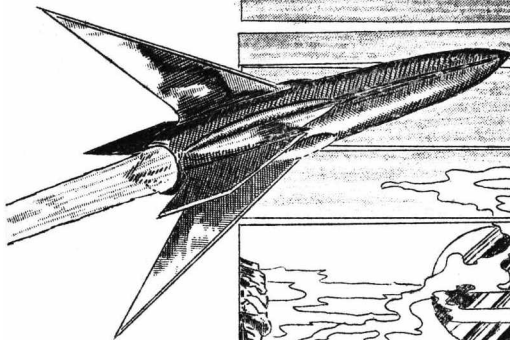


VECTOR



9

cad32



VECTOR No. 9 September 1960
Official organ of the British
Science Fiction Association.

published quarterly

CONTENTS

	page
Cover.....	Eddie
Editorial.....	Jim Groves..... 3
Secretary's Report..	Ella Parker... 7
Proposed Constitutional Changes...	10
A Letter from Joe....	Joe Patrizio.. 11
Crossword....	John Phillifent..... 14
A Self Rewarding Pastime...	15
.....	Arthur Weir..... 15
General Chunterings...	Kon Slater.. 18
Fanzine Reprint	
Travel by Wire....	Arthur C. Clarke 21
Book Reviews.....	24
British Magazine Reviews.....	31
Letters.....	38
Treasury Notes....	A. Mercer..... 46

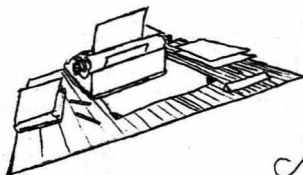
OFFICIAL ADDRESSES.

Chairman
Mrs. Ina Shorrocks,
2 Arnot Way,
Higher Bebington,
Wirral, Cheshire.
Secretary
Miss Ella Parker,
151 Canterbury Road,
West Kilburn, London, N.W.6.
Treasurer
Archie Mercer,
434/4 Newark Road,
North Hykeham, Lincoln.
Publications Officer
Jim Groves,
29 Latham Road,
East Ham, London, E.6.
Library
Basement, 130 London Road,
Cheltenham, Glos.

All headings by Tom.
Fillo on page 10 by Mike Evans
stenciled by Jim Groves.
Stencils proof-read by Ted
Forsyth.
Duplicated for the BSFA by
CAPress.

Deadline for letters and material
for VECTOR 10 is the 25th of
November.

CREDITS



Editorial

Jim Groves

HOW?

In my editorial for VECTOR 8 one of the things that I covered was the purpose and aims of the BSFA as I saw them. None of the letters that I have received have disputed those conclusions so this time I intend to carry on from where I left off, and consider how these aims may be achieved. The first of those aims was the recruitment of new members for sf Fandom. Since most of the people who enter Fandom do so by way of sf it follows that the BSFA, by gathering together those interested in sf, considerably reduces the size of the group within which new fans must be sought. The actual seeking must be done by individuals. Either by BSFA reader members hearing of Fandom and attempting to find out more about it, or by fans searching the BSFA membership for potential fans. A good example of the latter is our secretary, Ella Parker, who has sent out sample copies of her fanzine to BSFA non-fan members and given them every encouragement to meet fans and see if they would like to join in. Quite a few of them have.

The other aim of the association, which I myself consider more important, is that of promoting the writing and publication of good sf. This can be done in a number of ways. Firstly since the major criterion of "goodness" for the publisher (and possibly also for the writer) is how many copies are sold, individuals can influence them by only buying what they think is good sf. The association can help here by providing, in VECTOR, good critical reviews of the current sf books and magazines.

As well as this the association can, when and where necessary, make direct representations to the publishers about any major dissatisfactions such as, for instance, the tendency of some publishers to attempt to boost sales by spicing the text and illustrations of their books with near pornographic incidents. These incidents are rarely integral to the story and indeed there have been cases recently where older stories have been reissued with pages of such material dropped in almost at random. This not only spoils the story, it can also give a false impression to the general public as to the worth of sf.

The third way in which the association can help sf is by aiding new writers. Most sf enthusiasts must, at one time or another, have thought of writing, or actually written, sf. Unfortunately, here in Britian, the market is none too large and the standards high, and there is no sf equivalent of the little literary magazines

in which the budding mainstream writer finds his feet. VECTOR, I feel, could help to fill this gap; so if any of the members would like to try their hands at writing here's their chance. I already have one such story which will probably appear in VECTOR 10 (all being well) and I won't say no to more. The same goes for art-work. When I do run such stories I feel that constructive criticism from members would be most welcome. Let's all do our best to see that sf will continue to thrive and improve.

One of our members, Ethel Lindsay, who is a member of the Science Fiction Book Club, has passed onto me the correspondence she had with the SFBC over their book choices. Briefly she complained that the future choices included a story that had been serialised in New Worlds and also that there were too many collections of stories. Since she collects the magazines she has most of these stories already and is therefore just getting duplicates. She also indicated that she would like to see a few more of the older, now out of print and unobtainable, sf books reprinted. Part of the reply went as follows:-

"What you say is of course perfectly true - but I'd like you to hear our side of the case, if you will. When SFBC first started we were able to get such books as Earth Abides and Stapledon's Last and First Man; books of a quality which it has been hard to find recently. The last couple of years have seen a general slump in science fiction, and until in fact only two or three months ago we were able to find almost no books worth doing in the club. Who would you rather be - a member who gets a year's supply of trashy rubbish, or a member (who may not necessarily see the magazines) who gets a year's good reading?"

I was myself once a member of the SFBC but I left for somewhat similar reasons. I found that of the choices about one in every three or four was what I wanted and the rest of no interest. This meant that effectively I was buying a club edition of a book I wanted at near original price. The reason for this state of affairs is quite obvious, sf is such a wide field that fans seldom like the whole range. One suggestion that I could make is that the club reprint more books dealing with sf rather than reprinting sf itself. Such books as Knight's "In Search of Wonder", de Camp's "Science Fiction Handbook" and the symposium "Modern Science Fiction" spring to mind. Also the 'picture-books' such as the Bonestall collections or the Clarke-Smith "Exploration of the Moon".

Another point that Ethel proposed for my consideration (and for yours' also) is - how many BSFA members belong to the SFBC, how many did and then left, and why did they leave? What do the current members think about the club, are they satisfied or not, and if not, why not?

The sf book club is a good idea, but with such a minority interest to survive it must satisfy the bulk of the fans. The best way to ensure this is for the customer to state his wants - so how about it?

PSIENCE PART II

Several people have picked me up on my statements concerning the psi powers in VECTOR 8. Of them John Phillifent has gone into

most detail and I'll quote from his letter and then comment and try to clear up a few points. Like everyone else who mentioned it John seems to have grasped the wrong end of the stick. I didn't deny the existence of psi, I merely requested more exact information about the workings of the Hieronymous machine. I have got such information since then but more of that later. First John's letter. In it he gives a fairly concise and reasonable explanation of what he believes psi is. I'll just quote a brief extract to illustrate.

"The 'juice' they (these machines) use is something that has been called even more names than sf, but the commonest is 'faith'. Now that's a bad word to scientific gents, as it is something they can't measure, or weigh, or put up into samples."

I agree but the Hieronymous machine, and others, now provides a way in which the psi forces can be studied scientifically. Magnetism for instance can only be measured by its influence on material objects, and then only on some, not all. Effects can be studied scientifically whether they are the movements of iron filings or the 'stickiness' of a polystyrene plate. The study of psi can be considered by analogy with the other senses, sight for instance. Light phenomena were first studied with the unaided eye, then with the eye aided by artificial instruments and then by instruments completely divorced from man. With each stage came greater accuracy, more information, more understanding. Ditto for sound. Touch, taste, and smell are just emerging from the first stage. So is psi. The Hieronymous machine plus a human operator is apparently a means of detecting and measuring(?) psi phenomena. Before a theory of psi can be formed facts must be collected, experiments performed. This is what I was asking about. Once we had to rely on human evidence, now we can have human plus machine evidence - maybe one day we may have machine evidence alone.

From Ken Cheslin I gained some information about the tests that he and the rest of the Stourbridge group carried out. I have learned that the sticky sensation occurs only on the reading and does not fade in or out as the reading is approached. Also that readings are consistent for a single individual but there is no obvious correlation between the readings obtained by two people for the same object. That's as far as I've got, if anyone has any more information to add, please write.

FLYING SAUCERY.

At one of the recent Friday night meetings Elia drew the attention of myself and a few others to the fact that the Aetherius Society was intending to hold a Flying Saucer Convention on the 24 and 25th of September in London. She suggested that since this was a subject of interest to us we should attend. About six of us turned up for the Sunday afternoon and evening sessions. Prior to attending I had heard of the Aetherius Society and had assumed that it was just another flying saucer group. You know the type of thing I mean - UFO's exist, they are space ships from other planets and their occupants do contact us. I've rarely underestimated a group by so much!

I think that the best way to deal with this account is

chronologically. I arrived late at the afternoon session and came in after the start of a lecture by a Mr. Baker of South Africa entitled "Flying Saucers throughout the Ages". The bulk of the lecture was taken up with a straight-forward astronomical talk about the size of the universe and quotations from Fred Hoyle's books to prove the existence of life in many places in the galaxy. Then he asserted that all things from atoms to galaxies are alive (I've no quarrel with this since it is merely a matter of definition and hence not really open to argument). The only two saucers mentioned were Ezekiel's chariot of fire and the incident in which Captain Mantell died. Several people then gave their own beliefs about the saucers.

By this time it had become obvious to me that this was a religious cult more than anything else. George King, the leader of the society (and its founder), is apparently in contact with extraterrestrials with names like Aetherius, Mars Sector 6 and Mars Sector 8 and even Jesus Christ! The latter indeed has handed down telepathically, to George King, a postscript to the Sermon on the Mount called "The Twelve Blessings".

According to these Cosmic Masters, and Saint Goo Ling (of Tibet), in 12 years time the Earth is due to undergo a Cosmic Initiation in order to move into a new era. During this initiation the Earth will flip on its axis and the ionosphere will be removed to allow 100 per cent Cosmic Energy to reach us.

To ensure that this initiation goes smoothly and so that all are prepared the society is running Operation Starlight. One of the activities carried out for this is the 'charging' of selected mountains. This involves performing certain ceremonies on them which turns them into batteries of Spiritual power which all may use. There are nine such mountains in this country.

You can probably imagine how all this was affecting us. At one point there was time for questions (10 minutes) and I attempted to probe into the whole business, starting with the tapes of the Master's voice. I got the answer, stripped of its frills, that George King goes into a trance and the Master speaks through him. My attempts to follow up this subject however were blocked by a 'one person one question' ruling.

I came away with the impression that, compared to some, the thinking of sf readers and fans is boringly mundane. There are no limits to the human imagination it seems!

(For any who want more information about the Aetherius Society they can be contacted at Aetherius House, 757 Fulham Road, London, S.W.6.)

- - - - -

This change of address has just come to hand for Chris Miller. It will be good until the end of December.

Christ Church (Peckwater 4-2)
Oxford.

SECRETARY'S REPORT

ELLA PARKER.

Today is Sunday October 2nd. I've been warned what will happen to me if my column isn't ready to be handed over to your editor when he comes to my house this afternoon. As it was my fault your last Newsletter was late I dare delay no longer.

To a lot of you the late appearance of our publications may seem to be inexplicable. To put you au fait with some of the things that can - and often do - happen to hold up the works I'll try to give you an idea of our lives.

If you have read the Constitution thoroughly you will have seen that all your Officials are working on a voluntary basis. The work we do for and on behalf of the BSFA is just a small part of our spare time hobby connected with sf. Right from the day the Association was inaugurated it has been Officered by people already involved in voluminous correspondence with other people from all parts of the world who read and enjoy sf. They belong to local clubs which hold regular meetings; they visit one another - distance no object; they publish amateur magazines of their own; many of them are married and with families that demand part of their time should be spent with them; there are all sorts of things going on all the time. So, Jimmy wants a column from me for the Newsletter or VECTOR - whichever is due - I have a houseful of fans visiting who have to be shown some semblance of hospitality. Jimmy has sent out some stencils to have the artistic headings drawn by one of our talented members who's domestic commitments for the next few weeks don't allow him the chance to do them. Attendance has to be made regularly at club meetings if the club is to flourish. Result? Delayed publication. (Sometimes of course, the paper for printing is sent to the wrong address which doesn't help either!). Now, I hope none of you are thinking that this is a complaint at all the things we are trying to do in limited spare time; it isn't. We enjoy what we are doing or we wouldn't take it on, but I hope it will help some of you living way out in the wilds whom we never meet, to understand just why, sometimes, things don't appear on the promised date. To those of you already aware of these facts; I'm sorry if you are feeling bored, it wasn't written for you.

