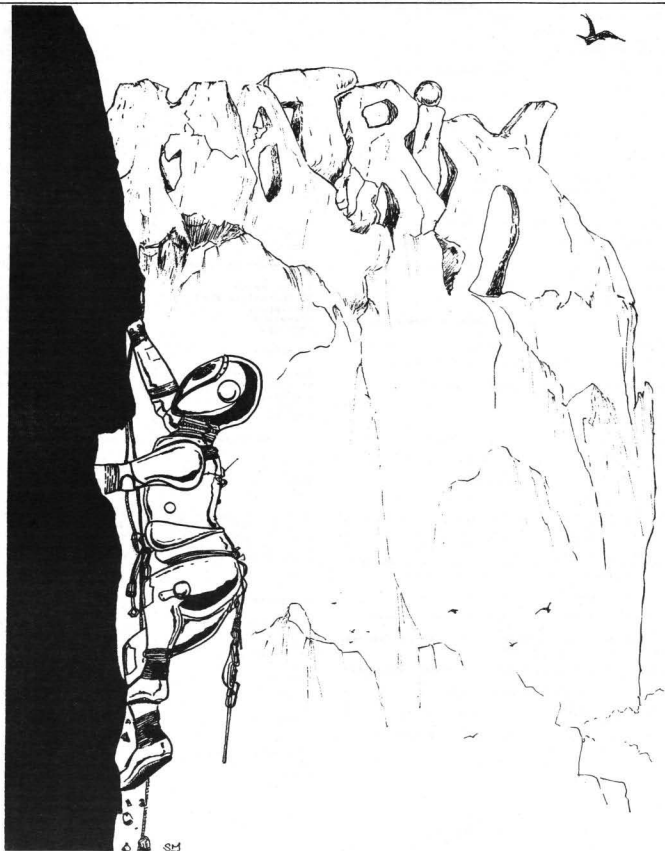




A·T·R·I·X

75P

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



JUNE/JULY 1988

76

CONTENTS

INFORMATION	1
RED SHIFT	3
Maureen Porter	3
WALKING ON GLASS - <i>The BSFA Column</i>	3
<i>Minutes of the AGM</i>	3
<i>Report on Committee Meetings</i>	4
.....	4
<i>Accounts 1984</i>	5
<i>London Meetings</i>	6
NEWS	7
Paul Kincaid et al ...	7
<i>TAFF Results</i>	13
COMPETITION CORNER	13
Elizabeth Sourbut	13
MEMBERS' NOTICEBOARD	14
THE PERIODIC TABLE	14
<i>Convention News</i>	14
Maureen Porter	14
<i>Convention Roundup</i>	14
Maureen Porter	14
<i>Follycon Review</i>	15
Valerie Housden	15
THE WANDERGROUND - <i>The Clubs Column</i>	16
FIRE AND HEMLOCK	17
<i>Magazine Listings</i>	17
Maureen Porter	17
<i>Fanzine Reviews</i>	18
Dave Hodson	18
WRITE BACK	18
<i>The Letters Page</i>	18
SOAPBOX	20
<i>What Happens to the Library?</i> - Andy Sawyer	
<i>The Fanzine is Dead?</i> - Thomas Ferguson	
ARTWORK	
Stephen Manderson	
David Griffiths	
Matt Brooker	

Any opinions expressed are those of individual authors, and do not necessarily reflect those of either 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

```
BBSFBABSFABSBFABSFAFSBFBASBFABSFABSBFAA# B
B THE NEXT MATRIX DEADLINE IS B
O O S
S FRIDAY 15th JULY 1988 F
A A
```

MATRIX EDITOR

Maureen Porter
114 Guildhall Street
Folkestone
Kent
CT20 1ES

Tel: (0303 52939)

Contributing Editors

CLUBS

Keith Mitchell
3Fl, 43 Iona St
Edinburgh
EH6 8SP

Elizabeth Sourbut
10 Trentholme Drive,
The Mount
York YO2 2DG

NEWS - Paul Kincaid, address below

BSFA CO-ORDINATOR

Paul Kincaid
114 Guildhall Street
Folkestone
Kent
CT20 1ES

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

MEMBERSHIP SECRETARY:

Joanne Raine
33 Thornville Road
Hartlepool
Cleveland
TS26 8EW

MEMBERSHIP RENEWALS:

Keith Freeman
269 Wykeham Road
Reading
Berkshire
RG6 1PL

TREASURER

Brett Cockrell
40 Cyprus Road
Finchley
London
NW1 7BU

ADVERTISING

Dave Wood
1 Friary Close
Marine Hill
Clevedon
Avon

ADVERTISING RATES (for one insertion)

Cover (ifc, ibc, obc)	£25
Full page (rop)	£20
Half page	£15
Quarter page	£10

Rates for multiple insertions are negotiable. Distribution of loose flyers with BSFA mailings cost £20 per thousand sheets. Rates for booklets are negotiable. Requests for advertising and flyer distribution should be sent to Dave Wood.

• • • • •

PAPERBACK INFERNO EDITOR:

Andy Sawyer
1 The Flaxyard
Woodfall Lane
Little Neston
South Wirral
L64 4BT

VECTOR EDITOR:

David V Barrett
23 Oakfield Road
Croydon
Surrey
CR0 2UD

(051 336 3355)

FOCUS EDITOR:
Liz Holliday
108 Twyford House
Chisley Road
London
N15 6PB

(01-688-6081)

ORBITER CO-ORDINATOR

Sue Thomason
111 Albemarle Rd
South Bank
York
YO2 1EP



Red Shift

Okay, so was it something I said? There were a couple of letters from people who felt that I was attacking them personally, ironic considering they were all people I feel are doing quite a lot in the way of letterwriting and suchlike, and some very friendly and sympathetic letters approving of the work being done on the magazines and in the BSFA generally, for which, many thanks. But apart from that, a crushing silence. Have I really scared everyone off, or is there, as I suspect, something amiss with the post? I know that both David Barrett and myself have a much smaller postbag than normal. And for that reason, the letter page, this time around, will be shorter.

In fact, the magazine, as you will notice, is down to 20 pages, and I've also gone over to a smaller typeface. The second was already planned but the lower page count is a contingency measure, to keep down the printers' bills. Please see the Committee report for further information on our current financial state. Please note that we are not yet broke, but we must work hard to encourage more people to join. Massive advertising campaigns are also very well, but the best way to encourage new members is to tackle your friends. Show them the magazines, convince them that joining the BSFA is worthwhile, and guide their hands over the cheque book if necessary. We hope to be able to arrange for some posters to be produced shortly, so if you do know of somewhere that a poster can be displayed, please contact Paul Kincaid at the editorial address. Remember that libraries in different parts of the country have different policies about displaying notices, and anyway, always ask permission before pinning up notices. You might not suffer

individually, but it could be bad for the BSFA as an organisation if unauthorised notices start popping up.

Despite my irritation last time, or perhaps because I have got it off my chest, I am feeling generally better disposed towards the BSFA and towards *Matrix*, so it's time to settle down to instituting more improvements: people will be doubtless pleased to see that the Clubs Column is back, under the joint tender care of myself and Keith Mitchell.

Once again, I am looking for Soapbox material, and also material for feature articles. I would like to know what sort of things people would wish these articles to cover, so suggestions welcome. In fact, all suggestions welcome, but you'll understand if I file the sillier ones in the appropriate receptacles. At one time or another it has been suggested that I abolish most of the magazine. Please remember that just because you think the book news, or the con listing or the letters page is a complete waste of time, it doesn't mean that several hundred other people wouldn't miss it if I was to dispose of this or that particular feature. Speculation on ceasing to run competitions has shown that the interest is there, but quite weak as I thought. However, please feel free to tell me what you like and dislike about *Matrix*, but try to couch suggestions in terms which invite consideration rather than making them sound like dictats from on high. That gets up my nose, such in the way I know I bug you lot at times. And don't forget to keep the reviews and news coming in, and the letters!

The next *Matrix* deadline is: **Friday 15 July**

WALKING ON GLASS

The BSFA Column

MINUTES of the ANNUAL GENERAL MEETING of the BRITISH SCIENCE FICTION ASSOCIATION held at the Britannia Adelphi Hotel, Liverpool on 3rd April 1988.

Paul Kincaid opened the meeting, and gave his report as Co-ordinator. He outlined the circumstances of the Association's recent dissolution and the steps taken to re-constitute it, leading to an Extraordinary General Meeting to get the BSFA back on a legal footing. Accounts had been made up for the previous four years and had been presented to the meeting. These would also be printed in *Matrix*.

He also reported on the general activities of the BSFA, in particular noting that the London Meetings were to be revived, on the third Friday of the month, beginning in May. Speakers were to be arranged. He also appealed for volunteers to help with organising these meetings.

Brett Cockrell, Treasurer of the BSFA, gave a very comprehensive summary of the legal and financial work involved in re-instating the BSFA, and also of our current financial position, noting that there was a certain amount of revenue to be retrieved from bookshop sales and advertising.

The 1987 accounts would be present at an AGM to be held at Novacon.

He noted that whilst we should have no difficulties in meeting printer's bills, expansion of the BSFA would be inhibited until an improved balance had been built up.

He congratulated John Steward, in particular, for auditing

four sets of accounts so swiftly, particularly in view of the work he also been involved with for Conspiracy.

Paul Kincaid then turned to the matter of Council members. He informed the meeting that we currently had more Council members than we should have, due to various people being co-opted onto the Council for various tasks, and in re-constituting the BSFA the Committee had decided that more thought should be given to the role of Council members within the BSFA. The Committee felt that the Council should take a greater part in BSFA affairs, should receive the BSFA Staff Newsletter once this was published, and should be invited to an annual meeting for Council members. He had contacted all members of Council to ascertain their continuing interest, and both Les Flood and Bob Shaw had wished to resign.

The members of Council are currently Paul Kincaid, Brett Cockrell, David V Barrett, Liz Holliday, Maureen Porter, Andy Sawyer, Joanne Raine, Dave Wood, James White, Dave Langford, Malcolm Edwards, Simon Ounsley and Arthur C Clarke and Sue Thosson.

Certain members of the Council were due for re-election, but first, the meeting was asked to approve Liz Holliday's co-opting onto the Committee in 1987, to edit *Focus*.
nominated by Brett Cockrell; seconded by Zy Nicholson:
passed nem con

James White was due for re-election to the Council, and had confirmed his continuing interest in the BSFA.

nominated by Moira Shearman; seconded by Frank Smith:
passed nem con

Dave Langford

nominated by Maureen Porter; seconded by Dave Stewart:

passed by the meeting, with one abstention

Malcolm Edwards

nominated by Dave Langford; seconded by Roy Gray;
passed nem con

Shaon Ounsley

proposed by Dave Wood; seconded by Brett Cockrell;
passed nem con

Sue Thomason

proposed by Brian Magorrian; seconded by Moira Shearman;
passed nem con

Andy Sawyer

proposed by Liz Holliday; seconded by Roy Gray;
passed nem con

David V Barrett

proposed by Roy Gray; seconded by Paul Kincaid;
passed nem con

Brett Cockrell also asked if the meeting wished to approve John Steward as auditor to the BSFA for another year.

proposed by Paul Kincaid; seconded by Zy Nicholson;
passed nem con

Any Other Business

There was a query from the floor as to why more members of the Council were not present at the meeting, but Maureen Porter provided a comprehensive rundown of where everyone was, noting that Malcolm Edwards, in particular, was believed to be on his honeymoon over Easter.

Pat Gardner queried whether there should be more Council members, and it was explained that the current Articles of the Association limited the size of Council. It was intended to remove this restriction at the EGM in November. The meeting was also informed that the Committee intended to produce a new set of Articles of Association over a period of time, which would be done in consultation with the members of the BSFA through the pages of Matrix. We were obliged as a Limited Company by Guarantee to have Articles of Association.

Liz Holliday outlined various ideas for writers' workshops to be run under the auspices of the BSFA.

It was noted that advertising was increasing as a result of a drop in advertising rates.

Zy Nicholson was thanked for all his work on Vector, having now resigned as Production Assistant.

Brief reports were received from Maureen Porter, Paul Kincaid and Liz Holliday on Matrix, Vector and Focus.

The meeting was reminded that members paying their subscriptions by Bankers Order were entitled to a 50p discount.

Roy Gray proposed a vote of thanks to the committee for the work they had put in.

The meeting was then closed.

Committee meetings were held on 5th March and 21 May 1988. This is a brief report of some of the items discussed.

Firstly, it has been decided that rather than having committee meetings quarterly, they will now be bi-monthly, as there is always a good deal of business to get through. Four hour committee meetings are an undesirable norm, even if a great deal of work is done. And now that the London meetings are a regular feature, there will also be the chance for partial committee meetings each month for those of the committee who regularly visit London. It has also been decided that there will be one obligatory committee meeting each year, to get the entire committee together in one place, not always an easy task given family and outside commitments.

The first BSFA Staff Newsletter has been published, with Maureen Porter as editor, and she is promising an issue every month to six weeks, depending on material available. Sounding Board is circulated to Committee members, Council members, and also to staff members. Reaction so far is favourable. Maureen plans the newsletter as a forum for discussion among the Council and staff on all BSFA matters, and hopes that it will also cut down some of the work currently undertaken during

committee meetings, by circulating more information in advance, and working through initial discussions within its pages.

The Committee discussed the role of the Council, in view of the fact that the BSFA had now been re-constituted, and the current membership of the Council had been established. The dissolution and reconstitution of the BSFA had revealed that members of Council are in fact the Directors of the business, and as such are actively involved in the running of the company. The Committee is, in effect, the executive subset of the Council, and as such is directly responsible for the day-to-day running of the BSFA. The rest of the Council act in a non-executive position and their role should be regarded as that of generally overseeing BSFA business. At present, non-executive Council members take no part in the running of the BSFA, and the Committee would like to change this. In addition to receiving Sounding Board, Paul Kincaid proposed that a meeting of the full Council should be held at least once a year, and other ways of involving them explored.

