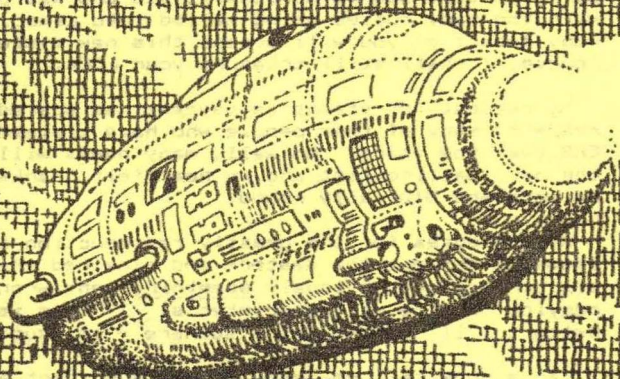


ERG 114

JULY 1991





# ERG 114

## JULY 1991

\*\*\*\*\*  
B. T. JEEVES  
56 RED SCAR DRIVE  
SCARBOROUGH  
N. YORKSHIRE YO12 5RQ  
Phone (0723) 376817  
\*\*\*\*\*



=====

ERG -- NOW IN ITS 33rd. YEAR

=====

Greetings Ergbods,

ERG appears if and when I feel like it. IF you enjoyed this issue, please pay for it by sending me either THREE, second class stamps, or a dollar bill. That pays for this issue. When I produce the next issue, then you'll be sent a copy on the same terms. If I don't hear from you, I'll assume you don't want any future issues. Sorry if that sounds mercenary, but ERG was getting costly with too many copies being mailed into Limbo. I hope that many (most) of you will accept this new system, and of course, I shall still treasure your LOCs.

My request for stamps as payment has scared off quite a few readers, many of them people who have claimed they enjoyed ERG over the years. Oh well, many names will now vanish from the next mailing list and my heartfelt thanks to all the good friends who DID rally round.

My apologies for the ghastly reproduction in the last issue. I got out the masters and examined them. They were all perfect, so obviously something went wrong with the copying machine at the printer's. If this issue is no better, I'll have to try e'sewhere - any suggestions?

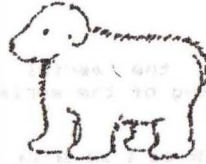
Can anyone tell me Terry Broome's current address - I sent a letter to him at 4 Zermatt St., and it returned marked 'Gone Away'. He has a LOC in this issue, but I can't send him my letter or ERG 114 until I know where he is - HELP!

ERG 115 is already under way! W&W will be on 'lifting body' vehicles, there'll be a short story by Award winning Aussie writer, James Verran, plus other goodies. I mst say, this erratic schedule seems to suit me better than the rigid 'Quarterly' format. I've also been invited to re-join FAPA, but sadly the cost of the 68 copy requirement plus transit time lag mean I must decline - but if the Reader's Digest ever send me that £150,000 they keep promising, I'll join every apa in sight.

My autobiography - the complete Carry on Jeeves plus Down Memory Bank Lane nears its 60,000 word (plus illos) completion - I'm up to 1985. Next step is finding an unwary publisher. Wish me luck.

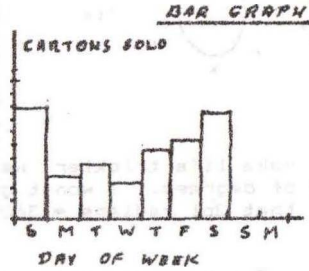
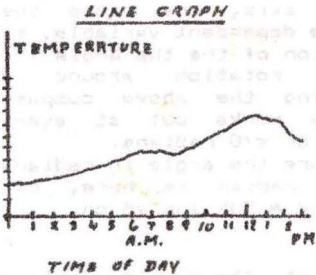
All the best,

# PLAYING WITH POLARS



Have you discovered the delights of Polar Co-ordinates, or did ordinary graphs put you off at school? Most people are familiar with simple visual presentations as afforded by line graphs, bar charts and pie diagrams, but in case your memory is a bit rusty, here's a brief refresher.

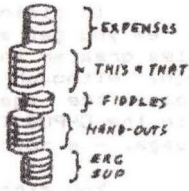
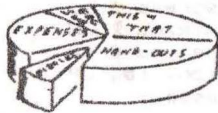
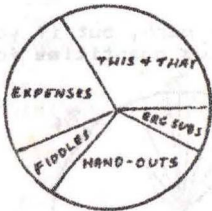
For openers, graphs are a way of displaying visually, how two variable quantities may be connected. Simple examples might be how average temperature varies with time of day, or how ice cream sales vary with temperature. Since the first varies gradually, we could show it more clearly by a line graph, whereas since ice cream is sold in discrete units, a bar chart may make this clearer.



In the case of the line graph, we can interpolate the likely temperature between the actual times of measurement. You can't do this with the bar chart as there are no intermediate sales between successive days. We might use a pie chart to display the relative sizes of moneys spent from a specific amount. The Inland Revenue used to show how they shared out each pound by using one of these.

### HOW EACH POUND IS SPENT

Here are a couple of variations



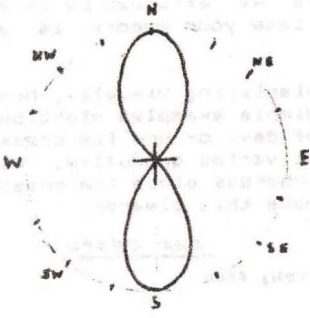
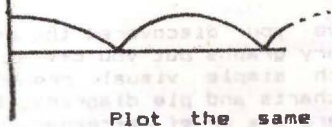
However, some measurements are not much easier to interpret when plotted in any of these ways. Suppose you had a directional radio aerial and wanted to see in which direction it worked best. Connect a signal strength meter to your receiver, tune in a station, rotate the aerial and log the strength of the incoming signal every degree or so - Strength will vary according

H

to where the aerial points. Plot signal strength against the compass bearing of the aerial and the results might be like these samples.

Bearing N NNW NW WSW W SW SSW S SSE SE ESE E ENE NE NNE  
 Strength 10 8 6 4 0 4 6 8 10 8 6 4 0 4 6 8

Plotted in Cartesian these might look like this .....



Plot the same results in polar co-ordinates by stepping round a circle but varying its radius  $r$  according to the signal strength and you can see at a glance in which directions an aerial works best.

So what are Polar Co-ordinates? Well, instead of an  $x$  axis and a  $y$  axis, one plots the value of the dependent variable,  $r$ , in the direction of the angle ( $T$ ) (degrees of rotation around a circle). Using the above compass bearings, this works out at every 22.5 degrees, or  $\pi/8$  radians.

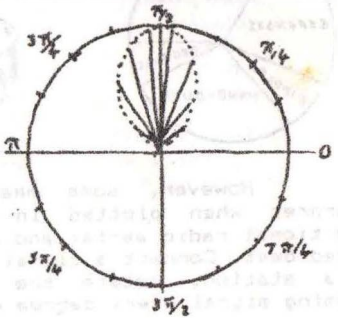
To make life trickier, we usually measure the angle in radians instead of degrees. I won't go into what a radian is here, but suffice that  $2\pi$  radians =  $360^\circ$ ,  $\pi/2$  radians =  $90^\circ$  and so on.

So now suppose we want to plot the simple function  $r = \sin(\theta)$  as  $\theta$  goes from 0 degrees, right round a circle (anti-clockwise) back to its starting point. Remember your trigonometry - sines are positive from 0 to 180, and negative from 180 to 360 degrees. Let's go in the same  $\pi/8$  steps. Look up the sines in your book of tables, or use your computer to draw you a list of 'em.

