

VECTOR 26



VECTOR

THE JOURNAL OF THE BRITISH SCIENCE FICTION ASSOCIATION

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EDITORIAL

First of all, a brief introduction to the new Committee. The Chairman is Ken Cheslin, co-publisher of LES SPINGS and one-time Secretary of the BSFA. The Vice-Chairman, Roy Kay, has his own fanzine, CRACS, and also runs ORBITER, the BSFA's round robin. The other three members of the Committee will be virtually unknown to most members. They are the Secretary, Rod Milner; the Treasurer, Charles Winstone and myself, Rog Peyton as Publications Officer. Four members of the Committee, Ken, Rod, Charlie and myself, come from the Birmingham area. This will mean that we can get together, every two or three weeks, for a Committee meeting - something that has not previously been possible due to everyone living so far apart. It should enable us to come to any decisions on the same day that the queries are raised, thus saving valuable time and money.

WANTED - MATERIAL

I hope that I can maintain the high standard Archie has set as editor of VECTOR, but it largely depends on the material submitted, and at the present moment, the "Material for future use" file is looking a little bit disastrously thin. I will be grateful to anyone who submits articles, fiction or artwork (especially artwork).

I would like to apologise for the lack of margin space on certain pages of this issue. Archie had already cut some stencils before he handed everything over to me, but had cut them for the paper-size that Michael Rosenblum had used for VECTOR previously. I went ahead, cutting them to match, until I suddenly remembered I would be using slightly smaller paper! A mistake that will not happen in future issues!

CONVENTION - EASTER 1965

Next year's convention will be held on April 16th, 17th and 18th, at the Midland Hotel, Birmingham. Anyone wishing to register can send their five shillings to Ken Cheslin. This will entitle them to a copy of BRUMBLE - the BrumCon Newsletter, and will be deducted from their entrance fee. Entrance fees will be 15/- for members of the BSFA and 17/6 for non-members. Due to the World Con being held in London, in the following August, we are not expecting as many to attend as in previous years, but the Hotel management have agreed to reduced rates if over 75 people attend. At the moment there are 46 registered. If anyone requires further

information, please write to Ken Cheslin.

NEW ORGANISATIONS

At the Con, Charles Platt volunteered to start the BSFA Publishing and Distributing Service (PADS). This is for would-be fan editors who have not got their own publishing facilities. Mrs Doreen Parker has volunteered to type stencils and Charles Platt will then duplicate them. PADS is open to all members of the BSFA. There is no membership fee, but members will, of course, be expected to pay for the materials used. It will operate like any other publishing association; i.e. each member contributes his own material and, in return, gets everyone else's sent to him. Charles is hoping to get the first mailing out in June and from then on, at quarterly intervals. If anyone is interested, please write to Charles Platt, 8 Sollershott West, Letchworth, Herts.

He is also organising round robins. For those who don't know what they are, here is a brief summary:- "It consists of 5 or so people. The first writes a letter to the second, who adds his comments and passes the two letters to the third, who adds his comments and passes the bundle on, until it comes back to the first person. From then on, each person takes out the letter he wrote previously, reads the others in the bundle, writes another letter himself and sends them on." If you are interested, write to Charles. IT IS ESSENTIAL THAT ANYONE APPLYING FOR MEMBERSHIP SHOULD BE ABLE TO REPLY TO LETTERS WITHIN A WEEK.

RGF

 * CONGRATULATIONS TO *
 * ARCHIE MERCER *
 * ON WINNING *
 * THE DEC WEIR AWARD *

Any members of the BSFA are welcome at Ella Parker's flat on Friday evenings. No advance bookings required! The address is Flat 43, William Dunbar House, Albert Road, London NW 6. It's just across the road from Queen's Park station.

REPETERCON '64

by JIM GROVES

When, at Peterborough last year, we had difficulty finding anyone willing to take on the organisation of the 1964 convention, and when we found only Tony Walsz and Ethel Lindsay on the committee, I felt somewhat apprehensive of what might result. I needn't have worried. This Con was the best I have yet attended, a feeling, I gather, that was shared by many others. Of all the factors making this a good Con, probably the most important was the very open programming. Previous Conventions had been programmed to the hilt, if not to the split second. This one had a series of programme items that could, and sometimes did, spread in all directions without causing any heartburn. Let's hope that this innovation becomes a standard practice.

My Convention really began when the SF Club of London decided to organise it's usual party travel to the Con-site. As Secretary, I did the booking. Among others a good proportion of Irish fandom turned up in London and was included in the party. Also with us was the TAFF delegate, Wally Weber, from Seattle, Washington. As usual, with an SFCL outing, the general public got a traumatic shock. Arthur 'ATOM' Thomson, our not-so-tame artist, had drawn one of his usual posters for the train window. This one bore the legend ANNUAL CUTTING OF THE ESCAPED PRISONERS SOCIETY! He also enlivened our departure by sidling along the platform as the train started so as to give the impression that we hadn't moved! After that the rest of the passengers kept giving us queer looks - looks that grew even queerer as we started a continuous flow of chatter. Irish fandom is famous for its punning ability, and the bickering of Ella Parker and Wally Weber has been known to make even hardened fans blench!

There were a lot of new faces at this Con - in fact, I can't remember a convention, even my first, at which I could put a name to so few faces. Previously fans had turned up from the BSFA in ones and twos, now they are coming in large groups. A sign that at least one of the BSFA's original functions was working out all right.



THE BULL HOTEL
PETERBOROUGH



IAFF delegate
SALLY WEBER



JAMES WHITE



RON BENNETT



TED FORSYTH
takes bids at the Auction



THE FANCY DRESS BALL



Three entries for the Fancy Dress Ball

The programme got off to a good start on Friday night with an introductory session run by Ethel and Tony. To help out anyone who might not yet be in the mood, Tony had armed himself with a set of notices which he held up at the appropriate times. These bore slogans such as AFFLAUSE and SILENCE PLEASE. Skillful use of these, enlivened a performance that could too easily have degenerated into a "Stand up So-and-so.....Now sit down." session.