The Committee also discussed advertising, approving the text of an advertisement, written by Paul Kincaid (who writes advertising copy for a living). Artwork will be ready shortly and Dave Wood has already got various deals organised. A full page advertisement from Fear Magazine would be appearing in both Matrix and Vector in exchange for a quarter page of Matrix in Fear. It was commented that this might appear disproportionate, but Fear is a large, glossy magazine, with a guaranteed circulation of between 20 and 30 thousand. Their advertising rates were high and it was easier to organise an exchange on this basis. It was also noted that Roy Peyton of Andromeda had agreed to book a series of advertisements on the back page of Vector if he could use spot colour. This had been agreed.

The transfer of back issues of Association magazines should be completed very soon, and a full list of what is available will be compiled, to encourage sales among members.

At the second Committee meeting, Brett Cockrell produced draft accounts for the year ending September 1987, showing that we had made a loss of £1829.86, mostly as a result of our dissolution and re-constitution. This figure was broken down as follows. There was a provision of 984.49 to cover the costs of our dissolution and re-constitution. £380 represented the writing off of the lithograph machine (effectively a paper loss), so the actual shortfall was the sum of £1465.39. However, as was pointed out, there is a sum for magazine sales to be retrieved, and also a sum from advertising, although the Committee was not sure how much this sum would be.

Various ways of improving cashflow were discussed, and David Barrett and Maureen Porter have agreed to cut the page count on Vector and Matrix, a situation to be regularly reviewed. Committee members will not be claiming expenses until the financial situation has improved. Members would be urged to check that their standing orders are currently set to pay £9.50, it having been discovered that some members of the BSFA are still paying £6.50. It was also agreed that we would vigorously promote the sale of back issues of Association magazines, each issue to cost cover price, plus 20p postage.

Brett Cockrell would be at Albecon and would promote the BSFA as vigorously as possible there and London meetings would also provide an opportunity to sign up anyone who was not already a member.

Paul Kincaid reported that the Royal Connaught in High Holborn did not seem keen for our custom, and had arbitrarily moved the day of the May meeting. Flyers had been printed, and the Wellington leafletted, in an attempt to publicise the change, but one or two phonecalls had been received. Suitable venues were being investigated, and the form of meetings was discussed, it being considered desirable to have regular panels and discussions, and also auctions to raise money for the BSFA. It was agreed that an entrance fee of 50p for members and £1.00 for non-members would be charged, and non-members would be encouraged to join the BSFA. It was also felt that it might be possible to sell back issues at these meetings.

When the BSFA was originally involved in the institution of the Arthur C Clarke Award, the possibility was discussed of eventually dropping the BSFA Novel Award in favour of the ACC Award, but it was decided to allow the two to run concurrently for several years to see how they worked. The Committee discussed whether to now drop the BSFA Novel award, but agreed that the two awards had a distinct and individual character, and it would be inappropriate to drop the one for the other. It was considered that the choosing of the ACC Award, by jury rather than by popular vote, would alienate the membership, and would also affect voting in the other categories of the BSFA Awards.

The next committee meeting will be held in August, and any interim business will be conducted at the next two meetings at The Plough.

BSFA Accounts, 1984

Council Members' Report

Council Members

A.C. Clarke	President	re-elected
A.S. Dorey	Chairman	re-elected
E.J. Smith	Secretary	resigned 20 April 1984
T. Taylor	Secretary	appointed 1 May 1984

L. Flood
B. Shaw
J. White
J.P. Harvey
J.M. Nicholas
A. Brown
M.J. Edwards
D.R. Langford
S. Ounsley
S. Green
G. James
P. Kincaid
G. Rippington
C. Greenland
S. Polley

resigned 20 April 1984

re-elected

resigned 20 April 1984

The Council Members during the year ended 30 September 1984 were those listed above. A.C. Clarke, A.S. Dorey and P. Kincaid retired by rotation and put themselves forward for re-election.

Accounts

The Council Members submit the accounts for the year ended 30 September 1984. The excess of expenditure over income for the year was £970, and is dealt with as shown in the income and expenditure account.

Activities

The principle activities of the Association during the year 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 year ended 30th September 1984 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 tangible 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 1984 and of the excess of expenditure over income for the year 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 Year Ended 30th September 1984

	Note	1984 ended 30/9/1984 £	9 months ended 30/9/1983 £
TURNOVER	2	6224	5701
COST OF SALES		4140	(2313)
GROSS PROFIT		2084	3388
Distribution costs		(2632)	(1349)
Administrative expenses		(472)	(521)
Interest receivable		72	41

DEFICIT (1983 SURPLUS) ON ORDINARY ACTIVITIES
BEFORE TAXATION 3 (948) 1459

Taxation on interest received 4 (22) (12)

DEFICIT (1983 SURPLUS) FOR THE YEAR (970) 1447

STATEMENT OF RETAINED SURPLUS
Balance at 30 September 1983 4348 2901
Deficit (Surplus) for the year 970 1447

Balance at 30th September 1984 3378 4348

The attached notes form part of these accounts.

Balance Sheet as at 30th September 1984

	Note	£	30/9/84 £	£	30/9/83 £
FIXED ASSETS					
Tangible Assets	5		779		955

CURRENT ASSETS

Stocks:
Raw materials and consumables - -
Finished goods and goods for sale 6 - - 198 198

Debtors:
Trade debtors 518 351
Prepayments - 518 - 351

Cash at bank and in hand 1425 3158
Building Society Deposit 1000 2475 2993 3158 3707

CREDITORS: amounts falling due within one year
Trade creditors 107 87
Other creditors:
Corporation Tax 22 12
Other 36 8
Accruals 200 367 180 287

NET CURRENT ASSETS 2626 3420

TOTAL ASSETS LESS CURRENT LIABILITIES 3405 4375

CAPITAL AND RESERVES

Other reserves 7 27 27
Income and Expenditure Account 3378 4348
3405 4375

Signed by:
P. Kincaid Director
B. Cockrell Director

Notes on the Accounts

1. ACCOUNTING POLICIES

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

b) 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. The balance of publications stock have been written off against profit in the year.

2. TURNOVER consists of the following sources of income:

	1984 £	1983 £
Subscriptions	5723	4767
Publications	99	185
Litho Service	-	479
Duplicating Service	-	48
Advertising	402	105

heading on our stationery is being redesigned. Rush 50p plus 20p post and packing to Joanne Raine (address on inside front cover) while stocks last.

DO YOU WANT A FREE MAILING?

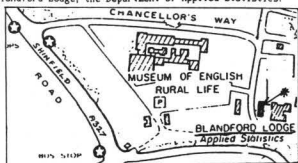
Did you know that your membership is extended by one month for every day you help at our collating sessions? And since each collating session takes a weekend, you can get a free mailing every time.

We need your help. Collating our magazines is a time consuming business, but everyone who comes along makes the job quicker and easier. And good company is guaranteed, so it really is a good way to spend the weekend.

The next collating session is:

**SATURDAY, 6 AUGUST
SUNDAY, 7 AUGUST**

And here's a map to show how easy it is to get there. See you there? The venue is: the wooden hut in the carpark next to Blandford Lodge, the Department of Applied Statistics.



NEWS

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

AWARDS

The winners of the British Science Fiction Association Award were announced at Easter. They were:

NOVEL: *Griffin* - Keith Roberts
SHORT STORY: "Love Sickens" - Geoff Ryan (*Interzone* 20/21)
MEDIA: *Star Cops* (BBC)
ARTWORK: *Cover, Worldcon Programme Book* - Jim Burns

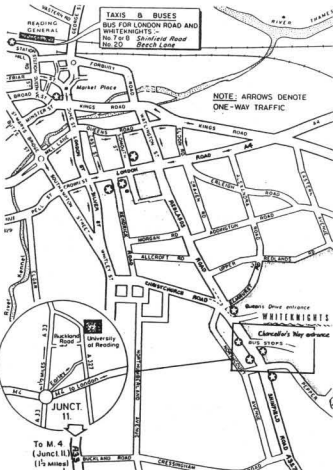
The voting was especially close in two categories this year. There was a recount in the Media category, and two recounts in the Short Story category.

Two other awards were announced at Eastercon. The Ken McIntyre Award for fanzine art, chosen by a panel which included Maurice Porter of the BSFA, went to *SMS* for the cover to the *Polycon* Progress Report 2. The Doc Mair Award, a popular vote in recognition of contributions to fandom, was not awarded this year due to lack of support.

The Judges for this year's Arthur C. Clarke Award have been announced. For the BSFA they are Andy Sawyer and Maurice Porter; for the International Science Fiction Foundation they are Dr Maurice Goldsmith and George May; and for the Science Fiction Foundation they are Maxima Jakubowski and Mary Gentle. Maxima Jakubowski has taken over the administration of the Award from Dr Edward James.

Nominations have been announced for the William Crawford Award, presented by the International Association for the Fantastic in the Arts to the best first fantasy novel of the year. The nominations are:

War for the Oaks - Emma Bull
The Shadow of his Wings - Bruce Fergusson
Toot's War - Heather Gladney
Rumors of Spring - Richard Grant
The Warrior Who Carried Life - Geoff Ryan



• ROBERT CLIFFORD D. SIMAK &
• ROBERTS / RYMAN WIN
• BSFA AWARD TO EDIT NEW
• GARNETT THE YEAR
• BEST OF COLLECTION
• SF FORTNIGHT AT THE ICA

The Hounds of the Morrigan - Pat O'Shea
Reindeer Moon - Elizabeth M. Thomas
Lincoln's Dreams - Connie Willis

The nominees for the Compton Cook Award have been announced. The \$500 award is presented by the Baltimore Science Fiction Society, which votes as a whole on the short list drawn up by a committee. The winner is announced at Balticon in April. The nominees are:

After the Zap - Michael Armstrong
War for the Oaks - Emma Bull
In Conquest Born - C.S. Friedman
Ligeia-Killer - Christopher Hinz

A British writer is among the runners-up in the 1987 Writers of the Future contest. The full list of winners and runners up for each quarter, all of whom will appear in the next *Writers of the Future* anthology, are as follows:

First place winners (who receive \$1,000 and go forward for the annual \$4,000 prize) were: Jane Mailander of California, Nancy Farmer of Zimbabwe, Paul Edwards of Arizona, and Michael Green of Vermont.

Second place winners (who receive \$750) were: Mary A. Turzillo of Ohio, R. Rayson Deike of Arkansas, R. Garcia y Robertson of Washington, and Flanet Bilglen of Pennsylvania.

Third place winners (who receive \$500) were: Pat McEwen of California, Mark D. Now of Britain, Rick Ordiales of Wyoming, and Larry England of Montana.

The Rosny-Aine Awards, the French science fiction awards voted on by French fans, were announced at the 1987 Eurocon, which also doubled as the French national convention, in Montpellier. Winners and nominees were:

NOVEL
La Ville au Fond de l'Oeil - Francis Berthelot
Operation Serrure Carnivore - Serge Brussolo
La Malédiction de l'Ephémère - Richard Canal

Marilyn Monroe et les Saourais du Pere Noel - Pierre Stolze
Phenix - Bernard Simonay

SHORT FICTION

"Memoire Vive, Memoire Morte" - Gerard Klein
"Blafarde à Peau, Rouge ton Regard" - Roland Wagner
"Nouveaux Aperçus sur la Bête du Devonshire" - Richard Nolane
"Les Mursailles du Milieu" - Pierre Giuliani
"Carte Blanche" - Sylvie Laine

Gerard Klein's "Memoire Vive, Memoire Morte" also won the Grand Prix de la Science Fiction Française.

As predicted, the Oscars hardly showered glory on the SF world this year. Steven Spielberg's *Empire of the Sun* (based on the J.G. Ballard novel), received six nominations, none of them in major categories, and came away with no awards. SF films ended up with only two awards at the end of the evening: *Harry and the Hendersons* got the Oscar for Best Make-Up, while *Innerspace* took the prize for Visual Effects from *Predator* which was the only other film nominated.

FOURTH ESTATE, the small publishing house that published Brian Stableford's highly acclaimed *Scientific Romance in Britain 1890-1950*, is the winner of the first Sunday Times competition to find the best "small publisher".

America's Science Fiction Book Club has just instituted an award of its own. The trophy, in the form of an upright glass book, goes to the best book from the past year's club selections, chosen by the members. The first winner was *Killzone* by Anne McCaffrey with *Ender's War* a combination of *Ender's Game* and *Speaker for the Dead* by Orson Scott Card second, and *The Summer Tree* by Guy Gavriel Kay third.

PEOPLE

David Garnett is editing a new Best of the Year anthology for FUTURA. It will be called *The Orbit Science Fiction Year Book* and will be published as a B-format paperback towards the end of the year. In addition to the stories, the first edition of the book is due to include book reviews by John Clute and an article by Brian Aldiss. Latest reports from Garnett suggest that he has already made nearly all his choices and the book is ready for delivery to the publisher soon.

Meanwhile, Garnett's own original anthology, *Zenith*, due from SPHERE in the spring of next year is growing slowly. He reports that there is still plenty of room for new submissions. We are pleased to hear, however, that one of the stories he has bought is by *Matrix's* own Competitions Editor, Liz Sourbut.

Still on the subject of original anthologies, Alex Stewart's anthology for NEL has been retitled *Arrows of Eros*. He reports that the final contents list is as given in *Matrix* 74, except that the John Grant story apparently cannot be included for legal reasons. There is still no firm date for publication of the anthology, but it is expected to appear this autumn.

The ICA at The Mall, London, is staging a fortnight of science fiction events at the beginning of June. The centrepiece is the seminar on "Putting Science Fiction to Work" staged jointly by the International Science Policy Foundation and the Science Fiction Foundation, at which the speakers include Gwyneth Jones and Vector editor David V. Barrett. There will also be the presentation of the Arthur C. Clarke Award, and a reception in honour of the winner, George Turner. The seminar is on the afternoon of Saturday 11 June, and costs £5.

Either side of this there are a series of talks and panels by a host of top science fiction and fantasy writers, all arranged and chaired by Neil Gaiman.

