For the best in established classics from the great names of SF... Arthur C. Clarke, Robert Heinlein, Alfred Bester, Brian Aldiss, Philip K. Dick, H.G. Wells.

For the best and liveliest of the younger SF writers... Harlan Ellison, Bob Shaw, Michael Coney, Robert Holdstock.

For award-winning titles... BRONTOMEK! by Michael Coney ORBITSVILLE by Bob Shaw both winners of the British Science Fiction Award.

And for the best new books in the future... Pan's superb new titles for '78 will include new books from Harlan Ellison, Vonda N. McIntyre and Robert Holdstock, the rest of Brian Stableford's HOODED SWAN series, Richard Cowper's PIPER AT THE GATES OF DAWN, Christopher Priest's A DREAM OF WESSEX, plus Brian Ash's stunning VISUAL ENCYCLOPEDIA OF SCIENCE FICTION.
The Needs and Demands of the Science Fiction Reader: a Sociological Perspective

by Brian Stableford

This paper will deal with a series of questions which are of fundamental importance to the people gathered here: writers of science fiction, publishers of science fiction and critics of science fiction. The questions are: Why do people read science fiction? What do they get out of it? What do they expect from it? These questions are a special case of a more general series: Why do people read fiction at all? How do they make use of this species of second-hand experience? In what way is the use which they make of it similar to the way that they make use of real experience, and in what ways is it different? It will be necessary to deal with these general questions before applying any perspective specifically to science fiction.

The sociologist must, however, take a much broader view; even if the critic concerned himself only with those selected texts which he can see as aesthetically valuable, the sociologist must deal with all texts. Where the critic is concerned with the correct and ideal reader-experience, the sociologist must concern himself with all kinds and degrees of possible reader-experiences. The sociologist is not concerned with the maximum communicative potential of the text but with the nature and kind of the communication which is habitually achieved in order to begin the work of sorting out actual communicative processes involved in the reading of texts we must draw up some kind of a categorisation which will allow us to make distinctions between different kinds of reading behaviour, which if and as we can, between different modes of reader usage and between different species of messages which are operating through the medium of the text.

It is commonplace in literary criticism that there are two ways to read a text - the right way and the wrong way. The strongest distinction between them is drawn by C. S. Lewis in the opening chapter of his Experiment in Criticism, in which he attempts to define two different species of reader. Literary readers, he claims, read slowly and attentively. They may seek to deepen their relationship with particular texts by rereading. For them, reading requires privacy and the absence of potential distractions. It is an active, aesthetic process. The utilitarian, according to Lewis, not only read the wrong books but read them the wrong way. Their reading is passive consumption. They skim over the text, quickly and superficially, so that the presence of minor distractions does not interfere greatly with the process. They rarely re-read because they have no need to when a relationship has been established with a text at the first reading. They will, however, read books which are basically similar in considerable quantities and with a degree of consistency - because they are interested only in the quantities of surfaces it is only the surfaces that need change, not the real content of the literary message.

A version of this distinction crops up in the sociology of literature by virtue of Robert Escarpit, who takes the more reasonable view, that it does not serve to separate two kinds of people (the cultural elite and the mass public) but two kinds of activity available to both. Even the cultural elite, he notes, may read detective stories for relaxation. He concludes that some people may use only the second mode of reading, but attributed this to choice rather than to their basic set of skills. He also notes that there are not two mutually exclusive categories but rather two possible poles of a spectrum. The individual act of reading considered as a whole may involve operation in both modes, to a greater or lesser extent, simultaneously.

I should like, if I may, to put a label on this spectrum. I think that we may conveniently refer to it as the spectrum of disposability. The kind of reading which Lewis deplores is reading in which the text is treated as something essentially disposable, in that kind of reading he approves of it is not. Actual reader usage may differ greatly as to the degree of disposability implied by attitude and attention.

In non-disposable reading the use which is made of the text seems much more similar to the use which is made of real experience. It is carefully stored, carefully evaluated - and, indeed, a pertinent feature of this mode of usage is the conviction that the experience has a value akin to the value of real experience. The reading which Lewis deplores serves to be less worthy simply because intrinsic to it is the attitude that the experience does not have this kind of value - that it is "only fiction". In disposable reading the experience is trivial - if it is not ignored, and the demand for similar experience may not be diminished. In disposable reading the reader experience is important and valuable only while it is being consumed.

If books may be metaphorically described as food for thought then at one end of the disposability spectrum we may find food which is commonly assessed in terms of its nutritional value, and at the other end food which is commonly assessed in terms of its taste sensations. Just as all food has some nutritional quality and some alternatives are available for non-disposable use or disposable use, but there are two different criteria in operation when it comes to exercising preference. This analogy is a useful, and perhaps overreaching, one, but is, at any rate, already accepted into common parlance in the way we refer to "literary taste" and all the ambiguities implicit within the phrase.

The disposability spectrum helps us to classify two important points. The first, and fairly trivial, point is that of the different nature of the standards brought to the reading of books by people with different attitudes and expectations. The second point, which is not so trivial is the economic theory of literary mass-production.

As we all know, mass-production necessitates the maximisation of potential consumption. The mass-market publisher is interested not simply in making a product to meet a demand which is initially high, but, in making a product to meet a demand which does not diminish when matched by supply - a sustained demand. The habit of disposable use is that of the reading habits in which books are used disposable. The actual number of readers involved is a secondary consideration - what is important is that the demand is sustained. When dealing with books geared to non-disposable reading.
every individual venture is a gamble, but the marketing of disposable reading is so secure as to make possible the specialisation of different species of disposable fiction adapted to different variates of literary taste.

In this economic situation we find the needs of conflict. The economic system of the capitalist country put the writer in a null situation, where the publisher, the essential mediator between writer and audience, may have motives and priorities significantly different from his own. Writers, by and large, tend to be more interested in the non-economic aspects of their work, in terms of potential profitability, is interested in the disposable aspects. The inevitable results are, in various sectors of the novel genre again, writers make up, warfare, capitalisation and compromise.

We often hear the accusation levelled by writers and aesthetic critics at the publishing industry that mass-market publishing has vulgarised the literary taste of the reading public and has all but obliterated literature itself. The terms in which this accusation is framed often suggest that this is the result of some evil manipulation of minds, and that publishers are deliberately deadening the literary sensibilities of the public by a kind of deliberate narcosis. This is not true, which many writers feel is in consequence of their neglect by publishers and audience is neither the result of a conspiracy on the part of the mediators or the public, but the influence of the mediators, but of the priorities which must necessarily guide publishing policy gives our economic system the fact that the dispensability spectrum of reader usage does exist.

Science fiction, of course, is a publishing category which was first established in the pulp magazines, which marketed the middle phase of mass-production in American publishing (after the dime novels, before paperbacks and comic books). Because of this, science fiction publishing has always been geared to the production of an essentially disposable product. This fact has led numerous writers to try hard to escape such categorisation and has led some to despair of the genre altogether.

Now let us move on to categories of communicative function. Attemps to make such categories distinct have been made in the sociology of literature by Hugh Dalton Duncan and in the sociology of the mass media by Gerald Hugenholtz. Both of their categorisations are simplistic. In the terminology of communicative exchanges, the categories are divided into informative messages, maintenance messages and restorative messages. The first three are at least to some extent, if not entirely necessary, to split off from the category of informative messages the category of affective messages. This distinction is often important in the analysis of individual texts and groups of texts. The four categories could, of course, be further subdivided, but the system should not be allowed to become too cumbersome.

The basis on which the four categories are distinguished is as follows:

**Instructive messages** include statements intended to convey information, or attitudes to information, or new ways to organise information. The category goes beyond the simple didactic function to include what may be called "declarative functions." Instructive messages are essentially informative, in that they are intended to bring about a change in the knowledge, attitude or capability of the recipient.