$r = \sin(\theta)$

Theta = 0	$\pi/8$	$\pi/4$	$3\pi/8$	$\pi/2$	$5\pi/8$	$3\pi/4$	$7\pi/8$	$\pi$	$9\pi/8$	$5\pi/4$	$11\pi/8$	$3\pi/2$	$13\pi/8$	$7\pi/4$	$15\pi/8$	$2\pi$
r = 0	.4	.7	.9	1.0	.9	.7	.4	0	-.4	-.7	-.9	-1	-.9	-.7	-.4	0

In plain figures, the results don't look much, but if you plot 'em you get a pretty design. Watch those minus quantities for angles greater than 180 degrees ( $\pi$ ), though. Although you are aiming DOWN the page, the negative means you draw  $-r$  in the OPPOSITE direction, ie, UP the page. - a point to remember.



You might like to try a few other functions -  $r = 1 - \sin(2T)$ ,  $\sin^2(T) + \cos^2(T)$ , etc, but calculating all those different values gets awfully tedious - and doing tedious calculations is a computer's job -- so here are two programs I wrote for my Beeb.



PROGRAM 1 uses colour and draws a sequence of patterns. In PROGRAM 2, I've simplified it removing the colours statements and plotting only one function in black and white. It should be fairly easy to adapt it for most micros, so why not have a bash and see some of the fascinating patterns you can get. In Program 2, you can try different functions by changing the value of K. For some functions, you may get a better picture by setting the loop to  $\pi/16$  or even  $\pi/32$ , just experiment.

```

10 REM PROGRAM 1
20 REM POLARS BY TERRY JEEVES
30 PRINTTAB(10,10);CHR$(141);"POLAR CO-ORDINATES"
40 PRINTTAB(10,11);CHR$(141);"POLAR CO-ORDINATES"
50PROCtime
60 PRINTTAB(3,14);"IN POLARS, THE CO-ORDINATES ARE:--"
70 PRINTTAB(5,16);"R = LENGTH OF LINE"
80 PRINTTAB(5,17);"T is Theta = ANGLE OF REVOLUTION"
90PROCtime
100 CLS
110 PRINTTAB(3,10);"HERE ARE THE RESULTS OF
    PLOTTING SOME POLAR EQUATIONS"
120 X=INKEY(200)
130 FOR K=1 TO 5
140 MODE 1
150GCOL0,1
160COLOUR131
170CLS
180FOR T=0 TO 2*(PI) STEP PI/32
190 IF K=1 THEN LET P=1-SIN(T)
200 IF K=1 THEN LET Q$="1-SIN(T)"
210IF K=2 THEN LET P=1-SIN(2*T)
220 IF K=2 THEN LET Q$="1-SIN(2*T)"
230 IF K=3 THEN LET P=1-SIN(T)*2
240 IF K=3 THEN LET Q$="1-SIN(T)*2"
250 IF K=4 THEN LET P= 4*SIN(T)*COS(T)
260 IF K=4 THEN LET Q$="4*SIN(T)*COS(T)"
270 IF K=5 THEN LET P=SIN(2*T)+2*SIN(T)
280 IF K=5 THEN LET Q$="SIN(2*T)+2*SIN(T)"
290R=INT(P*200)
300 MQVE 600,500
310 DRAW (600 +INT(R*COS(T))),
    (500+ INT(R*SIN(T)))
320 NEXT T
330COLOUR1
340 PRINTTAB(2,6);Q$
350 X=INKEY(200)
360 CLS
370 NEXT K
380 PRINTTAB(12,12);"THE END"
390END
400DEFPROCtime
410finishtime=TIME+300
420REPEAT
430UNTIL TIME=finishtime
440ENDPROC

```

```

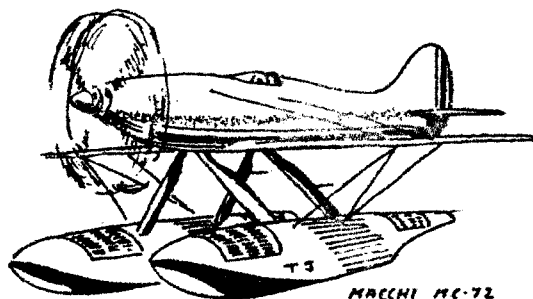
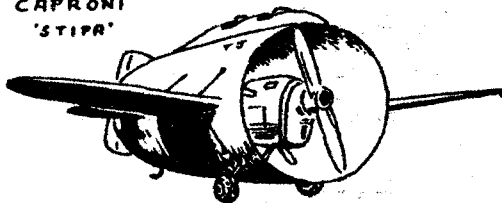
10 REM PROGRAM 2
20 REM BY TERRY JEEVES
30 MODE 1
40 CLS
50 FOR T=0 TO 2*(PI) STEP PI/32
60 K=SIN(T)^2
70 R=INT(K*200)
80 MOVE 600,500
90 DRAW (600 +INT(R*COS(T))),
    (500+ INT(R*SIN(T)))
100 NEXT T
110 PROCtime
120 MODE7
130 PRINT "Try another value
    for K in line 60"
140 END
150 DEFPROCtime
160 finishtime=TIME+300
170 REPEAT
180 UNTIL TIME=finishtime
190 ENDPROC

```

## STRANGE BUT TRUE

This time the selection covers a span of nearly sixty years. It was in 1932 that the Italian Air Force footed the bill and commissioned the Caproni Aircraft firm to build Luigi Stipa's strange design which closely resembled an overgrown barrel with a 120hp De Havilland engine mounted inside. This produced a sort of ducted-fan effect intended to contribute to the lift provided by the wings. To prevent disturbing the airflow through the barrel, the two cockpits were mounted on the top. Despite its clumsy appearance, the 'Stipa' made numerous flights and attained a speed of 81mph.

CAPRONI  
'STIPA'

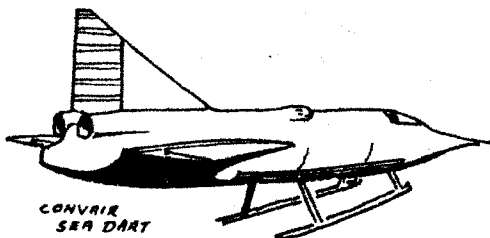


MACCHI MC-72

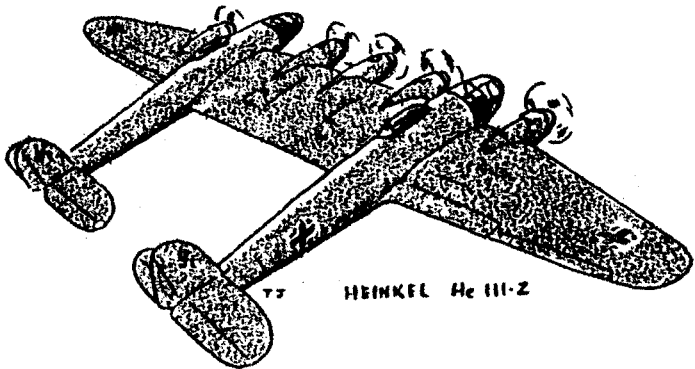
nearly Mach 1 in a shallow dive, but that aircraft had a flying boat hull and retractable skis for takeoff and landing. The Macchi-72 is still the fastest floatplane ever built. Indeed, indeed, the speed record for propeller-driven aircraft has not increased by 100mph since 1934

Moving along to the 1941/42 era, when thoughts of invading England were still in Hitler's mind, the Germans needed an aircraft capable of towing their heavy troop-carrying glider, the Messerschmitt Me.321 'Gigant'. Lacking a four-engined bomber, they solved the problem by building a completely new centre section holding an extra engine. This linked together, a pair of twin-engined Heinkel He.111 bombers to create a five-engined

Amazing as it may seem, only two years separate the 'Stipa' from another Italian aircraft; the magnificent Macchi-72 powered by two Fiat engines bolted back to back and driving contra-rotating airscrews. In 1934, this incredible seaplane set a World Speed Record of no less than 440mph. Since then, no seaplane has broken that record. The jet-engined Convair Sea Dart of 1953, achieved

