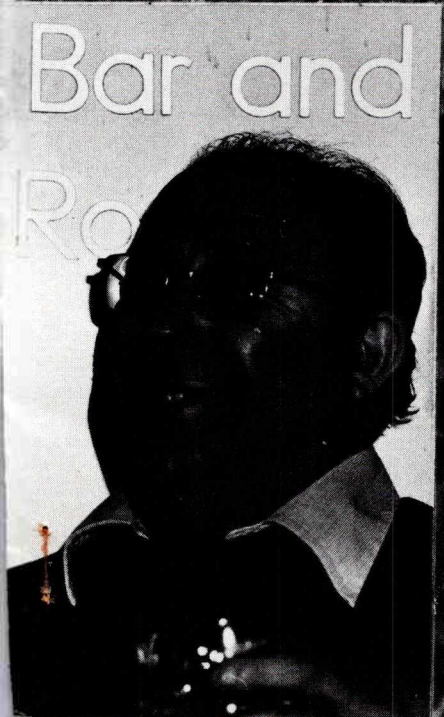
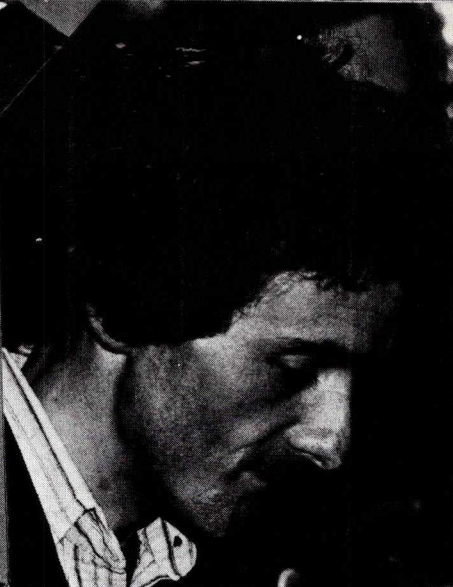
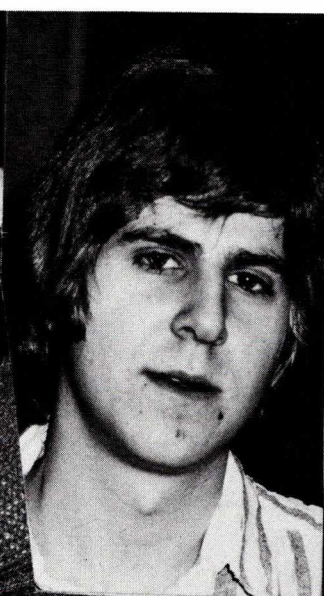


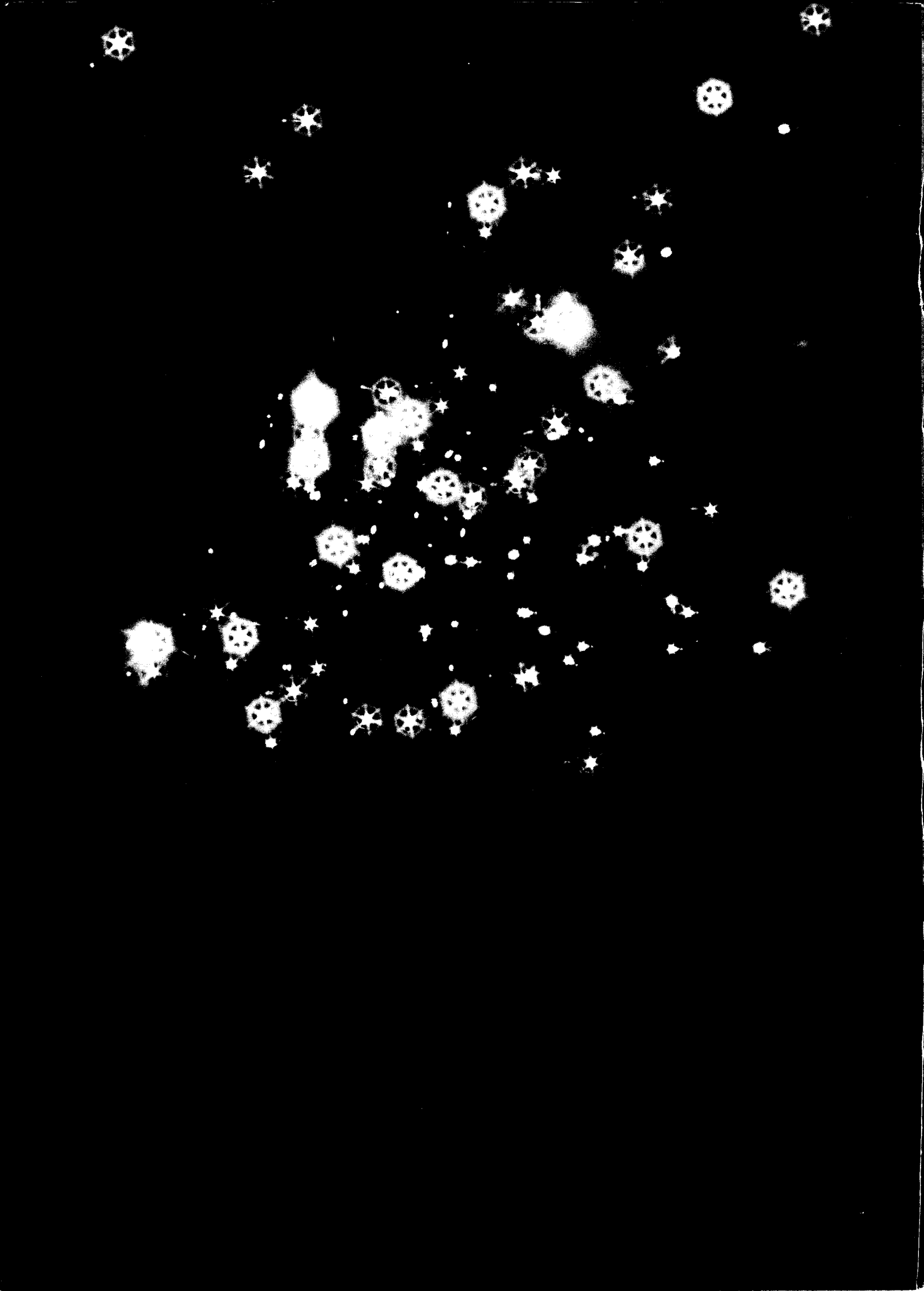


# MATRIX

## 12 THE BSFA NEWSLETTER







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 \* MATRIX 12.....June 1977....ISSN 0307-3335 \*  
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Any views expressed in this magazine are not necessarily those of the BSFA. Views expressed by Council/Committee members in the letter columns are personal ones. All editorial comments are personal ones.

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Produced by Keith Freeman at the Ke-We Press.

My thanks to all those who help with production - Keith Freeman, Chris Fowler, Martin Hatfield, Dave Wingrove, Dave Cobbledick, members of Reading SF Club, me, and anyone else who comes along to help.

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### Artwork

Cover, back cover, inside front cover and inside back cover photographs all by Sandy Brown, photographer extraordinary. (Lithoed by Sandersons).

Page 3....Dave V. Lewis

Page 8....Graham R. Poole

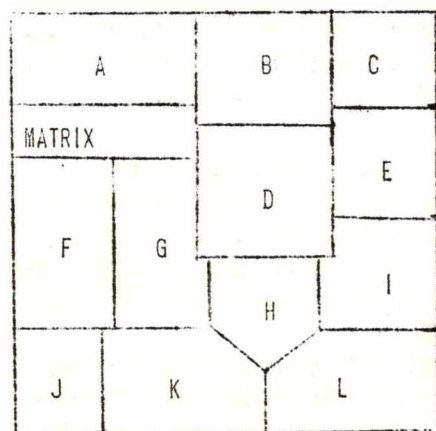
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Page 11....Derek A. Harkness

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### Who's Who on the Front Cover



### Key to Front Cover

A...Anne McCaffrey  
 B...Carol Gregory  
 E...Keith Freeman  
 G...Dave Wingrove  
 I...Chris Fowler  
 K...Bob Shaw

B...Brian Aldiss  
 D...Dave Kyle  
 F...Graham Poole & Friend  
 H...Eddie Jones  
 J...Brian Lewis  
 L...John Brunner

### And on the Back Cover

Chris Priest	Jim Barker	Peter Weston	Judy Watson
Don't i Wollheim	Les Flood	Terry Jeeves	Don Malcolm
Harry Harrison	Andrew Stephenson	Dave Lewis	James White
David Pringle	Ken Bulmer	Ian Watson	

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 \* MISEN An Editorial By Tom A. Jones \*  
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### The Cover

Following many requests (at least 2) we present a photo cover. The front and back covers are a collection of photographs taken at the 1977 Easter convention, showing authors (& authoress), BSFA Council & Committee members, contributors to MATRIX & VECTOR and fans. The inside of the back cover is Bob Silverberg, taken at the 1976 Easter convention. The inside of the front cover is an "abstract" composition by Sandy.

I hope you enjoy the covers and if we have money we'll do something along the same lines later in the year. Having got over this shock you can then have a relapse seeing what the rest of the committee looks like.

Because it is a wrap around cover our normal stapling method would make the magazine difficult to open so we may not staple the cover on at all.

### Advanced technology time

With last issue we aquired the use of an electric stapler, which cuts the workload tremendously. But it has a limitation - it'll only do 15 or 16 sheets and that is why MATRIX came in 2 parts. So I shall be limiting MATRIX to 30/32 pages to enable us to use this modern miracle.

### Not quite the worst cut of all

As you will have seen no magazine reviews appear in this issue; but they do. As part of the cuts the reviews have been moved to NEXUS, at least for this issue. I hope this doesn't inconvenience anyone.

### The Reproduction System

Virtually every letter carried 2 questions; "Why was last issue in 2 parts" and "Why was the reproduction so bad". I've answered the first above, here's my excuse for the second - Thermostens. The use of micro-elite type on thermostens just does not seem to work, it becomes very fuzzy, so we will not be using this technique in future, we'll be pasting thermostened

illustrations together with ordinary typed stencils.

#### Where it's at

Following certain criticisms we've decided to issue a booklet containing information on all our services to everyone. It will contain a short article on each of our services as well as relevant details on costs (if any) and who to contact. Hopefully we'll issue it with the next mailing, after that it'll go to all members when they join.

#### Cross Fingers Time

Yes, it's cross fingers time. In an attempt to break out of our hand to mouth existence we've decided to try for an Arts Council grant to support VECTOR. (I suppose this should have appeared in the news section, ah well). Phil S-P has been dealing with this and our application has now gone in but we don't expect to know the outcome until after this present mailing is finalised. This is a new departure for us so we have no idea what our chances are. Whilst not believing in luck I've taken to carrying a piece of wood I can touch in times of stress.

#### Things to come

I have a lot of material to hand which will be appearing in future issues, a Dave Langford funny, an article on prediction in sf by Peter Ellis, some interesting poetry by Raj Rattan & Dave Wingrove, amongst others, a 2 part article on Canadian sf from Daniel Farr, a look at 2000AD the new smash hit comic, etc, etc.

Some of these pieces I've had to hand for several months for which I apologise but I'm allocating a third of the mag to letters, a third to current news and reviews & a third to general articles. I'd love to produce 60 page issues but neither Keith Freeman nor my wife will let me (what a strange triad).

#### The worst story contest

So far I only have a couple of entries, but they're both really...bad. I'll keep this competition open until the next deadline for material. The lucky winner will get a copy of AGAIN, DANGEROUS VISIONS or IMPERIAL EARTH or... well we'll see.

#### Inter-view

This issue contains the first interview/conversation I've ever attempted. I must admit to enjoying it and the transcribing from tape to type wasn't as bad as I'd imagined. There is definately an art in converting the spoken word into the written word. I claim no proficiency in this art and I'm afraid the interview does become a trifle disjointed in places, so it goes. I'm hoping to "do" Chris Fowler in a future issue and Trev Briggs has completed an interview with Peter Nicholls of the SF Foundation. I hope the Pete Nicholls one will appear in the next issue.

#### DEADLINE

All material, including letters of comment, meant for the next issue, number 13, should arrive no later than the 1st of July. Issue 13 will appear in August.

\*\*\*\*\*  
Carl Sagan wants to put tape recordings of music, voices and crying babies aboard the next Jupiter shots, which will eventually leave the solar system.

#### titbits

##### BOOKSHOP

Westham Bookshop, 13 Abbotsbury Rd, Weymouth (situated about 300 yards directly inland, or west, from W.H.Smith's, which is the approximate centre of Weymouth). The shop has a large general stock of second-hand hardcovers, paperbacks and ephemera. At the moment this includes several hundred SF paperbacks of various vintages (some dating back to the 1950s) plus a few hardcovers and magazines. The prices are reasonable (10p or half cover price). The proprietor and his wife don't know much about sf, but they're friendly. It's worth dropping in there if you're holidaying in the area this Summer.

- Chris Morgan

##### HELP

Quote..."Can you help us (my wife Judy & I) with information on how we may obtain sf trivia, bubble-gum cards and other sf magazines from the UK?" If anyone can help David & Judy Stahl write to them at 242 S. Jensen Way, Apt 2, Fullerton, Calif 92633, USA.

##### PLYMOUTH SF

We used to meet in a room over a pub but now we have less formal meetings in various pubs in Plymouth usually not staying at the same pub more than twice. The meetings are usually every other Sunday and usually consist of swapping books and talking about anything and everything from Moorcock to last Saturday's rugby match! Not many of the members are interested in random - I'm working on that, there's just me and one other whose interested in the American side.

If anyone's interested in coming along to a meeting please contact Alison Lowe, 146 Alexandra Rd, Mutley Plain, Plymouth.

##### Eastercon

Everyone tells me it was a good convention this year (usually with gloating in their voice because I couldn't get there). I'm afraid I've not got a report on it for this issue, might have one for the next, so you'll just have to make do with this; "...Cyril Simsa followed me about everywhere, taking notes on everything I did, so it seems...thought he was spying for you...collecting incriminating evidence. All he discovered was that I'm a bit of a P.A. who happens to write things (I think he really believes I was masquerading as David Wingrove..)

##### The editor's month

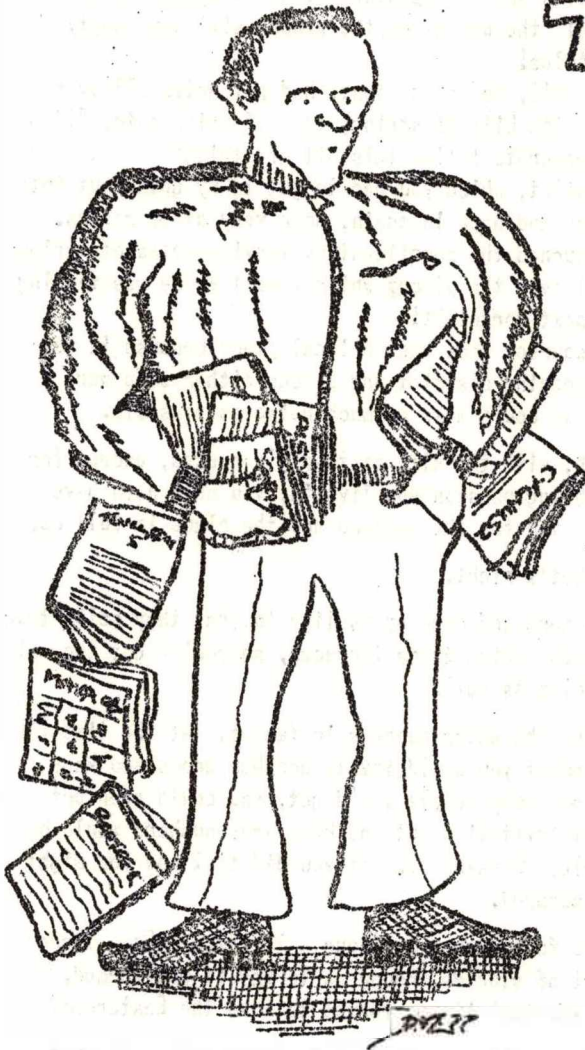
To end with let me recommend to you the film THE BIG BUS, this really takes to pieces the disaster movies and the "clean-cut-American-and-scientist-save-the-world" films. It was fairly well received by the critics but ignored by the audiences - YOU DON'T KNOW WHAT YOU'RE MISSING!

I saw ILLUMINATUS! at last at the Roundhouse and was disappointed. Severe cuts had been made in order to get it down to 4½ hours and these were very noticeable. Very deflating.



# A CONVERSATION WITH KEITH FREELMAN

CONDUCTED BY  
TEM JONES



TJ- If I'm not back by 12.20 my wife says she'll kill me so on with the show. You've been reading sf much longer than the rest of the people on the Committee, apart from Dave Kyle (not wishing to pry into your age, you understand).

KF - ((Collapses with laughter))

TJ- and when you started there was probably less around than there is now.

KF - True, no paperbacks

TJ- None at all?

KF - Well yes but very few sf paperbacks; mostly hardbacks and British reprints of American magazines and old British books that are sf but no one ever calls sf. One of the first I read was called SPIDER ISLAND. I won't go into the plot, it doesn't need going into, but at 12 or 13 years old I thought it was great. And one other useful source of supply was that my mother, who had a shop, used to go to London to the warehouses once a fortnight and bring me back books. ADVENTURES IN SPACE AND TIME, was that the title, I'm very bad at remembering titles, I can remember plots but not titles or authors, that was one she brought back. I was very lucky in that one of the earliest books I read and enjoyed my mother also enjoyed, which was quite handy.

TJ- So she was keen to get hold of them as well?

KF - Well, she wasn't that keen but she didn't regard my reading sf as an abnormal pastime.

TJ- As my mother did.

KF - As many mothers did.

TJ- Yes. And that's the era where Woolworths seem to have been the only outlet for these reprints.

KF - I never got anything from Woolworths. I never found a remaindered book section. No, my main sources, apart from my mother and the library - they had quite a lot of it and as I grew up and read more and more so the library tended to get even more of it. And, of course, I lived in a part of the country which was slightly sforientated perhaps, Patrick Moore lived just down the road at one time.

TJ - Where was that?

KF - North Kent, Bexley Heath, he lived in Bexley I was in Crayford. The local librarian was also a keen star-gazer and didn't really look down on sf. So as my wants got more my sources of supply got more.

Coming back to the original bit, I used to go round and pay the papers in the shop just round the corner and I used to look through their little stock of British reprints, mainly Street & Smith,

westerns, THRILLING WONDER STORIES, ASTOUNDINGS. My mother could never understand the paperbill which used to fluctuate from week to week!

TJ - How did you lead on from reading sf to getting into fandom?

