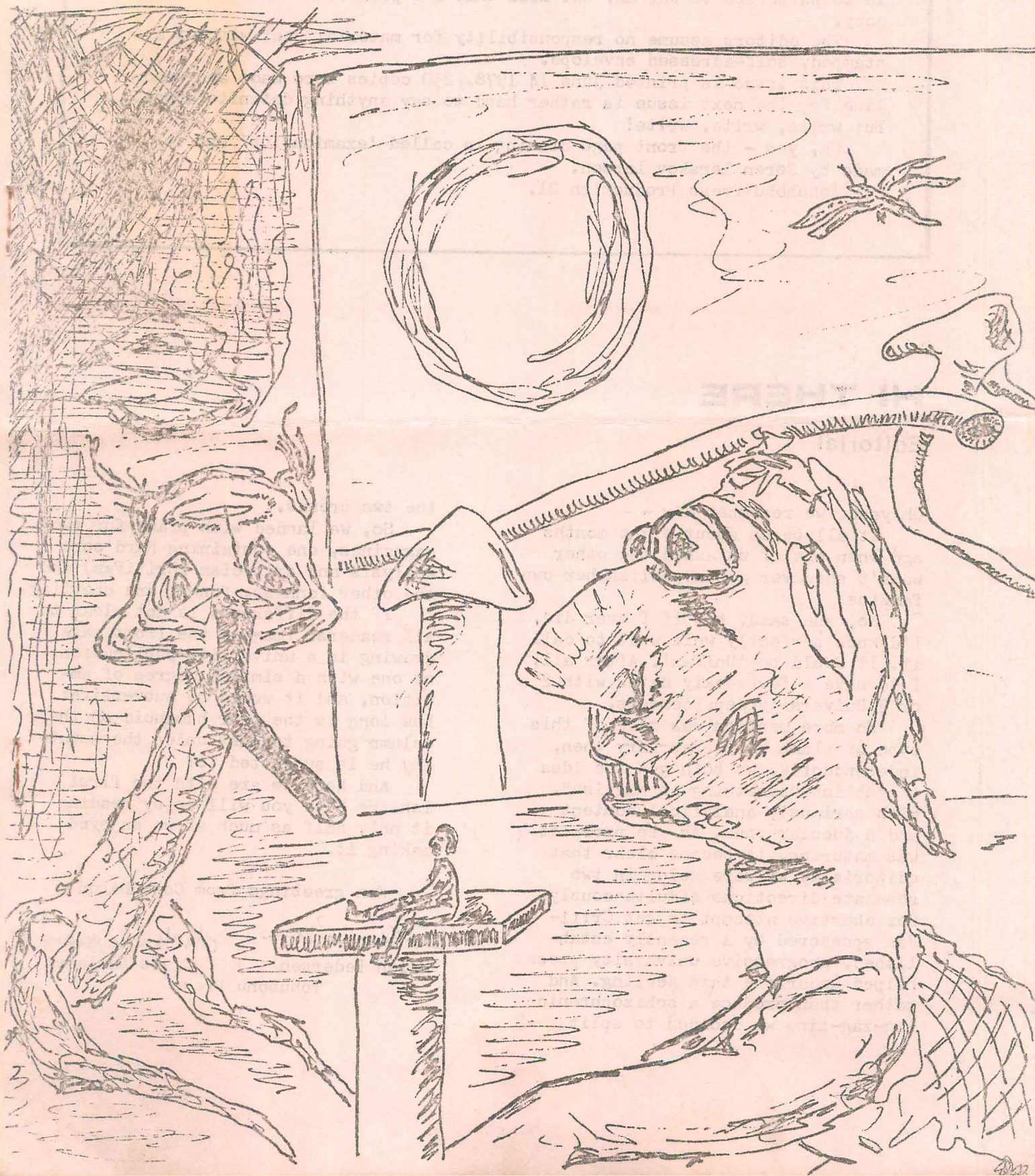


U n i f a n

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UniFan

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This issue is printed June 14 1978. 250 copies were made and deadline for the next issue is rather hard to say anything definite about. But write, write, write!

Oh, yes - the front page drawing is called 'examination' and is made by Søren Lerskov Larsen.