Ken Slater took the stand next. Aided (ha!) by yours truly and Mike Moorcock, he was to answer questions on SF in a 'memory man' fashion. Unfortunately, there were very few questions. We did manage to identify Heinlein's PUFFET MASTERS for, I think, Joreen Parker, but that about wound it up. The rest of the evening was free for socialising and such like. A moderately quiet and enjoyable evening was had by all, except for a few 'herberts' who apparently get their kicks by screaming up and down corridors.

Saturday morning's programme started with a fan panel. This is the sort of item that can so easily go astray, as this one did. 'Does Fandom need SF?' was the subject, and after the panel had given their respective views, it developed into a "Do you remember....?" session. Very enjoyable in its own way, but hardly the sort of thing that is successful on such a large scale. The auction that followed set another new high in convention history. Through the good offices of George Locke, who collected the material together, most of the rubbish had been winnowed out and the rest of the material had been parcelled into lots. This eliminated a lot of the cajoling seen at previous cons to get rid of the tail end of the material. Ted Forsyth acted as auctioneer and, although he couldn't rival fandom's premier auctioneer, Ted Tubb, as far as repartee is concerned, he did a very competent job. I venture to prophesy that he'll live to regret this - good con auctioneers are few and far between.

The afternoon film show had three films. First, a documentary about space flight, notable mainly for the colour movie film of the planets and the sun. Second was the main feature, THE DAY THE EARTH CAUGHT FIRE. Surprisingly enough, this didn't draw the sort of ad-lib cracks I had expected. I can still remember what we did last year to METROPOLIS in the way of additional dialogue! The third film was the Goon special THE RUNNING, JUMPING AND STANDING STILL FILM.

The surprise item at five o'clock turned out to be the best item of the Con. In it, two of the professional writers at the Con, Leigh Brackett and Edmund Hamilton, answered questions. To my mind, these two are exceptional, even when compared to the other nice Americans I have met. Quiet spoken, friendly and obviously so happy to be there that you could feel it. We were perhaps fortunate that there were

few other professional authors present, so that there was little of the usual tendency to form a professional group excluding fans.

The Fancy Dress competition on Saturday evening was quite well put on. Like last year, the Manchester group had a good turnout ranging from a mutant with four eyes and goodness knows how many arms, to a superb BEM taken, at a guess, from Brian Aldiss's *300 DOWN TO NUL*. I can't remember all the prizes and winners, but among those I do remember were Ian and Betty Peters of London as Pafard and the Grey Mouser. This award led Mike Moorcock, one of the judges, to remark that it was a good piece of costuming but that it had spoilt his tendency to identify with the Mouser! The most authentic SF character was won by Ken Slater's daughter, Susie, as the Princess of Zei, chalking up another triumph for the Slater family, since the backdrop to the Con hall was designed and executed mainly by Mike Slater.

Sunday morning started with the BSFA Annual General Meeting. The 'Doc Weir' Award was made towards the end of the meeting. This award, named after a former member of the Association who made a big impression on fans in and out of the BSFA in the last few years of his life, is given to the person whom the convention members think deserves recognition. There are no specific rules except that only convention members can vote. The winner gets a certificate and his name engraved on the Award cup. This year's winner was Archie Kerker. Archie showed little of that appalling false modesty that some people put on at times like this and frankly acknowledged that he had been expecting it to happen to him. In my opinion he certainly deserved it, for his work as the original BSFA Treasurer alone. He followed his acceptance speech up with some personal reminiscences of Doc Weir.

In the afternoon we saw some of the finest amateur SF films I've ever seen. They were produced by the Manchester group, the Delta film group. How good they were can be appreciated from the fact that by general request they were re-shown later in the evening.

The Convention's official programme was slated to end with a speech by the Guest of Honour, Ted Tubb. Ted declined to make a speech and instead started an informal talk/discussion which turned out to be much more enjoyable than any speech could possibly have been. He wound up by presenting the prizes for the various art and Fancy Dress awards.

It was a good con!

Jim Groves



LEIGH BRACKETT AND EDMUND HAMILTON



IAN WRIGHT



MICHAEL MOORCOCK



ARCHIE MERCER

PHIL RODGERS

MAXIM JAKUBOWSKI

JILL ADAMS



ARCHIE MERCER AND NIGEL LINDSA



CHARLES FLATT AND ARCHIE MERCER

U.F.O. S

A CASE IS PUT

Dick Howett

HANDS UP THOSE among you who believe in flying saucers. Mmmmm.

Now hands up those among you who don't believe in flying saucers. Mmmmm.

Who said, 'What's this all to do with science fiction?' A good deal, I'll reply, my dear sir. Now don't skip to the next page if you think that this is going to be another of those The Truth is Told! articles. It's not. Well almost.

There have been many bits and pieces shuffled into book form over the past few years about the so called 'Aerial Phenomenon' or, to be in vogue, The Flying Saucer. There have been many stories written by authors who should have known better about the Flying Saucer; hypothetical to say the least, laced with all the trappings of bad science fiction and only creating confusion among the sceptics .. thus boosting the latter's opinion of the subject as 'a load of old rubbish'. Even that celebrated and much trodden on book (which shall be nameless) giving a firing number of accounts from the four corners of the globe did little in my estimation to enhance the Flying Saucer phenomenon. Instead it let loose weird theories that completely obscured the facts of the subject. So called 'Ancient Teachings' floated around the pages of the book like fleas on a spree. These 'Ancient Teachings' state, and I quote from the book in question: "...that Venus is the home of the 'Code'. From Venus in the year B.C. 18,617,841 came the first vehicle out of space to alight on our planet." The author of the book cries: "I suppose I had better repeat the date! It is B.C." And so on.

