SOUTH AFRICAN S.F. CLUB.
Volume 1 No. *. April, 1970.
Contents. The Musician - A Scientist . Editorial page 1. S.F. in the U.K
News and details of the First Social Convention can be found
on page 10. Details of the prize offered in our
Name the Newsletter competition may be found on
page 13. Our grateful acknowledgements to 'Cinema' magazine for the information used in "Science-Fact, Anybody?" All contents of this Newsletter are copyright by the respective authors. :/*./*./*./*./*./*./*./*./*./*./*./*./*./
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APOLOGIES:
Please accept my humblest apologies in the delay at getting this Newsletter out. I've been busy with 'varsity assignments, first birthday party, Easter, changing my job. As a result this Newsletter has unfortunately been delayed. It was supposed to appear last week, but it doesn't look as though it's going to make it. I'll try and do better next time. Tex. P.S. Mary is on holiday, so I've taken over for the time being. ???????????????????????????????????

EDITORIAL:

The Musician - A Scientist?

The artist tends to regard the scientist as a boffer and the scientist the artist as a 'wierdo'. Generally, the two groups are incompatible due to the fact that their interests and functions are widely different, with the exception of the philosopher and the musician. You may well raise your eyebrows at the latter, but have you ever sat down with a score and examined it intensely? Pure mathematics. All right, so it can be argued that mathematics is an art, as you have to keep 'in practice' to be successful, but that is no definition, for so it is with everything. And what about the logic involved? Logic is an art, but science is applied logic. Therefore it can be argued that science is an art, which it is.

The only real definition as far as I can see is that the artist provides entertainment (a very underestimated psychological necessity) and the scientist the efficient sociological maintenance and development.

So let's get down to the matter at hand. There are four main aspects of the musical profession - the performer, the composer, the musicologist and the teacher. We can disregard the last two - the musicologist is there to make music more interesting, both for the professional and the layman and the teacher to continue the art/science.

The performer is the one who does all the entertaining and is therefore, by definition, the artist proper. It takes a very stupid person to do something without knowing what the ins and cuts of it are. Therefore the performer, having reached the height of his profession, goes thru the works with a very fine toothcomb, analysing what has been written. By actually being capable of this he has to have apart from a very fine perception, but a mathematical brain, as will be shown under composer.

And now the composer, who is the crux of the whole matter - music wouldn't exist without him. Going back to the score, the actual notation of rhythm and pitch is simple once you get the idea of how it works. (If there were a simpler way, it would be introduced by now.) So we can disregard that. Basically, there are four main aspects of music - form (incorporating style), rhythm, melody (pitch combinations) and harmony (simultaneous pitch combinations.)

Taking form, there are six main types, all of which can be incorporated into one whole composition. With rhythm, there are an infinite number of combinations. Taking one bar in 4 time (four crotchet beats in a bar) and using the time values of the semibreve (one note for the duration of the whole

EDITORIAL: (contd.)

bar) the minim (two notes, etc.) the crotchet (four notes, etc.) the quaver (eight notes, etc.) and the semiquaver (16 notes) along with their dotted values, there are over three million combinations.

With pitch, using the diatomic system, you have at least 85 notes within the range of human hearing, and therefore, 85 factorial different combinations, providing they are acoustically acceptable (in contempory music which, incidentally, is mathematical, not acoustical, any combination is acceptable.)

With harmony, assuming you are using a full orchestra, you can use at least twenty different pitches simultaneously, distributing these in twentysix parts in any way for one chord and from one chord to another there are generally three different harmonies to choose from.

These are just the elements and you can see how complicated it's getting without going in greater subtleties, such as variation, harmonic progression and justification, etc.

All these (form and style /of which there are six main types, altho' usually only one is selected at a time/ rhythm, melody and harmony) are then combined. Considering all the rules governing every aspect of, the best selection from and the justification of the use of these combinations, you need a very logical, mathematical mind. Sit down and analyse a symphony and the skeer mathematics of it is really spectacular. To be able to interpret it with any intelligence, coherence and precision is a science in itself.

So music is mathematics and mathematics is more pertinent to the maintenance and development of society than to entertainment. Therefore music is a science. (Q.E.D.) FOOTNOTE:

It is a popular belief that artists perform for the benefit of the audience. This is not so. The artist is the most egocentric, selfish person alive. It has been calculated (scientifically) that a person practising the piano properly for eight hours does the equivalent amount of work (mental and physical combined) as is required to carry just over latter over 100 yards. Would you do this amount of work every day of your life (no respite on Sundays) for a bunch of laymen? Not Pygmalion likely. The artist does it all for himself.

Mary.

moneymoolagrisbydoollarspiecesofeightpiecesofninegreenbackshuh
HAS ANYONE SEEN THE APRIL 70 ISSUE OF
MAD MAGAZINE?