Tohubohu Press Production 21.

HI THERE

Editorial

Oh yeah, we remember now - -

It all began about eight months ago when one of us asked the other wasn't she ever gonna publish her own fanzine?

No, she said, but if I ever did, I'd know perfectly well what to call it. It would be 'UniFan'. After all, I do have a few weekly dates with 2 or 3 University departments.

No more mention was made of this type of plans until February when, independently, we both got the idea to publish "something in English", with seriously analytical content and a jocular tone. As the prospect was maturing, it became clear that editorially we were going in two separate directions simultaneously. Our abortive attempt to get CritiFan sponsored by a recently established, progressive university press helped underline this feeling. And rather than produce a schizophrenic zig-zag-zine we decided to split

the two trends.

So, we landed with plans for two magazines, one containing hard core analysis and criticism (CritiFan) and the other fannish, funny, and chatting.

If the difference is not clear to all readers: Imagine the front page drawing in a university publication, or one with a similar degree of ambition, and it would be subversive: how long is the poor humanoid on the column going to last under the scrutiny he is subjected to?

And here we are with the first ish. We hope you will enjoy reading it only half as much as we enjoyed making it.

Fan greetings from Copenhagen

Ellen Pedersen
Ellen Pedersen

Niels Dalgaard
Niels Dalgaard

Tohubohu Press

Work Shop

BRIAN ALDISS
PHILIP JOSE FARMER
SAM J. LUNDWALL

& A Lively Audience

This lovely piece of work came into being at the Scandinavian Science Fiction festival FABULA 77 which was held last year in Copenhagen. Brian Aldiss, who was one of the GoHs, didn't think he was put on the programme as often as he would have liked. So he suggested that he, together with whoever else felt like it, should try to produce a science fiction story. For a start he himself suggested this idea:

Heading for a very far star system is an enormous starship. Aboard the ship are 10.000 communists.....

ALDISS: Okay, we have this spaceship and they see this planet and they're getting drawn near....by suction? Now suction will have to be from this planet....or from the spaceship? Any idea?

Well, supposing that what they thought was a planet was a black hole - it just looked like a planet through the telescope. And when they get there, it might not be a planet. So we've got an alternative here. The next thing to ask is: what's the crew like?

My idea was that it should be ten thousand communists. Mr. Farmer?

FARMER: Would it be permissible to have one alien communist who's been picket up on the way from another planet?

He's humanoid, but he differs vitally biologically in some way...

AUDIENCE: Mr Spock.....

ALDISS: Well we better not call him Mr. Spock. How about Mr. Cock? OK?

FARMER: Could I explain the particular biological detail by which he differs? He looks like a human being except that he has a double penis which is two feet long.

(Laughter)

ALDISS: What did you come up here for.....?

Now you see we have clues to the nature of the story already. It's plainly gonna be a very symbolical story and realism is obviously going to be out. So the next question to be asked is which of these elements is it going to be about? Is it going to be a technical exposition about how ten thousand communists and one biforcated cock get down here, which will make it hard core technological science fiction, or....

VOICE 1: Why not see it from the viewpoint of the black hole? What will a black hole think about getting a spaceship down inside?

ALDISS: Ah, I see. An intelligent black hole....

Voice 2: How would a black hole like getting a biforcated cock down.....

ALDISS: Is it a black cock?

VOICE 1: Maybe you should have two black holes?

ALDISS: That's a good idea. This is a black hole binary system. So we've already got two sorts of story: The technological one and....

VOICE 3: And the sexual.

ALDISS: And the - oh, the romantic one.

VOICE 1: I have a suggestion as to how you could combine the two. If you use this biforcated cock as a slingshot and eliminate the hole by filling it....

ALDISS: I think we'd better wait till we get nearer to the planet. Otherwise it will be very painful !

FARMER: You brought in the romantic interest, so.....this is not going to be a tightly structured story, is it?

ALDISS: I'm afraid not.

FARMER: All right, then there could be another spaceship which is chasing this one because the captain of the ship which is chasing our main ship is in love with the captain of that ship, but he's an antimatter creature

ALDISS: Okay, let's have the other ship here, coming in this way. And perhaps it could be full of ten thousand female antimatter communists. But then we would also have to have Mrs. Cock on here - if that's not a contradiction in terms....