In the same book we have a man with a dubious name who states that he met beings from Venus as they climbed from their Flying Saucer. To quote: "Now, for the first time I fully realised that I was in the presence of a man from another world! I had not seen his ship as I was walking toward him, nor did I look round for it now. I did not even think of his ship and I was so stunned by this sudden realisation that I was speechless. My mind seemed to temporarily stop functioning." The rest of his account was just as woolly.

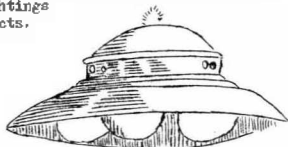
One of my favourite authors, Mr. Eric Frank Russell, in his book Great World Mysteries, goes over the question of Flying Saucers. "Into the garbage can I have dumped most of a dozen books on flying saucers," he writes, "all of them supposedly authoritative and some of them revelatory. Taken together they assert that almost everything knowable about Flying Saucers is now known." He continues: "Before me at present is a report from an intelli-

igent sceptic who attended a meeting widely publicized as the world's first Flying Saucer convention:"

The intelligent sceptic writes: "It was far and away the biggest collection of raving lunatics ever assembled under one roof. Among those present was the Queen of Astra who rules an unknown planet some two hundred light years away. Also a man who had been in telepathic communication with four alien life forms somewhere in the Milky Way. And another who has been to Venus and is hoping to emigrate there."

The most recent case of a Flying Saucer appeared in the press around Wednesday July 24th 1963. What could have been an interesting case was completely upset by a certain doctor who claimed that the craters in the field at Charlton near Shaftesbury were made by a Flying Saucer. All well and good; but when the said person went on to claim that the Saucer came from Uranus of all places then I for one cringed. So we see a Flying Saucer. Then why oh why do we make fools of ourselves by making up silly stories? Why, if we see a bona fide Flying Saucer, do we have to ruin all chances of credibility by giving rubbish to the press who live on that sort of thing? Why, Doctor, do we draw a picture of the Flying Saucer and make it look exactly like the one that appeared in the M.G.M. movie Forbidden Planet? This puts jam on the subject and makes Flying Saucer accounts read like a hand out from M.G.M. or a forthcoming science fiction book list from Digit.

This brings me to my point. If the truth about these Flying Saucers is to be believed then we must separate the science from the fiction. I believe in the Flying Saucer Phenomenon but I take it at its face value. To one side go the little green men from Mars. The tall beings from Venus. The Queens of Astra. What is left is just dull fact. The plain sightings of objects resting in the mud. Or the spectacular sightings viewed from an aircraft. But I say dull facts. This is true; for to see a Flying Saucer is no longer news. And we all know what



DICK HOWETT.

news should be. So we have our little green men pushing into every case. This is unfortunate but true. A Flying Saucer film would not be complete without its B.E.N.s, and I'm all for it. We know that that is fiction.

But where does fact begin?

I have seen a Flying Saucer. I have a friend who has seen a Flying Saucer, and we both agree on one thing. We don't know what they are. We saw no giant spiders scatter from the skies. No men from another world who made our minds stop working. Just a shape in the sky that was not like a plane or a bird or a balloon.

The many facts being what they are it would take a hard soul to disregard them and say: "Rubbish". There are accounts from people who had never heard of Flying Saucers until they saw them. Not all that is seen in the heavens can be put down to Saucers. The 'experts' have their day too, when they ramble on about this, that and the other and they seem to be able to account for more than ninety percent of the sightings. But the odd five or six percent still nags in the background, and they have to admit that they just don't know what that little lot means. Maybe there are many people ready to divulge the secrets of the Flying Saucers for a quick buck from some sooty magazine. There always are. But this leaks around until all reports on Flying Saucers are just sniggered at.

So CRANKS GO HOME ! Let the Flying Saucer phenomenon remain just another world mystery without crashing in on stupidity. Keep your green men from Mars. Let your tall men from Venus stay locked up in the loft. (Then they can stop one another's minds from working.) And please, Doctor, consult your fellow cranks and make sure you know just where your Saucers are supposed to come from. I mean: we can't have one Saucer coming from Mars, Venus and Uranus all at the same time can we?

But the one fact remains after all the lunatics have been put away that the Earth is being visited by something. Something that makes the governments of the world keep secret files about it. Something that flies about our skies quite unhampered by petty atmosphere and the threat of jet plane attack. A disc as bright as a star or as dark as a shadow. They have been around for quite a while and as yet there has been very little done about them. Perhaps the reason why they are still around is that no one can do anything about them. For who in this technological age is ready to admit that at last there is a thing over which we have no control? Who can tell us where they come from? What, in fact, they are? To quote Mr. Russell in his book: "The answers to those questions will remain the answers to the world mystery that is the greatest of all."

DICK HOWETT

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SILENCE IN CLASS, please: notebooks open and novels shut. Yes, I suppose you may use a toffee-wrapper as a bookmark if you want to. We used to use kippers in my young days. Now who has the first question?

now what seems to be the trouble?

DR. PERISTYLE'S

C O L U M N

RICHARD GORDON: How many SF and fantasy mags are currently available in U.S.A. and U.K.; and how much has the number gone down? Also - have you any idea why Randall Garrett runs so many pseudonyms - Lengart, Phillips, etc? It gets confusing.

DR. PERISTYLE: Discounting the Nova mags, the unsatisfactory situation is that one can obtain only five mags: "F&SF" and "Analog" regularly, "Galaxy" and "If" belatedly, and that feeble shadowy thing "Venture" indifferently. The "London Mystery Magazine" and "Argosy" publish some sf and fantasy (but would-be writers beware of submitting material to the former).

As you say, the Randall Garrett situation gets confusing. Garrett is also one half of Robert Randall, the other half being Bob Silverberg. Here you have the clue as to why they do it. Like Silverberg, Garrett over-produces. But there are a limited number of outlets for his work, and no magazine will run two stories by one name in one issue; the answer is to multiply names. Henry Kuttner was at the same stunt a couple of decades back. This sort of thing is one of the factors that makes individual issues of magazines read as if they were all written by one dead hand - often they are!