Now that we have got that out of the way I'd like to pick a small bone with some of our members living in and near London. I warned you that no personal invitations would be sent out to attend the Friday night meetings at my house for BSEA members. This still applies. Some of you have taken no up on it and come regularly, but there are still more of you who, up to now, haven't put in an appearance. We have roped in two new members since those meetings began. Patrick Kearney who, unfortunately, after only two visits has had to go into hospital (I hope this was only coincidence, Pat?) and Phillip Slater who did the same as Pat and brought his membership fee with him and paid on the spot. Until those two did that the record for joining in the shortest possible time had been held by Mrs. Joyce Shorter (Sorry, Joyce. No pun was intended there). Joyce wrote, I answered, she sent her subscription, all in the space of one week or just under, which is pretty good going. We now have another member I'd like to welcome among us: Dr. Ellis Fasser of South Africa; he is another who wasted no time at all in joining. Ellis hopes to be in England for a visit in December and I hope he'll be coming along to one or more of our meetings as he promised. You see? It doesn't pay to let Friday pass without attending; you never know who is going to turn up, and I'll lay odds it will be the one week you don't bother to come that some out of town visitor will be here.

At the meeting of Friday Sept. 16th we had the pleasure of Ian McAulay's company; unfortunately this was one week on which the attendance was poor: only Jimmy Groves and like Raynor turned up. I know Ted Forsyth would have been here but for the fact he'd gone home for a week to visit his parents. I was most disappointed and I know Ian was too, that more of you didn't come. Ian had been hoping to meet quite a number of you for the first time; the more so as he seldom gets the chance to come and see us.

Chris Miller was another member I met for the first time this Summer. I'd been looking forward to meeting Chris and having some good chinwags with him. It so happened that he was here when most everyone else was too. At least we've met, and as he'll be going up to Oxford soon (work hard, Chris) I'm hoping he'll be able to come and see me pretty often. Alan Rispin was another who dropped in on his way to and from a holiday on the Continent. I don't know who he's hiding from, but he's grown a magnificent beard. If you were trying to fool me, Alan, it was wasted effort; I recognised you straight away! I had the pleasure of entertaining your Librarian, Peter Mabey, and the Treasurer, Archie Mercer, here for a weekend on the 10th of Sept. Ostensibly they came for a committee meeting, but the Saturday turned into a party with about 14 assorted members and others, including some I hadn't expected to see again until next years Convention. It was a riot! John Phillifent put in an unexpected appearance and got the shock of his life I think, when he saw how many were here; he'd been expecting to find only the committee in session, and here we were having a good time instead!

Joe Patrizio will now be living in London! Joe has got himself a job here and has moved in with his life-long friend Ted Forsyth. (Why don't you all move to London?) With so many of you here now I've got high hopes that the Friday night meetings will be well worth your while attending; I'm even hoping that

George Locke - who is serving his time in the army - will be able to wangle an evening now and again. He was here this week, newly returned from two weeks leave in Ireland. And once or twice we have had Ken and Pamela Bulmer here for an evening.

This sounds like a roll call of visitors, but I think it might be of interest to you to know that as far as possible I do like to have a personal visit from you - any of you - when the opportunity offers. I don't suppose I'll see any of them again until the holiday season starts up next year....oh yes, the Convention at Easter. I hope you will all be coming? As many of you as possible, at any rate.

ARE YOU AMBITIOUS????

Would you like to try your hand at doing a front cover for VECTOR? I know for a fact from some of the letters I get and the sketches enclosed quite a number of you have drawing ability. How about putting it to good use and doing something for us? Jimmy will use the best of those offered to him, but they must be on quarto paper and be a full size drawing to fit the front page of our magazine. Judges will be announced later; probably in the next Newsletter. Come on you lads and lassies who've been doing it for no better reason than that you enjoy it. Now's your chance to see print. No prize other than the satisfaction of seeing your work published is offered, but you must admit, it'll be good practice for you!

At last, you seem to be coming to life and taking an interest in your Association and what is happening in it. I hope that this interest reaches a new high next year and keeps on improving. Even if I'm not in office I shall still have a keen interest in what is going on and in what is being done to make our Association of more use to the sf reader.

I owe letters to so many of you I must take this chance to plead with you for patience. I'll get round to you just as soon as I can. I like to hear from you; especially those of you living isolated from other members, but the plain truth is that if I'm to keep all of you in touch one with another my personal correspondence has to go by the board, or at least, it gets answered only very slowly. Don't for a moment think I've read your letters and then forgotten them; they lie heavy on my conscience. One day there will be an ominous thump on your doornat, it'll be a letter from me; and serve you right!

All for this time. Keep healthy this winter and get lots of letters written to each other. Let's make this a closely knit friendly Association and not just a lot of names in a membership list. Have fun.

I'll be back!

PROPOSED CONSTITUTIONAL CHANGES.

I would like opinions and arguments for and against these to reach me in time for inclusion in the October Newsletter (at the end of the month) since if passed the first one would come into operation for this coming election. Ballots will be circulated with this Newsletter.

Constitutional change proposed by M 158 Christopher Miller and seconded by M 25 Joe Patrizio.

Election of Officials.

This shall be carried out by means of a postal ballot. During the period 1st November to 31st December nominations for the various committee posts are invited and should be sent to the Secretary. These shall be published in the next issue of either VECTOR or the Newsletter, whichever is published sooner.

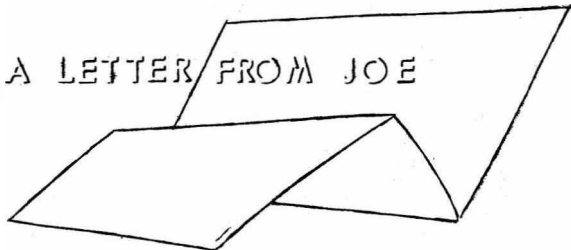
During the period from the publishing of these names to 20th January the proposed names must be seconded and the candidates must signify their willingness to stand. The names remaining shall be published in the next issue of any of the regular official publications together with a detachable ballot form, to be completed and returned so as to reach the Secretary by 28th of February. The posts are to be officially handed over at the AGM.

Constitutional change proposed by M 17 Ella Parker and seconded by M 32 James Groves.

That the Association Librarian be granted Committee status and the right to vote on business during committee meetings even though the post is not elective.



A LETTER FROM JOE



JOE PATRIZIO.

I am a fan. I am also a BSFA member. In fact I am a fan because I am a BSFA member. "So what?" I can hear a multitude of voices mumble through mouths full of morning toast. So, keep on reading and you may find out - as yet I don't guarantee you will, I've only just started to write this article.

I suppose you might call me one of the successes of the BSFA's original purpose - the recruitment of 'new blood' into what is known as fandom. In VECTOR 8 Jim Groves, our editor, gave a brief rundown of the BSFA's origin, but now let us take a closer look at our organisation.

Bringing a nation wide organisation into being on a severely limited budget is never an easy matter, but the instigators of the BSFA had to contend with particular difficulties, outside the normally accepted ones. Possibly the greatest difficulty at that time, and even now, stems from the fact that the BSFA must cater for two distinct groups - the 'fans' and the 'non-fans'. As our editor told us, the BSFA was primarily organised by fans, because they were the only ones in a position to do any organising, and that is why the first twenty or so names on the original membership list are mainly those of established fans (that is, people who have been active in fandom for some time). Now this group must be kept interested in the BSFA or made interested in it, if this organisation is to remain in existence. There can be no argument that, at its present stage of development, the BSFA would cease to exist without the continued support of 'fans'. As a point of interest; of the original membership list of 69 publishers in VECTOR 1, 33 were established fans, and of that number 23 still retain membership.

Now let us take a look at the second group - the non-fans. It is almost certain that the bulk of BSFA members come from these people who read the prozines regularly, and who are intensely interested in sf. Because of this, the amount of the material that is usually found in fanzines would have to be severely limited in any official publication (and this type of material is the most easily available to the organisers). Publishing too

much fanzine material would more than likely have the effect of frightening new-comers off fandom for good, as much fan material tends to be very esoteric. So now the problem is clear. What with having to effect this compromise between the two groups the original committee didn't have their sorrows to seek.

Now that the BSFA has existed these two years has this difficulty, of trying to please both factions, been overcome? Well, actually it could be argued that things have got worse. Why? To see this we must take a second look at our group of non-fans-who-have-joined-from-the-promags. This group is made up of people who, up till now, have only had the haziest of ideas that such an organisation (or disorganisation if you will) as 'fandom' existed, and this from a one or two page fan-column in some prozine (this mode of contact has ceased to exist in Britain, with Nebula now defunct). Now that they have had the opportunity to make some investigation into the workings of fandom, the BSFA original non-fan group has pretty well split into two - those who got interested enough in fandom to take an active part therein, and those who just couldn't care less, or in some cases are militantly against fandom.

The BSFA members-turned-fan need little discussion. They contacted fandom through the BSFA, found that here was an international group, where they could air their own views, and in general, enjoy themselves, and so they stuck. But why were the others not so affected?

All BSFA members have one basic interest, sf, and probably more than just that one, so why should there be so many members unaffected by the appeal of fandom? It would be ridiculous to expect that all members would become 'fans', but it is to be expected that more would have actually done so, would find that they had something in common with fandom. The main reason is probably lack of understanding, and I mean that literally. Most BSFA members have received a copy of a fanzine, or have written away for one, but fandom being such an in-group a great many references in these mags are just so many words (and some of them will never, ever, find themselves in a dictionary). When I received my first fanzine I didn't understand it all, but I did get the impression that here were people enjoying themselves, so I made further enquiries - and up to now I have not regretted it. On the other hand I personally know another BSFA member who went the other way. He too did not understand a great deal of the 'zine, but there were no overtones for him. He found it dull, and so, of course, he didn't bother to find out anything else about the people who were publishing these things. This attitude is understandable. Nobody is going to spend the time and money required to obtain these publications, when all that is in store for them is two or three dozen pages that, for the most part, are only semi-understandable, holding little interest, and full of humorous references which are pointless because of lack of background.

The only other point of view is the one that fandom is childish and detrimental to the science fiction field in general. This attitude I have seen supported by only two people who have had any real knowledge of fandom, but there are probably others. To

anyone who has read the discussions and articles on a diversity of subjects, that regularly appear in fanzines, both points in this anti-fandom argument are so untrue as not to be worth discussion.

It is unlikely that anything can be done about those people holding this last point of view, but I feel that many, tho' not all, of those who were bored by their first fanzine, are missing a great deal of enjoyment by not getting into the spirit of fandom (by writing letter and articles, getting and even publishing fanzines, and so on). Unfortunately it's no use editors sending these people fanzines as they will probably lie unread. The only possible answer is personal contact - fans getting in touch with BSFA members in their area, and showing them what fans and fandom are really like.

But all this sounds as if the BSFA was there for no other reason than to recruit fans. This is not so, and it should not be so. It should never be the case that the BSFA should exist only to induce people to join fandom, and then if they don't want to join (and some won't) to send them VECTOR until they get fed-up with the whole thing and drop out. The BSFA has as one of its aims the furtherment of good sf, and although the efforts of the Association may never revolutionise the sf field, it should always be trying to make its presence felt. Contrary to some people's ideas this concept does not conflict with the BSFA's other purpose - people do not stop reading sf when they become fans. Almost everybody in fandom is interested in sf and the harsh criticism of the field that can be read in many fanzines is not because fans have gone sour on sf, but because a great deal of sf deserves this criticism, and these people care about what's happening to it today.

As the number of sf promags gradually decreases, it becomes more and more important that the BSFA becomes stronger. It is important to fandom, because with the decline of the sf mags the BSFA may soon be the only means of getting new faces into fandom, in Britain. It is important to sf in that a strong BSFA may be able to show the promag publishers what is wanted by the public, and perhaps in this way keep these magazines in circulation, for no matter how much we criticise individual mags, without them sf, as we know it, virtually ceases to exist.

I have a lot to thank the BSFA for. It enabled me to contact fandom, and it has also sharpened my interest in sf. You have all possibly had the latter experience, why not try the first? To use a rather hackneyed expression; come on in, the water's fine.

New Members.

A 189 Douglas Small, 166 Rushmore Road, Clapton, London, E.8.

A 190 Miss Jacqueline Bratton, 26 Willoughby Street, Beeston,
Notts.

A 191 Patrick Kearney, 33 Elizabeth Street, London, S.W.1.

A 192 John Campbell, 40 Nook Rise, Liverpool 15.

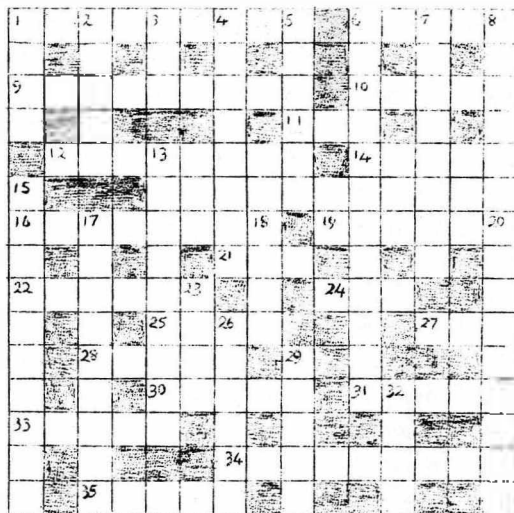
Changes of address.

M 25 Joe Patrizio, 11 Ferndale Road, London, S.W.4.

M 108 John McGovern, c/o Jones, 51 Organge Avenue, Colinton,
Edinburgh 13.

M 92 Ian McAulay, c/o 170 Upper Newtownards Road, Belfast 4,
N. Ireland. (until Christmas)

CROSSWORD by John Phillifent.