IT CONTAINS SOME GOOD? CRAZY? EXCELLENT ADVERTISEMENTS OF PRODUCTS USED BY ASTRONAUTS GOING TO THE MOON.

S.F. IN THE U.K.:

Hackney, London E.9.

From the BSFA Bulletin: "South African Club.

Members may be interested to know of a newly-organized SF Club in South Africa. A couple of news-bulletins have come our way recently, mainly concerned with the argument as to what the Club is actually to be called. Despite this uncertainty, the Club is an accomplished fact and can be contacted through..."

A BSFA member hopes to start a 'round robin' letter. Each such circulates between six or eight people who, each time it comes round to them, take out their existing contribution, attach a new one and send it off again.

A similar idea is "ORBITER", due to get off the ground soon. Participants' original stories are circulated among four or five amateur writers for criticism and/or commendation.

A (temporary) limit of 25 pages is set.

An SF Conference will be held at the Midlands Art Centre, June 14. Films, exhibition, panels, speakers - Brian Aldiss, Ken Bulmer, James Blish, Dr W. McNelly and P. Strick.

The Secretary of the BSFA has so much to do that the office has been split into:

Company Sec. - will handle legal side (ESFA is a Ltd Company.)

Executive Sec. - co-ordinates the branches and departments of
the organization; and the

Membership Sec. - deals with enrolments, renewals and the like. (Roll on the day we need to do this!)

New SF Magazine, 'Orange Air', to be printed on highgloss paper. Material (fiction, reviews, poetry, articles) wanted SF Dealer?: Mike Sandow, 2 Victoria Park Road,

Now some drastically cut extracts from VECTOR 54:

Catalogue. Many out-of-print titles.

The Editor is bemoaning the state of SF publishing in the U.K. Books take a year to reach the bookshops and consequently, are dated when they do get there. Worse yet, paperbacks, with a market 10/20 times larger than hardbacks, take three years to appear. Libraries attract readers, but at prices five times the hardback prices, it seems library readers are getting a heavy subsidy from authors and publishers. Perhaps immediate pb issue with later hardbacks is the solution. He also says publishers don't do enough to make their books attractive to the public.

Carnell (of New Writings fame) is interviewed. A few freely adapted questions and answers:

- Q.: Do you think that scientific advance has caused the subject matter of SF to increase to include spectacular fiction?
- A.: Yes. Every new scientific experiment widens the writer's horizons and scope.

SF in the U.K.: (contd.)

- Q.: Do you think that space SF has been played to death?
- A.: NO. How can it, when man has taken such a short step into space? The vastness of even our own Solar System still leaves more than enough room for vivid imagination. However, space fiction is today only one facet and the non-space stories are better.
- Q.: What are your thoughts on the literary content of SF traditional and New Wave?
- A.: The latter can only add to the structure of so-called trad SF. It is obvious that the two are in a process of merging. There is no doubt that the literary quality of SF is very high today, some of it better than mainstream.

Another article in VECTOR is a discussion on Conventions. It is widely accepted that the Association should be in control of Convention arrangements, etc. The actual relationship between the BSFA and the Con-Committee is not always as cordial as it should be. One reason is that the Con-Committee is actually in the stronger position, and tends to become very independent. The theme is interesting, but space precludes developing it here.

Bernie.

(Acknowledgements to the BSFA, its Editor and contributors. Errors and omissions are mine. Further details and sample copies of VECTOR from Bernie Ackerman, P.O. Box 6, Daggafontein, Transvaal.)

REMEMBER THE ALAMO. REMEMBER PEARL HARBOUR.

BIRTHDAYS:

Congratulations to the following members who celebrate their birthdays:

March:

Bernie Ackerman; Tex Cooper; Anne Freemantle; Frank Gentle; Kevin MacDonnell; Len Schlebusch;

April:

One of the elderly gentlemen leaned forward over the playing table and, with a confidence born of many successes, made his move. He leant back with a satisfied grunt as the tiny specks of light flamed upwards. His opponent now leaned

SIGNIFICANCE: (contd.)

forward to view the game, a slightly startled, slightly peevish expression on his face.

"A bold move, my dear fellow," he said. "I fear it is check, if not checkmate," And so saying, he made his move, pausing to watch the points of light fly up from his side of the game.

Suddenly there was a brief flash of bright white light from the centre of the game.

"Dammit, Evil!" the latter player cried. "You've won again. That makes it the third time in a row. I don't think I'll ever get the hang of it."

"Oh, come now, Good," said Evil. "You know as well as I do that there's more luck than skill in the game. If we hurry, I think there's time for another game before dinner. Would you like to set it up?"

"Very well, then," said Good, and addressing the centre of the game-table, he said, loudly and clearly:

"Let there be light."

Trevor Watkins.

CONVOCACO CONTRACT, ANY BODY?