KF - Well, at just over 18 I joined the RAF, I'd have been called up for national service anyway, so I signed on as a regular. At that time - I don't really know where I saw it, probably an ad in NEW WORLDS (That was another source of sf, Ted Carnell's NEW WORLDS) - I saw an ad for the postal library, which I duly joined. Now, again, all the books were hardback, but postage wasn't too bad at that time and as I was moving about this seemed ideal, so I joined it, just before it went bankrupt! Then I found on the back of one of their catalogues a list of fanzines and I wrote away for one, TRIODE - that's Eric Bentcliffe and Terry Jeeves. Then I got this invitation from Eric Bentcliffe, I was in Hereford at the time & to go down to Cheltenham where Eric was visiting Eric Jones. I wrote back and declined because I had an exam on the Monday and was busy trying to scrape through it. But the RAF in its infinite wisdom posted me to Gloucester so I phoned Eric Jones and was invited over to a Cheltenham group meeting - that's the original Cheltenham group.

TJ - How long had they been running at that time?

KF - About 2 or 3 years.

TJ - Were they the first UK sf group?

KF - No, Liverpool probably were the first, or one of the London groups, they tended to come and go. And there was another one in Maidstone which had come and gone without my knowing it!

So I went to the meeting, very, very wary, very nervous. However I did pluck up the courage to ring the bell and Margaret let me in, and as the road goes I didn't look back. At that time I was at Gloucester for 6 months, I suppose, I could have gone to Kettering but didn't - courses - and then the Worldcon was coming up in London, 1957...that's the first date you've got out of me...

TJ - That's right, 1937 was that?!

KF - So I was full of beans and ready to go to that and the RAF stepped in and I ended up on Christmas Island, in the middle of the Pacific, just about as far away as I could get from the Worldcon!

Still, I'd made the initial contacts, I knew the Cheltenham people. When I came back I arranged to go on holiday with the Liverpool group, before I'd even met them. So I went and met them at the Birmingham convention, 1959 I believe. Then things get a bit blurry after that,

TJ - SF was really going by '59, a lot of cons, a lot of local cons which we are only just seeing the revival of.

KF - You mean the Newcastle con?

TJ - The Newcastle, and the one they had - Faancon in Blackpool.

KF - And Derby coming up in a few weeks time. But these previous ones were not even as organised as those, we

tended to be staying in private houses, not hotels.

TJ - More really like the Victorian weekend house party?

KF - That's probably nearer it. I remember one very good one in Cheltenham. There was a member of the Cheltenham group, Bill Gray, who was a chiropodist and he had a flat over his surgery. He was going away one weekend, so we had a fan party in his flat. I remember the milkman coming along on the Sunday morning, he looked up and said, "You haven't put any empties out," meaning milk bottles and we explained at great length we had because all the way along the window sill were empty booze bottles!

And Bill, before he went, had put notes all over his flat with bits of string, most of which said, "If you're desperate follow this bit of string" - most lead to the toilet, which you had to get to by going out into the garden and back in again, down very steep stairs. So we returned the compliment by leaving notes of various kinds all over the place which I believe he was finding for the next fortnight!

Of course, that was an ideal place because it was in the shopping district and places either side were empty so we could make as much noise as possible.

TJ - Yeah, with the size of to-day's houses, except for this rambling mansion you live in, you only need have 4 people over for the weekend and the place is full up.

KF - That's right.

TJ - And more and more of us live in what they call "town houses" which means terraces, so you've got the noise problem as well.

KF - And the sheer numbers in fandom. At the time I'm talking about you could invite another group and know roughly how many people you'd get, you could even put a blanket invitation out and know your numbers would be reasonable, 20 maybe 30. If you did that now you might well be swamped.

TJ - Onto formal organisations - like the BSFA. There are a lot of stories around as to why it was formed, I believe you feel it was formed to save the Eastercon?

KF - Yes. When was it formed, about 1957. It must have been because I didn't go to that convention, but I joined up shortly afterwards. If you look at the convention attendance at that time it was dropping, 60, 50, 40 only attending the Easter convention. So the BSFA was started basically to drum up more fans for fandom. Whether one can blame the BSFA for the 4 to 5 hundred attending conventions now or whether it's other things - the boom in sf that was occurring anyway - I don't know, but I think it can claim some responsibility. But now I think it must change its tactics, it's no longer a recruiting agent, although it's something people can join to get into fandom slowly rather than going to a convention where there are 500 strangers.

TJ - That seems to be a trouble at present, people go to conventions without having had any real contact with anyone and are getting a pretty poor impression.



KF - Yes, again this is another reason why local groups and local meetings, not conventions but weekend parties, would be a good thing. There you can go and meet a few people and then when you go to a bigger meeting you know some people who know other people and you can soon get into the swing of things.

TJ - So it looks as though the BSFA as originally started did manage to save the Eastercon as we've still got it. But the cons went out of the hands of the BSFA eventually, perhaps not a bad thing.

KF - There are arguments on both sides.

TJ - Okay. Then sometime you ended up holding office in the BSFA and you've held quite a number of offices since. When did you become active in that respect?

KF - It started with the magazine chain, which I belonged to for a long time, again I was in the RAF and this, a postal service, was ideal for me. Pete Mabey was running it and he gave it up so I took over. I ran it for I don't know how long and then got a sudden plea to become the vice-chairman. So I was co-opted onto the Council and became vice-chairman.

TJ - A step up!

KF - Yeah. For 2 years - the previous vice-chairman, Mike Rosenblum said 2 years was a maximum and I agreed with him after 2 weeks - I groomed someone to become vice-chairman after me. Then when I saw him one Easter and said "You're going to become Vice-Chairman next Easter" replied, "No I'm not, I'm opting out of the committee altogether."

So, other people came onto the committee and one of them, Fred Hemmings, no that's wrong...Rog Peyton was the person who was going to become vice-chairman after me and he dropped out to look after his Andromeda Bookshop. He had suggested on the committee Chris Bursey. So we then had Chris Bursey and Fred Hemmings, who didn't want to become V-C but was agreeable to serve under Chris Bursey. So after three years I retired, and it seemed everyone else did, too.

Then I came back after the EGM to pick up the pieces at the One Tun. Jill Adams wanted to drop the Treasurer-ship so I said I'd take it on if she couldn't find anyone else. Unfortunately I took it on the week before someone else volunteered, otherwise I wouldn't have come back on.

TJ - Most of the new members of the BSFA probably know you for your "Fallible Freeman" column. That's where they see your persona...

KF - ...non grata?

TJ - Yes! I think you're usually kind to most of the fanzines, perhaps over kind at times. What kind of fanzine do you really like, you can't like them all?

KF - You can like them all, for different reasons. You like one for its personality, one for its book reviews, something like that. Of course, I like a lot of fanzines because I know the people behind them and like them; that's a correlation there, obviously. No, I think most fanzines have got something good in them. I tend towards the fan-

nish fanzine, but not too fannish. TRIODE is probably a favourite because it was a very early one and I liked it. It's been going a long time though there was a big gap in the middle, from 21 to 22 or whatever, of 5 years or more. I think I can probably answer your question around the other way, the fanzines I don't like tend to be the very serious academic ones.

I don't necessarily try to be kind to fanzines, apart from the first issue. Everyone is entitled to a first issue, maybe a couple of issues if the second one is an improvement but still not that good.

It's very much a matter of taste and I do try to outline the good points about them in FF rather than knocking them. But there's one or 2 you've got to knock. The more established the more I feel they can be knocked, it's not going to do them any harm. I think I was probably a little harsher in some of my earlier columns, I tend to be getting kinder and kinder in my old age.

TJ - There seems to be something of an upsurge in fanzines, I noticed that a number of issue 1s came out last year.

KF - I'm not very happy about that, frankly. I think a lot of people are producing fanzines without having done any spadework, without having done an apprenticeship, if you like. You see someone producing a fanzine ~~never~~ having produced an article for someone else, or anything of this nature. I think the amount of talent in fandom is such that we should produce fewer, better fanzines rather than a lot of fanzines where the editor just ploughs through, where it's all the editor's work with maybe one or two others. Although by the nature of the game when a new fanzine starts off it often has to be this way.

TJ - It's very difficult with a first issue to get material from others unless you've contributed to other fanzines and the editors "pay you back" by contributing to yours.

KF - That's one good reason for contributing articles and a second is that it gives you a second opinion of your work. If you send an article to a fanzine editor, and he's a good editor and not one who has to accept everything as is to fill out his fanzine, he can look at your work and maybe improve it by editing or send it back saying why it's not good enough. If you just produce your own fanzine you don't get this kind of feedback. There's one over there, a fiction zine, and in the editorial it's saying, "I want to put more pages in and run a serial. So and so and I have written a 250,000 word novel which we want to serialise but it would take 5 years at the present wordage per issue." That's crazy. If they've written a 250,000 word novel and it's good, sell it, if it's not then it won't be improved by being put out in a fanzine.

TJ - Right. I'm not a big fan of fiction fanzines but I agree they have a use as a training ground, but not for 250,000 word novels!

KF - I think there's more to it than that. Personally I think somebody who is aiming to become a novelist,

say, sf novelist, should start off by writing articles where they don't have to worry about plot or character they can concentrate on the writing and the style, and grammar for that matter. When they've done that in articles then maybe they can use that knowledge and concentrate on something else, ie the plot and the characterisation. But I think one should gradually work up to a novel not jump into it first thing.

TJ - It's noticeable that all top class novelists tend to be very good non-fiction writers; Aldiss, etc.

KF - Of course.

TJ - You are bound to get people saying, "Well, here he is criticising these fanzines but has he ever edited one?"

KF - Yes, 3 in fact. A personalzine, KE-WEE, which stands for Keith and Wendy. This was fairly regular for 2 or 3 years but was dropped because of other commitments. BLAZON 2 I edited, which is the fanzine of the order of St. Fantony, again I haven't got around to 3 because of other commitments. Then, with Dave Kyle, SCIENCE FICTION INTERNATIONAL NEWS, which we did because at that time there didn't seem to be anything around we liked as an SF newszine. That has been dormant for at least a year because I've been tied up with the Treasurership and the new house, or, rather, the old house new to me and Dave Kyle was writing his book THE PICTORIAL HISTORY OF SF and the new one he's got in the pipeline and he was vice-chairman of the BSFA. However we're hoping our commitments will drop after Easter and are planning to continue it, it's not dead, just dormant.

TJ - You mentioned the Knights of St. Fantony, would you care to say something about this institution which a lot of our readers won't have heard about?

KF - When I first joined fandom the Liverpool group had an honour they bestowed upon worthy people, they made them ex-Chairmen of the Liverpool group... thus gaining all the kudos without having done any of the work!

TAF was in full swing and though TAF was and is a good thing only a few people can benefit from it directly, lots can benefit from it indirectly, naturally. But there was a requirement for an on-going honour that could be spread out to anybody and everybody who deserved it.

Again, we come back to the Cheltenham group who wanted to honour the whole Liverpool group - but they couldn't make them all ex-Chairmen of the Cheltenham group! But they saw in a shop window in Cheltenham blazer badges that you could make up with your initials on. So they got them with the SF on and the whole legend of St. Fantony was built up.

It was decided that a ceremony could be held at a convention, colourful and not too serious. That's where a lot of people have been misled into thinking it's a very serious organisation, it isn't. But to do it well the people actually doing it have to appear serious, you can't lark around.

But on the other hand you can do things which only those doing them appreciate, unfortunately.

I can give an example. At one ceremony Eddie Jones, the Knight Armorer, has to test the water from St. Fantony's Well, in which a true fan can taste the fire (I won't go into the full legend, anyone who wants to know - well you can do another interview in MATRIX), so he has to taste this and agree. Obviously it's just normal water and he fakes the test. He was moaning about having to find the right glass so we marked the correct one with a slip of paper on the bottom so he would know which glass it was. But unbeknown to him we filled it with the same horrible concoction everyone else got. Thinking it was water he knocked it back and then had to say "It's truly the water of St. Fantony's Well", but it came out somewhat strangulated. The audience didn't appreciate it but everyone who was in on it was curled up although they couldn't allow any laughter or anything.

In general it's a pseudo-serious organisation in that we don't take ourselves seriously. We don't pretend to be something we're not, it's just a fraternal organisation of people who like each other and who know everybody in it is good company.

The ceremony has died out in the last few years because we thought we were getting over exposed, it wasn't lack of people to be honoured. There is talk now of reviving it, thinking of building up to 1979, if we have the worldcon, if a colourful ceremony is needed.

TJ - It would probably be a good thing in 1979, some light relief coupled with ceremony, especially if they can't get the Queen to come and open it!

KF - Or even Mike Yarwood!

TJ - We've covered the past and the present so let's look to the future. You're hoping to give up Treasurership of the BSFA but you'll be staying on the committee because we can't do without your duplicator, oh no what a give away! So, do you hope to get back into doing your own private things, instead of being totally committed to the public aspects?

KF - I'm more interested in doing up this old house!

TJ - You've got the floorboards in, what more do you want?

KF - Only in some rooms! No, this is going to take time over the next 3 years that I've got to find from somewhere, and, as you say, private ventures, fanzines and so forth. And reading, which has been neglected over the past few years.

TJ - Yes, reading's a problem. You read quite widely outside sf as well as within it?

KF - Yes.

TJ - I think people can get too committed to reading sf and nothing but sf.

KF - The trouble is there are an awful lot of bad af books, well, not bad perhaps but not good. Every now and then one has to read something completely outside sf to ....regain one's sanity?

TJ - Right. Perhaps we could look at some of your other plans. There is a move afoot to put you up for TAF in 1978. You obviously know about this?



KF - Yes, it's been mooted for several years now that I, or I and Wendy rather, stand for TAF. We're a partnership, although Wendy doesn't do any writing for fanzines or anything of this nature she is into fandom on a personal basis.

We come here to something you haven't mentioned, there used to be a breakdown, people would talk of fanzine fans or convention fans. It is still true that if you want to become well known all you've got to do is put out a fanzine, no matter how terrible the fanzine if you put it out long enough and widely enough you get known. Self advertising, as it were. However we also know that certain TAFF candidates in the past have won because of this where better people, in my opinion, who are not as well known lost. It can't be helped, it's human nature, it's nothing special to fandom.

So yes, Wendy and I have been talked to about standing for TAFF and probably will. 1978 gives us a couple of years to do things on the house

TJ - TAFF is an excellent institution but over the last few years I've been a bit disappointed because I've not seen TAFF reports. The whole idea was the guy went over there and we paid for him to go and he came back and we got a feel for the whole thing from the TAFF report.

KF - Going back, the original TAFF reports used to be done in bits and pieces in different fanzines so that you might get part of it, might lose part of it but this didn't matter because eventually it came out as a booklet, it was very useful.

You got to know something of the flavour of American fandom and something of the flavour of British fandom when they came over here and did their TAFF reports. Seeing ourselves in a different light.

As you say the last I don't know how many TAFF candidates have simply not done anything in this line after they came back.

TJ - I consider that their moral duty. Okay, he's laying out some of his own money but without the TAFF money he'd have little chance to get over there.

KF - I think it's more than that. Apart from the monetary aspect the TAFF candidate has an entree to so many homes in the States, so much hospitality; and vice versa for people coming over here. If you know a TAFF candidate is coming you're willing to put yourself out, put them up, show them round and so forth.

So if any TAFF candidate wants to come over to Reading, well, in exchange for putting VECTOR and MATRIX together...

For example if I went to the States as a private person I could probably travel round and stay at various places and be shown around but as TAFF candidate I think I would be far more welcome, people would be lining up, as it were, to offer aid. Although hospitality is very good often it's not as important as being shown around, getting a personal guided tour wherever you are. I think this is where the TAFF candidate gains.

TJ - One hopes this year's candidates will produce reports

they've all said they will, and as it probably comes down to being between Pete Roberts and Terry Jeeves I think there's a good chance. I don't think I'll say much about past candidates, it could get us into trouble, like being sued!

That's an interesting point you bring up about fanzine fans and convention fans and say just club fans because this distinction still exists for some people. We know from personal experience of people we both know who certainly feel that if you're not part of either one particular group or if you don't produce a fanzine then you're not a fan. They don't consider people like yourself, Wendy, Jill Adams, various others who've probably been to cons since the late 50s and are as good a fan as you're likely to get, fans. It's ridiculous!

KF - I suppose it possibly works the other way as well but as the convention going fan doesn't produce a fanzine to tell you his opinions you don't know!

TJ - Okay, we'll move away from that onto the Reading SF Group, which you started.

KF - Started, helped to start and which I'm now getting away from in certain aspects. It's a university student group with outside members.

TJ - In fact it was your idea when you were on the other BSFA committee to encourage the setting up of local groups and you put this into practice in Reading?

KF - That's true. Again it comes back to this business of numbers of people in fandom. I think you'll get people to join small local groups who won't join large organisations. Perhaps because they're too shy or introverted and don't want to appear suddenly in the midst of 500 strangers but who will come along to a club meeting where there'll be 10 or 20 people and then will gradually become enmeshed in the whole thing. Unfortunately, as far as the BSFA is concerned, you do find people who join clubs are content to be club members and won't or don't want to join the BSFA because they've got what they want in their local clubs.

TJ - But they have a good time, okay they're not BSFA members but....

KF - I'm not so worried about that but I think there's a possibility they won't come to conventions and here I think the loss is to them. Take Reading where the undergraduate members don't seem to be interested in anything other than the club.

TJ - Yeah, I think this boils down to the fan mentality. Take for instance David Dunford a friend of mine who sometimes comes along to the club. He's interested in sf and enjoys talking but wouldn't go to a convention. I'm sure he'd enjoy a con but I can't convince him. I think anyone who enjoys sitting round and nattering couldn't help but enjoy a con.

KF - Yes, at a con you can do what you want to do, there are enough people nowadays that you can find

like people to sit around and talk about sf or sit in the bar talking about girls or whatever.

TJ - One of the things that pleases me about fandom at present is that there seems to be more of these local groups starting up, it doesn't seem to take a lot to get one started.

KF - No, though how long they'll last is debatable, But here the BSFA can gain because if a local group

folds up some might join the BSFA to get postal-wise what they've been getting from the club. MATRIX, VECTOR - not conversation perhaps - but information. On the other hand maybe they'll just disappear.