Clues Across

1. Naxialist of the Space-Boagle.

6. Capek's brain-child.

9. All those corridors were a maze to Thosens.

10. Tell-tale facos.

11. Cousin is still treed.

12. Evening paper of the near future?

14. Puzzle picture nothing to do with transport.

Clues Down

1. Boss of galaxy.

2. A way round.

3. Colourful monster.

4. One-time popular comment on space travel.

5. Too many SF plots, unfortunately

6. Horseman, worried about his super-woman?

7. To some, the G.O.M. of it all.

8. What an experiment does to an

13. Barsoom renamed. /hypothesis.

15. Brass tacks in this.

17. We owe a lot to this chap.

18. Ex-editor's popular name.

20. Make the story fit to show.

23. Unsteady journey.

26. Teeth interlocked.

29. To damp.

32. Leave out.

16. Despite this, Carmichael is not an SF writer.

19. Anger in the launching site, doubled.

21. A long, long time.

22. Uncanny, commanding-officer with following.

24. A try, but not now.

25. Gee .. Eyes ! ?

27. All together.

28. Benevolent computer.

30. Magnesium sulphate from here makes you run.

31. Scientists specialise in this.

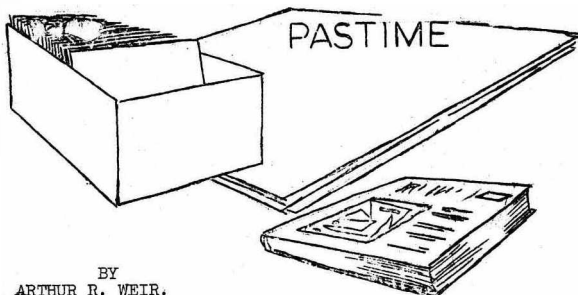
33. More than human infant.

34. Earth-pimples.

35. Trapped by magnets.

Solution in Newsletter 4 (October).

A SELF REWARDING



BY
ARTHUR R. WEIR.

John King, in VECTOR VIII, asks for articles dealing with sf writing, and I imagine that by now he will have read the very able and exhaustive article thereon by Ted Tubb in VECTOR I. There is, however, another sf literary activity that is not mentioned therein at all, and which is, as I have found from my own experience of the last few days, both fascinating and rewarding.

How often do you dip into your files of past sf magazines - not just to re-read a favourite story, but to go right through them to detect changes of policy, long term trends etc.? Till recently I would have said that I had done something in this way myself, but within the last few days my eyes have been opened to just how much I missed, in a way I shall not soon forget. If you really want to tackle this kind of thing - and believe me, it's the greatest fun - just you compile an index!

Now there are two ways of doing this: the first, if you are conscientious and methodical, is to keep a card index, and to spend the first minutes as each mag. arrives cataloguing its contents under whatever headings you are classifying them. This is automatic, little trouble, and invaluable as a source reference for any later compiler of a check-list, but it is of little use to give you a general survey of the development of the magazine. The other way - and this automatically gives you a complete survey - is to take down the whole pile of magazines from the shelf and set out to compile a complete check-list and index to the lot, starting from scratch.

While nobody seems to have noticed it, SCIENCE FANTASY has now attained ten years of uninterrupted publication, and, fired by this fact, I got down my pile of SCIENCE FANTASY Nos. 1 - 42, and set to work.

The first stage is to compile a card-index; index cards can be bought at most big stationers, but are needlessly expensive - these cards will only need to be consulted once or twice, while you are typing out the final list, and so need not be of very durable material. Look out for when the stationery department of your local Woolworths-or-nearest-equivalent is selling off scratch-pads at bargain prices. Get enough to cover all your requirements, since such "bargain lines" usually sell off quickly and aren't repeated. In my own case I reckoned with 42 issues at an average of eight items per issue, each one of which would have to be catalogued twice(once under title and once under author) which, allowing for certain extra categories would amount to about 800 cards.

A cardboard box makes a convenient container for them - mine was 7" long by 4 $\frac{1}{2}$ " wide by 4" deep, which proved a very convenient size for cards 4 $\frac{1}{2}$ " x 4" (just under half the size of the scratch-pad page), being long enough to allow, when all the cards were in place, of inclining them with about an inch and a half of each card showing above the preceding one, so that the headings could easily be read. If the cards are too tightly packed, it greatly increases the trouble of looking for and finding a given card.

Cut the cards to such a size that they fit just tightly enough into the box for a single sheet to be kept upright by friction against the sides; this saves no end of trouble with cards flopping flat into the bottom, particularly in the early stages when the box is nearly empty. A packet of plain postcards provides material for the labelled partitions separating the categories, and for the alphabet separators in each category - these latter need not be more than strips of card the full 5 $\frac{1}{2}$ " length of the postcard and 1" wide, marked with the reference letter at both ends, so that they may be put in either way up. Since the first set of cards will be the A's anyway, the first separator may be marked B; unusual letters may be lumped together, P & Q, I & J, V & W, and X, Y & Z, so that you won't want too many of these separators.

As regards the classification categories, I ran six, desiring to make a very complete job, as follows:

- a) Each number, with date and complete list of contents, with authors - this also forms the basis from which all the other cards are compiled, to avoid piles of mags. all over the place.
- b) Authors, in alphabetical order, and, under each, the titles of their contributions in order of publication, with the number of the mag. in which they appeared.
- c) Stories in alphabetical order of title(initial THE's and A's are left to the end) with author and number in which they were printed.
- d) Non-Fiction items - articles, editorials, book-reviews etc, also with author and number in which printed.
- e) Cover Artists, with numbers of issues whose covers they illustrated.
- f) Interior Illustration Artists, with names of stories illustrated, and number in which they appeared - as SCIENCE FANTASY dropped interior illos after No. 21, this wasn't too large a job.

All the above can be done in manuscript, even if you have a typewriter, but in any case the first, i.e. principal, item on each card should be in block capitals for ease in consultation afterwards.

Next - before going any further - double-check as follows: first, take out all the cards under each letter in each category, fan out the cards and make sure that they are in the proper order and proper category (it only needs one misplaced card to make a horrid mess of the checklist afterwards), and second - spend some twenty minutes playing "blind hookey" with the complete index, i.e. stick a pin into it with your eyes closed, pick out the card it touches, and look up all the other aspects of that item in all the other categories, to make sure they're all there. It's surprisingly easy to leave things out!

In general you will stack the cards in the order in which you write them, so that you have the card you last completed in full view at the top (or front, if they're in the box) of the pile, which is convenient for reference. When you come to type the checklist, however, you will find that the cards are in reverse alphabetical order. Accordingly you lift out all the cards under one particular letter, and deal them out, thus reversing the order; if you count them, as you do this, it comes very convenient for dividing the pack into two equal halves when you are typing two columns to the page.

For the final checklist typing is a must - it simply isn't fair to the stencil-cutters, who have a difficult job anyway, to ask them to decipher hand-written material. For the checklist each card is extracted, in turn, from its pile and copied - the only thing to guard against here is inadvertently taking two cards, and copying the top one only.

In the actual typing there are a few points to bear in mind. You will be typing on one side of the paper only (since this list is only a guide for the stencil cutter who will be responsible for the final layout) so set an inch and a half margin at the left to allow for binding. Legibility is everything so to avoid errors in stencil-copying don't crowd things together, since this can make large quantities of material intolerably tiring for the stencil cutter. Under each heading the principal item should be in capitals, and subsidiary items in ordinary type. Spacing in a trifle from the edge can also make all, or nearly all, the difference to legibility; just compare the following for example:

Slotkin, Joseph : The Mailman 11, To Touch the Stars 17, The Coffee Pot 19.

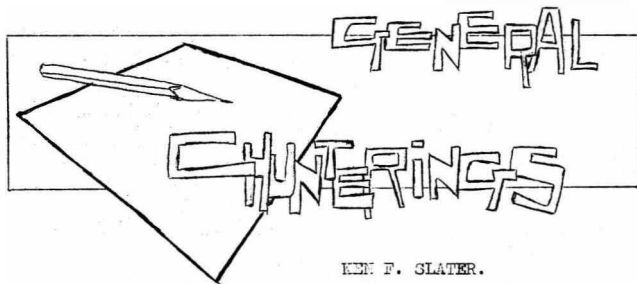
SLOTKIN, JOSEPH

The Mailman	11
To Touch the Stars	17
The Coffee Pot	19

See what I mean?

In general it is best to type the maximum number of clear distinct carbon copies that your typewriter will take. Don't use cheap carbon paper; the best you can get comes cheapest in the long run. Bad carbon paper will not do more than four or five runs per sheet, and the last two of these will be very smeary and indistinct; good carbon paper will do twelve runs per sheet, all of them clear and distinct.

continued on page 20



KEN F. SLATER.

Hidden behind a dust wrapper that resembles those posters so favoured by the Post Office these days (you know the ones, drawn with lettering in a pseudo-illiterate or childish script- straggling block letters of different sizes and unevenly placed) one finds John Wyndham's latest TROUBLE WITH LICHEN....a very well written item of sure appeal to the non-sf addict, but likely to stick in the gizzard of the staunch enthusiast. It deals adequately and somewhat satirically with the problems of longevity (two or three hundred years). It regretfully brings nothing fresh to the theme except Wyndham's skill as a storyteller....I fear I am disappointed, but at the same time I see it as the obvious outcome of the publisher-controlled growth of J.B.H. the sf addict and would-be author into John Wyndham, celebrated penman.

Hidden behind a green jacket is the latest thing to try out as a "weird" magazine....A BOOK OF WEIRD TALES, No.1, at 2/6, 128 pp digest sized, all reprints, from Veevers and Hensman Ltd., edited by Cliff Lawton with no less than Forrest J. of the Ackerman family in there plugging as Associate Editor. A confusing announcement on page 51 makes it appear that future issues may be "Books of Western Tales" or "Mystery" tales, or some such, but I think that this may be me being awkward....the story lineup is quite good, and for folk who haven't read everything, a recommended buy....also recommended for those who like their reading gruesome and gory are the Arrow Books 2/6d reprint of NOT AT NIGHT, first in the Christine Campbell Thomson edited series long out of print, and GHOST, GHOULS AND OTHER NUISANCES, a Seven Seas Book edited by Maxim Lieber. This latter is German published, in 1959, 272pp, 4 1/2 x 7 1/2", and contains ten classics - the Fall of the House of Usher by Poe, and William Austin's two "Peter Rugg" stories for instance....it does not bear any price, but the correct British price is 2/6....I have seen it priced at 5/-!

Importation is still peculiar....after a lot of trouble,

involving Ted Carnell, Les Flood, one of my customers in Scotland, a Glaswegian bookseller, and sundry other people, I managed to track down the folk who are importing AMAZING STORIES and FANTASTICselling at 2/6, do not pay more....from May or June '60 onwards....I couldn't find any trace or reference to this in any trade paper....and Ted Carnell had only heard rumours....(all I had was rumours too)....but it makes one wonder how much other material creeps thru on a very patchy distribution and so goes overlooked by most of the fans...by the by, I've seen a Monarch pb priced at 7/6....this is a 35¢ item(non-sf) and I've had copies for sale at 2/6 and (later) at 3/6 of the very same item....it also makes one wonder how many folks are on a real good thing with some of these imports....W.D.L., who took a passing interest in our field with an odd book or two (Cry Horror: H.P.L., and Simak's Ring Around the Sun were the last two) are putting out no less than five titles of fan-interest in Sep-Oct....first of these may be overlooked; it is Hans Helmut Kirst's horrific story of atom-war in Europe, NO ONE WILL ESCAPE....the war starts from a trivial incident and in seven days...blotto ! Then there's C.L. Moore's DOOMSDAY MORNING, a weird collection titled THE MIDNIGHT READER, Gerald Kersh's MEN WITHOUT BONES, and a novel based on and with the same title as the BBC sf serial, CITY OF HIDDEN EYES by Phillip Levene and J.L. Morrissey....these will be 2/6, except the Kirst which is 3/6....SHOCK the US "weird" mag which I reported as making only two issues came up with a third, dated September....I've not heard of any more after that tho....there is a fair chance that Vv's hard to come by, and somewhat expensive when available, BOOK OF PTATH may be pb-ed by ACE (USA) Books....ACE(British) don't seem to have any sf interest, but I should think they'd get good sales for some of the Beacon titles....the old man with the scythe creeps up close behind some of we prewar and immediate post-war fans.... I heard with regret of the death of Roy M. Gregory, Australian collector and long-time fan....fandom's losses to Gafia are bad enough, but....oh, well....still, it shakes me when someone writes to me and says "I just heard you are a fan"....and more or less invites me to get in and take a more active part in fandom, because it is good fun!....such is fame....I'm waiting for the day when someone writes in to the BSFA and says "who is Willis?".... it will happen yet!had a catalogue from a dealer not long back....offering (among other high priced items) the first three issues of "Vargo Statton Science Fiction Magazine" for 15/-.... seems I must have the wrong mailing list....when I unfortunately find myself in possession of this magazine, I never ask more than a bob a copy, and those three issues I was offering at 6d each some time ago....one issue can be obtained in new condition for 4/6 a dozen in the trade - No.2., I think....I carefully resist ordering any each time it crops up, but maybe I should if there really is a market where the thing commands 5/- a copy....FUTURE and ORIGINAL SF STORIES have been discontinued both in the States and in the UK....maybe I should tabulate the mag data.....

