

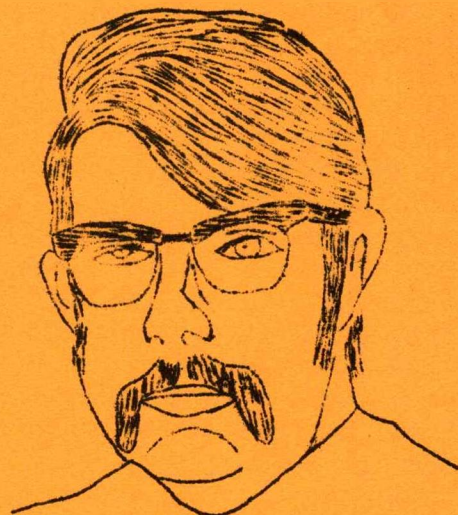


JUST

FOR

A

LURK



DON'T SHOOT THE EDITORS.....

What better way to start off the editorial than with an apology? T'was thisaway. In the rush to get the non-OMPA copies in the post after the Con, I found myself short of stamps. Since it was mid-evening and all the Post-Offices were closed, I solved the problem (or so I thought) by buying 10p books from a stamp-machine, sticking 2 $\frac{1}{2}$ p worth of stamps on the remaining envelopes and sending 'em second-class post. It was some days later that I happened to find out about the recent increase in postage rates for letters over 2oz. I weighed a sample zine plus envelope, and sure enough, they were well over the limit. With visions of hordes of angry fans having to pay double excess postage on unsolicited fanzines, I waited for the explosive parcels to arrive. Well, none have (yet), but if any of you did have to pay the excess, please accept our apologies. I know the amount wasn't much, but it's the principle, ennit? It won't happen again, anyway. (M)

What better way to continue the editorial than with another apology? This one concerns the contents of the issue you are at present reading, that is to say, this one. As you will no doubt have ascertained from the contents page, Anne McCaffrey's piece, which was promised for thish, is conspicuous by its absence. Furthermore, Pete Weston's talk isn't concluded herein but merely continued, and he doesn't talk about HYPHEN or THE ENCHANTED DUPLICATOR at all. (That's in part three - I hope). The reason for this, dear reader, is quite simply one of space. Even with these items omitted or curtailed, the size of thish has grown well beyond the tentative limit set in number one. (30pp is the current estimate, as I type this). Rest assured however that they will appear, better late than never, in number three. (M)

MORE NOTES ON POLICY

I thought it might be enlightening to expand on what we said in the first issue in conjunction with readers' reactions. As we said, we would like LURK to be a reflection of our tastes and personalities, or at least those parts which we care to make known! However, we're prepared to act on your criticisms to a certain extent. For instance, one or two people wanted more of the personal-type editorial rambling - fine, except that Pat says she's not interesting enough to warrant it. (I realise of course that I myself am very interesting). But we'll see what we can do. Most people seemed to like Pete Weston's piece, which is fortunate, since we're committed to it for three issues. Personally I'd like to publish a lot more of this type of thing, but though the demand is willing, the supply is weak. The record reviews aroused quite a bit of comment, most of it favourable, so these will be a regular feature. Neither of us feels capable of adequately reviewing S.F., so there'll be no book reviews unless we get some volunteers. Since LURK is primarily an OMPazine, mailing comments will always figure prominently, so to those who complain that they don't understand what we're on about, I say "why not join us?" The genzine reviews didn't attract much comment, so in future they'll be limited to no more than two pages, though I for one enjoy doing 'em. The crossword brought in some intensely favourable comment, though only one correct solution so far. They're great fun to compile, and will appear as long as we can continue to dream 'em up. Why not follow Phil Payne's example herein and have a go yourself?

One thing we'd very much like to do is to run reprints - say, one in every other issue - not as mere space-fillers, but based on real merit. We'd like to have your views on this; if you're very much against the idea then we'll drop it, but otherwise we'll give it a try. This raises another problem; can anyone clarify the copyright situation for us? Naturally we don't want to run into legal difficulties. (M)

THAT GOOD OL' SENSAWUNDA

As I type this the Apollo 16 astronauts returned safely to Earth a few days ago, carrying a record haul of moonrock and having wrought almost complete success from near-disaster. For some reason, this was the first moon-landing I'd taken much interest in since Apollo's 11 and 12, and Pat and I spent quite a lot of time watching the T.V. transmissions. On one occasion Duke was performing a ground penetration test when he lost his balance and fell, and we heard him say, quite clearly, "Rats!". It was then that I realised that I'd found my sense of wonder again, that it was an effort to realise that this was really happening, that the whole world was exploring the Moon by proxy, and seeing so clearly the antics of two men a quarter of a million miles away. How different it was from the way the S.F. writers had described it, and yet how much more wondrous was the fact than the fiction! (M)

FANZINES

The Fanzine Foundation is dead. It died at Chester during the Easter weekend, and the various parts of its dismembered body have been carried off to various parts of the fannish world, even to America. There seems to be some confusion as to how this was allowed to happen, but it seems to me

that a combination of reluctance to intervene by the B.S.F.A. officials in a position to do something about it, together with a connivance by certain people - I don't intend to name names; the guilty ones know who they are - to hide the true source of the material, was the main cause. However, the Foundation is dead, and will not rise again, not from this address anyway. The task of rebuilding it up to anything like its former glory would require a very large cash outlay and/or a number of very generous donors, and is not one for which I have much inclination. In addition, in order to perform a useful service for fandom, the Foundation must be administered efficiently, and in the past this has not been the case. No doubt Charlie Winstone would have made a good job of it but for ill-health. Anyway, the point of all this is to say that from now on, all fanzines sent to me will be deemed to be for my personal use, and I have informed the B.S.F.A. accordingly.

Still on the subject of fanzines, I'm in the market for 'em, and will pay good prices for those I particularly want. Please let me know if you have any to dispose of. (M)

EDUCATION AIN'T EVERYTHING

A few weeks ago a friend of mine who works in the same laboratory decided to give up his part-time studies at the local technical college, which he'd been attending for some years, and for which the company gave him day-release. As he explained to me, it was not a decision he'd taken lightly, but he felt that the "system" had pushed him into chemistry because he'd shown an interest in the subject whilst at school, but he now felt that there was no future for him in a chemical career, so why bother to study for it? I pointed out to him that if he obtained the qualification he was studying for, it would stand him in good stead whatever his chosen career. But no, his mind was made up - he wasn't thinking along those lines anymore.

This set me thinking that there must be something badly wrong with an educational system in which this sort of thing can happen. Take my own case: I spent three years at Liverpool university studying chemical theory in detail, and for what purpose? In my present job I use precisely none of the knowledge I acquired, nor can I remember more than a small fraction of it today. I had no chance to find out about, say, literature, with the result that I now have little inclination to read anything other than SF. The need for specialisation has been overstressed. It's not necessary, certainly not at such an early stage in our system, and it may be positively harmful, as in the case of my friend.

Well, that should provoke some response from Terry and Ken, but does anyone else have any views on this? (M)

AND NOW, FOR TWO POUNDS...

Our thanks to Terry Jeeves and Sam Long for their help on the shading-mat problem. Sam in particular came up with a Gestetner leaflet illustrating several droolworthy stencil-cutting accessories, and said that their head office in London should be able to help. Anyone know the address?

THE BIGGER & BETTER SYNDROME - AND HOW TO AVOID IT

OR

SOME OF MY MISTAKES IN FAN-PUBLISHING.

by

PETER WESTON

This is a transcript of the talk which Pete gave to the 1971 Novacon under the title "The Role of Fanzines". It has been specially revised by Pete for publication here. In the last issue Pete explained how he came to start his fanzine ZENITH in 1963, and outlined some of the traps for the unwary, most of which he claims to have fallen into!

Well, times have changed. I don't publish ZENITH anymore, I edit SPECULATION, and I've managed to compromise between my ambitions and my resources in terms of cash and time. Cash isn't quite as much of a problem as it used to be, since SPECULATION more or less pays for itself. A fanzine should generally just about pay for itself, I think - you can't expect to make a profit and you very often make a loss.

((Peter Roberts: It's rare for a fanzine to break even.))



It doesn't really matter if you lose a little money on your hobby, as long as the loss doesn't get to the stage where you really notice it.

"Cash isn't quite as much of a problem...."

The latest SPECULATION might prove instructive here, and we could work out some cost figures together. Assuming that you will publish a fairly ambitious fanzine with a fair number of pages and copies, the first essential is paper. That's quarto, usually, 10" x 8". The Americans all think we're crazy to produce these tiny little pages because their paper size is much bigger. Graham Boak is about the only one to use the international A4 size over here, although we'll all have to use this in the next five years or so.

To complicate things further, Gestetner sell their own unique size which they also call quarto, although this is about $\frac{1}{4}$ " bigger all round than the standard size. The B.S.F.A. discovered this the hard way some years ago, when Michael Rosenblum ran off several thousand standard covers for VECTOR on Gestetner paper, only to find when Roger Peyton (who was editor of VECTOR at the time) came to use them that they were too big. I suppose they could have been guillotined down, but I think those covers are probably still rotting away somewhere in Leeds even now! Not many use the foolscap size for their fanzines, except Audrey Walton, because it's a rather clumsy format.

I have been buying my own paper quite cheaply from my firm for the last few years, and this is a dodge that some of you might investigate. Companies buy in hundred-ream quantities, and in my own case at least they pass on this price reduction. I'm leaving my company at the end of 1971, though, and this could prove disastrous to my publishing..!

In the last SPECULATION (October 1971) there were 56 pages, or 28 actual sheets of paper, with 400 copies of each. That means 11,200 sheets altogether, or at least 23 reams after allowing some wastage. I don't waste much paper now, but you can get through an awful lot, particularly with illustrations. I heard that one American fan-editor - Bill Bowers I think - used to throw away about half his print-run because they didn't meet his standards of reproduction, and it was a large print-run! This of course is going to extremes, and in Britain we don't throw anything away, at least judging by appearances! My paper will cost me just over 50p per ream, making nearly £12 in total, and that is cheap at the price! If you don't have the benefit of an obliging employer, it might cost you - how much? - half as much again? ((Voice from audience: 82p.)) That does seem a lot. I always used to buy from a firm called H. J. Chapman in Malvern when I had to rely on my own resources. They do a very wide range of paper sizes, colours, and different thicknesses (which is rare!) and they deliver to your doorstep. I used to buy quarto at ten bob a ream a few years ago, a much thicker and better quality than I use now, in fact.

Never ever use Roneo or Gestetner supplies, by the way. Besides the odd sizes, Gestetner's prices are sky-high. Gestetner ink is at least £1.25 per tube, whereas you can get Emgee ink, which is just as good, for about 80p. You must ask for the special Gestetner Express Inking tubes though, otherwise you'll get into an awful mess. I remember some years ago when Rog Peyton and I travelled down to Bristol, where Archie Mercer was going to print ZENITH 10 on his machine. I'd promised to take some ink along, and being less familiar with the technicalities than I am now, we took along an assortment of mismatched tubes of Emgee ink, none of which would fit onto a Gestetner machine. Well, we hadn't travelled all that way for nothing, and as the local suppliers had closed for the day, we ended up having to open the bottoms of old Gestetner tubes, fill them with the Emgee ink, and then try to bash the tubes shut again. It was a very messy, soul-searing experience which I don't recommend!

((Comment from Sandra Sutton about Rex Rotary duplicators.))

I'm afraid that this is unknown territory to me, Sandra. Gestetners seem to be the most common machines in this country, along with Roneo. I don't like Roneo so much myself because their machines don't give you anything like such good control over inking, and the paper-feed mechanism isn't so reliable. I had a long argument with a Roneo representative once, which ended up with him more or less admitting that he himself considered Gestetner to be superior.

Anyway, so there's my ink at 80p per tube, and one tube will print about 5,000 pages, though a lot less if you're using illustrations. So for SPECULATION, with 22,400 sides of paper to print, that makes about five tubes in all.

Did I mention, by the way, never to use the various other brands of product on the market, most notoriously the "Swallow" range. I had one unhappy experience with my special disaster issue - SPECULATION 20 - where I printed eight sheets of paper with Swallow ink, since my usual supplier was out of stock. The pages looked all right at first, but the ink didn't dry, and over the next few hours it continued to soak through each sheet, from both sides inwards, resulting in a uniformly horrible mess! Dick Bergeron of WARHOON fame gives one piece of advice to aspiring fan-editors: "Economise all you like on everything else", he says, "but get the very best quality ink you can afford!" I second that entirely, except to say "don't buy Swallow stencils either". The reason is that they are tissue-paper-thin, and all the 'o's drop out, if nothing else goes wrong. Oh, I've been caught I can assure you!