I think we'd better put romantic and sexual here. But of course, according to what Phil says, we've also got the thriller element in here. What next, Phil?

FARMER: Well, I don't wanna take over....

ALDISS: Aw, come on, do you think I wanted this job?

FARMER: Well, okay. I'll give you a few details and then I'll retire.

We're going to add another thriller element you see. Something's going wrong with the drive of course. That's because it's being pulled by this planet. And it has caused an electro-mechanical dysfunction, a malfunction. Now what happens is...it's a problem they can't solve for quite a while but they will solve it when they get down here. But we're adding this particular dysfunction in order to add tension to it you see. Right, now what happens is that the power goes on and then it cuts out. And the engineers can't figure out why. But the captain - what are we going to call him? - well okay, the captain goes into the ship's bathroom and while he's standing there the power suddenly goes off. He's caught by surprise, he can't grab hold of the nearby bar to hold himself and since the gravity's been cut off, he floats up and bangs his head on the ceiling which causes him to lose his memory. And in the meantime the engineer is calling down into the toilet trying to get hold of the captain who doesn't remember who he is. So Mr. Cock goes into the bathroom when the power is on in order to hunt down the captain, right? But when he's reaching down to get hold of the captain, the power goes off again and he's propelled upwards. He bumps his head but not as strongly as the captain did - he's able to retain some of his wits. So he knows the power is going to be cut off again, so he takes his biforcated penis and ties it around the overhead bar knowing that when the power goes off again he only goes so far - he thinks. But the power goes on and off and every time he goes up it stretches it further and further and in the meantime the captain's wondering what the hell is going on, 'cause he's looking around and he doesn't even remember leaving Earth. And he's never seen this strange creature before.....

I'll stop right there.

ALDISS: Don't go away, we'll need you. If I could suggest one little al-

teratōpn there. When the two of them are in this W.C. it's locked an the inside and so there's no way in which they can be rescued frōm this terrible situation. One of them has lost his memory completely, one of them has not only half lost his memory, he's also tied up by his penis. Of course this enables ~~mk~~ you to introduce the fantastic scene when the only way to get at the lavatory is to send one of the communists down through the sewage system and come up through the toilet bowl. But this moment the power comes on again and he's shot right out of the toilet on a great jet of shit.

So we have this incredible scene of tension when there's three men locked in the lavatory and meanwhile the tide of shit is rising slowly....

FARMER: And Mr. Cock can't get to the knot to untie himself because every time he's just about to do it the power goes off and he shoots back.

ALDISS: And the whole ship is filling up with shit. It's quite obvious. And this magnificent story is going to be sent as a serial to F&SF. Here's the perfect cliff-hanger for the end of part one.

VOICE 1: Suppose that the black holes are intelligent and they can't propagate without sucking humanoids into them?

ALDISS: Oh, I see it all now. The humanoids are not what they think they are. In fact they're the deposit of some giant black hole - semen, left on the planet Earth two billion years ago. The black holes were doing a quick tour of the universe, and some of their semen landed on earth. So we think we're human, but all the time we're really spermatozoa. And what we're doing in fact is to make the passage here - it is in fact a fertility passage.

VOICE 1: And the human race gets back to this big vagina in the sky.

ALDISS: I like that. And now we have the title of our story, which is simply Spunk!

FARMER: I would suggest Up your black hole !

ALDISS: Okay. Now, as van Vogt told us long ago, it's essential whenever you get into difficulties to change the scene and have a man come in with a gun. And this is about everything the story lacks so far.

VOICE 1: I'm thinking about the romantic scene. The ships could be cybernetic ones so they have feelings and fall in love with the intelligent black holes. Then you have a four-sided relationship.

ALDISS: So we've got two sorts of sex going on - well, several sorts, I think.

VOICE 2: Then the man with the gun could be a communist thet's suddenly turned fascist.

ALDISS: Would anyone notice the difference?

VOICE 4: A black hole turned red.

ALDISS: Well that's the title for episode two, I think.

VOICE 2: Shouldn't we have a red sun for the communists?

ALDISS: I think the doppler-effect will take care of that.