AMAZING STORIES	-Ziff-Davis edition imported to sell at 2/6d
FANTASTIC	- " " " " " " 2/6d
Mag of F&SF	-Mercury edition reprinted by Atlas to sell at 2/-
	not necessarily related to any US issue.

- ASF** - S&S edition reprinted by Atlas to sell at 2/-, more or less in sequence but not complete American issue.
- GALAXY** - Galaxy Pub. Co. edition imported by Thorpe and Porter, with amended cover to sell at 3/6.
- IF** - Galaxy Pub. Co. edition imported by Thorpe and Porter, with amended cover to sell at 2/-.
- I think I'm correct in saying that there are no other American sf mags in current issue. British mags currently appearing are the three Nova publications; **NEF WORLDS** (2/6), **SCIENCE FANTASY** (2/-), and **SCIENCE FICTION ADVENTURES** (2/-): John Spence and Co. (Badger Books) **SUPERNATURAL STORIES** (2/-) and the new **A BOOK OF WEIRD TALES** at 2/6.

It is a far cry from the day when the number of mags appearing was varying from twenty to thirty a month.....but despite sundry other opinions I'm inclined to the belief that the overall quality of the material published today is better....there were outstanding yarns in the late 40's and the early and middle '50's but there was also a terrific amount of crud which, thankfully, we have forgotten.

Nova is conducting an intensive campaign for increased sales in conjunction with 'centennial' issue of **NEF WORLDS**....not only in GB to readers, retailers and wholesalers, but also in North America and Australia....John Carnell informs me that in the latter area the campaign is already working, and sales have jumped by 1,000 copies in past week (as at 13 Sep)....I'm sure that all old-time fans, new fans...and in particular fan type shareholders.... will wish Nova every success in their sales-boosting efforts.

KFS.

A SELF REWARDING PASTIME (Cont)

I did four copies(original and three carbons). I kept the number three carbon(the least distinct) for my own archives, sent the number two carbon to the editor for approval, and kept the two most distinct copies - the original and the number one carbon-for the people who need them most, the stencil cutter and checker.

By the time you have the checklist completed you will find that you have done something peculiarly worth while - not only for other people - but for yourself. You will have got a complete picture of the development and history of that magazine such as you never had before, and will have learnt so much interesting stuff about it that you will have material for conversation and thought for some time to come.

What's that? You haven't the time? Bosh! - I started making the card index on July 29th and finished typing the checklist on August 7th, giving about 3 1/2 hours a day to the work; and I'm going on sixty and with wonky eyesight. You can do lots better than that! Go on, try!

FANZINE REPRINT SECTION.

Many of the big name sf authors of today started off as fans (Ray Bradbury is probably the best known example) and did their first writing in the fanzines. Arthur C. Clarke, now one of the top writers in the field, was one such and his early work appeared in the pre-war fanzines such as Nova Terra (later to become New Worlds) and Amateur Science Stories, the latter edited by a fan called Ted Carnoll! The story reprinted below is probably the earliest of the humorous Clarke-tales 'from the White Hart'. It has not, as far as I know, been rewritten for professional publication. I hope that you will enjoy it as much as I do.

TRAVEL BY WIRE A. C. CLARKE

from AMATEUR SCIENCE STORIES Dec. '37 by permission of the author.

You people can have no idea of the troubles and trials we had to endure before we perfected the radio-transporter, not that its quite perfect even yet. The greatest difficulty, as it had been in television thirty years before, was improving definition, and we spent nearly five years over that little problem. As you will have seen in the Science Museum, the first object that we transmitted was a wooden cube, which was assembled all right, only instead of being one solid block, it consisted of millions of little spheres. In fact, it looked just like a solid edition of one of the early television pictures, for instead of dealing with the object molecule by molecule or better still electron by electron, our scanners took little chunks at a time.

This didn't matter for some things, but if we wanted to transmit objects of art, let alone human beings, we would have to improve the process considerably. This we managed to do by using the delta-ray scanners all round our subject, above, below, right, left, in front and behind. It was a lovely game synchronising all six, I can tell you, but when it was done we found that the transmitted elements were ultra-microscopic in size, which was quite good enough for most purposes.

Then, when they weren't looking, we borrowed a guinea pig from the biology people on the 37th floor, and sent it through the apparatus. It came through in excellent condition, except for the

fact that it was dead. So we had to return it to its owner with a polite request for a post mortem. They raved a bit at first, saying that the unfortunate creature had been inoculated with the only specimens of some germs they'd spent months rearing from the bottle. They were so annoyed, in fact, that they flatly refused our request.

Such insubordination on the part of mere biologists, was of course deplorable, and we promptly generated a high frequency field in their laboratory and gave them all fever for a few minutes. The postmortem results came up in half an hour the verdict being that the creature was in perfect condition but had died of shock, with a rider to the effect that if we wanted to try the experiment again we should blindfold our victims. We were also told that a combination lock had been fitted to the 39th floor to protect it from the depredations of kleptomaniacal mechanics who should be washing cars in the garage. We could not let this pass, so we immediately X-rayed their lock, and to their complete consternation told them what the keyword was.

That is the best of being in our line, you can always do what you like with the other people. The chemists on the next floor were our only serious rivals, but we generally came out on top. Yes, I remember that time they slipped some vile organic stuff into our lab. through a hole in the ceiling. We had to work in respirators for a month, but we had our revenge later. Every night after the staff had left, we used to send a dose of mild cosmetics into the lab. and curdle all their beautiful precipitates, until one evening old Professor Hudson stayed behind and we nearly finished him off. But to get back to my story.....

We obtained another guinea pig, chloroformed it, and sent it through the transmitter. To our delight, it revived. We immediately had it killed and stuffed for the benefit of posterity. You can see it with the rest of our apparatus in the museum.

But if we wanted to start a passenger service, this would never do - it would be too much like an operation to suit most people. However, by cutting down the transmitting time to a ten-thousandth of a second, and thus reducing the shock, we managed to send another guinea pig in full possession of its faculties. This one was also stuffed.

The time had obviously come for one of us to try out the apparatus, but as we realised what a loss it would be to humanity should anything go wrong, we found a suitable victim in the person of Professor Kingston, who teaches Greek or something foolish on the 197th floor. We lured him into the transmitter with a copy of Homer, switched on the field, and by the row from the receiver, we knew he'd arrived safely and in full possession of his faculties, such as they were. We would have liked to have had him stuffed as well, but it couldn't be arranged.

After that we went through in turns, found the experience quite painless, and decided to put the device on the market. I expect you can remember the excitement there was when we first demonstrated our little toy to the Press. Of course we had a dickens of a job convincing them that it wasn't a fako, and they didn't really believe it until they had been through the transporter themselves. We drew the line though at Lord Rosscastle, who would have blown the fuses even if we could have got him into the transmitter.

This demonstration gave us so much publicity that we had no trouble at all in forming a company. We bade a reluctant farewell to the Research Foundation, told the remaining scientists that perhaps one day we'd heap coals of fire on their heads by sending them a few millions, and started to design our first commercial senders and receivers.

The first service was inaugurated on May 10th, 1962. The ceremony took place in London, at the transmitting end, though at the Paris receiver there were enormous crowds watching to see the first passengers arrive, and probably hoping they wouldn't. Amid cheers from the assembled thousands, the Prime Minister pressed a button (which wasn't connected to anything), the chief engineer threw a switch (which was) and a large Union Jack faded from view and appeared again in Paris, rather to the annoyance of some patriotic Frenchmen.

After that the passengers began to stream through at a rate which left the Customs officials helpless. The service was a great and instantaneous success, as we only charged £2 per person. This, we considered very moderate, for the electricity used cost quite one hundredth of a penny.

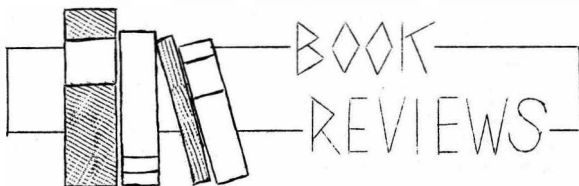
Before long we had services to all the big cities of Europe, by cable that is, not radio. A wired system was safer, though it was dreadfully difficult to lay polyaxial cables, costing £500 a mile, under the Channel. Then, in conjunction with the Post Office, we began to develop internal services between the large towns. You may remember our slogans "Travel by Phone" and "It's quicker by Wire" which were heard everywhere in 1963. Soon, practically everyone used our circuits and we were handling thousands of tons of freight per day.

Naturally there were accidents, but we could point out that we had done what no Minister of Transport had ever done, reduce road fatalities to a mere ten thousand a year. We lost one client in six million, which was pretty good even to start with, though our record is even better now. Some of the mishaps that occurred were very peculiar indeed, and in fact there are quite a few cases which we haven't explained to the dependants yet, or to the insurance companies either.

One common complaint was earthing along the line. When that happened, our unfortunate passenger was just dissipated into nothingness. I suppose his or her molecules would be distributed more or less evenly over the entire earth. I remember one particularly gruesome accident when the apparatus failed in the middle of the transmission. You can guess the result... Perhaps even worse was what happened when two lines got crossed and the currents were mixed.

Of course, not all accidents were as bad as these. Sometimes, owing to a high resistance in the circuit, a passenger would lose anything up to five stone in transit, which generally cost us about £1000, and enough free meals to restore the missing obonpoint. Fortunately, we were soon able to make money out of this affair, for fat people came along to be reduced to manageable dimensions. We made a special apparatus which transmitted massive dowagers round resistance coils and reassembled them where they started, minus the cause of the trouble. "So quick my dear, and quite painless! I'm sure they could take off that 150 pounds you want to lose in no time! Or is it 200?"

continued on page 37



BOOK REVIEWS

Most of the books reviewed herein are in the library, those that are not are noted as follows:- (not in library). Reviewers are indicated by their names at the end of the review.

BEYOND THE PLANET EARTH by Konstantin Tsiolkovsky. Trans Kenneth Syors. Pergamon Press 1960 15/- 190 pp.

In a 16-page introduction by B.N. Vorobyov, we are given a 'life' of Konstantin Tsiolkovsky (1857-1935) which is in itself interesting reading, and is of great value in setting the background for the story. In the Russia of this period there was a growing surge of interest in matters aeronautical, owing much to the inspiration of Mendeloyev, who, among other things, invented the altimeter which is still the standard pattern in modern aircraft. In the early days, therefore, Tsiolkovsky was almost alone in dreaming about flight beyond the Earth's atmosphere.

A pioneer in every sense of the word, he was frustrated from his vocation as a schoolteacher because of early deafness, yet he went on to work out a system of his own for furthering his education, especially in the mathematics which was to be his strongest line of investigation. Because of poverty and driving interest, he worked himself so hard as to suffer poor health for the major part of his life. Yet, despite this and other handicaps, he achieved results which must be judged as fantastic by any standards. Almost single-handed, he investigated, foresaw, and partly solved, almost all the problems of space-flight. He had a thorough understanding of the principles of jet-propulsion, liquid-fuel rockets, fuel-pumps and injectors, even gyro action to control the 'aspect' of a ship in free fall. He did pioneer work on an 'aerodynamic pipe' the precursor of our 'wind-tunnels', on a rotary gravity-simulator, leading to our modern centrifuge, performing experiments to show that a body could be protected from the stresses of acceleration by having it immersed in a fluid, and worked out the basic mathematics of rocket flight. His 'Tsiolkovsky formula' for the motion of a rocket is still valid now.

Any work of fiction to follow such an introduction must inevitably suffer by comparison, and this one loses even more by being written in a form which is no longer popular in modern

reading. In a style heavy with 'direct exposition' we are set down in the year 2017. High on a spur in the Himalayas, in a fine castle with all mod. cons., six men have taken refuge from a world with which they have become disillusioned. Each one fabulously rich, they are a close-knit brotherhood in the worship of science. The French mathematician, Laplace; the English philosopher, Newton; the absent-minded German physicist, Helmholtz; the practical and religious American, Franklin; the Italian astronomer, Galileo .. and the Russian, Ivanov, a man of great erudition, and a dreamer. With them in the castle are a large number of skilled and devoted workmen and technicians, to do the actual work.

The plot, such as it is, is slender. Ivanov originates the idea that one might travel beyond the Earth's atmosphere, and on into space, by means of rockets. Once convinced, the rest are enthusiastic, and pool their intellects to designing a ship. Experiments are made, a full-scale ship evolves. Newton, Laplace, Franklin and Ivanov, together with sixteen of the most expert technicians, take off, and go into orbit round the Earth. They communicate with Galileo and Helmholtz, left on Earth, by means of flashing light signals. During this phase, which lasts 'some months' the travellers carry out every imaginable sort of experiment, and succeed in making themselves completely self-contained. With free heat, free power and all the room they want, they build a hot-house, grow their own food, recirculate their wastes, capture bolides and small meteorites from which they extract metals. Suits, safety lines, booster guns, polished surfaces for adjusting heat, even a throwaway hull for returning into atmosphere .. Tsiolkovsky seems to have thought of everything. By this time the rest of Earth has caught on to the possibilities, and all nations are busy constructing and sending up colonies .. to live in 'free' space, and thus overcome the crowding problem.