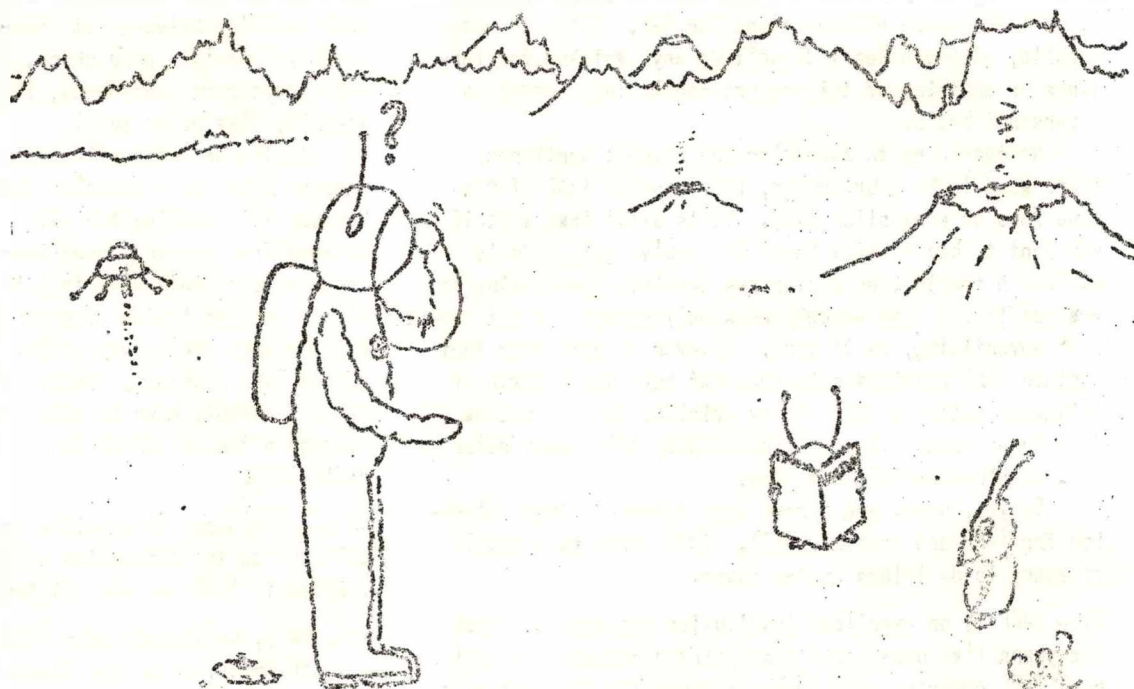
TJ - It's an evolutionary process. Cheltenham for instance has been through many reincarnations. University clubs are probably better off because they have a new intake each year, though you're continually changing your membership.

KF - The experience in a university club is only there for a maximum of 3 years, or so. They never really get a basic experience.

TJ - I think the BSFA can help here along the lines you proposed several years ago in that we can provide information for the clubs which they would have difficulty getting otherwise. We can provide experience it would take them several years to get. Again it's a 2 way thing, if we put ourselves out for them there's a greater chance they'll join us.

KF - And you have the advantage that groups can do things individuals can't. We proved this in Reading where we produce MATRIX and VECTOR and without the other local people who help in the collating, stapling, stuffing envelopes and so forth it would be a tremendous job for just 2 or 3 of us.

TJ - Impossible! That brings up another point, at



WELL! EARTH. YOU WON'T BELIEVE THIS BUT.....

present the majority of the BSFA committee are based around Reading, with members in London, Oxford and Reading. And although people might say it's in-groupish for practical purposes, such as putting together MATRIX and VECTOR and holding meetings you've got to have some kind of geographic centrality for the committee.

KF - Yes, too wide a spread of committee membership is something the BSFA has suffered from in the past, and no doubt will again in the future. At the same time if you do get a local group taking charge, in a sense, then people in other parts of the country don't like it because it seems too close knit, too in-groupish.

TJ - You've got pros and cons on any organisational set up, though this present organisation seems able to produce the material because of the assistance we get from the RSFC.

KF - I think here you've got to fight between the committee being a policy making body and the production staff, as it were. And one can have a production staff that are nothing to do with the committee, though whether the people would be happy to produce without making policy...? But on the other hand one comes back to the self publicity; having your name in VECTOR is probably worth 3 times being on the committee and not having your name bandied about! If you ask people to name the BSFA committee some would have



difficulty in doing it - I don't necessarily mean BSFA members but fans in general - but if you ask them who was the VECTOR editor or the MATRIX editor or even the last VECTOR editor they'd all be able to answer. If you ask them who the previous BSFA committee was they wouldn't know.

TJ - Trye. I accept that in being MATRIX editor there is a lot of kudos. One must realise this, I mean it's an ego trip, one wouldn't do it otherwise.

KF - I think one of the things that annoyed me most was a couple of years ago, maybe 3, somebody actually said, "The VECTOR editor; the most thankless task in the BSFA". Which I felt was really very untrue. VECTOR editor is known as VECTOR editor and gets a lot of kudos out of that. It's the other members of the committee who have the thankless tasks.

TJ - The Vice-chairman may be known to a number of people....

KF - I don't know, again within the BSFA the officers are perhaps known but outside people get no publicity for being BSFA committee members. Though presumably they get some kind of inner satisfaction otherwise they wouldn't do it.

TJ - Okay, the 2 editors tend to get most egoboo, it depends on how much you push yourself. One of the things about MATRIX is that it gives the other committee members a chance to expose themselves.

KF - Ahhh...

TJ - Ooops, naughty, a bad choice of words!

KF - At the same time certain jobs, if they're being done well, don't by their very nature...

TJ - Yeah, right, if the Treasurer is doing his job and things are going okay you don't want to hear from him. The only time you hear from the Treasurer is when things aren't going well, a word from the Treasurer is an ill omen.

KF - Yes, and what can the vice-chairman report but, we hope, "Everything is running smoothly, full stop." That's if he's doing his job and everyone else is doing their job properly, that's all he can say. Every 2 months to get a little paragraph saying all is going well - not a lot of fun!

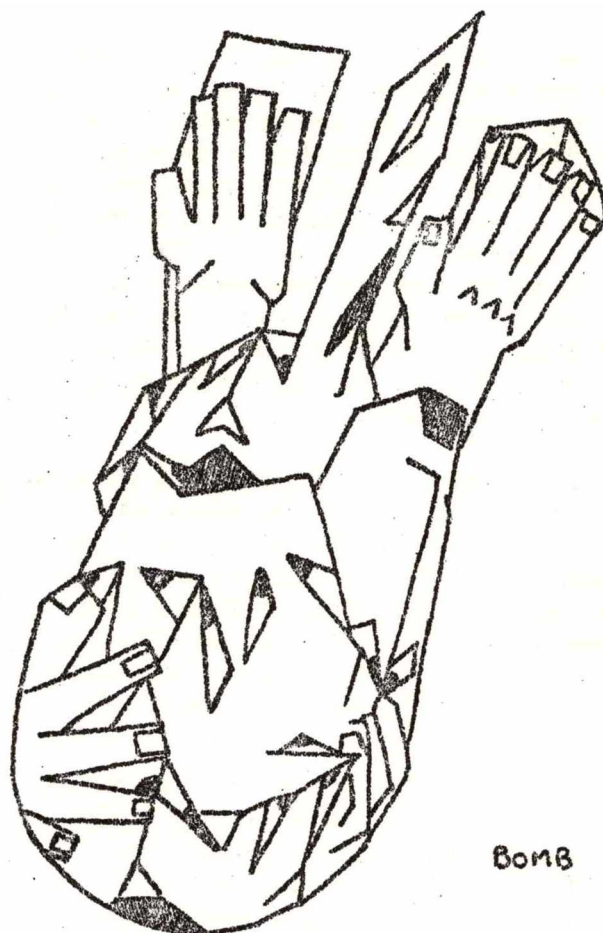
TJ - Well, that about wraps it up, thanks for the informal interview.

KF - Call it a conversation.

TJ - That's a better word. I'll save the formality and nasty questions for my next victim.

((Hopefully the next interview will be with ))  
((Chris Fowler - both sides of the mask. ))

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## THE WIND FROM SOMEWHERE by James Corley

((Editor's Note. Pursuing our policy of delving into the lives of little known authors, we present this piece by James Corley. Let me quote from James accompanying letter; "Only pressure of work, an innate modest diffidence and the lack of any cash incentive have prevented me from offering any contributions to the excellent MATRIX before now. "However the serious tone and high literary standards of the last issue impressed me so much that I've decided to submit the enclosed article for your consideration. It is as you will see too highbrow for FOUNDATION, too deep for VECTOR, and too daring for THE NEWS OF THE WORLD. It will need an editor of courage and vision to publish it." I have risen to the challenge, as the bishop said to the actress.))

You, Coma, Baked Bean. At dinner time, when Karen Novotny awoke, Tallis was sitting on the primus stove beside the bed, his stomach pressed to the wall as if trying to place the

greatest possible distance between himself and the crate of beans waiting on the balcony like a trap. In the three days since their meeting at the canning factory he had done nothing but measure the dimensions of the toast, he had not added water or overheated as this impairs flavour. She sat up, aware of the absence of any artificial flavouring or colouration. He had brought a tin opener with him. Through the fragmented interstices of his congealed burps the curved walls of the tins fixed arbitrary alimentations. She began to eat, aware of his eyes staring at her 57 varieties. Then she realized she was standing in some tomato sauce.

Scatological, shockingly sordid, sick, salacious, scorbutic. These are only some of the comments the critics would make about the works of J. G. Heinz if they ever discovered his existence. Yet Heinz's total obscurity subtly hides the fact that he is a seminal genius destined to be the most important writer of the millenium. His reputation, or lack of one, can only be enhanced by his latest masterpiece "The Baked Bean Area" (privately published by the Flatulence Research Council).

Heinz's career has not been without problems. Prosecuting counsels have repeatedly accused him of plagiarism, claiming that he merely copies out old J. G. Ballard stories substituting "baked bean" whenever he comes across such key semantic structures as spinal column, radio telescope, car crash, Hiroshima, Elizabeth Taylor. Superficially there is some truth in this, Heinz's "The Haricot Sculptors of Oven D" or his "The Baked Bean Exhibition" do bear, if subjected to conventional analysis, a passing similarity to Ballard's short stories. However this is to ignore the essence of the works, Heinz is on another level altogether, bearing the same relationship to the rest of literature as the iceberg did to the Titanic. His books are not easy to digest, especially the hard back editions.

By rejecting the process of creation and copying the cliches of lesser authors Heinz's methodology transcends the act of writing itself and thus abnegates the semantic and linguistic barriers which otherwise separate him from his personal archetypes. Heinz is condensing technology into a single all-embracing symbology of existential reality. The baked bean is the most potent image of the 20th century; processed, subjugated to the artificial ambience of tins and toast, totally alienated from its natural teleology, it can only represent Man himself.

And incident revealed in Heinz's autobiography "The Sewer to Damascus" perhaps goes some way towards explaining his driven, obsessive vision. When the infant Jago was only eleven months old his mother, attempting to catch a toppling gin bottle, accidentally dropped the child into the toilet bowl. As he was going under for the third time he reports "my whole life flushed before my eyes. I saw a sequence of hundreds of disposable paper nappies, these crumpled sodden discards seemed to conceal some hidden inner reality, some eternal truth, some meaning to life itself. The accident also knocked

out all of my teeth. I've lived on baked beans ever since."

It would be presumptuous to delve any deeper.

- James Corley  
(who apologizes sincerely).

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\* ROUND THE CLUBS \* Dave Cobbledick \*  
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I've received a letter from the Chairman of ASTRA claiming that the information given by Bob Shaw on ASTRA and the sf activities in Glasgow is incorrect. The following report is collated from the information given me.

1)...and I quote..Bob Shaw of Glasgow is not a member of ASTRA and has no authority to speak for us or publish his name as a source of information...unquote. Anyone who is interested in ASTRA is invited to contact Duncan Lunan, 17 Bridgagate (1 upp), Irvine, Ayrshire, KA12 8BJ; or the secretary, William Ramsay, 19 Eastfield Avenue, Cambuslang, Glasgow.

2) ASTRA has had considerable administrative difficulties, particularly in the last year, while turning itself into a limited company and looking for new premises. Regular meetings have continued weekly throughout both of these problems, which have now been solved.

The current position of ASTRA is as follows;

i) ASTRA is now registered with the Companies Office as The Association in Scotland to Research in Astronautics, Ltd (by Guarantee).

ii) As a result of all this ASTRA are now free to put funds (several hundred pounds) to work on new projects. The projects include an exhibition and a magazine (not a "Space fanzine" as Bob Shaw stated).

iii) Meetings are held weekly on Saturday afternoons from 2.30 pm in their premises at 49 Alameda Street, Hamilton, Lanarkshire (near Hamilton West Station).

iv) Membership last year was just under 30. It now stands at 15 for the current session, but a full programme of lectures, films, etc are planned as part of a major membership drive. They are particularly wanting to expand membership of the technical section and the electronics area. At present they have a partially operational satellite tracking station and have been invited to contribute an experiment to the OSCAR 8 amateur satellite.

v) Duncan Lunan (the Chairman/Treasurer) has his first book, MAN AND THE STARS, based on lectures and discussions at ASTRA, published in the UK, the USA and France. Japanese rights have also been sold. A 2nd book based on an ASTRA discussion project, is being considered by the publishers at the present and a tentative agreement exists for the third. A percentage of the royalties on all such books goes to ASTRA funds.

vi) Although the attendance at the monthly social meeting in Glasgow has been falling off for the last few months and nearly all the SF Circle members in



Glasgow are also in ASTRA, the 2 groups have more or less merged for the moment. But there is a current plan for a joint ASTRA/SF Circle seminar, with the aim of editing the proceedings for publication.

So as you can see, the SF Circle and particularly ASTRA are not, as Bob Shaw said, dead. If Bob Shaw would like to write to me and make clear a few of his points, bearing in mind what has just been said in defence of ASTRA and the

Glasgow SF Circle I would be happy to make them available for comment from the Chairman of ASTRA.

My thanks to the Chairman of ASTRA for taking the time to write a detailed report on the proceedings of ASTRA and the Glasgow SF Circle. More information on ASTRA will become available as the Chairman sends me a regular monthly report on the happenings in Glasgow.

Gollancz are hoping to publish George R.R. Martin's novel AFTER THE FESTIVAL.

NEL have been pushing sf hard recently with posters and displays.

Their new paperbacks for May and June include; Poul Anderson's QUEEN OF AIR AND DARKNESS; Lee Harding's BEYOND TOMORROW; Robert Silverberg's THORNS

Hardbacks for July include Heinlein's ROCKETSHIP GALILEO and Sakyo Komatsu's JAPAN SINKS.

Latest LORD OF THE RING film news. Saul Zaentz (who produced ONE FLEW OVER THE CUCKOO'S NEST) has been in London auditioning actor's voices for a 2 part animated cartoon version.

The French backers of THE NEW AVENGERS want more sex and violence put into the show they have even commented that Purdey is "short on lip gloss and cleavage"! The actors and writers are unhappy and fighting this move to turn the series into a British CHARLIE'S ANGELS.

The Association of Illustrators are campaigning for the copyright of an illustration to remain with the artist. This has not usually been the case in the past but the Association feel this is wrong, especially now that the original artwork can sell for anything upto £200. A case in point centres on Frank Bellamy the famous artist of the Dan Dare strip who died last year. His widow has to live on a £15 a week pension and only has a few of the thousands of pieces of artwork he did, one of which was recently sold in London for £100.

IPC, which produces a large number of British comics, say that as they go in for syndication in a big way it would be impossible for them to work if they had to return the boards to the artists. The arguments go on.

ILLUMINATUS! Is certainly becoming a cult stage play, it was shown at the Round House in London during early



OF THE B.S.E.A.

NEWSHOCKS

May in a much cut 4½ hour version.

The film version of H.G. Wells' ISLAND OF DR. MOREAU will have Burt Lancaster as Dr. Moreau and Michael York as one of his experimental man beasts.

The 52 year old Marlon Brando has been at Shepperton Studios for 12 days shooting his part as Superman's father Jor-El for which he was paid £2,250,000 in advance and guaranteed 11.3% of the profits. The title role of Clark Kent/Superman is being played by American actor Christopher Reeve.

THE DAILY EXPRESS of 18/5/77 tells you how to make your own nuclear bomb, almost. I believe meccano are shortly to bring out a working kit.

THE GUARDIAN of March 5th has a long interview with Harry Harrison, which is very interesting, including some extreme views of Trekkies.

In June NEL are bringing out THE BIOGRAPHY OF BRAM STOKER by Harry Ludlam for all you vampire fiends.

The film WIZARDS (originally called WAR WIZARDS) has been on release in the States for some time now and may be on the circuits in the UK by the time you read this. "10 million years in the future, where wizards rule the Earth. And the powers of magic prevail over the forces of technology in the final battle for world supremacy." the blurb says.

Prof Peter A. Sturrock an astrophysicist at Stanford University mailed a questionnaire on UFOs to members of the American Astronomical Society. 1356 of the 2611 members replied and 80½ felt UFOs deserved further study. And 66 of them related events which they felt could be attributed to the UFO phenomenon.

SF achieves the highest mark of respectability. In Denver a school board decided to ban 10 books on the school's reading list, one of them being Anthony Burgess' A CLOCKWORK ORANGE.

NBC are trying to pick up the Star Trek audience says the producer, Robert Justman, with their new mini-series, THE MAN FROM ATLANTIS, (4 two hour shows) about an aquaman helping the US Navy. Quote.. "It will appeal to college students, younger people and men, according to researchers. Women weren't turned on to it."

More than 2000 people applied for jobs on the space shuttle team. 222 scientists from the USA and 14 other countries have been picked.

Mrs Roberta Rogow of Fair Lawn, New Jersey has set about compiling an index to all the Star Trek fan material published. For this Trexindex she is using 20,000 index cards. The index will list the fanzines and their 3000 plus separate stories and cross index them by subject and character. Mrs Rogow is a librarian by trade!

The tide could be turning for NASA in the States. President Carter has asked Congress to give NASA an extra \$10 million for early planning of the post-Viking Mars explorations. The next mission, planned for 1984 although un-manned will include the use of a mobile "rover". \$27 million is also to be transferred from the Apollo-Soyuz project to the space shuttle to ensure it stays on schedule.

New sf from Coronet for April/May/June;  
Keith Laumer A PLAGUE OF DEMONS, Jack Vance BIG PLANET and SHIPBOAT WORLD, Karl Edward Wagner BLOODSTONE.

Sphere books have got as from April 21;  
THE BEST OF ARTHUR C. CLARKE 1956 to 1972 and 1937 to 1955 and from May 19th; Jack Williamson THE COMETEERS, H.G. Wells STAR BEGOTTEN; THE BEST OF ROBERT A. HEINLEIN 1947 to 1959 and 1939 to 1942.

Arrow books have released Ted Tubb's TECHNOS and VERUCHIA in April, and I note from their list they stock Stanislaw Lem's SALARIS ((And this time it's not my typo!))

Corgi have issued STAR MAIDENS by Ian Evans following the tv series.

Greg Press (USA) have reissued all 7 of Andre Norton's Witchworld series in hardcover with jackets by Jack Gaughan Price is \$7.95 each or \$50 the set from G.K. Hall & Co, 70 Lincoln St, Boston, Mass 02111, USA.

