doing at the moment. Our pet projects could be self-financing, and we're currently working on ways of getting them off the ground in that way. And with Brett Cockrell, who is a real, live accountant, we are no longer under experienced in the areas of finance and company law. It is entirely thanks to his expertise that the BSFA was so swiftly re-established as a company.

But now how some letters on the same subject.

Nick Cheesman
46 St Andrews Road, Whitehill, Bordon, Hants GU35
9QN

I DON'T SEE THAT EXPANSION OF THE BSFA WILL benefit the membership in any way. Twice the membership means more money but it also entails twice the printing costs, twice as many packages to be collated and mailed, (one hopes) twice the response in terms of feedback so bigger magazines with larger printing overheads ... and so on. And what are these other projects that everyone wants? A fiction mag? We have *Focus*. Regional meetings? That seems to be well in hand considering all the proxy forms floating about lately. Things seem pretty good as they are, and a thousand members with new members replacing those that fall by the wayside is to be expected, especially considering the problems the SDP have been experiencing recently.

Lynne Bispham
Bushey, Watford, Herts

WHILST I AM ALL IN FAVOUR OF EXPANDING THE membership of the BSFA (as I see it, more people interested in SF through the BSFA or otherwise means more SF books sold leading to more SF being published and hence more books to buy, etc) I must sound a cautionary note, namely that an increase in membership does not necessarily mean an increase in active membership. In my experience, most Associations, organisations or whatever, contain a small percentage of "doers", whilst the vast majority are content to be "observers". Indeed, a massive recruitment drive with advertising "gimmicks" may only attract folk whose interest in SF is peripheral at best, and whose membership of the BSFA is transient. Therefore, I would prefer to see a more gradual expansion, leading to an increasingly enthusiastic membership. Having said all this, I do believe that the BSFA could do more to advertise itself to the loyal SF fan - I had been reading SF for fifteen years before I saw a reference to the BSFA (in the *Radio Times*) - simple posters/notices giving details of the BSFA and how to join displayed in bookshops and libraries would reach the SF reader (if not the fans of other media) - and I can't see booksellers objecting to anything that is ultimately going to shift stock.

Ian Mundell
5 Sunnyhill Lane, Oare, Marlborough, Wiltshire SN8
4JG

THE IDEA THAT THE BSFA RANKS COULD OR SHOULD be swelled by tapping into Trekkies, Andersons, Dr Who-ists etc is, I think, a little ridiculous. These people already have societies and journals to feed their interests, so not only would we be setting ourselves up in opposition to these, but we would be breaking out of our own niche. The BSFA is diverse enough as it is - its province (up to now) has been that of printed SF (in the widest definition of the term) and fandom as it exists above the personality disorders and politics. I think it does this very well, and where it touches on other media (film, tv, etc) it does so as a relevant aside, and not to the exclusion of all

else. If I wanted Star Trek- or Prisoner-related material, I would go to those sources, just as I go to *Interzone* for experimental SF, or *Asimov's Analog* for trad or hard SF. Or indeed to Trevor Jones' own *Dream Magazine*.

Certainly, a larger membership is a desirable thing, it hopefully gives more energy and new perspectives to the society, but the society cannot be all things to all people. If we really want to tap into large consumer groups, we could publish knitting patterns, or centerfolds.

Cecil Nurse
49 Station Rd, Haxby, York YO3 8LU

IN YOUR EDITORIAL IN M74, YOU POINTED OUT three buggers of the BSFA: 'must be bigger (and better)', 'must define its function', 'must broaden its appeal', (to which I might add a fourth: 'must encourage new writers'). In an otherwise challenging article, there was one assertion that I believe destroyed your whole argument: that you knew of a whole committee full of alternative definitions of the function of the BSFA and that there were 950 others out there somewhere. It sounded to me that you were evading one of your functions: to know, and if you don't know, to find out, what it is that the membership needs and wants, what they would like about what you are doing, and in general, what the hell they are or will be paying their £10 a year for.