Our travellers decide to push on to the Moon. Enroute they make a smaller, two-man ship for the actual landing. Ivanov and a Swede, Nordenskjold, make the actual landing, collect specimens, including large quantities of diamonds, and return to the parent-ship. After a pause to digest the information and relay it to Earth, they take the ship on a sweep through interplanetary areas to seek more meteorites, for material supplies. The tale ends with the ship returning to Earth, and the disgust of the travellers at being back in the normal gravity and the damp and dingy atmosphere of Earth. That is the 'story'.

Tsiolkovsky has used this as a framework to support a continuous series of detailed and explanatory lectures, with all the scientists taking part, and an obligingly naive and tireless audience asking all the right questions. For the modern reader, this may savour too much of 'science without tears', but for those who get excitement from the deliberate meeting and overcoming of difficulties, it is worth reading. As an example of detailed prediction and invention it ranks with 'Ralph 124C41 plus', especially when you realise that as a story it was conceived in 1896, and finally written in 1916. Those who like to seek out 'clangers', by the way, will have to look closely, for there are very few. Definitely recommended for those who seek something a little different.

John T. Phillifent.

THE CHALLENGE OF THE SPACE SHIP by Arthur C. Clarke, Frederick Muller Ltd., 15/- (not in the library)

It was with non-fiction - INTERPLANETARY FLIGHT and its popularized successor THE EXPLORATION OF SPACE - that Arthur C. Clarke made his entry into the field of world literature, and this is a collection of twenty of his essays and articles in this field, commencing with the title item, a revised version of his British Interplanetary Society lecture of 1946.

There are nineteen more and all are good.

Meteors, The Sun, What Can We Do about the Weather?, The Men on the Moon and The Radio Universe are good factual scientific surveys. Vacation in Vacuum, Journey by Earthlight and So You're Going to Mars? are fantasias of possibility covering the background to several of his Science Fiction works.

Oh, for the Wings is, for a change, on atmospheric flight and man-powered at that (Was it achieved as early as 1936?). By contrast, The Planets are Not Enough and Across the Sea of Stars cover interstellar flight from two contrasting viewpoints.

Things in the Sky should be made compulsory reading for all Flying Saucer enthusiasts, to be re-read yearly, while those who assume that our first contact with extraterrestrial civilization will probably be with a form inferior to or at least not too uncomfortable far ahead of ourselves should read Where's Everybody? and Which Way is Up? and then ponder.

Report on Planet Three, in which Martian scientists decide, on excellent scientific evidence, that the Earth cannot possibly harbour intelligence and most probably no life of any kind, is delicious. But this has been done at least as well before - doesn't anybody remember Andre Maurois' amusing broadcast of the middle nineteen-twenties in which he gave an account of the Earth's 'blind' 'instinct-driven' and 'insect-minded' inhabitants as soon by a scientifically-minded Uranian (whose visual powers happened to be restricted to the long infra-red)? I wish somebody would republish it!

Not only Mr. Clarke's fiction, but also his non-fiction divides into two categories, and whereas all the above mentioned essays belong to the 'factual' class there are also others impelled by a sense of wonder, beauty or reverence.

I have been taken violently to task by various friends for maintaining that one of the things that is wrong with present-day Science Fiction is that it lacks Humility, which is just as much one of the Cardinal Virtues as Courage. After reading The Star of the Magi, Of Mind and Matter and the magnificent concluding article Of Space and the Spirit, I am beginning to think that Mr. Clarke agrees with me!

Arthur R. Weir.

NO PLACE ON EARTH by Louis Charbonneau Crest Paperback (Muller)
2/6d

The story, told in a series of flash-back episodes gouged painfully from the partially destroyed memory of the hero, Petr Claybourne, is set in the year 2340. Claybourne, a key-figure in the Underground, has fallen into the hands of the Population Control Corps, and more particularly into the clutches of Captain

Hartog, of that force, who is the 'enemy' both on a personal and political level. In common with all his Underground colleagues, Claybourne has an escape device, a hollow tooth filled with a memory obliterating fluid. He has used it, but the P.C.C. have their skills, too, and are determined that he shall remember and betray.

This gives the author ample excuse to describe immediate brutality, thus effectively setting the mood for the incidents which emerge. The effect is almost inevitably reminiscent of '1984' but the writing is neither as subtle nor as convincingly evil as Orwell's. Nonetheless, Charbonneau builds a detailed picture, of a Leader and a leadership class, with its 'Hail Halthus'; of a Population Code, with blatant pornography side by side with strict limits on childbearing; with a deliberately contrived and maintained world-famine as the mechanism by which the Leader enforces his power; the propaganda machine which keeps it all functioning .. and the inevitable rebels, who are the Underground.

In the beginning, Claybourne is high up in the Propaganda section, a cynic, un-committed and withdrawn, but resenting the reputation which clings to the name of his dead father, who was a famous figure in the Underground. Then he falls in love with the daughter of a living anti-government crusader who knew his father. This brings him into rivalry with Captain Hartog, and progressively opens his eyes to the full evil of the society which he has been tolerating up till then. At first unwillingly, then by growing choice, he swings to the other side. The brutality is only slightly overdone, and the 23rd century, wherein one can get a gold watch from the Leader himself for attaining the reasonable age of 230 years, is sketched in with just enough detail to make it sound plausible. The plot mechanics creak a little. There are the usual high-placed pro-government people who are really on the side of the rebels .. and the rebel member who is really a traitor; the inter-departmental rivalries and schisms which go to prove the corruption of this New World; and one or two strange incongruities. Not '1984' by any means, but one gets the impression that Charbonneau never intended anything quite so ambitious, anyway. Incidentally, if this is a translation (and there is no mention of it) it is very well done; the writing is smooth and free-flowing. Not an epic, but plenty of entertainment, excitement and fast action. Well worth a read.

John T. Phillifent.

FROM THE EARTH TO THE MOON by Jules Verne Crest pb (Muller)
2/6d

This is a one volume reprint, slightly condensed from the original Lippincott U.S. edition, of the two connected tales FROM THE EARTH TO THE MOON, and A TRIP ROUND THE MOON. New material has been added in the shape of a short introduction by Willy Ley, who gives some not very interesting or well-chosen details about Verne, and some well thought-out comments on the story itself, including corrected modern figures for some data that Verne himself had not got quite right.

Binding, print and paper are as good as we expect in a paperback, but it is a pity that, when the book was revised for condensation, the opportunity was not taken to get rid of some almost

intolerably clumsy mistranslations from the original French. Thus, on p. 99, Ardan is made to describe the imperturbable Nicholl as 'a clock with seconds, an escape and eight holes', the French original being 'a chronometer with a seconds escapement and jewelled in all eight holes', while on p. 156 we are informed that maps of the moon show the North at the bottom since they are 'drawn after the outline given by the glasses' which should surely rather be 'drawn from the inverted image given by the astronomical telescopes'. Also I wonder how many readers will recognise the reference to a 'false voice' on p. 116 as referring to what is generally known by the Italian term 'falsetto'?

Otherwise the story has all its old magic, and Verne's gentle and kindly geying of the go-getting American is as amusing and endearing as ever. One of Verne's few really inexcusable scientific gaffes is included in all its glory, when he makes the explorers take along a hypsometer (which depends for its functioning upon atmospheric pressure!) for determining the heights of mountains on the completely airless moon.

Misprints are few, but two are serious, one making nonsense of a sentence by printing 'trunchoons' for 'trunions' and the other giving the escape velocity for a projectile from earth as 1,200 instead of 12,000 yards per second.

Strongly recommended, alike for the fan who wants to renew acquaintance with a classic, or for the younger brother or sister who wants to commence Science Fiction with something good, exciting and easy to read.

Arthur R. Weir.

ASTEROID MAN by R.L. Fanthorpe Sadger Books 2/-

The blurb reads 'more terrible than a nova, stronger than gravity, he could direct destiny'. This, about the villain, is spouted with minor variations by each character in turn to describe the 'asteroid man'. It gets a trifle wearing after a time.

The time is the 23rd century, the place is the solar system. Man has reached and occupied the planets and has even made one or two exploratory trips to Proxima Centauri. He has at the same time come to the decision that he is not alone in the universe and that his neighbours might not be friendly. In order to be prepared for anything he has set up a system wide defence corps. When the story opens we join the observers of one part of this system, the asteroid watch. Working on the principle that anyone wishing to hide a space ship in the solar system would put it in the asteroid belt they use a gadget which counts the asteroids extremely quickly. There are 2,812 of them and hence a count would detect any additions. An extra one is detected and 5 ships are sent out to find it, under the leadership of the hero, Squadron-Leader Grog Masterson. He is much given to philosophical musings which, I suppose, are intended to show that despite his actions he's really just a mild introvert at heart (or perhaps to aid reader identification?). They find the asteroid, their guns, bombs and rockets fail to fire and they are drawn to the asteroid by a mysterious force. They crash and only Masterson survives. This has the advantage of reducing the plot to its simplest form - one of us (the goodies), one of them (the baddies), and the girl. The girl in this case is a princess - from Altair - kidnapped by

the asteroid man. Greg is captured by the villain's retainers and brought before him. The asteroid man, who calls himself Ultimus, 'The End' (and he is!) is immortal, an exile from his native planet for various crimes including that of considering himself fitted to be the Lord of All and attempting to claim this position. For some reason his fellows had mutilated him before setting him adrift and this had completed the job started by his inborn paranoia and turned him into an insane, evil genius. Prior to entering the Solar System he had raided the Altairian Empire, for the princess, and left with the Altairians on his tail. By various means Greg escapes from his clutches and is preparing to make a last stand when the cavalry, in the shape of the combined Altairian and Earth forces, arrives and winds up the story.

I didn't enjoy this book and to find out why I considered it under three headings - basic idea, plot development, and characterisation. First the basic idea, that of the invasion of the solar system by a single individual rather than a race is one that appeals to me, even if its not new. The plot itself follows the normal line for this type of story - discovery of monace, interception, various skirmishes and then final victory. The characters represent one of the flaws of the story in that they are purely stock figures. There's the hero, scared but determined, the villain, a genuine mad scientist, a genius who's too stupid to win, the princess just there to be rescued, and the leader of the Earth forces, a general who's just a simple soldier at heart. The other major flaw in this story is the rather stilted dialogue. Fanthorpe can do better than this, even tho' he has yet to write anything really memorable.

Not recommended unless you must read everything published as SF.
JAG.

HYDROSPHERE by A.J. Merak Badger Books 2/-

I was not impressed with this book at all and as there are no references as to which age group this is intended for I suppose that it is intended for young and old alike. The plot is corn! At that it isn't even harvested properly since the author touches on enough material for a trilogy thereby doing nothing justice.

It deals mainly with the effect one man has on a situation now six or seven ^{generations} in existence. Of a bunch of colonists forced to beat a hasty retreat from an alien race who destroy anything alien to themselves by virtue of their superior technology. The hero has arrived unannounced at one of the underwater refuges by a means never disclosed and suffering from a sad case of amnesia. He slowly recovers from this to lead some fellow agents (also amnesiacs) back out to the surface. Whilst crossing the jungle all but two of the party are disposed of by the ever watchful aliens.

The hero and his friend find the anti-gravitator (their vessel) quite untouched and escape to the space ship in its safe orbit. They take off for the great beyond in an effort to get in front of the alien expansion so as to use their infallible weapon. During their travels they touch a colony of para-psychics who obligingly give them back their complete mental patterns and thus refreshed they continue until at last a planet is reached where contact is made - and here is where the whole corny gag explodes.

The drive of the aliens is of a type unable to withstand certain magnetic phenomena existing in certain types of star clouds whereas their's (Earth's) can. Terran scientists have decided that to destroy just one alien ship will bring the whole pack (from everywhere?) in hot pursuit and that they should be led into the nearest suitable star cloud.

They do! For some reason it works and the whole lot file into disaster as planned. The Pied Piper reads better than this. Pass by when you see this on the shelves.

Tom Heatley.

OUT OF THE DARKNESS by R.L. Fanthorpe Badger Books 2/-

Whilst fantasy isn't my cup of tea and thus I'm disqualified from making an authoritative review on such literature this did read, to me, a bit better than its companion (Hydrosphere - see above). Mainly because its thin plot didn't flop so badly. I'm not genned up on Egyptology, nor do I suppose are the mass of the reading public, so I can't comment on the authenticity of the story. It concerns the conflict between a group of huge half-boast half-manlike gods and a stoically determined Scotland Yard detective.

My main criticism of this book, as with all of its type, is that it is stereotyped. The author uses a slick style of writing that seems to be the trade mark of the cheap pbs of today, glossing over his thin plot by the use of adjectives that tend to become repetitious and finally quite void of meaning.

Tom Heatley.

THE STAR OF LIFE by Edmond Hamilton Crest Books(Muller) 2/6d

This is undoubtedly space opera of the highest order. Hamilton has a reputation for this type of story since his now classic STAR KINGS. The plot is the self inflicted hypothermia of a 20th century spaceman, (symbolically the first) cast among four varieties of the species Homo-Sapiens when his runaway spaceship returns on a comets orbit to be gradually warmed up (at the correct rate) upon re-entry into the Earth's atmosphere many thousands of years hence.