Affective messages include statements intended to evoke an emotional response from the recipient - to excite sympathy of one kind or another. The concept of catharsis is related to the affective function of literature but the purposes of affective evocation need not be cathartic. Again, this is essentially an emotional function, being designed to bring about a change of mental state in the recipient, although of a more temporary nature than is pertinent to the instructive category of function.

Maintenance messages include all statements intended to confirm attitudes and opinions already held by the recipient. All world-views require constant support and reinforcement from the environment as experienced - in the absence of such continual reinforcement world-views become aberrant and the individuals who hold them are said to be mad. This support is provided by a constant flow of maintenance messages, and most ordinary conversation belongs to this category. The function is inherently contrary, not innovative.

Restorative messages include all communicative exchanges whose function is not to inform, inspire or maintain but rather to allow the recipient temporary relief from confrontation with reality. It appears that the strain of maintaining a consistent and rational relationship with the real world is such that periodic rest is very necessary. Relief from the exhausting effort of some conformity is provided psychologically by sleep and by the psychological fantasy. Literature designed to supply the restorative function is commonly described as an "escapist" but the derogatory undertones of this label are inappropriate. This function is not necessarily innovative, in that fantasies and modes of relaxation may often become very standardised, but where it is innovative it is on a strictly and necessarily temporary basis.

If we consider the definition of these four categories one thing becomes strikingly clear, and that is that they diverge dramatically in terms of their inherent disposability. Messages in both the restorative and maintenance categories are intrinsically more permanent and less disposable. Restorative messages provide temporary relief from reality, and should not interfere with it, although the need for such experiences is maintained. Maintenance messages are likewise not disposable. Both of these needs are undiminished by supply.

Affective messages are less disposable. Their effects may linger and they may, in fact, be permanently incorporated into the mental structure of the recipient in that they constitute a process of training and provide a vocabulary of symbolic association for the emotional responses of the individual. Our emotions are not instinctive - we have to learn to feel. Affective messages help us to organise and develop our emotions, and eventually control and develop. To this process affective messages in literature make a genuine contribution.

Instructive messages are less disposable still, for information and principles of informational organisation are intended to remain permanently with the individual's mind or until they are forgotten or rejected. All individuals rely much more on information and attitudes gained at second-hand than on the lessons of first-hand experience. Instructive messages in literature make a definite contribution to this process, for the use in the matter of the organisation and development of attitudes and ways of understanding.

Thus we may build upon the conclusions which were drawn from the initial categorisation of modes of reader usage. We may say that ideas which are used disposably are being used - whether by the writer or the critic's interpretation of the text - primarily for their maintenance and restorative content. Any instructive material which the text may contain is, in all probability, not being received, buteither missed or ignored. The affective function may operate, but in a shallow and transient fashion. The consequences of this fact may perhaps best be illustrated by consideration of the policies of newspapers. Although the function of a newspaper is nominally to inform it is obvious that the more popular publications - the tabloids - owe their appeal to their intense concentration on the maintenance and restorative capacities of social news, and that this is the reason for much of the distortion of information perpetrated under that name.

as, however, the mode of reader usage passes along the spectrum and becomes non-disposable the instructive and affective functions will be served as well as - and to a progressively greater extent at the expense of - the maintenance and restorative functions. The maintenance and restorative functions are necessarily lost, but the character of the material which supplies is also changed. To draw, again, an example from the newspaper field, the nature of the Times crossword is inherently different from that found in the Daily Mirror.

One thing which must be remembered is that the needs which are not met by these different communicative functions...
are not equal. Restorative and maintenance messages are the more necessary, but that can be a half as well without them as one can without instructive and affective messages. Ideally, all four are vitally necessary, but some are more dispensable than others. The constraints in which restorative and restorative material in literature is held by many members of the various aesthetic stances which exist in our society as unjudged, and is based upon false assumptions as regards to the real community needs of the reader. What is the cultural elite regard as "good literature" is not adequate in the whole social function of fictional communication. The importance of this point cannot be emphasized too strongly.

Now, after that rather lengthy introduction, let us turn our attention specifically to science fiction, and investigate the application of those perspectives to this particular case. What are the genre's special communicative functions, and what elements can be detected within the spectrum of reader demand?

Because it is a genre which has obtained a separate identity and evolved within the mass-market, subject to the assumptions of mass-production in publishing, the study of science fiction fulfills a necessary, if not a dispensable one. I submit, however, that there is also a significant non-disposable function which is characteristically superimposed upon it.

The demands and expectations of readers can conveniently be identified by taking census of the attitudes and opinions expressed by habitual readers. An equally valuable guide to these expectations is provided by the latter columns of the magazines which were for many years the principal vehicle of the genre and by the boot of amateur magazines which circulated within the science fiction community. It is the existence of this close-knit community - which has been erroneously influential in governing the evolution of the genre, though it comprises only a relatively small proportion of the readers - which sets science fiction apart from the other categories of mass-market publishing, and which is symptomatic of something unique within the needs and demands that are being supplied.

A survey of these expectations of demand and expectation reveals the following. As might be expected, the first demand is in quantitative terms - and perhaps an important aspect of the expectations of all readers - for the service of the restorative function. All reading involves an escape but some would suggest that the vocabulary of symbols which science fiction employs is particularly amenable to use in this respect. It provided for the dramatization of fantasies of virtually every type. It is inherently exotic.

The first thing which sets science fiction apart from other popular genres is not this strong priority upon the restorative function. Though the mythology of other genres may be more conservative the restorative function is nevertheless vital to the shaping of it. It is, in fact, not what science fiction has but what it lacks that marks the basic division. It is fairly obvious that what supplements the restorative function of most disposable literature is the maintenance function. The second, the detective story and the love story, all operate within a fixed and stable ritual framework which embodies a particular world-view. Sometimes these world-views are subject to a change of fashion, so when the characteristic thriller of the early part of the century went into a decline to be replaced by a much tougher variety incorporating a different attitude to the world. In addition, all the world-views are strengthened by evidence of evolution. Nor in these cases the ritual element is vital. Conformity is conspicuous. Formalization and standardization of these products can often go to extremes, as in the case of the series novels produced by Billa & Room.

The prominence of this type of maintenance ritualization varies quite considerably from genre to genre, and it is generally observed in certain fields allied to science fiction - notably "sword and sorcery" fiction and the kind of fantasy associated with Edgar Rice Burroughs. But science fiction taken as a whole exhibits a much greater variety than any other popular genre.

This is not to say that science fiction does not perform a maintenance function. There have always been formulae of action and presentation, and there are certain world-views which have characterized different groups within the field at different times. But these have never been uniform. Science fiction has always been a literature of alternatives, and the simple existence of alternatives need not imply the maintenance function considerably. There has always been a manifest demand for alternatives in the reactions of the readers - a quest for new ideas and new treatments. This is not a definite for maintenance function but a demand for the priority of a certain instructive function over the maintenance function. In this science fiction is unique among popular genres.

Because of this tendency towards non-disposability many members of the science fiction community have always considered that science fiction never part "blended" to the spectrum of publishing mass-production. They have felt that the labelling of the category within the pulp magazines was an unfortunate historical accident, placing the field in a literary ghetto where its true affiliations to elite literary culture could not be recognised or developed. There is some justification for this kind of attitude. In that the more popular works require certain non-disposable content from a fraction of the material produced. However, the demand is for a very special kind of instructive function by means identical to the kind of demand which is effective in the non-disposable aspects of the literary mainstream.