It seems to me that Nik Morton put his finger precisely on the BSFA's 'Problem' when he said it lacked a 'corporate identity'; in fact there is a complex of 'problems', all of them traceable, I believe, to the same root cause. My dictionary defines an Association as 'an organised body of persons for a joint purpose' the 'problem' starts to arise as soon as you start to take the term 'Association' and the idea of the 'joint purpose' more seriously. For example, the expressed 'joint purpose' for which the BSFA is convened is to 'promote and encourage the reading, writing and publishing of SF in all its forms'. This, in my opinion anyway, seems to necessitate something a little more active than simply SF appreciation, thus the calls for 'defining the BSFA's function' because the BSFA is then seen as something above and beyond the anarchic and spontaneous efforts of its members; in fact, that is something that the officials ought to be doing co-ordinating, encouraging, that is, more outwardly directed than simply catering for its own existing members. When you look at the BSFA this way, when the 'promotion' of SF is taken seriously, then the concern with being bigger is explicable. Becoming larger not only indicates that the Association is succeeding in its joint purpose, it also becomes a more useful medium for publicising SF-related events and initiatives. Trevor Jones points out that *Interzone* has a very narrow editorial policy, excluding much of SF, but, and this is a very big but, it has a subscription 5 times larger than the BSFA. Instead of *Interzone* advertising its wares to a broader audience through the BSFA, it is the other way round. From the perspective of 'promoting and encouraging SF', the BSFA would seem to be doing something wrong, and the question 'how can we get more members?' is not an empty phrase. That the officials of the BSFA don't seem to see this as one of their primary functions indicates either that the membership has not made it clear what it expects from them vis-a-vis the joint purpose or that the membership has no joint purpose of this nature. Either way, it adds up to a lack of 'corporate identity'.

Perhaps most members agree that the following is what the BSFA is and should be: a medium through which people who are interested in SF can share their enthusiasm for, and views on, the books they read, can find out about new books, industry gossip, conventions and fan activities, and can engage in debate on matters of mutual concern. That's what it looks like to me - forget promoting and encouraging the reading, writing and publishing of SF; that is for the publishing houses to do - and for the moment that it is good

enough for me. I must say, however, that it was the editorial verve which resulted in the issues on feminist and children's SF that made the difference; without it, a year's worth of BSFA publications would have ended up in a cupboard, having failed to puncture the malaise that brought me to the BSFA in search of SF in the first place. If I had decided not to renew my membership, I wouldn't have been able to tell you whether it was because I had been in a chemist's looking for a drug that wasn't in stock at the moment, or because I had been in a chemist's looking for footwear. The problem is that the sign on the front of the shop says 'boots', and the proprietor seems to be asking me what it means.

Allan Langdale
19 Williams Close, Rowmer, Gosport, Hants

THE CURRENT ARGUMENT SEEMS TO BE, SHOULD THE BSFA grow or not. Of course it should grow, anything not growing is either stagnant or dead. Growth doesn't necessarily mean more members, although I have nothing against a larger membership, but as an organisation we have a way to go to reach maturity. This is an amateur organisation and I'm sorry to say that is how it comes across.

Isn't about time we turned professional. What is the one thing every member of the BSFA has in common? We all watch, read or listen to Science Fiction. The world is a market place, isn't it about time we joined in? I usually by a couple of paperback a week, five or six pounds. That's three hundred pounds a year. I have no wish to make W H Smiths richer than they already are. I'd just as soon buy them from you (with a small discount offered to members of course). After all, as the man says, 'everybody's shopping by post these days.'

We don't have to be the biggest SF Club in the world, but let's be the best and let money open the way for us. If my idea seems somewhat simplistic, I don't apologise, give me a better alternative.

Not simplistic, perhaps, but I would say, impractical. Never mind the administration, the storage involved, is it right that the BSFA should set up in competition against the specialist SF bookshops? We should be co-operating with the likes of Andromeda Bookshop, Fantast Medway, not to mention all the other shops, not competing with them in an area where they are much more skilled. Apart from that, I think you would be very surprised at just small a discount you would be offered, once such things as postage had been taken into account, and that is after we turned ourselves into a book club in order to be able to offer a slightly lower price.