Luckily for SF Fandom, the SF film trend is changing.

No longer are we only treated to such corny delights as "The

Green Slime" and "Journey to the Far Side of the Sun" (both
shown in Jo'burg recently) but can enjoy the new type of film,
such as Stanley Kubrick's "2001: A Space Odyssey" and the new
Universal SF drama, "The Forbin Project." (Now showing in Jo'burg.")

The latter has been described as a acience-fact film, because of the ghastly possible reality it portrays. Many authors have explored the possibility of a computer going wild and taking over the Earth, but in this film, produced by Stanley Chase, the gigantic U.S. Defense Computer, Colossus, calmly calculates the fate of the world, compelling politicians and scientists to work for it by threats of atomic retaliation. Thus, according to a publicity hand-out, "Science Fiction is on the way out. Here comes science-fact, or if you please, extrapolative films."

For almost half a century, the Hollywood film complex has housed a zoo-full of animals for films and T.V., but never before have they had millions of dollars worth of computer to care for.

Keeping computers for payroll accounting and recordkeeping is a bit different to having \$4.8 million worth of computer accupying the largest sound-stage in the world. This equipment was considered so precious that seven gas-heaters were used to keep an even temperature, while five specially made

SCIENCE-FACT, ANYBODY? (contd.)

humidifiers controlled the humidity.

A 24 hour watch was kept over the equipment by specially hired guards. All visitors and film-crew workers were screened at the two stage entrances and smoking was prohibited.

Eric Braeden stars as Forbin, the world-renowned computer expert, George Pinsent plays the American President, Susan Clark is the female lead, in the role of another famous scientist and Control Data Corp. machines play the two U.S. Defense Computers, 'Colossus' and 'Guardian.' The film also co-stars Sid McCoy, James Hong, Georg (without the second e.) Stanford Brown, Tom Basham and William Schallert.

Nick.

LETTERS TO ED:

I come from a fairly big town, Bloemfontein. There were quite a few friends of mine who were interested in SF, between the lot of us we also had quite a swop library, so we always had something to read, but now I have been transferred to Lydenburg and here there's no such thing. Looks like all the people here are just for Cowboy and Afrikaans novels. I haven't found anybody yet that's quite interested in SF.

The only other contact I have for exchanging books is a work mate in Waterval Boven. We often get together over a weekend and exchange SF books. I've asked him to join the Club, but looks like he hasn't got around to it yet.

Another thing I would like to know. These 'Twilight Zone' stories and horror anthologies, ghost stories and so on. What are they classed as? SF, Fantasy or what?

Let's hear from members// //I'd be inclined to class them as what. There is a new magazine on the Miels Christiansen, ii 11 market called 'Vision of Tomorrow' Port Elizabeth. ii.ii.ii.ii.ii.ii.ii. which is very good. Most of the authors are relatively unknown although E.C. Tubb and Philip It started last year E. High stories have been published. A good time to and at the moment Vol. 1 No. 5 is on sale. Back numbers can get in at the beginning for magazine fans. be obtained from Ronald E. Graham (Publishers) Pty Ltd, 2 St Nicholas Buildings, Newcastle Upon Tyne, England, at 5/a copy, post free.

LETTERS TO ED: (contd.)

Tex, I enjoyed your interview on the radio which I recorded so that I could play it back to friends who are interested (hope there is no copywrite) and I hope that some potential members hear it.

Congratulations Tex (you ole ...) You most certainly deserve the honour bestowed upon you. It's really good to hear.

Bernie (Mr. Ackerman, to define. Any relation to Forrest J.?) I know this is going to burn ya, but I have practically all the 'zines you're after. Unfortunately, being a collector, I would not part for love or bread...Er, how much are you offering? Be of good cheer though, as much as you may feel cheated, I am burned to a practical blackened husk, imagining all the issues you have that I don't. Do you collect them? If there are any particular ones you're having difficulty in obtaining, let me know. I'll see what I can do.

. Who is this Anon E. Mouse? From your article, Anon, you appear to be a bit of an E.R.B. fan. If you're interested in getting hold of E.R.B. Fanzines, books, etc, or just to yak about the great one, 'inform, do inform.'

Mary, dear, I thought your editorial fine. What do you mean apologising for it? What's good or not, is decided out in that frenzied fan filled jungle, 'The N.L. Audience' not (heaven forbid) by a mere contributor such as yourself. The Ed was good, hear. Encore.

One thing though, how could you bring things to such a pass by wasting that tiny bit of space at the Eds end. I have no fingernails left and am weak from sleepless nights of pacing the floor just thinking about it. You have no idea what that type of thing does to me. Wow (watch it.)

Bernie Ackerman, i Nice touch at the foot of page one.