SFANCON VIII, BENELUXCON V & GENCON III all seem to be being held in Ghent from 9 to 11 September. Guest of honour is Bob Shaw. For details write to Vernon Brown, Pharmac Dept, University of Aston, Gosta Green, Birmingham B47 4E.

The new over the counter cover price of ANALOG is 90p.

According to the ANA-LOG in the April ANALOG we have "8-9 April 1977. LEICON (British National SF Convention) at the Holiday Inn, Leicester. Guest of Honour - John Bush. Registration £1 supporting. Info Dave Upton, 49a Moor St, Brierly Hall...", yes Hall. Well they got the date and the GoH right.

The Festival for Mind and Body was held recently at Olympia and included stands for the Atlanteans, Friends of the Earth, Buddhists and the SF & COMIC BOOK CO LTD (26 Hillgate St, London).

VORTEX. There have been some changes amongst the people owning the magazine at it now appears Keith Seddon will stay on as editor.

STARLIGHT. This is George Hay's sf consultancy. George is willing to look at sf or fantasy novels and stories and either give his advice or if he thinks it's worth it promote the story for a 10% cut, postage paid by the client. MSS should be sent to Mrs. Jean Kirby, 38 Deena Close, London W3, Tel 01-992-6489. Further information can be had from George at 38b Compton Rd, London N21 (But please don't send him MSS direct).

Isaac Asimov's editorial in issue 2 of the mag stated that it was their policy to publish stories by unpublished authors. Buy a copy of the mag and see the kind of stuff they're interested in.

Paperbacks from Panther;  
THE CLOCKWORK TRAITOR - E.E. Smith; THE BOOK OF FRANK HERBERT; FAREWELL FANTASTIC VENUS - editor Aldiss & Harrison; CATCHWORLD - Chris Boyce; SHIPWRECK - Charise Logan; THE MIND PARASITES - Colin Wilson : (all those in June or July) Coming in August: THREE EYES - Stuart Gordon; SEEKING THE MYTHICAL FUTURE - Trevor Hoyle.

From Sphere;  
In June : THE SECRET GALACTICS - A.E. vanVogt; STAR WATCHMAN - Ben Bova; THE GAME PLAYERS OF TITAN - Philip K. Dick; In July: ONE AGAINST THE LEGION - Jack Williamson; NOVA - Samuel R. Delany; PEBBLE IN THE SKY - Isaac Asimov.

From Corgi: In May : MONSTERS & MEDICS - James White; TO DIE IN ITALBAR - Roger Zelazny; In June : NORMAN CONQUEST 2066 - J.T. MacIntosh; NEBULA AWARD STORIES 10 - editor James Gunn.

From Futura in May: GATE OF IVREL - C.J. Cherryh; BROTHERS OF EARTH - C.J. Cherryh; SOUL OF A ROBOT & B.J. Bayley; Perry Rhodan No23 - Kurt Mahr.

From Pan in May: CHARISMA - Michael Coney; WHY CALL THEM BACK FROM HEAVEN - Clifford Simak; IMPERIAL EARTH - Arthur C. Clarke.

French Canadian sf is getting itself organised into



a real motive force with the CENTRE KEBEKOIS INTERNATIONAL DE FANTASTIQUE ET DE SCIENCE FICTION, if you want any information write to the Centre at 505 Rue Duluth Est, Ville de Montreal, Kebek, Kanada.

(NEWSOUNDS this issue: Chris Fowler, Dave Cobbledick, Trev Biggs, CELESTIAL 2, Cyril Simsa, NEL, Keith Freeman, Daily Express, The Guardian, John Bush, Mary Long, Hodder & Stoughton)

#### LATE NEWS

##### TAFF results;

Pete Roberts 104; Terry Jeeves 88; Pete Presford 12; Hold over funds 1. These figures are unconfirmed. Well done Pete, commiserations to the losers.

The complete collection of the late P. Schuyler Miller is to be sold. It consists of over 10,000 pieces including 4000 hardcover first editions, 150 complete magazine files (ASTOUNDING, AMAZING, NEW WORLDS, UNKNOWN, STRANGE TALES, etc), a long run of WEIRD TALES, many rare fanzines, galleys, and a giant paperback collection. The collection includes a large selection of humour and a smaller one of detective stories.

The catalogue costing \$5 + \$1.50 postage, with an introduction by L. Sprague de Camp is being issued by L.W. Currey Rare Books Inc, Elizabethtown, New York 12932, USA who are handling the sale.

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\* VISUAL MEDIA SF NEWS 1977 \* Graham R. Poole \*  
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#### Films Newly on Release

BURNT OFFERINGS. Stars; Karen Black, Oliver Reed, Burgess Meredith. Director/Producer Dan Curtis. Screenplay by William F. Nolan & Dan Curtis. "...a contemporary Gothic tale about a family confronted with a nameless terror during their summer vacation in an isolated country mansion." (CONTINENTAL May 1977). Voted best horror film of the year by the Academy of SF, Fantasy & Horror films.

THE SENTINEL. Stars; Chris Sarandon, Cristina Raynes, Martin Balsam. Director Michael Winner from Jeffrey Konvitz novel of the same name. A dark house horror movie with Miss Raynes playing a model who becomes a pawn between good and evil.. Didn't exactly get rave reviews from the UK critics.

LE BARON FANTOME. Stars; Jany Holt, Alain Cluny, Odette Joyeux. Director Serge de Poligny. Produced in France in 1943 now with English sub-titles. Showing in London. Liked by the critics and compared to LA BELLE ET LA BÊTE by SIGHT & SOUND.

SHADOWMAN. Stars; Jacques Champreux, Gayle Hunnicut, Gert Froebe. Director George Franju. "...extraordinary pulp fantasy...Fairytale encounters and violent death, a tale of Knights Templar battling a criminal mastermind in contemporary Paris" (SIGHT & SOUND Spring 77)

#### Films on release (May 1977)

WIZARDS. Animated cartoon. "A fantasy vision of the future dealing with twin brothers, both wizards, who are totally opposed in their personalities and beliefs. Avatar rules

with kindly wisdom, while brother Blackwolf seeks to extend the evil sphere of his domain in the land of Scortch, culminating in a battle between magic and the evil power of technology." (FILMS & FILMING May 77)

DEMON SEED. The age old computer-run society film, where the computer starts to refuse human orders. Not only that, it's also a randy computer! Needless to say as the film is by MGM who gave us such rubbish as LOGAN'S RUN, the plot sounds abysmal and the ending is no improvement upon their diarrhoeic film.

#### Films in production/ nearing release

THE ISLAND OF DR. MOREAU; H.G. Wells remake.

THE STRANGE CASE OF THE END OF CIVILISATION AS WE KNOW IT - a comedy with John Cleese and Ron Moody. Screenplay by Jack Hobbs, John Cleese and Joe McGarth.

#### Forthcoming productions

WHEN WORLDS COLLIDE. Stirling Silliphant has signed to write this "epic". Yet another tired old remake, are there no original ideas left in Hollywood?

OMEN II. To be directed by Mike Hodges and hopefully to star William Holden. Script by Stanley Mann. Are there no original ideas left in...?

DEATHSPORT. The sequel to DEATH RACE 2000, again starring David Carradine. Find the formula and milk it for all it's worth. Are there no original ideas left...?

THE DAY THE WORLD ENDED. Presumably a re-make of Roger Corman's first sf film. Are there no original ideas...?

THE WIZ. Diana Ross is to play Dorothy in this black musical version of THE WIZARD OF OZ. Produced by Motown Industries & Universal. Screenplay by Joel Schumacker. Are there no original...?

THE HOUND OF THE BASKERVILLES. Director Paul Morrissey. Peter Cook as Holmes, Dudley Moore as Watson. Sounds like a comedy remake of the 1959 Cushing/Lee film. Are there no...?

THE GOSPEL ACCORDING TO ST. BRIAN. What's this an original movie! The next Monty Python film. I hold my breath.

SPECTRE (FILM REVIEW May 1977). "Eminent American criminologist (Robert Culp) and his medical practitioner colleague (Gig Young) are invited to England to investigate a bizarre combination of circumstances which have defied all logical explanation. The subject of their inquiry is Sir Geoffrey Cyon (James Villiers), a powerful figure whose wealth has increased so rapidly and so enormously as to enable him to dominate the world's money markets. The Americans are keenly interested in the occult and, arriving at the Cyon mansion, they quickly come up against its concentrated power, finding themselves assailed by demons, succubi, occult beasts, etc. SPECTRE looks like being an occult film of a very high order." Ah yes, where have I heard that before? THE EXORCIST - laughable; THE SENTINEL - mediocre; THE OMEN - I couldn't be bothered to watch.

THE GLITTERBALL (FILM REVIEW May 77) A Children's Film Foundation movie which received a Royal Premiere on April 22nd. This specially made for children film is about an alien spaceship which crashlands on Earth. It is piloted only by a small silver ball with amazing

powers - the Glitterball. It is found by children. The arch-enemy of the children, Filthy Potter, hears about the Glitterball and plans on using it for criminal purposes. When the children discover this they succeed in securing the aid of thousands of Glitterballs in an attempt to stop Filthy's activities, OK the plot sounds juvenile but it is aimed at kids, not like all these "juvenile" so called adult sf movies.

The Oscar for special effects was won jointly by KING KONG and LOGAN'S RUN.. THE OMEN took the Oscar for Gerry Goldsmith's original music score. The British Academy of Film and TV Art best photography award went to Russel Boyd for PICNIC AT HANGING ROCK.

Both DUNE and SOMETHING WICKED THIS WAY COMES have definately been cancelled.

#### New, Promised and Possible films

THE UNCANNY due from Rank in the Autumn.

SINBAD AND THE EYE OF THE TIGER. Set for July 7 release.

WATERSHIP DOWN has hit problems and a lot of material has been scrapped despite reaching the voice dubbing stage.

CLOSE ENCOUNTERS OF THE THIRD KIND. Budget now \$14million.

Not expected to be released before Xmas.

LORD OF THE RINGS planned for November 1977 release ((Tell me the old, old story...))

THE DESTROYER - a man with Uri Geller type powers...being by Mark Forstater (of MONTY P AND THE HOLY GRAIL fame)

JOURNEY BEYOND THE GALAXY - a Roger Corman deal with EMI, trying to get Ingmar Bergman to direct.

Amicus are planning on 2 ERB films a year for the next 5 years!

MASQU OF THE RED DEATH - Akira Kurosawa wants to make this Poe story in India or Japan. Nothing could surpass Roger Corman's version.

PHIBES RESERRECTUS - New Worlds Pictures proposed horror film with Vincent Price and Roddy McDowall. Since film companies/directors cannot produce decent horrific films I far prefer films like DR PHIBES.

RUBY - supernatural chiller with Piper Laurie, director Curtis Harrington.

DEATH MOON - modern Hawaii set werewolf planned by EMI

HUNCHBACK OF NOTRE DAME - Mel Brooks next spoof.

DR JEKYLL & MRS. HYDE - Oliver Reed & Racquel Welch?

SHERLOCK HOLMES & SAUCY JACK - announced by Ambassador films in co-production with the Canadian Film Dev.Corp.

#### Animalistic

JAMS II, CROC, ALLIGATOR, ORCA (Killer whale/Richard Harris), TENTACLES (Octopus/Henry Fonda), THE DOGS, THE PACK, THE SWARM and THE EMPIRE OF THE ANTS.

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\* DUPLICATING NOTES : an assessment by David Wingrove \*  
\*\*\*\*\*

Having produced my own poorly duplicated fanzine, I guess I deserve to be the one commenting on Terry Jeeves new guide/suggestion-filled publication. To be honest, I had not a clue about the intricacies of duplicating a fanzine, even the most basic things as stencil protection and correction. I had to learn from trial and error (a

costly experience when dealing with 40 plus pages of dense type). It could all have been so very easy: I could have waited 3 months for Terry to publish his collected thoughts and advice on the subject, DUPLICATING NOTES.

Terry is quick to point out that "this booklet can do little for the lazy", and he does not claim that his methods are the only true way to produce a fanzine. It is a modest little publication that manages to convey its information succinctly, in layman terms, and give quite comprehensive coverage of this specialised small field of printing. There is no list of contents (my only quibble, Terry; if I am going to keep refering to it, I'd like a brief summary), but apart from that the booklet follows a sensible pattern. Stencils are the first thing dealt with in detail, and Terry gives hints on cutting, protection, correction and effects achieved with stencils, electronic stencils, thermostencils, brush stencils, drawing stencils and Banda masters. There's 6 pages here to cover them and the commentary is quite adequate. Next we move onto the subject of "cutting tools", "home made styl", "letter guides" and "templates". Here Terry is drawing very much on personal experience (more than 17 years producing his own fanzine, ERG) and his comments here are very much outline directions rather than definitive statements of the "this is the way it should be done" variety. I personally didn't like the lettering used, but liked his manner of achieving special effects with the lettering. Shading has a 2 slide piece covering the use of shading mats, unorthodox materials, styl and home made tools. Again, very interesting, particularly for those interested in illustrating direct onto stencil (thus avoiding thermostens).

Rob Jackson's "Photo-offset; or how to spend money like water" is the natural progression from Terry's advice. Any ambitious fanzine editor must have the change to photo-offset on his mind from a fairly early stage in his fanzine's career, and Rob's article is good in showing both the advantages and disadvantages. He makes the process sound almost bearable, and gives an example of escalating printing costs for good measure.

"Patching In" is the next topic, and Terry emphasises the economic advantages of this process. Like all the other articles it is well illustrated and easy to follow. I can't see how anyone could go wrong having read this piece. Whilst Terry states his preference for hand cut stens, he is obviously well practiced in this method.

A brief page on "Topping and Tailing" (in colour work)preceeds 4 pages on Colour itself (and Terry manages to include Banda, Stens, Mimeo multicolour, hand stamping, lino-blocks and spray paint in this section.).

"Margin justification", "Silhouettes" and "maga-zine size and format" could well be classed as



"trimmings", but they are extremely useful. Moreover, they are important if the finished zine is to have a quality appearance to it.

"Paper" seems a self obvious topic, but the hints here are useful, particularly those on offset, Showthrough and Excess Paper Feed. Perhaps Terry's suggested paper suppliers are unnecessary additions to the text; I should think it easy to discover local suppliers.

"Collating" is an interesting 3 page section that is only obvious once you have actually partaken of the work involved. There's also a small section on records, which I feel could have been extended, even at the expense of seeming over obvious...

"Storing & Cleaning", "Illustrations" (really on reducing and enlarging) and "Binding" complete the written text, each of which are really afterthoughts to the process of producing a fanzine, but nevertheless not to be ignored if the things is to become more than a passing fad.

6 handcut stencil illustrations and 4 electrostn illustrations complete the booklet, each with Terry's comments on the standard of reproduction and the faults/advantages of each.

Yes, this is what the aspiring beginner needs. It isn't too advanced, yet doesn't really miss much; certainly nothing important. Contents may differ from fanzine to fanzine, but the techniques are ever the same. Terry gives a highly coherent account of those techniques here and I'll be refering to this a lot in the future (that is if Tom lets me keep it!)...

DUPLICATING NOTES costs £1 and is available from Terry Jeeves, 230 Bannerdale Road, Sheffield S11 9FE.

\*\*\*\*\*  
+ THE PROMISE OF SPACE a lecture by Arthur C. Clarke +  
+ at Hornsey Town Hall on 20th April 1977. +  
+ Visited by Cyril Simsa. +  
\*\*\*\*\*

The posters had advertised that a "Space and SF" exhibition would be open an hour before the main performance, so I dutifully arrived at about twenty to seven, just as a film crew were leaving, and having tripped over one or two of their wires I made my way into the exhibition. This turned out to be an "Arthur C. Clarke and a bit of the Haringey Astronomical Society" exhibition, but I didn't really mind. Apart from the inevitable stills from 2001 (and that bloody soundtrack), there were large numbers of obscure Arthur C. Clarke memorabilia: translations into many tongues (including Burmese!), models of craft from his stories, old press releases about his forthcoming book IMPERIAL EARTH, and lots, lots more. The "Space" part was one wall display of posters and models of various space programmes from Sputnik to the Shuttle. There was also a display of artwork by Adrian Wood.

The main part of the proceedings started promptly at 7-30 with the disclosure that, due to the strike at

Heathrow, Arthur C. Clarke hadn't arrived and we were watching a holographic projection. The next disclosure was that there wasn't going to be any lecture; instead, there was going to be a slide and film show followed by a questions and answers session.

The first film was THE PROMISE OF SPACE, an interesting (if sometimes over-dramatised) documentary which lasted about 55 mins. It had been made in 1973 was written by Clarke and featured him as one of the 2 narrators. In a way, it was a summary of his 2 articles which appeared in the prozines last year (one in ANALOG, one in GALILEO), pointing out the advantages to be gained from space technology and stressing Communications, Geophysical applications of satellites, Education (featuring the famed project in India), and the advantages of having a New Frontier.

The slide show that followed expanded on the theme of education, and included some fascinating stills of the sort of TV programmes being watched in India. They also showed his home, his pet mongeese and monkey, and a large number of Sri Lankan ruins. Most of these were of his 2 favourite antiques. One of which is a temple on top of a 7000 foot high sacred mountain with a 3 mile long stairway leading to it (which apparently inspired RENDEZVOUS WITH RAMA), it also forms one of the settings of his next novel THE FOUNTAINS OF PARADISE, which he intends to be his last novel. John Bush (who was in the audience) is waiting avidly to get his hands on it- and Arthur C. hopes to deliver it next Autumn as a 60th birthday present to himself.

There were also slides of the other settings in his novel - a ruined rock fortress in the middle of the jungle (with a complex history of fathers, sons and brothers deposing each other for the throne). The novel is to incorporate scenes in the past, set in the heyday of the fortress, and also scenes set there about 100 years in the future.

A short film, THE MAKING OF 2076 followed, showing 2 commercials he made last year for the centenary of the Bell Telephone Co. and also including some of the footage that they abandoned on the cutting-room floor.

The questions and answers session finished off, and amongst the "how do you see the future" and the "how do you justify technology" types of question, there were also a few that were genuinely interesting. RENDEZVOUS WITH RAMA is the first Western novel to be published in the USSR that the author got payed for, and the result? - a woman in Moscow is writing a thesis on Arthur C. Clarke!

An altogether entertaining evening.

\*\*\*\*\*  
+ B.S.F.A. NEWS + B.S.F.A. NEWS +  
\*\*\*\*\*

First a word of explanation on how the BSFA Council and committee are formed. Council is an elected body equivalent to a company's board of directors. The

BSFA Council consists of 3 "groups"; well known authors and publishers, ex-committee members and committee members. The committee consists of the people doing the day to day work of the Association, consisting of the Treasurer, vice-chairman, membership secretary, and editors of the magazines and Business Manager. At the committee meeting following the AGM, held at Dave Wingrove's place in London, the committee decided to elect a vice-chairman to take over the position vacated by Dave Kyle. Much to my surprise I, Tom Jones, was made Vice-Chairman.