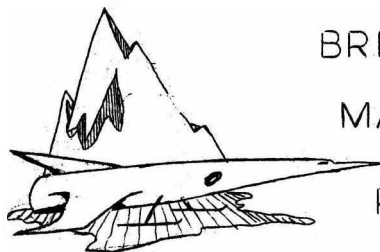
The resultant adventures make enjoyable reading if taken as a counter to the logical accuracies of say THE CAVERNS OF STEEL. Recommended.

Tom Heatley.

These people joined after the amended list had already been put on stencil, so I'm squeezing them in here.

M.193. James McKenzie Dick, 36, Dalserae Avenue, Falkirk. Stirlingshire.	O.194. Ellis Fasser (Dr.) 815, Government Avenue, Pretoria. S.Africa.
---	--

M.195 Phillip Slater,
88, Leigh Gardens,
Kensal Rise. N.W.10.



BRITISH MAGAZINE REVIEWS

As with the book reviews the magazine reviewers will be identified at the end of the review.

SCIENCE FANTASY

No. 41.

THE GAUDY SHADOWS by John Brunner. Tale of a drug-peddler who tries to enslave his addicts - Merritt did it better with Seven Foot-prints to Satan, but this is a much slighter work. Technical

details well worked out, but I couldn't manage to believe in the love-interest. B minus.

COUNTERPART by Robert Silverberg. An actor and a politician are both failures, each having what the other lacks; an experimental psychologist tries fusing their personalities and it is he who loses on the deal. Ingenious, but none of the characters came to life for me, so I couldn't care about their success. Silverberg can draw far more "living" characters than this. C minus.

STAGE-STRUCK by Brian W. Aldiss. Should have been called "Race against Time" being an account of a race between a space-ship (with time-capsule attached) and a stage-coach. Usual trouble with time-travellers who cannot fit themselves into the social mores of the period they are visiting, but with a nice twist ending. Hardly SF, but good light fiction. B.

EDGAR RICE BURROUGHS by Sam Moskowitz. After writing such good studies as those on Mary Shelley and Cyrano de Bergerac, Moskowitz is getting worse and worse. This, like his last on Merritt, is full of side trails after stories we haven't read by authors we never want to hear of. Interesting to the U.S. collector of out-of-print mags, but should be heavily edited before being presented for British consumption. Cut to half its length and sticking to Burroughs and his work only it might be good; as it is - call it D plus.

Cover by Lewis - why have none of his humanoids any arms?

No. 42.

PLANET ON PROBATION by J.T. McIntosh. Study of a man whose job is to make decisions, and who's too uncertain of himself to do so. I can't imagine how he'd ever get the job he's supposed to hold, nor

can I imagine why people didn't spot the recognisable feature of the poisonous plants in the first place, considering what it turned out to be! Too unlikely! C minus for Charity.

IMPRINT OF CHAOS by John Brunner. It's more unlikely than even Dunsany at his most "elfin" but so well told that you don't worry about that - it's a land of enchantment for the reader as well as for its inhabitants. A.

DEITIES, INC. by Haugsrud and Smith. The idea - of employing old Gods to help develop backward peoples on primitive planets - is new and good, but the authors' skill isn't up to it. Wooden but alive in patches; I'll look forward to their next when they've had more practise. C.

THE DRYAD-TREE by T.B. Swann. I've met this plot before somewhere, but I don't remember where - quite pleasantly told. B minus.

Cover by Lewis - **HORRIBLE!** Zeus' throne has acquired a Kremlin star, instead of the traditional sunburst; Juggernaut has scarlet robes instead of the green assigned to him by Hindu tradition, and, worst of all, the Norse Odin is wearing a Japanese Mikado-type head-dress, instead of his Viking winged helmet! In the middle distance Ishtar has got hold of Pomona's Horn of Plenty! Ploose, Brian, use the now Larousse Dictionary of Mythology, and spare us such beastliness!

Arthur R. Weir.

NEW WORLDS.

No. 95.

OUT-PATIENT by James White. Dr. Conway, assisted by Dr. Prillie of Visitor at Large does it again. I've often wondered when someone would take physical metamorphosis as a subject for SF, and here it has been done very well. A minus.

CREATURES INCORPORATED by Larry Maddock. "Webster" a versatile BEI becomes joint founder of a tourist agency for extra-terrestrials visiting Earth. Good fun, and some cheerful guying of psi - and about time too. B.

CHRONOPOLIS by J.G. Ballard. Increasingly complex urban life can only be kept going by elaborate "staggering" of hours, which demands increasingly accurate time-keeping, till the populace got so sick of regimentation that they revolt and destroy timepieces and civilization. Interesting idea, but I couldn't quite believe it, though the twist ending is commendable. C.

SOLDIERS RUNNING by Brian W. Aldiss. The basic plot is that of Wells' New Accelerator but used for military purposes, and with a psychological background that Wells could never have imagined. Nastily convincing. B minus.

PURSUIT MISSILE by Phillip E. High. The effect of employing a weapon for war before it has had "the bugs worked out". Slight but diverting. C minus.

Non-Fiction : **THE BELTS OF VAN ALLEN** by Kenneth Johns. In one sense this article is premature, since the findings are tentative, but they are certainly interesting, and the final suggestion about the origin of the inner belt is Gilbertian. B.

EDITORIAL : rather over-coloured account of the BSFA con. but we're glad you enjoyed it, Ted!

Cover by Jarr - the astronomical background obviously derived from

the recently-published long-exposure colour photos of the Heavens. The human eye would never (worse luck!) perceive these colours!

No. 96.

THE FATAL FIRE by Kenneth Bulmer ; this serial will be reviewed when complete.

THE REALISTS by Richard Graham. New technique for preventing "cold war nerves", but I don't see it succeeding in our day - probably not in any other, either. C minus.

THE WINGYS & THE ZUZZERS by Robert Tilley. Another New Accelerator plot, allied to Russell's Waitabits in reverse so to say. Discreetly dodges when it becomes necessary to teach the children the "facts of life". Feebly amusing. D.

HOMING PANTALUS by George Whitley. Main plot direct parallel of Bertram Chandler's Ghost. Odd but quite readable. C plus.

MOMENT OF DECISION by W.M. Whiteford. Idealistic young technician finds that the whole social system of a supposedly perfect world is founded on a fraud - should he tell? I wouldn't worry. D.

NUCLEAR JUSTICE by Lance Borne. A good short yarn, but the gimmick killer is exactly that used in E.C. Bentley's crime short The Sweet Shot published in 1934. B minus.

Non-Fiction : OUTWARD BOUND by Kenneth Johns. Interesting material on satellites for special purposes, with a suicide sideline at the end. Good factual stuff well presented. B.

EDITORIAL : final survey of answers to Earl Kemp's "What is Wrong with Science Fiction." Interesting, but why does editor Carnell say that SF mags. are in a period of "moral regression"? Does he imply that their morals are getting worse, which is what this says on the face of it? Or did he mean "apparent regression" as he says later, which is something entirely different?

Cover by Lewis. Good, Lewis' fantastic geometrics exactly suit the radar apparatus he has chosen to illustrate, and it's not, as so often, overloaded with distracting and un-necessary details.

No. 97.

THE WATCHTOWER by Bill Spencer. The old oil where aliens from the farthest universe take over human beings, projecting their personalities by hyperspace radio powered by a supernova. If all humans were like the two described, it could be an improvement at that. D.

STILL THERE by David Porter. Wells' New Accelerator plot again! (3 times in 3 issues!) This time in a world in which police and criminals have various and assorted psi powers - pity the title gives away the main gimmick. C plus.

THE FUNNEL by Harold Parsons. I first ran across this plot as The Hole that Grew in a 1926 Amazing Stories! The Temporal Rift in New Worlds 16 had it too. It's a nice domesticated funnel that sucks up nuclear weapons - I suppose its suited to the brains of Aldermaston marchers. B.

ALIEN FOR HIRE by Larry Maddock. Webster of Creatures Incorporated (No. 95) blossoms out finding jobs for extra-terrestrials on Earth. Not quite so good as the former tale. C.

NO RETURN by George Whitley. Like his story in the last issue, this is concerned with time-tracks that should be parallel, but got tangled somewhere. Ingenious. B.

Non-Fiction : SPACE TO-DAY by Kenneth Johns. More about space and the Van Allen belts, including a new ingenious theory to explain the expansion of the visible universe (but this electrical imbalance should be detectable in atomic spectra surely, if Schrodinger's equations apply). Also a use for artificial satellites in checking the Einstein General Relativity Theory. An unlucky misprint makes nonsense of an interesting description of the investigation of Venus by radar.

EDITORIAL : Ted Carnell reviews Heinlein's "Starship Troopers" at length and with shrewd comments.

Cover by Jarr - his close-up healthily sun-tanned human is better looking than Lewis' grey-green purple-pink examples of the genre ever were.

No. 98.

THE FATAL FIRE by Kenneth Bulmer, completed in this issue. This is a futuristic version of Disraeli's "Sybil, or the Two Nations", mankind is divided into the Aristos, immensely wealthy, handsome, and leading lives of extreme luxury, but in a world of cut-throat economic competition in which assassination is an every-day affair, and in which the weakest go to the wall without mercy, the Company Workers, servants and skilled technicians, living as paid employees of an Aristo, or of one or other of the immense Aristo business concerns, and the Pool - ie the permanently unemployed, living a jungle-type life in such slums as are not worth reclaiming.

The tales are intertwined of a young Aristo trying to outfight and outsmart a ruthless business adversary, and of Julian and Ed, two young Pool men who try to climb into the Aristo ranks, assisted by the fact that Julian has precognition of danger.

The shifts back and forth between the main groups of protagonists make the action jerky and disjointed, which is a pity since it is otherwise a good yarn.

It's weakest point is the author's "footnote" running to no less than three pages, explaining what were the basic ideas he chose to develop and how they are related to present day trends. In a capable professional author's work one looks to have such points neatly sandwiched into the story itself - after the fashion of Heinlein, for example! For which reason C plus only.

THEORY by John Rackham. An account of the final psychological testing of the captain of an interstellar expedition. The idea is good, but the characters give the impression of having been carefully tailored to fit the plot. The author must guard against repetition of good ideas - the use-the-gadget-in-reverse gimmick at the end, was one he also used in his story Curse Strings.

B minus.

THE DOORWAY by Wynne Whiteford. The plot is a compound of Rayer's ADAPTABILITY (New Worlds No. 6) with Guthrie's BREATHING SPACE (ScienceFantasy 19). Well done, but by no means original. C. THE BEST POSSIBLE WORLD by Richard Wilson. Life in an orbital satellite by a man and his small son, sole survivors of the Big Bang; trite at first, it develops into something really touching towards the end.

E.

LEHTLESS LIFE by Kenneth Johns. The authors are so enthralled by the problems of the origin of life that they stick their necks

out more than usual. For example I much doubt whether they can find any written references in philosophy to the problem of life earlier than 800 B.C., and they claim that philosophers have investigated it since Neanderthal times! The account they give of the origin of life is interesting and well documented, except that, just at the end they say "Alfven has proposed a mechanism for the formation of the Solar System based on magneto-hydro-dynamics.... which shows that almost every star must have a system of planets."

They then go further and say "every dwarf G0 type star.... will have planets similar....to our own solar system....there will be a twin-mooned red planet similar to Mars...."

Now this is nonsense. Our mathematics is not sufficiently developed to develop Alfven's ideas in detail to start with, and the resemblance between planetary systems of G0 dwarf stars would be of no more than a very general overall statistical similarity.

Sorry - C.

Cover by Lewis. Good striking design rather spoilt by a pair of irregular body-centred crystal-lattice cubes floating around unconnected with anything else in the design.

Arthur R. Weir.

SCIENCE FICTION ADVENTURES

Stories rated on three counts, idea, plot development, and characterisation; with A, B and C gradings.

No. 15.

THE FIRST RETURN by Ian Wright. The story concerns the return of the first interstellar expedition with half the crew possessed by a symbiotic alien life form. This half of the crew convinces the authorities that it is the other crew members that are possessed and enlists official help to hunt them down. Doctor Kello stumbles across this situation and tries to help the unaffected crew members. The basic idea is not new and is not treated in any new fashion - give it B. The plot likewise is nothing out of the ordinary, neither good nor bad, also B. The characters also are unexceptional the aliens in particular do not seem to be real, another B. This story is best summed up as 'read and forget'.

THE DEDICATED ONES by Nelson Sherwood. Man, having cast the beam from his own eye, seeks to assuage his guilt feelings by extending a helping hand to others less fortunate than himself. Unfortunately the natives of Lancelot III have no need of help. They are however sensitive to the feelings of others and so they fake up some bad conditions so that the Earthmen will not be disappointed. Those conditions cause some mental anguish to the colonel, who they have rescued from a wreck and patched up, since he cannot reconcile the two actions. How the Earthmen come to realise that they are not needed forms the basis for the story. The basic idea is an interesting extrapolation of human behaviour, give it B plus. Plot development is nothing spectacular, give it B. Of the characters only colonel Ramsden is of interest and then mainly for the indication of how it would feel to be a centaur - B plus. I'd like to hear more about the colonel.