But someone did ask about stencils, and I ought to just mention these, too. You see I try not to actually buy stencils myself - they usually just accumulate. This is something else which is going to change in the New Year, and for me that might be quite a fatal change. Stencils are an exorbitant price, 5p or so each, so for 56 that would be nearly £3. Once again, H. J. Chapman at Malvern can supply good quality stencils at lower prices than elsewhere.

I'm a little ostentatious and have a cover printed for me, although of course this isn't really necessary for your fanzine. I use the Rank Xerox copy service for this, and although their offset process has limitations - it won't really reproduce photographs - it is very fast and only costs about £2.50 for 400 copies.

So there you have it - stencils, paper and ink. There's not too much else to worry about, except that once you've got your fanzines piled up, what are you going to do with them? Postage is a terrible price in this country. It could put an end to fandom. For a fanzine of 4-6oz. it's 5p a time now, I think, which is why my subscription rates have gone up. It's actually cheaper to send SPECULATION 7,000 miles to California by reduced rate than to send a copy to David Sutton here, half a mile away in Kings Norton. So 400 copies at 5p each adds another £20.

Oh yes, envelopes. This is where B.S.A. have helped me again. I've been buying from them at 50p per hundred, which is probably as cheap as you can get.

((Fred Hemmings: You can save on that, Peter. You simply make a fanzine to fold over and print the address on the back.))

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SOLUTION TO LAST ISSUE'S CROSSWORD Clues Across:- 1. Adam Link 7. Ship
8. Terrible 9. Xanadu 10. Editor 11. Lys 12. Outer 14. Pnume 16. Mss
18. Seetee 20. Aldiss 22. Centauri 23. Vale 24. Karellen.

Clues Down:- 1. Ashtaru 2. Alpha 3. Littul 4. Nerves 5. Waldo 6. Sir-
ian 13. Entity 15. Mesklin 16. Medusa 17. Satire 19. Enemy 21. Devil.

The sender of the first correct solution was PHILIP PAYNE, c/o University College, Oxford, OX1 4BH. The clever lad has returned the compliment and contributed a crossword of his own for this issue.

So let's do a costing on SPECULATION:-

SPECULATION		LURK*	
23 reams @ 50p.....	£11.50	2 reams @ 86 $\frac{1}{2}$ p.....	£1.73
5 tubes @ 80p.....	£4.00	$\frac{1}{2}$ tube @ 86p.....	£0.43
56 @ 5p.....	£2.80	20 @ 6p.....	£1.20
Litho.....	£2.50	Ordinary stencil (inc. above)	
400 @ 50p per 100....	£2.00	35 @ 1p each.....	£0.35
400 @ 5p.....	£20.00	Inc. OMPA bundle.....	£2.65
	<u>£42.80</u>		<u>£6.36</u>
Cost per issue.....	10.7p	Cost per issue.....	9.1p

That's quite a lot of money, and without the shortcuts, the savings I've been able to make, the cost would be a lot more, easily over £50 for a fanzine as big as SPECULATION has become. I can do it because I buy the bits from time to time, I don't suddenly get one bill for £50. Most things can be accumulated slowly, except this one big item of postage. That's why SPECULATION is 20p per issue - it has to be.

((Peter Roberts: How much do you get in, if you don't mind saying, from subscriptions?))

Well, I don't keep accurate accounts Peter, since it's a hobby, but I think I take enough subs to pay for the thing. I don't spend money out of my pocket: I keep a little cashbox and just put money in as it comes in. When I have to buy something, there's always some there to take out. Perhaps it's more helpful to say that about three-quarters of my circulation is paid, and that I break even. Now there's no need for you to get involved in this sort of cost: you don't have to be an idiot and produce a fanzine costing that much.

((Fred Hemmings: You do have to be an idiot to collate it!))

Yes, collating; I'm glad you brought that up, Fred. Several people in the audience produce fanzines of their own, and most are smaller than SPECULATION, so for a start you can knock postage down by at least 50% for your own fanzine, which is a big reduction. Whilst I'm producing 400 copies of every issue, that's quite a large run for a British fanzine and usually 150-250 copies is more than adequate if you're thinking mainly of British fandom, and a few key people in the U.S.A. Most of my circulation goes to the U.S.A., and really it's like a bottomless pit - you can keep on pouring issues into it and still no one's ever heard of you. Making an impression on the American market is a difficult job, like the export drive, and of course American fanzines in themselves are something else again.

But if you're starting, aim to start small. Set yourself a page limit, about 20 perhaps, and just concentrate on getting good material. Never ever use something just because you think you have to fill up a couple of pages. Wait until you've got something better. If you don't think much of something yourself, the odds are that no-one else will like it either. And after all, if you're spending 50p per page to produce something, it

((* Figures for our own first issue are included for comparison - Eds.))



"...wait for something to come through the letterbox..."

might as well be worth the trouble! And if you want to publish a fanzine, don't just sit back and wait for something to come through the letter-box, because it won't. From my experience I've found that many possible contributors are just waiting to be asked to write something for a fanzine.

((Voice from audience: Will you write me a Conrep, Pete?))

I'm one of the exceptions: you'll find that fanzine editors themselves very rarely actually write anything because they simply haven't the time. Time comes in because you have to type stencils - more than 50 in my case - and sometimes do some first-draft typing as well. Half an hour or so for a stencil, over 50 stencils, it's a fair part of your day when you're only working on your fanzine at night or at weekends. A bit here, and a little there, in between all the more normal things you'd like to do with your time. Really this is the sort of thing that a business, a commercial undertaking would do, with a secretary working away full-time on production, correspondence and so on. And you're trying to do it all part-time!

I'm fortunate in having an electric duplicator. Actually I've used a variety of different machines, and only for this last issue have I had a Gestetner of my own. So I've little sympathy with people who claim that they can't obtain the use of a duplicator. Somewhere there is always a suitable machine - the number of different concerns who have been roped in to produce fanzines would probably involve every college, factory and Governmental department in the country! I must have used nearly twenty different duplicators, at school, youth clubs, three different companies, and universities. You can do a lot with a university - Bob Rickard and I published a lot of SPECULATIONS through the University of Aston. And another tip: you can often get the photographic department of a university to cut your illustrations on to electrostencil for next-to-nothing. These cost about a pound a time commercially...

((Voices from audience: Ten bob.))

Well, Roneo and Gestetner charge £1, but as I said, they are exorbitant for everything. If you read "Exchange & Mart" you'll find various people offering to cut electrostencils for much cheaper prices. The "Exchange & Mart" also found me my duplicator - it cost £30 for a Gestetner 260, and was well worth it.

The worst thing of all, once the first excitement is over, is duplicating your fanzine. You can imagine, nearly 25,000 impressions to run; even on full speed automatic it takes nearly five minutes to bash out 400 copies from a stencil. You know, you can stand there like an idiot all day, watching the machine churning out pages, which is pretty soul-destroying.

((Voice from audience: You should try a flatbed!))



That's the ultimate madness. But even with my way you end up with a huge pile of paper which has to be collated. By the time I had done 15 issues of SPECULATION I was about exhausted, and only finding Bob Rickard in 1967 saved me. He started the Aston S.F. Group, and they have done all the collating for me, ever since.

I'd like to refer you to an American fanzine now, this one, SCIENCE FICTION REVIEW. The editor, Dick Geis, must have been completely mad. If he wasn't mad when he started he was when he finished it. Because every six weeks he produced fifty-odd pages, and in the end he was sending out nearly two thousand copies. Your imagination boggles: can you conceive of buying two hundred reams of paper, can you imagine putting that lot through the Gestetner? Collating a twelve-foot high stack of paper? Yet he seemed to do it all himself! In the end he had to give up because he was doing more work than a commercial business, and was not getting paid for it. This is where the insanity lies, if you will insist on publishing more and more copies on a subscription basis.

"...collating a 12' high stack of paper?"

Geis did at one stage put S.F.R. into a printed format like this. And this here is the Worcester Convention programme booklet - my one and only venture into litho-printed fanzines. It cost a fortune, as did S.F.R., although litho is becoming quite common in the U.S.A. It's much easier for the editor, of course. He just types out his pages on paper, takes them to the printer and pays a lot of money, and gets back the complete fanzine. The cheapest quote I've had, though, was about twice the cost of duplicating, and of course you do get one big bill to pay on the spot - you can't spread out expenses over a few months. If you ever get that big you might think about litho, but if Geis couldn't really afford it then I think it's something of an unattainable ideal for Britain. Every fan-editor wants to "go litho" at some stage, but I really wonder if it would ever be worth the money, because there is something very cold, formal, off-putting...

((Voice from audience: Parish magazine?))

Yes, it's trying to be something that fandom isn't, and fanzines aren't, it's trying to be professional. You see, I think fandom is all about amateurs, ourselves, and it is more than just a smaller, shoddier copy of the professional world. Fandom shouldn't be parasitic on science-fiction but should have its own relevant standards and aspirations. When you start to try and be a mock-professional - and no-one knows better than I! - you are trying to do something which you haven't got the time, money or talent at your disposal to do properly.

My own theory of fandom is that it is a tremendously satisfying thing. Fanzine fandom that is. It's a continuous process, it's as busy as you want it to be, you have the genuine chance to achieve something, and you get lots of bonuses on the side. You get other people's fanzines in trade, and the letters - this is the best part of it, don't you agree with that, Peter?

((Peter Roberts: Definitely.))

It makes everything worthwhile when you get a good letter from someone who's seen what you're trying to say, they give you some of their own thoughts as well - this is what it's all about.

So I think the aspiring fanzine-publisher should look at what's around at the moment, decide what he wants to do, and then take his time and start properly. As for different types of fanzine besides the serious, S.F.-criticism type, well I'll now discuss that briefly.

— To be concluded —

SO YA TINK YOU GOT PROBLEMS?

Pete's mention of Dick Geis and the way in which S.F.R. eventually ran away with him has brought to mind a project which puts even that mammoth task in the shade. It involves stencil-cutting, duplication and collation, but it is not a fanzine. It is a discography, called "Fifty Years of Recorded Jazz 1917-1967", which attempts to list all known recordings of jazz interest made during this period. It is being compiled by a Belgian jazz enthusiast, Walter Bruyninckx, who says in the introduction to his work: "I'm quite aware that over 7,000 pages of discographical notes are not yet a discography. They had to be arranged, typed out in alphabetical order of artist and then re-typed on to stencils. This means that I have to type about 15,000 pages! Even the limited edition of 1,000 still means I have to gather one by one 1,000 times 7,000 pages, or 7,000,000 pages!"

The set which I am at present in the process of acquiring is part of the second limited edition of 1,000, including additions and corrections to the first edition. This means that Walter has had to repeat all the duplication and collation, in addition to doing a fair amount of re-typing. From a letter Walter sent me recently I learn that the second edition will now have 9,000 pages, that he'll soon have to buy another 5,000 Kg (nearly five tons) of paper, that his duper recently conked out completely after 4,000,000 impressions, and that to crown it all, he has a bad heart and should be taking it easy! So if you think you got problems, you're wrong, fans!





CYPHER 6 (70pp. A4 Dup.) Edited by James Goddard and Mike Sandow, available from the former at Woodlands Lodge, Woodlands, Southampton, Hants. 15p, 4 for 50p.

Another bumper issue of Britain's second-best sercon fanzine, featuring a fine cover illo by Kevin Cullen. Inside, Brian Aldiss explains to James Goddard why he doesn't write S.F. anymore - quite revealing. There's a cartoon feature which is rather difficult to follow, and poor reproduction doesn't help it. There are also a couple of rather old-hat things on Wells and the history of S.F., and part of an article on S.F. in Belgium and Holland. The lettercol is only average, and twenty pages of book reviews is far too much for my taste. Recommended for the Aldiss interview.

MACROCOSM 1 (40pp. A4 Dup.) Edited by Rob Holdstock. The only address I can find is the London School of Hygiene and Tropical Medicine. 10p.

When I first heard of Rob's idea for a high-quality amateur fiction magazine, I thought "here comes another Analog imitation". Well, two of the stories herein wouldn't be found in any prozine, and one other I found considerably better than some prozine material I've seen. The remaining two stories are competent, but use familiar themes and say little new: "Aren't Humans Lucky?" by Leroy Kettle uses the theme of the human-like inefficiencies in a robot-dominated society, and tries too hard to be funny. "Inside Story" by Robert Leroi suffers from having a previously-used gimmick plot, in which the "character" gets his revenge on the "author" by changing places with him. The story has some humorous touches and would have been a success if original.

Of the three better stories, "The Millionaires" is a beautiful short piece by Lisa Conesa. To say more would be to spoil it. "Island in the Moon" by Rob himself is the best story in the issue; a sort of horror-cum-S.F. story, it succeeds in creating the right atmosphere despite occasional awkward moments in the style. "The Colotomy Caper" by F. G. Smallmount concerns the rise and fall (if that's the right phrase) of a P.R. man with Pseudo-Sex Inc. Genuinely funny, but only for the broadminded.