Having accepted this post there is no question of me carrying on as MATRIX editor, both jobs take time if done properly and I haven't got the time to do both properly.

I would like to be able to say that the MATRIX editorship can be voted on democratically but that is just not practical. The next editor must know the trials and tribulations of editing a fanzine and have the time to produce an issue every 2 months. Thus I am approaching certain BSFA members who have produced fanzines to sound them out on the MATRIX editor's job.

I hope to be able to give you some definite news in the next issue.

Advertising. The BSFA has decided to have an all out membership campaign and have allocated £120 to Phil Stephensen-Payne to spend on advertising over the next 6 months. This decision was based on the good response we've had to both the PANELOGIST ad and the one in NEW SOCIETY. The decision as to where the ads should be placed has been left completely in Phil's hands, though I believe NEW SCIENTIST has definitely been decided on.

Advertising Material. In this issue you should receive a poster for advertising purposes. We'd be grateful if you could put them up in libraries, schools, colleges, places of work, anywhere people are. Further posters in both A4 and A5 size are available by writing to me, Chris or Keith Freeman (269 Wykeham Rd, Reading RG6 1PL).

Bookmarks. There was a very poor response to the bookmark competition, less than 30 people voted and no 1 design received a decisive number of votes. So we decided this meant insufficient of you thought the designs eye-catching enough to be worth voting on. So we are enclosing (I hope) a sheet of bookmarks based on illustrations which have appeared in VECTOR. Further sheets for distribution to libraries, etc can be obtained from Keith Freeman (address above) or by mentioning it to any committee member.

URGENT. Ian Garbott reports that over 100 members have requested issue 2 of the magazine and requests are still coming in. Following this excellent response the committee will decide whether to distribute the magazine membership wide or on a restricted basis at the next committee meeting.

#### The BRITISH SCIENCE FICTION ASSOCIATION AWARD

This year the award was given to Michael G. Coney for his book BRONTOMEK!

The award was made this year by the BSFA Council but is now being made more democratic and at the AGM it was decided that Pete Nicholls would chair an Award committee.

The BSFA committee is suggesting the following scheme to Pete, though the final decision will be his.

We feel a committee of reviewers, writers, readers should produce a list of recommended books for each issue of MATRIX which are eligible for the award. Any member can also nominate a book and this will also be listed.

After the end of the year the Award committee will meet and decide on a short list, voting forms will then be distributed to all BSFA members to be returned by post or at the Eastercon.

As we are several months behind a large list will hopefully appear in the next MATRIX and any of you who want to suggest books for that list please send your suggestions to;

Dave Wingrove, 4 Holmside Court, Nightingale Lane, Balham, London SW12.

Dave has agreed to administer the scheme for the committee.

A list of people suitable for inclusion on the Awards committee has been sent to Pete Nicholls but the final decision is his.

And finally just to remind you of which books are eligible for the award; Any book which is published for the first time in Britain during 1977. (A book which has its first paperback publication but has been published in hardback in another year is not eligible).

The BSFA committee will also be looking at the physical awards to decide whether to refurbish them or produce new ones. So hopefully all you winners will actually receive your awards during the next year.

And if anyone can think of a "snappy" name for the Award please suggest it and if anyone is chosen a suitable prize will be awarded.

#### Duplication Service

We are pleased to be able to offer a new service to members. We will duplicate magazines, etc for members and are able to offer reasonable prices for materials (due to our bulk buying). We will duplicate the material but not collate it (except at commercial rates of £2 a man per hour!).

The material/magazine must be typed on stencils, preferably Koneo, I'm afraid we can't offer a typing service.

Material costs;

1 ream (500 sheets) white paper (A4 size)..£1.25

1 ream colour paper.....£4.00

Thermostencils each.....£0.15

Electrostencils each.....£1.25

Ink per tube.....£0.85

Postage paid by you at either parcel or first class letter rate depending on what you want (2nd class mail doesn't go high enough up the weight scale).

Then we will add 20% as profit which will go into the BSFA coffers.

Fastening in of artwork can be arranged.

We can also do special things and lithoing by arrangement.

Keith Freeman will be looking after this service



and you should write to him before sending any material. Nor can we guarantee to do it by a certain time, there are obviously certain times of the 2 monthly cycle when we're busy doing VECTOR & MATRIX. But we will try to do them as quickly as possible.

As an example; a fanzine consisting of 15 sheets of paper an 150 copies would cost:-

2250 sheets - 5 reams of paper.....£5.25  
1 tube of ink.....£0.85  
TOTAL.....£6.10  
Plus 20%.....£1.22  
GRAND TOTAL.....£7.32

Plus postage. So you'll probably get the whole lot for less than £9.

#### Pen Portrait

The first pen portrait of a committee member is of Phil Stephensen-Payne.

Computer programmer for large American firm in Reading, but really only in it for the money. Fantastically devoted to my collection of books, and proposed to the first girlfriend with similar inclinations. As a result ended up with a wife and a third share of 3000 to 4000 books, having decided meantime to share a house with a friend from work on learning he had cash and books, but have been prevented by the other two from inviting Forry Ackerman to form a partnership.

Generally regarded to be insane, but realise that only I know what sanity is. Love talking to people, especially to tell them what to do, or to point out where they're wrong, but am neurotically shy and hate meeting new people in person. Am inclined to crouch in corners to avoid back-stabbing and am usually most comfortable in the most contorted of positions.

Generally apolitical, though with leanings to the anarchistic, and certainly atheistical. Believe in the right of anyone to do anything that does not adversely effect others, but am opposed to all infringements of personal liberty such as governments, wars or Mary Whitehouse. Feel I was probably born in the wrong place and time, but am trying to make the best of it.

Enjoy all forms of "literature", though sf is favourite, and watch a large number of films (from JAWS to LAST YEAR AT MARIENBAD). Am an inveterate collector, hoarding stamps, magazines, catalogues, letters and so on as well as books. Heavily influenced by Kipling's "If", but can rarely manage more than 59 seconds to the minute.

\*\*\*\*\*  
+ ROBERT HEINLEIN QUIZWORD compiled by +  
+ Dave Cobbledick +  
\*\*\*\*\*

OK all you people who say you're Heinlein fans, now is your chance to prove it by completing the quizword below. You will find in each clue a title of one of Heinlein's books. All clues go downwards. Fill in the correct answers, fill in your name and address and send your complete entry to;  
Dave Cobbledick, 245 Rosalind St., Ashington, Northumberland NE63 9AZ.

All correct entries will be placed in a hat and the first 3 drawn will have the Heinlein paperback of their choice. It's unfortunate that there can only be 3 winners but if this is a success there will be more.

All answers go downwards.

The competition closes 1st of July.

\*\*\*\*\*

How do you see Heinlein?

- 1) as an anarchist,
- 11) as a politically minded person (state what politics),
- 111) as a bloody good and exciting author.

Would you like to see more quizwords?

State your own favourite author...

Name.....

Address.....

Choice of book if you win....

((If you don't want to tear up your MATRIX you can write out your answers on a separate piece of paper))

#### Clues

- 1) Past the line that forms between sky and sea.
- 2) Repulse in many ways.
- 3) Look at that light in the sky. Twice as many.
- 4) Soldiers of fortune.
- 5) Hold a free Ham.
- 6) Perhaps in a few days time.
- 7) A shuttle craft that belongs to Star Trek.
- 8) Lummie was in this book.
- 9) Remember that travel western? Well this book has a similar title.
- 10) Mars.
- 11) Mounds covered in mossy substance. Earth could be.
- 12) No strings on these guys.
- 13) Lazarus appeared here before he had time for love.
- 14) Formerly called "Universe".

The quiz word is over page. Words across mean nothing, except for one of them!

#### titles

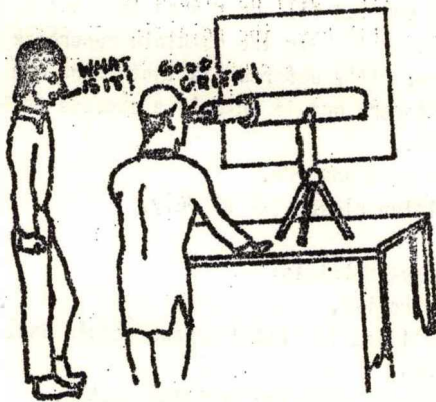
The Einstein Intersection is now the Space Centre and is owned by International Space Travel Research Association.

The BSFA can produce geographical listings of members for those wishing to start their own local clubs. Contact Keith Freeman

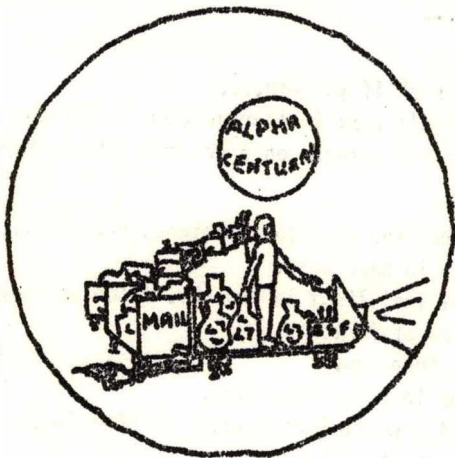
The Dr. Weir Award. This award for fannish endeavour was this year given to Keith Freeman at Eastercon. Congratulations, Keith.

A version of SF MONTHLY is appearing in France!

All other bidders having withdrawn SKYCON won the right to put on the 1978 Easter convention. You'd better make it good, Dave Langford.

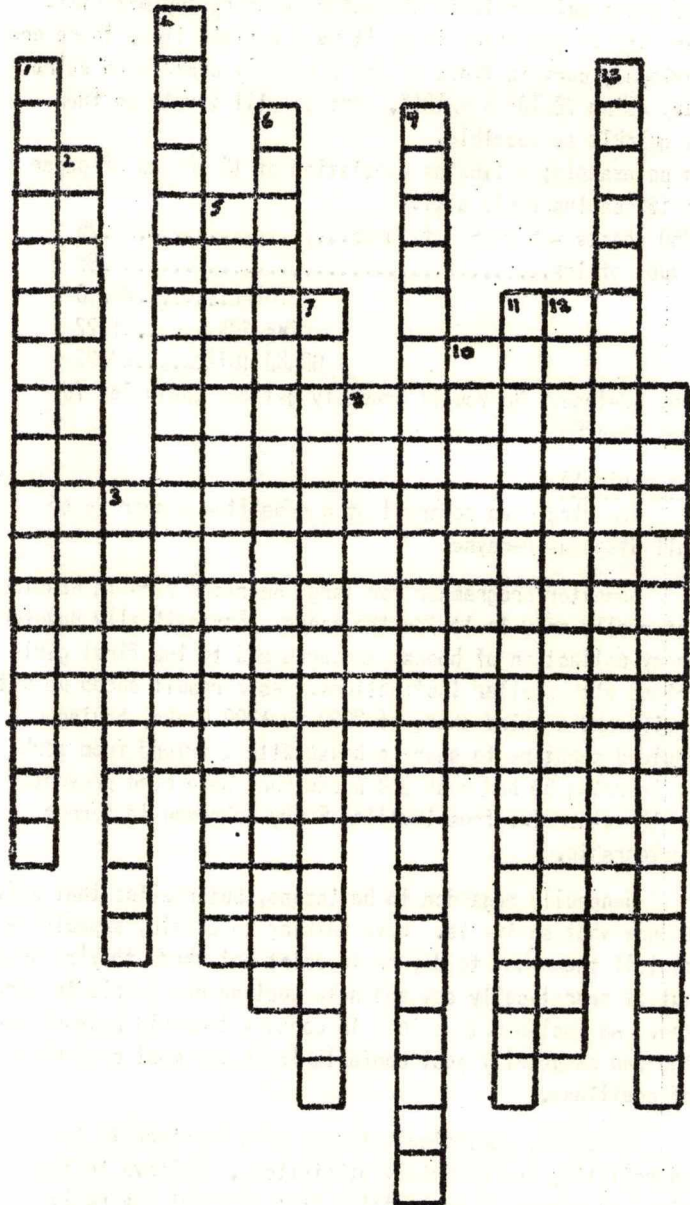


OH NO!



LOCCOL

QUIZZWORD



((Editorial comment in these double brackets. I've had to edit all locs, some severely I'm afraid but don't stop writing, please.))

**\*\*Heinlein; Keith Freeman; Doc Smith\*\***

**COLIN BATEMAN.** 3 Ballymacormick Ave, Bangor, Co. Down.

The Heinlein article was interesting, if just to hear somebody else's views. I fear there must be something critically wrong with me - am I the only person who reads sf for enjoyment and nothing else? Am I the only person who doesn't look for hidden meanings, philosophies and politics behind a book?

The fact that I read sf for enjoyment and little else seems to put me at odds with the people who make VECTOR, and to a certain extent the people who contribute to MATRIX - I don't give a damn if Heinlein is a fascist!

Keith Freeman's Fanzine pages seem to be doubling with every issue - the luck of these reviewers who get

all their books and things free.

(( Don't forget Keith actually has to read and think about them all as well. Last issue did have a large number of fanzine reviews but that was to catch up with a backlog, we're down to a reasonable number this issue, I hope!))

I don't claim to be E.E. "Doc" Smith's greatest fan, though I did enjoy the Lensman series (and hated the Skylark one) but when 2 new books of his appeared I bought them immediately. I knew that "Doc" had been dead for several years, and I was amazed and then angered when I read these, and about these, books.

You probably know that Stephen Goldin has based these 2 books and 8 forthcoming ones on a short story Smith wrote for IF some years back. That is not what annoys me, as far as I am concerned Goldin is free to base a hundred books on the story, what does annoy me is that Smith's name is used on the



front cover, completely overshadowing that of its author. How Pyramid books in America and Panther over here could exploit a man's name like that is beyond me - even crediting Smith with such pathetically written books is an insult to him. Goldin's name is nearly invisible on the cover - while he rakes in all the money, no doubt, as well as his publishers. (I hope I've got all the facts right or I'll be doing time in hell!) Does Goldin have to hide behind someone else's name? Maybe he should just stay hidden all the time.

((Supposedly Pyramid and Mrs Smith searched high and low until they found a writer they felt worthy of continuing Smith's works! But I think it stinks. Goldin is just a hack being used to churn the books out - I doubt if he's being paid a fortune - it's another case of the publishers ripping the readers off. I'm not a Smith fan but hopefully all the fans will find the first 2 books so poor they'll buy no more.))

**\*\*Microprocessors; Heinlein\*\***

GRAHAM ENGLAND. 55 Colbrook Ave, Hayes, Middx UB3 1TQ

Your comments on the potential microprocessor revolution are interesting & I look forward to your comments on the Harry Lawless article I've reprinted in HESSEN, a copy of which will be sent to you when it returns from the printers. One horrible idea hit me from Lawless' article - computerised rape. If one has feelies by telephone, then the dirty raincoat brigade won't stop at heavy breathing or abusive language. The bad uses of this sort of device, quite apart from your fear of monopoly information control, are staggering & have not yet been considered.

The hobby computer is one way of fighting back. The "Online" conference on "Build your own computer" on Saturday, May 14 is going to be interesting for just this reason. Given that a hobby computer costs around £500 as yet, you have to be in the favourable position of Martin Hoare to get one for £15. It's not the CPU that costs money, the discs, tapes, lineprinters & software make up two thirds of the bill. A group of people might get together to buy one but until the price is £50 or less I couldn't afford one. ((If you're talking about microprocessors then the cost of the central processor unit - CPU - chip is negligible compared to the rest of the system. On your first point there is no doubt that when it comes to perversions the mind of Man is bloody inventive.))

I disagree with some of the comments on Mr. Heinlein, but not all of them. "Right Wing Anarchists" are a breed that the Americans seem to specialise in. The Guardian described the authors of ILLUMINATUS! as RWA's.

TIME ENOUGH FOR LOVE is a depressing book, making love with one's sisters and one's mother is bad enough - but the picture of mankind as a cancer, ever infecting a new planet and progressively destroying themselves & the planet's biosphere leaves no hope.

Lazarus Long's sayings are amusing rather than profound. There seems to be an urge among authors as they get older to pass on their experiences to the next generation.

((Surely Heinlein's point about incest was that it was

socially taboo because of good biological reasons but once those reasons were lifted there was no point in the taboo. I'm sure we can all think of certain social/religious taboos in our present society which were founded on good practical reasons but those reasons no longer exist and so the taboos are gradually being discredited.))

**\*\*VORTEX, STAR MAIDENS, Excreta\*\***

DOUGLAS BENFORD, Manor Farm, School Ln, Seer Green, Bucks

Vortex. I'm glad to hear that Keith Seddon has now signed up with us (perhaps he'll give the BSFA a mention in VORTEX). Issue 4 of the mag has seen a marked improvement in its format - namely the book reviews. But as Dave Cobbledick said, it still needs a letter column to bring over readers' views and to make it seem slightly more personal.

Vortex is a refreshing tonic after the loss of SFM.

IV. I am surprised that no bigger mention has been made of STAR MAIDENS which I consider to be superior to SPACE 1999. MAIDENS contains less of that crudely pseudo-science of 1999. Medusa, a planet ruled by women, is hit by an asteroid, as a result it is propelled out of its solar system (Proxima Centauri) and after thousands of years reaches our solar system where it moves into orbit and its atmosphere begins to thaw out (Whereas in 1999 the moon takes a week or 2 to travel from system to system). MAIDENS then discusses the political and personal conflicts between Earth and Medusa.

It has 3 downfalls though;

- 1) The bad scripts,
  - 2) Some of the poor filming quality & sound,
  - 3) The poor plots which are shown (occurring on Earth).
- Otherwise the special effects are as good as 1999 and the whole concept of a planet hurled out of its system is handled better.

((I think the lack of mention is due partly to the poor screening time - Sunday morning. Of the few I did see I thought they were ok and enjoyed one which had a male and female Medusans living in contra roles on Earth - she went out to work, he did the cleaning - plus an activist women's lib group. It managed to get digs in at both male chauvinism and extreme women's lib. According to London Weekend TV they have had a good response to the show.))

THE FANTASTIC JOURNEY (or should it be called THE GROUNDED STAR TREK) it makes me sick; at least 1999 was nice to look at. Summary: TV has yet to produce an sf programme which isn't full of excreta!

**\*\*Trekklies\*\***

Leslie Coles, 119 Jessie Rd, Southsea, Portsmouth

I must confess to being - dare I use the words - a STAR TREK fan, belonging to a number of clubs and groups. Although my first love is the sf of Stapledon, Asimov, Clarke, Simak, etc, I must say that Star Trek's universe does something for me which I just cannot explain. Perhaps it is the idea that Man will happily succeed and make something of himself; I don't know and this letter is too short to

delve further.