VIC HALLETT: Any information on what's happened to Captain Sinbad, an M.G.M. film mentioned in "Science Fantasy" No. 58 please?

DR. PERISTYLE: Your lecturer might be wrong (though that hardly seems likely) but he assumes that Captain Sinbad was rechristened The Seventh Voyage of Sinbad. As such, it has had rather a poor release and is currently doing the cinematic rounds as second fiddle to Steve Reeves's Duel of the Titans.

CHARLES PLATT: Is there any reason to suppose the American edition of F&SF will fold before the year is out?

DR. PERISTYLE: No more reason than in any other year.

GRAHAM M. HALL: Joseph Payne Brennan has written two pamphlets on H.F. Lovecraft. Do you know anything about them?

DR. PERISTYLE: I am happy to say that my ignorance extends not only to the pamphlets but engulfs Mr. Joseph Payne Brennan too.

J. KEMP: Why do the American magazines "Analog" and "Galaxy", although both priced in the U.S. at 50¢, sell over here at 5/- and 3/6 respectively while the subscription to "Analog" cost me 53/6 - which works out around 4/6? Is it because "Analog" is superlative over here but not in America?

DR. PERISTYLE: No; quality doesn't enter into the matter. You are merely

getting a lesson on the arbitrary nature of prices. The British distributors of "Analog" think they can get 5/- a copy; those of "Galaxy" are less confident - advisedly, I'd say, considering how dilatory they are in getting it on the stalls.

The cheaper rate for a sub is simply a reduction for quantity.

J. KEMP: What is the most popular magazine now and what is this I hear about the demise of "New Worlds" and "Science Fantasy" ?

DR. PERISTYLE: How can I, omniscient though I am, tell you what you hear? I can tell you what I hear, which is that the Nova magazines are shutting up shop with the May issue. Behind the scenes, several trembling bidders have - I am unauthorised to reveal - attempted to buy the magazines or at least their names and good-will; but to date none of these approaches have come to anything. My prediction (as of February 1964) is that even if one such approach does come to something, the title "New Worlds" will then be seen not over another magazine but over a paperback series - and that the editor will be a name previously little known to sf.

You ask also about the most popular magazine. Surely there is little doubt; "Analog" regularly collects most grumbles and most sales.

Class dismissed until next time. And - er - thank you, I will have a toffee.

DR. PERISTYLE



THE MAIL RESPONSE

RON BENNETT
17 Newcastle Road
Wavertree
Liverpool 15

My initial response to this issue was one of disappointment and the expected array of bright lights, much publicized in the recent past, appeared only as the glittering mass of the names themselves and not as what was written by these professional authors. It may well be, of course, that the recent material which has been appearing in VECTOR from writers virtually unknown has been of such high quality that even the practised professionals could not surpass it, and personally I feel that this is indeed the case.

I was half toying with writing an article, called "Why Harry Harrison's 'Why Heinlein's GLORY ROAD is a Bad, Bad Book' is a Bad, Bad Article", but I thought I'd spare the artist who did the heading for Harry's article, inserting as he did two mistakes. My initial criticism of the article is that it is extensive rather than intensive; rather than probe to any great depth into support for any argument that GLORY ROAD is indeed a bad, bad book, it moves outwards on a similarly shallow plane in order to attack other books by the same author. STARSHIP SOLDIER, STRANGER IN A STRANGE LAND, etc., etc., are mere irrelevances. However, I agree that GLORY ROAD is indeed a "bad, bad book", so much so in fact, that it is probably the worst book I've ever had the misfortune to start and continue to read to some length. The two prime defects, I think, are that the book possesses no form whatsoever and that Heinlein is treating those who were possibly once a band of enthusiastic supporters in an extremely offended manner. The beginning of the book is quite interesting, with the hero wandering around the world in the fashion of CONFESSIONS OF A MISSEPT YOUTH. This is permissibly formless, but for no particular reason, other than Mr Heinlein has written out all the ideas he has on such wanderings, the book changes into a fantasy quest. This is even worse than that old, and it is hoped quickly forgotten, Joan Boland book about the bank robbers who, in the last few pages, find themselves in a 'lost world'. Such switches just don't ring true unless the change-over, no matter how small or gigantic, is balanced in terms of importance to the story on each side of the change. Van Vogt's stories are a good example of this. No matter how sudden or drastic a switch in background

is an integral part of the story. This is not so in GLORY ROAD; the wandering around the world could have been condensed to a few pages, or even a few sentences, without any loss to the later development of the story (at least so I believe; as stated before, I didn't finish the book but accounts I've read of the later story seem to bear out my opinion). This attitude of "I'll think of something to write in a minute, boys" can be very acceptable and readable when it is perpetrated with an attitude of sharing enjoyment with the reader. For example, both Bloch and Tucker have written in this way, van Vogt probably has too, and there is probably no better example of such writing than that by Eric Frank Russell in such stories as WASP and NEXT OF KIN. But Heinlein uses this technique, not to entertain the reader, but to slip one over on him, as it were. It may well be, of course, that my personal 'sense of wonder' is lacking, but when I'm asked to go along with such sheer idiocy, and from a writer of Heinlein's known calibre, as an ogre who swallows himself, then 'no thank you'.

This is why GLORY ROAD is a "bad, bad book", not because of Heinlein's stupid ideas and ideals about philosophy, sex and such-like. Admittedly, such inanities don't particularly help Heinlein to write a good book, but Mr Harrison only scratched the surface. And incidentally, isn't THE STAINLESS STEEL RAT just the sort of "hang on boys, I'll think of something in a minute" novel which the writer makes vastly entertaining?