On Tuesday 7 June there is a lunchtime Guardian Conversation with James Herbert at 1.00pm; and at 7.30 that evening there is a panel entitled "Tingles Down the Spine" in which Clive Barker, Jamie Delano, Stephen Gallagher and Lisa Tuttle discuss horror fiction.

On Wednesday 8 June the lunchtime Guardian Conversation at 1.00pm is between William Gibson and Kathy Acker. The panel at 7.30 that evening is on "The Possibilities and Limitations of Science Fiction" and features Storm Constantine, William Gibson, Tanith Lee and Josephine Saxton.

On Tuesday 14 June the lunchtime Guardian Conversation at 1.00pm is with Terry Pratchett; and at 7.30 that evening there is a panel on "Fantasy" with M. John Harrison, Diana Wynne Jones, Terry Pratchett and Geoff Ryan.

Finally, on Wednesday 15 June there is a panel at 7.30 entitled "Crossing the Genres" in which Iain Banks, Clive Barker,

Ramsey Campbell, Roz Kaveney and possibly Garry Kilworth discuss the problems of moving from one form of fiction to another.

To accompany these talks, the ICA is also staging a session of science fiction films. Details of the programme, times and costs can be obtained from the ICA.

Tickets are available at the ICA. The Guardian Conversations are £1.50 each, and the evening panels are £2.50 each.

Cy Chuvain, the BSFA's American agent, has edited a collection of critical and autobiographical writings by James Blish. *The Tale That Wags the God*. It includes a detailed 96-page bibliography of Blish's work compiled by his widow, Judith Lawrence Blish. The book has just been published in the USA by ADVENT.

Faith Brooker has just won £5,000 in a short story competition organised by a women's magazine. It is only the second story she has ever written. Meanwhile the latest book by her husband, Christopher Evans, *Writing Science Fiction*, has just been published by A & C BLACK.

Ela Newman and Stephen Jones have edited *Horror: 100 Best Books for XANADU*, which should be published in late summer. It is a companion piece to *Science Fiction: the 100 Best Novels* by David Pringle. But the format is different; where Pringle provided all the critical comment on his chosen books, Newman and Jones have gathered together comments from a variety of writers, editors and critics on their favourite books.

Jack Chalker may be visiting this country in October. Details of the trip have not been confirmed, but if he does come it will coincide with the publication of the second volume in his *Kings of the Myster* series by HODDER.

Douglas Adams should, by now, have delivered *The Long Dark Time of the Soul* to HEINEMANN. It is the companion volume to *Dirk Gently's Holistic Detective Agency*, and is due for publication later this year.

He had to finish the book before May, because that is when he set off with zoologist Mark Carwardine on a 10-month tour of the remotest parts of the globe in search of endangered animals. The result will be his first non-fiction book, *Last Chance to See*, and a BBC radio series.

Playwright Howard Brenton contributed a science fiction short story, "Questions in Paradise", to the *Guardian* on 22 April. It is the first in an occasional series in which the *Guardian* will be asking writers and thinkers to look into the future.

Brenton's story is set in the far future utopia of Greenland, and was written as a "pilot" for his play *Greenland*, the third of his *Three Plays for Utopia*. The first of the three was *Blood Poetry*, which was on at the Royal Court until the end of May. The second, *Sore Throats*, is currently at the Theatre Upstairs. And *Greenland* itself opens at the Royal Court Theatre on 1 June.

M. John Harrison has been pleasantly surprised by the success of his first non-fiction book about climbing. It actually got into the top ten of the sports books bestsellers list, even though he didn't know such a thing existed beforehand. He is now building on that success to write another non-fiction book about climbing. Meanwhile his mainstream novel *Climbers* is now complete and awaiting publication, but there is no word yet about his new fantasy *The Course of the Heart*.

Arthur C. Clarke and his collaborator Gentry Lee seem to have got a little ahead of themselves. They have not only delivered a 50 page "treatise" for the sequel to *Rendezvous with Rama*, which is due to be delivered to BANTAM in March next year, they have also gone ahead and produced a proposal for *Rama III*.

Iain M. Banks has turned in his second SF novel to his publisher, MACMILLAN. *The Player of Games* features the same war that was portrayed in *Consider Phlebas*, but seen from the other side.

Christopher Priest has put aside his work as an agent and software salesman to begin writing a new novel. Since he has only just put pen to paper there is no indication as yet as to the title or when it is likely to appear.

Anne McCaffrey's new novel, *Dawn of Dragonworld*, which should be appearing in America in the autumn, is apparently an account of the first human settlers on Pern.

Vector editor buried in time capsule? Or nearly. An article by David V. Barrett on the future of computing as seen in SF was

Robert A. Heinlein, one of the most significant figures in the history of science fiction, died on 10 May 1988. He was 80.

Robert Anson Heinlein was born in Butler, Missouri on 7 July 1907, and came late to science fiction. His first story, "Lifeline", which was also apparently the first story he wrote, only appeared in 1939. Before then he led the sort of active life that became a feature of the competent heroes of his stories. He was educated at the University of Missouri, then at the United States Naval Academy at Annapolis before serving in the navy from 1929 until he was forced to retire through disability in 1934 having reached the rank of gunnery officer. His connection with the navy continued throughout his life, however; during the war he worked as a civilian engineer at the Naval Air Experimental Station, Philadelphia Naval Yard, and in 1973 he was Forestry Lecturer at the United States Naval Academy.

After leaving the navy he somehow simultaneously owned a silver mine at Silver Plume, Colorado, and studied physics at the University of California, Los Angeles for a year. But he continued to be dogged by the ill-health that had forced him out of the navy, and he worked at a variety of jobs in mining, real estate and engineering until the war. At the same time he started a writing career that was to prove long, prolific and influential, and after the war he earned his living almost entirely from his writing.

With his first story, "Lifeline", in *Astounding Science Fiction* he established himself as the archetypal producer of the sort of stories for which the magazine was famous. From 1939 until 1943 he wrote a string of stories that even today are among the finest and most popular examples of the genre. "Regulus" (1940), "The Roads Must Roll" (1940), "Blowups Happen" (1940), "If This Goes On..." (1940), *Methuselah's Children* (1941), *Orphans of the Sky* (1941), *The Day After Tomorrow* (1941), "And He Built A Crooked House" (1941), "By His Bootstraps" (1941), *Beyond This Horizon* (1942), "Waldo" (1942) and others are all outstanding representatives of the science fiction of the period, and some are undoubtedly classics of the genre.

It was the phrase "The door dilated" in *Beyond This Horizon* that gave Samuel R. Delany one of the keys he needed to analyse science fiction as a language in *The Jewel-Binged Jaw*. It was the title of his story "Waldo" that gave the world the word we all now use for remote-control lifting devices. These stories had, and continue to have, an influence far beyond the narrow world of science fiction. Their technological invention is allied to a clear vision of the effects that technology will have upon the society around it, all told in a precise, controlled, effective language that makes it easy for the reader to share the author's original vision. This is what science fiction at its best is capable of, and Heinlein rapidly proved himself a master of the genre.

As exemplars of this it is only necessary to look at "By His Bootstraps" a sprightly play with paradox which remains one of the finest time-travel short stories, or "And He Built A Crooked House" about an architect who builds a house that crosses into another dimension, a fine example of his startlingly original ideas, or "The Roads Must Roll" which examines an America crossed by moving roadways to such effect that it was selected by the Science Fiction Writers of America for their Science Fiction Hall of Fame.

At the instigation of John W. Campbell, Heinlein tied together many of these early stories and novels into a "Future History", though at the time the vision of the next few centuries was fairly loose, arrived at as much by pragmatism as by any real coherence that linked it all. In the years after the war he revised the early novels that had been serialized in *Astounding* for volume publication, and gathered together three collections of "Future History" stories, *The Men Who Sold the Moon* (1950), *The Green Hills of Earth* (1951), and *Revolt in 2100* (1953). Although a census that includes the three collections and *Methuselah's Children* was published as *The Past Through Tomorrow* in 1967, that was the effective end of his "Future History" scenario until the end of his life.

Heinlein published nothing during the war years, and on his return to writing in 1947 started a new venture with *Rocky Ship Galileo*, his first book for children. These continued to appear at a rate of one a year throughout the 1950s, and though some are rather simple-minded works, others such as *Red Planet* (1949), *The Rolling Stones* (1952), and *The Star Beast* (1954) reveal him as one of the most important of all writers of juvenile SF. The best of these books continue to be read by teenage and pre-teen audiences today and have proved an effective introduction to science fiction for many readers.

Rocky Ship Galileo also became the basis for the film *Destination Moon*, which Heinlein co-scripted and which was released in 1950. Heinlein was also involved with the script for one other film, *Project Moonbase*, which was released in 1953.

Throughout the 1950s Heinlein's major output was devoted

to children's fiction. There were very occasional short stories, such as "All You Zombies" (1959), and a few books for adults, including *Double Star* (1956), which won him his first Hugo Award. However, towards the end of the fifties his books for children began to grow in length and complexity. Some, such as *Citizen of the Galaxy* (1957) found as large an adult audience as it did a teenage readership, and there are critics who consider that these are the best books he wrote.

Eventually he wrote a novel which was intended for children but which was not published as such. *Starship Troopers* is a gripping tale of war in space that earned Heinlein his second Hugo, but which also generated the sort of controversy that was to surround him throughout the rest of his career. His early work had already revealed a number of themes in his work, including a pronounced patriotism, a belief in fighting for justice even if that meant going against the letter of the law (as it was, and above all the notion that freedom is not a right but has to be earned. Such ideas had forced an easily digestible element of his earlier adventures, but now they were brought very much to the fore in a book that was seen to be a violent glorification of war. It earned Heinlein the reputation of being a militarist, and even a fascist. This last charge is hard to defend when one considers that the hero of *Starship Troopers* is revealed to be black half way through the novel, and Heinlein is clearly happy with a multi-racial future. Though he does appear to adopt fascist principles when it comes to the survival of the human race against aliens.

The precise shade of political and political beliefs, which became increasingly important in all his work from this point on, is not so simple. He is actually a right-wing anarchist, a libertarian devoted to the rugged individualist securing his place in society by his own efforts and on Darwinian principles entitled to impose his will on any who don't measure up to him.

Something of this is apparent in his next major book, though *Stranger in a Strange Land* was to stir up controversy of a different kind. The story of Martian Valentine Michael Smith who comes to Earth as an innocent and establishes a mystical new religion under the tutelage of Jubal Harshaw. This elder statesman is another common figure in his work who would henceforth assume even greater significance in Heinlein's novels. Here he is used as the mouthpiece for many of the author's social ideas. The rather simplistic notion of free love and the use of common sense to solve all problems struck a chord among the student generation of the day and became a campus cult, one of the first science fiction novels to eventually acquire bestseller status. It was also one of the major influences upon the pseudo-religious beliefs of the murderer Charles Manson.

His next book, *Time Enough for Love*, a run of less distinguished novels followed. *The Moon is a Hard Mistress*, probably his finest adult novel, and the most complete statement of his political views. These can best be summed up by TANSTAAFL, "There Ain't No Such Thing As A Free Lunch", which becomes the slogan and political philosophy of the Moon colonists fighting for independence from Earth. Here his beliefs were united with his old skill at creating technology and presenting it clearly and concisely as a dramatic adventure. It was his last Hugo winner.

Throughout the sixties there had been a tendency for his books to grow in length, and with the end of the decade this became out of control. He began to produce a string of books of extravagant length and almost as extravagant turgidity. *I Will Fear No Evil* (1970) and *The Number of the Beast* (1980) (in which nipples famously go "spung") are, quite simply, bad. At the same time his social and political views tended to outweigh all else in the books, while he acquired some distinctive idiosyncracies. At one World Convention where he was guest of honour he insisted on a mass blood donating session.

Now also, in novels like *Time Enough for Love* (1973) and *The Cat Who Walks Through Walls* (1986), he returned to his old idea of a "Future History". He was now attempting to tie everything he had written into one coherent scheme, which involved old characters constantly reappearing in new novels, especially the long-lived Lazarus Long who became something of an alter ego for the author. And he would submit plot and believability to every distortion imaginable to force disparate characters and stories into line. Occasionally, as with *Friday* (1982), these books would make the short lists for awards; but his work was generally recognised to be in serious decline.

Nevertheless, despite these later shortcomings, when Heinlein, popularly known as the Dean of Science Fiction, was awarded the very first Grand Master Nebula Award in 1974 it was universally accepted as fitting recognition for someone who has had an incomparable influence upon science fiction. His early stories, and his four award winning novels, all show a man of dazzling talent. And when *Locus* recently polled its readers on the All-Time Best Science Fiction Writer, Heinlein easily came out top of the list.

among the items buried in a time capsule at the National Computing Centre in Manchester by the Duke of Kent in May. The article, "Stranger than Fiction", appeared in the March 1988 issue of *Practical Computing*, and was accompanied by other computing items, including newspapers, floppy discs and microchips.

OBITUARIES

Clifford D. Simak, multiple Hugo and Nebula award winner, a Grand Master of science fiction, and one of the most important writers in the genre, died in Minneapolis on 25 April 1988. He was 83.

Clifford Donald Simak was born in Millville, Wisconsin on 3 August 1904. He became a newspaper reporter when he was 20, and remained a journalist throughout his life until he retired in the mid-1970s. During this time he served first as News Editor, then as Science Editor, for the *Minneapolis Star* and the *Minneapolis Tribune*. His interest in science fiction began as a boy when he read the works of H.G. Wells, and he was determined to bring to the genre the same kind of social realism and scientific care. To this determination he added his journalistic skills, especially meticulous research, which gave his stories their strong sense of conviction.

His first story, "The World of the Red Sun", appeared in 1931, and was a gadget story typical of the period. A handful of other stories appeared in the next year, none of them achieving any real distinction, then he stopped writing until encouraged by John W. Campbell's editorial policy at *Astounding* in the late 1930s. Still his work did not establish his distinctive voice, or achieve lasting success, until 1944 when he published two linked stories, "City" and "Huddling Place". These two became the first of a series of stories that were later gathered together as *City*, his best-known and perhaps his finest book. This winner of the International Fantasy Award, the first of his many awards, examines the progress of the Earth from the point men desert the cities until the time Earth is inhabited by dogs. It remains a classic of the genre, and introduces many of the themes that would become a part of the recognised Simak style.