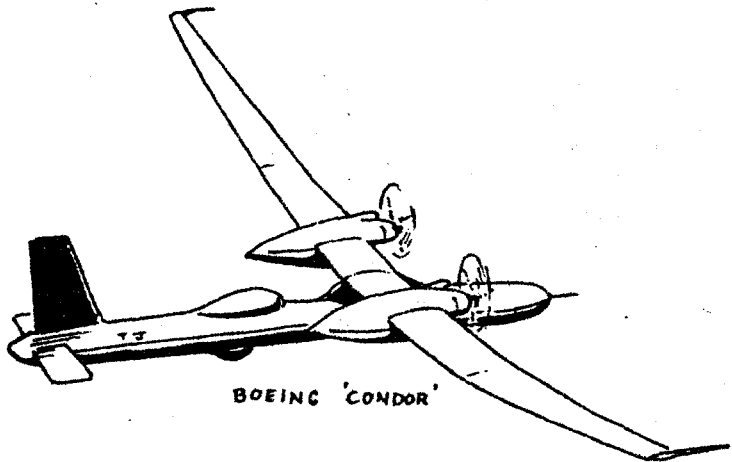


CONVAIR  
SEA DART



monster, the Heinkel He.111Z, 'Zwilling' (twin). Piloted from the left fuselage and with a crew of nine, this did the job perfectly.

1988 saw the appearance of the autonomous, high-altitude Boeing 'Condor' which was made largely from composite materials. At first glance, this seems a fairly conventional aircraft apart from the high aspect-ratio wing and the bulbous equipment bulges along the fuselage. What is unusual is the total absence of a pilot. No, the Condor isn't radio-controlled, it is computer-controlled.



Its surveillance missions are programmed into the on-board computers, then off it flies to take photographs, make radar scans and collect other esoteric information. Task completed, it flies itself home again. It has already completed several hundred hours of flying time, including one mission which lasted almost sixty hours. Powered by two, 175hp piston engines, this machine set two world's records in 1989 including a maximum altitude flight of 67028 feet.

A fully militarised version is now under development - shades of Bradbury's, 'There Shall Come Soft Rains'.

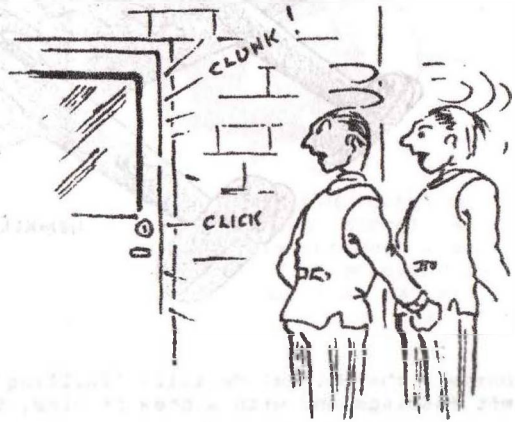
8

CARRY

ON

JEEVES

PART.17



In parallel with these exciting events, I had applied for a divorce on the grounds of desertion. Three years later, the decree nisi came through to make me a

free man. My maiden aunt Phylis had moved in to help with the children and everything was going very nicely. Things went even better a few years later when a new and beautiful teacher, Valerie Williams, arrived at Beaver Hill School. We had our first date in December 1959, became engaged in the following May, and married on July 26 1960.

Even this had its unexpected incidents. On the morning of the wedding, the car arrived for my mother, aunt Phylis, Keith and Pauline. Best man, Bob Benson helped me to load them aboard, as we stood waving them off, there was an ominous crunch and click behind us. The door had blown shut and latched fast! There we stood in striped trousers and waistcoats, our jackets, the ring and everything else was now safe behind the locked door. What could have been chaos was saved by the fact that the kitchen window had a broken catch and was secured by a cunning arrangement of string tied round a broken safety razor. This hi-tech security device yielded easily to blandishments plus a good thump. I scrambled in, unlocked the door, and we finished getting ready. After that, everything went like clockwork - except for the fact that as the reception was held only a few hundred yards from the church, along a busy main road, we had ordered a car to take us in style. To give the guests a chance to get there before us, the chauffeur decided to do a mile or two up the road and back. Val got quite panicky as she thought he had got us mixed with another wedding and must be taking us to a different reception.

Our honeymoon saw us heading off to Manchester airport where we boarded a Vickers 'Viscount' for a flight to London. From there we boarded a Lockheed 'Constellation' and flew to Nice,. Then a breakneck coach drive down the coast, through Monte Carlo, to the Grand Hotel Londres in San Remo on the Italian Riviera. Being a five-star hotel in the traditional style, everything was way over the top. When we entered the dining room, the head waiter crawled





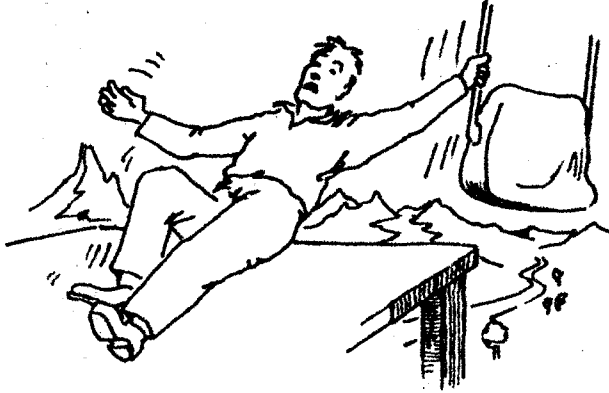
before us to our table. From here, he called the a lesser minion who took our orders. These were then brought by two further waiters, one of them directed the other on just what should be put on our plates and exactly how to put it there. When he was finally satisfied, he would then take the plate from his apprentice and deliver it to us in person.

The first evening, we were coaxed to join a 'trip to the old town'. About twenty of us followed our guide into the older and very colourful part of San Remo. A sort of warren of arches, buildings and little alleyways all merged together into one intertwined unit. However, it was not our lot to explore the labyrinth, instead we were crammed into a small cafe, chairs were passed out, a waiter climbed to our table, took orders and a group of local musicians began to do their stuff. Val and I realised that if we stayed, we were not going to see any more of the old town. Instead, we were in for a tedious session akin to a boozy evening in a British pub, with about as much authenticity as a Marks and Spencer's pasta - I caught a passing waiter, paid for our drinks, we scrambled our way to the door and slipped out into the night to make our own tour of the fascinating old town.

The following evening, we came down from dinner and walked out onto the terrace fronting the hotel. There, sitting in a couple of cane chairs were Val's old friends, Beryl and Tom Heap. By sheer coincidence, they had booked a holiday overlapping ours. When they had heard where we were going, they kept their own trip secret and had come along to surprise us. They made excellent company in exploring San Remo.

We also got in quite a bit of time on the beach, sunbathing and swimming or labouring up and down on one of the pedalos where you sit comfortably above a couple of floats in order to pedal across the water. Naturally, we had a little snafu. We had laboured away to get our craft about a quarter of a mile out to sea when I decided to dive in for a short swim. Without thinking, I stood up on the rear and dived out as far as I could. I shot along under water for as far as possible before coming up. At this point I discovered that old Newton was right. Action AND reaction are equal - and opposite. As I had gone one way, my dive had sent the pedalo smartly in the other direction. I was now separated from wife and pedalo by a distance greater than my normal swimming range - to make matters worse, back aboard our ocean-going luxury craft, Val was half dozing and hadn't noticed my departure. Well, as they used to say in the old film serials, 'after I had escaped from this predicament', we took care to stay nearer the shore.

One day, we booked an excursion to Limone, way up in the hills. This involved crossing sundry borders before culminating in a little village way up in the Italian Alps. From here, we took a chair lift to a cloud-shrouded cafe on the local mountain top. As usual, the chairs never stopped, each individual seat kept moving so that you had to jump on quickly at the bottom and off even more quickly at the top before the seat rounded the big driving wheel and took off over the edge of a steep drop on its way down again.