The artwork is excellent, and very well reproduced in the main, but the layout is not so good. One criticism: Rob tends to overdo the Enthusiastic Editor bit. A half-page eulogy of each story isn't necessary, and becomes boring after a while. Definitely recommended, though.

MAYA 3 (36pp. 4to Dup.) Edited by Ian Maule, 59 Windsor Terrace, South Gosforth, Newcastle on Tyne, NE3 1YL, and available for trade, LoC, contribution or 10p.

The cover and most of the other art in this issue has been done by Harry

Bell, and is as good as you'd expect, but the lack of variety in style does get a bit boring. The main item is a five-person report on last year's Eastercon - hardly topical, but mostly interesting. Also interesting for me was Mary Legg "looking back". There's an interesting letter column in which Terry Jeeves and Greg Pickersgill stand out, and contributions from Lisa Conesa, Ritchie Smith and Gray Boak. Layout and repro are good. Recommended.

MOEBIUS TRIP 11 & 12 (52 & 50pp. U.S. 4to. Dup.) Edited by Edward C. Connor, 1805 N. Gale, Peoria, Ill. 61604, U.S.A. Available for trade, contribution or 2/\$1.

For a long time I couldn't work out why I didn't like this zine, but I finally came to the conclusion that there is no editorial "presence". In each case the first article follows directly after the contents page - no editorial, only the odd "editorial note" scattered here and there. To succeed like this, one needs top class material, but there isn't much of that here, unfortunately. MT11 has Philip Jose Farmer, Cy Chauvin, Andy Offutt and others; MT12 has Mike Glyer, Paul Walker, an interesting article on Stanislaw Lem, and other stuff. Both zines have about twenty pages of letters, for me the best part of the zines. Layout is a little cramped and artwork only average by American standards.

SFINK 5 (30pp. 4to. Dup.) The magazine of the Oxford University Speculative Fiction Group, edited by Diana Reed (St. Hilda's). 7½p.

This fiction zine makes an interesting comparison with MACROCOSM, and I'll deal with it in some detail, since it may not be well-known outside its own circle. The emphasis here is on shorter pieces; there are eight items, the longest of which, "Survivors" by Allan Scott, is the poorest, relying on a well-worn detective-story plot with S.F. trappings. "Crankenstein" is, as you might guess, a mad-scientist type serial, and is not really up to the high standard which this sort of thing can reach in fandom. Still, maybe the author, David Langford, will improve during the course of the remaining twenty-three parts. "Imagination" by Simon Jones, "The Process of Colonisation" by Chris Morgan and "Brainchild" by Robert Jackson are all very short space-fiction pieces, and the authors have obviously realised that the secret of success in this type of amateur writing is to keep it short and punchy, with a new and/or gimmicky twist. From this aspect, all three stories are successful in varying degrees. "The Incentive", also by Chris Morgan, is a slightly longer time-travel story with a well thought out plot, but marred by an uncomfortable narrative style. Annoyingly, from my point of view, the two best stories are both written by women. "Cautionary Tale" by the editrix uses the form of letters between the two characters to tell the story. This is very well done, beautifully understated and poses many questions to the reader en route. I couldn't choose between this and "Adrian and the Octopus" by Rosanna Summers, which seems to prove that child-psychology really is magic! The committee have been wise in having a litho'd cover and limiting their interior artwork to fillers. Not quite as good as MACROCOSM, but still recommended.

THE TURNING WORM 1 (4pp. F'scap Dup.) Edited by John Piggott, 17 Monmouth Road, Oxford, OX1 4TD. Available for trade, 5p etc.

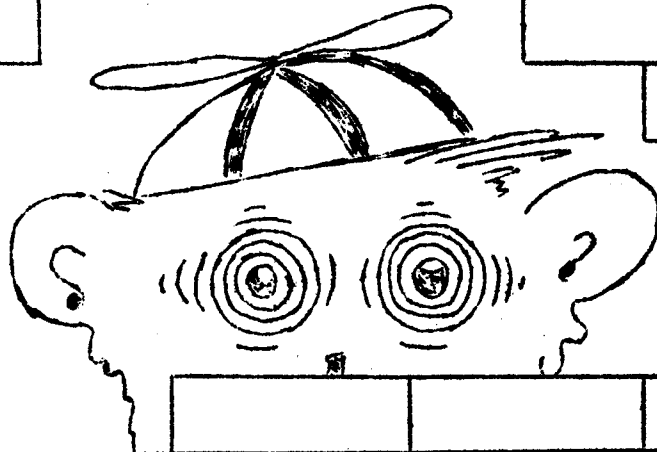
Here John criticises the infrequency of publication of some of Britain's leading zines. Five weeks ago as I type this, John wrote to me saying he hoped TTW 2 would be out in two weeks. 'Nuff said?

CHESTER

SONG

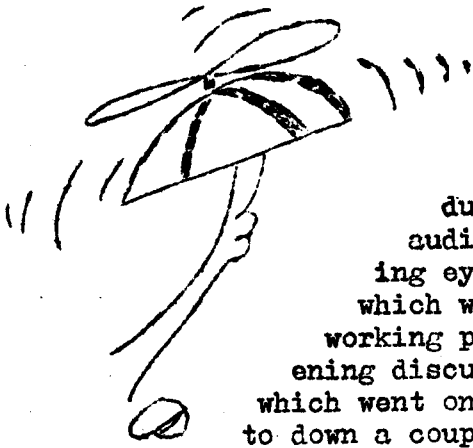
AT

TWILIGHT...



With memories of last year's breakdown and consequent late arrival still fresh in mind, we decided to play safe and set off at the veritable crack of dawn. So we set off at about 10am (we-e-ell, the sun rises late in the Midlands, y'know) and reached Chester at about 1pm, with no more trouble than a slight delay in Stoke, due to the almost total lack of direction signs. We knew Chester fairly well, so we made straight for a Chinese restaurant for lunch. We found our overflow hotel, the Riverside, with no difficulty - very nice, and only five minutes' walk from the Blossoms (a good thing too, since the weather was so lousy) and only half the price. By the river too, would you believe?

We got to the Blossoms about half an hour before the afternoon programme was due to start, collected our ~~books~~ literature, and sat down in the bar to read it. We happened to overhear Ken Bulmer and Ted Tubb at the next table discussing the way to their hotel with Tony Edwards. Since they were also at the Riverside, and we'd forgotten the camera, we offered to show them the way. Returning to the Blossoms, we agreed that the afternoon's films looked pretty boring, so instead we made a preliminary survey of the bookroom, open pleasantly early compared with the Worcestercon. Returning to the bar, we were confronted with Pete Presford, Pete Colley, Brian Robinson, Ian Maule, John Piggott, Greg Pickersgill etc. etc. We and Brian took various photos of the assembled drinkers, amid many protests and offensive gestures. Brian brought from his room a pile of BRE Astoundings I'd arranged to buy from him, and another trip to our hotel began to appear necessary. Somehow we got talking to the Cheslins about the OMPA bid for the 1973 Con., and the combozine. Deciding that now was as good a time as any to collate it, we made our way up to the Cheslins' room and spent an enjoyable hour walking round in circles, urged on by cries of encouragement from young Matthew Cheslin.



By now it was tea-time, so we journeyed again to the Riverside, dumped our accumulated purchases and went looking for food. Suitably curried, we arrived back in time for Tony "All-Talking" Edwards' opening speech, followed by Dave Kyle's introduction of personalities, i.e. about 25% of the audience. Despite the onset of the dreaded drooping eyelids, we stayed to see "Fahrenheit 451", which we enjoyed despite the handicap of only one working projector. This was followed by a very enlightening discussion of the film, led by Philip Strick, which went on well after midnight (we think), Pausing only to down a couple of Cokes, we staggered back to the Riverside and bed. Obviously we weren't in training yet.

Somehow we were up in time for breakfast the next day, thence to the Blossoms by 9.30, in time for the OMPAcon meeting in the Cheslins' room, along with Brian Robinson, Fred Hemmings, Dave Rowe, Terry Jeeves, Darroll and Ro Pardoe, and of course the Cheslins. We discussed details of the bid until 11.00am, then wandered down to the Con. hall to find that Pete Weston had already begun his illustrated talk on S.F. It was about this time that we thought the photographic jinx had got us for the third Con. in succession - somehow the electronic flash unit had switched itself onto discharge sometime during the morning, with the result that it was nearly flat. Having once got into this state, it never really recovered during the weekend, though surprisingly few photos were spoiled as a result. In his talk, Pete made the point that Gernsback might have done S.F. a lot of harm by separating it off as he did - could be. Philip Strick's talk on violence in S.F. was interesting but inconclusive, with some superbly ridiculous readings from the "New Worlds Quarterly" series.

On Friday we'd spent too much on food, so we economised with a fish-and-chip lunch, then back to the Blossoms for Larry Niven's GOH speech, which was concerned with various unorthodox constructed worlds related to his Ringworld concept. Interesting to scientists (such as ourselves) and Ringworld fanatics, but not to many others, we'd imagine. The whole thing wasn't helped by the fact that, as a public speaker, Larry makes a good window-cleaner. Next on the programme was the fantasy film "Jester's Tale", which we decided to miss and meet a few fans, in which aim we were thwarted by Jill Adams, on the prowl for B.S.F.A. subs. Luckily we were able to assure her that at least one of us was a paid-up member. Somehow we missed part of Fred Pohl's talk on the future of S.F., but what we heard was very interesting, and a lively discussion ensued, during which the ire of several people, notably Brian Aldiss, was aroused. After this we met Pete Weston in the foyer, and went off to lunch at a Wimpy bar with him, Pauline Dungate and Jeff Hacker. Can't remember much of what we talked about, but the B.S.F.G. and foreign cars figured in the conversation.

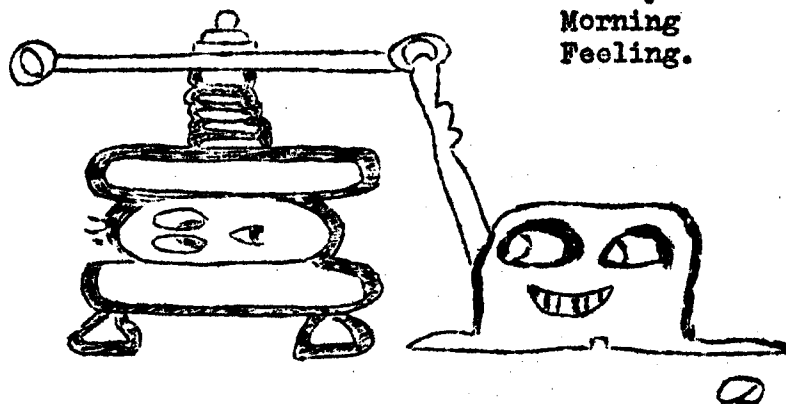
After lunch there was the Fancy Dress parade, with a small entry but a higher than usual overall standard, we thought. Photography was difficult because of some nut with a dazzling cine-light. High spot of the proceedings was Ted "Tarzan" Tubb hoisting the Spirit of Planet Stories over one

shoulder and pretending to make off with her. She landed unhurt, but with some damage to her metal fittings, ably repaired by Eddie Jones with a pair of pliers. Can't remember much about the prizewinners, except our own, our very own, Fred Hemmings as the Technicolour Time Machine.

"Captain Celluloid vs. the Film Pirates" was disqualified from the amateur film contest, a pity really, as the standard of the other entries was nowhere near as good. The adaptation of Jules Verne's "Purchase of the North Pole" was especially diabolical, and inspired some derisive comments, notably from Fred Hemmings. We stayed to watch the first reel of "Barbarella" (no prizes for guessing why), then wandered into the lounge and got into conversation with Mr Crutloden, Dave Rowe, Hazel Reynolds, Brian Hampton and two others whose names we've forgotten. We ate Dave's biscuits, marvelled at Mr's consumption of Brian's whisky, and talked about sundry things. We later learned that this lot were involved in the notorious round-the-walls-before-breakfast marathon, obviously the result of some little-known side-effect of eating Brian Burgess's pies.

The first part of Sunday morning was spent sitting in the lounge, talking to Kench and Terry Jeeves and attempting to con innocent passers-by into buying old OMPazines. Kench's sales-talk was very persuasive, but to little avail. The B.S.F.A. A.G.M. loomed near, so we adjourned to the bar, talked to Brian Robinson and Fred Hemmings and played hide-and-seek with the B.S.F.A. press-gang in the form of Jill Adams. Enjoyed (well, almost) lunch in the Chinese restaurant and returned in time for the Blish and Aldiss show. After Brian's usual hilarious opening, complete with fake telegrams etc., they then went on to give a talk which was mainly about pollution - interesting, but not what we'd expected.