Apart from that, I seem to recall a recent attempt to encourage members' participation in a scheme to make reprints of old SF classics available relatively cheaply. People weren't exactly queuing up to get involved.

Buy by post, certainly, but from the specialists who know what they're doing.

James Parker
18 King William St, Old Town, Swindon, SN1 3LB

I'M NOT UNSYMPATHETIC TO SOME OF TREVOR Jones' views. The BSFA must get to grips with the fact that many SF fans are film/video oriented. Nothing wrong with that. Film and print can compliment each other; it is wrong to see them as rivals. I enjoy both forms. The real problem with Trevor's letter is the old and dreary accusation of political bias on the Association's part. As a subscriber to both *Interzone* and Trevor's more traditional *Dream Magazine*, it saddens me that Trevor should feel this need to rubish the views (or even their right to express them) of feminists, socialists, ecologists, CND-ers, gays etc. All these groups are as much a part of society as any other. Some people may find the views of feminists, for example, a challenge to their smug assumptions, but surely SF fans, of all people, should not be afraid of this. Furthermore,

it is these sections with the Association that feel so passionately about their beliefs that they are prepared to expend some energy in communicating those beliefs to others within the Association, then surely it simply illuminates the sluggish apathy of the alternative groups - whoever they might be. I suspect that behind Trevor's protestations there is a certain nostalgia, a yearning for a simpler scheme of things.

Steven Tew
144 Broadway, Wakefield, WF2 8AQ

IT'S NOT OFTEN THAT I'M STIRRED INTO WRITING letters these days, but Trevor Jones' letter deserves some response. For one thing, his comments about 'Feminists, left-wing socialists, ecologists, CND, gay rights campaigners' leaves me rather stunned. I daresay Mr Jones isn't particularly anti-any of these things in any real sense, and I'm sure his denial of being pro-Thatcherite is genuine, but his tone reminds me of all those who see "left-wing" comment (which generally means anything stronger than mild disapproval of the antics of Ghengis Khan) as politically biased, and right wing comment as the balanced opinion of the ordinary person. Personally, I don't see anything tainted in the sort of thing Mr Jones sees as "political bias" - rather, I see it as an expression of opinions that I hope would be shared to some degree by all intelligent people - if not the voice of reason in the face of bigotry.

But that I can forgive. What really annoys me are the comments about "pseudo-intellectual literary snobbery". If anyone can tell me where this exists in BSFA publications, please send me an enlarged copy of it, because I'm afraid I've lost my microscope. Some may differ, but I genuinely and almost dogmatically believe that a book is not worth reading if it is badly written - not necessarily well written, but showing at least some degree of genuine basic literacy. And in writing a book review or feature, attention must be paid to this. A badly written book is a waste of the reader's time, an insult to his intelligence, and it is the job of the reviewer to warn him/her of this.

Well, that's probably enough of that subject for this time. Onto two other popular subjects of the moment. First, Peter Tennant on that Superman IV review:

Peter Tennant
9 Henry Cross Close, Shipham, Thetford, Norfolk, IP25 7LQ

I SEEM TO HAVE CAST MYSELF IN THE RÔLE OF devil's advocate, defending a film I didn't especially like, and by implication, a political stance with which I totally disagree. Nonetheless, I feel the response in M74 to my criticism of John Feetenby's review of *Superman IV*.

John seems rather to take me to task for calling the film entertaining, though by subtle innuendo instead of outright attack. Firstly, I see nothing wrong with entertainment for its own sake, and certainly an entertaining film is "more than just something to keep your eyes busy while you're eating popcorn", as John so dismissively states, a lot more indeed. Secondly, just because I call *Superman IV* mildly entertaining, doesn't mean I regard entertainment value as the only criterion for judging a film as John implies. I appreciate that films can have different levels of meaning and, to answer John's closing question, I do not object to reviewers giving their interpretation. But I reserve the right to argue when the evidence of the film itself doesn't justify the interpretation, as in this case, where John sees *Superman IV* as a sinister endorsement of the arms race and East-West tension.