One thing I must say though is this...I feel Star Trek fans are often scorned unnecessarily, and treated as the poor, unintelligent hangers on by quite a number of so called SF fans. Well I say these are the ones who should be scorned, as their outlook is obviously so limited, they fail to understand the meaning of SF!

((I must admit to enjoying SF - I can think of lots of reasons why I shouldn't but I do - but I'm not a fan in the sense of being a Trekkie. The sf fans who scorn the trekkies are in the same situation as the poor white trash who scorn the poor black trash, because as far as the literati are concerned we're all trash and they don't care about the colour.))

\*\*Reply to Keith Barfather & Graham Poole\*\*

GWYNFOR JONES. 34 Bryn Gwynt, Amlwch Port, Anglesey, Gwynedd

I agree in part with Keith Barfather's letter. There is very little comparison between purely visual sf and the written word and one shouldn't draw too much of a comparison unless at times they do converge. I remember my disappointment in seeing the film adaptation of Bradbury's FAREWELL 451. Having read the book I had a preconceived idea of how the film should be. I actually expected to see the "hound" with the hypodermic proboscis and faceted eyes. But on reflection it was rather naive of me to imagine that the producers would tackle the job from the moral and technological angle, one had to be sacrificed for the other.

I don't agree with the assumption that QUATERNASS would now be viewed by the true sf fan as childish or a kids story. Take QUATERNASS & THE PIT (the best of the trilogy in my humble opinion). It posed the idea of alien genetic engineering and that the human race is nothing more than a tool (the product of alien intervention on a primitive planet's ecological system), of super intelligent arthropods.

The actual storyline has stood the test of time, I saw the screen (Hammer) version not so long ago on the tv & it looked just as good as when it first came out in 1967.

I only wish Nigel Kneale would write another QUATERNASS series instead of doing the Orson Welles impersonation on ITV.

((Having seen all the films I find Q2 the most satisfying. Somehow Hammer always force any material into their own mold, though I admit that on the big screen the last few scenes are really effective. It is a shame that Kneale has moved towards horror stories, though if you think of his tv plays you can see he has been progressing that way for some time.))

I was interested in the comments of Graham Poole in Media News. It just goes to show that authors aren't always the best judge of the end product the Hollywood moguls make of their original storyline. H.G. Wells was extremely annoyed by the alterations the scriptwriters made to his book THE ISLAND OF DR. MOREAU, retitled THE ISLAND OF LOST SOULS. I wonder how he would have reacted to George Pal's productions of WAR OF THE WORLDS and THE TIME MACHINE?

\*\*Yorkshire; Heinlein; Blurbs; Academe\*\*

ANDREW MUIR. 11 Devon Gdns, Bishopbriggs, Glasgow.

I always wondered how believers in god could reconcile their beliefs with the amount of unnecessary evil in the world; but if Yorkshire is "God's own tongue" then the dilemma is explained.

((You'll be pleased to know that you have been added to the Free Yorkshire Urban Guerrilla and Terrorist Summer Scarborough Outing Club death list.))

Heinlein: AAARRRGHHH! The one thing I asked you not to do was keep going on about Heinlein until it developed into a full scale debate. Now we have Cyril Simsa pontificating ole RH as though the purile slobberings on TIME ENOUGH FOR LOVE constitute a philosophy of some kind.

The bit about patriotism is pathetic: we start off with an individual fighting for survival, then the immediate family, then a bit larger, till we get to the nation and hence an "account" of patriotism. Well why stop there? Another step and you could have all the religions together, another level would be dark or light coloured people, and then everyone together. We have a name for that - it's called humanity.

STRANGER IN A STRANGE LAND does not prove Heinlein is not a fascist for the same reason it is claimed that STARSHIP TROOPERS doesn't prove he is. All SIASL shows is Heinlein's inconsistency and his supreme ability to mess up what could have been a great book.

Yes of course the same character of Jubal/Heinlein runs through the books (I WILL FEAR NO EVIL and GLORY ROAD too), it is a boring old ego-tripper. I am certainly not worried about H's expressed views they're not going to change the world despite his posing as the moral teacher of young America.

I'll say one thing for him; he can tell a story. I certainly enjoyed FARNHAM'S FREEHOLD (same "character" again), until I put it down - then I was nearly sick at realising what I had been reading. Also he has written some fairly entertaining adventure stuff - METHUSALA'S CHILDREN and some short stories - but he cannot create a character other than his own boring self. And how anyone can enjoy TEFI is beyond me (thank Multivac). The best thing about Heinlein is that he makes me appreciate how good Dick, Silverberg, Aldiss, etc really are.

Heinlein is not a fascist, he is not a thwarted anarchist; he is an overgrilled wimpy.

Blurbs being done away with is not "sad" at all it is great. There is nothing more annoying than being told in overdone sales talk the type of society and half the storyline. The author should build up the picture not the advert on the back. ((I did try to distinguish between good blurbs of the kind which amount to mini-reviews of the kind we get in Paperback Parlour and bad blurbs, which the Americans seem to go in for.))

SF & Academe. Up until now I always said sf should not hide from academic recognition etc. But I've no



any faith in the lit. crit. side after having the misfortune to read the introduction to TOLKIEN AND THE CRITICS by Neil D. Isaacs. Rather than speak about the detestable document I would rather just quote some of the words of Mordor:

"This is surely a bad time for Tolkien criticism. Stories in HOLIDAY, ESQUIRE,...SATURDAY REVIEW...to say nothing of the feverish activity of the fanzines, do not provide a climate for serious criticism."

"Tolkien's enormous current popularity itself acts as a deterrent to critical activity." (Of course if ordinary people like it it can't be good "literature".)

"The emotionally-based impressions of THE LORD OF THE RINGS (and even the basis for the fanatic cultship) could then be checked against the findings of intellectually-based investigations."

((I've no doubt it'll be hailed as a work of great criticism. Academe often doesn't seem to understand that literature can act on more than one level. Both the cerebral novel and the gut reaction and heart reaction novels can be literature of the highest order))

**\*\*Big head; data banks; Heinlein; Survivors; Fantastic\*\***

**\*\*Journey; Academe; Vortex\*\***

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

My joy on seeing my letter billed as a "Star" letter resulted in a swelled head that has now been brought smartly back to size by noting that in this MATRIX only 2 people referred to the letter, both in passing, one of whom seems to think I am an idiot. ((Fame is like an ice lollypop, if you try to hang onto it in the warmth of the sun you get bloody messy.))

Your opening article on where we are and where we might be going was fascinating extrapolation, in particular the way our own tools could be used to inform on us. I admit to being more worried about the false information that could be fed into a data bank rather than the true. This could result either through administrative balls-up, or human error or deliberate "planting" of incriminating evidence. Everyone knows computers don't lie.

((This is already a problem as THEY'S LIFE has shown, people find themselves being refused HP loans because of erroneous information on their credit rating files.))

Cyril Sims's article on Heinlein (who boobed?) was interesting and long overdue. Just to throw my 2p worth in, I always thought that Heinlein was advocating the nobility of the individual rather than the nobility of the state, and declaring that a corrupt individual is easier to deal with than a corrupt state. And easier to prove. When an individual makes an error, the number of people he can harm is limited; when a state cocks up, everybody feels it. So, if by thwarted anarchist you mean someone who believes in more power to the people and less to the state (which is what democracy is supposed to be) then I'd go along with Mr. Sims. Hmm, I'm going to have to do some rereading and thinking.

Where have all the tv sf programmes gone?....what are we left with...THE SURVIVORS. Anybody noticed that the sf background is being pushed further into the back of the viewer's mind. And dammit, there are just too many people

left alive! The last few programmes I've seen have all been character dramas which might as easily have been set in present day conditions as in the Survivors' world. The whole point of the breakdown of civilisation is to study the new characters arising to meet the new conditions.....I live in hopes they'll put some guts back into the series.

Am I alone, or is THE FANTASTIC JOURNEY really as moronic as it seems? Even LOST IN SPACE was better than this! Mind, the producers did try & touch all bases. They gave us a spock/alien in the girl and her cat, they gave us a super-powered hero (Varian and his magic wand), the token black member of the cast, and Roddy McDowell merely because he was a good ape. Willoway looked like being interesting but was quickly relegated to the usual role of the scientist who can work a computer merely by looking at it. The boy is a token reader-identification hook, and bores the arse off me with his goody-two-shoes routine.

Yet despite this mixture of stock characters and cliches, they even foster poor special effects, lousy settings and lumpy message-action plots on us as well. If there's one thing that comes over to me from this series, it's the contempt of the producers for sf and the intelligence of their audience. And considering that the various zones are supposed to contain a number of alien species as well as humans, how come all we've seen so far are humans with dye jobs?!

Keith Freeman; I don't quite know where he got the idea I was talking about any academics other than literary ones. And having written to 27 universities, and having received answers varying from the subtle "sorry but we have no one who feels qualified to supervise your work" to the blatant "sorry, but we do not regard science fiction as a valid basis for research" (QUOTE), I think I'm justified in saying the majority of British literary academics are not interested in looking at sf other than as the pulp rubbish they appear to still think it is. ((It's just too sad. But I hope you've had success with your attempt to get into Birmingham.))

A few words on Dave Cobbledick's review of VORTEX. I admit that the first issue wasn't as good as it might have been, but it and later issues were a lot better than he gives them credit for being. The Moorcock serial is excellent...the Steve Axtell piece bored the arse off me as I couldn't work out what was happening...I was disappointed that it wasn't a totally new Holdstock story (it appeared in Lisa Connesa's ZIMRI)...Christchild stories are excellent.

**\*\*Big money fiction competition\*\***

Charles Frenchley, 70 East Ave, Oxford, OX4 1XP

Gollancz and Pan Picador are sponsoring in collaboration with the Guardian, a competition for the best unpublished fantasy novel or volume of

stories. Prize is £3000 (£1000 straight, the other 2 as advance royalties on hardback and paperback publication) Inquiries and entries (by March 31, 1978) to:  
FANTASY COMPETITION,  
VICTOR GOLLANCZ LTD,  
14 HENRIETTA ST.,  
LONDON WC2E 8QJ

The winner will be announced in the Guardian on Sept 28, 1978.

((Now, I used to have an old piece of hack fantasy somewhere around here...))

**\*\*Hardback/paperback; Tiptree\*\***

COLIN B. HINGSTON, Coed-y-Brenin, 14 Leaventhorpe Ave,  
Fairweather Dreen, Bradford, Yorks.

I wonder how many BSFA members are aware of the Readers Union SF Book Club? At a very reasonable price they send one hardback title per month....all the ones I've had have been under £2...including postage. Anyone interested should write to Readers Union Group of Book Clubs, PO Box 6, Newton Abbot, Devon, TQ12 2DW.

Otherwise I share the plight expressed by Gwynfor Jones, most of the sf I buy is in paperback form, partly because most shops just don't stock hardbacks, but mainly because of the price difference. Though paperback prices go on creeping up relentlessly.

Is it right that by their cost books today are practically a luxury? When John Baine, the mainstream novelist, took part in a "writers forum" recently at Bradford library, he said that he could hardly believe that people continued to buy hardback editions. To quote, "At around four quid a time...I can only suppose that there must be some millionaire somewhere who's buying them by the ton." or words to that effect.

Other than financial, another big plus for paperbacks is, in most cases, the beautiful artwork. I sometimes find that when the cover relates to the contents it has actually set a scene, in my mind, for what I'm reading. (Thinking on it I tend to agree, the copy of LORD OF THE RINGS I always read is the US Ballantine paperback and I'm sure the excellent cover art has something to do with this - mind my wife won't actually let anyone touch the limited issue, single volume hardback we have.))

But something is bugging me. A friend recently showed me a hardback edition of Bradbury's GOLDEN APPLES OF THE SUN he'd borrowed from the library. Scanning the contents page I noticed, to my dismay and anger, that several of the stories were not in my own Corgi paperback edition. Immediately I wondered how many other paperback collections of shorts must have stories missing in this way?

Is this the usual practise, an attempt by publishers to get at the completist in us all, to buck up flagging hardback sales? I wonder how universal this sort of scandalous discrepancy is and if any similar mutilation of novels occurs in transition from hardback to paperback. Does anyone know?

((I've come across this before, not only from hardback to paperback but also from American to British edition and even between two different British editions. The one that always grieves me is Keith Robert's PAVANE which in the standard UK paperback has 1 story missing!))

By the way, I still don't know whether to believe Tiptree is actually a female author. In the introduction to 10,000 LIGHT YEARS Harry Harrison appears to believe he is talking about a man, likewise George Hay in his intro to the anthology STOPWATCH saying, "...in his (Tiptree's) latest letter to me he wrote..." Is somebody kidding? Charles and Dena Brown perhaps? Perhaps the man(?) himself?

Man, woman, android? The suspense is killing. ((I certainly found the information hard to accept, though I have now read it in several places - though they might all have gotten it from one source. The Browns have a reputation for checking all their facts thoroughly before going to press, but maybe they are having a joke at our expense. Tiptree certainly progressed very quickly; the first stories were somewhat clumsy and a little overcrowded with things and ideas. Less than 5 years from that to "And I awoke and found me here...", perhaps this rapid advancement is a sign of the mature person Tiptree is. Because don't forget that Tiptree is not only a lady but a 60 year old lady!))

**\*\*Heinlein; poetry; Joseph Nichols\*\***

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

It seems a multitude of persons are using the name of Robert Heinlein as an outlet for their political frustrations. What are these people after; blood? What will quell this destructive mob's thirst for the downfall of this man?

Who cares whether he is a fascist, an anarchist or any other kind of politically motivated person? We should respect the man for what he is, an sf author, and read his novels not to ascertain what his political beliefs are or what motivates him in a particular political field, but to be entertained for an hour or so by his creations. If more people were to accept him as an author instead of using him to glorify their whims, then, maybe, we could get back to what sf is about - entertainment.

Now I'm not saying that everyone should like Heinlein, there are authors I don't like but I don't make assumptions as to their political beliefs and slander their works as lumps of dilapidated shit. I accept them as sf authors and know someone will find entertainment in their works. I can give my reasons, on a purely conversational basis, as to why I don't like an author without slandering him because the descriptive elements in his novels point towards a political belief contrary to my own.

Let's leave politics to the politicians and savour the relish of sf. It has a lot to offer the true believers if they look for it and converse with each other as to the true meaning of an author's work. (Sob, sob, Now that I've reduced you all to tears I'll move on).

Dave Wingrove, you're forgiven. No one can have his works praised by everyone who seems them (come to think of it you're the only one to mention it, even though you didn't like it). Perhaps TJ will print



another one, maybe you'll like it more, who knows?

Ah yes, Joseph Nichols. I was surprised that you did not tear him down from that high pedestal he has set himself on. What did that guy want? Everything handed to him without him having to ask for it. I'd like to take some of his begrudging points one at a time;

1) He complains at having to fork out £3 or £4 a year for services rendered. With the help of my electronic calculator £4 a year is a little over 7p a week. Who begrudges 7p a week, JN must be some meanie.

2) He complains about what he gets for his £4 (I won't go into what we get as you already know, don't you). Well, I think we get as hell of a lot for our money, but we also get stimulation (not the kind you're thinking about) by way of social intercourse with our fellow members (I said social not sexual). Friendships grow from this and no amount of money can buy that.

3) Perhaps his lack of financial knowledge takes him to his point on advertising. The firm I work for spends over half a million quid a year on advertising, and believe me they don't get much for their money. So how can he expect the BSFA to spend money on expensive advertising to the extent he expects, when nearly all the money is used to keep us, the members, happy.

4) He states the services offered by the BSFA are so badly neglected it is a wonder they exist. Well they do exist and they are not neglected otherwise there would have been loud cries from the membership. It seems the guy wanted these services handed to him on a silver platter to save himself the bother of finding out how they operate.

5) He claims the BSFA publications, MATRIX & VECTOR, are not worth the paper they are printed on and the editors are not capable of running them. Well if this were so would we the members keep quiet or would we demand some form of action to rectify the situation?

I believe this guy's findings are unfounded and can be disregarded as damaging and false. He obviously hasn't found life within the BSFA to his liking and instead of saying so he comes up with this dribble. If all he said was true I think the membership would cease participation within the organisation. I for one will support the BSFA, who will join me?

I could go on and on but my language would tend towards the unpleasant, I believe I have your support in what I have said.

((It's nice to see someone as outspoken in favour of the BSFA as it's critics are against it. It's the English disease to be unenthusiastic and I certainly suffer from it so let me say that I think the BSFA is a bloody good organisation. It is impossible to please everyone 100% of the time but the committee does its best to provide the Association the members want. Mind, we can only do this if we get good feedback from you to let us know what you want of the Association - if you ever have any suggestions please write to me or any committee member.))

**\*\*VORTEX & Ravan Christchild\*\***

KEITH M. WARRICK, 98 High St, Hemel Hempstead, Herts.

Has VORTEX got a future?

Well, I've read the first 3 issues and am in 2 minds.

Firstly: I don't like Moorcock (Too much cock and no moor). This is purely personal, and I won't be arrogant to pretend to speak for everyone else. Many other people find him highly readable and enjoyable. I do not....and the VORTEX serial, THE END OF ALL SONGS is diabolical.....who ever heard of a time machine coming from the late 18th century? Well, let's not be silly, it is familiar since Wells wrote THE TIME MACHINE. Moorcock is being unoriginal, and I got the feeling that underneath the thin layers of his imaginative prose and vivid descriptive passages a rather tainted imitation of H.G. Wells' work lies exposed.

Secondly; VORTEX featured three stories loosely based on a novel called THE ENGLISHMAN'S LADY by a person cloaked in well-earned obscurity called "Ravan Christchild". This trilogy is supposed to be literature, only it comes from a man who writes literature.....I'm no fool, no way-out mindless freak who would read any old codswallop and tell everyone how spiffing it is...can anyone tell me what bloody vampires called Sexton Cromlech and sex-crazed slags like Dr Vanderpump are doing in an sf mag?.... I'm not biased. I read way-out sf, by Ellison - yes, but what am I to do when confronted with such travesties of fiction?

Go out and buy the first 3 editions, read Christchild and when you react to it as I have don't blame me - blame Christchild....whatever happened to genuine sf literature?

I must add that David Penny's MY TIME IS YOUR TIME in the 3rd issue was the best thing printed in it so far. I only hope they leave Christchild stranded and publish more work like Penny's. FULL STOP.

**\*\*Allison Lowe & writing sf\*\***

TONY G. RICHARDS, 91 Maplin Way, Thorpe Bay, Essex

I'm a neo at this game and only write when I want to praise or am annoyed. My God am I annoyed. The object of my wrath? - a young lady from Plymouth called Allison Lowe (you big bully, Richards!). I agree entirely with her comment that there should be more outlets for amateur sf; there should be more outputs for the pro stuff as well, especially as Ted White now seems afraid that FANTASTIC & AMAZING are in danger of curling up, toes pointed skyward.