Pictorial representation of that Sunday Morning Feeling.



The auction followed, conducted in the main by Ted Tubb and Phil Rogers with guest appearances by Ken Bulmer and Harry Harrison. Proceedings were slowed down by Ted Tubb's insistence on spending up to five minutes on a single item:-

"I'm next, am I? Selling books are we? Look at this, I mean, these are books. These are called "Arabian Nights" - are you ready for "Arabian Nights?" No, seriously, these are books that you couldn't buy. I'll just tell you about these books and you can make private bids....I don't have to tell you what plot material is in here. Burton himself said that if you take a minute thing and blow it up big you'll achieve wonders - right, Larry? Burton as you know was condemned by the Victorian society in which he lived for being too prurient in mind. You see, every page has been dusted lightly with Spanish Fly, and it's guaranteed that if you breathe over it and read

them words you'll have remarkable results. I don't have to tell you these were signed by the author on his deathbed....For the collectors only, for those who cherish the unusual, for those who want to put that private book away in their private bedroom, to investigate the incomprehensible complexities of the human ego, these books are offered at what you choose to pay for them....Illustrated with a magic mantra, which I daren't show you, because if anyone can solve that crossword, they like Christ will live forever, and you know what happened to him, don't you....

Ted Ball: Do you just have the two volumes?

Tubb: A complete set, sir, yes, a complete set.

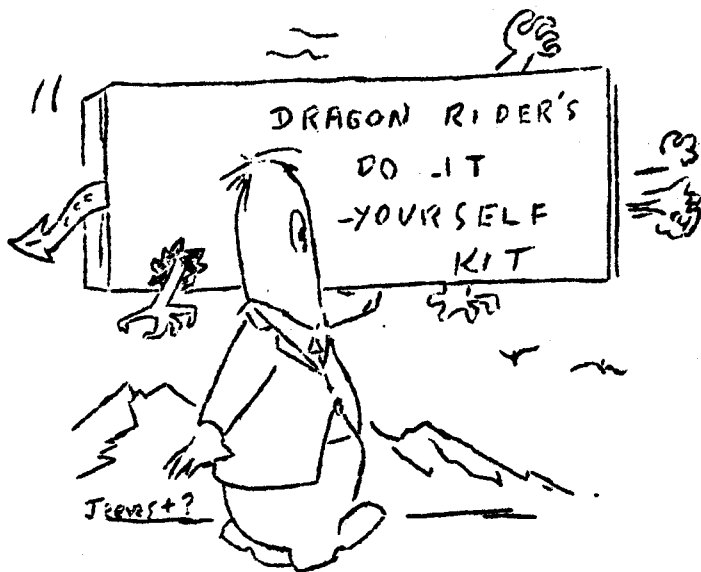
Ball: But there's seventeen...

Tubb: Shutup. A complete set, I mean nobody's got room to put seventeen bloody books in their lounge, have they? These are the best two, absolutely. I'll prove it to you, and if you buy these I'll make my usual offer, if you're not thoroughly happy with your purchase, I personally will give you twice your money back. All you've got to do is find me...."

....and so on and so on. Pete Weston then presided over that part of the auction in which we were most interested - the fanzines. Apparently it was the B.S.F.A. fanzine foundation he was "butchering", as Pete put it, but more of that elsewhere in this issue. The amount of money around this year was unbelievable, so we didn't acquire as many goodies as we'd hoped. Joanne Burger appeared to be the main opposition, with an apparently bottomless purse, but nevertheless we were able to get some HYPHEN's, TRIODE's and a complete run of THE SCARR, as well as various oddments which turned up in the mixed bundles.

There followed a pro-panel on the subject of suspension of disbelief in S.F., in which Ken Bulmer kept remembering what it was he had been going to say, only to forget it again when his turn came to speak. The panel really got nowhere until Jack Cohen, from the audience, made the point that there are two kinds of suspension of disbelief: one concerning the conventions in writing operating at the time in which a story is written, and the other concerning the "facts" contained in the story itself, and that these two can operate simultaneously.

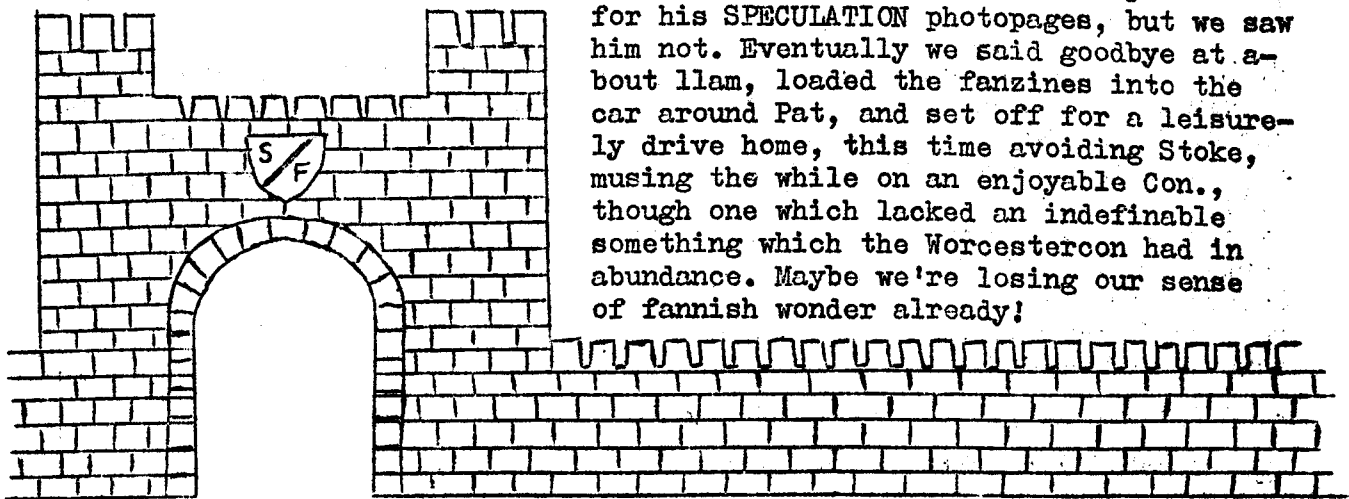
At the banquet we were seated near a French quartet, who were apparently not amused by the steady stream of Terry Jeeves' quote cards, many filled in by Harry Harrison, which kept drifting up to our end of the table. As fast as they arrived, the Frenchies would write some reply on the back and send 'em back down the table. Well, it helped to keep our minds off the food, which was miniscule in quantity and mostly



diabolical in quality. By this time the flash unit had well and truly expired, so after the interminable presentation of awards Mike decided to give Larry Niven's speech a miss, and called on Brian Robinson with the intention of borrowing his flash equipment. Not much was missed, apparently - Larry seems unable to give a non-technical speech. OMPA won the bid for the 1973 Con. with no opposition, but there was some disagreement over the choice of hotel. Several people still have unpleasant memories of the last Con. to be held at Birmingham's Midland Hotel. A London group including "Bram" Stokes made a bid for 1974 - we understand that this is intended to be a multicon, with comix- and horror-freaks getting a look in, and 600-plus attendance is hoped for. Hmmm, doesn't sound too promising, does it?

Later on that evening, Gerbish and Dave Rowe had planned a room-party for B.S.F.A. tape-group members which we'd intended to call in on, but somehow we found ourselves in the bar talking to Brian Robinson and Jim Goddard, and we drank and talked and drank and...well, you know how it is. John Piggott, Greg Pickersgill, Thom Penman and others drifted in and out, apparently in search of room-parties. The notice-board in the foyer caught our collective eye, and we amused ourselves for some time by rearranging the letters to make up various obscene and libellous statements about some con-members. One of the staff even brought out a box of extra letters - now there's co-operation for you! After this we bought some tasty but expensive sandwiches for a late supper, and drifted off to bed at about 3.30am.

The monday morning film programme was cancelled due to the absence of Harry Nadler, so we missed the planned repeat of "Godzilla vs. the Thing". Ah well, maybe 'twas a good thing after all. Instead, we bought some more fanzines, took some more Con. registrations, and sat in the lounge talking to various fen including Eric Bentcliffe, who very kindly invited us to pay him a visit sometime. Apparently Pete Weston was looking for us, wanting to talk about using some of our photos for his SPECULATION photopages, but we saw him not. Eventually we said goodbye at about 11am, loaded the fanzines into the car around Pat, and set off for a leisurely drive home, this time avoiding Stoke, musing the while on an enjoyable Con., though one which lacked an indefinable something which the Worcestercon had in abundance. Maybe we're losing our sense of fannish wonder already!



I have for sale a fairly large number of records, in good condition and at reasonable prices. The LP's are mostly jazz, but some blues, folk and pop items are included, and there are also a few dozen old pop singles. If anyone is interested, please send me a stamped addressed envelope and I'll send you a list of what's available.

THE SPECULURKION PHOTOPAGES In return for our services of supplying many and printing most of the photographs used to compile this photo-montage, Pete Weston agreed to supply us with copies of the finished product for use in LURK. What follows is an attempt to identify as many as possible of the people shown. We haven't much space, so without more ado....

Picture 1: (top to bottom & left to right) Marilyn 'Fuzzy Pink' Niven and GoH husband Larry, John Brunner, Jim White, Harry Harrison, Donald Wollheim, Sam Lundwall, Brian Burgess (with meat pie), James Blish, ye Gerbish (top right); Anne McCaffrey, Les Johnson (we think), Waldemar Kunning, Tony Edwards (chairman); Mervyn Barrett (with camera), Ken Bulmer, Ted Tubb; Chantal Plancon (bottom left). Also Vernon Brown (in hotel window), Rosemary Pardoe (below Tony Edwards) and Ian Williams (below Ted Tubb).

2: Fred Pohl's popularity demonstrated by the battery of microphones confronting him on the occasion of his Saturday afternoon speech. Also visible is Vic Hallett.

3: Larry Niven prepares notes for his GoH speech. Placing microphones are Gerbish and a French fan, possibly Jacques Guidé?

4: Daphne Sewell (bottom left), unknown, Anne Keylock with two of her many Pokes, Jill Adams (top right) and Ethel Lindsay.

5: Fred Hemmings' as the Technicolour Time Machine in the fancy dress parade. Dave Kyle is in the foreground, and Kench Eslin, bottom right.

6: Top view shows the auction, with (l. to r.) Ken Eadie, Marjorie Edwards, Ted Tubb, Ken Bulmer & Phil Rogers. Bottom view shows German fans Holger Müller, Horst Evermann & Gerd Hallenberger at lunch.

7: At the registration desk are (l. to r.) Jenny Campbell, Linda Partington, Mary Burns & Marjorie Edwards.

8: Larry Niven attempts to explain 'Ringworld' (and others). Audience includes (l. to r.) Linda Partington, unknown, unknown, Eddie Jones, unknown, Marsha Elkin, unknown, unknown (Graham Andrews?), Ann Lavery, George Hay (in background), Jim Lavery, several unknowns, Sam Long (in glasses); on the back row are Pat Meara, Dave Garnett, Tony Rogers, unknown, Richard Newnham, several unknowns. Also visible, middle background, are Mario Bosnyak & Kjell Borgstrom. Front row: Mervyn Barrett, Bob South, Jacques Guidé (?), Helen Eling, Stan Eling, two unknowns. Below Larry Niven are Harry Harrison and Chuck Partington. N.B. Pete's deliberate mistake - CHESSMANCON 1971!

9: Brian Aldiss giving his 'environment' speech.