And John Peters responding to comment about his Soapbox article - Give the Aliens a Fair Break

John Peters
299 Southway Drive, Southway, Plymouth, PL6 6QN

I WAS SURPRISED AT THE RESPONSE TO WHAT I HAD thought, and intended, as a light-hearted piece of speculation. While I was talking about our own response to an alien encounter, I was also (perhaps clumsily) trying to make the point that there is another viewpoint to be considered - that of the alien culture. There are bound to be misconceptions on both sides at any encounter between different cultures, and that wasn't the main point of the piece. We must assume that any alien ship coming into our own planetary system is going to monitor the radio and tv signals that escape our atmosphere. On that basis, and after the reception of a confusing mixture of fiction and reality to contend with - are they really going to want to meet us?

I was neither savaging UFOs nor Aliens (as one writer seemed to think) - they are what we perceive them to be due to the commercial manipulation of a multi-media civilisation. In a sense I was suggesting that we look more closely at ourselves. Who is the manipulator - the producer or the consumer? Look at the hype that persuades us to buy the latest gadget, or see the latest, most violent film that Stallone has made. Surely if that is transposed on an extraglobal level, we are in deep trouble. I, for one, would get the hell out of it, so as to avoid contamination by an overwhelmingly confusing society like ours.

I was not suggesting, either, that watching too much violence on tv or cinema is going to make us automatically shoot first and worry afterwards. But surely, the image that we would do so is widespread these days, and that is the worrying part. I believe that the perception that we are a violent species would be enough to deter any contact - after all, considering the myriad UFO sightings and landings that have been reported over the years and never universally accepted by the government or general public alike, why has there been no verifiable contact between us and them? If they exist, are they frightened of us? I have no answers - does anyone?

A few words of comfort from Kev McVeigh

Kev McVeigh
37 Firs Rd, Milnthorpe, Cumbria, LA7 7QF

LET'S LOOK AT A FEW RECENT SF ALIENS: SAMUEL R Delany created the Ewelm in *Stars in My Pocket* yet in behaviour they are almost indistinguishable from the humans; David Brin has 'good aliens' (Tymerin) and 'bad' (Gubru); Josephine Saxton's aliens are all in the mind, aren't they? Iain Banks throws in a few varieties of alien as well, but they all get equal status with the humans; so the aliens are doing ok, in books at least.

And onto that other hoary perennial, Scientology, and the presence of New Era at the Worldcon, and in a BSFA mailing.

Martyn Taylor
14 Natal Rd, Cambridge, CB1 3NS

I HOLD NO BRIEF FOR SCIENTOLOGY AND DISLIKE what I know of the message and the medium. That said, I'd like to act as devil's advocate and ask disingenuously why the knives are out for the Writers of the Future contest. So it is an advertising ploy, but is it any more crass than tobacco and drink concerns sponsoring athletic contests, and does anyone with a whiff of sense light up a Camel just because Alain Prost drives round in a yellow Lotus? Why should 'new' writers not take advantage of New Era's offer to redistribute \$1000 of their ill gotten gains in a new direction every quarter? Certainly, the 'new' writers in the groups with which I am associated have all expressed serious interest in the competition and more especially, in the projected workshops. The last I heard, Lisa Tuttle

was at the wheel. Does New Era's involvement make this workshop somehow less acceptable than the one she is leading with Iain Banks at Arvon in August? I can't imagine any of us being more likely to be taken in by a Dianetics advert afterwards than we would be by the Freemasons or Joanna Southcott's insufferable box!

Small point - I've checked with her, and Lisa Tuttle is no longer involved with the Writers of the Future workshops, as they would have required her to teach to a particular format, and she wasn't happy about doing so.