/Sorry you only toyed with the idea of writing that article, Ron. I don't know how long your letters usually are but if they are as long as this one, just how long are your articles!! - RGP_/

JIM ENGLAND
64 Ridge Road
Kingswinford
Staffs

Don't Philip Harbottle and Peter White like each other? (VECTORS 24 & 25). Is this an example of a 'feud' in fandom? Or does P & H feel such an intensely protective 'mother-hen' attitude towards his articles that he feels impelled to hurl abuse at all his critics? In either event, my comments are as follows:- Firstly, that politeness costs nothing. Secondly, that many remarks P & H has made in the past, and recently, lead me to the conclusion that he suffers from an inability to distinguish fact from fiction, imagination from reality, or whatever else you like to call it, that may be characteristic of many SF authors. For instance, Philip threatens (promises?) to submit no further articles to VECTOR for six months and implies that the blame (congratulations?) for this can be laid at Peter White's door. Only from his last line can we learn the real reason, namely that six months is "how long it took me to write my articles". /No wonder he feels such a protective 'mother-hen' attitude - RGP_/ So Peter White has nothing to do with it. Philip may already have begun writing further articles.

Seeing that Philip has made an 'announcement', I would like to make one also. Namely, that starting from now I intend to try to find time to write a series of articles on "The Concepts of SF"; though whether they will be published in VECTOR I have no way of knowing. /The only way is to submit them, Jim. It's nice to know that there are some articles coming in - I was beginning to get worried-RGP.

CHARLES PLATT
6 Sollershoth West
Letchworth
Herts

Harry Harrison's article was a little too blunt and made me a trifle uncomfortable reading it. It may be true, but should this be expressed by one author for the benefit of another, in public? Admittedly, it is far, far better to have something of this nature than an article which is too tentative and afraid of saying anything, but I think Harry Harrison went just a teeny bit far into the zone between criticism and insult.

As for the so-called "Plot Summary and Commentary" I didn't get past the first page. Perhaps someone would tell me the point of going through a book, translating it, making an exact digest of the events therein, and printing it. To begin with, the book is available in an English translation, which makes this translation from the original virtually valueless. And if I want to read a book, I'll read the original, not a bare transcript of the plot. The use of a review is to give the reader an insight into the book concerned, so that he can judge whether he'll enjoy it or not. / You seem to be slightly mixed up here. - or I am. As far as I know there are two versions of ANDROMEDA. There's the original, which apparently you prefer to read (incidentally I didn't know you could read Russian) and there's the translation which Jean Gramzn read. I don't know where you get the other translation from. Also, the article was headed "Plot Summary" and was not a review. - RGF/

DICK HOWETT
94 Ravensbourne Crescent
Harold Wood
Essex

I agree with Charles Platt about my artwork in VECTOR 24 not being a very good example of abstract art. It's news to me that it was abstract art in the first place. Future space vehicles need not resemble Ian

Aldridge's Jupiter C rocket on the left side of the page. Concepts of design on other planets need not fit in with the thin tube idea of Cape Kennedy or Platt. Neither must the said person judge artwork on the amount of detail incorporated in the drawings. Two straight lines need just as much care as ten. An ordinary thin circle is aesthetically pleasing.

Ted Tubb on the other hand, knows what it's all about. AN ERA ENDS was a gem. In my estimation, Tubb is as good, if not better than he ever was. Perhaps not science fiction, this story would still fit any SF magazine like an Aztec stone block. /S'funny...never had any Aztec stone blocks in the mags I've got - RGF/ In all, a treat.

GRAHAM M HALL
86 Carrant Road
Milton Manor
near Tewkesbury

Can Peter White honestly claim to have read all SF dealing with mutants? If he can't, he cannot pick holes in Phil Harbottle's coverage of the subject. If he can claim to have done so then he is a mutant, and a super-human one at that.

I'm sorry to hear of Harbottle's strike. A sad blow. /The strike

is now off. I met Phil at the Con and persuaded him to start writing again, so there should be another article appearing soon. - RGF/_

JIM GRANT
7 Sydney Road
Fairmile
Christchurch
Hants

Stand up, you ungrateful wretches who are always criticising the BSFA for - (a) Not having enough members because of (b) too little publicity because of (c) lack of funds although there are (d) high membership fees. If we can recruit enough members, membership fees may be reduced -

but I doubt it. The reason should be obvious to one and all, but for those more ignorant than myself about the BSFA, have you ever looked at the stamp on the envelope that brings your VECTOR - a 4d one. Multiply that by eight and that gives 2/8d. Add onto that printing and production costs, say 6d per issue - that's 4/- . Total - 6/8d. Need I go on. I think that the BSFA does a very good job.

VECTOR 25 was excellent, superb and all sorts of things like that. A great exit issue for the editor, Archie Mercer. / All the issues that Archie edited were great! - RGF/_

J R IEMP
20 Waverton Road
Ellesmere Port
Wirral
Cheshire

I recently obtained an earlier copy of VECTOR in which Terry Jeeves did a review of the current ANALOG and GALAXY magazines, which I found interesting. Could you get someone to step forward and do this job, covering the whole field instead of just the top two. This would help members to

keep up to date with the field and also attract new members. /If someone would like to take on this job, there's space awaiting them in VECTOR. Someone, that is, who can review the American issues of the magazines so that by the time the review appears in VECTOR, the magazine will be appearing on this side of the Atlantic. - RGF/_

DON R SMITH
228 Higham Road
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Warwickshire

Noting with appreciation the talented cover drawing, I hasten to peruse the philosophy of my favourite British author, Eric Frank Russell. A characteristic little piece, marred to some degree by his unfortunate gift for being vulgar without being funny

(a failing for which he can only be forgiven because of the many times when he succeeds delightfully in reversing that order). I cordially agree with him in deploring the modern trend for self-analysis and complex reasons to explain simple enthusiasms. Far better the philosophy of that apotheosis of the simple man - Popeye - "I yam what I yam". Come to think of it, I would not have been surprised had Russell disclosed that he wrote the script for Popeye!