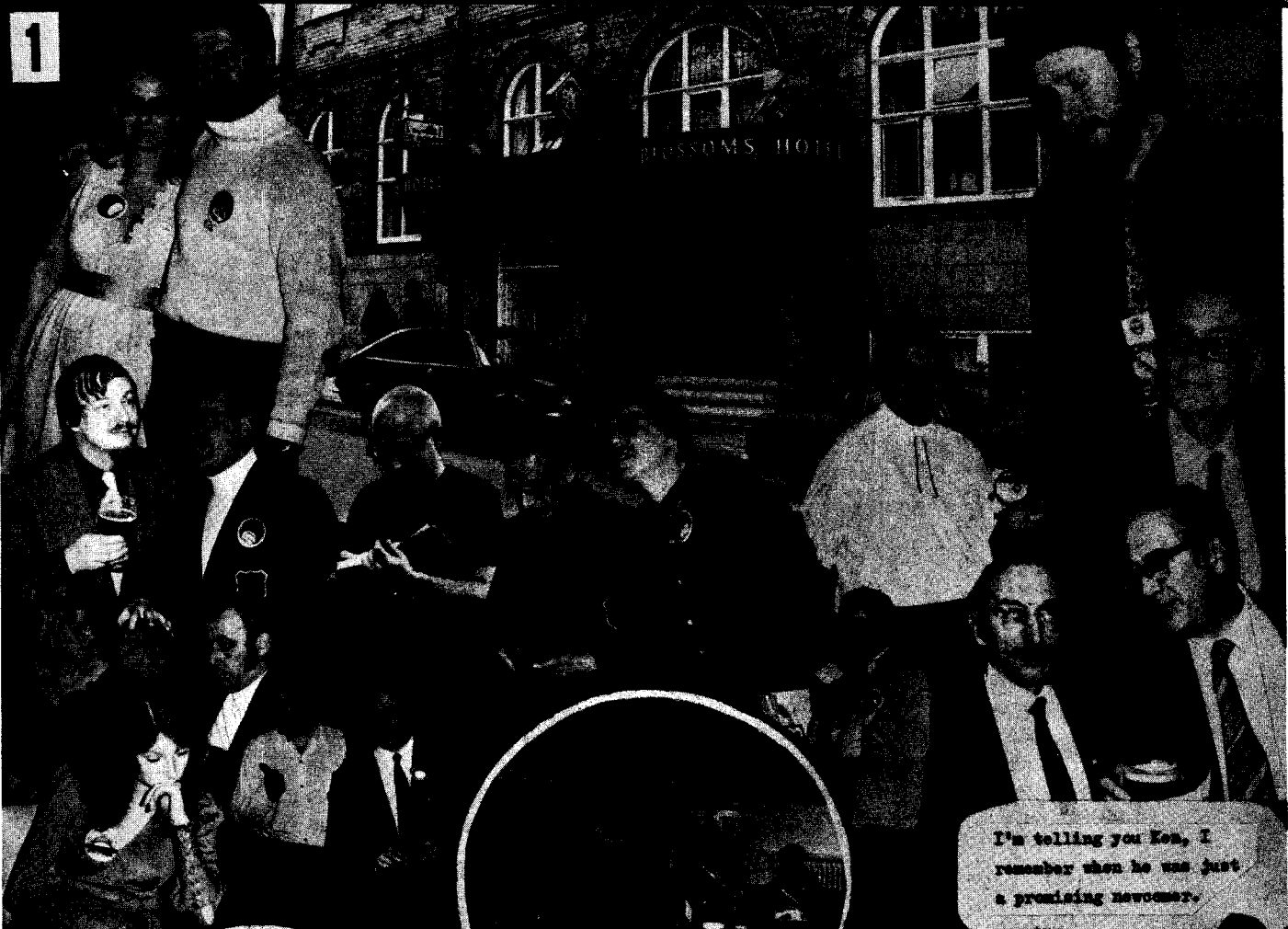
10: "Yecch!" Ted Tubb & John Newman (in background).

11: Gerry Webb talking to Dave Gibson. Partially obscured is Ken Bulmer.

12: Above, Philip Strick. Below, part of the Belfast contingent; Tony Moran, Peggy White & Denise McHugh.

13: John Brosnan, Peter Weston, Stan Eling, Eric Bentcliffe, Terry Jeeves, Chris & Christine Priest, Bob Richard & John Brosnan again.

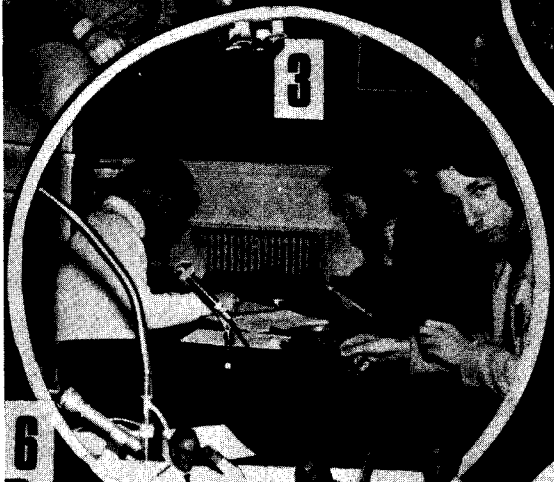
1



I'm telling you Ken, I remember when he was just a promising newcomer.



2



3

**Chessmancon
1972**



4



5



6



7

THE SPECULATION PHOTOPAGES: CHESSMANCON 1971

Assembled, printed & published by Peter Weston; Photographs by Michael Meara, Peter Roberts, Gerry Webb & Waldemar Kunning. Photographic studio work by Michael Meara.



8

10

11

12

9

13

14

You're putting me on!

15



16



17



18



19



20



21



23: They'll never buy this stuff will they?

24: Over there, idiot!



22

25



26: Oh my God!

27: Ladies and gentlemen, would I tell you a lie?



29

30

31



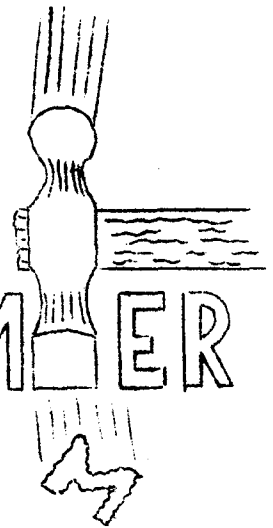
- 14: Daff Sewell, Ethel Lindsay, Don Wollheim, Judy Cohen, Anne McCaffrey, Hans Loose, Jack Cohen, Ian Williams, Roy Kettle, Pete Presford & Greg Pickersgill.
- 15: The fancy dress parade. In background group, top left; Tony Rogers, Eva Reisch, Patricia Parker, Ina Shorrocks, Peter Colley, Brian Burgess, unknown, Roy Shorrocks, Norman Shorrocks & Dave Kyle. Foreground, top left; Keith Malcolm, John Eggeling & several unknowns. Front; Andrew Stephenson, unknown & Terry Jeeves. The contestants; Fred Hemmings, Phil Rogers, Linda Lewis, Jim Lavery, Linda Shorrocks, Marsha Elkin (as 'the spirit of Planet Stories'), Pauline Dugate, Tom Hogan, Hazel Reynolds, Tony Walsh. Bottom right is Sam Long. Second row; Joan Newman (hidden), Daff Sewell, Ethel Lindsay, Anne Keylock (and some others not visible) as 'close-knit fan group', Dave Rowe (in top hat), Linda Shorrocks, Jim Lavery & Linda Lewis. In the audience below Ethel are Vernon Brown, Sandra Sutton, Brian Aldiss. Between Dave Rowe & Linda Shorrocks are (back row of audience) Simone Walsh, Eve Reisch, Tom Schluck. All others largely unknown.
- 16: Harry Harrison (on stage), Ted Tubb (left), Mike Fox (background) and the younger Shorrocks offspring. Foreground; Mario Bosnyak, Mervyn Barrett & Dave Kyle.
- 17: Ted Tubb carries off 'the spirit of Planet Stories'! (see conrep).
- 18: Tom Hogan in hotel lobby, with Fred Hemmings in drunken pose.
- 19: Top; Anne McCaffrey & Josephine Saxton. Bottom; Peter Roberts, two unknowns, Marjorie Edwards & Peter Weston at a drunken sing-song at about 5.00 on the Sunday morning.
- 20: Room party with Brian Robinson, Brian Aldiss, Rob Holdstock & Lisa Conesa. In the bar are Jim Marshall, several unknowns, Norman Shorrocks, Harry Nadler, Bill Burns & Roy Shorrocks. $\frac{1}{2}$ Crutloden studies unknown but apparently good guitar-player.
- 21: Bob Shaw, Ken Bulmer, John Brunner, Fred Pohl.
- 22: Peter Weston showing slides on the 'History of S.F.'
- 23: First of a series showing the team of Rogers and Tubb, auctioneers extraordinary.
- 24: And again. Maybe Ted needs some new glasses.
- 25: Photographers with money to drink! Mike Meara (left) and Brian Robinson.
- 26: Harry Harrison, Donald Malcolm and a disdainful Phil Rogers.
- 27: Very probably, the audience might say.
- 28: Disaster - Ted's sold the wrong thing!
- 29: Top; Harry Nadler, Terry Jeeves & Fred Hemmings. Below; collating the OMPA combozine are Pat Meara & Ken Cheslin.
- 30: Jenny Campbell, Tony ("this is how to build a Ringworld, Larry") Edwards, Larry Niven, Brian Robinson, unknown, Lars-Olov Strandberg, Michel Feron & Chuck Partington.

(Continued on page 33).

Since the 65th mailing is the first complete one we've had, we're now in a position to compile a representative egoboo chart. This we have done, and it appears below. We intend to make this a regular feature.

VULCAN'S

HAMMER



EGOBOOster 65

- | | | | |
|---------------------------------|---|--------------------------------|----------|
| Best continued OMPazine . . . | HELL | | |
| Best single issue/oneshot . . . | No vote | | |
| Most attractive zine . . . | HELL | | |
| Entertainingest edichat . . . | HELL | Best article writer . . . | Jeeves |
| Best fiction writer . . . | No vote | Best mailing comments . . . | Carrigan |
| Best poet . . . | Eddy Bertin | Best Artist . . . | Pesch |
| Best cartoonist . . . | Harry Bell | Best raconteur/humourist . . . | Bangsund |
| Other egoboo . . . | Kench and Jeeves for their coloured covers. | | |

And now to the mailing; reviewers are indicated thus: ((M)) ((P)).

OFF TRAILS 65 (The AE) A couple of points: firstly the egoboo poll. We can't help feeling that the poll as it stands at present is not as valuable as it could be, due to the fact that some of the winners are bound to be non-OMPans who are therefore, through no fault of their own, preventing the poll from being of maximum interest and concern to OMPans themselves. We think it would be wrong to limit the poll to OMPans only, as this would tend to discourage outside contributors, who play a vital part in OMPA and OMPazines. Hence the obvious solution would seem to be to have two divisions for each category:- a) for OMPans only, and b) overall. This way, everybody gets their egoboo and the poll is of maximum interest and benefit to OMPans themselves. We therefore suggest that next year's poll be run along these lines, with an additional category: best newcomer during the year.

With regard to your heart-searchings, Kench; for an APA to operate successfully it needs a membership capable of a high average quality in the material they produce. Once this is attained, the snowball principle comes into operation as more and more fans hear of the APA's good reputation and join in. Enthusiasm breeds enthusiasm. Obviously OMPA isn't in this desirable state, so how can it be attained? Simply (!) through the willingness of faneds to put their best material through OMPA and hardly anywhere else, and to sit back and wait for the snowball to start growing, which may take some time. Naturally enough, many faneds are not willing to make this sort of sacrifice; Steve Carrigan for instance with MADRGAL, but if you really want to help OMPA, Steve, you're in an ideal position to do so, since you already have an OMPazine, MUMBA. Why not put them both through OMPA, or, better still, combine them into one OMPazine?

Take the case of the good fanzine: 35 copies sent to selected individuals may bring in, say, 15 LoC's. 35 copies put through OMPA in its present state would get back about 15 "zines", of which perhaps half are worthy of the name, plus about half a dozen mailing comments on the zine. Which course is the egoboo-conscious faned going to choose? Obviously the former. In the case of the bad fanzine, 35 copies sent out individually may bring in only 5 LoC's, whereas those copies sent through OMPA would still net about the same number of mailing comments. Hence one could say that OMPA as it now is tends to attract bad zines due to the saving in distribution costs which it offers. A good APA is self-sustaining. For a poor APA to become a good one requires a fair amount of sacrifice, money- and egoboo-wise, from a number of keen, dedicated and capable faneds. Until we have this on a fairly large scale, OMPA will never improve substantially from its present state.

We realise that by publishing these opinions we have set ourselves up to be shot down in flames, but no matter, so long as some worthwhile discussion is forthcoming. ((M&P))

CYNIC 4 What a sneaky way of solving the cover problem! From what (Gray Boak) I've seen of you in print I'd place you in my top three obnoxious fen. How annoying therefore that you produce such a good zine. The conrep was well edited and featured a well-balanced selection of people, but its impact was rather lost through being published so late. Liked your quotes - they came in just the right places. OMPA might do well to take note of Vernon's remarks here and in VIEWPOINT about organising. ((M))

F.H.T.V. 6
(J & J Coombe)

Belated congratulations on the wedding. The cover would have been improved by colouring since some of the letters were nearly indecipherable. "A Vivid Glimse of Cornish History" - an interesting subject but too many examples and figures were given. A shorter, edited version would have been better. The map



was useless to anyone who like myself doesn't know Cornwall. Some modern point of reference should have been included. The article was spoilt by poor spelling - in some cases this could have been because the words were copied from the original - but then they should have been in quote marks. Enjoyed the "balls ups", but use more Corflu on the heading next time.