Thereafter Simak tended to go his own way, regardless of the prevailing styles in science fiction. His stories and novels acquired numerous hallmarks. They often had a rural setting, generally in his native Wisconsin, and celebrated a pastoral, small-town life. The back porch of an isolated house was a common setting, upon which stage he loved to parade the fantastic. His books and stories are crowded with weird aliens, androids, robots all of which could be threatening except that they are treated with a folksy humour that is used time and again to get across a message of universal brotherhood. His pastoralism is complemented in an odd way with a belief in the benevolence of technology, and a Simak story which does not lead to a happy ending is a rare creature indeed.

These themes are best combined in his novel *Way Station* (1963) which demonstrates the power that could be achieved with these obsessions. A lonely farmer is actually keeper of a way station used by aliens teleporting between the stars, and for that duty is granted immortality. The earth saved from war and granted entry to a galactic brotherhood are typical Simak conclusions, here handled superbly, earning the novel a well-justified Hugo in 1964.

But Simak was rarely able to juggle his devices and interests with such consummate skill again, and too much of the work that followed tended to repeat past successes too closely. Nevertheless, among his more than 30 novels and countless short stories there are many real gems, like the novels *All Flesh is Grass* and *A Choice of Gods*, or stories such as "The Big Front Yard", "New Folks Home" and "The Marathon Photograph" - this last introducing another common Simak device, time travel, which he used frequently, often to powerful effect. Entry into Simak territory might have a familiar, homely feel, but it was still capable of generating considerable enjoyment. His work always had charm, and in books like *City* and *Way Station* he made a lasting contribution to science fiction.

Clifford D. Simak won the International Fantasy Award in 1953 for *City*, the Hugo for "The Big Front Yard" in 1959, *Way Station* in 1964, and "Grotto of the Dancing Deer" in 1965, the Nebula for "Grotto of the Dancing Deer" in 1980, and a Grand Master Nebula in 1976. He also won the Jupiter Award in 1976, and the Locus award in 1981. In 1973 he was elected to the Science Fiction Hall of Fame.

Charles Dawson "Daws" Butler, who provided the voice for some of the most famous American cartoon characters, died in California on 20 May 1988, aged 71. After working as an inker at the Walt Disney Studios just after the war, and in 1957 joined the

newly established Hanna-Barbera studios where, for the rest of his career, he provided the voices for the most distinctive of their characters, including Yogi Bear, Quick Draw McGraw, and Huckleberry Hound.

Linda Heidegger, author of three fantasy novels and several short stories, succumbed to the Bell's Palsy she had suffered all her life, and to the cancer which caused her to undergo 12 operations in as many years.

Charles Keeping, illustrator and anthropologist, died on 16 May 1988, he was 53. Keeping was born on 22 September 1924, and achieved fame as one of the foremost book illustrators of this century. He was particularly noted for his work illustrating children's books, among which were numbered many fantasies and collections of fairy stories. His work was recognised when he twice won the prestigious Kate Greenaway Medal, in 1967 and 1981, as well as the Francis Williams Bequest Prize, and the Britains Biennale Golden Apple. Towards the end of his life he became an anthropologist also, and his interest in the fantastic was apparent in *Charles Keeping's Book of Classic Ghost Stories* and most recently *Charles Keeping's Classic Tales of the Macabre*, both of which were complemented by his atmospheric illustrations.

Oswald Train died of a heart attack on 22 January 1988, he was 72. Born in England, he moved to America with his family in 1923 and became involved with fandom in Philadelphia. He was a part of the first "science fiction convention" on 22 October 1936 when a group of New York fans visited the Philadelphia club for a day. After the war he was one of the founders of Prime Press, a specialty small press publisher which produced, among other titles, *Venus Equilateral* by George O. Smith, and *Without Sorcery* Theodore Sturgeon's first collection. Debt and the death of his partner James Williams forced Prime Press out of business in 1953, but Train returned to small press publishing in 1968 with his own Oswald Train imprint which, among other titles, produced *Allen Fleish* by Sessbury Quin, *Far Future Calling* by Claf Eisele, *Over My Shoulder* by Lloyd Arthur Eshbach, and *A Merritt: Reflections in the Moon Pool* edited by Sam Moskowitz. This last title appeared as recently as 1985.

PUBLISHING

The holding company that incorporates CHATTO, BODLEY HEAD and CAPE has changed its name to RANDOM HOUSE UK, in line with the American publisher that took it over last year. However, there are no plans to introduce a RANDOM HOUSE imprint in this country, and the CHATTO, BODLEY HEAD and CAPE lines will continue as at present.

Meanwhile there seems to be trouble in the upper reaches of MACDONALD, the publishing house owned by Robert Maxwell. There has already been a well-publicised storm over the various biographies of Maxwell that have been published. After Maxwell failed in his legal efforts to stop two of the biographies, he had MACDONALD write to booksellers, virtually threatening to cut off the credit of book dealers who stocked any but the authorised biography published, of course, by MACDONALD. This caused a lot of bother among booksellers, and the Booksellers' Association wrote to MACDONALD politely asking for an explanation and an apology, an act which does not appear to have pleased Maxwell. Now Ken Pickett, deputy managing director of MACDONALD, has resigned after 31 years with the company, just three weeks after Christopher Falkus resigned as managing director; which leaves the two top jobs at one of the country's leading hardback SF publishers vacant.

Following BANTAM and SIMON & SCHUSTER, yet another American publishing house is to start a British imprint. The newcomer to the scene is DOUBLEDAY, which already has a strong involvement with the British publishing scene, particularly through its book club tie-up with W.E. Smith. The first DOUBLEDAY UK list will be published in 1989, and will consist of between 12 and 20 titles taken from their American list.

Interzone has announced that it is moving to a two-monthly schedule from the August issue. For that issue they are promising new stories by Christopher Burns, Peter Garratt, David Langford, Charles Stross and Ian Watson plus "an interview with a leading writer" which should be Terry Pratchett if Paul Kincaid can manage to edit a 10,000 word interview down to 3,000 words in time.

VOSP, the GOLLANCKZ paperback line, celebrated its first anniversary in May with a bumper issue of seven books,

Including paperback reissues of recent hardbacks from Isaac Asimov, George R.R. Martin and Octavia Butler. However, due to an error somewhere along the line both their recent Gollancz Classics (now in the VGSP format) carry the same number on the spine, 24. Careful investigation inside reveals that Arthur C. Clarke's *The Deep Range* is 23, while Cordwainer Smith's *Nostrilla* is the genuine 24.

PENGUIN are holding a competition to publicise the latest collection of *Dragonlance Tales* edited by Margaret Weis and Tracy Hickman. The competition involves six simple questions taken from the first two volumes of *Dragonlance Tales*, plus a tiebreaker. The first prize, for two lucky winners, is a day out at the World Fantasy Convention with Weis and Hickman, plus special framed Dragon holograms, signed books and T-shirts. There are 25 second prizes of holograms, books and T-shirts, and 100 third prizes of books and T-shirts. Entry forms are included in every copy of the book now on sale, and the closing date for entries is 1 July.

April saw the 20th anniversary issue of *Locus*. It started as a one-sheet news magazine with a circulation of 60, won its first Hugo in 1971, took on its first part-time paid employee in 1977, had its first full-colour cover in 1979, and celebrated its 20th anniversary by upping its cover price from \$2.50 to \$2.95.

Third World War is a new, full-colour, fortnightly comic due in September. It will be written by Pat Mills, originator of 2000 AD and *Marshal Law*, and illustrated by Carlos Ezquerro, visual creator of *Judge Dredd*. It is described as "a radically different approach to comics", and "a story of tomorrow that addresses the issues of today; a complex political adventure, searching through the labyrinth of third world politics and current global affairs." *Third World War* is one of the two stories that will feature in the new comic which will be published by FLEETWAY PUBLICATIONS, and will have an initial print run of 150,000.

NEW AND FORTHCOMING BOOKS

APRIL-JUNE 1988

Kathy ACKER *Empire of the Senseless* (PICADOR, hbk)
 Martin AMIS *Einstein's Monsters* (PENGUIN, pbk)
 Paul & Karen ANDERSON *The King of Ys 1: Rome Meter* (GRAFTON, pbk)
 Isaac ASIMOV *Far as Human Eye Could See* (GRAFTON, hbk), *The Best Science Fiction of Isaac Asimov* (GRAFTON, pbk) & *Robot Dreams* (VGSP, pbk)
 Isaac ASIMOV, Martin W. GREENBERG & Charles G. WAUGH (Eds) *Mythic Beasts* (ROBINSON, pbk); *Asimov's Ghosts and Monsters* (ARMADA, pbk)
 Clare BELL *Clan Ground* (GRAFTON, pbk)
 Margaret BINGLEY *After Alice Died* (GRAFTON, pbk)
 Marion Zimmer BRADLEY *Falcons of Narabedia & The Ruins of Isis* (LEGEND, pbk)
 John BRUNNER *The Days of March* (KEROSINA, hbk & pbk); *Shockwave Rider* (METHUEN, pbk)
 Lois McMaster BUIOLD *Shards of Honour* (HEADLINE, pbk)
 Octavia BUTLER *Dawn* (VGSP, pbk)
 C.J. CHERYTH *Hestia* (VGSP, pbk)
 Arthur C. CLARKE *The Deep Range* (VGSP, pbk)
 D.G. COMPTON *Scudder's Game* (KEROSINA, hbk) & *Radio Plays* (KEROSINA, hbk)
 Lyndan DARRY *Crystal and Steel* (UNWIN, pbk)
 Philip K. DICK *Time out of Joint* (PENGUIN, pbk) & *Humpty Dumpty in Oakland* (PALADIN, pbk)
 Wayland DREN *Batteries Not Included* (GRAFTON, pbk)
 George Alec EFFINGER *The Bird of Time* (NEL, pbk)
 Philip Jose FARMER *A Feast Unknown* (GRAFTON, pbk)
 David GERROLD *Encounter at Farpoint* (TITAN, pbk)
 William GIBSON *Mona Lisa Overdrive* (GOLLANCZ, hbk); *Burning Chrome* (GRAFTON, pbk)
 Stuart GORDON *The Hidden World* (MACDONALD, hbk) & *Archon* (ORBIT, pbk)
 Charles L. GRANT *Tales From the Darkside* (FUTURA, pbk)
 Barbara HAMBY *The Silicon Mage* (UNWIN, pbk)
 Harry HARRISON *The Stainless Steel Rat Gets Drafted* (BANTAM, pbk)
 M. John HARRISON *The Ice Monkey* (UNWIN, pbk)
 James A. HEIDLEIN *Assignment in Eternity* (NEL, pbk)
 Robert HERRBERT *Sepulchre* (NEL, pbk)
 P.C. HODGELL *Chronicles of the Kencyrath* (NEL, pbk)
 Robert E. HOWARD *Conan the Conqueror* (SPHERE, pbk)
 Robert E. HOWARD & L. Sprague deCAMP *Conan the Freebooter* (SPHERE, pbk)
 L. Ron HUBBARD *Voyage of Vengeance* (NEW ERA, hbk) & *The Invaders Plan* (NEW ERA, pbk)
 Robert IRWIN *The Mysteries of Algiers* (VIKING, hbk)

James KAHN *Timefall* (GRAFTON, pbk)
 Gerry KILWORTH *The Songbirds of Pain* (UNWIN, pbk)
 Michael P. KUBE-MCOWELL *Enigma* (LEGEND, pbk)
 Stephen LEIGH *Slow Fall to Dawn* (HEADLINE, pbk)
 Doris LESSING *The Fifth Child* (CAPE, hbk)
 R.A. MacAVOY *The Grey Horse* (BANTAM, pbk)
 Stephen MARLEY *Spirit Mirror* (FONTANA, pbk)
 George R.R. MARTIN *Tut Voyaging* (VGSP, pbk)
 Graham Dunstan MARTIN *Half a Glass of Moonshine* (UNWIN, hbk)
 Michael MORROWCO *Phoenix in Obsidian* (GRAFTON, pbk)
 M.E. MORRIS *Alpha Bug* (GRAFTON, pbk)
 Larry NIVEN *Ringworld* (SPHERE, pbk)
 Larry NIVEN, Jerry POURNELLE & Steven BARNES *The Legacy of Heorot* (SPHERE, pbk)
 Andre NORTON *Sorceress of the Witch World* (VGSP, pbk)
 Terry PRATCHETT *Sourcery* (GOLLANCZ, hbk)
 Michael REAVES & Steve PERRY *Dome* (VGSP, pbk)
 Keith ROBERTS *The Natural History of the P.H. (KEROSINA, pbk);*
Alfred (PENGUIN, pbk)
 H.P. SAINT *Memories of an Invisible Man* (PENGUIN, pbk)
 Michael SCOTT *Demon's Law* (SPHERE, pbk)
 Robert SHECKLEY *Hunter/Victim* (METHUEN, hbk)
 Lucius SHEPARD *Life During Wartime* (GRAFTON, hbk)
 L. Neil SMITH *The Crystal Empire* (GRAFTON, pbk)
 Ryder STACY *Doomsday Warrior 7: American Defiance* (FUTURA, pbk)
 Peter STRAUB *If You Could See Me Now* (FUTURA, pbk)
 Sheri S. TEPPER *The Awakeners* (BANTAM, hbk); *Corgi*, (pbk)
 Walter TEVIS *The Man Who Fell to Earth* (ABACUS, pbk)
 Jack Vance *The Palace of Love* (GRAFTON, pbk)
 A.E. VAN VOGT *The Weapon Shops of Isher & The Weapon Makers* (NEL, pbk)
 Vladimir VODONOVICH *Moscow 2042* (CAPE, hbk)
 Kurt VONNEGUT *Bluebeard* (CAPE, hbk)
 Lawrence WATT-EVANS *The Mischanted Sword* (GRAFTON, pbk)
 Margaret WEIS & Tracy HICKMAN (Eds) *Dragonlance Tales 2: Kender, Gully Dwarves and Gnomes* (PENGUIN, pbk)
 Walter Jon WILLIAMS *Hardwired* (FUTURA, pbk)
 Colin WILSON *Spider World: The Tower* (GRAFTON, pbk)
 Persia WOODLEY *Child of the Northern Spring* (GRAFTON, pbk)

MEDIA

Belraiser II: The Hellbound Heart has started shooting at Pinewood Studios with Tony Randel as director. Clive Barker has written the script, based on his novella "The Hellbound Heart", but cannot direct because of his commitments to finish a novella and deliver his new novel by the middle of summer.