I mention this because in one of the seats behind us was a rather dozy gentleman. Val reached the platform and winkled out of the seat like a veteran. I did likewise, then the man behind arrived. He got out of his seat easily enough, but for some daft reason, kept a firm grip on the supporting bar. The chair kept moving, he was pulled over on his bottom, but this only made him hold tighter. Sitting on the floor, he was pulled backwards, round the horizontal wheel and was just about to vanish over the edge of the precipice when the attendant leaped forward and pulled his hand off the chair. I often wonder if he made the return journey by walking down.

It was a lovely holiday, but eventually came to an end. We left the hotel around 10pm, caught the supersonic bus to Nice, flew Constellation to Heathrow, Viking to Manchester and were picked up by Val's cousin Ian, for the final leg home. We had a couple of days to recover before setting off to take another holiday with all the family which had been booked before Val and I got engaged. No five star hotel this time, instead I had rather unwarily booked us a seaside chalet near Cleethorpes. It was only a hundred yards from the sea - and twenty from the outhouse which was the only form of sanitation. We found it better to use the public toilets on the nearby carpark. The less said about that holiday, the better.

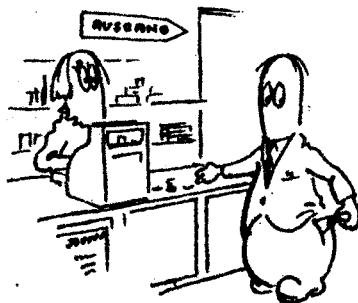
Time passed along and our daughter, Sandra Mary arrived in October 1961. In the interim, Keith and Pauline had also talked us into acquiring a dog, Bonnie, so our family was getting on very well. To cope with the expansion, we had moved into an older, terraced house with four bedrooms, two cellars and two toilets.

//

However, it needed an awful lot doing to it. The work involved me in cutting several miles of hardboard and timber. As a result of the dust, I developed chronic asthma which virtually crippled me for several years. Even going upstairs was an operation involving hands and knees, plus stops every four steps. This was a very painful period which lasted until a change of doctor brought relief in the form of an Intal inhaler and Prednisolone tablets which gradually brought me back to normal. So much so, that Val and I took up Latin American dancing classes and even acquired bronze medals in Latin American dancing. We both went on to reach the silver medal level, but I chickened out on the exam, leaving Val to go it alone.

Other trips abroad followed. One year, we went overland by coach to Lido de Jesolo. This involved going through France, Germany, Austria, Lichtenstein, and a few other places. One night we stayed at the Hotel Cristof, high in the Alps where, although it was high summer, there was snow outside. While in Jesolo, we took a trip to Venice, rode a waterbus, toured a glass factory, rode in a gondola and were serenaded by a gondolier. I forget what he actually sang, but when I came to add a sound track to the film I had made, a Sigli record of 'On With The Motley' fitted the gondolier's lips and actions almost perfectly.

By the time we set off home, finances were so depleted that we ran out of lira, marks or whatever, just as we crossed each border, barely managing the price of a snack or cup of tea at each exit point. An ice cream in Luxembourg had to be shared between us. We got back to Sheffield with barely enough money for the taxi home. Never before or since have we been in that state.



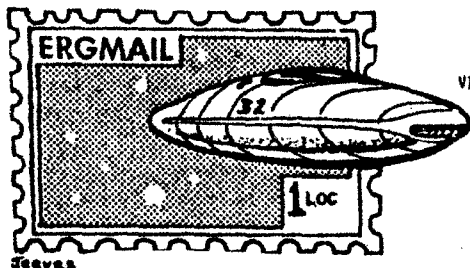
In 1962, we moved to a modern house with a huge garden. Pauline completed college and got her degree in July, married in August then

she emigrated to Australia with her husband, in September. Both were teachers and had managed to get good posts in a nearby school.

Time passed and Pauline had got won a place on an Australian hockey team with a chance of touring England - but then she had two children and decided to settle down and sever all ties with the old country. We haven't heard from her since, so somewhere bouncing around Australia among all the kangaroos, we have a daughter, son-in-law and two grandchildren. It's a funny old world as somebody once said.

Which brings us up to 1980 when I decided to retire ....





Jeeves

VINCE CLARKE, 16 WENDOVER WAY, WELLING, KENT DA16 2BN

'Fun With Photography' probably compresses too much into the space. Do you really think someone is going to buy their SLR, learn a smattering of technical bits and be doing table top photography in the space of

one article? @> No, but anyone contemplating buying a camera might bear those points in mind. I wish I had I read something similar before buying my first 35mm Paxette. @> I've been through the process twice through to developing, printing and enlarging my own black and white stuff. @> So have I, but since I now use colour exclusively, that activity is a no-no @> Now I look at a photo and murmur, 'So what?' They're terrific for record purposes but I've never been able to make the jump to Artistic Appreciation. @> Well, I use my camera for Christmas cards, my collection of Analog covers, for the artwork in 'Art in SF', for Val's family history. I photograph every painting I do and every model I make and so on. @> The Iceberg story was OK, tho the reference to 'the increasing use of tobacco' could be construed as a very heavy-handed dig at the anti-smoking lobby instead of a desperate attempt to explain soot in the atmosphere. @> Actually, it was a dig at the smoking lobby not the artis. Incidentally, I sold the piece to the local paper as an April 1st item, two years ago. @>

ETHEL LINDSAY, 49 BARRY RD., CARNOUSTIE, ANGUS, SCOTLAND DD7 7DB

It was nice to see the re-appearance of ERG. I certainly enjoyed your memories of that Loncon. I too remember folks shuffling round at the behest of TV. I have never trusted TV people since and was disgusted at the sight. I am not sure if your story of the iceberg was true or not. It sounds so unbelievable. @> See my note about it to Vince in the letter above @> On the whole, your book notes do not tempt me to rush out and buy. Far too much fantasy. @> I agree wholeheartedly @> No wonder I am retreating to the mystery field.

MIKE ASHLEY, 4 THISTLEBANK, WILDERSLADE, CHOTHAM, KENT NE5 6AD

What a delightful surprise to receive another ERG, it was a pleasure to read. Your 1957 Worldcon Report reads just like the conreps of old and took me back a bit. Somehow, conreps just aren't written like that any more. Most delightful. I've read several pieces about how I should photograph close-up and people keep giving me instructions, but there's no better way than doing it. I know I'm not up to those photos you did of the Astounding covers. Thanks again for those, I managed to get the whole package of THE BERNSBACK DAYS off to Ted Diky a couple of weeks ago and they've arrived safely. I ended up using most of yours. Hopefully the book will be out early next year.

I like Marchioni's work and was never sure why so many others didn't. He didn't have the overall sense of wonder that Paul or Dold could convey, or the sense of action that came from Wesso or Morey, but he was competent. I can tell you that Marchioni was born in 1910 in New York and studied at Central Art School. Apart from selling artwork to most of the pulps in the 30s, he also did commercial work for advertising agencies. Perhaps that's where his main income came from afterwards.