Joy Hibbert
11 Rutland St, Hanley, Stoke-on-Trent, ST1 5JG

JOSEPH & JUDITH'S LETTER WAS INTERESTING, BUT I feel I missed the point. OK, Writers of the Future etc are all, effectively, by-products of Scientology. How many of the 'frontmen' are practising Hubbardite Scientologists (as opposed to Independents, which are a different thing altogether)? How many of the people reading any of *Writers of the Future* have become Scientologists? How many people reading of the dekolory? The fact is, that while Scientology is funding all these things, in the hope of rehabilitating Hubbard in the eyes of fandom (which presumably was his idea, not that of the Scientology organisers after his death), as far as I am aware, there is no attempt to encourage anyone into Scientology itself. And if fans in general are half the people I think they are, they are far more likely to become interested in reaction to hysterical attacks on it. Unless it is shown that sending stories to *Writers of the Future* or reading the dekolory draws people into Scientology, surely the only reasonable response to Scientology's propaganda efforts is to take the money and run.

Joseph Nicholas
22 Denbigh St, Pimlico, London, SW1V 2ER

I AM INTRIGUED BY YOUR REPLY TO OUR LETTER IN M72, especially your remark that "the principles of free speech, if they mean anything at all, have to extend to those whose views we disagree with." On this basis, therefore, I assume that you would have no objection to publishing racist, anti-semitic or homophobic views in *Matrix*. And if this is not what you mean, then where do you propose to draw the line? And if you're going to start drawing lines, then where do you propose to draw the line? And if you're going to start drawing lines, then why and how?

Perhaps you should read our letter again - this time more carefully. You will see that it calls not for outright censorship, but for the exercise of keen and critical judgement. Because although you agreed that "there's nothing inherently wrong with advertising per se", you obviously didn't ask yourself, as we did, "the nature of the product and the purpose behind its promotion". Why not?

You seem to be the one asking us to draw the line, so where do you draw the line between "censorship" and "keen and critical judgement"? As for New Era, we have persistently refused attempts to sponsor competitions in *Matrix*.

I ALSO HEARD FROM: Chris Bailey, who thought my first reply to Joseph and Judith was "disingenuous. They in no way opposed free speech. They simply objected to the active encouragement of charlatans." Joy Hibbert again with the astonishing news that there is a well known antipathy between *Matrix* and Glasgow fandom - there is! Tommy Ferguson managed to loc the last four issues of *M* all at once. Roy Gray says that "The need to expand is not proven, if we get too big, it would be necessary to employ a fulltime officer. I imagine that somewhere between 1500 and 2000 members would require paid help, at least on a part-time basis." Bill Lindsay says "Political bias doesn't present a problem. You should know your opinions. So you don't agree with the writer, does that present a major problem ...?" and John Ballman sent me an inspirational postcard which is now pinned by my desk. Thank you one and all for a packed letter column, which among other things, has strained my wrist, fingers and shoulder with the effort of typing it. How I suffer for art!

SOAPBOX

AN OPEN LETTER TO THE BSFA

By Ken Lake

I believe the editorial in M74 is a copout. I believe that the BSFA can and should expand massively, and that it should not have all this time-wasting introspective argument about what its "aim" is, because I believe it should not have an aim - it should have "aims" true, but what it really needs is some action.

Take a couple of slogans at random: *A camel is a horse designed by a committee and give us the tools and we will do the job.* Different aspects of the same argument: a group of well-meaning people, each (as you admit) with their pet ideas, chatting in a room with nothing but their enthusiasm and some volunteer help to bolster them up, can produce only more waffle; by trying to decide between a number of quite possibly equally valid aims and desires, they alienate much of the membership, fritter away what they have, and actually produce nothing but words - and heaven knows, we've seen more than enough of those recently from committee members.

Segregate each task, each need, each pet scheme in turn, set one person in charge of it, ensure that all costs are covered and that all needed help is constantly available, and every possible aim of the BSFA can be achieved - or at worst proven to be unnecessary, unworkable or not wanted by enough members to make it worthwhile.

Do we need new members; do we need expansion? The very reason we are having all this heart-searching is that it is obvious far too many people have never heard of the BSFA, far too many don't know what it does, far too many join but never renew because they are disillusioned or disappointed at what they find, far too many people stay with it only to try and improve it - which means by definition broadening and deepening and making it more effective and more attractive. To get over the self-defeating hump caused by smallness, you HAVE to grow, you HAVE to attract a vast amount of keen new blood to man the barricades and bring the BSFA kicking and screaming into the end of the 20th century, at a time when SF and fantasy in books and all the other media are seeing a renaissance so amazing, so unforeseen, so encouraging that if only these new fen knew that fandom and the BSFA existed they would be battering down our doors to join.