Meanwhile Barker has other film projects on hand through Film Futures, the production company he co-owns with Christopher Figg. He is writing and directing a film based on his supernatural sleuth Harry D'Amour, which should begin shooting at the end of the year; and there are also plans to make a horror film based on his still unpublished novella "Cabal". Nor does he rule out the possibility of a *Belraiser III*.

William Gibson and John Shirley are collaborating on a script for the film version of Gibson's story "New Rose Hotel".

Norman Spinrad seems to be doing well on the movie scene at the moment. A deal has been finalised on the film rights to *Little Boxes*, which is described as a "rock-and-roll musical set in the future". Roman Polanski is considering filming his novella "La Vie Continue" in which Spinrad himself is a character in a tale set in Paris twenty years from now. And there is a possibility that Costa-Gavras may at last have a script for the film of *Bug Jack Barron*, which has been in the offing for a long time now.

Meanwhile Isaac Asimov is busy denying authorship of a film. He has apparently been credited with "adopting" the script for a new French animated film, *Light Years*, which now bears the line "Isaac Asimov Presents". This, he says, is unfair to the film's French creators, though he admits he did have a hand in translating the script into English.

The big fantasy film of the year looks set to be *Willow* from George Lucas, which has peaceful "little people" battling trolls, beasts, monsters and evil Queen Bavardos. The technical features are sure to be state-of-the-art, since the production team includes designer Allen Cameron from *Aliens* and 1984 cinematographer Adrian Biddle from *Aliens* and *The Princess Bride*; and prosthetic make-up by Nick Dudman from *The Empire Strikes Back*, *The Return of the Jedi* and *Superman II*. The cast includes Jean Marsh, Patricia Hayes and Joanne Whalley.

Star Trek V, directed by William Shatner will begin shooting in September, following what looked like indefinite delays because

FEAR

THE WORLD OF FANTASY AND HORROR

£2.50

THE SCREAM –

Meet America's answer to Clive Barker –
SKIPP & SPECTOR

THE FANTASY FACTORY

Special FX from
Hellraiser 2
The Unholy
Pumpkin Head
Prince Of Darkness

CENSORSHIP - THE PETITION

Make your views count!

PLUS

SF, Horror & Fantasy
Book, Film, Video Reviews

THE
MAGAZINE
NIGHTMARE
BEGINS...

FILMS
VIDEO
BOOKS
FICTION
PERSONALITIES
NEWS
"AND A LOT
OF
FEAR!"

Please note: the content appearing on the Issue 1 cover where used to convey an impression may not be the same as the content published in the first issue.

SEND NOW FOR YOUR FIRST COPY!

I HAVE KNOWN NO FEAR AND WOULD LIKE TO TASTE SOME!

Please send me a copy of Issue 1 of FEAR, Britain's most exciting new
Fantasy magazine, price £2.50 (post+packing included.)

Name

Address

Postcode

☐ I enclose £2.50 cheque
Made payable to Newsfield Ltd please.

☐ I enclose £2.50 postal order

On the other hand, I'm so excited by the prospect of FEAR that I would like
to subscribe, and I understand that there is a subscribers' discount plan and
some amazing special offers. Please send me the details immediately ...
Please tick this box if you would like subscription details: ☐

Send form to:

FEAR OPENING OFFER, NEWSFIELD, PO BOX 20,
LUDLOW, SHROPSHIRE SY8 1DB

DO YOU DARE ENTER ...

FEAR

On sale from June 16

of the popularity of Leonard Nimoy as a director in the wake of *Three Men and a Cradle*, which has just opened over here.

Least surprising news of the moment is that *Star Trek: The New Generation* is one of the highest rating shows on American television, and a new series will be made. The programmes are currently available in this country on video, but we will have to wait a couple more years before it is available to be shown on television here.

Another film version of *Phantom of the Opera* is in the pipeline, this time updated to Nazi Germany, and directed by Wolfgang Petersen of *Das Boot*.

Fans of Barry Unsworth's haunting and mysterious novel *The Stone Virgin* (which received at least one nomination as a Book of the Year for 1985 in *Vector* 130), will be pleased to hear that his earlier but equally effective novel *Pascall's Island* has been filmed, starring Ben Kingsley, Helen Mirren and Charles Dance, and directed by James Dearden, son of Basil Dearden and writer of *Fatal Attraction*.

Pascall's Island is one of the official British entries at this year's Cannes Film Festival. One of the other entries is the new film by Peter Greenaway, director of *The Draughtsman's Contract*. The new film, *Drowning By Numbers*, is described as an ironic black comedy, and stars Bernard Hill.

The European Fantasy Film Festivals Federation was founded in Brussels on 20 March 1988. The organisation is intended to provide an umbrella gathering together Fantasy and Science Fiction film festivals throughout Europe. At the moment there are regular Fantasy and SF film festivals in Sitges, Spain; Paris; Porto, Portugal; Rome; Amsterdam and Brussels. The headquarters of the new organisation will be in Rome, and the aim of the association is to improve contacts among the festivals and to strengthen the impact of these festivals on the public and on the profession.

Terry Gilliam's new film, *The Adventures of Baron Munchausen*, currently being shot in Italy, is running into lots of problems. Although it has a budget of anything from \$30-\$40 million, it is way over budget. And now a new legal problem has reared its head. Alvin Buckhantz, a Hollywood producer who owns the remake rights on the 1942 German film version of the Baron's fantastic adventures, is claiming that the new film version is based on that original, and is suing Columbia Pictures. Columbia maintain that their film is based on the Baron's original story, which is in public domain.

Meanwhile a Sunday Times report on David Puttnam's short, troubled time as head of Columbia reveals that *Vibes* mentioned among the forthcoming films in *Matrix* 75), was originally going to star Don Aykroyd, but he thought pop star Cyndi Lauper wasn't a big enough box office draw to be his co-star, and so the part went to Jeff Goldblum.

TAFF RESULTS

Lillian Edwards and Christina Lake have won the 1988 Trans-Atlantic Fan Fund. They will attend Nolacon, the World Convention in New Orleans, and will then take over the British end of the TAFF administration when they return to this country.

The final results were:

	UK/Europe	USA	Australia	Total
Edwards/Lake	73	63	6	142
Martin Tudor	51	16	4	71
Dave Wood	43	11	0	54
Hold Over Funds	1	2	0	3
	168	92	10	270

There were two spoiled votes, which gave a total of 272 votes cast. For an outright win, therefore, 137 votes were needed, and Edwards and Lake achieved that total easily. Had they not done so, however, both their opponents would have been eliminated anyway by the 20% rule. This states that a candidate must receive 20% of the votes cast at each end of the election to stay in the race. In this case it would have meant 18 votes in North America, which neither Tudor nor Wood achieved.

272 is the second highest number of votes that have been cast in the history of TAFF, and the 169 votes from UK/Europe is a new high.

Nominations will open soon for the 1989 TAFF race which will bring an American fan to a British convention next year. Watch this space for further details.

Real life tragedy seems to be linked to the series of *Pultergrist* films. In 1982 Dominique Dunne who played the daughter in the first film was murdered. Shortly after the second film was made two of its stars, Julian Beck and Will Sampson, both died. Now Heather O'Rourke, the child actress who appeared in the first film, has died of an intestinal infection. She was 12.

Competition Corner

by Elizabeth Sourbut.

There were 15 entries for the Time Travel quiz, so as they seem popular, there are more these quizzes on the way (I'll even make some of the questions a bit easier!) (We will also promise not to publish marks if it will save people any embarrassment in entering - MSP! Thank you to everyone who entered this time. They were: H R Bond, David Boyce, John Canning, Kevin Clay, Stuart Falconer, Jyrki Ijäs, Kev McVeigh, Steve Malone, Richard Middleton and Nick Rolfe (who scores extra marks for writing their own stories to tie in with no. 10), E M Robinson, P T Ross, Kevin R Smith, Ray Smith, John Spurrier-Davies, and Dave Wood. The winners, with 24 points out of a possible 35, are Jyrki Ijäs and Steve Malone. A book token for £5 goes to Steve Malone, and we will be in touch with Jyrki as to what would be appropriate.

The complete answers were:

1. Jane, "The Unmarried Mother" in Robert A Heinlein's "All you zombies..."
2. "The Time Machine" by H G Wells
3. Kirk, Spock and McCoy in the penultimate Star Trek episode. Kirk is thrown in prison as a witch in a medieval period of the planet Serpeldon. Spock and McCoy are trapped in an ice age where Spock falls in love with a beautiful exile and McCoy gets frostbite.
4. He wants to save his wife from being raped and murdered. "The Two Timers" by Bob Shaw.
5. Phileas Fogg, by crossing the International Date Line in his journey eastwards around the globe. "Around the World in Eighty Days" by Jules Verne.
6. The Falk family in Gerry Kilworth's "Let's Go to Golgotha".
7. Two Dogs, alias Hundred Scalls, alias Broken Tree (not Don Miguel Navarro, who tried to stop him) in John Brunner's "Times without Number".
8. Greyn is a Tanu who lives in our Pleistocene era. Gold, silver and grey torcs kept his people in power. "The Sage of the Exiles" by Julian May.
9. Andrew Harlan and the Eternals in Isaac Asimov's "The End of Eternity".
10. The acting secretary to the executive assistant on press relations, due to a trans-probability resonance set up by the experimental apparatus in William Tenn's "Brooklyn Project".

MATRIX 76 Quiz

This issue's questions all have something to do with SF Numbers, so get out your calculators, and here goes. As usual, always give title and author.

1. At what temperature does book paper burn?
2. Where does one come face to face with the worst thing in the world?
3. What is the Number of the Beast?
4. Without a computer, these would take 15,000 years to list. How many are there?
5. Name the Nine Walkers?
6. Where was Billy Pilgrim billeted?
7. Who was Corwin, and what were the names of his brothers?
8. What is 2592 Earth years long?
9. Complete the sequence: KMI, MKX?
10. How many years, exactly, will it take Cyrano Jones to clear up Space Station K-7?
11. What is the answer to Life, the Universe and Everything?

Send your answers, by the next mailing deadline, to Elizabeth Sourbut, 10 Trentholme Drive, The Mount, York, YO2 2DG.

Note the new address, please!

The Periodic Table

CONVENTION ROUNDUP

compiled by Maureen Porter

First of all, the 1990 Eastercon will be EASTCON, to be held at a conference centre in Birmingham. Guests so far promised include Iain Banks, SMS, James Burke, Duncan Campbell and Anne Page. Membership is £15 until Novacon; Contact: Douglas McCallum, 77 Earville Close, Brockley London SE4 2LN

I also have news of a bid for the 25th British Star Trek convention. The con bid is named VULCON and is offering Sechas Hotel Manchester as its intended venue, over the weekend of 25 - 28 August 1989. Registration for all four days would be £20.00. For further details about this, contact Chapter One, 6 London Rd, Liverpool, L3 5NF (Tel: 051 709 7011)

Another local SF group is breaking into the convention scene. The Dundee SF Group is planning a convention, AMEECON, for 6-7 August 1989. For further details, contact Jon Wallace, 21 Charleston St, Dundee or Iain Byers. Registration is £2 and the venue will be the Queen's Hotel, Dundee.

Valerie Housden has passed me some information about a projected filkcon to be held sometime in February 1989. For further details, contact Rhodri James, 7a Mill Road, Cambridge, CB1 2AB.

Lucon 89 will be held at the Griffin Hotel, in Leeds. Contact Lucon '89, 16 Aviary Place, Leeds, LS12 2NP for further information.

When writing for information, enclose an sse for the reply. Most cons run on a tight budget, and this is always appreciated. If you are running a convention or know of one which I've missed, please let me know. All listings are free, and continue until the convention has taken place.

1988 CONVENTIONS

UFORIA 18 June, Conway Hall, Red Lion Sq, London; Membership: £6 for Pandemon members, £9 for non-members. Contact: Katie Runciman, 87 Arran Way, Corby, Northants, NN17 2PP

ALBACON '88 29 July - 1 August, Central Hotel, Glasgow; Guest: C J Cherry; Membership: Attending £10, Supporting £5; Contact: Albacoon '88, Burnsway, Stirling Rd, Dunbarton, G82 2PJ

CONDEX 5-7 August, Oxford Polytechnic; Guest: Terry Pratchett; Membership: Supporting £4, Attending £9; Contact: Ivan Towilson, New College, Oxford, OX1 3BN

AMEECON 6-7 August, Queens Hotel, Dundee. Membership: £2. Contact: Iain Byers, 9 Shaftesbury Park, Dundee, DD2 1LB or Jon Wallace, 21 Charleston St, Dundee

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,

Members' Noticeboard

Advertising in the Member's Noticeboard is free to all members of the BSFA. It is also possible to have a repeat advert should you so require. You are welcome to advertise short wants lists, items for sale, requests for information, penfriends, anything which seems reasonable, etc, although the editor reserves the right to refuse any advertisement. All ads should be sent to Maureen Porter, 114 Guildhall St, Folkestone, Kent, CT20 1ES

•• GENERAL ••

Do you enjoy collating? Fancy giving a little of your time the BSFA by helping to collate its magazines at mailing sessions? Mailing takes place every two months at the Statistics Department Annex at Reading University, under the aegis of Keith Freeman. We can promise tea or coffee, plus an extra month on your subscription for giving a hand each day. It's good fun (honest), you get to meet other BSFA members, and Committee members do turn up regularly to help. You are making a most valuable contribution to the running of the British Science Fiction Association.