((P))

is 3
(Tom Collins) An issue with plenty in it, although one I found difficult both to read and to review. "The Gothic Novel" would have been interesting had the subject been better presented. If Essaouira is where it's at I'm glad I'm where it's not. It seems as if the ideal of these pot smokers is to be too stoned to care for anything other than their own subjective experiences. Surely mental euphoria is not the only goal. ((P))

ERG 38
(Terry Jeeves) We like your experiments with coloured covers - please continue with them. Since imitation is the sincerest form of flattery, we'll be pinching the idea for LURK at a later date. I guess everyone knows your views on Ireland by now - give it a rest for a bit, eh? There are other trouble-spots in the world, y'know - how's about giving Vietnam a going-over? Three articles on aspects of space warfare gave a balanced picture of the subject but a decidedly unbalanced feel to the issue as a whole. "Theme" zines don't usually come off unless all the material is first-class, and although each piece was pretty good on its own, three together was a bit much. Your mailing comments were short (a little too short) but to the point. Another ish up to the Jeeves standard. ((M))

ISEULT 1
(Lisa Conesa) A few general points first: I don't like your new title, it's too similar to YSELT. If you're going to pinch a title you might have stuck to GAMBIT which is at least outside OMPA, and may very well be defunct by now anyway. The ink you are using is tending to soak into the paper, as you've probably found out by now. When we got it the zine looked fine - now it looks a mess. By your definition, all S.F. is fantasy. I don't think that the function of the editor is to tell the reader how good the contents are. Obviously if you hadn't liked them you wouldn't have published them. A case in point: "Rite of Spring" left me cold. The effectiveness of a piece of descriptive writing does not depend on the number of adjectives used per noun. Time is not the simplest thing, as Paul Shackley rightly states, but it can be understandable if explained properly. The logic in this article was incomprehensible to me and to graduates in maths and physics alike - I asked them. I don't like poetry unless it is really good, and none of the stuff in this issue was. ((P))

LODBROG 4
(John Bangsund) I enjoyed this, which is surprising since it seems to be an exercise in how to fill equivalent quarto pages without really trying. I liked your writing style and your sense of humour, but why don't you borrow a typer and produce something really good? ((P))

GOTHIQUE ERA 1
(Keith Walker) I wasn't looking forward to having to comment on this. The repro is a lot better than heretofore, but the use of corflu would improve things tremendously. The layout of the first page gave me a bad case of tennis eyeball, and that patched-in Eddy Bertin electro somewhere near the middle (no page numbers - tch! tch!) could have done with some corflu along the join. Having said that, let's talk about the contents: the cover wasn't too good, but I liked the claws and eye in the top left hand corner. Horror for its own sake has never interested me, so most of the articles weren't of much interest, though I did read them. I did enjoy the Lovecraft piece - I've recently read one of

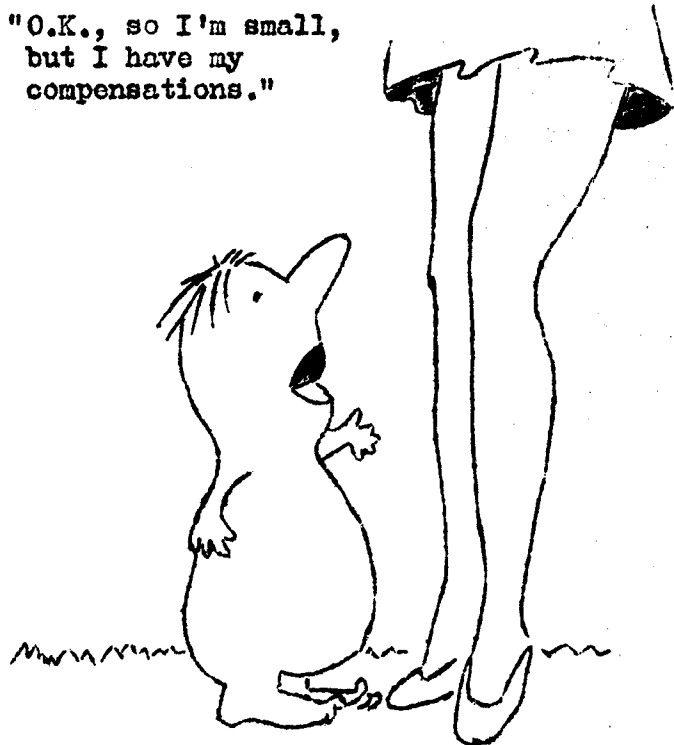
his collections which I enjoyed greatly. The historical gen in the article was very interesting - obviously the work of a dedicated enthusiast. Did you have permission to reproduce those posters? ((M))

MOTH 9
(Dave Piper) You are doing an excellent job with the old purple peril. I like your artwork - why don't you put more in MOTH? Not much I can comment on, but very enjoyable. ((P))

OMPA Combozine
(The AE) This suffered from being produced by different people on different sized paper. If the main purpose of the combozine is to publicise OMPA and attract new members, then this is not the best way to do it. Either a well produced litho'd circular or a reprint zine containing some of the best of OMPA during the previous year showing the best that OMPA can achieve would be better. For best results the latter would have to be produced by one member or a group living near together. A reduction in dues/activity could be the carrot offered. If we haven't the money for this, then increase the subs to £1. Few would object and it would leave a little money in the kitty. ((P))

HELL 4
(B & Skel) You should've printed this issue on leather, then you could have called it "HELL 4 Leather"....put that Howitzer down, I didn't mean it, honest! The cover was very impressive technically, but I can't really say I like it. Your editorials get better with each issue, but why split it up and put two complete sides at the end of the zine? This space article does at least have the virtue of being short. In fact it was quite interesting - I didn't know that our contribution to the space race was so vast. I see you're playing "Hunt the Colophon" again. It's interesting, don't you think, that although people say that S.F. articles have no place in a fanzine, Peter Linnett's piece provoked more response than anything else in the issue. Your mailing comments

"O.K., so I'm small, but I have my compensations."



were up to their usual high standard, but we both reckon Steve Carrigan's had the edge this time. The cartoon strip was great - you should make this a regular feature. There's really not much thish which inspires me to comment, so I'll merely say that it's well up to standard, but somewhat marred by your passion for drawing boxes round things. ((M))

A RAINBOW IN CURVED AIR
(Phil Spenger) The passings of BLACK KNIGHT from OMPA is to be mourned, but I see your point about its reception.

There is a need for a music zine, though. The thought of an all-poetry issue of BK leaves me cold - surely there isn't that much good poetry around? I like reading conreps but surely you could have filled your zine (I got the impression that this was the reason for producing the article) with something other than a year-old conrep, of which there seems to be a surfeit this mailing. ((P))

UL 38 Minac, comprising reviews of zines I haven't seen. ((P))
(Norm Metcalf)

RAVE REVIEW & PHENOTYPE It just goes to show that there are nut-cases on both sides of this particular fence. Possibly his facts are correct, but I'm afraid he condemns himself out of his own mouth. Allowing mailing comments to pile up is naughty. I can't comment further, because most of the zines I haven't read, or have forgotten. The correct abbreviation for "pages" is pp. Quite liked the PHENOTYPE cover. ((M))
(Dick Eney)

MESCIFIC 32 & VIEWPOINT 7 Number 32 was the worst laid out zine I've seen for a long time. What went wrong? - it took me five minutes to find page 3. I liked the general idea of the conrep, but a few of the people were unrecognisable to me and I was there. Pity the poor souls who weren't, and who read your conrep to find out what went on. Number 7 was an improvement in both layout and content, but couldn't you have taken less than 12 months to finish the Easter-conrep? - it just appeared as an outdated space-filler. In contrast, Vernon's Novacon article was good both in presentation and its concept of showing a Con. from the organisers' viewpoint. ((P))
(Fred Hemmings)

BINARY 1100 (12) A very personal zine which gave little material for comment, even with its variety. Bill Temple says that his world has hardly been shaken by the books he discusses. I felt the same about his article. I found the requiem for the duplicator the most interesting bit, but also liked to see the presence of book reviews and mailing comments. On the whole well produced, but somehow flat. ((P))
(Patrizio & Boak)

WHATSIT 23 Another nice cover, though not as good as last time. How about starting another serial? It's some time since "The Postal Menace" finished. If you left a bit more space round your illos, your layout would be quite presentable. The Incredible String Band certainly aren't conventional folk musicians: their entire musical output, now covering about ten LP's, reflects a philosophy and an attitude to life. It takes a lot of getting used to, but it's well worth the effort. What appeals to me is the way in which they can use the whole range of musical styles to put their ideas across. Liked the school play anecdote. Why apologise for "Childhood Memories", Jean? I found it very interesting, especially your November 5th. reminiscences. ((M))
(Kench)

MUMBA 1 & 2 & MADRGAL 1 I liked your style and found your poetry readable. If MUMBA is only to contain mailing comments, as it does here, then it seems churlish of you just to put this through OMPA in return for our zines, and for us to have to write LoC's etc. to receive MADRGAL. If we all pursued this policy, OMPA would consist entirely of mailing comments. ((P))
(Steve Carrigan)

Science Fiction

CROSSWORD

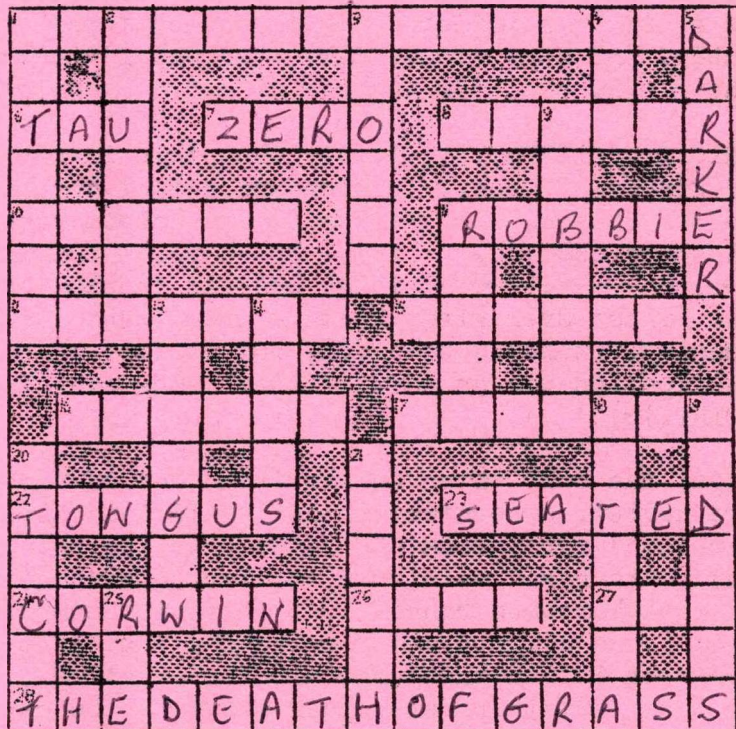
Clues Across

1. Author of 28 across. (11,4)
- 6 & 7. Poul Anderson novel. (3,4)
8. Dear Devil. (6)
10. Alan Garner's world where unicorns still live. (6)
11. Prototype robot, employed as nursemaid. (6)
12. The Eternal Champion. (7)
15. Mad God's or Sorcerer's? (6)
16. Eddore's eternal enemy. (6)
17. Empress of Isher. (7)
22. According to P.J.F., the moon has more than one! (6)
23. Presumably Heinlein prefers his gentlemen this way! (6)
24. Pseudonym of Cyril Kornbluth. (6)
26. North of Stygia, noted for its hawks. (4)
27. Mo—, a member of Bu Sab. (3)
28. Recently filmed, starring Nigel Davenport. (3,5,2,5)

Clues Down

1. Middle-of-the-road Norton novel? (7)
2. What Simak's characters did on Ganymede. (7)
3. Positive subatomic particle. (6)
4. Unusual John Wyndham story? (3)
5. "— Than You Think" (Jack Williamson). (6)
9. Horses, crabs and S.F. magazines could have

- this in common. (7)
11. "Behold the Man" was set in this empire. (5)
13. Sounds like a sticky problem for James T. Kirk! (7)
14. Area in Eriador, between the Baranduin and the Far Downs. (5)
18. Edmund Cooper had a jar of it. (7)
19. Poetic Pohl pseudonym for upset stomachs? (7)
20. Half of a publishing company which might have been interested in 1 down? (6)
21. One of the four races of Tschai. (6)
25. An immortal Rider Haggard creation. (3)

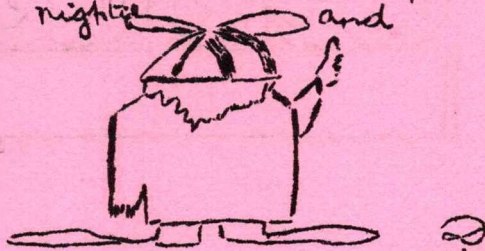


MARY LEGG,
20 Woodstock Close,
Oxford, OX2 8DB

Well, I must
say LURK-1 is
neatly produced;
I was especially

impressed by the neatness of the
crossword (which I'm still wrestling
with) which is uncredited, so probab-
ly the work of ye ed's? (M(Yes, but
look again!)P) Liked the front cover
- rather puts one in mind of the sort
of posters Cecil B. de Mille films
used to have in the mid-sixties or
so. Was pleased to see the details
you gave about yourselves, and the
thumbnail sketches especially, as sometimes fnz-eds are rather "faceless"
- at least until you actually meet 'em, which is usually at a Con.