What made me see red was Allison's line "it takes a lot of courage to send stories to publishers, courage that many potentially good writers don't have."

Bull! Absolute, 100% solid rubbish! For somebody to be a potentially good writer and to be afraid to submit his work is a total contradiction of terms - a writer can only be good if he believes in his work and will fight to get it read. Any artist who is not prepared to do that is hardly worth spitting on. See Harlan Ellison's comments before the Howard Rodman piece in DANGEROUS VISIONS 2. A good example of this attitude is found in Michael Conay's interview in KIPPLE where he states he has to believe he is the best sf writer in the world. (Nonsense, I am the best sf writer in the world). A rejection slip has never killed anyone yet.

Send some stories to the prozines, Alison. If they

are sent back without criticism read over them again. If you still like a story send it off to another zine. If you have enough faith and are prepared to keep plugging your work that happy day will come when some editor sends you a cheque instead of a rejection slip....I'm still waiting but I know it is worth it. Remember it took Arthur C. Clarke 3 years to sell anything.

If you desperately need some criticism from someone with experience the editor of any amateur fiction mag would probably oblige and might even publish the work. Dave Taylor of NEBULA is very good. Anyway I hope some useful advice has been gleaned from my ravings and I look forward to an Alison Lowe story appearing in print somewhere.

#### **\*\*Music; optimism\*\***

MARTIN CLARKE, 38 St. Chad's Rd, Bilston, W. Midlands.

First, music can never be called sf, any more than a song about Nelson or Hitler can be called historical fiction. One can only say there are certain albums & groups the sf reader should find interesting because of their content. TO OUR CHILDREN'S CHILDREN'S CHILDREN is the most clear cut example I know of.

I think you, Tom, were wrong in suspecting that Alex Hill was putting his own interpretations on the album's lyrics. My impressions tie in closely with his and most of the lyrics are straight forward enough not to need extensive interpretation.

Readers of sf and fantasy should find something of interest in any Moody Blues album apart from DAYS OF FUTURE PASSED. The 1976 solo album, THE PROMISE, by Mike Pinder also contains lyrics the imaginative reader may find stimulating.

There seems to be an air of optimism about sf at the moment with the goal of expansion in sight. For years sf has kept the short story going, while in other fields it collapsed. With sf on an upswing it is time to try and promote the short story as a form of literature. VORTEX is a step in the right direction, we must go on from there. SF needs the short story and the short story needs sf. We must keep that in mind as we move it towards the 80s.

((Being assailed on all sides about the Moody Blues album I shall have to go and listen to it in greater detail. As for the short story I would agree. Most other forms of literature have ignored the short story, using such glib comments as "insufficient length in which to develop character". Well, character is not the be all and end all of literature, one only has to read Jorge L. Borges A PERSONAL ANTHOLGY, published by Picador, to see what heights the short story can reach.))

#### **\*\*ANALOG\*\***

Cyril Simsa, 18 Muswell Ave, London N10 2EG

I disagree with Sam Stafford on the perpetual ANALOG: "ANALOG goes on for ever, unchanging, still peddling the "hard science" stories." I've heard a lot of people saying this - even Brian Aldiss in BILLION YEAR SPREE (though he does admit it is "becoming more lively once again" under a new editor). I especially disagree over the word "unchanging". OK, so Campbell became something of an institution - he went on for a long time (some would say too long), but Ben Bova is editing ANALOG now and has been since January 1972 (65 issues to date).

I don't know Campbell's ANALOG very well - I only started reading it after Ben Bova took over - but it seems to me from the back issues I've accumulated, and from biographical and/or historical pieces by various people, that ANALOG is changing.

True, ANALOG's stories tend to be more firmly grounded in science than, say, F&SF (I don't imply any judgement, just an observation) so ANALOG still is "hard science" in that way. True, also that ANALOG still does publish some pretty mindless adventure hard-sf waffle. But Ben Bova has been publishing a lot of new authors with increasing frequency (look at the April 1977 issue, only Randall Garrett dates from the Campbell years), and judging by the reactions of pro-Campbell stalwarts amongst the readers (you know, the "for-33-years-I've-been-reading-this-magazine" type letters), Campbell did not normally print this sort of fiction. The examples that spring to mind are Joe Haldeman (attacked for being unsuitable for children) and George R.R. Martin (attacked for fornication on-screen, and the implausibility of his "science").

I wonder how the "f3yibrtn"-type reader will react to Spider Robinson's latest 2 novellas?

Of course, stating ANALOG has been changing since Bova took over is an oversimplification. ANALOG/ASF has always been changing, (if you're not convinced compare 1938 to 1968 and see the difference) it's just that Bova has increased the rate of change, and he is perfectly aware of this. In an interview, dated Sept 1974, with Darrell Schweitzer (from SF VOICES, edited by Schweitzer, published by T-K Graphics), he states: "we are trying to stretch our readership's imagination from time to time, bringing in stories that don't exactly fit the cast-iron ANALOG mold.." (Incidentally he believes Campbell did this as well). He also states "the major part of Campbell's policy was to give the ANALOG audience a battleground for ideas...all I'm trying to do is follow that policy and make the ideas as varied as can be..."

And there are a lot of unusual stories brought up, with increasing coverage of the "soft sciences". The editorials, too, have been saying things I simply cannot picture Campbell saying. An example is the November 1973 editorial; I doubt Campbell would have reached the same conclusions about legalising marijuana that Bova does (assuming that Campbell would have tackled the subject in the first place).

Another point of change is that ANALOG looks different. Someone has been experimenting with the design. Compare an edition from 1970 with the most recent. The old style usually had a Kelly Freas cover (occasionally a photo or a Schoenherr, sometimes someone else) and interiors not much different from 10 years previously. Now there are a new group of artists who give the cover a refreshingly new look: Rick Sternbach, Vincent di Fate, even a couple of very unusual covers by Mike Hinge. The interiors have changed, too: the graphics are slicker, the illustrations are different - Mike Hinge again, amongst others. In "Times to come" in the April 1977 issue Bova promises a "new approach to illustrating" by



Vincent di Fate in the next issue - I'm looking forward to that.

While it's not exactly revolutionary (as NEW WORLDS was), in its own quiet way ANALOG is changing and developing, and I find it very interesting to watch this happening.

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SMALL AD: I'm trying to get hold of an interview with Paul Kantner from ROLLING STONE, I think it was the issue dated 12/11/70. I found a library that stocks ROLLING STONE but someone had ripped off that issue! If any reader is willing to lend me a copy....please contact Cyril Simsa - address at top of last letter.

\*\*\*\*\*

\*\*Locs; databanks;Heinlein;equals;Paperback Parlour;\*\*  
\*\*de Botana\*\*

PHIL STEPHENSEN-PAYNE, "Lindon", 1 Lewell Ave, Old Marston Oxford, OX3 0RL

I remember writing a letter to some fanzine editor expressing very much the same opinions as you on locs - viz, the author of the letter deserved response to his loc as much as the editor deserved the loc in the first place. This created a small furor, especially from Paul Skelton who attacked me at great length in INFERNO and then spent a couple of months fuming because I didn't reply to his attack, until he realised he hadn't sent me a copy of the fanzine! Following which we became friends. I agree it is frustrating to write locs and get no noticeable response, but few faneds will receive 2 or more letters from the same person and not make some response. I suspect some of your initial problem stemmed from your writing "short...and critical" locs, which may well have been of great interest to the editor, but not really publishable. I think your policy has a tendency to the opposite pole - printing too many people saying the same thing - but I realise there are sound "political" reasons for doing so. As for selective editing that is something you can never do anything about. By selectively printing/suppressing comments an editor can make it appear that the general readership holds any opinion he wants them to. I imagine it would be easy for you to present the lettercolumn in such a manner that it appeared all members wanted MATRIX to go litho - and nobody could do anything about it. Yet the editor gains nothing by misrepresenting general opinion for he knows what was really said, and that, after all, was the main point of the loc. Wasn't it? ((Very good points, Phil, putting my fiery outburst in a more diplomatic light, thank you.))

And yet another spiel on privacy and the horrific data banks. What are you so afraid of people finding out about you, Tom? This topic has been bounced around for so long it is beginning to sound paranoid. Everybody has read 1984 and so the fashion is to be anti-data banks and anti-technology. It's not going to make any conceptual difference to our lives - the basic privacy infringement is a characteristic of the people who do it, and they will continue to manage no matter what technological base we are on. Sure it will be easier for people to find out about you, it will also be easier for you to find out other information. The telephone has been invaluable

for all sorts of infringements of privacy, so shall we ban the telephone??

By the way, what right do you have to pronounce grandiosely on the "incompetence of designers, programmers, managers" who all tend to be working to a tight budget schedule imposed on them by senior "executives" (or Government ministers) who in turn are forced by public pressure etc. Few major computer systems get implemented that are not some form of compromise, often to the intense annoyance of those who have worked on the system. If you think you can do better, go ahead - otherwise stop condemning from a position of ignorance (or substantiate your contention with a few facts to prove incompetence on behalf of the designers of the motor vehicle taxation scheme). You might not like the result, or think it is as good as it might be, but that is hardly the point. No system is - will you condemn Alexander Graham Bell for the static on your telephone line? ((I replied to Phil in person on this topic and our discussion continued by letter, it became obvious we could not agree and so there was no point in continuing. Thus I will only comment quickly on a few of the things Phil mentions. I'm not anti-data banks or technology, I'm very much pro them and I really like computers, but I believe it's a technologist's duty - and I'm a technologist - to be wary of what people do with the tools we give them; every tool is a potential weapon. I have both worked on, as a programmer, and designed, for others to program, several real time computer systems - fortunately they all worked. My job now entails designing systems for the government and then judging the competence of designers, engineers, programmers and managers, both at the original tendering stage and during the progress of the contract - I get to do this because my senior executives think I'm pretty good at it. As for the motor vehicle taxation thing I won't go into it in any depth now but my information came from, COMPUTER WEEKLY, the government report on the project and discussions with the management study people at Bristol who investigated it. Let's leave it at that))

Cyril Simsa's piece on Heinlein suffered from the same fault as the original. As someone says, the point is not whether or not STARSHIP TROOPERS advocated fascism, but whether Heinlein believed/believes the viewpoint expressed. How come there is so much flak on that one book when other books seem to support unpopular beliefs. Is Norman Spinrad a Nazi because of THE IRON DREAM? Is Sturgeon necessarily incestuous because of IF ALL MEN WERE BROTHERS...? And so, is it relevant whether or not other Heinlein books seem to support a view of anarchism - nobody doubted it, and if you look at other Heinlein books you'll find other beliefs scattered freely?

Does Andy really think that reading a book as recently as a teacher would enable him to discuss it as between "equals". I doubt it. The ability/reason for a teacher's pontificating is only partly that he's had longer to think about the book, or that he's read the relevant critical works, it is also that he

has been trained in the subject, and has a large amount of relevant "background" knowledge. To misquote Donne, no sf book is an island, and just reading the book doesn't tell you everything you need to know about the book. For instance - Harrison's *STAR SMASHERS OF THE GALAXY RANGERS*. You could read and (possibly) enjoy the book in isolation but would miss a lot of its "point". If you had read some Doc Smith it would mean more. If you knew *SKYLARK OF SPACE* well, you would pick up even more, and if you knew enough German to translate the one comment in the book in German you would appreciate another whole "point" of Harrison's treatment. So if you, a monlingual fan who had never read any Doc Smith, discussed it with a German speaking fan who knew *SKYLARK OF SPACE* very well, then there would be no "equality of discussion".

My God, actual comments on one of my PP reviews! But I do wish Andrew would elaborate. I'm quite happy to be shown the error of my ways, but just being given an opposing opinion tells me little. Why are THOMAS THE PROCLAIMER and GOING better than BORN WITH THE DEAD. I would really like to know his opinions. Recent Silverberg is one area of fiction I sometimes feel I'm missing the point on, as I find his latest novels (esp. *SHADRACH IN THE FURNACE*) very poor by Silverberg standards, while others rave about them.

Dave's query on de Botana was answered in part by my last letter, and I recommend he look up the Penguin volume, it was number 4 in their special "South American series", put out in the early 50s. Apart from those I have not come across his work in English, beyond those novels Dave mentioned. He does get a brief mention in the 1920 volume of *WHO'S WHO IN WORLD LITERATURE*, but they say nothing of English translations. Following Dave's piece, I chased up and read a copy of *THE FLOOD OF EVERYTHING THAT'S SUFFERED IN THE WORLD*, but did not enjoy it as much as Dave. I found the central character, Ruben, basically an unsympathetic one and the sheep-torturing sequence left me feeling sick. Still, it has encouraged me to look for the other novels, as the style was certainly there.

((I am pressing Dave Wingrove to produce a new translation of part of de Botana's work, either from the original or the German translation. This would appear to be the only way to bring de Botana to the notice of the general sf reader. You were very fortunate to get *THE FLOOD*... it is very rare, it is probably beyond price.))

**\*\*The Glasgow connection\*\***

BOB SHAW, 19 Park Rd, Kelvinbridge, Glasgow

I fear some of the bumph contained in my delightfully mistyped information on FOKI and Glasgow's groups was a trifle out of date. Thoroughly nice though it was intended to be it has caused threats of violence and not to mention bazonka. In particular ASTRA has objected very longly and loudly to my even mentioning their ability to exist.

So, to set the record straight, ASTRA is not made up of 90% Trouts any more, as about N people have joined. I reckon that puts the proportion down to about 60%. Shock horror violence! I'm told that far from being a society "whose members can almost be counted on the fingers

of one foot", it is in fact thriving. As part of the recent expansion it has decided to stop holding meetings in Glasgow. I know I'm stupid & get chucked out of colleges and things, so I can't quite follow the logic behind all that. But I am assured that ASTRA is expanding, and would like to take this opportunity to express to you, as editor of *MATRIX*, my undying respect of, and best wishes for the members of ASTRA. Both of them (naughty, naughty) ((As Bob is dealing with our T-shirt production I don't want to see him sued by ASTRA, so I'm sure he meant no harm, did you Bob, did you ASTRA? Is there a Dr. Kissenger in the house?))

**\*\*MATRIX/VECTOR; VORTEX\*\***

Andy Sawyer, c/o Childrens' Library, Birkenhead Central Library, Borough Rd, Birkenhead, Merseyside.

Can I make my views known concerning the criticism made of *VECTOR* & *MATRIX* in the last issue.

*MATRIX* is bulky and sometimes unwieldy (I frequently have to restaple mine). Articles and reviews tend to get put, it seems, anywhere there is available space. Letters are sometimes too long and occasionally tend to waffle (I plead guilty for my part in this).

Yet I don't find it unsatisfactory. As a regular round up of the sf scene, as a forum in which members of the BSFA can discuss topics which interest them, it is a publication which is doing its job and doing it well. The "Newshounds", the fanzine pieces, the reviews and, above all, the letters are all things we need. Articles such as Dave Wingrove's on "De Botana" and Jim Darroch's on SF Music are of value as they open up new fields of interest - well, they have for me. I see *MATRIX* as a clearing house of information and views; to be any good it's going to have to have a lot of material in it. I want to know what's going on and I like to read other members' views. If this means and unwieldy mag well, within limits, so be it.

As for *VECTOR*, I agree that the article/review ratio was/is unbalanced, but *VECTOR* is the official organ of the BSFA and as such should provide a comprehensive review service - or something should. The alternative could be a specialist "review magazine" which would be unsatisfactory for several reasons; it would duplicate, inevitably, concerns dealt with in the other publications (I'm unhappy about *NEXUS* for this reason though I accept it is the most practical immediate solution). If the BSFA exists as an organisation to cover and hopefully influence SF production, we need a lot of reviews. How else do I know what's available? The Observer? Times Literary Supplement? New Statesman? Lists of forthcoming books aren't enough. Surely it is useful to read something which makes you think "hey I must have a look at that!", whether the review is positive or negative towards the book?

I felt Dave Cobbledick's review of *VORTEX* was overly harsh. On the evidence of the first 2 issues we have a mag which, while leaning overmuch on Michael Moorcock, is entertaining and, if it can find an identity, deserves to succeed. I would have liked more



editorial presence, but generally I enjoyed the mag. The fiction was of a higher standard than most of that in SFM. Dave is too critical of the illustrations, at least in issue one they seem to have been interspersed to fill space rather than to balance the text or have attention drawn to them in their own right.

((You sum up the status of the 2 magazines, MATRIX & VECTOR as I also see it. I admit MATRIX gets laid out as I type it & I do use reviews and small pieces to "fill in space". I do this for 2 reasons. One, I'm lazy and would get no pleasure out of spending hours setting the zine out before typing it - not in the time-scale I have anyway. Two, I deliberately go for this haphazard, chaotic appearance - I think it suits the contents, no disrespect to contributors, and it contrasts with the formality of VECTOR.))

**\*\*Special effects; a choice of literature\*\***

DEREK A. HARKNESS, 11 Westland Cres, Cookstown, Co. Tyrone

I disagree with Keith Barnfather, special effects do go to produce a good series. True, good acting is needed also but could you honestly sit down to watch a sf programme with no special effects, it'd bore me stiff!

As I am still at school I find it easy to say what to do with English literature. Kids shouldn't get any choice of books until they enter secondary, grammar or comprehensive as younger kids tend to fantasise which isn't the right n build up for a child's mind. During secondary school they should be allowed a choice, not necessarily Shakespeare or sf but any sort of fiction. The books could be specially adapted for the age group with perhaps a set of questions at the back which could give the child satisfaction on answering.

Now, I'm 15 and next year do O Levels, what vastly exciting books have we for English Lit. - Shakespeare's AS YOU LIKE IT, Thomas Hardy's THE TRUMPET MAJOR, PLAYBOY OF THE WESTERN WORLD, etc. Who can honestly say they'd like that lot for O Levels? I don't, but I don't have a choice.

**\*\*SF & Music; A Child's Imagination; Dr. Who & SEX\*\***

JAMES T. PARKER, 18 King William St, Old Town, Swindon

Congratulations to Jim Darroch for SF & MUSIC. JD is right there are as many sf/fantasy themes at play in classical and contemporary "serious" music as there is in modern rock.... I'd heard of Bedford's THE TENTACLES OF THE DARK NEBULA but hadn't been able to track it down so it was nice to see the label and catalogue number given. What a boon fandom is! All this glorious esoteric knowledge.