Next session is
6/7 August 1988

See you there? Contact Keith Freeman for more information (address on inside front cover)

One of the criticisms of the BSFA is that, for the majority of members, it is nothing much except the mailings. The newly re-instated London meetings are an attempt to remedy that. I now set out some ideas aimed at the writers in the membership.

Some years ago I co-ordinated a writer's workshop at a community bookshop near where I live. It was very much a self-help group, with little in the way of professional tuition, and a wide range of experience and interest. I am hoping to start a similar group for fantasy and SF writers, under the auspices of the BSFA. It would meet at a time convenient for members, .

somewhere in Central London, and there would be a small charge to cover costs. I would hope to draw in professional writers to lead workshops from time to time. I would also be willing to give help and advice to anyone wishing to set up regional workshops.

I would also like to set up a residential (weekend?) writer's workshop, again self-financing, but under the auspices of the BSFA. As before, I would hope to get professional tutors. I do have a couple of possible venues in mind, but before I can go further, I need to know what the level of interest might be, bearing in mind that the earliest possible dates would be in late 1988 or in 1989.

Anyone interested in either scheme should contact Liz Holliday as soon as possible at 108 Twyford House, Chislehurst, London N15. SAEs appreciated.

I'm interested in information on Russian/Soviet SF clubs etc and other possibilities to get in contact with SF fans in the Soviet Union. If you can help me, please write to: Susanne Nikel, Posthillsra. 12, 6728 Gernersheim, West Germany.

•• FOR SALE ••

CONSPIRACY FAN ROOM PUBLICATIONS

NOW READ ON - A Collection of Recent British Fanwriting ed. Rob Hansen

THE STORY SO FAR A Brief History of British Fandom 1931 - 1987 by Rob Hansen

PLATON STORIES by Dave Langford. A collection of Dave's writings. Each of these publications costs £2

ENERGYONIC JOURNEY comp. Graham James. A representative collection of fan writing over the last 50 years. Price £1

All the above items are available from Greg Pickersgill at 7a Lawrence Rd, South Ealing, London W5. Cheques should be made payable to Conspiracy, and there is a flat rate of 50p postage per order.

IMAGINATION UNLIMITED - Second list now available. Many secondhand and review paperbacks for sale at reasonable prices, plus selection of secondhand hardbacks. Contact: Maureen Porter, 114 Guildhall St, Folkestone, Kent, CT20 1ES.

WINCON - Union 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

MOLACON II - The 46th Worldcon; 1-5 September, New Orleans, LA; Guests: Donald A. Weir/Roger Sims; Membership: £19 supporting until 14/7/88 £45 until 14/7/89; 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 member (Prisoner Appreciation Society), membership £10 per annum.

NIJCON 16-18 September, Queens University of Belfast Halls of Residence. Guests: James White, Katherine Kurtz, John Flynn, Paul Campbell. Membership: £9. Accommodation: £9.20 per night B&B students, £12.65 per night B&B others. Contact: Joe McNally, 106 Somerton Rd, Belfast, BT15

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" sees; Contact: c/o M Cornell, 4 Glinesdale Avenue, Plymouth, Devon, PL3 5HL

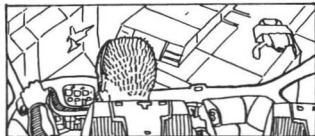
CONSCRIPTION 24-25 September, Cobden Hotel, Birmingham; Membership: Attending £10, Supporting £6, Pre-con publications £2; Contact: Henry Balen, 8 West Ave, Welthamstow, London, E17 9QN. A convention designed especially for those involved in, or interested in, convention organisation.

DECAID - Shoestring Con 10; 21-23 October, Hatfield Polytechnic. Contact: Decaid, PSIFA, c/o Students Union, Hatfield Polytechnic, Hatfield, Herts.

CONCEPT 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. Guest: James Herbert; Membership: Attending £45 until 1 July, supporting £15. Contact: World Fantasy Convention, 130 Park View, Wembley, Middlesex, HA9 6JU

NOVACON 18 - 4-6 November, Royal Angus Hotel, Birmingham; Guest: Gerry Kilworth; Membership: £10; Contact: Novacon 18, c/o Bernie Evans, 7 Grove Avenue, Acocks Green, Birmingham, B27 7UY



FOLLYCON Adelphi Hotel, Liverpool, 1-4 April 1988
by Valerie Housden

The key question at Follycon was: who would Gytha North nobble to organise the forthcoming filkcon? However most fans were asking rather more basic questions, such as: what is filk? Does it matter? As there were four known filkers on the con committee, we had plenty of opportunity to find out.

On Friday night Gytha ran a very well attended introductory workshop, which developed into a general filking session. The result was that at Saturday night's filking a number of fans new to the pastime performed songs they had written that very day. And very good they were. A filkwriting workshop on Sunday afternoon was more a panel discussion, with real workshoping continuing in the bar. Sunday evening's relaxed and informal filkconcert was a complete contrast to the one at Conspiracy, when I was so nervous I felt my hands had turned into bunches of bananas - a problem for a guitarist! The PA system was much kinder to poet Les Barker, as he gave fine readings from his poetry, than it had been earlier at the awards ceremony. The whole concert was successfully

recorded and will be edited to produce the First British Filk Tape.

Some months ago in a totally uncharacteristic fit of altruism I volunteered for the first time ever to help at a convention. On arrival at the Adelphi I found I had been allocated, without L-plates, three shifts of three and a half hours duration as Green Room gopher. This involved ensuring that speakers for the next programme item turned up in time, getting them drinks, etc. Others say have their opinions as to how well I did this, but I have to say I found gophering fun and not at all onerous. However it was difficult looking for speakers I did not know by sight, particularly when they turned out to have silly badge names like "Batwinged Crusader!"

Last Easter, Becon ran a highly successful writers' workshop. Not to be outdone, Follycon organised an equally successful one on Friday and Monday afternoons, ably run by Ian Watson - thank you, Ian. The group was very friendly and we all learned a lot.

But what with workshoping, gophering and filking, I did not manage to get to very many programme items over the weekend. Of those I did see: Bob Shaw's entertaining Serious Scientific Talk contained fewer jokes than usual; Gordon Dickson's Goll speech seemed curiously flat, so that I found myself nodding off occasionally; Greg Pickersgill, who was interviewed by his wife Linda, dispensed far less venom than expected; and there were not enough chocolate eclairs at the Tea Party! But the awards ceremony was less boring than usual.

A successful convention feels like a happy family ought to feel. An unsuccessful one feels like a normal family often feels - plenty of backbiting and bad-tempered bickering. There was so very little of the latter at Follycon, which has to be one of the most enjoyable conventions I've been to in a long time, marred only by the persistent reports of thefts, particularly from people's rooms. Unfortunately most of the stories that I heard began with the unhelpful words: "Apparently one fan..."

For filking, however, Follycon was a milestone. This was the convention at which it ceased to be a minority interest and became a mainstream fannish activity. (PS, the hotel was great, too!)

ALBACON AUCTION

Are you interested in rare SF books and ephemera? Yes? Good, next question, can you afford to pay for it?

This year Albacon will be having an auction of rare and valuable books and SF related bits and pieces.

The auction will take place at Albacon on Sunday 31st July 1988. We will accept postal bids so attending is not compulsory. Among the items in the auction already confirmed are a first edition, signed copy of *STORMBRINGER* by MICHAEL MOORCOCK and *THE IMORTAL STORM* by SAM MOSKOWITZ.

Send £1 for a catalogue to: ALBACON AUCTION, c/o MARK MEENAN, "BURNAWN", STIRLING ROAD, DUMBARTON, G82 2PJ.

THE WANDERGROUND

The Clubs Column

THE CLUBS COLUMN

was but sleeping. Thanks to Ron Gemmell for making sterling efforts to get to grips with it, but pressure of a new job just proved too much. However, Keith Mitchell from Edinburgh nobly volunteered his services during Pollycon. I hope I didn't seem too non-plussed but I'm not accustomed to people volunteering these days. However, thank you, Keith!

Keith is particularly interested in compiling a directory of local groups, so he and I will be dividing the Clubs Column between us. All information on local and regional meetings should go to Keith, whilst I am interested in compiling information on special interest groups and literary societies.

Confused - well, supposing you were the Brum Group, wanting to correct our inaccuracies, the information would go to Keith. Whereas information on the media groups, or literary societies like the Philip K Dick Society will come to me. Got that? Good.

To start the ball rolling, I'm reprinting the list that Ron and I managed to compile before Erase the Mole burrowed away. Now, I must stress that this is quite possibly inaccurate, so please don't rely too much on the information. If it is wrong, or if your group is not listed, please contact:

Keith Mitchell at 3Fl, 43 Iona St, Edinburgh, EH6 8SP

and then we can get it right for next time.

As I said, I (Maureen, this is) will be working on specialist groups, including media groups, literary societies and anything of a more general nature. I would particularly appreciate information on media groups and fanclubs for future features. So, information for that should be sent to me, clearly marked 'Clubs' and then I can start a database.

And to start the ball rolling, I have news of the GHOST STORY SOCIETY, which is currently being formed. Subscriptions of £5 (£5 foreign, \$12 surface or \$20 airmail US members) should be sent to Jeff Dempsey, 2 Looe Rd, Croxteth, Liverpool, L11 6LJ (cheques payable to J Dempsey). The subscription will cover one issue of the society's journal, plus at least three newsletters (the first to be published later this summer.) other plans include meetings for ghost tours and readings. News and articles on ghost story writers and books are invited. In addition to Jeff Dempsey (Dark Dreams), those involved in the formation of the society include Mark Valentine (AKLO), Arthur Machen (booklets) and Rosemary Pardoe (Ghosts and Scholars).

I also picked up a flyer for a new film society devoted to SF and fantasy films. For details, contact Harry Nedler, 15 Fennel St, Manchester, M4 3DU

The BSFA London meeting, just in case you haven't noticed, will now take place on the third Thursday of the month, at the Plough in Museum St, just round the corner from the British Museum.

Jonathan Cowie has formed a group in North Kent. Contact him at 5 Charleville Rd, Erith, Kent, DA8 1HJ for information on The Barnehurst Group. Unfortunately, information promised to Matrix has not yet materialised.

Valerie Housden has let me know of a group of filmmakers regularly meeting at the One Tun on Saffron Hill, near Farringdon Tube Station on the last Friday of the month, for exchange of ideas, scandal, workshoping etc.

STOP PRESS!

Wanted Contributions for a new Fiction magazine (yet another) called Works. Fiction and poetry of an imaginative and speculative nature (ilios welcome too). Payment on publication will be a complementary copy, but if things go well payments will be made for those in #2! Send contributions to: David Hughes, 12 Blakestones Rd, Slaitheite, Huddersfield HD7 5UQ

UNIVERSITY GROUPS

BELFAST - Queens University Belfast SF Soc, c/o Student Union Building, University Rd, Belfast, BT7 1PE

BIRMINGHAM - Birmingham University SF Soc, c/o Karen Kelsall, Guild of Students, Bristol Road South, Birmingham. Meeting every Wednesday and Friday in termtime; see notice in Guild of Students.

CAMBRIDGE - Cambridge University SF Soc. Contact Steve Bull, 1 Scotland Close, Chesterton, Cambridge, CB4 1QH CUSPS meets in New Hall bar during term and at the Bird in Hand, Newmarket Road out of term. It arranges 3 speakers per year and discusses SF at weekly Sunday meetings during term. Publishes TTBA. Membership is £2.50 per year and CUSPS is open to non-students.

CANTERBURY - University of Kent SF Soc, c/o Tim Oldham, Eliot College, The University, Canterbury, Kent, CT2 7NS

COVENTRY - University of Warwick SF & F Soc, Arts Fed Pigeonholes, Union Building, University of Warwick, Coventry, CV4 7AL

DUBLIN - Dublin University SF Soc, c/o Angus Looney, 25 Asgard Park, Howth, Co Dublin, Eire.

EDINBURGH - Edinburgh University SF & F Soc, c/o Societies Centre, 60 The Pleasance, Edinburgh.

EXETER - Exeter University SF Soc, Societies Rack, Devonshire House, University of Exeter, Exeter, Devon.

HATFIELD - PSIFA, c/o Hatfield Polytechnic Students Union, Box 109, Hatfield Polytechnic, College Lane, Hatfield, Herts, AL10 9AB. Publishes Hypocrite.

HULL - Hull University Union SF & F Soc, Toivo House, The University of Hull, Hull, North Humberside, HU6 7RX. Publishes Who Suffers.

LEEDS - Leeds University Union SF Soc, PO Box 157, Leeds, LS1 1UH. Publishes Black Hole three times a year

LONDON - QMC SF & F Soc, Queen Mary College College, Mile End Road, London, E1 4NS

London - Imperial College SF Soc, Union Building, Prince Consort Rd, South Kensington, London. Meet every Thursday in the library, show a film every couple of weeks, publish a fanzine annually and hold a convention each February. Contact: Julian Bills

MANCHESTER - University of Manchester SF & F Soc, Union Building, Oxford Road, Manchester, M13 9PL

SALFORD - Salford University SF Soc, c/o Nicholas Mahoney, University House, The Crescent, Salford, M5 4WT

ST ANDREWS - University of St Andrews SF & F Soc, Students Union, St Mary's Place, St Andrews, Fife, KY16 9UZ

LOCAL GROUPS

BIRMINGHAM - Birmingham SF Group meets at the Ledbrooke International Hotel, New St on the third Friday of the month. Contact: Bernie Evans, 7 Grove Avenue, Acocks Green, Birmingham, B27 7UY

BOLTON - Bolton & District SF Group meets every Tuesday at the Old Three Crowns, 14 Deansgate, Bolton, 8pm onwards.