In its crudest form, represented by the prospectus for science fiction initially issued by Hugo Gernsback, the special demand for instructive qualities in science fiction was for a straightforwardly didactic function. Science fiction was intended to contain science fact, and also to inculcate in its readers a properly positive attitude to scientific knowledge and technological progress. Gernsback designed a literature that was basically for advertising copy for science - propaganda to the effect that science was good and that technological possibilities were wonderful and exciting. Over the years, however, this kind of demand became somewhat more refined and sophisticated. According to John Campbell, the author of the modern philosophy of science fiction, the demand is that science fiction stories should aspire to be experiments in thought which have an instructive capacity by virtue of their logical and rational investigations of imaginative hypotheses. In the subtitle of his magazine Analog Campbell stated this simply and clearly as: "Science fiction is an adventure into science fact". Science fiction thus becomes the imaginative instrument by which the realm of fantasy may be investigated, analyzed and systematized, just as science provides the imaginative instrument for the investigation, analysis and systematization of real phenomena.

This demand has never been rigorously applied (not even by Campbell) but an ignored version of it is characteristic of the reader demand. The demand may often be satisfied by presence of illusion, and in practice it almost always is - most readers prefer Iason of magic to actuality to known scientific principles - but it is nevertheless a force which shapes the fiction and, more importantly, affects the attitude of the reader to the text. The demand itself, whether or not it is honestly met, is a factor in the mode of reader usage. The mode of reader usage employed by the majority of science fiction readers seems to be located further along the disposability spectrum than that which is pertinent to the consumption of other mass-produced fiction.

At this point I wish to return briefly to a more general question. I have observed that mass production of literature to mass dispensible media permits specialization to cater to different literary needs. I have observed that different popular genres contain - and must be presumed to satisfy - different world-views. Mass production is from this point of view with regard to the evolutionary forces, of social
or psychological origin, which have led to the development of the particular specialized world-views manifest in popular fiction.

The popular genre which we know today arose in the dime novels, the penny dreadfuls and the magazines both in Britain and America by a process of natural selection. These early forms of serial fiction, with their lurid stories of murder, although they flourished, those which did not sell were abandoned. If we wish to look for an explanation of why particular mythologies - the love story, the western, the detective story, etc. survive, then we must ask two questions: firstly, we must ask about the utility of the world-views which they maintain.

For example, the detective story maintains the faith that all problems have solutions, which may be obtained by rationalisation. As maintenance mythology this is a mythology appropriate to an age in which philosophy is dominated by science rather than by religion. But there is also a powerful element of reassurance in the common structure of the detective story, which recognises that the basic situation is one of mystery and confusion, often rather sordid and frightening. The ritual of the detective story is the insistence that the truth can be discovered despite the conspiracy of circumstances to conceal it. Is it a myth of intellectual triumph, of the victory of reason over the forces of destruction? By the same token, the western embodies the myth of the triumph of purpose. The gun is the magical agent of destruction which will do the deed for us, no matter how numerous and powerful they may be. The reason why the detective story is approved by the cultural elite while the western and the thriller are most often condemned is that, I think, obvious in this comparison of mythologies.

The restorative function and the maintenance function collaborate in the Kingdom of Fiction, as the myth of the detective story subordinates their allotted inferior role within our society, and the social institutions which support it, escape through restorative fiction. But they do not escape to a world in which their role is superior to the male role, or to a world where the attendant social institutions do not exist. They escape, instead, to a world where their role and the institutions which support it are more appropriate and intrinsically meaningful - into the fiction of romantic love. Similarly, with respect to westerns, men who feel threatened by pluralistic vague social restrictions and suppression escape not to a land of Cotagey where all is peace and harmony with a violent milieu in which all threats and restrictions can be immediately and effectively opposed and defeated.

We must, therefore, ask of science fiction how this same logic can be extended and how it must be modified in order to account for the partial replacement of a maintenance function by a special instructive one.

Any historical study of the literature of the scientific imagination makes it abundantly clear that the class of narratives which has provided the emergence of the kind of fiction are the anxieties corollary to scientific and technological progress. This is probably obvious without detailed supporting evidence. What is also obvious is that a great deal of science fiction meets that anxiety straightforwardly, and by the same strategies of reassurance that the other genres employ. Mass-produced science fiction tends to imagine a world in which the problems are resolved, and in which technological problems inevitably have glbt technological answers. With the aid of a cunning invention and a little planning the alien invasion can always be repelled, the manipulators exposed and rendered helpless. The hero's miraculous machine is always superior to the villain's miraculous machine, thanks to skill and ingenuity, in exactly the same way that the hero can always outwit and kill the villain in the western. It is equally clear, however, that this is by no means a complete description and characterisation of science fiction, though it is of the western.

Readers of science fiction characteristically demand, and perhaps require, greater accuracy in treatment of situations. In the vast majority of cases they will still ask for ritual resolutions, and will undoubtedly prefer that analysis should lead to such a resolution, but in science fiction as in no other popular genre the reader will often accept the analysis instead of the ritual resolution. If the scientist of fiction achieves a successful portrayal then the science fiction reader will often accept an unresolved or negatively resolved situation. The frequency with which such stories can be successfully told in science fiction is far greater than the frequency which would be tolerable in other genres.

As to why this is so, we can at present only speculate. More detailed work and very careful consideration of methodological problems is necessary before we can draw up hypotheses which are analyzable in kind of rational testing. However, it seems to me that the following considerations are worth considering.

I do not believe that the observations I have so far made are adequate grounds for rejecting the notion that science fiction is basically a literature of reassurance. Rather, I should like to suggest that it deals in a rather different kind of reassurance which is particularly appropriate to a characteristic modern world-view.

In the era of the victory of scientific rationalism - the last two decades of the nineteenth century and the first few years of the twentieth - it was possible to place a great deal of faith in the ability of science, potential or actual, to answer our questions. Ernst von Dohnanyi, in 1900, wrote The Riddle of the Universe as an expression of his confidence that all the great enigmas of existence had already been solved for us in detail. This was the era in which the myth of Sherlock Holmes proved immensely powerful. Today, that faith has almost disappeared. We no longer think that the riddle of the universe is solved, but rather that it may be unanswerable. Twentieth-century science in complex, surreal, mysterious - and it has emanated from many of the questions relating to the meaning of existence which have once thought it might answer from the realms of the religious imagination. But this is not necessarily a loss of faith in science - it is a loss of faith in final answers.

If we have a new faith today - a reassurance that science fiction supports and disseminates - it is faith in our ability to get by without final and absolute answers, a faith in our ability to live in a universe of moral and philosophical relativity. Science, in this mythological, becomes not the means to our ritual victory over the forces which threaten and confound us, but the means which will allow us to exist in the absence of such a ritual victory. This is not a myth of confrontation and destruction but a myth of the attempt to understand and the acceptance of a compromise with that understanding.

The evidence of such a change in the historical development of science fiction is clear in various attitudes to characteristic symbols. The alien was once employed almost exclusively in Anglo-American science fiction as a menace to be destroyed. The priority shifted to the achievement of a mutual understanding. Now we can find the emergence of a new attitude to the alien which involves the acceptance of the reality of the alien as co-existent to the alien of any such genuine mutual understanding. Simply put, science fiction writers once tended to set out to destroy the unknown, now they tend to work out ways to accept and accept the unknown as the unknown. This is the evolutionary trend which is identifiable in the science fiction of the past, and I suggest that it is the one which may allow us to predict the form and acceptability of many science fiction stories yet to come.

I consider that the reason why the reader demands for science fiction placed a priority on the innovative instructive function at the expense of the confirmatory maintenance one is due to the pace at which the social anxieties controlling the reader are changing. New fears are constantly emerging from the technological remaking of society, and science fiction can constantly innovate and change to meet this dynamic. The resistance of this demand in turn makes possible the design of experiments not only in imaginative thought but also in
SCIENCE FICTION AND
GENERAL ADVERTISER

The 'marketing' magazine for SF, Occult, UFO & allied subjects.
OK, so we're small and new, but we offer something new-nut just a
little of books that you can buy or exchange. You may also
ADVERTISE your title, want lists or sales for the low, low price of
1p per title. Sample copy 12p, SFCA, 28a, Beachwood Avenue,
Bournemouth, BH12 1LZ.