The Russian space-opera baffles my feeble wits, but the account leaves me with an irrational desire to get hold of the book and read it for myself. The impression given by the reviewer is one which calls to mind those interminable German and French stories which Gernsback used to run - back in the Good Old Days. I seem to recall something called IN THE YEAR 2000 by Ottfried von Hanstein, or some such name, as being one which I most nearly completed. Relying, like Russell, on the spasmodic supplies from Woolworths for my SF in those days, I never really collected a complete set of instalments of any serial. One note of criticism seems a little unfair - "There is not the slightest trace of humour in all the 422 pages" - surely that is a notable feature of most SF, not only of this Russian example? Deplorable, of course, but I find it only too common.

BERT LEWIS
47 Queensway
Ashton-on-Ribble
Preston
Lancs

"The Visual Side of Things" is a nice innovation and very much needed for those of us who like our SF served up via the silver screen. Information received by me recently forecasts the following additions to that list. WHEN THE SLEEPER AWAKES - H G Wells; VALLEY OF THE DRAGONS (based on

Jules Verne's HECTOR SERVAGE ON OFF ON A COMET, which incidentally was the subject of the cover of the first issue of Amazing Stories; THE CIRCUS OF DR LEO - Jack Finney; THE PIT (based on the BBC serial QUATERMASS AND THE PIT; ICARUS MONTGOLFIER WRIGHT - Ray Bradbury SANDS OF MARS - Arthur C Clarke; THE MIND THING - Fredric Brown; and I believe they are still trying to get out a film version of Ray Bradbury's THE MARTIAN CHRONICLES. I understand that a very much up to date version of Jules Verne's FROM THE EARTH TO THE MOON is finished and should be released shortly. /Many thanks for the information - RGP/

SMALL ADS

FREE TO MEMBERS

WANTED: A paperback copy of J W Dunne's EXPERIMENT WITH TIME.
Tom Walker, 8 Union Terrace, Skipton, Yorks.

CHELTEMHAM SF enthusiasts are requested to contact Graham M Hall at 111 Carrant Road, Mitton Manor, Tewkesbury with a view to forming a Science Fiction Group.

MESSAGE FROM TOMY WALSH, 38 Saxon Road, Bridgwater

Anyone writing to Tomy re money matters, bills and the like are not to worry if replies are delayed. He's very busy with exams.

A CHECKLIST of the Nova magazine, SCIENCE FICTION ADVENTURES is available price 1/6 (including postage) from Rog Peyton, 77 Grayswood Park Road, Quinton, Birmingham 32.

BOOK REVIEWS

AND NEWS

THE DEEP REACHES OF SPACE by A Bertram Chandler
Published by HERBERT JENKINS at 12/6. 164 pages

Some SF stories have been tagged as Westerns in disguise. This book is a sea story without much attempt at pretence. The author was - and maybe still is - at sea (literally speaking) and he has packed the pages with his deep knowledge of life afloat. That a lot of the terminology is obscure is probably unavoidable.

The theme is one of transferred personalities: George Whitley, an SF writer from our own time, participates in an experiment involving the use of lysergic acid, which induces hallucinations, and he finds himself occupying the body of Second Officer Peter Quinn of the "Lode Maiden", and heir, among other things, to the luscious Leonora, to say nothing of a load(!) of problems.

The ships drive conks out and eventually Quinn brings the derelict down in the sea of an unknown planet. Quinn, who, as Whitley - an ex-sailor - is now in his element (let's say he had a notion for it) and he supervises the transfer of passengers and supplies to the shore.

There is an indigenous race which wastes no time in engaging the survivors in a punch-up. After various adventures, including the kidnapping and rescue of Leonora, and a sea battle, they capture a Survey ship previously spotted by Leonora, and escape into space.

Whitley returns to his own time, still bearing scars from his frolic in space and time.

The story has pace, but it was spoiled for me by some clumsy and complicated sentence constructions, the obscure nautical terms and needless repetition of phrases.

Hardened SF readers will find nothing new in approach or treatment and the book is admirably suited to younger readers looking for an introduction to SF.

Donald Malcolm

MOON BASE by J C Tubb

Published by HERBERT JENKINS at 12/5. 175 pages

I have to admit to being prejudiced against this book before I even began to read it, for I cannot read Mr Tubb. Ted possesses such a bubbling facility with words, both as a writer and as a speaker, that as I read anything he has written I automatically hear him talking. No doubt other readers have a similar difficulty with other writers, but my own 'bête noire' is Ted, the result being that I found this book a difficult one to 'get into' at each reading session.

The story slots quite well into the present trend of British 'psychological' SF and moves at a slick pace which could well be studied by would-be professional writers (Lesson One: note how Mr Tubb brings his story to a series of well balanced 'peaks' of interest which are tersely introduced at the most appropriate places in the tale). The plot is not quite as complicated as a similar story by van Vogt might be, but Mr Tubb has a good try, involving his hero, Felix Larsen, in a neatly hashed mish-mosh of spies, secret weapons and various sub-plot puzzles (such as the 'raison d'être' behind the failure of various people to meet rather violent ends, though one would-be murder is conveniently left unexplained).

Larsen is a psychologist, who, presumably being so unscientific as ever to obtain a post on Earth, is sent to the British Moon Base, in an undercover manner, to delve into the - or - basic problems facing the personnel. After that we are virtually following the actions and antics of a John Berry character, for Larsen solves the puzzles in spite of his actions and deductions, though from the standpoint of reader identification and the maintenance of atmosphere, this is undoubtedly necessary. That Mr Tubb almost gets away with this and can also 'hold' his reader is a tribute to his writing skill.

This book is recommended for passing the time on a four-hour rail journey, or as a study in writing saleable material.

Ron Bennett

DOCTOR MIRABILIS by James Blish

Published by FABER at 25/-. 227 pages

In recent years we have seen James Blish move from writing 'straight' SF to writing SF with a strong bias towards the eruditely philosophical. From this, it is not all that big a step to writing historical fiction with the same kind of philosophical bias - and that is what he has done in DOCTOR MIRABILIS.