BOURNEMOUTH - Bournemouth SF and Fantasy Group meets on the first and middle Mondays of each month at the Dolphin Hotel, Holdenhurst Rd, Bournemouth, Front bar. Contact Dave Syme 0202 432489

BRIGHTON - The Brighton Group meets every Friday at the Druids Arms, 81 Ditchling Rd. Contact: Andy Robertson 0273 558775

BRISTOL - TANSTAAFL (There Ain't No Such Thing As A Free Lunch) meet every Thursday at the White Hart, Park Row, 8.30 pm onwards. Contact: Alan Gilbert 0272 293693

CARLISLE - Carlisle & District. An isolated and very informal group, anyone passing through more than welcome but best to contact either Shep Kirkbride 0228 27168 or Malcolm Furness 97 67748 first. The group usually meets every other Friday at various venues in Carlisle.

CHESTER - Chester & District SF Group. An informal group meeting in various venues in the Chester area once a month. Contact: Mike Scott 0244 678052

CROYDON - Croydon SF & Fantasy Group meets on the second and last Friday each month at the Windsor Castle, Brighton Rd (A23). Contact: Des Lewis 01 668 1931

DUNDEE - The Dundee Group meets on the first Thursday of each month at The Globe, 7.30pm onwards. Contact: Jon Wallace, 21 Charleston St, Dundee, 0382 623399

EDINBURGH - FORTH (Friends of Robert the Mack) meet Tuesday nights in the Milnes Bar, Hanover St. Contact: Jim Darroch, 8 Montague St, Edinburgh, W8S 9QU

LEEDS - The Leeds Group meet every Thursday at the West Riding pub. Contact: Simon Ounsley 0532 756162

LONDON - The Wellington, Waterloo. Second Wednesday after the Tun. 8pm onwards. Contact: Caroline Mullan 01 863 8849. Women only.

LONDON - The Tun - first Thursday of the month, Wellington Tavern, Waterloo.

NEWCASTLE - The Gannets meet at the Green Dolphin, first Tuesday of the month, 8pm. Contact: Harry Bell 091 4782559

PORTSMOUTH - The South Hants Group meet on the second and fourth Friday of the month, Dorchester Arms, Market Way, 6pm onwards. Contact: Phil Plumby, 0705 673401

PETERBOROUGH - Peterborough SF Club, c/o 181 Eyscroft, Bretton, Peterborough, Cambs, PE3 8EX

PRESTON - The Preston Group meets every second Wednesday, upstairs at the Stanley Arms, Lancaster Rd. Contact: Lawrence Dean 0204 51876

READING - a local group is now meeting at the Turk's Head, London Rd, Reading on Sundays at 9pm. Contact: Steve Rothman on Tedley 71089

ROMSEY - Romsey SF Society meet in the main bar of the Abbey Hotel on every other Wednesday, after 8pm.

SHEFFIELD - Contact: Steve Lawson, 130 Valley Rd, Sheffield, S8 9GA

ST ALBANS - STAFFERS meet every Monday. Contact: Mic Rogers, 22 Campfield Rd, St Albans

WARRINGTON - Warrington & Local District Originals (WALDO) meet every first and third Thursday of the month at the Ring O'Bells, Church St, 8pm onwards. Contact: Ron Gemmell 0925 810966

Fire & Hemlock

MAGAZINE LISTINGS

Compiled, with comments, by Maureen Porter

One day I'll get this bit right as well. It has been suggested that a brief synopsis of contents for each zine would be more useful, so I'll do that and see if it pleases people. You'll have to excuse the odd critical judgement, but how else am I to keep you informed? And there will be regular reviews from now on - this has been arranged!

DEFINITIONS

A **genuine** (g) usually has more than one contributor, contents include articles, reviews, fiction, letters. A **perzine** (p) usually has one author, contents vary. A **clubzine** (c) is produced by a group or society, containing a mixture of items. **Mediazines** (m) and **Fictionzines** (f) are self-explanatory, as are critical **Journals** (j), **reviewzines** (r) and **newszines** (n). 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. If all else fails ask nicely. It does work. Review copies are appreciated, though please send two copies if Paul Kincard or myself are on your mailing list. I don't use my own copies for reviewers.

LISTINGS

CRYSTAL SHIP #14: John D Owen, 4 Highfield Close, Newport Pagnell, Bucks, MK16 9AZ (g/tu) Astonishing standard of production, more than matched by quality of contents. Includes Mary Gentle on hunchbacks and shop-soiled heroes, and Andy Sawyer on Lord Dunsany. Definitely essential.

EMPTIES #8: Martin Tudor, 121 Cape Hill, Smeethwick, Warley, West Midlands, B66 4SH (g/tu) Articles from yours truly on the traumas of adult education, M Tudor on his recent beating up, Bernie Evans on her teenage years as a roddie and much more.

EXPERIMENT 48: Michael Gould, 10 Braybrook, Orton Goldhay, Peterborough, PE2 0SN (p/tu) An experimental perzine plus Jenny Glover's revelations about the Congregate Committee at Lucon.

GHOSTS AND SOKLARS #10: ed Rosemary Pardoe, Flat 1, 36 Hamilton St, Boole, Chester, CH2 3JQ (1/£1.55 this issue) Indispensable magazine for anyone interested in M R James and his circle. Features Jamesian stories by Ron Weighell, Alan Lear and Roger Johnson, article on M P Dare, artwork by Alan Hunter, Jim Pitts, Ros Calverley, Allen Koszowski et al.

I-94 #2: Spike, PO Box 535, Madison, WI 53701, USA (not quite p/tu) features a variety of articles and locs on "the highway as habitat". If you like the more personal style of zine, you should go a bundle on this.

MAVERICK #6: Jenny Glover, 16 Avory Place, Leeds, LS12 2NP (g/tu) Articles by Jenny herself, Ken Cheslin, Dave Bell, conraps, an interview with Lisa Tuttle. A5 photocopied, nice looking and a good and absorbing read.

NOWHERE FAST #3: H R Bond, 6 Elizabeth Avenue, bagshot, Surrey GU19 5NX (g/tu) Lots and lots of contents. Harry reviews everything in sight and the whole zine seems double-spaced, which is easy on the eyes but tough on staples. It's good value, though a little breathless in places.

A POKE IN THE EYE WITH A SHARP STICK: Eric Biever, 1731 Eustis St, Lauderdale, Minnesota 55113, USA. An introductory sort of zinelet distributed with Quinapalus. I admire the editor's bravery in displaying a photo of his younger self.

PULP #8: ed Vince Clarke this time, 16 Wendover Way, Welling, Kent, DA16 2BN (g/tu) Articles from D Langford, A Carol, H Bond and C Harris, among others. Found myself written off as an old fan who disappeared into conruming. Clearly, H Bond does not read Matrix. Substantial and interesting despite all this.

QUINAPALUS #7: M K Digre, 4629 Columbus Ave, Minneapolis, MN 55407, USA. After a silence of 5 years. Very fanish, with article from Skel, and other bits and pieces. A pleasant read.

SCREWED-UP LETTERS III: Alan J Sullivan, Room H3, 53 Eccleston Sq, London SW1V 1PG (p/tu) Brief comments on new-style ice cream ads, filofaxes, consumer-friendly food eds, and comments on Alton's abortion bill which should have been an extended article. Typing iffy, but a good read.

THIS NEVER HAPPENS #11: Christina Lake, 47 Wessex Avenue, Horfield, Bristol, BS7 0DE/Lillian Edwards, 1 Braehead Road, Thorntonhall, Glasgow G74 5AQ (g/tu) Almost legendary zine in A5 format. This ish contains articles from the eds, plus Michael Ashley, Sherry Goldsmith, John D Owen. Very absorbing.

TRANCEFER: University of Manchester SF & Fantasy Soc, c/o the Students Union, Manchester University, Oxford Rd, Manchester. (c/f/ask nicely?) Fiction from members of the group, and revelations about Terry Pratchett's visit to the society. Well laid out magazine, lovely artwork, and a plug for the BSFA (thanks, Ian Brooks)

70ntitled: Maria Hamilton, 73 Brinkburn Rd, Darlington, Co Durham, DL3 6DY (g/tu?). If there is a title on this, I've not yet found

it. Maria's unique style suffices the entire zine, despite noble efforts by Tony Hammond to fit his *Secret Origin of Science Fiction* into the remaining pages. Worth seeing though take a deep breath if even Matrix seems dangerously experimental.

VSDP: Jan Dawes, 18 Burchett Place, Leeds, LS6 2LM (g/tu) A first zine from Jan, a little hesitant but a good article on how computers take over your life.

FANZINE REVIEWS by Dave Hodson

It may never be the most popular column in *Matrix*, and I'm probably not the most qualified person to do it, but I did volunteer. Did I hear someone say 'foolish boy'? You're undoubtedly right, but we all have these rushes of blood to the head when our brains are in our feet ...

Probably more accurately my brains were in my stomach, floating on a poorly mixed sea of lager, scotch and American ginger ale when I said at Follycon that I'd do this column. And they were definitely there when I started to read Rob Hansen's *Then* during the car journey back from Liverpool. Rob seems determined to chart the course of British fandom from its humblest origins, and *Then* is a companion to, and expansion of, the early chapters of his *The Story So Far*, the booklet detailing British fandom from the 1930s to date produced at Conspiracy last August.

As Eve Harvey hammered the car along the M62/M6, I sat in the rear clutching my aching abdomen, sniffing against the cold that had married the convention for me, and slowly had my mind taken off the discomfort by Rob's detailed investigations. I enjoyed *Then* for the most part, although the over-abundance of detail and density of print sometimes became irritating. The text almost certainly needed breaking up by illustrations or photographs of some sort (preferably of or about the period, the 1930s and 40s). But it was fascinating to read about characters still involved in fandom to some extent, or who have passed into SF legend for whatever reason; and it was particularly amusing to read about one character on my book business mailing list who regularly buys pulp reprints and related items from me.

The Story So Far and *Then* will almost certainly one day be regarded as important fan documents. Though I did hear one quibble about *The Story So Far* at Follycon that Rob might well keep in mind for the future issues of *Then* that he plans: as he relates events closer to the here and now, Rob relies more and more on his memory and subjective view of events and fanzines of the relevant period. So he sometimes places a value, or lack of same, to them that is at odds with fandom at large. The 1970s chapter was the most strongly cited as being at fault and the moral is clear: don't take it for granted that any one person, or their views, can accurately represent the whole. It would be a shame if what should only be a minor fault ended up marring a worthy project.

When Dave Langford decided that enough was enough and announced the demise of *Ansible* a void was left that only a fool, or a cock-eyed optimist, would have thought easily fillable. *Ansible's* trademark was its wit and tongue-in-cheek approach to the most inflated of subjects. Well, Steve Green and Martin Tudor have attempted to fill that gaping void and, despite the impossibility of the task, have not come away with egg on their faces. *Critical Wave* is another worthy project and is relying on hard, factual reportage to take the place of the inimitable Langford irreverence.

There are faults, again mostly niggling little things such as poor duplication or too little/each detail in news items, but the real problems seem to be the inability to place the right reviewer with the right book in the reviews column. Steve's review of Denis Etchison's *Cutting Edge* anthology shows that he has no real sympathy for the horror genre, and other books have been placed with people that have all too much respect for the subject matter. Steve has also shown some rather odd taste in his previous comics columns. All together, these problems should solve themselves as the team builds up a larger stable of contributors, and *Critical Wave* should be regarded as essential by anybody with a deep interest in SF.

To round off this column, I'd like to mention two of the most important fanzines to appear in many a year: *The Last Deadlines Visions* and *Conspiracy Theories*. Chris Priest and Chris Evans have produced documents that, if fandom possesses any sense at all, will set a standard for others to follow. They deal with subjects that are genuinely important, not only to fandom but to the wider range of SF readership. They may not be able to produce answers to the problems they address, but they possess

a desire to put the full facts as currently available to the reader, and allow him to make more than just blind observations. I'm not going to go into details here, but anybody with even half an ear to the wall will know what these fanzines are about (and Paul Kincad reviewed them more fully a little while back), and will want to read them.

The Story So Far is available from Greg Pickersgill for £2.00, all proceeds going to TAFF. (7a Lawrence Road, London, W5 4XJ).

Then is available from Rob Hansen for the "usual", though a large 24p SAE would be a good show of manners. (144 Plashet Grove, East Ham, London, E6 1DX).

Critical Wave, subscription £3.00, is available from Steve Green, 33 Scott Road, Olton, Solihull, B92 7LQ; or Martin Tudor, 121 Cape Hill, Smeethwick, West Midlands, B66. US Agent: Tom Hanlon, 13833 N. Amist Road, Baton Rouge, LA 70810.

The Last Deadlines Visions, £2.00 plus a large SAE and 20p in stamps, from Chris Priest, 78 High Street, Pewsey, Wiltshire, SN9 5AQ.

Conspiracy Theories, £1.00 plus a large SAE and 20p in stamps, from Chris Evans, Flat 2, 191 Anerley Road, Penge, London SE20.

If you want your fanzine reviewed in future issues of *Matrix*, please send a review copy to the editorial address. Please note, that if Maureen Porter or Paul Kincad is on your mailing list, this should be an extra copy.

Write Back

A MUCH SHORTER LETTER COLUMN THAN I'D LIKE THIS TIME AROUND. Partly because I've had to trim 4 pages from *Matrix* (see BSFA column), and partly because there were fewer than usual letters from you lot. And a lot of those had DMQ all over them. Ah well, I don't have the space for a long introduction and I'll be keeping my responses to letters down to the barest minimum. But don't let that stop you writing. The deadline for the next issue is: **FRIDAY 15 JULY**. And now on with the show.

Trevor Jones

1 Ravenshoe, Godmanchester, Huntingdon, Cambs PE18 8DE

I NEVER MIND SPENDING A FEW MINUTES OF MY TIME TO DEFEND MY views on any subject, but it becomes a bit tiresome when I have to write to defend myself against accusations that I have made statements which I certainly have not made. I refer to James Parker's letter, in which he accuses me of "rubishing" the views of minority interests and even denying them the right to express their views. If only people would read letters properly! If James had read my letter (in N74) properly he would see that I expressly gave as my view that minority opinion had every right to be expressed. What I objected to was the lack of any balancing opinion from the other side.