Now, there is one factor we have not really considered - well there are several, in fact - such as plausability. Also, what's gonna happen when these two meet? The two ships are going to mate, right? But this is going to thwart the desires of the binary black holes, because obviously the binary black holes are going to want all these spermatozoa, these twenty thousand spermatozoa, as quickly as possible without further delay. They're getting red hot. So there's going to be an almighty galactic conflict here between the desires of the ships and the dāsāres of the holes. We could call this "The Desire and persuit of the black holes" I suppose.

Any suggestions about this?

Where does this guy with a gun then come in from? Could we have another little planet just there? Just an ordinary little planet with a guy with a gun?

VOICE 5: He's a Stowaway.

ALDISS: A stowaway, we forgot the stowaway! The stowaway is a hottentot capitalist named Joe.

FARMER: Excuse me, I have to leave. I'm going to be interviewed by these young fellows. I wish I could be here, though.

ALDISS: We'll tell you how it works out....

Now, one thing we've lost sight of is the question of viewpoint in all this. We're going to decide whether we are going to have some central figure. One way out of this difficulty, of course, would be to have it told by an author that just tells everything straightforwardly, but of course if you want to be new wave you'd have it all told by the intelligent black holes.

VOICE 2: It would have to be told by the black holes, because when you get the two ships mating you're gonna get a realization of the Big Bang theory. And you'll have to have the whole thing kept together by the gravitational forces of the black hole.

ALDISS: Let's just cling to that other title - Big Bang!

(Laughter)

Which would be the best viewpoint to tell it from? The black holes?

Then another question is that what's gonna happen at the end of the story - it's presumably going to be the Big Bang down here, right? So as a result of this we'll have offspring, right? And the offspring will be God himself. So all this happened before the universe was created and in fact what we've got here is a colossal creation. God is a result of this immense space-fuck. So we'll have the story told by God, okay?

VOICE 1: I think there'll be no Big Bang because the two spaceships are not interested in getting into the black hole since they know they are going to be destroyed there - whereas the communists consider the hole a sort of paradise. So -

VOICE 2: If you get the two spaceships mating you'll get the explosion because one ship was supposed to be antimatter and one was matter.

The whole thing would then be held together by the gravitational forces of the black hole. So we get a creation system when the two ships mate, held together by the black holes and another when the ships are being drawn to the black holes.

ALDISS: Yeah, very good. Right, we obviously need this to be antimatter because this creates tension in episode one of our serial. But you're waiting for them in episode two to meet and then to blow apart. But in fact they're already so near the influence of the black hole that maybe that doesn't happen - the laws of the universe are controverted so that for once they can meet and mate and instantly spawn a million other little spaceships each filled with one communist. Would that be all right?

We should have Larry Niven here, really.

(Laughter)

VOICE 1: What happened to the man with the gun?

ALDISS: Good question, yeah. Any idea what happened to the guy with a gun?

Now my idea is....so far, just think how terribly serious all this is. The one lightening element in it is humour. So every so often a guy comes in with a gun to shoot someone, but they're always too busy being drowned in shit or whatever, so he has to go out again without shooting anybody. And he keeps coming on, it's a running joke throughout the whole serial. So right at the end, on the last page, when this tremendous orgasm has happened and God is born the man with the gun comes on and shoots God!

You think it would work?

VOICE 1: That implies some contradictions because if God is the one that's created and He is the Creator and the man shoots God then he can never have been born.

ALDISS: Yeah but he has a reason for shooting God because God has been telling this rotten story.

(Laughter)

LUNDWALL comes in: Haven't you destroyed the universe yet?

ALDISS: No we've just gotten into creating a new one....itsthat plot!

VOICE 1: This is a very dualistic story. Why not introduce the Devil?

ALDISS: Good idea. So this is a theological thriller, right? Joe is the Devil, it gives us theology.

This is what we like about science fiction - it embraces all disciplines, OK? We also of course have politics...

VOICE 1: Couldn't the antimatter people live backwards so we get a time aspect in the story?

ALDISS: Yes....now you see, the reader finally learns - in the last episode - exactly why this ship was flying backwards. And all the way through the story we're identifying with this lot of communists because we think they're matter but finally we get this blinding revelation, ten pages from the end, that this is the antimatter one.