Daggafontein. i Very neat, both of them. The feature on iv.iv.iv.iv.iv. iv. SF Magazines is excellent and should prove to be invaluable to the novice (ie. me.) Kevin could, perhaps,

LETIERS TO ED: (contd.)

do regular short reviews of the SF magazines each month, as soon as his present general run through is finished.

Congratulations, both to Tex on his Honorary Life
Membership (where would SA fandom be without him?) and to
Kevin on the Club Emblem. This would make a fine cover
illustration, but I have my reservations as to it's suitability
for a badge (too big & complex.) I agree with John and Niels,
that to be part of such a keen crowd is very pleasant and it
would increase this feeling to have material evidence to flaunt
before lesser mortals. Since I don't wear ties or a blazer,
my choice would be a lapel badge. An abstract design might
appeal.

Kevin seems a very discerning person, witness his letter (joke). The 'Who's Who' is interesting. Hope the members play up and continue the series. Glad to see Robbie is one of the Few (radio amateurs.) 73, Old Man, meet ZS6ACK. Hope to have an eyeball soon. I wonder if the frequent mention of girls is a pointer to the character of fen? I await further revelations with bated breath. Tex seems a wild chap - must have hidden depths.

Agree with A.E. Mouse completely.

Tex is to be thanked for demonstrating the standard of stories to be aimed for. The only criticism I dare level from my present state of inexperience is that it is slightly stilted in spots. A really fine story, Tex. I hope all our members will submit their stories - in this way will we improve and become participants. tobeesornottoobeesonthisresultdependsahangofalotofhoney.....

Joe D. Oakes, v
Wakkerstroom. v
v.v.v.v.v.v.v.v

As a prospective member, who might have an interest in the Club, I have a few comments to offer.

Anon E. Mouse: It seems pretty obvious to me that you are one of those old-fashioned strait-laced old ladies of SF, who, at the present moment are decrying New Wave. How can you dare compare E.R.B. with Bradbury. E.R.B. writes nothing but Tarzan books, only in this case they are set on Mars. His writing is common evidence of typical SF of the 30's and 40's.

Bradbury on the other hand. His writing flows.

Study his descriptions. They cannot be bettered. And his stories. Each twist is subtlely and brilliantly brought out.

How can one compare a master like Bradbury with a common Hack?

Everyone: From the write-up of the SF Club, I notice that there are thirty-five members. Well, on glancing through the latest N.L. I notice that, if you ignore contributions by the Committee, only six pages of the 14 were by members.

LETTERS TO ED: (contd.)

Also, if you ignore contributions by Bernie and Kevin, who have their own columns, we see that the rest of the members have only contributed three pages. This is a pretty poor show. A club's strength lies in the active participation of the members. This Club does not seem to be very strong.

DUNE by Frank Herbert - A Review:

Science Fiction is not reknown for depth of characterisation. In Dune, Frank Herbert has remedied this as well as created a world which is as real and believable as Earth. Dune, however, is not just a straight story, it is an extract from the history of the planet Arrakis which, being a world of shifting sand tides where water is more precious than anything else, is known as Dune.

Before starting the actual story it would be recommended to study the appendices which consist of 'The Ecology of Dune', 'The Religion of Dune', 'Report on Bene Gesserit Motives and Purposes', 'Selected Excerpts of the Noble Houses', 'Terminology of the Imperium' and a map of the planet with cartographic notes. This will enable the book to be read without continual referring for the meaning of words, etc.

Dune is written in an interesting style, it is full of action and suspense and once started is almost impossible to put down. Because of the amount of detail, this book needs to be read carefully, as anything glossed over will soon leave the reader floundering and unable to follow the story.

Duke Leto Atreides is pressured into taking Arrikas as his feif by the Padishah Emperor Shaddam IV, because of the scheming of his enemy, the Baron Vladimir Harkonnen. The Baron wishes to liquidate the Duke and his family and gain control of the only product of Arrakis, an addictive spice named Melange.

The Duke's son, Paul, is the result of a centuries-old campaign by the Bene Gesserit, an ancient school of mental and physical training established primarily for female students, to produce a Kwisatz Haderach, a male Bene Gesserit whose organic mental powers would bridge space and time. Paul is accepted by the Fremen, the free tribes of Arrakis, as Muad'Dib, the coming of whom is an ancient prophecy, apparently started by the Bene Gesserit. When the Duke is killed by an agent of

DUNE: (contd.)

the Baron Harkonnen, it is left to Paul to protect his Bene Gesserit mother and sister and keep control of the Melange market as well as destroy the Harkonnen corruption.

There is, of course, much more to Dune than the above, but to give even a brief summary of the story would be equal to a short story. Dune is comparable to 'Lord of the Rings' and Asimov's Foundation Trilogy in that when finished, for a considerable time afterwards, other writings seem very inadequate and uninteresting. Dune won both the Nebula and Hugo Awards in one year, they were deserved.