MARK NELSON, DEPT. OF MATHS, LEEDS UNIVERSITY, LEEDS LS2

I'm not surprised that you are charging for ERG, I am surprised that more UK fanzines don't charge a cover price. Many editors claim cost as a reason for lower frequency, yet most are sending out many copies to a passive 'audience'. Frankly, I'd say the reason most zines don't charge is that they are of such low quality that no one would pay for them! I don't consider charging for a zine to be 'unfannish', but common sense! @> First off, many thanks for the fiver you sent for future issues. Sadly, only a few other readers LOCed, (see LOGO page). No wonder fanzines die out. @<

ALAN BURNS, 19 THE CRESCENT, KINGS RD SOUTH, WALLSEND, N.TYNESIDE

I enclose the requested three stamps for so estimable - no, it isn't a fanzine any more - a thoughtzine perhaps? I was at the Worldcon where I collected signatures of the great and famous in my autograph album. John W., Eric, Frank, Arthur C. and the rest. Marchioni, ah th great old days of SF, and yes you could clip the coupons and get anything from, 'Arrest this man, officer', to NRI and a course on repairing electrical gadgets. Of course, you must remember if you live out in 'Coon's Whiskers' or some other neck of the woods, Correspondence Courses were the only way you could learn anything. What constitutes a plane when it is termed a 'canard'? @> One with sain wings at the rear and tailplane at the front so that a long fuselage sticks forward like the neck of a flying duck @<

PAMELA BOAL, 4 WESTFIELD WAY, CHARLTON HEIGHTS, WANTAGE, OXON OX12 7EW

I thought that postmark boded well. I opened the envelope. Hooray, Delight. It was indeed ERG. I turned the pages and was so disappointed. Did I get a rogue copy? Every text had some page too faint and/or blurred for me to read any text at all. I have trouble with reduced print at the best of times but for something like ERG I'll get out my magnifying equipment and persist. Also, no amount of magnifying equipment could cope with this copy. @> ALL the copies were like that, I was disappointed too, see LOGO page for explanation. @<



KEITH FREEMAN, 269 WYKENAR D. READING, BERKS RG6 1PL

I was very glad to see ERG and enjoyed the contents - though the quality of printing wasn't too hot. @> See note above @< When getting fanzines, I have always looked forward to finding the unexpected - such as your articles on table-top photography and coupons. As you have always 'drifted away from SF' to use your words - into the realms of aeronautics and autobiography, this should hardly surprise, or worry, regular readers. I'll enclose the last Newsletter of the Royal Berkshire Aviation Society. Can I reprint/use your 'Weird & Wonderful' series when I take over as editor? @> Ah fave at last. Yes Keith, by all means, I'd offer you copies on disc, but this BBC/Opus DFS isn't compatible with other machines. @<

Mrs. R. MILEVA, 51A BIBLA ST., SOFIA 1126, BULGARIA

Although you never suspected it, there are many ardent SF fans over here too. Their major problem is that for the last 50 years, they haven't had the chance to read anything except the books approved by the Party and its Leader. We, the English speaking and reading fans in Bulgaria have embarked on a project of building up a library of SF books. Our appeal - Send us your books, new or used, hardcover or paperback, then ask your friends to send us more - or even VHS videotapes. You won't get a Good Conduct Medal, but you will have our gratitude and the knowledge that you have helped to spread the light of SF. ☞ Well fans, if any of you have surplus SF, that sounds like a worthy place to send it. ☞

ALAN HUNTER, 1186 CHRISTCHURCH RD., BOSECOMBE EAST, BOURNEMOUTH BH7 6DY

Pleased to see the art feature continuing, with three of the chosen illustrations new to me. I agree that both artistically and logically, Marchioni's drawings had limitations, but he did express that 'sense of wonder' so characteristic of the SF pulps. Enjoyed the story of the Scarborough iceberg, which was described so convincingly that I was able to see right through it. This is your April issue I notice. Recent Reading for me is a 'must'. I like to keep up with what is being written and published. Having perused the remainder of the issue with great delight, I must now include it in my next parcel of 'goodies' to my American correspondent of thirty years duration. ☞ Many thanks for passing ERG along, I hope other readers will do likewise - and believe it or not, you seem to be the only LOCer who didn't mention the lousy print quality

TERRY BROOKE,

Where zines like PULP and TT have their strengths, you have your weakness in that your articles, even the Worldcon one aren't very well developed. They all read like introductions to something which is never seen. They lack a certain smoothness of flow which usually which usually, comes with a degree of editorial involvement and they don't read much about you. With articles like Worldcon & Water, this is OK because the anecdotes are funny, but with articles like the camera, the Marchioni, the Adverts and the Planes, to compensate for the lack of personal detail, they require developing. ☞ Well one snag is that I only have 24 pages per issue and so I can't expand any piece too far without overbalancing the issue and cutting out one of the regular columns. You'd be surprised to see how I have to cut and prune to fit everything in AND avoid 'continued on page 'x''. ☞

BRIAN EARL BROWN, 11675 BEACONSFIELD, DETROIT, MI 48224, USA

I'm glad to see you've decided not to fold ERG entirely and you feel released from your previous vow of discussing only science and SF in these pages ☞ What vow? ☞ You must be the last fan on Earth who thinks there's something wrong about running an article about photography in your fanzine. ERG is, after all, YOUR fanzine. Whatever happened to the Order of St. Fanthony? I never hear it mentioned anymore. Do members of it still meet or pass along secret highsigns? Has there ever been more than the one event at the 1957 Worldcon that you wrote about. ☞ The St Fanthony ceremony took place at several cons both before and after the Worldcon, it began to fade when Armourer Bob Richardson and Leading light, Eric Jones both died. You can probably get more details from Keith Freeman (address on previous page), and I believe the Stateside Branch is still vaguely active. ☞

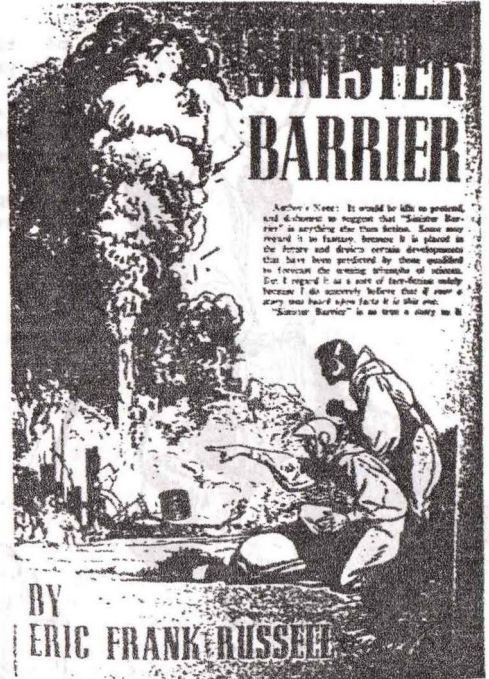


## CARTIER

Ed Cartier illustrated a variety of magazines during the years from 1939 to 1955 with time off for war-service. (He was wounded in the 'Battle of The Bulge'). His superb illustrations for UNKNOWN set new standards for the depiction of weird, yet totally credible-looking characters and monsters as can be seen from the heading illustration he did for E.F. Russell's 'Sinister Barrier' in the first issue. His style was a very crisp and competent black and white, almost cartoonish, yet one which never failed to capture his subject with a wonderful economy of line.



Not that Cartier was limited to weird creatures or characters. He was equally at home when depicting 'normal' people in unusual situations.

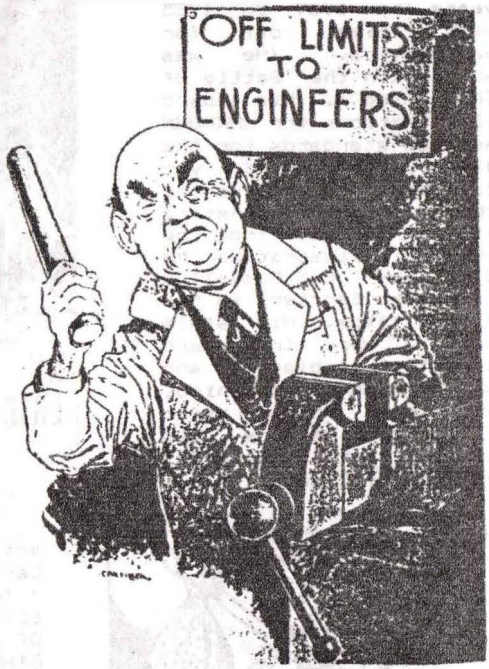


In addition to his interior art and cover work in UNKNOWN, Cartier did excellent art in ASF, - for which he only did one cover illustrating de Camp's, 'The Hand Of Zei'. He also illustrated for OTHER WORLDS, PLANET (and others?) before he quit the magazine field in 1955 to freelance in a different line.