VOICE 1: That is a matter of opinion.
(Laughter)

ALDISS: Well, is there anything we've left out of all this?

VOICE 2: We've had two of everything so I think we should have an antimatter God too.

ALDISS: But we have it - the Devil and God is matter and antimatter!

VOICE 2: One would need a white hole then.

VOICE 1: One black and one white....

ALDISS: And one khaki?

No, the only thing this thing lacks is a chinese villain!

(Laughter)

LUNDWALL: Why not let the people of the spaceships be communists from the Soviet Union and Mr. Cock be a communist from China?

VOICE 1: No, Mr. Cock is an alien.

LUNDWALL: Well he could be an alien from China, then.

(Laughter)

ALDISS: And chinese don't have cocks like this.

But if these are communists and

these are capitalists, what we've got here is a tremendous allegory - it's something that we've all lived through in our mental lives, isn't it?

But I hope you have a solution to the ship problem? What happens to all the ships, to the antimatter ship?

VOICE 1: Let God be the author in disguise.

ALDISS: But we've already got symbolism. What we need is poetry. And we get rid of poetry very quickly in the first couple of pages by describing space, looking at the stars out there like a sackful of jewels tossed in a coalhole.

And there you see - it's very easy. A whole lot of guys, none of you with a single thought, that we would be able to make this tremendous saga covering lightyears and all cosmology. It's all too easy.

Seriously is there anything we could do to make this sort of thing plausible?

And the other question is: supposing it was handed to someone who went in for this sort of thing, like Asimov....would you buy it? The answer is you would, if it was called Big Bang or Up your Black Hole - you couldn't resist it, could you?

Has anyone made notes on this?

VOICE 2: This is impossible.

ALDISS: But this is not necessarily an impediment, after all some of the best sf stories are impossible.

I don't know whether you've learned anything from this and I don't know if I have, except that your minds run strongly on the sexual. But of course, what this is about is that it's a cosmology we've made. I'd like to ask how many of you were drawn into science fiction because you had an interest in astronomy or spaceflight or something like that, in other words came in through a very serious end instead of through the comics? I would be one of those myself. And I found that when I'd read a few basic astronomy books none would take me any further, and therefore I had to go to science fiction. And what really interested

me was the beginnings of all things and the ending - the middle was okay but it was really exiting in the beginnings and in the ends.

And we've arrived at something that interests us all. However lousy this might be, it's about the central concern of things.

Now all that's left is to write the damn thing. It would be in say 120,000 words which would give us three episodes at 40,000 words. It could be written quite easily in an afternoon by someone like Sam Lundwall.

(Laughter)

MRS. FARMER: I'm going to find Phil and see how he wants to end it....

ALDISS: There's another way of doing this. You write it as a quickie, do it all in a thousand words. It has more impact that way, right?

VOICE 6: Is this where we're going or is it where we came from?

ALDISS: It is where we came from. And I've got one last punchline: the Devil comes on with his gun and here is God and the Devil looking at each other, and suddenly they realize they fancy each other. So the Devil gets into drag and we have the Adam and Eve ending.....

The only thing now lacking is that someone wakes up and find that it was all a dream.

And that about wraps it up. I think we've got a very fine story. We could maybe call it Catch-69?

I somehow see this as more of a Danish story than an English one.

VOICE 1: And the reviews will say that this is where the fans hit the shit.

VOICE 2: That does introduce another character - the Shit-hitter.

ALDISS: Okay, and so another epic was born.

On the whole this thing seems to have reached a certain sort of solution, or should we say a standstill, and I suggest that we all take a break and cool our minds with some lager. Then if you like we'll come back and we'll try something else. Okay?

(Applause)

THE END.

NOTE: The workshop is transcribed from a tape that was made while it took place. This may cause some mishearings and otherwise blur the meaning of what has actually been said. I resume the full responsibility and beg forgiveness (and make that include the spelling errors and occasional crazy syntax). Remember that it is not always easy to hear what's going on when twenty people are talking at the same time.