Niels.

t42n24ti4uru4iyru4i2?????????????????????????????

The Event of the Year!!!

SOCIO-CON 1.

APRIL 18, 1970!!!!

A social Convention of S.F.S.A. Members and their families and friends.

IT WILL BE HELD AT BERNIE'S
PLACE. 14 STAFF QUARTERS, DAGGAFONTEIN.

SATURDAY, APRIL 18.
Please try to attend to meet your fellow.members and their families.
Children Welcome.

programme: social meeting & braaivleis at 5.00 p.m.

PLEASE BRING WITH YOU:

camp stools, meat, beer or cold drinks, mugs for coffee glasses, sandwiches or bread rolls, yourselves and friends.

Here is your opportunity to meet Who's Who in SFSA.

YOUR PRESENCE WILL HELP TO ENSURE SUCCESS.

This is our FIRST social gathering. Let us see you there. SOCIO-CON 1.

APRIL 18, 1970.

14 STAFF QUARTERS, DAGGAFONTEIN.

Tf you need transport, please let us know.

SUPPORT YOUR CLUB.

SPREAD THE WORD.

COME ALONG AND ENJOY YOURSELF.

Any future conventions will depend on the success of this first one. Please do not let us down. Our heartfelt apologies to our members in the Cape and Natal, who will be unable to attend. We know you'll be there in spirit.

S.F. MAGAZINES:

Part 3 of the Series.

Way, way back in the early 1900's, would you believe, about 1920, there was a man. A very ordinary man. Not green or purple, no bugorious eyes and he didn't eat people. Very simply, two eyes, ears, nose, etc. like you or I. He had no cabash of electronic doohickies, but he did posses two very wonderful, important gifts, imagination and an unstoppable vitalic drive. This was Hugo Gernsback, an early enthusiastic pioneer of radio and T.V., with an intense interest in anything electrical or new. His imagination did not stop at the tried theories of the day or plod along one step, two step. No, he strode ahead, letting his mind conceive the most improbable (then) ideas. Wanting to share his and others' dreams and achievements, he published various magazines, the most popular of which, "The Electrical Experimenter" - a mainly fact 'zine, frequently carried fiction.

Although the writing left something to be desired, the ideas, purporting wonderful inventions and times to come, fired the readers' imagination. They too believed that some day it would happen, no matter what anyone said. This, when the automobile was beginning to catch public interest, the aeroplane barely a decade old. Any one seriously thinking about rockets, flying to the moon, other planets or a 1001 forms of then unheard of gadgetry was considered by the general public, quite simply, a Nut. (This, unfortunately, although improving, is still largely the case today.) Due to the popularity of this Scientifiction (as dubbed by Gernsback) form of literature, he started publication on a new 'zine devoted entirely to stf. Thus came into being the world's first S.F. 'zine (44 years ago) bearing the motto - 'Extravagant fiction today, Cold fact tomorrow.' The name of this 'zino - AMAZING STORIES.

The first issue appeared in April, 1926. Since then, the 'zine has had a truly amazing history of ups, downs, praise and derision hurled at it. A small volume would be necessary to detail the full and, believe me, interesting saga of its span to date. Briefly, though...

From the letter pages of AMAZING STORIES, from the swopping and expounding of hopes, ideas and ideals, the oft occurring heated controversies, was born S.F. Fandom. A small beginning, it has since grown to relatively sizable proportions. Hugo Gernsback can truly be called the father of modern S.F. and that small and wonderful kingdom of famdom, a term which can, I think, only be truly felt by a fan and poorly explained by one, no matter how prolific.

He died, August 1967, this ordinary man, I'm sure happily so, having seen many of his 'Extravagant Fiction' dreams and prophecies realised in 'Cold Fact.' One of the tangible offspring left to us by Uncle Hugo, although having passed through many hands before and since, is AMAZING STORIES. I will now "sock you" a brief (I'm afraid it will have to be) review of this amazing 'zine. The space used for introduction was, I feel, entirely necessary to produce some part of the nostalgic wonder invoked by this publication. There is no denying, it has had an enviable history, stepping-stone for many an established author. To those who appreciate art, it has featured some of the most beautiful and imaginative covers any have had to offer, parallelled by a richly illustrated interior of the same high strain. Artists include Paul, Valigursky, Schoemberg, Finlay, Emshwyler (Emsh) Jones and many more.

From a rather stale period to which it sank, AMAZING has made a fine and virile comeback, due entirely, I would venture, to the managing of the present Editor, Ted White. A writer of some repute and a long-time fan, Ted has tried, in his own words, to create a super fanzine. He has, to date, succeeded in his attempt. Back are all the old fannish depts

S.F. MAGAZINES: (contd.)

of yesteryear, discontinued for financial reasons and bad handling. Gone are all the bad covers which plagued the magazine's appearance in recent years. Purvey the 'zine now and find...