"Oh, Hartley, how could you do it?" (us)

"Quite easily" (N. Patterson)

"Groan, groan, sob ....

But do what? We hear you ask - well - not mention us in your Wargames article
in SF Yearbook '77.

A Selection (unifirm price includes -
Dungeons & Dragons £6-70
City State of the Invincible Overlord £6-60
Tunnels & Trolls £6-86
Buffy's Castle £1-77
Warrior Bear & Red Moon £7-05
Necromancer £7-05
Eldric £6-75

Larkhamer £7-20
Battle of Helm's Deep £6-52
Siege of Minas Tirith £6-93

Galactic Conquest £2-47
Star Planet £6-63
Starloid £3-20
Ogm £1-95
Chast £1-95

Starlord Conquest £6-00
Godfire £9-65

Sherlock O'Cantwell £4-31
Ophorus £5-07
Star Soldier £5-19
Star Raider £5-00

Starship Josephus £8-66

 WE STOCK:

Explore the fantastic worlds of Magnum

Paperbacks by
T. J. BASS, Alfred BESTER
John BRUNNER, Philip K. DICK
Philip José FARMER, Damon KNIGHT
Andrew J. OFFUTT and Clifford D. SIMAK

Illustration Chris Moore
Fontana Science Fiction

Robert Silverberg
To Live Again

Philip K. Dick
We Can Build You

John Brunner
The Squares of the City

Nightmare Blue
Gardner Dozois &
George Alec Effinger

Piers Anthony
Rings of Ice

Threads of Time
Edited by Robert Silverberg

Norman Spinrad
No Direction Home

Clifford D. Simak
Enchanted Pilgrimage
If you’re interested in

Comics & Romix
Posters & Prints
Cards & Notebooks
Rock Books
Science Fiction & Fantasy
Mind Games
Alternative Medicine & Technology
Art Nouveau & Deco
Incense

We have them & the largest selection of science fiction in the world.

Dark, They Were and Golden Eyes

9-15 St. Anne’s Court, London, N1. Tel: 01 734 4269
In most of you reading this will have been by now.

In this column, I'll be looking at the current state of the world and how it affects us. I've been a member of the BSFA Committee and have been involved in the field of science fiction for many years. I've read a lot of books, and I've seen a lot of films. In this column, I'll be trying to bring these experiences together to give you a better understanding of the world around us.

The BSFA was formed in 1945, and its members have always been interested in the science fiction genre. They have worked hard to promote the genre and to ensure that it continues to thrive.

In this column, I'll be focusing on the current state of the world and how it affects us. I'll be looking at recent developments, and I'll be trying to predict what the future might hold.

If you have any comments or questions, please feel free to get in touch. I would be very happy to hear from you.

The BSFA is open to anyone who is interested in science fiction, and I'm sure you'll find something of interest in this column.

Thank you for reading, and I look forward to hearing from you.
Colin McLaughlin is an author of considerable ability and ingenuity who shows his gifts at their best in this latest book. The author takes us into this one with no more than mild disquietude occasioned by the possible encounter of a possible monster. Before we reach the main body of the story, the author cleverly and subtly leads us into a situation that is hardly believable. The reader is left wondering if he has fallen into a device or if, indeed, this is all a part of a possible monster's plan.

I have been a fan of Colin McLaughlin since his first book, The Manalone Project. Since then, he has written many books, all of which have been critically acclaimed. His writing style is unique, and his plots are always gripping. I have always enjoyed his work, and I cannot wait to read his next book.

In the world of science fiction, Colin McLaughlin stands out as a true master. His writing is always original and thought-provoking. I highly recommend his work to anyone who enjoys a good science fiction novel.
This is the opening of Dune Planet, from 1974. It is written in a style that is reminiscent of the mid-20th century, characterized by a fluid, poetic language that evokes a sense of the distant, alien setting of a planet.

The author of the passage, David Brin, is known for his works on alien civilizations and space exploration. The excerpt you've provided is from a review of a novel that explores the theme of alienation and the human experience in a foreign environment. The review discusses the novel's ability to transport the reader to another time and place, and the author's skill in creating a vivid, engaging narrative.

The review also touches on the novel's thematic elements, such as the exploration of identity and the human condition. The reviewer notes the novel's effectiveness in capturing the reader's imagination and transporting them to a new world. Overall, the review is positive and highly recommends the novel to readers who enjoy science fiction and literary fiction alike.

---

The text you've provided is a review of a novel that explores the theme of alienation and the human experience in a foreign environment. The author, David Brin, is known for his works on alien civilizations and space exploration. The review discusses the novel's ability to transport the reader to another time and place, and the author's skill in creating a vivid, engaging narrative.

The review also touches on the novel's thematic elements, such as the exploration of identity and the human condition. The reviewer notes the novel's effectiveness in capturing the reader's imagination and transporting them to a new world. Overall, the review is positive and highly recommends the novel to readers who enjoy science fiction and literary fiction alike.
The book, in carefully written prose, seems to have been largely proof-read. These chapters, as well as those not included in the bibliography, are worth reading. But the overall sense is that the book is under-researched and that the author has relied too much on secondary sources. The book itself is a rather fragile, paper-thin copy that needs to be protected from further wear and tear, which is a shame considering the themes it addresses. It is not a book to be read in a hurry, but rather one to be savored and enjoyed at a leisurely pace. It is definitely worth the effort.
LONG AFTER MIDNIGHT by Ray Bradbury. Hart-Cam. Publisher: Really Big Books Ltd, 51 Vauxhall Avenue, Hayes, Middlesex. Revised by Brian Griffith

"The Golden Apples of the Sun was, I think, the best..."

It is to the high standard of THE OCTOBER ROOM and of THE FUTURE NOAH BARNES IN THE JUNGLE that THE GOLDEN APPEAL OF THE SUN is hunting, involving a man and a woman in a small-town epidemic of sex and violence. And with the characteristic grace and precision of Le Guin's "The Left Hand of Darkness," the novel builds to a climax of compelling power that is both..."
whether...
The plot, the gimmicks, have become vehicles for Dick's curious existentialist humor, for his desire to demystify the human condition. Dick's world is one where nothing is as it seems, and where even death is not final. The characters in his novels, including the one in this book, are often seen as mere puppets controlled by unseen forces, while the world around them is a stage of illusion.

Dick's use of narrative techniques, such as unreliable narration and multiple timelines, are used to explore the nature of reality and the human mind. His themes of free will, the nature of consciousness, and the possibility of multiple realities are all present in this book as well.

This novel is a standalone story, and while it is part of Dick's larger body of work, it can be enjoyed on its own. It is a thought-provoking exploration of the human condition, and a reminder of the power of imagination and storytelling.
performed, a material of Stark was contained by the "fear of the unknown". The plot twist is that the character is actually a "longer version" of the original story. He is much less wise than the last man he met, which makes his character more interesting and the story more engaging. Stark's sociologist attempted to put the information, which, as Stark notes, "is the way people understand". He became interested in the "people's tales" but lost interest in "fictional entities".

Alterations or with ness "mysterious". He notes that "the book is a strange mix of "technology and art" and "hard" could be better described as "texts for style, Italian". Thoughts are frequent, and a certain lull in writing on one day.

About "the end", is the novel's plot. One small detail about "collected". "A hulk" of the story is "tales of the truckers". In the end, Stark is himself a "journeyer", and the story is about "technological" change.

A FORMAL FOR THE DUST OF FURY by Michael Bishop. Ballantine, New York, 1973. 181p. $1.25/1.95; 99c pop. 1980, a. Bishop's short stories have been collected into a "First"...