The speakers indicated by VOICE and a number are some that we've not been able to identify so far. Should they report to us ~~we~~ will we print their names in a future issue of Unifan, of course.

nd

MATHEMATICAL

LION HUNTING

BY OTTO MORPHY*

This essay was originally printed as "Some Modern Mathematical Methods in the Theory of Lion Hunting" in the American Mathematical Monthly sometime in 1968.

It is now thirty years since the appearance of H. Petard's classic treatise (2) on the mathematical theory of big game hunting. These years have seen a remarkable development of practical mathematical techniques. It is, of course, generally known that it was Petard's famous letter to the president in 1941 that led to the Martini project, the legendary chrash programme to develop new and more efficient methods for search and destroy operations against the axis lions. The Infernal Bureaucratic Federation (IBF) has recently declassified certain portions of the formerly top secret Martini Project work. Thus we are now able to reveal to the world for the first time these important new applications of modern mathematics to the theory and practice of lion hunting. As has become standard practice in the discipline (2) we shall restrict our attention to the lions residing in the Sahara desert (3). As noted by Petard most methods apply, more generally, to the other big game. However, method 3 below appears to be restricted to the genus Felis. Clearly, more research on this important matter is called for.

1. (Surgical Method). A lion may be regarded as an orientable three-manifold with a nonempty boundary. It is known (4) that by means of a sequence of surgical operations (known as "spherical modifications" in medical parlance) the lion can be rendered contractible. He may then be signed to a contract with Barnum and Bailey.

2. (logical method). A lion is a continuum. According to Cohen's theorem (5) he is undecidable (especially when he must make choices). Let two men approach him simultaneously. The lion, unable to decide upon which man to attack is then easily captured.

3. (Functorial Method). A lion is not dangerous unless he is somewhat gory. Thus the lion is a category. If he is a small category then he is a kittygory (6) and then certainly not to be feared. Thus we may assume, without loss of generality,

*) Ed.Note: Prof. Morphy is the namesake of his renowned aunt, the author of the famous series of epigrams now popularly known as Aunt Otto Morphisms, or euphemistically as epimorphisms.

that he is a proper class. But then he is not a member of the universe and is certainly not of any concern to us.

4. The lion is a three-manifold embedded in Euclidian 3-space. This implies that he is a handlebody (7). However, a lion which can be handled is tame and will enter a cage upon request.

5. The lion is a cross-section (8) of the sheaf of germs of lions (9) on the Sahara desert. Merely after the topology of the Sahara, making it discrete. The stalks of the sheaf will then fall apart releasing the germs which attack the lion and kill it.

6. Regard the lion as a surface. Represent each point of the lion as a coset of the group of homomorphisms of the lion modulo the isotropy group of the nose (considered as a point) (10). This represents the lion as a homogenous space (11). That is, this representation homogenizes the lion. A lion that's homogenized is in no shape to put up a fight.

7. A male lion is quite hairy (12), and may be regarded as being made up of fibers. Thus we may regard the lion as a fiber space. We may then construct a Postnikov decomposition (13) of the lion. This being done, the lion being decomposed, is dead and in bad need of a decent burial.

8. Consider the mod p cohomology ring of the lion. We may regard this as a module over the mod p Steenrod algebra. Doing this requires the use of the Steenrod cohomology operations (14). Every element must be killed by some of these operations. Thus the lion will die on the operating table.

9. The lion has the homotopy type of a one-dimensional complex and is hence a $K(\pi, 1/2)$ space. If π is noncommutative then the lion is not a member of the international communist conspiracy (15) and hence he must be friendly. If π is commutative then the lion has the homotopy type of the space of loops on a $K(\pi, 2)$ space (13). We hire a stunt pilot to loop the loops, thereby hopelessly entangling the lion and rendering him helpless.

10. Cover the lion by his simply

connected covering space. In effect this decks the lion (16). Grab him while he is down.

11. A lion is big game. Thus a fortiori, he is a game. Therefore there exists an optimal strategy (17). Follow it.

12. If there are an even number of lions in the Sahara desert we add a tame lion. Thus we may assume that the group of lions in the Sahara desert is of odd order. This renders the situation capable of solution according to the work of Thompson and Feit (18).