Firstly, a superb Editorial by the Editor (natch) T.W. This man has a wonderful talent for expressing himself, writing seemingly to the individual reader rather than to an invisible mass. The manner is frank and friendly. The subjects he patters about are as a (unbroken) rule interesting, even if they weren't, the enchanting style used would render them so. I have nothing but praise for this one, the best Editorials I have ever seen.

Next, 'The future in books' offers one, usually well done, book reviews by various authors and prominent fans. On the whole, a pleasant and informative section.

'The Club House' yet. Appearing first in 1918 thru 1953 when, along with all other subsidary features, it was scrapped in the great change-over suffered by all S.F. 'zines to digest size. This feature is basically a review column with one difference - it reviews Fanzines. Fan publications from all over the world are, if submitted, analytically mentioned together with prices and addresses. This vital link with Fandom is competently handled by a well-known fan John D. Berry. For any potential fan hoping to be 'clued in' this dept is a must.

Lastly, the column I cannot really comment on, its diversive nature forbidding, other than it, like most counterparts, is mostly good and assuredly interesting, only this one seems better. You guessed it, the letter col - "Or so you say."

Stories we have in abundance (good ones too) The usual serialized novel, novelettes and conglom of short stories plus a Classic reprinting from AMAZING'S abundantly prolific past of various literary gems one won't find in any modern anthology.

Basically old wavish, the 'zine treads, however, a middle-of-the-path policy, featuring both, old and new and in-between wave contributions, unclassifiable fiction too old for the new, too new for the old, nevertheless well-written. This to my mind, indeed to anyone who enjoys a good yarn for its sake alone and the pleasure and/or enlightenment it gives, is a most amiable position. Why, after all, stunt your mental processes by condemming the next guy, without bothering to find out what, or why, he thinks the way he does, besides, how does one discern what is good and what is not, some form of comparative measure is necessary to judge by. Sure, you have your preferences, likes, dislikes, who doesn't? Its your right, but remember it's everybody's right too. So let's be big about it.

The 'Science in Science Fiction', that's the title, and it amply describes the nature of the current fact feature series (which I nearly forgot to mention.) How much actual science is used in S.F.? is discussed by Greg Benford and David Book in a most entertaining and interesting manner.

Did you know that, when forking over your 60c, that being the price and right, it's cheaper to subscribe, for a copy of the 'zine of the hour, you collect 85,000 (approx.) words in fiction content alone, excluding all depts and features, some 10,000 to 15,000 words more than any other like publication can boast to offer. Heavens, my memory. A fine little classified ads section can be found on the back page, interesting offers and addresses.

Well, that completes the case for, what is considered by many including yours truly, the finest S.F. 'zine there is. I hope you enjoyed it as much as I'm sure you will, that which it discusses.

Kevin.

CoNtESt.

. coⁿt^est..... prizes!!SEZIRP Enter NOW...NOW...NOW!!!

Suggest a name for the NEWSLETTER!

It has been suggested that the Newsletter needs a name. Here is your chance to win a year's

free subscription to S.F.S.A.

Submit your suggested name before MAY 8, 1970. This is the final Late contributions will not be closing date. considered and no correspondence will be entered into.

Submitted names will appear in the next issue of the Newsletter. Closing date for voting, as well as The person who method and rules will also be given. submits the elected name will be given a years subs free. HURRY HURRY HURRY hurry h.u.r.r.y. aw heck....

WHO'S WHO IN S.F.S.A.:

Continuing our popular series, we bring you, at great expense and by popular demand - YOUR EDITOR!!!

Born 1947 and came to S.A. in 1949. Attended eight Rhodesia in 1958 and returned in 1962. schools, the last being Florida Park H.S., where I matriculated in 1964. Went to Wits to do a B.Mus, but married in place of graduating (am going back when the family are at school,)

Collected an L.T.C.L. on the night my daughter (Jane, now 8 months) was born and am now teaching at home.

Interests include bridge, chess, Mad Magazines and expounding my pet hate - electronic organs.

And now ... Your Vice-Chairman.....

Another 'war baby' (Spanish Civil) attended K.E.S. the same time as Gary Player (should be well and truly dated by this time) and after 4 years of assorted jobs attended the University of Cape Town for 5 years, in which time I took a 4 year B.Sc. Chem. Eng. degree.

A stint at Firestone, P.E. followed, after which a year was spent overseas - arriving in London in time for the coldest wirter since 1903 (so they said) later on in the summer 'doing' Europe in 2 months.

On returning to S.A. decided that computer work was more lucrative than industrial chemistry, so joined IBM and

WHO'S WHO IN S.F.S.A.: (contd.)

later Anglo-American (an IBM user.) Currently at Roberts Construction (another IBM user.)

Married Mary Bichard in Feb. 1968 and daughter Jane arrived in 1969 the day after Apollo 11 took off (from the Earth.)