All those complaints about the silly image we are given on TV are a confession of defeat - it's up to US to make the image, to sell it and to bring in the converts. The only question is: what should we be offering them? And that brings me to a point I made at a con, when the argument waxed hot and frenzied about "fandom". The whole point about fandom is that it is not, cannot be, and should try to be a unity. In diversity is life - in unity, stasis and death. There are fennish

fans, magazine fans, con fans, costume fans, DAD and Towellie and Trekkie and computer games and heaven knows how many other kinds of fans including roomparty fans and beerish fans and ... they are all fans!

The "aim" of the BSFA, if indeed it can be said to have one, is to offer the perfect forum for all kinds of fandom to exchange ideas, to meet and have fun together, to put forward arguments about SF/fantasy, to help each other make the most of what we share - enjoyment of what we can jointly create. I don't want to do a silly costume, waste hours playing silly games with myself on a machine, or engage in internecine conflict in the name of this or that kind of fandom - but I believe every fan has as much right to expect the BSFA to provide the best possible opportunity for the enjoyment of such pastimes as I have in expecting to find helpful book reviews, well organised cons and high-class magazines created out of the members' subscriptions.

What I do not expect is to be told that (see your editorial comment to my earlier loc) it's "A nice pipe-dream ... but no more than that." If I, and other members, are keen enough to join the BSFA, if we are keen enough to devote time and energy and work and enthusiasm to trying to make the BSFA a power to be reckoned with in the SF arena, if we believe that we can help bring the pleasures and benefits of fandom to ten times as many - for a start! - people as the almost pathetic thousand-odd members we have at present, and if we believe that we can stop the rot, keep members, cut the brain drain, then I feel it ill becomes the Editor of *Matrix*, or the Committee, to sit and say simply "it can't be done, and we won't even try because we are happier in our little room with our little dreams, our little cash, our few willing volunteer helpers, our unfortunate fuckups in organisation that (and yes, let's not forget it, for it did happen) allowed the BSFA to disappear from the real world entirely, and our defeatism."

Please understand that this is not intended to be an attack on any person or people - it's an attack on an attitude, one that will leave the BSFA reflecting still the lesser mentality of the last two decades when commercial SF and fantasy were in the doldrums. There's a big wide world out there waiting to welcome a revived and crusading BSFA - but in order to compete and recruit and improve ourselves we must have the cash and the facilities and the aims (plural) available, understood and given the support they need and deserve.

And please, don't attack me for not coming up with actual schemes and ideas in this soapbox - that's not its function. Everyone has schemes and ideas - what's needed is the will to act on them and the organisation to make that possible. Agree on that, and then ask us all for our ideas and plans - you will be surprised!

* STOP PRESS *

* STOP PRESS *

* STOP PRESS *

UFORIA: June 18, Conway Hall, Red Lion Sq, London. Fanderson members £6, non-members £9. Contact: Katie Kunciman, 87 Arran Way, Corby, Northants, NN17 2PF. Cheques payable to Fanderson no. 2 Account. Fanderson 'one day' 'UFO' convention.

USS DRAKE - The PLYMOUTH SF Club invites any local BSFA members to come along to their meetings, once a fortnight on Saturdays at the Stonehouse Vaults, Plymouth. Contact: John Peters on 0752 785853 (before 10pm) or write 299 Southway Drive, Southway, Plymouth, PL6 6QN

SPACE CITY 1988 - 1988 Blake's 7 convention: 1-2 October. The Anugraha, Wick Lane, Englefield Green, Egham (next to Windsor Gt Park) Membership: £28 full weekend, £15 for one day, please specify. All profits to charity. Contact: Linda Bingham, 16 Bennister Rd, Bursfield Common, Reading, RG7 3LU