We conclude with one significant non-mathematical method:

13 (biological method). Obtain a number of planarians and subject them to repeated recorded statements saying: "You are a planarian". The worms should shortly learn this fact since they must have had some suspicions to this effect to start with. Now feed the worms to the lion in question. The lion will thus gain the knowledge of the planarians (19). The lion, now thinking that he is a planarian, will proceed to subdivide. This process, while quite natural for planarians, is disastrous to the lion (20).

FOOTPRINTS:

1. This report was supported by grant no. 007 from Project Leo of the War on Puberty.
2. H. Petard: A Contribution to the Mathematical Theory of Big Game Hunting. Am. Math. Monthly, 1938.
3. This restriction of the habitat does not affect the generality of the results because of Brouwer's theorem on the invariance of the domain.
4. Kervaire and Milnor: Groups of Homotopy spheres. Ann. of Math. 1963.
5. P.J. Cohen: The independence of continuum Hypothesis. Proc. NAS (63-64).
6. P. Freyd: Abelian Categories. Harper and Row, New York 1964.
7. S. Smale: A Survey of some recent developments in Differential topology. Bull. A.M.S. (63).
8. It has been experimentally verified that lions are cross.

9. G. Bredon: Sheaf Theory. McGraw Hill, NY 1966.
10. Montgomery and Zippin: Topological transformation Groups, Interscience (55).
11. E. Borden: Characteristic classes of bovine spaces. Peripherblatt für Math. (1966 BC).
12. Eddy Courant: Sinking of the manne. Pantz Press 1893.
13. E. Spanier: Algebraic topology. McGraw Hill NY 1966.
14. Steenrod and Epstein: Cohomology Operations, Princeton 1962.
15. Logistics of the Attorney General's list. Band Corp. (1776).
16. Admiral, P.V. (USN ret): How to Deck a Swab. ONR tech. rep. (Classified).
17. von Neumann and Morgenstern: Theory of games. Princeton 1947.
18. Feit and Thompson: Solvability of groups of odd order. Pac. J. M. (1963).
19. J.V. McConnel (ed): The Worm returns, Prentice Hall, Englewood Cliffs, N.J. 1965.
20. This method must be carried out with extreme caution, for, if the lion is large enough to approach critical mass, the fissioning of it may produce a violent reaction.

Fandom In Denmark

By
Niels
Dalgaard

It might be interesting for a foreigner to hear something about the fan scene in Denmark. It is - of course - not quite like that in any other country.

You see, until very recently we had no organized fandom in this country. No fanzines were published, no meetings were held. And although sf books were published they were not called science fiction until 1958. Before then they were "future novels" and "space Novels" but the Danish sf publishers didn't dare call it sf.

The first signs that something was going on that might evolve into some sort of fan gathering was a guy named Jannick Storm who in the late sixties and the early seventies published a fanzine called Limbo. It was 8 pages, off-set, rather stylish and mostly concerned itself with the new wave. However, only four issues appeared between 1969 and 1972 and thereafter it vanished. Nothing came of it in the way of a fan movement.

It was yet too early.

Next, a science fiction film festival took place!

Of course, it didn't happen out of the air. But it wasn't a result of fans organizing either. It was the Danish Film Museum which did the work. It was in 1973 and at that festival a number of "dirty pros" got together to form the Science Fiction Union. When some fans asked could they join, they were met with a rather negative response. So they got together themselves to form a fan union. It was what became known as The Science Fiction Circle and from then on events began to pick up speed. From the SF Union nothing much has been heard since, and it is supposedly not in existence any more.

In late 1974, The Circle put out the first issue of Proxima. A very serconnish type of fanzine (according to Danish standards, anyway) it immediately got the support it needed to survive (which was calculated as 300

subscribers). It still comes out four times a year and it is still sercon and rather a nice fanzine. The Circle had obtained the files from a publisher who in 1972-74 had published a series of sf paperbacks, each with a coupon for a contest. Every person in the country who had at one time bought such a book and returned the coupon got a letter from the Circle telling about this fan union and its fanzine.

The Circle and Proxima entered 1975 with several hundred fans in the organization and began preparations for the climax of the year - the 1975 Danish Science Fiction Festival. It lasted two days and had more than a thousand visitors. It was a success all ~~KMX~~ the way through and supplied the Circle with money for some time. An extra issue of Proxima was published and there was a general feeling of big possibilities. However, the work soon again settled into a steady routine - which was the best thing to happen, since memberships were still flowing in and it took some effort to maintain control.