Interest in science fiction started about 1948 with Captain Marvel, graduating to H.G. Wells and Jules Verne, later to Isaac Asimov et alia during University Years. On overseas trip discovered essential facets of culture, including "Fantasy and Science Fiction", 'Analog', "Mad" and 'Playboy.' Simon.

FIRST MEMBERS! MEETING:

At a Committee Meeting it was decided that members should get together to meet each other. As a result, it was suggested that, instead of Committee Meeting, we would hold Members' Meetings. Accordingly, the First Members' Meeting was held at the home of Tertius Du Plessis, 412 Rosemary Avenue, Lynnwood, Pretoria, on March 6, 1970 from 8.30 - 9.50 p.m.

Present were Robbie, Tex, Tertius, Len, Trevor, Joyce, Colin, Mary, Simon, Bernie and Nicholas. The following visitors were also present: Les Ashworth, Niary, Mavis Cooper, Rita, Zelda and apologies were received from Andy & Yvonne, Frank & Felicity and Anne.

The meeting was opened by Robbie who welcomed everyone. The following points were discussed:

- i. The obtaining of a film projector for showing films. Trever mentioned that Wits had a film projector, which could be used by the Wits SF Society. As they would like to affiliate with S.F.S.A., we would be able to attend. Films would cost about R21.00 to hire. Colin offered to enquire about a film projector from the Tech.
- ii. Name of Newsletter. It was suggested that the newsletter needs a name. A contest would be organised to find a suitable name with a prize going to the person who submits the successful name. Details appear elsewhere in the Newsletter,
- iii. Mini-Convention. A mini-convention was proposed, to be held at Bernie's place. This would take the form of a social get-together and braaivleis with a tentative date being April 18. Details can also be found elsewhere in the Newsletter.
- iv. Welcome Committee. In order to assist new members in becoming acquainted with S.F.S.A., it was suggested that we form a welcome committee. The members of this committee would write a welcome letter to new members, making them feel more at home in the Club. Members are Joyce, Robbie, Bernie.

FIRST MEMBERS' MEETING: (contd.)

- v. Bernie suggested a Magazine Chain for members who are interested. It was suggested that he do a write-up about it for the Newsletter to publicise his idea.
- vi. Members retired for refreshments and a social natter before Robbie closed the meeting with thanks to the host and hostess for the lovely eats.

Tex.

mavis cooper, 9 mez bureet, bumyside, inbionia.

MARS:

Alone he lay on the couch in the ship, Muscles tensed, prepared for the trip, His fears held, in a steel grip. He was ready for Mars.

> The Silver dart around him towered, And with a splitting atom powered, On the ground destruction showered, Preparing to go to Mars.

Through the atmosphere he sped, Gravities crushing back his head, Spine pressed deep into his bed, He was on his way to Mars.

For weeks and weeks he travelled, alone,
His strength and courage to every man known,
For the progress of mankind would really
be shown,

When he reached Mars.

On the final day, with cool, clear mind, His quick deft fingers the buttons did find, And pressure again became cruel, unkind As he began landing on Mars.

> His ship glided with whistling sound, Streaking low, barely above the ground, Then suddenly stopped, it hit a mound, Of the orange-red sand of Mars.

Bruised and shaken, and losing air, Pain of his wounds hard to bear, In the ship's side, a ragged tear, As it settled on Mars.

> With failing strength he pursed his lip, Gathering courage, he could afford no slip, He knew he must patch the unsighly rip, Or he'd have no chance on Mars.

He rested, felt his strength return, And all the while for Earth did yearn, And felt the heat of the sands that burn, And cover dry, red Mars.

Baited breath. The air pumped out. Airlock open, he gave a shout Of dread as the sand drifted about, Stirred by the wind of Mars.

He bounded out onto the sands, And crushed them in his gloved hands, And prayed that Man would till the lands, And change the face of Mars. MARS: (contd.)

The days wore on, loneliness grew, Supplies of food were almost through, He longed to see an ocean blue, But saw only the sand of Mars.

As Earth arose, he gazed with pride, "The stars our destiny," he cried, Then lay back and quietly died, Buried by the sand on Mars.

A single statue, solemnly engraved, To the first man who gallantly braved, And the first step of the starways paved, By being the first on Mars.

Around the statue the grass is green, Sun glints on glass with silver sheen, And lakes of blue can now be seen, Where once were the sands of Mars.

LEIF BJØRN.

WHO'S WHO IN S.F.S.A.: (contd.)

Ons stel voor jou Kommittee lid - Tertius du Plessis. In 1944 is ek op 'n vroeë ouderdom in Pretoria gebore. Een ding het op die ander gevolg en voor ek my kon kry, slaag ek matriek te Afrikaans Hoër Seunskool in 1961. Dit word gevolg deur 'n B. Com te U.P. in 1964 en, wonder bo wonder, 'n M.B.A. laasjaar.