ORIGINAL SINNER by Brian Aldiss. Set in a future war this is the story of one man's fight against the stupidity and futility of the

existence forced upon him by society. The idea and the plot are secondary to the characterisation and only rate B. The characterisation rates an A as an excellent study of a man caught in an impossible situation. I won't forget Max Floot in a hurry. MESSENGER BOY by Jim Harrison. Aliens invade a pacifist colony and come off second best. A good idea, give it B plus.

No. 16.

A TOUCH OF NEANDERTHAL by Brian Aldiss. Against a background of a restrictive society a scientist is sent to a planet where several police ships have been lost. His job is to find out what has gone wrong whilst to all intents and purposes visiting a former tutor of his. He finds that this person is the cause of the trouble. Briefly he has discovered that when Cro-Magnon man took over from Neanderthal on Earth there was a certain amount of interbreeding and hence most people have a portion of their brain inherited from Neanderthal. This is usually inactive since Cro-Magnon and Neanderthal thinking are incompatible. However under the proper stimulus that part of the brain can be activated and become dominant in certain people. The postulated difference between the two ways of thinking is very well shown. Because of the nature of the story the plot and characterisation are rather scrappy. The idea however is one of the most original and interesting that I've encountered for some time and well worth an A. I would however like to see what sort of culture the Neanderthal man postulated here would evolve if left alone. With its psi overtones it would make an excellent story for SPA's companion magazine SCIENCE FANTASY - how about it Mr. Aldiss?

IRON HEAD by E.C. Tubb. A very good story on the theme of 'how to be top though inferior', with the psi powers as the talent under consideration. Its difficult to grade a humorous story but I'd give this at least B plus if not A.

JAG.

Strictly speaking the reprint magazines, ASF, FUSF, and Galaxy, are not British magazines but here is as good a place as any to acknowledge the review copies of them that we receive. The only thing in them that I'm going to review now is the serial from FUSF "Starship Soldier". This is, in my opinion, the most notable story to appear in any sf magazine in recent years.

The story, such as it is, is rather disconnected. It traces the career of Juan Rico as he goes through the toughest military training of his time(and of all time as well!) The period is some centuries in the future, man is spread over several star systems and has a political set-up in which only veterans from the forces have the right to vote and take office. The story itself is nothing more or less than Heinlein's arguments for this system. His argument is that the right to vote is the right to exercise power over the state and that those who wish to have that power should have to earn it.

"Since the franchise is the ultimate in human authority, we insure that all who wield it accept the ultimate in social responsibility - we require that each person who wishes to exert sovereign control over the state to wager his life - and lose it if need be - to save the life of the state. The maximum respon-

sibility a human being can accept is thus equated to the ultimate authority any human can exert."

Read it and think it over. Much of the material is relevant to modern life, especially the following (especially for the attention of the anti-gambling, anti-vice and anti-bomb campaigners, to name only a few).

"Man is what he is, a wild animal with the will to survive and (so far) the ability, against all competition. Unless you accept that, anything you say about morals, war, politics - you name it - is necessarily nonsense. Correct morals arise from knowing what Man is - not what do-gooders and well-meaning old Aunt Nellies would like him to be."

For the record this story won the Hugo award for best novel of the year at the Pittsburgh World SF Convention this year.

TRAVEL BY WIRE (cont.)

We also had a good deal of trouble through interference and induction. You see, our apparatus picked up various electrical disturbances and superimposed them on the object under transmission. As a result many people came out looking like nothing on Earth and very little on Mars or Venus. They could usually be straightened out by the plastic surgeons, but some of the products had to be seen to be believed.

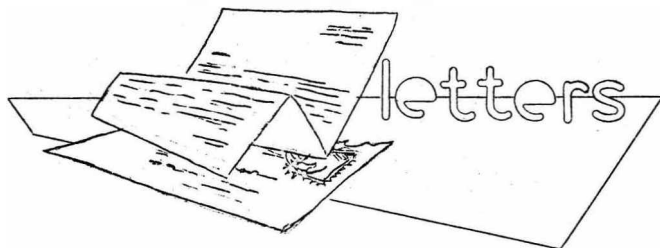
Fortunately these difficulties have been largely overcome now that we use the micro-beams for our carrier, though now and then accidents still occur. I expect you remember that big lawsuit we had last year with Lita Cordova, the television star, who claimed \$1,000,000 damages from us for alleged loss of beauty. She asserted that one of her eyes had moved during a transmission, but I couldn't see any difference myself and nor could the jury, who had enough opportunity. She had hysterics in the court when our Chief Electrician went into the box and said bluntly, to the alarm of both sides' lawyers, that if anything really had gone wrong with the transmission, Miss Cordova wouldn't have been able to recognise herself had any cruel person handed her a mirror.

Lots of people ask us when we'll have a service to Venus or Mars. Doubtless that will come in time, but of course the difficulties are pretty considerable. There is so much Sun static in space, not to mention the various reflecting layers everywhere. Even the micro-waves are stopped by the Appleton "A" layer at 1,000,000 Km. you know. Until we can pierce that Interplanetary shield, shares are still safe. Well, I see it's nearly 22, so I'd best be leaving. I have to be in New York by midnight. What's that? Oh, no, I'm going by plane, I don't "travel by wire"! You see, I helped invent the thing!!!!

Rockets for me! Goodnight!

FREE ADVERT.

Terence O'Neill, 37 the Crescent, Worsley Road, Worsley, Manchester, would like to obtain a hard-back copy of "Finished" by H. Rider Haggard. Anyone got a copy they're willing to part with?



Before I start I'll just note that I'm changing the method whereby I indicate my comments - t'will now be brackets plus stars ->(* like this*)* - ok?

First a word from our President, Brian Aldiss.

I particularly liked Mike Moorcock's look at Peake. This is good. Do you know anyone seriously capable of dealing with John Cowper Powys - who is a great European if not a great novelist, and who has recently turned to a sort of cosmological fantasy you might label sf?

(* Frankly no, I know as much about Powys' work as I do about Peake's - and that's very little. I've tried to read both and not got beyond the first few pages. Perhaps Mike might like to try.)*

Jim Morris, 8 Greenbank Lane, Edinburgh 10.

I wholeheartedly endorse the general opinion that the best regular item is "General Chunterings". I get more enjoyment and information from that one conglomeration of facts than I do from the dozens of book lists that I collect.

There is no doubt in my mind that the best ATOMille I have ever seen is the one which adorns the article "Architect of the Extraordinary".

As regards Newsletter 2; I find the most interesting items to be those regarding fiction available in the near future in paperback form. There was a well advanced list of Panther titles; would it be possible to do the same with Corgi, Digit etc. ?

Some time ago there was a short story competition, the theme being a knife; how about another such?

Are the Galaxy and Nebula checklists ready yet and if so how much?

(* Everyone likes General Chunterings it seems. If and when I get advance information about books and such I print it in VECTOR or the Newsletter, it all depends on the publishers. As for the short stories, I'd rather like to print any sent to me by members, a competition adds to the work. I have got one such

story lined up for VECTOR 10, but for more on this theme see my editorial this issue (its not written as of cutting this stencil but thats one of the subjects that I intend to cover). The Galaxy checklist is on stencil, the Science Fantasy one is complete on paper and ready to go onto stencil, and the Nebula is still in progress. They all await time (we're short of it y'know!) *)*

Ken McIntyre, 1 Hylton Street, Plumstead, London, S.E.18.

A few comments on VECTOR 8. Duping and illos great! The editorial sounds just right. Except for the odd point, it shapes up as an editorial should.

At least you are asking for articles and suggestions, and here's one to start with. (* At first I thought this referred to an article so I hastily retrieved the envelope from the waste-paper basket - no luck. However I've made Ken a contributor by reproducing the above illo, from the tail end of his letter: *)*

You seem to have received the impression that humour should be excluded from the hallowed pages of VECTOR. Now I feel that this is a fallacy. Of course humour should be included - humour of the right sort and in the right amount.

The principle of promoting good sf or fantasy brings me to Mike Moorcock's appreciation of Mervyn Peake. I enjoyed this masterful piece, and he's achieved that aim in my case, for although I have not read a great deal of Peake, Mike has certainly strengthened my resolve to do so at the earliest opportunity.

Joy Clarke's book reviews are entertaining and pertinent. Good reviews must do a tremendous lot for sales. (* I hope so since its then the best way we have of getting good sf *)*

The letter column is as inseparable as lungs, and Mabey's remarks are quite helpful to keen library devotees, whilst our trusty treasurer Ah-chee has again stepped into the breach and very commendably clarified the financial issue.

HOKUM MAYEE is an amusing article of just the right size to put over a point without labour. I wouldn't miss a word that Brian has to say - certain names in sf and fantasy convey a slight magic for me and Brian Aldiss is one such. He is fast shuffling into line with the best fantasy writers, being colourful, amazingly descriptive, diabolically imaginative, and possessing a roguish sense of humour.

KFS's GENERAL CHUNTERINGS is helpful and welcome as usual.

I have been busy, but my conscience, (or whatever passes for it!) has been bothering me, so I decided that if so many nice people can take time out to comment on such a worthy periodical, then so should I, and apart from that - I wanted to.

(* Y'know I can't decide if I want more people to write or not. More letters means more stencil cutting and even perhaps getting another typer with elite instead of pica type. On the other hand its much more enjoyable when more people write. *)*

Fred Hunter, 13 Freefield Road, Lerwick, Shetland Isles.

Your editorial brought a few questions to mind. Firstly you state and I quote 'I'd like to feature original material only, but this looks like being impossible' unquote. No need to ask why, I suppose, as the answer would presumably be that there ain't enough original material coming to hand.>(* too true, unfortunately:*)

Secondly I disagree entirely that we, the members, want only serious articles about sf and related material. I do not suggest that VECTOR should be conducted on the facetious level of most fanzines but please lets have more of such stuff as "Players of the Lens". A wonderful story.

I wholeheartedly back your request for details of psi experiments as I am deeply interested in psi phenomena. Mind you, the only experiment I have ever carried out personally was to make a pair of Psionic Pipe Locators (described in the March 1959 ASF I think). The results were fantastic. They could locate water pipe, waste pipes, electrical mains...anything. I traced the water pipes in Freefield Road with 100 per cent accuracy and with no previous clue as to where they were. The only rather unfortunate thing about the experiment was that I gained a reputation for eccentricity. Not surprising, in a way. I expect I'd cast a thoughtful look on anyone pacing a main road, firmly clutching two pistol-shaped pieces of welding rod, and looking like a futuristic Dillinger.

I enjoyed the article by our President but it was much too short. A longer one next time, maybe?

Mike Moorcock's piece on the works of Mervyn Peake was wonderful. I have sent a stern note to our local librarian instructing him to search to the ends of the earth for the 'Titus' trilogy. Mike's article is ideal stuff for a publication like VECTOR.

I also endorse Doc. Weir's remarks re 'General Chuntering'. What a gold mine of information.

PS. Forget to comment on Elli's suggestion that members try a membership drive. Its a good idea but, yikes!, I sure have a crummy area to cover. Sf is so unknown here that even the newsagents hadn't heard of ASF. I decided to order ASF early this year and toddled around to one of the local newsagents to do just that. "I'd like to place an order for 'Astounding Science Fiction' please", I said firmly. "Eh?" the man said blankly. I repeated the order. His look of blankness was not replaced by anything more reassuring. The other customers in the shop were eyeing me strangely so in desperation I grabbed a scrap of paper and wrote the name down. Radiating doubt and disbelief the newsagent muttered, "Well, I suppose we can always try and see." He made it, though, but I'll bet he was a dashed sight more surprised than I was.

Paul Andrews, 1 John Street, Maidstone, Kent.

Many thanks for VECTOR 6. What do I want in VECTOR? To start with I don't agree with whoever suggested that it should be kept on an entirely serious plane or that fandom should be ignored. Personally, being a neo-fan, I thoroughly enjoy the fanzine reprints and think that more should be done to promote an interest in fandom among non-fan members.

One thing that I would like to suggest is the design of a club badge, this would, in addition to swelling the coffers of the BSFA, help to increase the membership of the association by getting people interested (if they're interested enough to study the badge it's a ten to one chance that they're readers anyway - and from there they shouldn't need much persuading to join). How about ATOM doing the design? Or run a competition - I hear that you did that in the early stages without result, but what about trying again?

Do you think it would be possible to run a series of articles on the major sf authors, with a complete listing of their books and stories? (* yes, when someone compiles them. *)

I enjoyed (as always) Ken's General Chunterings, Mike Moorcock's article, the letter column - in short the lot!

(* On the subject of the badge I can't see any objection, if we get some entries that is, so anybody who would like to try go ahead. *)

Jill Adams, 54 Cobden Avenue, Bitterne Park, Southampton.

I think it's rather a pity, as there seems to be a large number of members between 18 and 21, that they can't serve on the committee. Quite a number of them are so much better qualified for such a job than people like me, who only qualify by age. The idea of having deputies for committee members is good, but could we find enough people willing to give up that much of their spare time for two years? Would you, personally, be willing to be editor for two years? Am I being too pessimistic about this? (* Editor, yes, I don't think that one year is long enough to get into stride when you're dealing with a quarterly magazine - assistant ed., it'd depend frankly on who was editor and how the work was divided up. *)

Now to VECTOR comments - only one thing wrong with Brian Aldiss' contribution, it wasn't long enough. I agree with Doc about General Chunterings, its wonderful the way Ron does it. Again I find myself agreeing with Doc, can't you pressgang Joe into writing an article? Be nice to have another from Doc too. (* Gee, a predicted issue - almost! *)

Joe Patrizio, 11 Ferndale Road, London, S.W.4.