On the left is the illustration which Cartier did for the yarn, 'Anything' by 'Phillip St. John (Lester del Rey). Note the total absence of any form of shading or cross-hatching. Few artists of the era could achieve such a fitting illustration with such simplicity of line.



Just look at that expression of total innocence on the face of the young lad carrying a can of paint as related in 'Errand Boy' by William Tenn in the June 1947 issue of Astounding. In total contrast is the 'keep away' grimace on the face of the shop foreman which accompanied the yarn, 'Model Shop' by Raymond F Jones.



Not all readers praised Cartier's unique style however. Many complained that it was too like that found in the comic books of the era. Others felt that he made his alien creatures and monsters appear far too benevolent.



Finally, I don't know how this will reproduce, but I couldn't resist trying this lovely drawing showing a nubile maiden being rescued by Ole' Doc Methuselah's torseal 'Murgatroyd' in the October 1947 ASF. Just compare it with today's SF 'illustrators' and weep for a bygone golden age.

=====



# JOHN WOOD CAMPBELL 1910-71

Whilst John W. Campbell Jr. is arguably credited with being the builder of modern SF, he is probably just as well-known for his early space operas - most of them in AMAZING. Keen SF fans would probably say that he wrote little in the story line after becoming editor of ASTOUNDING in December, 1937. Even so, they would be surprised to hear that only one 'John W. Campbell' story ever appeared in ASF! That was a five part serial, 'The Mightiest Machine' (Dec.34 to Apr.35). Before you disagree, let me add that 15 other stories came out using the 'Don A Stuart' pseudonym, and one under another of his pen-names, 'Karl van Kampen'.

For his non-fiction editorials, articles and fillers, Campbell used his own name, or the 'Arthur McCann' by-line. Often, he left his fillers unsigned, but the style was unmistakable. Elsewhere, his 'The Elder Gods' appeared in UNKNOWN and from 1936-38, he sold five 'Penton & Blake' tales to THRILLING WONDER.

Campbell loved the 'gadget' story in which the hero would create ever greater and more wonderful devices to solve his problems - which usually involved defeating the nasty aliens. This style reached its peak with the Arcot, Morey and Wade space operas. The first three of these are collected in the book, 'THE BLACK STAR PASSES'. Opening with 'Piracy Preferred', rich millionaire genius Arcot and his sidekick, Morey capture the invisible pirate ship, currently preying on giant airliners by using a gas which puts all on board to sleep. It is operated by Wade - who is then 'cured' and joins their group. In 'Solarite', the trio spend a whole week in building a spaceship. They set off to Venus, join in a local war and defeat Earth's would be invaders. The third tale is 'The Black Star Passes' wherein Nigran invaders from the planet of a passing dark star get clobbered when they try to capture Earth.

In the next book, ISLANDS OF SPACE, A, M & W build an inter-galactic craft, visit another galaxy and get trapped in orbit around a white dwarf. They escape, but get lost, so hunt up a civilised world to ask directions. Naturally, there is a war on, our heroes join in and invent more super weapons before all is resolved.

To conclude the set, INVADERS FROM THE INFINITE, sees dog-like aliens arriving on Earth seeking help against the heavy-world Thessians who aim to conquer the Galaxy, (including Earth). Our heroes oppose the attack with the usual series of escalating super-weapons and gobbledegook at fifty parsecs before they thrash the enemy.

Incidentally, although in his introduction to THE BLACK STAR PASSES, Campbell says these tales were written before the advent of radar -- someone has written it into the 1930-ish 'Piracy Preferred, and tape recording is used in 'Solarite'.



I don't know why awful pot-boilers made such a hit. The characters are thin cardboard, overgrown adolescents who are only there to fill the gaps between the dollops of superscience.

Campbell created another series around the two space adventurers, Panton and Blake who are outlawed from Earth for building an atomic-powered craft. Their problems include body-copiers on Mars, the double-minds of Ganymede, immortality on Callisto, mobile protoplasm, telepathy and a few other difficulties. These are essentially 'puzzle', 'how do we get out of this?' stories which relied far more on humour rather than the invention of super gadgetry and are thus more acceptable, even today. I believe there was even talk at one point of making them into a film using Laurel and Hardy in the leading roles. I can just imagine Hardy turning to Laurel as the deadly strands of protoplasm ooze through the walls of their spaceship - "This is another fine mess you've got me into".

WHO GOES THERE? (filmed as 'The Thing') is the tale of the desperate fight for survival by Antarctic explorers against the alien shape-copier found frozen in the ice, but accidentally thawed. In total contrast to this ex-Astounding yarn, the book also includes 'The Elder Gods' fantasy from Unknown.

In the hardcore, space tale, THE MOON IS HELL, Campbell details the plight of the inhabitants of a base on the far side of the Moon when their supply rocket crashes and their food and power start to run out. Essentially a string of problems to be solved, but still an excellent read.

I've tried to compile a Checklist of his stories - It probably isn't complete, so any additions or amendments would be welcome.

#### STORIES BY J.W.CAMPBELL Jr.

INVADERS FROM THE INFINITE	(lost by Amazing and never published)
WHEN THE ATOMS FAILED	Amazing 1930 (First, published sale)
PIRACY PREFERRED	Amazing 1930
THE BLACK STAR PASSES	?? magazines ?
THE BLACK STAR PASSES	ACE F-346
SOLARITE	Amazing ??
ISLANDS OF SPACE	Amazing Q 1931
ISLANDS OF SPACE	Ace M-143
INVADERS FROM THE INFINITE	Amazing Q 1932 (NOT a rewrite)
INVADERS FROM THE INFINITE	Gnome Press 1961
UNCERTAINTY	Amazing 2 part serial
THE INCREDIBLE PLANET	Collection 1949
THE ATOMIC STORY	Henry Holt & Co.
THE ELDER GODS	Unknown 1939
WHO GOES THERE? (Collectn.)	Shasta 1948

This appeared in the UK as...

THE THING FROM ANOTHER WORLD	Cherry Tree Book No.408 c.1956
THE MOON IS HELL	Fantasy Press 1951

#### TALES IN ASTOUNDING

THE MIGHTIEST MACHINE	ASF 1934
THE IRRELEVANT	ASF 1934 (Kampen)
ATOMIC POWER	ASF 1934 (Stuart)
TWILIGHT	ASF 1934 . . .

REBELLION	ASF 1935	.. ..
THE INVADERS	ASF 1935	.. ..
THE MACHINE	ASF 1935	.. ..
NIGHT	ASF 1935	.. ..
BLINDNESS	ASF 1935	.. ..
THE ESCAPE	ASF 1935	.. ..
FRICTIONAL LOSSES	ASF 1936	.. ..
ELIMINATION	ASF 1936	.. ..
OUT OF NIGHT	ASF 1937	.. ..
FORGETFULNESS	ASF 1937	.. ..
DEAD KNOWLEDGE	ASF 1938	.. ..
WHO GOES THERE?	ASF 1938	.. ..
CLOAK OF AESIR	ASF 1939	.. ..

THE BEST OF JOHN W. CAMPBELL Sidgwick & Jackson 1973. Contained:-  
 Double Minds, Forgefulness, Who Goes There?,  
 Out Of The Night and The Cloak of Aesir.  
 THE ULTIMATE WEAPON ('Uncertainty' re-titled) and -- THE PLANETEERS  
 (5 Penton & Blake tales) ACE Double G-585 1966  
 THE SPACE BEYOND Pyramid M3742 1976

Campbell also wrote several hundred editorials, science articles and 'fillers' in ASF. Of the titles mentioned above, other details are as follows:-

INVADERS FROM THE INFINITE, the 1932 version was not a re-write of the 1930 version which was accepted for AMAZING by T. O'Connor Sloane and then lost.