Gedurende hierdie tydperk is 'n aantal organisasies deur my teenwoordigheid vereer, waaronder die Staatsdiens, semi-Staatsdiens en Chrysler S.A. Ek is tans bestuursrekenmeester by UCDD.

In 1968 is ek getroud met Susan Froneman en ons verwag tans ons eersteling. Intussen twee honde en twee katte (een se profiel is Barbra Streisand uitgeknip) aangeskaf.

Behalwe kolle opvee, is my belangstellings gesentreer om sport (rugby, krieket veral), lees (S.F. - wot else) en motorkarre.

Tertius.

 $\underline{\underline{\mathsf{M}}_{\underline{\mathsf{O}}}}\underline{\underline{\mathsf{N}}} \quad \underline{\underline{\mathsf{Mi}}}\underline{\underline{\mathsf{S}}}\underline{\underline{\mathsf{h}}}\underline{\underline{\mathsf{T}}}\underline{\underline{\mathsf{E}}}\underline{\underline{\mathsf{F}}};$

One evening while eating Irish stew, I was interrupted by my ignorant half (Mary) who inquired as to what would happen if the Moon rose in the West and set in the East; to which I replied disdainfully, after hastily swallowing a butter bean (I somehow doubt if butter beans ever grew in Ireland) that if that was the case, she would not be around to ask such inane questions. Not knowing what I meant, she asked me to explain in monosyllable 4 and 5 letter words.

Both the Sun and the Moon (and, in fact, every other heavenly body) rise in the East due to the rotation of the Earth - the only exceptions to this rule are satellites (artificial) which travel in a West - to - East orbit in less time than the Earth takes to complete one revolution. In other words, the

mOoN MiScHiEf: (contd.)

Moon would have to complete an orbit in 24 hrs in order to stand still over a given point on Earth, or less, in order to apparently travel in a reverse direction. An orbiting body's speed depends on, amongst other factors, it's distance from the parent body it's speed will increase as it's distance decreases.

At approx. 22,500 miles (36,000 Kilometres to those already metric-minded) from the Earth, an orbiting would be in a 'synchronous' orbit. Communications satellites have been launched into such orbits for the purpose of relaying radio waves beamed at them.

If the Moon, however, were at a distance required for a synchronous orbit (or less) the effect of it's gravity would be about 100 times (or more) its present effect. Depending on the locality, tides at present, rise and fall distances from 6 to 40 fect. A Moon standing still would raise tides varying

from 600 to 4000 feet, while one rising in the West if, say, at a distance of 15,000 miles, would raise tides of up to 10,000 ft.

So, once a day, most of the land masses on Earth would be covered by a sweeping wall of water which would travel around the Earth following the Moon, sweeping away everything in its path. Land-based life as we know it, could, therefore, not exist except at higher altitudes and vegetation is generally appears at these higher altitudes.

sparse at these higher altitudes.

The effect would not end there, as tides in the atmosphere rise and fall in sympathy with those on water. effect at the moment is negligible. It would not be if the tidal effect was multiplied by 100 or more. We would, therefore find sufficient variation in the atmospheric pressure to cause alternate high and low pressure systems - this would give rise to strong winds, probably of hurricane force, accompanied by heavy rains.

So, if the Moon rose in the West and set in the East, it is not likely that any of us would be around to see it.

FAIRY TALES ARE GOOD S.F.:

As all of you still remember our brilliant lesson on S.F. in the last issue and must be looking forward with eager anticipa to the second in a series. Well, not to disappoint your drooling lips and sparkling eyes, let us discuss those brilliantly written, little read (by adults. Unless you have small children) collection of excellent S.F. stories known universally as Fairy Tales.

What do you mean by sniggering? Of course Fairy Tales I will now prove this to you thus widening are excellent SF. your horizons and enhancing your reading delight with a series of lovable stories.

First, a summary Let us consider "Sleeping Beauty." This broad gets cursed at birth. When she grows of the story. up, the wicked scientist gives her a 100 year dose of suspended animation. The hero fights his way to her side and administers What better example of SF? the antidote.

A mad scientist (female in this case, what a twist) suspended animation and the antidote - a kiss. You laugh? I read a story 'They Who Sleep' (Amaxing Stories - May 1951) where the hero wakens the heroine from suspended animation by kissing her.

Now, let us briefly consider; Cinderella - a good example of transmutation, as is Rumpelstiltskin. A wand changes pumpkins, a spinning wheel changes straw.

And the plots - Violence, thwarted love triumphing over wicked villains. These are ingredients of good SF.

Now that I've proved that Fairy Tales are good SF, I hope your future reading will be pleasantly enhanced and your horizons widened appreciably. Anon E. Mouse.

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