Dear Pat
Right, you give Mike
the elbow, put on your see-thru
nightie and



What would you wish to see in the list of confilms? There're not really
that many. For years I've been supporting FANTASIA, which isn't really
S.F., but neither is Monty Python for which I suspect you'd get a lot of
support. (M(Agreed, but how about THE DAY THE EARTH STOOD STILL, VOYAGE TO
THE END OF THE UNIVERSE, METROPOLIS; THEM!, THINGS TO COME as confilms,
and there are many more suitable titles. As you say, though, some may be
hard to get.)P)

Pete's comment about people not knowing what to publish causing fatalities
among fnz after a limited number of issues reminds me of a theory I once
read that the vital issue was number 7, and that if you got past that fa-
tal number you'd probably be O.K. (M(October 1973, here we come!)P) Al-
though there is truth in what Pete writes, a fnz which doesn't tend to
grow, that is if not restricted by the editor and/or due to lack of LoC's,
is a bit of a failure in some fnz-editors' eyes, is it not? (M(Very prob-
ably, and some zines, like this one f'rinstance, seem to have a life of
their own, and grow whether or not the editor(s) wish it!)P)

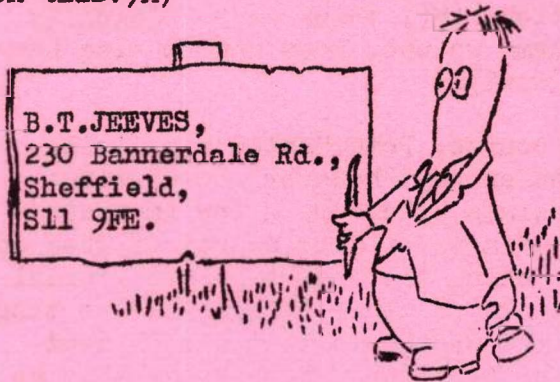
ERIC BENTCLIFFE,
17 Riverside Cres.,
Holmes Chapel,
Cheshire CW4 7NR.

I note that this is (apparently) your second publi-
cation and detect here a subtle ploy relevant to Pe-
ter's remarks about fanzine first-issues in his art-
icle. You have, I think, discovered the way in which
to go down in fannish history as the publishers of

the Finest Ever First Issue - i.e., each issue you change the title! Vairy
cunning. (M(Not a bad idea, but in fact we're not doing a Conesa - our 1st
publication was an advert/flier announcing LURK and distributed with CHECK-
POINT.)P)

About the only thing in the issue not of some interest to me was the Rec-
ord Review, concentrating as it did (and as most 'Pop' music does) on gui-
tar-based arrangements. I like Segovia, Reinhardt and Eddie Lang.....but
any music based solely on the harmonic range of this instrument has a very
limited harmonic range. I.e., material composed, shall we say, for the
piano, has a far greater range and results in the hands of a competent
arranger in something far more interesting (to me) musically. (M(That may
be true, but there are other points to be considered; the 'folk' or nat-

ional music of almost any country you can name is based on the guitar, or stringed instruments similar to it (banjo, dulcimer, balalaika etc.) Why? because such instruments are capable of performing solo or in accompaniment to a singer, and yet are portable. Most other instruments would fit into one or other of those categories, but not both. Tone colour is just as important as harmonic range, and thanks to modern electronics, the guitar is capable of producing a greater variety of tone colour than almost any other instrument except an organ, and an electric guitar, even with associated gadgetry, is considerably more portable than an organ. All this, I think, is the reason for the dominance of the guitar in its various forms in popular (as opposed to merely 'pop') music today. Anybody else got any ideas on this?)M)



LURK I I liked very much, even though it took me a while to spot that tiny little 'LURK' lurking way up there on the top of those giant letters. I particularly liked the crossword, which I struggled with for ages before finally bogging down. I used to do a regular one in ERG, but although a cryptic one, few fen ever seemed to bother with it - and Brian Jordan won the prize nearly every time.

As for Gestetner shading mats, if all else fails you can mount different grades of sandpaper on card, and use that with a burnisher. (M(As a matter of fact we did hit on that idea independently, and used it to do part of the crossword frame in number one, but the sandpaper we used had got damp at some time, with the result that the bits of 'sand' kept coming off!)P)

JOHN PIGGOTT, Grief! another husband-and-wife team! (Er...are there 17 Monmouth Rd., any others? Come to think of it, I don't think there are, Oxford OX1 4TD. not in England at any rate.)

No good straight S.F. films at Chessmancon? Okay, so how many straight SF films do you know about? 2001 and THINGS TO COME maybe, but everyone's seen those if they have any interest in SF films at all anyway, and just about all other films are either complete crud or else hopelessly dated. (Yes, even QUATERMASS is pretty laughable today, I think.) (M(Disagree completely, but it's just a matter of opinion)M).

Pete Weston's right about the bigger-and-better syndrome. I think I may have already passed through it, since I hated collating my largest zine (it was also my first ever!) which was a three-sheeter (!) with a run of 100 copies. But I'm afraid that when THE TURNING WORM gets properly started I might catch the dreaded bug again.

CY CHAUVIN, I'm mildly surprised by your remark that FAHRENHEIT 451 is 17829 Peters, "only fringe SF at best". I think the movie tends to give Roseville, one that impression, since the houses, monorail etc. are Michigan 48066 all contemporary and not futuristic, but the novel doesn't. Bradbury sketches his world in quite deftly. Now, what I

think you mean is that the novel isn't "hard" SF - and here I'm in complete agreement with you. Bradbury never has written anything with a hard scientific base, like Anderson or Blish, but nearly all his writings are touched with fantasy, poetry even. "Soft" SF, science fantasy if you will; if you'll look closely at most of the major writers in the field, Zelazny, Delany, Ballard, Moorcock, Lafferty and Cordwainer Smith, all often use fantasy as the basis for their stories. I don't think this is necessarily bad; it's just that the writer has decided to take this particular approach to his work. As a piece of "fringe SF", I'd nominate Sturgeon's Hugo- and Nebula-winning story, "Slow Sculpture", or perhaps Disch's "The Asian Shore". Both good stories, but not exceptionally good SF (or) fantasy, even if you take "SF" to mean Speculative Fiction. (M(I think we're basically in agreement here, Cy, except over the terms we use. Does anyone else have any views they'd like to air on this subject?)P)

The highlight of the first issue was, of course, Pete Weston's article. Really quite interesting - it makes me wonder why, however, Pete writes LoC's or articles so seldom for other fanzines. There're a few American editors who rarely if ever write LoC's, but a surprising number of them do. It's just, I guess, that I'd like to see behind the mask of the editorial chair, and what the faneditor actually thinks of other things besides those going on in his own fanzine. (M(We'd say the answer to that one is that Pete is so tied up with SPECULATION and the Birmingham S.F. Group that he just doesn't have the time for much other fanac. And of course, his "article" in LURK is really a transcript of his talk at Novacon '71 - it wasn't written specifically for us. We happened to mention to Pete that our recording of his talk had come out well; he then suggested that some faned might like to publish the transcript, and this was one of several things which decided us to publish our own zine.)P)

I remember the first (and only) fanzine I produced - a three-page newsletter for a fan correspondance club that I belonged to. Nicely repro'd, but empty, as far as reading material went. (You two are already much further along the road to success than I am.) I put together a second issue, but (luckily) couldn't find any cheap place to duplicate it. I attempted another issue, but again, lack of duplication caused the whole project to fail. I ended up by donating the material I had collected to another faned. Now, more than two years later, I could probably produce a much better zine if I tried - but I've kicked the habit!! (M(From what we've seen of your work in various fanzines, we reckon you're right! From a purely selfish point of view one could say it's a good job you've kicked the habit, since if you started a zine of your own again, that flow of artwork, articles and letters would rapidly dry up!))P)

I hope that in your next issue you'll have fewer little odds and ends, reviews, and more meaty articles, like Pete's. I'd also like to see a longer, more rambling editorial; perhaps an account of how you got involved in fandom? Or maybe reminiscences of a Con? (M(Meaty articles are difficult to come by - any butchers in the house? In thish you'll find a conrep and a longer editorial - we try to please our customers!))P)

PHILIP PAYNE,
University College,
Oxford OX1 4BH.

The Personal Bit is a good idea but far too brief. The editorial I enjoyed reading most was Skel's in HELL 3, a really personal one so that you can get some idea of

the 1950's and very early '60's, when I used to publish from "In the Shadow of the Malleable Ironworks" - which gave me employment, not to mention helping out with stationery and other facilities, and which was a branch of Leys of Derby.

Since I have seen hardly any (one, in fact, subject to recount) of the OMPazines you review, that column means precious little (which is English for something similar but ruder) to me I'm afraid, since you stick to the subject in hand without adding things of your own into which I could get my teeth. (M(Ah, but that's the sad penalty - or otherwise - of not being an OMPAn, Archie.)P)

What it comes to, I think, is that your personalities shine through a somewhat heterogeneous table of contents, the best bit of which is regrettably serialised. Your illoes are obviously hand-cut, which I applaud, and are reasonably attractive, which likewise, and look in fact just the way that apazine illoes should look. (M(Are you saying that all apazine illos should be hand-cut? Surely there's a place for the electro too? After all, it's not everyone who has the skill of a Jeeves when it comes to hand-cutting. I'm sure that for many faneds, electro'd artwork is a vital timesaver too.)P)

PAUL SKELTON,
185 Pendlebury Towers,
Lancashire Hill,
Stockport SK5 7RW,
Cheshire.

Firstly, I'm buggered if I can find the significance of the cover-page, unless it's the fact that it is green, as you two are to fan-pubbing. (M(Nope, that's not it - in fact we were a mite surprised that all you so-called Monty Python fans out there didn't comment on this. The covers were supposed to be a bit of a piss-take of the Monty Python Big Red Book, the latest example of how to wring the very last drop from the original T.V. material.)P)

I feel I must leep (leep?) to my knees and beg you to go back on your promise to print at least part of every LoC you receive. Either that, or pick one word from each to form a sentence at the head of the lettercol, which will allow you to wriggle off the hook without actually breaking the letter of your promise. For why do I say all this? You cannot possibly do justice to any LoC in less than half a page. This is alright if you only get half a dozen LoC's, but first issues do tend to get more. There is also the fact that one good two-page letter is better than six or seven bits of inferior standard. (M(We agree with you concerning space requirements - most of the letters in this column have been given half a page or more. Another point, which John Piggott made, is that some LoC's are inevitably of the "liked A, loved B, hated C" type, and are of interest only to the editor(s). Other LoC's are just simply difficult to quote from at any length. A glance at the end of the lettercol will reveal how we dealt with these types.)P)

PETER COLLEY,
2 Bristol Ave.,
Levenshulme,
Manchester,
M19 3NU.

(M(This "LoC" is actually a combination of two letters which Pete wrote us, the second being in reply to our answer to his original LoC.)P)

Your first issue is not so great but it is promising. It has personality and with some outside contribution could

do well. On length alone it beats most of the established OMPazines and is definitely one of the best in content. (M(If it's one of the best in content, why should we risk spoiling it by publishing "outside" material? This is not to say that we don't want outside contributions, but we'll only publish them if they're good. The reaction we've had so far seems to indicate that people generally approve of our writing styles.)P) I find I enjoy zines more if there is a variety in the writing styles. Everyone has a certain style of writing which admittedly does vary to some extent, but not as much as if there are different people writing. I would say though the main reason for not thinking LURK 1 was "great" was that I felt there was too much space devoted to reviews for such a small zine. 'Fraid I get rather bored with most OMPA reviews now since I now get three OMPazines in which I see three sets of reviews of OMPazines the bulk of which I will never see. (M(This particular criticism does rather tend to get our collective goat: LURK is primarily an OMPazine, hence a main feature, if not the main feature, will always be the OMPA mailing comments. The simplest and least rude answer to this criticism is "Join OMPA, then you will see all the zines concerned, and LURK will then mean as much to you as it does to other OMPans. If you don't wish to join OMPA, then this particular section of the zine is not really for you, so you'd be wiser to say nowt about it.")P)

DAVE ROWE, Why Polecat Publications? (M(Several reasons: t'was partly 8 Park Drive, inspired by the Monty Python team's rancid variety of polecat; partly to create another branch of International Silly Wickford, Animal Fandom (INSANIFAN), and partly because we feel that Essex. polecats are much-maligned animals who never do anyone any harm, unless they happen to get up one's trouser-leg.)P)

I personally hope you add some other 'originals', as I've probably forgotten how to read music, and I never do crosswords. Too many fanzines are alike so it's nice to see one showing a slight difference. (M(Fear not, the music will be written in tablature, a la Stefan Grossman or John Pearce, and will consist of simple finger-picking riffs which I hope are original. It's really just an exercise to see if I can put down on paper what's "in my head", and if others enjoy the results, so much the better)M)

I should imagine duo-editorships either flounder as one editor goes in a different direction from his counterpart, or compromise and produce a great nothing-zine (I would use HELL as an example, but Brian and Skel appear to work in harmony, so ghod alone knows what happened there). However, with a married editorship one encounters a different phenomenon, because in such cases the couple tend to live the same life, they know each other's ways and thoughts (and faults), and I suppose then the work is shared between two in close harmony.