THE BLACK STAR PASSES, Fantasy Press edition also included 'Piracy Preferred' and 'Solarite'  
 PIRACY PREFERRED, SOLARITE, THE BLACK STAR PASSES, INVADERS FROM THE INFINITE and ISLANDS OF SPACE were all 'Arcot, Morey and Wade' tales.

WHO GOES THERE?, Shasta was a collection which also included:- Blindness, Frictional Losses, Dead Knowledge, Elimination, Twilight and Night. The Cherry Tree edition had the same contents.

THE MOON IS HELL, Fantasy Press 1951, included 'The Elder Gods'  
 THE SPACE BEYOND, Pyramid, included three hitherto unpublished tales, 'Marooned', 'The Space Beyond' and 'All' (the latter, was given to Heinlein as the basis for 'Sixth Column). 'The Space Beyond' was a mishmash which started (and read) like the second part of a serial or series.

THE PLANETEERS half the Ace Double, contained the five Penton & Blake yarns:- 'The Brain Stealers of Mars', 'The Double Minds', 'The Immortality Seekers', 'The Tenth World' and 'The Brain Pirates'.

CLOAK OF AESIR and OUT OF THE NIGHT were both 'Aesir' tales.  
 THE INCREDIBLE PLANET - Three unpublished 'Aarn Munro' stories, sequels to 'The Mightiest Machine'

Not fiction, but engrossing reading, are THE JOHN W. CAMPBELL LETTERS, Vol.1 Collected by Perry & Tony Chapelaine and George Hay. A.C.Projects 1985, \$5.95. I don't think there was a Vol.2, but if there was, I'm in the market for a copy. Likewise, if anyone can sell or trade me copies (hardcover or paperback) of 'The Mightiest Machine', 'The Incredible Planet' or 'The Atomic Story', I'd like to hear from you.





THE QUEEN OF SPRINGTIME R. Silverberg Legend £5.99

Second in the 'New Springtime' series to follow 'AT WINTER'S END'. Years have passed, and again the insect-men threaten those who left the city of Vengiboneza in search of a new home. Nialli Apuilana, daughter of Chronicler Hresh must call on her ancient powers to save them.

BANE Joe Donnelly Legend £4.99

On the first night reporter Nick Ryan returns to his boyhood Scottish village, a ship is wrecked and the crew vanishes. An archaeological dig has released an ancient horror. A series of strange deaths follows, a tree 'jumps' on a farmer, a man is mangled by a machine. Adding to Ryan's problems is a village bully and his cronies, not to mention a pretty local girl. A fairly standard horror tale as Nick and his childhood friends face the evil force.

EXILE R.A. Salvatore Penguin £4.50

Not being a lover of Sword & Sorcery, I'll quote the jacket: "Hostile in ways a surface-dweller could never know, the tunnel mazes of the Underdark challenge all who tread there. Among these souls are Drizzt Do'Urden and his magical cat, Guenhwyvar, Drizzt must fight for a new home in the boundless labyrinth. Meanwhile, he watches for signs of pursuit - for the dark elves are not a forgiving race." Book.2 of the Dark Elf Trilogy.

VIPERHAND Douglas Niles Penguin £4.50

Second in the Maztica Trilogy. The land of Maztica is a game board for the Gods and is swept by chaos. Slave girl, Erix and warrior, Halloran are fleeing from the evil priests of the War God, Zaltac. They seek sanctuary in the city of Nexal. A barbarian tale of Sword and Sorcery with places and names owing much to Incan or Mayan origins.

WEB OF FUTURES Jefferson P Swycaffer TSR Books £2.99

Irishman, Maddock O'Shaughnessy is fishing when he encounters a furry alien and a man from the past. The alien sweeps reality aside to lead them along strands of time on his mission to save lives and improve the world - starting off on a battlefield. A wide-ranging space/time fantasy in which it is better to travel than arrive.



**FIRSTBORN** Paul B.Thompson & Tonya R.Carter TBR Books £3.99  
 Volume 1 of the 'Elven Nations Trilogy'. "Silvanos, august founder of the elven nation known as Silvanesti, is dead and buried in a crystal tomb. Leadership of clan and household has fallen to his son, Sithel, who is himself father of twin sons." The princes represent different factions, and the rivalry now comes to a head.

**THEM BONES** Howard Waldrop Legend £3.99  
 To prevent World War.3, Madison Leake is sent back from the 21st Century, bu reaches an alternate world instead of his 1930 target era. His backup party goes elsewhere and Leake joins a local tribe with troubles of its own, as he seeks to find his way home. The story suffers from its three viewpoint switching between a modern 'dig' and the two time-isolated scenes.

**MYTH-ING PERSONS** Robert Asprin Legend £3.50  
 Another hectic adventure for the two inept and accident-prone magicians. This time, Aahz has vanished so Skeeve sets off on his trail. Aided (and hindered) by his own apprentice and brawny bodyguard Nunzio, Skeeve trail leads to another dimension and little snags such as a murder charge and a couple of vampires. OK if you like Asprin's style, but for me the pitcher has made too many trips to the well.

**RED DWARF** Grant Naylor Penguin £3.99  
 Not having watched the TV series, I'm not familiar with the characters or general background. This sequel sees the crew of Red Dwarf trapped in 'Better Than Life Dreams', Rimmer's id is bent on self-immolation, Lister is in his perfect village, Cat is living his Narcissistic fantasies. There's also Krysten, a deranged cleaning machine and a lovely talking toaster. Whacky, off-beat, antything goes, humour - I enjoyed it.

**THE RENEGADES OF PERN** Anne McCaffrey Corgi £3.99  
 By a murderous coup, Fax has made himself Lord Holder. Elsewhere, the rebellious Thella flees an arranged marriage, assembles an outlaw band and sets out to establish her own hold by pillage and banditry. Journeyman Toric seeks his fortune in a new land, Threadfall begins, young Jayge Lilcamp loses his kin, but finds a career and love. There's also the discovery of a 'Founders Base' and an AI machine. An excellent Pern novel, much better than Ms McCaffrey's last few

**ONE RAINY NIGHT** Richard Laymon Headline £14.95  
 In the small American town of Bixby, the black youth Maxwell Chidi has been tortured and burnt by a biker gang because he was sparking the leader's ex girl friend. Following this, gigantic claps of thunder herald the fall of a strange, unexplained black rain. Those caught in it are driven to commit ghastly acts of violence and mayhem. Laymon pulls no punches as he throws in rape, gore, brutality and horror. If you enjoy that sort of yarn, then you'll go for this one in a big way.



HEAR THE CHILDREN CALLING Clare McNally Corgi £3.99

Years after the violent deaths of several psi-gifted infants, they begin to make telepathic contact with parents and siblings. Gradually it emerges that they are part of an outrageous experimental project. Investigation meets with frightening results from some terrible force. A taut, gripping novel of psi-power. An excellent read, but too many characters, some under two names. Niggle - Why did no one hear a shotgun killing in a crowded hospital? and since when did a shotgun fire a 'bullet'?

PUZZLES OF THE BLACK WIDOWERS Isaac Asimov Corgi £3.99

The Black Widowers are members of a dining and discussion club. Every meeting they face a problem posed by a guest. When they reach an impasse the poser is usually solved by Henry, the waiter. Here are twelve of the tales, rather lightweight and contrived, but also entertaining and excellent bed-time reading. Don't read them all at once, spread them over a couple of weeks for the most enjoyment

THE FALL OF HYPERION Dan Simmons, Headline £14.95

This is the sequel to the saga of the seven pilgrims who relate their stories as they journey to Hyperion to confront the god-machine, 'The Shrike'. The Web-linked Hegemony is advised by the AIs of the Core and under attack by the 'Ousters'. The pilgrims, Ousters, Hegemony Forces and the plans of the AIs, all centre on the world of Hyperion. As the battle climaxes, the Shrike pursues its own inexplicable ends. An excellent read in which Simmons handles his characters and canvas with skill and never allows the reader's interest to flag.