I say again (hopefully for the last time) that what disturbs me about the BSFA is that, judging by its letters section(s), it is composed of 90%+ left wingers. Fair enough, but why? Why don't the 40%+ of voters who support the Tories want to join the BSFA? Are there no Tory SF fans? I don't believe it! Perhaps the BSFA should be renamed the British Socialist Literary Science Fiction Association, in order to emphasise its socialist leanings and its favouring of written SF over other forms. (I am only joking - I think).

On to your editorial. Yes, it must be hard to do a job voluntarily and then take a load of flak. However, I don't recall seeing too much criticism of you personally, or *Matrix*, come to that. My own opinion is that you've done a good job (I said as much in my letter in N74) and I think that *Matrix* is the only BSFA magazine currently worth the cover price. Yes, there's some criticism of the Committee as a whole, but are you saying that, because they do it for free, they should be beyond criticism? If so, we also owe a vote of thanks to the previous committees who got the BSFA into such a bloody mess - they did that for free, too! Come on, there are always going to be criticisms, often valid, sometimes not. We pay our £10 ps, you know. We're "shareholders" in the organisation and I, for one, will always let you know if there's something about which I am not happy. That's my right. Of course not everything can be done at once, but what we would like, perhaps, is a little more indication that something is being done. I'm sure it is, but please spell it out in more detail.

I don't know the political make-up of the BSFA, but, I repeat, we can only print the letters we receive. So I was glad to receive a letter which did redress the balance.

Lee Fox
7 Roall Lane, Kellington, Nr Goole, W. Yorks., DN14 0NY

I WAS SURPRISED AT MAUREEN PORTER'S REVELATION THAT SHE "CAN'T recall receiving any letter supporting the Conservatives". Well, if it is as it seems to Trevor Jones that most members of the BSFA are Ken Livingstone and left-of - and by implication most people connected with science fiction in general (including acquisitions editors) - then my writing career is probably about to end before it starts because I voted Conservative in the last General Election. (Gasps of horror!)

Though I appreciate Trevor Jones' healthy concern that the debate should be more balanced and I accept his comment that the one-sidedness of the letters page might be a reason why some members do not renew, the editorial reply that you can't publish what you don't get is so obvious that it shouldn't need saying. Personally speaking, I do not feel pressurised into leaving the BSFA just because my political views are not copiously represented in its literature. I joined because I love science fiction; if I want reassurances about how I voted (which I don't) then I buy the Daily Express.

I hope that I come across as a sane, thinking individual who would like to think that he can see both sides of most arguments. I love science fiction, I believe in the evils of censorship and I voted Conservative. And I will be renewing my membership. So if I ever make it as a writer, please don't boycott my books; I am sure I have many books on my shelves by writers who would die before voting for Mrs Thatcher.

As for the final paragraph of Trevor's letter, I have received a heartening response from people writing in to thank me and the other editors for the work we put in to the BSFA. Just one postcard has to stand for many letters:

Sarah Lefanu
The Women's Press, London

JUST TO SAY THANK YOU FOR ALL THE WORK YOU (AND THE OTHERS) put into the BSFA, and hope you can ignore the complainers and canters. Perhaps your editorial will shut them up, for a bit at least.

Apart from my editorial the biggest response came to Ken Lake's soapbox.

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

KEN LAKE'S SOAPBOX CONJURES UP STRANGE VISIONS FOR ME, AN ARMY of BSFA headhunters going forth with butterfly nets and dragging back hordes of Trekkies, D&Ds, Anderfans, etc. The idea of a broad church is fine in principle but in reality you can get so broad that you simply fall apart. As one writer commented, these groups already have their own organisations. What can the BSFA offer them (and what would we have to give up in exchange)? There is only so much cake to go round and the more groups wanting a piece the less each group will get. Ken says (his words, not mine) that he doesn't want to do a silly costume, waste hours, etc. Then why does he want to foist these activities onto the BSFA as a whole? If it's simply a case of expansion for its own sake then it's just plain deft.

In a way Ken's Soapbox is an anti-climax as the argument for expansion has already been put with much more force and succinctness in the letter column. I have trouble here. The case for expansion seems totally convincing but the counter arguments sound equally valid. I think the problem is that everyone is talking in terms of rapid, overnight growth, as the result of some marvellous advertising campaign (oh dear, Maureen, will you have to have a blue rinse and take elocution lessons?). This isn't feasible on financial grounds alone and perhaps not desirable either. After all, much advertising aims at convincing people they need products they could in reality do without. I think we should be thinking in terms of gradual expansion, building on our strengths. Or perhaps not thinking about it at all, just letting it happen naturally.

Which is the route we are taking on the Committee, trying to get it into shape as a base from which growth will come naturally and steadily. But we come inevitably to the question of what people want from the BSFA.

Jon Ryan
19 Kirkcroft Avenue, Killamarsh, Nr Sheffield, S31 8GX

UNTIL YOU TOOK OVER I WAS WONDERING WHICH WOULD COME FIRST: the expiry of my subscription (which I was not intending to renew) or the death of the BSFA. Happily, your work and that of your colleagues is yielding excellent results and I do not regret remaining a member.

Face it though, you will always receive more brickbats than bouquets. This is human nature. The more obstreperous complainers will continue to nit-pick regardlessly. Most members will accept that the BSFA is attempting to cover a huge spectrum and are not so puerile as to expect every article to be of personal interest.

Having said that, positive feedback is essential. Only by this can the Association be shaped to suit most tastes. To this end, perhaps it may be worth printing in each edition of *Matrix* a short questionnaire. This would, I feel, yield a better long-term result than occasional larger reader surveys.

Julian R. Billis
3 Roseville Gardens, Codsall, S. Staffs, WV8 1AZ

WHAT I WANT FROM THE BSFA IS MAINLY WHAT I GET. I JOINED THREE years ago because I was tired of shelling out money for poor books and needed a reliable source of reviews from a British standpoint unlike *Locus*. Of my friends who are potential members I know many who would willingly kill to get early reviews and interviews with British authors. Personally, I'd like to see more SF artwork now that the printing quality has improved so greatly. One other issue I would like to raise is why is the science in science fiction so rarely treated? Okay, 90% of it is rubbish but the nearest thing the BSFA has come in the past year was the review of *Native Tongue*. Am I the only one to think this?

Well, I hope you are telling your friends about the BSFA. I would like to include an occasional scientific article, but I'm not convinced that *Matrix* should be struggling to keep up with *New Scientist*. However, I shall give it some thought and see what I can arrange.

But there's another perception of the BSFA from another Conservative voter.

Kevin Clay
44 Warland Rd, Plumstead, London SE18 2EU

To suggest that IZ is aimed at a broader audience than the BSFA is complete rubbish and people like Trevor Jones must really feel that they are banging their heads against a proverbial brick wall in trying to get the BSFA expanded. For goodness sake, IZ is filled with a type of experimental SF that many more traditional SF fans cannot stand, and the BSFA should be attracting such people in droves. I quite appreciate though that as you pointed out last issue, the BSFA is not capable of meeting any particularly dramatic increase in the membership. But the point I'm trying to make is that you must change your perception of the role of the BSFA.

Harking back to Bridget Wilkinson's Soapbox in M74:

Keith Mitchell
3F1 43 Iona St, Edinburgh, EH6 6SP

The main theme underlying her argument is that if SF fans are considered with derision in the public eye, then it's our fault. Feeling wronged about how we are depicted in the media is not, in my view, an artefact of any "ghetto mentality" supposedly possessed of the SF community, but actually an increasing and disturbing trend in many areas of society. What is important is not how we are portrayed, but the fact that this portrayal is unrepresentative and inaccurate.

Bridget is right in saying that making a noise about it to ourselves will not make a difference - we have to make our voices heard on a wider basis. The only way to make things happen is to join in the public debate - we all deserve a fairer, more representative media.

I ALSO HEARD FROM: Joseph Nicholas with a letter about US fans' reaction to the BSFA debate on South Africa. Oliver Grent, Rob Hogen, J. Mike Lowndes, Tom Jones and Nick Sheers all sent thank yous to the committee. More comments on the Expansion of the BSFA came from A.P. Mills and James McLean. And there were letters also from Jenny Glover, Jessica Yates, Allan Toombs, and Ken Lake.

SOAPBOX

WHAT HAPPENED TO THE LIBRARY?

by Andy Sawyer

The cover of *Paperback Inferno* 72 is a science-fictional representation of what may happen to your library service in a few year's time.

You may have seen in the press references to a government Green Paper on public library finance. This is a consultative document on the question of funding the library service and includes suggestions for introducing wider powers for charging for use, joint ventures with private organisations, and contracting out services. If some of the suggestions are implemented, these changes will be far-reaching and, in some cases, seriously damaging to the library services we are used to.

Do you use public libraries? Most people do, at some time in their lives. The public library service is currently the major market for new hardback fiction. Many people who don't regularly borrow books use libraries for all sorts of information needs.

The Green Paper emphasises government commitment to a "free basic service" but sets out to explore areas in which libraries might increase revenue and give better value for money. Some of these are certainly sensible and overdue; there are anomalies in libraries' powers to charge, for example, for reserved books. Some of the joint-venture proposals are worth examining, although many such ventures are already known, and often the problem is that they don't turn out to be money-spinners! There is certainly scope, for example, for joint publication or marketing of local writing or music (distribute your fanzine through the library service?) but don't expect anyone to make their fortunes out of it. More worrying is the idea of "charging at economic rates". This could mean a charge of £2-£4 for obtaining a book from another library service.

Some of the proposals are, frankly, eccentric. Contracting-out various elements of the present library service such as music/video lending services sounds all very competitive, but too many local authorities have had their fingers burned by "take-the-money-and-run" operators. Detailed specifications may overcome some of these problems, but even so I leave it to you to suggest whether branch libraries could really be operated

better by private firms. (Does each branch go up for tender individually? What if there are music lending facilities or the branch serves an old-people's home? Oh what bureaucratic fun we will have!)

Even more contentious - although it may be particularly bad drafting in a document which is riddled with errors and semi-litracies - is a proposal to charge for assistance in inquiries which "involve the assistance of library staff trained or expert in providing assistance relating to the inquiry or involve the assistance of library staff for a substantial period". Gosh - suddenly I'm a "consultant".

The Green Paper attempts to define a "free basic public library service", but its definitions are based entirely on the provision of printed books. Libraries could be free to charge, not only for consulting special collections of books, but for any other medium. If the information you want is on a computer disc, forget it. There are also worrying suggestions of a "two-tier" service with special privileges (reserved access to new books, extra borrowing facilities) for those who can afford it. Certainly there will be regional variations as some authorities charge for services which elsewhere are free.

The government denies any suggestion of planning a charge for the "basic service" of borrowing books. To those who remember government denials of introducing a Poll Tax or abolishing the Inner London Education Authority, this denial may not seem much.

Many BSFA members use libraries and these proposals will directly affect your service and, indirectly, will certainly affect the book trade. Some of these proposals will be beneficial, others damaging, but change there will be. If you want to make up your own mind about it, try to read the Green paper (try your Central Reference Library!) or, if people send me an SAE, I will provide copies of a summary issued by the Library Association. Comments have to be in at the Office of Arts and Libraries by 30th June.

If the wrong decisions are made, the cover of PI 72 may become a reality ...

(Andy Sawyer is a professional librarian and editor of *Paperback Inferno*. These are his personal opinions in both capacities!)

THE FANZINE IS DEAD?

by Thomas Ferguson

I read it in every fanzine I pick up. I hear it at every convention I attend. In people's minds and mouths around the country the word is, the British fanzine is dead. To this I reply: "Bullshit!" The British fanzine may not be what it once was, but it sure as hell ain't dead! Take, for example, my own mailing list: it has on it over 30 different fanzines and editors in Britain alone, and I don't even get all the fanzines that are around. "But," you cry, "it's not the quantity but the quality that matters." This is true. But what is quality except a different viewpoint?

Some would say that a fanzine like *Puck the Tories* with its political outlook is excellent, providing a unique perspective on politics in the average fan's life that is simply not being done anywhere else. Then there are others who would argue that it is left wing revolutionary propaganda, not even a fanzine to boot, and wouldn't touch it with a ten-foot astral pole. Given these subjective outlooks on zines, couldn't any zine be seen as a good one, depending on your point of view?

No. There must be certain minimum standards of production which would include, at a basic level, paper quality, legibility, design and layout. There are also grammatical and syntactical points that must be taken into consideration for ease of reading and comprehension. What it all boils down to is that even the most inspired and humorous fan writing is of no value what so ever if it cannot be read.

Another argument for the decline of the modern British fanzine is the increasing popularity and frequency of

conventions. One noticeable result of this has been the 'zine produced especially for a convention: Conspiracy 'zines abounded, as do Eastercon issues, Novacon issues, etc. Witness, also, to this trend is the amount of convention material appearing in fanzines. In my own fanzine, *TASH*, there is Bob Shaw's Worldcon speech and my own con rep of NICON 87; in *Pulp* 6 there is Dave Langford's Worldcon speech, and other speeches and conreps are to be found in numerous 'zines. Some would say that these factors are all bad for the British fanzine. Why?

Just because we hanker after the Golden Era of British 'zines in the 70s is no reason to decry the modern British 'zine. There has obviously been a change in the orientation of the modern fanzine from select groups of people to a more widespread audience. This, unless you hadn't realised, is called change. Whilst some people may not like it conventions have become the major form of fanac for most fans and 'zines are now beginning to reflect this. To call them bad or say that they don't do what they are supposed to (and what is that?) is, simply, elitism.

Should the fanzine be assigned a specific rôle? Although opinions will differ, I believe that the rôle of a fanzine is to produce a reaction from the reader. It doesn't matter whether that reaction is a laugh, a groan or even a thoughtful insight; even a call to arms on some issue. Some 'zines may fulfil this rôle more forthrightly than others (compare *Puck the Tories* to *Pulp*) but this doesn't make one any better than the other. Nor do I believe that if there are more of the former or less of the latter type of 'zines, that it indicates the British fanzine is declining or dead.

Open your eyes, look around you and behold!