Reviewed by David Brinston 1957 - 1964, republished by Vogue, London, 1973. 156 pp. $1.50. 1980, a. Bishop's short stories have been collected into a "First..."...

For general comments, the latter part of the essay mentioned "volume one". First, some remarks on major stories.

Looking for Something (1932, 1960) is a "neat" story. It is not what we think will happen. "Finders" is a weighty "small- and- small"... of the "small". I also know that some time ago...


"Committee of the Whole" (1945, 1960) set the stage for the "first" in a series of three stories. The second story is about the coming of a day that could... and I have heard... The 7-page extract of "Amer. (1965) is well-chosen. It is not that Stark has a... I have had a fascination, though slight... For this reason, I can... a completely realistic and... By the end of the story, Stark has understood that he must make his own... and I will have to go out... I learned something, the theme of "social"-ly themed stories is a "social"... Stark has found with the contrasting external environment. And yet, it is not that Stark... by contrast left me satisfied. It is not a picture... More "murderous" and... it is that the book... In a word, a fun. Next comes a 24-page extract from "Sculptor's Day" (1965) and... and they are... of a "human"-type... In his introduction... Stark has the "The Swing/Book" (1965, 29pp) to that "law... "Law and violence" is... The laments in this story remind me of the book "Gulag/Bagle in the World of Bok/It... It is not that... wonderful... the book. It is beautifully written - Bishop's... This is the most convincing because I have... were conversations... a credible"... It looks like this are rare and should be preserved.
HACK, why are some authors so much better than others?

He heard it said that there are 3 kinds of writers...

Some are born with an innate talent...

Others have to struggle to nurture their gifts...

The rest are doomed to mediocrity!

That still doesn't account for you!

YESTERDAY MY LATEST "GOODMAN OF THE GALAXY" NOVEL WAS REVIEWED IN THE TLS.

The critic was Jeremy Hogganbottom-Smythe, the eminent novelist!

He devoted a whole paragraph to my book!

He gave it detailed structural and stylistic analysis!

It's nice to get a mention in respectable places.

Even if he did call it "the perilous warblings of a disordered mind."

HALFLIFE

The life & times of ELMER T. HACK
THE KING OF ELFLAND'S DAUGHTER

A new album written and produced by Bob Johnson and Pete Knight and based on the Lord Dunsany fantasy.

Narrated by Christopher Lee, the record features songs by Mary Hopkin, Frankie Miller, Alexis Korner, P.P. Arnold and Chris Farlowe.

CHR 1137
The Paperback Shop

presents

STELLARSCAPES

The Science Fiction Exhibition of the Year
with Books, Artwork, Models and Music

to be held at
The Paperback Shop, 23 Broad Street, Oxford

8th October – 29th October
10 am – 6 pm daily (excluding Sundays)

To view original artwork by Rodney Matthews and other artists
(never previously shown)

To peruse and purchase a wide range of Fontana and Big O

ADMISSION FREE
METROPOLIS
THE FIRST GREAT SCIENCE FICTION FILM
BY STEVE DIVEY

Metropolis, directed by Fritz Lang in Germany in 1927, is the most important pre-talking science fiction film. Excluding comedies it is the most frequently shown silent film in clubs and art-houses today. It has been on British TV since the early 50's, and over the last thirty years its other serious silent films have been shown in that time, and it is written about in all histories of film both of and "straight". Yet, despite being the most ambitious and expensive European film of its day, it was a financial failure, attracted more critical vituperation than praise, was described by its director as silly and naive and so arrived in America in 1927, was cut by its distributors by over a third (this cut version is the only one now surviving), whereupon Lang repudiated it entirely.

The theme of Metropolis is very common in SF writing and cinema. It extends a present social evil to monstrous proportions in a not-too-distant future as a warning to contemporary society and then shows humanity is capable of solving the biggest problems through the application of the latest technology.

This film is internationalism, mass production and bureaucratic control and had already changed the "feudal" world beyond recognition. It provided precapheies of a future totalitarian society that have come unfortunately close at times to reality.

The story takes place in the year 2000. (Shostakovich's film suite is apparently a tribute to Metropolis) in an enormous city, whose building tower into the sky, and around which planes fly. (This vision was inspired by Lang's first visit to New York in 1924.) The population of the city is divided into two distinct social classes. The Masters, who live at the tops of the buildings, control the operations of the city from their offices and in their leisure use the luxuries of the city is divided into two distinct social classes, the Masters, who live at the tops of the buildings, control the operations of the city from their offices and in their leisure use the luxuries of the city to satisfy their whims. The Workers, who live in the lowest floors are subjected to the most brutal and systematic exploitation. The Workers' revolutionary feelings are subjugated by a religious cult centered on a young worker-Jill called Maria. She preaches patience and passivity, promising the imminent arrival of a Messiah who will improve their lot.

The people's messiah turns out to be Freder, the son of the city's ruler. Appalled when he realizes the inhumanity of his society, Freder pleads with his father to improve conditions. His father, Lang, is subjected to the most brutal and systematic exploitation. The Workers' revolutionary feelings are subjugated by a religious cult centered on a young worker-Jill called Maria. She preaches patience and passivity, promising the imminent arrival of a Messiah who will improve their lot.

The script was co-written with Lang by his wife, Thea von Harbou, and based upon her novel. Lang detested the film, he finished it but accepted "at least 50% responsibility for it." He was trying to explore the tendency society has for brutalizing people between their own group and their group with their hands. He took it to the extreme situation presented here in order to show that without a "heart" with feelings mediating between brain and muscle tragedy would ensue. Implicit here too is the suggestion that both sides of the class conflict are to blame. The city is a study of the useless futility of revenge - a brave concept in post-war Germany with the Nazis on the rise.)

In Metropolis the city is controlled by one man and the workers do the living with equal willingness of both Maria and her father feasible. All the main characters are powerful people who break no argument. This element is in sharp contrast to the great Soviet films of the twenties by Eisenstein, Vertov and Pudovkin, who the people as a whole exhibit heroism, without being led from above. The best American films also concentrated on humble ordinary people who would make good individually by their own and others' endeavors. The social and political divisions in Metropolis but also the personalities and their relationships to society must have been very appealing to the audience as Eric Scull has said, "(One of the major elements of Metropolis was the use of Nazism to cultivate acceptance of superpower, preparing the way for Hitler. Lang's previous film had been the epic two-part saga of Siegfried, Die Nibelungen (1924), about which this was in no way a Nazi film. Siegfried, although heroic, is the German folk-myth was used by the Nazis to cultivate acceptance of superpower, preparing the way for Hitler. Lang's previous film had been the epic two-part saga of Siegfried, Die Nibelungen (1924), about which this was in no way a Nazi film. Siegfried, although heroic, is the German folk-myth was used by the Nazis to cultivate acceptance of superpower, preparing the way for Hitler. Lang's previous film had been the epic two-part saga of Siegfried, Die Nibelungen (1924), about which this was in no way a Nazi film. Siegfried, although heroic, is the German folk-myth was used by the Nazis to cultivate acceptance of superpower, preparing the way for Hitler. Lang's previous film had been the epic two-part saga of Siegfried, Die Nibelungen (1924), about which this was in no way a Nazi film. Siegfried, although heroic, is the German folk-myth was used by the Nazis to cultivate acceptance of superpower, preparing the way for Hitler. Lang's previous film had been the epic two-part saga of Siegfried, Die Nibelungen (1924), about which this was in no way a Nazi film. Siegfried, although heroic, is the German folk-myth was used by the Nazis to cultivate acceptance of superpower, preparing the way for Hitler. Lang's previous film had been the epic two-part saga of Siegfried, Die Nibelungen (1924), about which this was in no way a Nazi film. Siegfried, although heroic, is the German folk-myth was used by the Nazis to cultivate acceptance of superpower, preparing the way for Hitler. Lang's previous film had been the epic two-part saga of Siegfried, Die Nibelungen (1924), about which this was in no way a Nazi film. Siegfried, although heroic, is the"
PHILIP E. HIGH
THE MAN WHO INVENTED THE WOODEN SPACESHIPS
by ANDREW DARLINGTON

Despite a virtual domination of British science fiction magazines throughout the late 50s and the early 60s alongside Bulmer, Tubbs and Alexei, and despite a considerable body of novels published since then, the style of Philip E. High is none that is currently out of favour. He is not a writer of startling originality, he tinkers within the established science fiction spectrum, modifying ideas, picking up discarded themes here and there, meshing them together into different juxtapositions, reworking old or forgotten paths. He is a mainstream writer. At one point he confessed: "I am an old-fashioned, a little bit of a traditionalist. I would like to be shoot, but it obstinately refuses to lie down." On present evidence it would seem that he will not cause Silverberg and Ellison problems in the Hugo-grabbing stakes.