OTHERSYDE J. Michael Straczynski Headline £14.95

Teenagers Chris and Robert attend an American school where their lives are made miserable by gangs and bullies. (Apart from the four-letter words spraying like bullets, if American schools are like this, I pity the pupils.) Then Robert contacts the Terrible 'Othersyde' which enables him to wreak a terrible revenge on anyone he wishes. The power escalates out of control in a taut, frightening fantasy of uncontrolled evil.

THE OTHER SINBAD Craig Shaw Gardner Headline £13.95

Sinbad, a humble porter meets the merchant-sailor, Sinbad of legend. He joins the great man and his servants on a trip to re-stock their depleted coffers. Also aboard ship is the beautiful (but never seen) Fatima and her two bodyguards, whilst in the sea is a nymph with designs on the porter. It turns out there were untold aspects to the legendary voyages and to complicate matters, there's a Djinn hit-man who can't decide which Sinbad to kill. Less a plotted story than a series of light-hearted amusing incidents in an Arabian Nights setting.

THE ASIMOV CHRONICLES Isaac Asimov Legend £14.99

A collection of no less than fifty stories and articles culled from the writing of the good Doctor, one for each year. 'Nighfall' and 'Thiotimoline' are here, along with a clutch of robot yarns and other tales covering just about every shade of the SF spectrum. With over 800 pages of smallish print, it's a steal at the price and fully merits the word 'omnibus'. Asimov is one of the undisputed top-lever SF writers and this volume should be on every serious reader's shelf.

CHARON: A DRAGON AT THE GATE Jack Chalker Penguin £3.99  
 Volume 3 of the 'Lords Of The Diamond'. Set on the worlds where the Warden organism ensures that no one may leave. Super-robots are being used against the Confederacy, so agent Park Lacooh has his personality entered in a convict's body and is sent down to supplant the top men. This time it's to Charon, where magic works - as Park finds out when he is made into a changeling.

TANIS, THE SHADOW YEARS B. & S. Siegel Penguin £4.50  
 Volume 3 of Preludes II in the Dragon Lance Saga. These are the adventures of Tanis Half-Elven in the mountains near Solace and is set in the days before the Dragon Lance Chronicles trilogy. If you like this sort of fantasy, here's another dollop of it. You also get some rather pedestrian interior art by Valusek.

MAPS IN A MIRROR Orson Scott Card Legend £14.99  
 A massive collection holding no less than fifty stories collected under the sub-headings:- Tales Of Dread, Tales Of Human Futures, Fables & Fantasies, Tales Of Death, Hope & Holiness, and The Hidden Stories. In addition, each section has a lengthy introduction and afterword which brings the final page count near to the 700pp mark. If you like Card's fiction (and who doesn't?), then this will give you a pretty good collection between one pair of covers.

THE WORTHING SAGA Orson Scott Card Legend £13.99  
 Another collection, and a fitting but different companion to 'Maps In A Mirror' in that these tales all deal with the blue-eyed, telepathic descendants of the inhabitants of Worthing planet and the way in which Abner Drood ruthlessly manipulates humanity to prevent stagnation. Here in one volume you get the long novel, 'The Worthing Saga', several tales from 'The Capitol' and three from 'The Forest of Waters. Speculative, cerebral SF at its best.

GOOD OMENS Terry Pratchett & Neil Gaiman Corgi £3.99  
 Demon Crowley and Angel Aziraphale set out to rear the AntiChrist child and so precipitate Armageddon, but Satanic Nuns misplaced the baby, so they follow the wrong infant. The correct child, Adam and his gang the 'Them' (superb clones of William and his Outlaws) grow up in their own ways, so things don't follow the plan. A nice send up of world's end and things Satanic.

THE DOOR INTO SHADOW Diane Duane Corgi £3.99  
 Volume 2 of the 'Tale Of The Five' series. Freelorn, exiled prince of Arien has gathered a band of fighting men to defeat Magician Herewis and warrior sorceress, Segnbora. Their battle will either enthrone the true King or end the World.

THE LOST KING Margaret Weis Bantam £3.99  
 In a galaxy-wide society the ruling monarchy has been overthrown, the King Killed and now the Warlord is hunting Dion, young heir to the throne, who is fleeing with the mercenary, Tusk. Starships, revolvers, laser 'bloodswords' and space outlaws in a surprisingly effective mix. Ms. Weis has successfully up-dated the usual king and usurpers fantasy into an excellent, Star-Wars type space opera.

WHITE LIES Christopher Hyde Headline £4.99  
 Intrigue, double-dealing, espionage and murder. President Tucker is going crazy, so the Romulus Committee get hit man Rhinelander to kill him and the Vice-President. An involved but compulsive novel of undercover double-dealing.

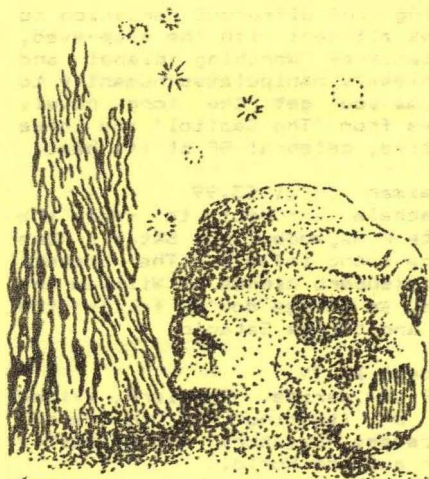


**LATE ARRIVALS** Details from jackets

It's funny how often the theme of the lone parent with one child meeting nasty events crops up in horror yarns. Dean Koontz uses it in THE SERVANTS OF TWILIGHT, Headline £4.99. Joey seems a normal six-year-old but the Cult of 'The Servants of Twilight' see him as an Anti-Christ who has be killed. Joey, his mother and a supporting friend must endure terror and danger before all is resolved.

GREELY'S COVE John Gideon, Headline £4.99 After his wife's suicide, businessman Carl Trosper returns to care for his young son Jeremy who is receiving unusual treatment from psychiatrist Dr. Craslone. Then three teenage girls disappear and macabre events follow in a confrontation with evil.

THE FOLK OF THE FRINGE Orson Scott Card, Legend £3.99 is a collection of five yarns based on the hardships of various groups of final war survivors as they seek to rebuild civilisation. I thought this theme was buried in the late '60s, but here it is again - plus a 'personal details' essay by Card and an Afterword by Michael Collings.



Jeeves

TAROT TALES edited by Rachel Pollack and Caitlin Matthews, Legend £4.99, holds no less than 16 tales based on the well-known fortune telling cards. Illustrated by reproduction of the cards, the tales are wide enough in variety and era to appeal to most fantasy tastes as well as to users of the Tarot.

PRINCE IVAN Peter Morwood, Legend £3.99

Ivan marries sorceress Mar'ya and whilst snooping around her castle, manages to release the evil Wizard Koschchey the Undying - who then kidnaps Mar'ya. Ivan must find a horse to outrace Koshchey's magic and face terrible dangers if he is to rescue his beloved.

GALEN BEKNIGHTED Michael Williams Penguin £4.50

This is Heroes II, Volume 3. This is the sequel to 'Weasel's Luck'. Becoming a knight has not changed Galen Pathwarden, he is still self-seeking and reluctant to travel. However, when his brother vanishes, Galen sets out on a quest that leads beneath the earth to a dark conspiracy.

TIGANA Guy Gavriel Kay Penguin £4.99

Set in a tyrannically oppressed kingdom where the people seek relief from the sorceries of King Brandin. A small band of freedom fighters sets out to overthrow the cruel rule and bring back the happy days of the past. For page counters, this one is night on 700 closely-packed pages of fantasy.