What Blish has attempted here is a reconstruction of the life and times of the mediaeval scholar Roger Bacon. The author does not claim it to be a fictional biography, because so little is actually known about the subject that he was concolled

to improvise all except for the barest skeleton of Bacon's life. The story is necessarily episodic, with no particular plot except that of following the protagonist from his youth to his deathbed. This is the book's main weakness: on the other hand, the richness of 'period' detail can be considered as more than sufficient recompense for far greater weaknesses. The book cannot be appreciated to the full, however, without a somewhat stronger grounding in philosophical technicalities than your reviewer possesses.

DOCTOR MIRABILIS, though fiction about a scientist, is not science fiction. Nor, except in a very borderline sense, can it be classed as general fantasy. It is, however, written by a noted SF author, and the list of acknowledgements for assistance rendered in various ways includes such eminent names in the SF world as L Sprague de Camp, Algis Budrys and Willy Ley, so it should be of considerable interest to readers of intelligent SF.

Archie Morcer

THE END OF ETERNITY by Isaac Asimov

Published by PANTHER at 3/6. 201 pages

This is a story of intrigue along the Timeways. It's vaguely reminiscent of several other stories on the same theme, notably ALL YOU ZOMBIES (Heinlein); THE BIG TIME (Leiber), and the continuum-epilogue of WHEN YOU CARE, WHEN YOU LOVE (Sturgeon). If you liked any, or all of these, you'll probably like the Asimov.

The story is imaginative in treatment, and its characters are believable - as is customary with the Good Doctor. And if one is conscious of a growing feeling of vicarious resentment while one is reading this, then the ending will be entirely satisfying.

Technician Harlan is a typical product of his conditioning and training - humourless, dedicated and impatient of error in himself and others. It is only when humanised by the 'age-old phenomenon of love' that he begins to question the purposes and motives of his career, and of those in authority over him. His desperate attempts to retain his unexpected (and, by his own standards, illegal) happiness, involve the violation of all the principles that have been instilled into him. The plots and counter-plots - including one or two surprising twists - make for interesting and not-too-technical reading.

A couple of lines are offered verbatim to provoke wistful envy in collectors of "I-wish-I'd-said-that-myself" items: "There are many happinesses, many goods, infinite variety...that in the Basic State of Mankind,": "The state of non-reality is a kind of ghostly never-never land where the might-have-beens play with the ifs."

There is little or no humorous aspect to the story, all of the characters taking themselves very seriously. Perhaps the author felt that the theme of Time-manipulation was

too big to laugh or even to quirk at. Perhaps he was right. The story will certainly appeal to anyone who has ever experienced the feeling that he/she was being subtly 'pushed around' by outside forces.

Asimov-up-to-standard is (or should be) a good enough recommendation.

Beryl Henley

THE STARS LIKE DUST by Isaac Asimov
Published by PANTHER at 3/6 195 pages

Political intrigue in and out of hyperspace. It gets a bit involved at times, and one might be pardoned for thinking that one was reading van Vogt. Certain characters start off as 'goodies', are made to appear 'baddies', and end up in the original category (and vice-versa!). But each character is, again, well rounded, having a distinct personality of his/her own. The hero, heroine and their allies have faults; the villains have some likeable qualities - or, at least, motives with which one can almost sympathise.

The reasoning processes of the leading characters are logical and well thought out - and all the clues are there for the reader to pick up for himself.

The scope is Galactic, reaching right into the limbo of the Horsehead Nebula. Much of the action takes place in space, including jumps through hyperspace, and an almost hopeless search for one particular planet. From this angle, there is more technical data than is contained in THE END OF ETERNITY - which is all right if you like that kind of thing!

Biron Farrill is another hero who is pushed around by political intriguers in an inter-Galactic struggle for power. His natural resentment and youthful brashness drive him into reckless action, performed more or less 'in the dark', not knowing who is his enemy and who is his friend. In the course of these actions he meets a beautiful and self-willed young woman. (Enter the love interest!) However, this isn't thrown in carelessly as a sop to those who must have Romance in their SF. The girl, Artemisia, is essential to the political angle of the plot. (And It All Comes Right In The End, of course...) At the beginning of the story, Biron is uncertain and immature but by the end of the book, he has grown up. Asimov portrays this with skill and insight.

Recommended, particularly for those who like a 'who-gun-it?' type of problem.

Collectors' item: "Observe the Universe, young man. If you can't force amusement out of it, you might as well cut your throat, since there's damned little good in it."

Beryl Henley

THE NAKED SUN by Isaac Asimov

Published by PANTHER at 3/6. 196 pages

For me, this book did not have the impact of its predecessor, THE CAVES OF STEEL. The earlier book relied for much of its effect upon the background of the 'Caves' - the vast cities of the future. In this later book, the fascinating back-drop is missing and in its place is the unconvincing and rather shallow world of Solaria. Somehow, the idea of a world of individuals with almost no contact did not come over.

There are also inconsistencies with the earlier book. For instance, in CAVES OF STEEL mention is made of Earth space-ships which indicate that Earth is not totally without some extra-terrestrial contact. There is a strongly described scene in the Commissioner's office, well above ground level in a skyscraper, one of many which compose the upper levels of the City. In THE NAKED SUN Asimov seems determined to show the the future Earthmen as subterranean dwellers with a positive fear of surface life. There is also a scene in which Bailey is shown the outside world; he watches falling rain with unconcern - a different reaction to his first glimpse of outdoors in this later book. These are objections I have raised because I would have liked Asimov to keep the same background in both of these very good books. For THE NAKED SUN is a good book in spite of the faults I have found above, and in spite of the fact that the 'Detective mystery' setting is not as substantial as that of THE CAVES OF STEEL.

At the end of the book there is a very good opening for a follow-up, when Bailey asks to be sent to Aurora. After seven years, it seems that this opening is not to be used - a great pity for I rate both CAVES OF STEEL and THE NAKED SUN among Asimov's best books.