Yet, High's stories are, more often than not, immensely readable. They are set at a fast-moving pace, a swift action-conveyor-belt narrative that holds a reader's attention even though the protagonist remains unimpressed by the superstructure that the words are carrying him through, he hangs on through the next incident, and the next...

The universe of Philip E. High is populated by people using Nagation Cannons, Treble PROJECTORS, Dis-pistols, Urban Machines, Proto- and Syntha-worms. It is a universe in which submarines on routine Atlantic patrols disappear into the Jurassic past; in which trucks carrying super-merchandise up the A40 disappear into a "probability future"; in which Earth is sold for a space-ship; in which alien orgami直达达 helix humans beings in a Galactic court, with robotic judges, seated over by a robot judge, and in which a "true which looks like an oak exhibits a narcotic vapour which can knock you cold" then clings you around with its branches.

Yet beneath this garish facade of mainstream Space Opera there are a number of recurrent preoccupations and themes that underpin the stories. A unity that gives the work a validation, a sense of continuity.

Perhaps the most important and most easily identifiable theme behind Philip E. High's work is the central core of a philosophy of non-violence. There is a repetition of the idea that violence is not an ineradicable trait within human beings, that it is due to extraneous influences, that it is about to be purged from the world in a kind of racial transfiguration. This assertion is not, I think, invalidated by the fact that many of High's stories are set against a military background, or one of apocalyptic, destructive warfare. High knows how to hold his readers' attention, he knows that action is imperative if the story is to be made readable, and that warfare on a planetary scale is one of the best attention-grabbers in the science fiction canons of ideas. In the novel Come Hunt An Earthman, Earth has been conquered by an unholy alliance of alien races; the planet suffered a similar fate in Cold - For a Spacehip. In Prodigal Sun the Earth base just won a Pyrrhic victory in a war against the eight-foot tall insectoid Vraaks; in "A Race of Madmen" Earth was barred from the Universe by a logic-begging and unimaginative Galactic Federation who destroyed all of Earth's secret deposits to prohibit further space expansion. Human beings retaliated by conquering the entire galaxy - in wooden ships!

In "One of the Missions of the Human Race: 'Looking for Revenge'" chopped up again in "Shift Case." In the novel Butterfly Planet an undercover war was being waged by which 60% of the population remained unaware. "Lock down into the street, the buildings, the parks," it read "There is your battleground. Down there is the enemy - an enemy who wears no uniform. He walks behind you in the street, sits with you when you eat and perhaps sits with you in a pub. He almost picks you up into a hotel, sells you a ticket, or is another form, the smell of perfume or your pillow. The enemy is young and old, male and female and is everywhere. War and militarism are seen to be, in this sense, eternal.

High is also at his best when describing situations delineated by a military hierarchy, from the subaltern in "Outlaw Exercise" to the starship of "To See Ourselves" from the totalitarian regimented societies in "Leaves of Creation" to the 'starship Troopers' of "The New Plan, the new plans". A number of military and gothic warfare coincide in the latter story. In the totalitarian society pictured in the novel Prodigal Sun a kind of aversion therapy calls Programming gets rid of dissenting voices. It is described thus "is designed to rob man of his reason, his thoughts, actions or emotions are contrary to the therapeutic plan designed to restore him to health and his rightful place in society." It is a Golgo Archipelago principle - discussion is the form of mental illness.

Yet creeping out from behind the broad-casters and devastated planets of the stories are the continental patterns of the pacification themes. In story after story High resists the idea that violence is not part of human nature, that it is artificial, or a temporary perversion that can be eradicated, in
Evolution, he perception. not

While artificial. exists, understand. in intervention of the meddling aliens, and hence became another of the writer's "lettres" - the other, the one man with the destiny of the race in his hands. He was a "Dominant 35" of society (20) - as, incidentally, was Jesus Christ. Compton, the central character in "The Martian Hunters" (12) underwent a similar metamorphosis emerging as a synthesis of the two. Predraguluc (20) had the advantage (like Heinlein's "Stranger in a Strange Land") of being brought up by the aliens themselves, and in this way he became the hero of "The Coveted Areas" where there was much talk of such Nietzschean topics as the Triumph of the Will, the undiscovered human potentials, and the coming Superman.

The escape directly paralleled that of Halley in "The Lords of Creation" (7) who left a similarly draconian regime to reach "Free City".

An amusing side-light on Hig's work is that, almost inevitably, his characters - supermen included - smoke cigarettes. For instance, "lights a cigarette/exhales deeply" is directly related to Hig's writing procedure: or perhaps it could merely be intended to parallel 'smoking' in the narrative; or a tactile affirmation that, despite the uniqueness of the settings the stories deal with real people.

Philip E. Hige was born in April 1914 in Bingley, Bedfordshire to parents of Norfolk descent. According to the biographical outline to a New Worlds guest editorial (12) he grew up in Kent (his bank-teller father was transferred to Whitstable in 1921) and it can be said that the young Hig became enamored by the "garish and often crude" pulp magazine of the day. The first one which he discovered was a 1927 imported copy of Amazing Stories. "I devoured it, and when I had finished, I plied the Librarians for H. G. Wells and gobbled over a growing pile of sf magazines". Later he became a commercial Traveller, an Insurance Agent, a Reporter, a Car Breaker and an Estate Agent's Assistant, while by night he was writing his own early short stories as a sideline. After experimenting with a number of styles - writing detective stories, Westerns, Romances he sold his first story, "The change", to Authentic Science Fiction Monthly in September 1955. It was a British magazine edited by R. J. Campbell. The story concerned a murder investigation in a small town. Science Fiction was an area of writing in which he felt at home, and within which he soon made further sales. The unique Scottish science fiction magazine Nebula, edited by Peter Mathieson, became an instant success. Hig wrote his second story, "Wrath of the Gods" - about an astronaut stranded on an alien planet - to Nebula, and it was voted the second best story of the issue. The same year Nebula published his story "City at Random", and he was subsequently voted the magazine's "Top Discovery of 1956", and the fifth most popular writer of the year.

As his style developed and became more accomplished his stories were published more regularly and more consistent acclaim. "Further Outlook" from 1957 was voted sixth most popular story of the issue, it was followed by his first published novelette, a 12,000 word piece called "Assassin in Hiding" given cover-illustration treatment by Authentic Science Fiction; and by the end of 1958 a subsequent novel, "The Change" was published, and it made it to "Next in 1960". The edition's best story. The evolving style was often bizarre, and at the very least wide-screen. One story opened with the caption: "there are two ways to conquer a world" (4). In another story a psychiatric patient under "mind-probe" revealed a subplot about an apparently prehistoric pioneer Upper-drive mission encountered by a group of 21st century space-voyagers. But carried along by the momentum of such extravagances were some well-constructed and intelligent stories. The narrative of a tense 1935 story "To See Ourselves" (10), for example, balanced the line of a technologically advanced future, with each man "dropped" into its surface in turn, with that of a returned super-plastic-surgeon whose technique
carefully analyzed the action of the planet by reflecting the
person's "inner light" in its appearance. Despite the
story's use of the adjective 'hissingly' twice in the
space of three magazine pages, the style pleased no
reader for the writer's future.