The cover was quite good, but it could have been used on any fanzine. I'm still looking for one that is typically BSFA, if you get what I mean. (* How about this one? *)

I do think that VECTOR should be kept more on a serious plane than not, but not exclusively. One fannish item I would like to see is fanzine reviews. 'The Secretary's Report' was interesting - Ella writes a lot better than she seems to think she does. A really fine piece of writing by Brian Aldiss, although much too short.

I haven't read anything by Peake as yet, so I can't say anything about Mike Moorcock's opinions of him, but Mike has certainly made him sound a most interesting writer, and one whose works I must get hold of. Oh! and that was a terrific heading by ATOM.

Ah! I see here that you do have a sort of fanzine review column - that was quick work. Are you going to review the more

fannish fanzines too, or are you sticking with the serious type exclusively, as in this issue? Well, as long as you have them at all, I won't complain.

General Chunterings again comes under the heading of required reading. VECTOR wouldn't be the same without it. "Players of the Lens" demanded that the reader had read quite a bit of sf to enjoy it to the full. Personally I couldn't place about four or five of the names, but it was fun placing the others.

Glad to see the letter-col approaching decent proportions. A word about the heading, did you forget to put the title in, or were you just being subtle? (* Ask ATom, it's his heading! *)

Brian Jordan: "Radioactivity isn't that deadly" Definitely the quote of the year. (* Radiation can be harmless, beneficial, or deadly depending on the circumstances. *)

John McGovern, c/o 51 Oxgangs Avenue, Colinton, Edinburgh 13.

On the question of illustrations, VECTOR 8 is conspicuous for it's lack of illos, filler or otherwise. In fact there isn't a single filler illo in the 'zine! Filler illos, to me at any rate, always add that something extra to an article. Page after page with nothing but single spaced words on them isn't very attractive. The writer puts over his ideas with words, the artist with pictures. A combination of the two holds the readers interest, and is far more entertaining. (* If any artists in the association care to send in illustrations I can transfer them to stencil. *)

"Players of the Lens" was great! I don't know much about Operation Fantast, although I do remember seeing adverts in the sf magazines during the early fifties. Was it something like the BSFA? How about some go on it?

Again I feel that the letter column definitely holds its own in the 'zine. These letters are sometimes more interesting than the actual articles, with Doc Weir heading the field and Patrizio coming a close second. Mike Moorcock's latest article on sf writers is good. Including a full list of an author's work is a good idea, it enables a collector to keep up to date. Book Reviews were well done, so much so that I can't wait to buy F.U.Omnibus if only to read 'A Way of Life'.

"Hokum maybe?" was good but too short.

(* Operation Fantast was a unique organisation organised by Ken Slater just after WWII to get round currency restrictions and the like involved in getting sf across the Atlantic. Other activities it promoted included an Official Organ 'Operation Fantast' and an annual handbook with information about professional matters such as publishers of sf, book dealers etc. It also acted as a Contact Bureau for Fandom, which is it's main resemblance to the BSFA. It was changed into a commercial venture, Fantast (Medway) Ltd., in the middle fifties. *)

Ethel Lindsay, Courage House, 6 Langley Avenue, Surbiton, Surrey.

Ellis's Report. Well, I don't really approve of deputies, too complicated. I do approve of complete postal voting though. I like the saving of time at the AGM, and letting all members have a say.

Treasurer's Report: Three cheers for Archie, a Good Man.

A grand scoop to have Brian Aldiss contribute. His article was so good it almost goes without saying. Joy's reviews were neat and businesslike.

Letter Col: I agree with Joe Patrizio's evaluation of Dali. Anytime I go to the Tate, I am mesmerised by his paintings. The colour and fastidious attention to detail are what I like, and a challenge to the imagination.

Dennis Tucker, 87 Oakridge Road, High Wycombe, Bucks.

I did enjoy the Mervyn Peake article by Mike Moorcock. I am always interested in analyses of this kind. I haven't read any of Peake's work myself, maybe now I'll get round to it.

"On The Beach" was very well done on the whole. Don't forget it was based on a novel by Shute - and I think a very faithful rendering of the story was given - a very refreshing change where films are concerned. If you criticise the plot then you are criticising the author not the makers of the film.

*(* Which is just what I am doing. Shute was a good writer, but he had serious limitations. His characters behave in a reasonable, sane fashion most of the time. The relatively calm and fatalistic manner in which they face annihilation however just doesn't coincide with reality. The very least I would expect in the circumstances would be a frantic effort to dig in and sit it out. This isn't the sort of theme that Shute should have attempted. *)*

Ken Cheslin, 19 New Farm Road, Stourbridge, Worcs.

One thing, I didn't think that the fanzine reprint was a good selection, it was, I maintain, a class B story. Surely with all the writings of Fandom practically at your fingertips you can do better than that? *(* I'm always open to suggestions about the reprint. *)*

We (the Stourbridge circle) as you may remember, built a Hieronymous machine, of the five who tried it two got no result, one (myself) not sure, and two definitely yes. These two got the reaction at 45 on the dial and got it repeatedly even when they could not see the dial. *(* Since receiving this letter I met Ken in person when he came up to London in August, and got some more details about this Hieronymous machine. I'm fairly certain that it does something, but what and how is still anyone's guess. *)*

Archie Mercer, 434/4 Newark Road, North Hykeham, Lincoln.

Mike Moorcock writes a highly interesting piece. I read "Boy in Darkness" and that repelled me from sampling Peake's writings any further - but the way Mike puts it, he almost makes me want to read the whole series despite myself.

"Players of the Lens" I'd read before in Operation Fantast, but it hadn't meant a thing to me in those days. I still haven't read most of the books it refers to, but I now know enough about the subject to appreciate how cleverly it's done - a thoroughly worthy choice for reprinting.

The columns - editorial and otherwise - are all lively and like that, and the layout's not at all bad. In all quite a good issue.

Chris Miller, 44 Wheatclose Road, Barrow in Furness, Lancs.

The cover was in ATom's usual good style.

Hm, editorial. I like a bit of humour but am not sure if it is out of place in VECTOR. I think a little is ok. And don't ignore fandom. I do think that VECTOR should be much more serious than most fanzines.

M.J.M's bit on Mervyn Peake was good, I liked it. I've only read "Boy in Darkness" - it was wierd - but the three Titus novels are in our library and, when I find time, I'll get them out and read them.

He thinks that "Bright Phoenix" was published in UK (by Michael Joseph ?) a couple of years back. I certainly recognise the title and the author's name (but not Joy's description of the plot - whata happened ?) *(* I have a feeling that you're right, the plot seems the same to me, sure you haven't got it mixed up with something else ? *)^

Tony Walsh, c/o 29 Salter Street, Berkely, Glos.

Could you try a different style on the cover? It's not that I don't like ATom's illos but I would like to see something more sober and in keeping with the character of the magazine. After all it is an official organ. Personally I think the word VECTOR plus the date of issue would be sufficient, with maybe a simple symbol. Perhaps you could ask for ideas in the next issue, the BSFA doesn't have a symbol yet does it?

Referring to your remarks on psi - please don't let VECTOR become a battleground for the extremists. *(* I don't think that its likely to stray from the realms of quiet discussion myself. *)*

Arthur Weir, Primrose Cottage, Westonbirt Village, Nr. Tetbury, Glos.

Editorial - the BSFA exists to bring together Writers, Readers, Fanzine-publishing fans, Con attending fans and also Publishers and Distributors if they'll come in.

Hokum Maybo? I heartily agree that VECTOR ought to keep up criticism of both U.S. and British sf magazines.

Architect of the Extraordinary. Has anybody noticed that Peake's work strongly resembles that of the much-lauded (but uncommonly difficult to read) Franz Kafka, so beloved of the highest of the highbrows? Peake's characters, like Kafka's, are all struggling wildly against a horribly complicated social environment that they cannot even begin to understand.

Somebody - Bruce Pelz I think - suggested that THE LORD OF THE RINGS ought to be filmed chiefly as a cartoon film, with occasional live interludes, and suggested Disney (ugh!) to do it. It occurred to me that there was a man who could have done this magnificently, but he was already dead - namely the late Arthur Rackham. From what Mike writes it sounds as though Peake might be a possible substitute.

For your information. VECTOR is worth having for this item alone; so many fanzines are simply private joke and gossip exchanges, meant for a strictly limited group and its a real treat to find some interested in sf in general - and the more general the better.

Ken Slater. Splendid as always. Except that, as a Lovecraft

fan myself I must point out that he's got his terminology mixed up. He's tangled up Yog Sothoth of THE CASE OF CHARLES DEXTER WARD with Yuggoth of the "CTHULHU" mythos.

Book Reviews - always welcome.

Letter Column - good and large, thanks be, after the rather limited one in VECTOR 7.

All right Ken Cheslin, if you dislike ON THE BEACH (so did I, book and film) just read Wyndham's THE CHRYSALIDS, and you'll find this theme properly treated.

Kenneth Hearse's definition of sf? Well, here's one I got on tape from John Phillifent, and he says:

"Detective Fiction is stories about people with a background of Crime Detection - Western Fiction is stories about people with a background of the Wild West - Science Fiction is stories about people with a background of Science and/or Technology."

Any objections and/or comments?

*(* I've got several objections - first it would include stories that are not generally recognised as sf, much of C.P. Snow's work for instance, and also any fictionalized biography of a scientist or engineer, especially as there's no specification that the stories must be fiction. Secondly this specification about 'people', this will cut out some stories unless you class aliens as people(I do but that's not the common accepted meaning). I have my doubts as to whether we will ever get a full definition of sf, in fact I hope we don't! A full comprehensive definition implies definite limits and the thing that attracts me most about sf is the fact that there are no limits to it's range. However tentative definitions of the field can act as signposts for our guidance.)*"

Jim Linwood, 10 Meadow Cottages, Netherfield, Hotts.

Most of your correspondants seem to have missed the point about "On The Beach". Ken Cheslin seems to think that Kramer should have shown destruction, corpses etc., they existed in the film, mirrored only in the actors' eyes, and the film's concern for the individual rather than society is a highly commendable point. However I still think that "The World, the Flesh, and the Devil" had a better grasp of the issue, although OTB was more realistic and credible.

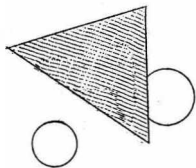
*(*Important as the individual may or may not be, the group, the race, is more important. The plots of those two films were totally different. OTB was about human reaction to the possibility of total destruction whilst WFD was Survival v Christian Morality and Current Social Mores. The former was rather unrealistic and the latter not much better.)*"

WE ALSO HEARD FROM

Terry Jeeves, taking time off from the wedding preparations to say thanks for VECTOR. John McLeod, of New Zealand, who's not particularly interested in getting voting privileges. John Phillifent, who takes me to task over the subject of Psi, I'll cover this in more detail in my editorial. And a receipt from the Keeper of the Printed Books, British Museum, on which note we say goodbye.

TREASURERS

REPORT



ARCHIE MERCER.

This Account incorporates all Convention income and expenditure incurred since the 1959 Convention Account that was published in VECTOR No. 4, including subsequent expenditure arising from that Convention, and is complete up to the end of June 1960. Any further Convention income and expenditure should figure in the 1961 Convention report.

It will be noted that this Account actually covers a period of fifteen months. This, owing to the varying dates of the two Conventions concerned, is in this instance inevitable.

1960 Convention Account (April 1959 - June 1960)

Incorporating all Con. figures since R. Richardson's 1959 A/C

Receipts.

	£	s	d
Fees (Net)	37	0	0
Programme Book Ads.	1	17	6
E. Forsyth	6	6	0
Auction	6	1	5
K.F. Slater (for stand)	1	0	0
	<u>£54</u>	<u>4</u>	<u>11</u>

Brought forward from
1959 Con. Account

14 8
£68 13

Breakdown of Expenditure by BSFA Accounting Periods:

	£	s	d
3 Months to June 1959	2	13	2
6 Months to Dec. 1959		3	9
6 Months to June 1960	43	15	5
	<u>£46</u>	<u>12</u>	<u>4</u>

Expenditure.

	£	s	d
Damaged Camera 1959	2	11	0
Guest of Honour 1959	4	10	0
	<u>£7</u>	<u>1</u>	<u>0</u>
Guests of Honour 1960			
E.J. Carnell	43	13	6
D.E. Ford	26	3	9
	9	17	3
Programme Book	1	14	0
Badges		17	6
Cash Book		2	8
Hire of Hall	15	15	0
Film Show	3	0	0
Slide Show	3	10	0
Fancy Dress Prizes	2	0	0
Insurance	1	2	6
Phone Calls		5	6
Postage and Telegrams	1	6	11
	<u>£46</u>	<u>12</u>	<u>4</u>
Transferred to 1961 Con	11	0	6
Applied to general BSFA purposes	11	0	5
	<u>£68</u>	<u>13</u>	<u>3</u>