I often find that folk music and S.F. have a lot in common; both are regarded out of context by the general public - "Oh, SF, that's space rockets and bug-eyed things....Oh, folk-music, that's hey nonny-nonny no stuff" - both have recently had progressive movements (New Wave, Rock-electric-acoustic folk); both are at their best when dealing satirical comments on society and mankind, and/or when being humorous; both can search more deeply into human affairs than can the other forms of writing/music, although

I wish S.F. would do it more than it does. Folk, like S.F., can sell as long as you don't label it as such.

ED CONNOR, 1805 N. Gale, Peoria, Ill. 61604. LURK seems a production whose editors know what they are about, having the abilities and determination to carry on. Fortunately the first issue isn't too good; to the extent, that is, that readers' awestruck cries of admiration will lead you into the "Bigger & Better Syndrome" delineated by Pete Weston in his engrossing article. The latter is of such a high level of interest that I can't imagine anyone complaining, except perhaps envious eds. of other fanzines. As for the "Bigger & Better" thing, 'tis O.K. up to a point, but 100-pagers can only be carried on for a comparatively short while, it appears, then the editor(s) cracks in some way. Often, when I think it might be better to jump the size of MOEBIUS TRIP up from 50 or so pages to 70, 80, etc., thus saving postage by issuing 4 a year instead of the present 5, I've been saved in the end by the capacity of my largest stapler, which can't really handle more than about 30 sheets.

W.A.H.F.....

JAMES CAMPBELL: "I thought you were too generous to 'S.F. Film' - the stills aren't the main attraction, they're the only one."

JOHN KEMP: "I consider the essentials of a fanzine to be a substantial book-review department and at least one major article, which could be either controversial or informative about some aspect of the genre. A good non-OMPazine review section is also highly desirable."

PETE PRESFORD: "Trying to get hold of Skel's and Robo's copy (one between them?) was like getting hold of Lisa Gonesa - impossible."

W.H.Y.H.F.....

ROGER WADDINGTON, who promised a LoC if we sent him a copy. We did, but he hasn't.

BRIAN ROBINSON, who likewise. Mind you, he has an excuse - we didn't LoC HELL this time either.

NICK SHEARS, our supposed South African agent. Are you there, Nick!?

GURU NED TEETH, ARNOLD GATCHPOLE and RANDY McSHAGWORTHY (Miss), but that's not really surprising, as we didn't send them copies.

==+==

OOOOOH! LUVVERLY PRIZES!! There wasn't room for this bit of information on the same page as the crossword, but as before, there will be a prize awarded to the sender of the first correct entry received before September 1st. 1972. This time it's THREE NOVELS by Damon Knight.

==+==

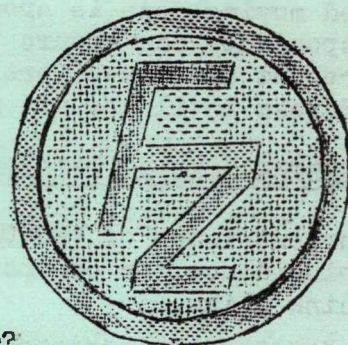
YOU ARE RECEIVING THIS BECAUSE.....

- | | | | |
|-------------------------------------|-------|--------------------------------------|-------|
| a) You asked for it | .X.. | f) We'd love a LoC | .X.. |
| b) You're an OMPAN, so tough! | | g) You contributed | .X.. |
| c) We trade | | h) We'd love a contribution | |
| d) We'd like to trade for your..... | | i) Your zine reviewed herein | |
| e) You sent a LoC | | j) Any good reason you can think of! | |

31: The banquet; (l. to r.) Vic Hallett, Pauline Dungate, unknown (standing), Peter Weston, Peter Mabey, unknown (standing), Anne Keylock, Jill Adams, Ethel Lindsay, Jeff Hacker (standing), Jim Marshall, Pat Parker, Doreen Parker, unknown, Eddie Jones, Andrew Stephenson (foreground and out of focus again), David Grubb, Linda Shorrocks (both standing), several unknowns, Norman Shorrocks, Marjorie Edwards, Larry Niven & Tony Edwards.

LEFTOVERS

FAN ZINE? FANDOM OF ZULULAND? We picked up a huge quantity of stuff during the auctions at Chester, and whilst we were sorting through it during the following few weeks we came across a file containing a few sheets of writing paper bearing the design opposite in the upper left hand corner. The paper measures 11in by 9in, the border and letters of the design being coloured purple and the background blue. Does anyone recognise it? Was/is it somebody's official notepaper, or just an LNF with delusions of grandeur?



IT CAME FROM OUTER MANCHESTER Not so much of an 'it' as a 'he', really, though possibly Skel might disagree. We refer in fact to Brian Robinson, who paid us a visit during the second weekend in June. Having arranged to meet him off his bus, we then found that the only car park in the vicinity of the bus station was full, it being Saturday. This left me (Mike) no alternative but to drop Pat off at the bus station, and then to drive round and round a small part of the one-way system until I saw that Pat had got Brian in tow. I remember getting some funny looks from pedestrians, especially the car park attendant as I passed him for the third time in two minutes. He must have thought I was mad - well, I suppose he wasn't far wrong at that.

Nothing particularly exciting seemed to happen during the weekend, though a pleasant time was had by all. We followed the usual fannish pursuits of eating and drinking, though not necessarily in that order of importance. We experienced the beauty and talent of Joni Mitchell on the box (except for Pat who doesn't like her). We were amazed by Brian's excellent renditions of "Alexander's Ragtime Band" and other such all-time favourites on the geetar. I could not but drool over Brian's latest photographic acquisition, a beautiful Yashica twin-lens reflex, 2 $\frac{1}{4}$ " square with 35mm adaptor, purchased for a sum so low that I cannot bear to repeat it. Brian showed amazing devotion to the cause of fandom by assisting with the running-off of the first two pages of this issue. That may not sound much, but then, you haven't seen our duper!

A FEW THINGS EVERY LURK READER SHOULD KNOW, being by way of a few things we've noticed about thish.

Firstly, the non-OMPazine reviews herein are by Mike - it doesn't say so 'cos we forgot. Secondly, the heading for p25 was designed by Dave Piper, not Mike - sorry for the way this one turned out, Dave, but we couldn't

hand-cut it the way it was, and there wasn't time to have it electro'd.
The crossword on the same page was compiled by Philip Payne.

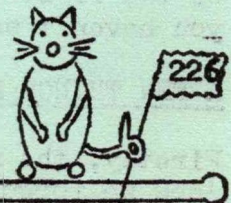
Our method of identifying ourselves in our own LURKings is as follows: in the editorial and mailing comments ((M)) = Mike, ((P)) = Pat, ((M&P)) = both of us. In the lettercomments (M(.....)M) = Mike, (P(.....)P) = Pat, (M(.....)P) = both of us.

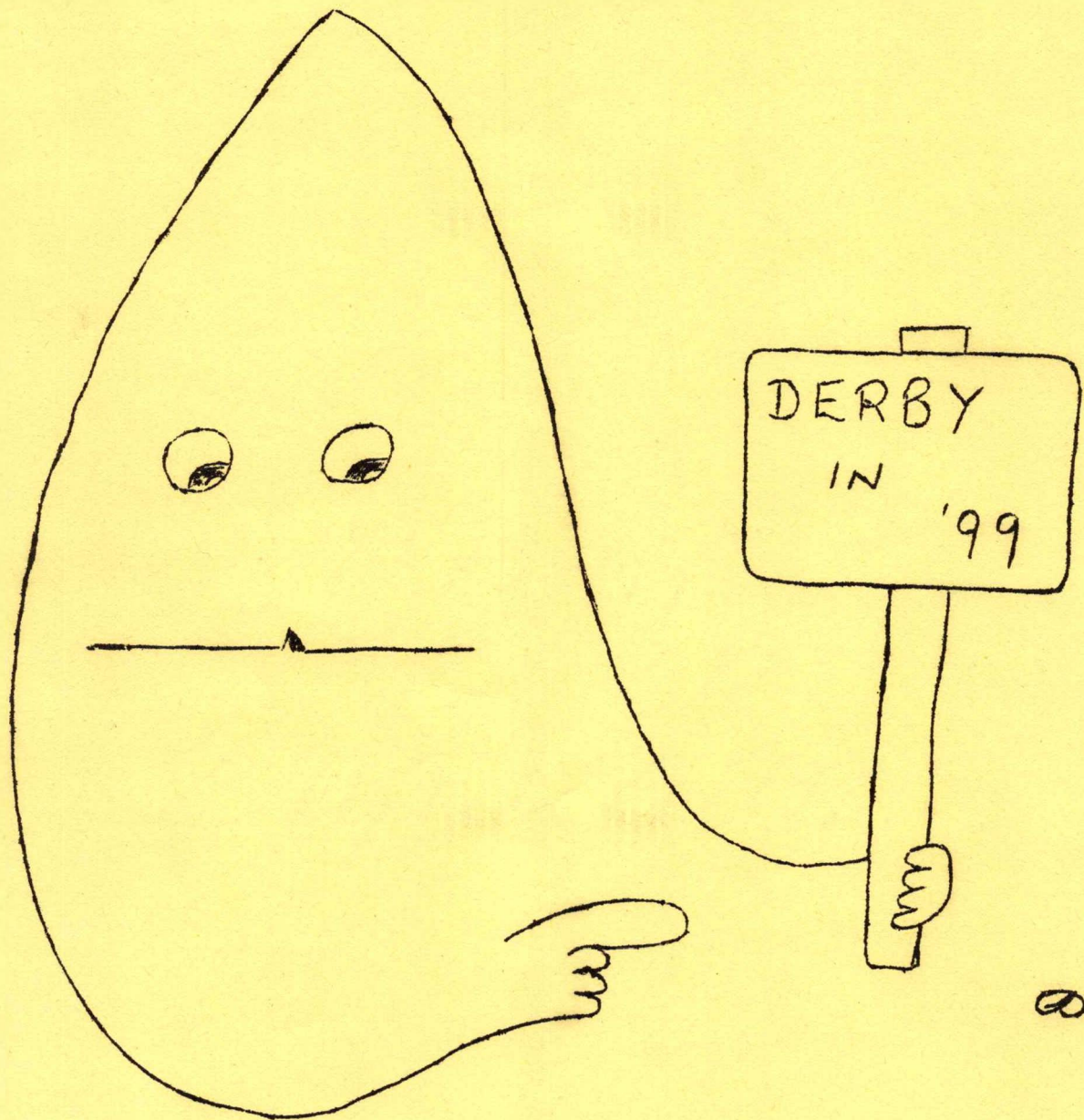
WE SHALL ~~NOT~~ BE MOVED In between the appearance of this issue and the next we hope to be moving into our almost-acquired house, which is still more or less in Derby, but further out of the town. The new address will be 61 Borrowash Road, Spondon, Derby, and the proposed moving date is around the end of July. Would-be LoCers and other correspondants can ensure that their letters are received by writing to our present address before this date. No letters should be sent to the new address until you are notified.

CHESTER SONG AT TWILIGHT The more observant among you may have noticed that our Conrep herein and Peter Roberts' in the current issue of VECTOR have the same title - grrrrr!! This is a complete coincidence, on our part at least, and only goes to show that great minds think alike.

* IN OUR NEXT ISSUE THERE WILL DEFINITELY BE *
* paper, *
* ink, *
* words, *
* pictures *
* and maybe even a staple or two. However, we're not so sure about *
* ANNE McCAFFREY and her 1971 Eastercon Guest of Honour speech, or *
* PETE WESTON and the conclusion of his talk on fanzines, or *
* PHIL PAYNE and his book reviews, or *
* The FANNISH CROSSWORD (another LURK first, folks!) *
* We do feel reasonably sure, though, about the presence of a fanzine *
* review column (which will be a monster, judging from the way in *
* which the zines have been tumbling through the letterbox), OMPA *
* mailing comments, music page, hopefully a letters column and maybe *
* a surprise feature. Keep your fingers crossed! *

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