John Cawell, then editor of New York, wrote about High's
short story "Routine Exercise" that it was almost rejected
when originally submitted, because of its over-familiar plot.
Yet its publication brought in more enthusiastic correspondence
than any other story for weeks (29). The plot concerned
the nuclear collapse of a world in the distant future, in
time to the Jurassic where it encountered and destroyed a vast
alien star-ship. The success of the story seemed to
suggest a follow-up, and, stylistically at least, "Routine
Exercise" set the example high. Amazingly, the
story was written on a rainy Sunday afternoon in
August 1961 when High, working from his car, was placed
as a bus driver, and paid double time, for a holiday rush that never materialized. While waiting,
however, the story was crafted out. Like "Routine
Exercise" it opened and closed with an equality into missing
Government equipment, and the situation having been noticed
in this way, the story then merged into the central narrative.
In the second story it was a transporter ferrying a giant
computer that vanished into the mist to emerge, not into
the past, but into the future and it was recorded as a
still earlier story (2) it had been an entire city that had
been cast beyond the mist into a vast hypno-induced "reality"
from which there was no escape! There had been allowed to
transform into savagery, as it soon became clear to
see whether human beings were racially mature enough
to enter the universe.

The human race called the test.

By March 1962, although Nebula had ceased publication, High
had enjoyed stories in both of the month's leading British
magazines, New Worlds and SF Adventures, and was at his most
prolific. But ironically, the "golden age" of High's short stories
came to an end around the mid-60s with the death of
most of the major science fiction writers of his works, and the
replacement of John Cawell with Michael Moorcock at
New Worlds. "Routine Exercise" went on to appear in a
Penguin anthology, and in 1967 a story called "The Big Tin
Gold" was bought by Frederik Pohl for his new American
magazine International Science Fiction, but High's straightforward
lack of enthusiasm was out of place in the new
crystallized atmosphere of experimentation. Moorcock (in
the pulse of James Colvin - New Worlds, vol 50 no 156, Nov 1965)
commented that High's novel "Prodigal Sun" was "one of those
run-of-the-mill British novels which isn't particularly
bad and not particularly good". He commended only the cover
design by Robert Holdstock in the book. Published by
Compact Books (1st 34 64), the other being Moorcock's
"The Sundered Worlds", which, incidentally, Colvin
recommended.

High's future, as indicated by this trend in the short story
market, lay in novels.

At that time Philip E. High was living in Canterbury, and
holding down a bus-driver's job by day because "it gives
more time to write" (Blurb of 20). "Prodigal Sun" was
his first novel, having been sold first successfully in
the States. A contemporary photograph in Nebula's "Writers
Profile" showed him smoking a pipe in a rather rugged
Kenneth More-Job fashion, and his expression attired
people to believe that impression. "It's a story-teller," he told
an autumn 1976 Radio School interview in a series
on Kentish Authors. "I'm not a literary man." While in
New Worlds he wrote: "As regards science fiction I have
a slightly solemn and rather child-like preference, but the genre
can't be denied. Place me unshakably in the latter category.
I am a die-hard" (19). He listed, as his major interests of the
time "literature, psychology and drama, plus a ruling
passion for radio and his eight-year-old daughter Jan Ann (Blurb of 20).

Yet the short story period was of value. Many of the ideas
and pre-occupations to be expressed more fully in novel
form first saw print in one or more of High's 45 short stories
published either in SF Adventures, Nebula, New Worlds - or the single
apparantly uncollected - and these the novel
have been issued with some regularity: Invader On My Neck
was written in 88 days while High worked on the night shift;

it was followed by Time Chronicles in which antiquated
defenders a thousand years out of date became the planet's
only chance of defeating alien invaders; No Truce With
Terra, in which an (ali) pastoral planet was invaded by
"megalithic" human traffic (a style of codenaming featuring a
entire chapter evolved from High's "illegal"
childhood fear of an unused room in their home; and
Come, Hunt an Earthman! ("You may consider yourselves
experiencing hunting, but a large forest of prehistoric
dangers prey. Trophies won in this game secure
carry high prestige for they are acquired at considerable
personal risk. There are reasons for this - the prey is
such that you live in fear of not getting your talons on
the animal."

From the beginning the stories were more than less than adequate,
and at their best were tense and immensely readable.
It could be argued that in many ways the novels failed
to deliver the promise of the magazine work. Speaking
Of Disapprovals in particular is a poorly constructed
narrative. The phrasing, and even the grammar fault with
harrying regularity, the novel written half a future
had forgotten that he had once regarded this creature
as a crude machine but it was "unfortunately not a
unique example of poor construction. He also continually
takes himself to the reader in the battle of things
that he could do". The character was a "man; "He's
hadn't been found one of those since he was a kid - why not?"
the reader being left with the job of working out filling
pieces before moving on to the next paragraph

This, from a writer who had once built a story
"A Schoolroom for the Teenagers" around the single line
"If you use a ship in the bronze arrowed on a black outcropping
of rock", a writer who once delivered evocative lines like
"a detonation which seems to shake the planet to its
foundation and yet the metal iPad harnessing the time
whelming forks" (8); a writer who had coined exotic
descriptions like "the face of an irresistible pens" (20).

A writer who quoted Neat in Random Illusions, Walter
Cowan's "Spring Offensive" and G. J. Annesley's
"Dover Beach" in No Truce For Terra, a writer who even
reported a poem of his own (dating from the time of
the famous vire infected beaches of 1940) into No Truce
For Terra. The poem translated amusingly well, turning
both into prose, into his German edition;

One of the better novels, Said - For A Spaceship, pictured
a people who had no home in safety, and to its
topic of the hard-wire infected beaches of 1940, had
no place above them. When they awoke and emerged from
their places of refuge, the world had changed. Nothing
familiar remained: plants grasses, trees, all had changed
beyond recognition. They soon discovered that alien
beings were no longer the dominant species. There
were other creatures, not only ready to dispute the
point but well prepared to prove it. The world had, in fact, been
harvested over their heads like so much real estate.

"We (science fiction writers) have on many occasions
destroyed the entire planet," wrote High (49), but
'our purposes are often misunderstood. Remember, please, the
mainspring of our work is, what-would-happen-if?
Worlds might collide, an alien race might attempt invasion.
We are, in effect, reporters of a possible future and
as reporters it is our business to write the story"

A wide-screen approach to the future, a space opera view
perhaps. "A good story," he continued, "is one which
controls the imagination and if it is found necessary to
claim that there is obviously something wrong" (19). He
left no room for trendy obsessionism, open-ends or
vignette techniques. He believed a story should have a beginning,
a middle and an end. The old Radio Romance here
"The game applied to play on TV, plays on the stage."

Yet, quietly and consistently, working within these self-
imposed limitations, he has produced an impressionable
body of work: stories like "Project 99", "about the discovery of
an extinct Martian civilization that had been based on
organic engineering", "the following "Martian Hunters" ,"featured perhaps his best literary invention,
the thought-cubes which contained the incomprehensible
Announcing a major new series

**Writers of the 21st Century**

1-25 by Joseph D. Olander and Martin Harry Greenberg

This new series meets the long felt need for a critical assessment of major science fiction authors - in essence their permanent contributions to the development and history of science fiction and to analyze their impact on literature in general. Each volume in the series surveys the output of a single author, providing a complete bibliography and the impact, provided by the contributors to the series, will provide a lasting understanding of these major authors.