Half a year later something else happened. In the beginning of 1976 a new fanzine saw the light of day - made by the Funen division of the Circle (centered in Odense). Name of Minizine, it was mimeographed, came out fairly often, and was more fan-oriented and less sf-oriented than Proxima. It was edited by Klaus Johansen and Henry Madsen. It still exists today, though it is published rather infrequently and Klaus has left to start his own zine (see later).

Almost at the same time, the Circle's internal news-rag became a real fanzine, edited by your humble narrator. It started out in off-set, but during 1976 the Circle's economy began to look bad and from then on it was mimeographed. In 1976, a small convention (Dancon 4) was held, Proxima came out with the usual four issues, SFC-Nyt (the newsrag) got started and everybody began to prepare for the so far biggest science fiction event in Denmark: The Scandinavian festival FABULA 77 the following year.

Late in 1976, a number of small private (i.e. non-Circle) fanzines began to appear. Your humble narra-

tor started Tohubohu, a mimeographed personal/fannish zine, Klaus Johansen who had left Minizine began Hvad Skovsøen gemte (What the Forests Lake Hid), also a mimeographed personal/fannish/genzine (sort of a mixture between the three) and a fellow named Johnny Breck began to publish a number of photocopied rags with very low circulation, blaming the Circle for everything that was wrong in Denmark.

So far 1977 has been the most active year in Danish Fandom (but 1978 is far from over yet!). Inside the Circle great changes took place - Carsten Schiøler who had been editing Proxima since its start left it to take care of Fabula (this actually happened late in 1976). His place as editor was taken over by Erik Swiatek and your humble narrator - who now had enough to look after, being the editor of SFC-Nyt, co-ed of Proxima and publisher of a number of private fanzines. And Fabula, which took place over three days at Whitsun and which was held at the University of Copenhagen was an enormous success in almost every respect. The three days were filled with so many activities that at least three took place simultaneously all the time - and that's not counting the films. 35-mm film, 16-mm and 8-mm were all shown continually. Everybody who was there say it was really great.

The only point at which it didn't work out was financially. With only 1300 Visitors (due to holidays and too fine weather) the loss was almost 100.000 Danish Kroner (about 9.700 pounds). Since then, The Circle has been fighting desperately to pay off the debt. It has succeeded partly in that there is now only a little left of it, and there is now money enough to continue the publishing of the series of booklets, called the Tangent series, which was started just before Fabula. And Proxima has been published with four issues a year all the time.

Later in 1977 still more private zines turned up and there are now about ten publishers publishing a total of more than fifteen zines. Our next Danish convention will be in august 1978 in Odense and a professional sf magazine has begun a rather staggering life.

With the Circle slowly recovering and the small one-person fanzines flourishing and several other fan-sponsored publishing ventures under way, the fan scene in Den-

mark today is at its most energetic - and there is no sign of diminishing activities. So Denmark is not the worst country to be a fan in.

The editors of UniFan also publish

CritiFan

A new journal for the critical fan. For which, we're sorry to say, we can't offer trades. We can't offer All You Ever Wanted To Know About Science Fiction, either. But we do offer:

Criticism

Analysis

& a FRESH approach

1ST ISSUE INCLUDING

A question-and-answer session with Kurt Vonnegut Jr. who speaks about plot structuring, about Philip Jose Farmer's Kilgore Trout-writings and much more.

An article by John Foyster about the criticism of Science Fiction.

A reassessment of George Orwell's "1984"

AND MORE !

CritiFan will be out three times yearly (October, February and June) and the first issue will be the October 1978 issue. For subscription information see enclosed leaflet. Each issue will be off-set and not under 28 pages A4.

If you'd like to help us distribute a leaflet telling about CritiFan (sample enclosed) please write us as fast as possible telling us how many copies you need. You might distribute them together with your own fanzine or at the College or University or wherever there might be people who could take an interest in CritiFan. Thank you very much.

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Science Fiction greetings from Denmark
and

Ellen Pedersen &
Niels Dalgaard /
Tohubohu Press .