Ahh, Stockhausen, there's a name to conjure with. I reckon Jim could have given us a bit more data on the cool Karlheinz because most of his works have science fictional overtones in the broadest sense of the word. It may be primarily a case of metaphysics and mysticism but HYMNEN sure generates the "right" mental pictures for me. Finally Holst's immensely popular PLANET'S SUITE - Jim was right to mention it. It may be popular, and therefore easily dismissable by the Intellectual Discerning Critic, but I love the work. It contains so many moods and quite a few memorable melodies to boot. An excellent introduction to classical music - sf inspired or otherwise.

Now for that "SF Foundation" programme. I watched it with great interest and not a little foreboding. I don't doubt Peter Nicholl's sincerity and his aims are admirable, but I can't help but feel that there's a lot of woolly minded thinking going on here... A child's imagination is a very sacred thing; like an adult's, it's a secret universe full of dreams and wishes. Every child's imagination is unique, because every child's experience of the world around him/her is unique. The tragedy of this technological world we live in is that this imaginative "energy" is being dissipated by the highly powered and relentless onslaught of a second hand reality: the synthetic universe purveyed by TV and the media generally. The imagination of the kid hooked on TV is being replaced by the cheap, cynically contrived visions of the new technological dream weavers - the movie and TV people. They offered the kids highly coloured fantasy adventures, but these adventures always take place in a world that is plastic and sterile; they offer the kids graphic simulations of destruction and death, but don't suggest the pain and waste of it. Basically the American TV SF shows (for they mostly are American) uphold the same values as the old pulps... The same simplistic moral values are upheld and "good" always triumphs in the end because "good" preserves the legend of a moral universe, an ultimate set of rules. Stuff like STAR TREK and the essentially American SPACE 1999 invariably pander to mechanical reactions in their respective audiences, the giveaway sign surely of mechanical thinking - and dreaming?

A child's imagination - to go back to the beginnings of my reflections upon the topic - is unique to that child; it is a reflection of his/her individuality. True, authentic imagination in the young is composed of many elements, but ultimately, without going into the theories of Freud, Jung and Adler etc, it is a blending in creative, even poetic form, of the objective "real" world and the child's subjective understanding and interpretation of it. The problem today is that the real world is rapidly receding and the new, glossy version of reality offered by those who can, and are, increasingly controlling our perception of what is "real", is taking place. I can see a time coming when "personalised" imagination - the only kind that has any value in the final reckoning - will be dead. The new "reality" replacing the "old" will be immediate, all consuming and wholly sterile. It will also be minus those complicating factors of human irrationality, and the endless quest for personal identification, of which love - as well as messy conflicts - is but one manifestation.

My message is: Don't obliterate the imagination of children with cheap and tawdry ready-made, instant symbolism, let them develop their own - each one special and unique - their own expressive symbolism. Given half a chance, they might surprise us all by the originality and honesty of their visions. I would love to think it could be so.

An illustration of the above is the recent radio production of Bradbury's classic post-Nuclear

holocaust story THERE WILL COME SOFT RAINS (Radio 3, 11th May, under the title AUGUST 2026). This was superb sf & excellent radio drama both. Using a combination of human voices and electronic sound effects it proved to be a very impressive venture into sound drama. It worked because the listener was free to imagine the whole thing in his/her head; consequently the futuristic vision of a house entirely regulated by electronic & mechanical devices long after its human inhabitants had been destroyed by a nuclear conflict took on a very profound and moving air...TV and movie sf seldom approaches this level of sophistication. I would venture the opinion that sf is primarily at home in the printed or sound form only, because on this level the reader/listener is forced to exercise his own imagination and thus bring his own special visual interpretation into play thereby "personalising" the mood and message of the narrative. Yes? ((You have put very precisely viewpoints which closely resemble my own on both the major count of a child's imagination and the lesser point about radio and sf. As you covered the major in some detail I'll cover the minor. SF was quick to rush into the visual side, to its loss. We end up with cheap budget "things" with terrible special effects and poor acting or large budget jobs with good special effects but pulp plots which the producers feel are needed to pull in the audiences to recoup their money. 2001 is an exception, of course. On the whole radio is far more satirising. A good director can use sound to point the mind in the right direction whilst leaving the detail to the individual listeners - because hearing, as compared to sight, is an inexact sense, it can only give us "the big picture". It's pleasing to see the BBC experimenting not only in the technical field but the dramatic one also.))

I mostly agree with Keith Barnfather ...if I've got to watch highly coloured eye-wash, then let it be British eye-wash at least. Actually, I'm growing increasingly fond of Dr. Who...True, they haven't done much for the intellectual credibility of SF but they've given a lot of pleasure and fuelled quite a few adolescent fantasies I shouldn't wonder! The highly pneumatic Leyla is certainly fueling mine! ((I watch Dr. Who for it's intellectual content, and the occasional flash of Leyla's thigh.....))

Finally, another name for those fans into sf inspired rock - Klaus Schulze. His previous albums are IRRLICHT, CYBORG & TIME WIND...his latest offering, MIRAGE, is extraordinary even by his standards...it features only 2 tracks "Velvet Voyage" and "Crystal Lake".

\*\*\*\*\*  
 \* Reviewed \*  
 \* AUGUST 2026 by Ray Bradbury \*  
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 From the Ray Bradbury story THERE WILL COME SOFT RAINS  
 Adapted by Malcolm Clarke at the BBC Radiophonic Workshop  
 Narrator Garard Green; Voices Eva Haddon & Jeffrey Segal  
 Broadcast on Radio 4, at 9pm on Wednesday 11 May 1977

A dilemma: should I listen to this or watch ROCK FOLLIES?  
 A few minutes rational thought resolved my problem. I  
 - 28 -

have not read a Ray Bradbury story for years but I still have enough pleasant memories to be attracted to a radio adaptation of his work.

The technological wizardry of the BBC Radiophonic Workshop was much in evidence in this story of the last day in the "life" of a house. It is the 25th of August 2026. The House, as usual, sets itself in motion to begin another cycle of caring for its occupants. But the occupants are no longer there and all around is radioactive rubble. The tapes and machinery we hear in motion are the only "characters" in this drama, except for the family dog which returns home only to die. It is significant that we are told about the dog. We hear directly only the house.

At first the form of the adapted story seemed to grate, the electronic sounds seemed to be merely a concession to someone's idea of "science fiction". A statement - "the garage door lifts to reveal a waiting car" was followed by a freaky noise. There was automatic cooking and washing up, and the sound of robot cleaners.

Uncharitably, I thought of PLAY SCHOOL. A "house of the future" explained to the under fives?

But the calm, unhurried narration began to expose the poignancy of the story. We heard of the silhouettes on the front wall of the house - where all the rest of the paint has been seered off - which express in frozen motion the last, everyday moments of the inhabitants. After a while the sounds became, as they were meant to, haunting. The house is a machine which has outlived its function, providing every comfort - down to already lit cigars - for inhabitants who are no longer there, who are no longer even ghosts, for the idea of a ghost implies at least a subjective beholder. The House provides an eerie illusion of life. (But was there ever life in it? Who were the people whose lives were regulated by the tapes in the House's mechanism, whose very rest periods were organised by a machine?)

It is no longer possible to be too flippant.

But it is to be the last day in the "life" of the House. A tree crashes through the kitchen window; a fire is started, and the House's defenses prove too weak. In the House's final struggle the narration draws parallels between the House and a living body - "oak bones; wire capillaries" and the soundtrack reinforces this image. The illusion of life becomes stronger as we hear warning cries, frantic activity, the hissing of jets of water on the flames, the madness of tapes spurred into last minute activity.

Finally, the sounds speak for themselves without any need for interpretation.

A moving story, well adapted. Radio is an excellent medium for many types of sf; it demands strong narration and the imaginative use of sound. Perhaps I have a soft spot for this particular aspect (hands up those who remember JOURNEY INTO SPACE?) But I find radio can add to a text, as here by reinforcing the pseudo-life of the House - while allowing the listener to create his/her own images & conclusions. The poignant irony of AUGUST 2026 is increased by a transposition of media.

I shall re-read Bradbury, and hope for more such radio programmes.

----- Andy Sawyer....12/5/77



## SF GROUPS

Janet Hunt is trying to start an sf group in Leicester, anyone interested should write to her at;  
Leicester SF Group,  
54 Foxhunter Drive, Oadby, Leicester.  
Telephone Leicester 719615 or 392635

### FALLIBLE FREEMAN.....FANZINE FANCIER?

\* The pile has got disorganised so these comments (not reviews) are coming in no particular order. If you have complaints about the way I'm doing this column write to MATRIX - notice will be taken of your complaints!  
\* My idea in putting pagination per article/column etc, was to give you some idea of the make up of the particular fanzine - because of differing type size, photo reduction etc they were not meant to be used to compare fanzine with fanzine. Counting and estimating pages is easy - word countage is more difficult but I'll try it this time.

WIZARD 2 - April 77: Carsten Schioler, Morboerhaven, 5/91, DK-2620 Albertshind, Denmark.

3 per year. 10DKr (about £1) for 3 issues. A bilingual fanzine in Danish & English and announcing itself as an "international fannish fanzine". Has editorial (350 words), Introduction to Danish fandom (800), and pen portraits of 4 personalities (about 800 each). The rest (including letters, dammit!) is in Danish. An interesting experiment, though not the first bilingual fnz. I look forward to more.

TOCSIN 1 - March 77. Harry & Irene Bell, 9 Lincoln St, Gateshead, Tyne & Wear, NE8 4EE. No price or frequency. Has editorial (500), ManCon report (Kevin Williams - 2000), Robin Johnson on Samoa etc (450). Nostalgia Corner (Harry Turner on the Manchester Interplanetary Society's rocket launching in 1937 - 1500), Rob Jackson on how he travelled to Sri Lanka (2500). Letters (generated by Grimling Bosch 5) - 5700 words! A nice relaxed fanzine that I enjoyed.

LOCUS 199 - Feb 77. Charles & Dena Brown, UK Agent - Pete Weston, 72 Erdington Rd, Birmingham. Monthly regular newszine, 12 for \$15.

MONOCHROME 25; Craig J. Hill, 220 Standish No 1, Redwood Ca 94063, USA. Irreg but frequent. 3 for \$1. Change of format from earlier issues. Has editorial (9600), columns by G.R. Muscla (400), John Diprete (400) and John Sabotta (800), a book poll and adverts. There's better value around.

HARLAN ELLISON APPRECIATION SOCIETY NEWSLETTER. Editor says he's just moved but doesn't say what his address is! Consists of letters and an article - for H.E. devotees.

FANZINE FANATIQUE 24 - March 77. Keith Walker, 2 Daisy Bank, Quernmore Rd, Lancaster, Lancs. No frequency mentioned, 10p a copy I think - can't find a price here either! Contains news (1000), fanzine reviews (4000), article on prewar fanzines in Australia (5000) and news of a new (\*groan\*) award. Better production than normal.

WRINKLED SHREW 7 - March 77. Graham & Pat Charnock, 70 Ledbury Rd, London W11. Irreg, No price. Big fat zine with an editorial (1700), Greg Pickersgill on Shrew 6 (3000), Illuminatus - and how Andrew Stephenson saw it (2800), Rob Holdstock on the Dublin Pro Writers Conference (1300), letters (4000) Don West on (eventually) fanzines (15000)! Charles Platt (1700), Tom Perry on latterhack hoax (5000). Distaff editorial (1400). Very entertaining issue, well worth getting.

MRU 143 - April 77. Waldemar Kunning, Herzogspitalstr 5, D-8000 Munich 2, West Germany. 3 or 4 a year DM2 each. An English summary and the rest in German. Bob Shaw's Eastercon speech is reprinted (I wonder what some of the puns turn out like?) Book reviews and more esoteric articles (eg I can't translate what they're about)!

SMALL MAMMAL 5 - March 77; 6 - April 77; Martin Easterbrook, Physics Dept, Royal Holloway College, Egham Hill, Egham, Surrey. Monthly(?). No price but I'd suggest a SAE. The news around London. Martin's doing a very good job. Congratulations, too, on LUUNICON - a great success.

DELA'S F&SF REVIEW 20 - Nov 76; 21 - Dec 76. No UK Agent given. 11863 W. Jefferson Blvd, Culver City, Ca 90230. Monthly \$1.50 each. Dick tries, pretty successfully, to review (or have reviewed) most books as they come out. Where books are reviewed that I know I find the reviews perspicacious. The pictures of the book covers also add a lot. Something like 40,000 words overall.

CHECKPOINT 80 - March 77; 81 - May 77; Peter Roberts, 38 Oakland Dr, Dawlish, Devon. Monthly 5 for 50p or 12 for £1. About 2500 words of news - am I being over critical in thinking there's a lessening of news? Worth trying - try 10p for a sample issue.

CELESTIAL 1 - March 77. Anthony G. Richards, 91 Maplin Way, Thorpe Bay, Essex. Irreg, SAE will secure next issue. A personalzine that is unpretentious and has some news, some views and some (book) reviews. Nice try at a first ish. I'm changing my opinions on personalzines - I now reckon only to hate those longer than about 10 pages!

FANZINE FANATIQUE 25 - April 77. I told you my system had gone to pot. See notes on earlier issue, more fanzine reviews.

GHAS 3 - Spring 77. John & Eve Harvey, 64 Elthorne Ave, Hanwell, London W7 2JN. Irreg, 65 for £1, 1 for 25p. Carol Gregory on sf illos (1500), Chris Priest reviews Goddard & Pringle's book on J.G. Ballard (2750). How Leeds Univ had a film festival (1000). Transcript of a Novacon panel (5000), fanzine reviews (3000), letters (5000), goodbye Channelcon (500). Plenty of artwork and clear reproduction as well as the interesting and varied articles make this a fanzine worth looking forward to.

TWILL DDU 6 - March 77. Dave Langford, 22 Northumberland Ave, Reading, RG2 7PW. Frequent - again try a SAE if you want to inflict Dave's humour (?) on yourself! No. 7 was forced on me at LUUNICON and I can't find it right now! One of the best arguments for personal zines.

FORTHCOMING BOOKS 36 - March 77; 37 - May. Joanne Burger 55 Blue Bonnet Ct, Lake Jackson, Tx 77566, USA. Bi-monthly, 6 for \$4.50 (airmail). The books coming out in the States that are likely to interest fans.

ERG 58 - April 77. Terry Jeeves 230 Bannerdale Rd, Sheffield S11 9FE. Quarterly, 6 for £1. Editorial (1000), Bob Tucker (700), report on FanCon (1000), book reviews (2500), 3 people's favourite stories (700) and Letters (1000) finish another dependable ERG.

JABBERMOCKY 1 - March 77. Jean Frost, 65 Charnley Ave, Sheffield S11 9FR. Irreg(?). Loc, cont#b or trade. A peculiar personalzine that is amusing in places and develops a bit of a desperate tone in other places. Better to push articles out to other zines and accept the disciplines that those fanzine editors should impose.

CHANDELIERS & CANDELABRAS 1 - Feb 77. Rick McMahon, 287 South Lane, New Malden Surrey. Irreg, no subs, usual only. Oh dear, 2 personalzines right next to each other. About 3000 words that show promise but, again, need a discipline imposed upon them.

DR. WHO YEARBOOK 76. Keith Barnfather, 49 Hillier Rd, Battersea, London SW11 6AX. No price. No need to go into the contents - if you're a Dr. Who fan you'll enjoy this - with plot summaries of the tv serials, reports on the Dr. Who exhibitions, books and reports of/about the Dr. Who Appreciation Society.

SF REVIEW 18 - Aug 76. UK Agent Wm Dawson & Sons, Cannon House, Folkestone, CT19 5EE. Quarterly. No sub details due to fluctuation of the £! Lots of Dick Geis, book reviews, letters and articles. Something like 50,000 words...SFR, ALGOL & LOCUS are the 3 main contenders for Hugos every year - look at any issue and you'll see why.

ONE OFF 4 - May 77. David Bridges. No address (I can find) - look it up in the BSFA membership list. There's good stuff here - and bad! Parodies on "Christmas Carol" and Author Appreciation are good - two crosswords are too many. Trouble is that to appreciate any article herein one must read another fanzine in between...any diet without variety can become boring.

WHERE DO WE GO FROM HERE? Keith Walker - see Fanzine Fanatique for address. A one shot Eastercon report...why it wasn't incorporated in FF I don't know.

CELESTIAL 2. See CEL 1. This is much the same...still showing promise and 4 pages are quickly digested.

TABEULIAN 32. UK agent Alan Dodd, 77 Stabstead Rd, Hoddeston, Herts. Irreg but frequent. \$3 for 12 issues. Special feminist issue (it says) - usual brand of off-beat humour

Recommended.

QUARK 14 - April 77. Tom Perry, 25 Locks Rd, Locks Heath, Hants SO3 6NS. Irreg, no subs. Editorial (1000). Two sides of the Harlan Ellison nose tweaking incident by Dave Langford (600) and H.E. (400) Eric Bentcliffe reports on Silicon (1000), letters (4500). An article demolishing Don West, or Tom Perry rides to Walt Willis' rescue (5000).

#### SHORT NEWS ITEMS

Mike Moorcock was doing an autographing session at "Dark They Were..." recently and commented that they was a good chance of reviving NEW WORLDS, several publishers being interested. And it was possible that it would return to the large format of the late 60s. Hilary Bailey would be in complete control.

Martin Amis has retired as SF critic for the OBSERVER.

The July FANTASY & SF will be a special Harlan Ellison issue.

Richard Adams' next novel has two dogs and a fox as heroes, takes place in the Lake District and is called THE PLAGUE DOGS, it is to be published by Allen Lane in September. ((If it's as good as SHARDIK it must stand a chance of winning this year's BSFA Award!))

Trouble at T'TREK. Nimoy is demanding more money than Shatner - purely contractual, as the companies say. And even worse the script had Spock coming face to face with God in space and getting the best of the ensuing argy bargy - after recovering from their collective fits the studio sent it straight back for rewrite.

The new Muppet show will feature SWINETREK starring Captain Link Snout and the blonde bombshell Ms Piggy. (Inconsequential humans such as Nureyev, Peter Sellers and Cleo Laine also appear).

Picador, who publish some excellent books, have brought out THE TOLKIEN COMPANION by J.E.A. Tyler, an encyclopaedic guide to LoTR and other works. At 531 pages it's probably easier to read LoTR again.

Bob Shaw's latest book is MEDUSA'S CHILDREN published by Gollancz, £4.20. It's getting some good notices from the critics. ((Another BSFA Award contender))

THE GIANT SPIDER INVASION is going the rounds at Odeon & Gaumont Cinemas (with CARQUAKE). To quote from "Previewtime" the chain's "mini-mag", "It begins when a gamma ray shower hits the place and local scientist Doctor Jenny Langer calls NASA for help as radiation sets in." Something like bad weather setting in...?

\*\*Thanks to Cyril Simsa and Keith Freeman for this information.

\*\*And finally you should all go and buy Michael Bishop's FUNERAL FOR THE YES OF FIRE, it is extraordinary and the best book I've read this year....Tom A. Jones.