The first 5 volumes in the series will deal with Isaac Asimov and Arthur C. Clarke. Future volumes on the series will be developed in such authors as Ray Bradbury, Ursula K. Le Guin, Brian Aldiss, H. P. Lovecraft and Philip K. Dick.

Joseph D. Olander and Martin Harry Greenberg are the editors of a number of science fiction anthologies including *This to & That* which was selected as an *Outstanding Book of the Year* by the *New York Times Book Review*.

The Greenberg's Insight in Goodkind Studies at the University of Florida.

To Olander and Clarke, a Associate Professor of Anthropology at Florida International University Miami.

Isaac Asimov

Arthur C. Clarke

Paul Harris Publishing
BACK NUMBERS OF VECTOR - PRESENT AVAILABILITY

All the below back numbers of VECTOR are available from the editorial address, at the time of going to press. Prices for each issue are as listed. Please make cheques payable to "Vector".

The publishers reserve the right to change prices without prior notice.

Payment from overseas: By sterling cheque or money order, in cash in US dollars only, or by dollar cheque. Please add $1.50 to all orders paid by dollar cheque to cover bank handling charges.

SPECIAL OFFER FOR LIBRARIES, COLLECTORS, ETC.: The publishers are presently endeavouring to obtain copies of the issues of VECTOR from the Malcolm Edwards and Chris Fowler editorship periods which are currently out of print. These are:

76/77: Aug/Sept 1977
72/78: Spring 1977
66: July/August 1972
65: May/June 1973
63: Jan/Feb 1973
62: Nov/Dec 1972
59: Spring 1972

If you require any of these issues to complete sets, then we are prepared to enter an order for them. Price will be dependent on the ease with which we are able to obtain them, but will be of the order of $10 or $6 per issue.

There is currently a possibility of re-printing 76/77. Watch this column for further information.

LAST ISSUE OF VECTOR, NO. 82: SPECIAL STAR WARS ISSUE

ARTICLES ON STAR WARS BY STEVE DIVEY, CHRIS FOWLER AND ROGER E. WOLF ... THREE PAGES OF PHOTOGRAPHS FROM THE FILM, INCLUDING A COVER PHOTO OF CARRIE FISHER (PRINCESS LEIA ORGANA) ...

PLUS: The Bermudan Triangle Mystery by Bob Shaw ... British SF: A British View of an American View by Mark Adlard ... Half-Life by Jim Barker and Chris Evans ... Letters ...

Reviews by John Clute, Brian Stableford, Ian Watson, Chris Evans, Chris Morgan, Andrew Darlington, Robert Gibson, Brian Griffin ...

available from the editorial address for only 75p or $1.25

All issues listed are litho printed.

Issues 69 - 67/68 are edited by Malcolm Edwards. Subsequent issues are edited by Chris Fowler.

The editor also has a limited supply of signed copies of the award-winning cover for VECTOR 73/74 by Paul Dillon, at $2 or 50p each.

A very few copies of NEWS/VECTOR REVIEW SUPPLEMENT nos. 1, 2 & 3 are available at 30p or 50c each.

Listed Offer:

There is one copy only of each of the following issues of VECTOR. Each is available at the price of $10 or £6.

66: July/August 1973 The Human in Science Fiction by Brian M. Stableford; The Pennsylvania Inquisition by Peter Roberts; D.C. Compton: An Interview; D.G. Compton and the New Standards of Excellence by Mark Adlard
67/68: Spring 1974 Three Views of Tolkien by Ursula Le Guin; Gene Wolfe and Peter Nicholls; Letter from America by Philip K. Dick; Period of Transition by Michael G. Coney; After the Renaissance & Down-at-heel Galaxy by Brian Aldiss

81: May/June 1977: Juvenileat - A Child's View of Farribees by David Wingrove; A Galactic Symphony by Martita Ricketts; Culture. Anarchy and SF by Brian Griffin; Silverberg, Silverberg New by Chris Evans; Jernov-hippups, Or The Future of Science Fiction by Brian Stableford; British SF: An American View by Cy Chavin; Philip Jose Farmer Interviewed by David Pringle; cover by Elaine Cooke 60p/$1
80: March/April 1977: A Song In The Depth of the Galaxies by David Wingrove; Michael Comley Interviewed by David Wingrove; cover by David Miggins 60p/$1
79: Jan/Feb 1977: Alternative Technologies for Spacecraft Propulsion by Bob Shaw; Roger Ewood Interviewed by Chris Fowler; cover by Carol Gregory 60p/$1
78: Nov/Dec 1976: Wibbter Science Fiction by Ian Watson; Edgar Fawcett by Brian Stableford; Doris Lessing Briefing by Cy Chavin; Herovit's by Andrew Tymark: cover by Carol Gregory 60p/$1
77: July 1976: Harlan Ellison Interviewed by Chris Fowler; Again, Dangerous Visions Explained by David Wingrove; cover by Paul Ryan 60p/$1
73/74: March 1976: J. G. Ballard Interviewed by David Pringle and James Goddard; cover by Paul Dillon 60p/$1
72: Feb 1976: Dan Morgan's Geh Speech from Nowamn; Robert Silverberg Interviewed by Malcolm Edwards; cover by Brian Lewis 60p/$1
71: Dec 1975: The Stone Ax and the Musk Oman by Ursula Le Guin; Tastes of an Alien Linguistics by Ian Watson; cover by Dave Grifihhe 60p/$1
70: Autumn 1975: Time Travellers Among Us by Bob Shaw; Violence In SF by Edward Cooper; SF's Urban Vision by Chris Bennett 60p/$1
69: Summer 1975: The Science in SF by James Hick; Early One Olympic Morning by Brian Aldiss; The Value of Bad SF by Bob Shaw; Science or Fiction by Tony Sardury: cover by AMES 60p/$1
64: March/April 1973: The Android and the Human by Philip K. Dick; The Extraordinary Behaviour of Ordinary Materials by Bob Shaw; Author's Choice by Paul Anderson 60p/$1
60: Sept/Oct 1972: The Arts in SF by James Elin; An Interview with Peter Tate by Mark Adlard 60p/$1
59: June 1972: Through A Glass Darkly by John Brunner; SF and the Cinema by Philip Strick; The Frenzied Living Thing by Bruce Illidge; Edward John Cornell 1919-1972 by Barry Harrison, Dan Morgan, Ted Tubb and Brian Aldiss 60p/$1
The collaboration between Rodney Matthews and Michael Moorcock began in 1976 with illustrations for book jackets—'The End of All Songs,' 'Legends from the End of Time,' 'The Transformation of Miss Mavis Ming.' At the same time, a series of twelve pictures was devised, drawn from earlier Moorcock work.

The first six pictures were published as posters and cards last autumn and received their deserved acclaim.

Rodney then decided that his series could naturally be encompassed in a calendar using the typeface he had already designed for his Moorcock work.

**Wizardry & Wild Romance 1978** is printed in full colour on fine artboard at a size of 420 x 428mm. It has a stiff backing board and is spiral bound and shrink wrapped. An added bonus for Moorcock fans is the current bibliography printed at the back.

£3.95

**JOIN US AT THE SCIENCE FICTION EXHIBITION 8-29 OCTOBER AT THE PAPER-BACK SHOP, BROAD STREET, OXFORD**

Please send me ___ copies of **Wizardry & Wild Romance 1978** at a cost of £3.95 each (+55p p&p).

Cheque/PO. enclosed for _________________

Name _______________________________

Address _______________________________

Published and distributed by **Big O Publishing Ltd.**

219 Eversleigh Road, London SW11 5UY Telephone 01-228 3392 Telex 914549

In USA details from Big O Posters Inc. Box 6186 Charlottesville VA 22906 Tel. 8049773035