Pete Weston

ALL THE COLOURS OF DARKNESS by Lloyd Biggle Jr.

Published by DOBSON at 16/-. 210 pages

Take two overworked ideas, mix thoroughly, pour into book form and you have one unoriginal novel. This appears to be the recipe Lloyd Biggle has used for ALL THE COLOURS OF DARKNESS.

In the summer of 1966 (and not a Big Brother in sight), the Universal Transmitting Company perfect an instantaneous matter transmitter, after suffering a suspicious amount of setbacks. Apart from Jan's conquest of the Moon and the heat of the summer, the year is pretty similar to 1964.

UTC opens for business and on the second day 'loses' a passenger - a woman who enters a transmitter at New York and fails to come out in the Honolulu receiver. After a second disappearance, with the Board of Directors not unnaturally worried about Bad Publicity, Jan Darzek, a private

detective (resembling Spillane's 'Mike Hammer' - minus sex) is called in. Using a maximum of brilliant ideas, Darzek finds himself the captive of a particularly repulsive bunch of Mekonish aliens - "They appeared not so much like living beings as a patented fabrication for populating nightmares....The very ugliness was hypnotic."

Heyho! What should these civilized, mature extra-terrestrials be doing but striving to stop the barbarous Earthlings from spreading their immature seeds all over the peaceful Universe. They do prove to be fallible, which is a surprise, and finally, Darzek stops their plans of thwarting the Earth's development by sabotaging UTC.

The transmitter is completely unexplained, like the pseudo-scientific gadgets in early Heinlein.

The novel will never be a classic, but it is easy to read, being mildly pleasant, and the author does well in his portrayal of the aliens and Darzek's relations with them.

Graham Hall

AMATEUR PUBLICATIONS

The BASRA Journal Vol. 1, No. 7

Edited and published by J England, 64 Ridge Road, Kingswinford, Staffs., England.

There is room for the amateur scientist in many fields, notably astronomy and photography, and a great deal of good work has been done by enthusiasts who were sufficiently keen and painstaking in their approach. However, the BASRA Journal, judging by this issue, is not representative of the most able amateurs in any field. There is one article reporting some results, the effect of a novel treatment of a form of cancer. As a physicist, I am not competent to comment on the hazards of the treatment, but the results are of no value, being based on one case only. As this is admitted even by the author, the logic of the editor, in his acceptance of the paper for publication, escapes me.

Otherwise the Journal contains articles discussing intelligence, psychology, decorated plastics and graphology. The last mentioned article proposes an experiment which appears to be flawed in design, depending as it does on the ability of individuals to assess their own characters and temperaments. There are also reviews, astronomical notes, letters and some short miscellaneous items, one or two of which concern topics very much on the fringes of science.

Most of the topics are dealt with very much better in magazines like DISCOVERY or SCIENTIFIC AMERICAN and, on its present showing, I cannot recommend the BASRA Journal as worthwhile reading.

Ian McAuley

(Continued on Page 32)

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 M 380 SMITH D.R. 226, Higham Lane, Nuneaton, Warwickshire.
 K 381 McCULLY I.R. "Illyria", Sandysford, Co Dublin, Eire.
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 M 384 WARD-CARFELL I. 45A, High Street, Wimbledon, London SW 19.
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 A 388 READ M.S. The Bungalows, Colleton, Chumleigh, N Devon.
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 K 391 REED M. 71, The Fairway, Ruscombe Estate, Banbury, Oxon.
 E 392 SHIELD M. 37, Cooch Lane, Newcastle-upon-Tyne 6.
 O 393 RIX G. 727, West 56th Avenue, Vancouver 14 B.C., Canada.
 E 394 DAVIES A. 39, Hartington Street, Salford 5, Lancs.
 A 397 LOMAX C.J. 18, Arnfield Road, Withington, Manchester 20.
 I 398 PLATT C. 8, Sollerscott West, Letchworth, Herts.
 A 399 GORDON R.A.S. Cairnfield, Buckie, Banffshire.
 A 400 WHITE P.G. 75, Ashley Road, Epsom, Surrey.
 O 401 FRANSER R. 4291, Van Dyke Pl., San Diego, California, USA.
 A 402 UNDERWOOD A.R. RAF Locking, Weston-Super-Mare, Somerset.
 C 403 WINTER R.S. 901, S Fieldcrest Road, Draper, North Carolina, USA.
 M 404 KING A.E. 139, Victoria Road, Leeds 6, Yorks. Oxon.
 A 405 STONE C.J. The Unicorn Inn, Great Rollright, Chipping Norton,

- M 406 HUGHES M.W. Hendre Farm, Pentraeth, Anglesey, North Wales.
 M 407 CLARKE I.F. 17, Cameron Drive, Killermont, Bearsden, Glasgow.
 M 408 MORTON D. "Rosemount", Beverley Road, Market Weighton, Yorks.
 M 409 PEYTON R.G. 77, Graywood Park Road, Quinton, Birmingham 32.
 M 410 WESTON P.R. 9, Ferlock Crescent, Northfield, Birmingham 31.
 M 411 TEAGUE C.G.R. 1/299, Heath Street, Winson Green, Birmingham 18.
 M 412 HARVER O. 12/40, Bracebridge Street, Aston, Birmingham 6.
 M 413 MILNER R.J. 44, Sheepwash Lane, Great Bridge, Tipton, Staffs.
 A 414 TURNER W.L. 54, Park Hill Road, Harborne, Birmingham 17.
 M 415 SEWELL D. 2, Fernbridge Road, Werrington, Peterborough.
 M 416 HENLEY B.M. 59, The Fearnings, Crabbs Cross, Redditch, Worcs.
 O 417 RICHMOND R.A. 26 Moss, H.M.S. Lincoln, c/o G.F.O. London.
 M 418 MACKIN B. 17, Oxford Street, Liverpool 7.
 A 419 ELLERY I.D. Alderwood, Dalginross, Comrie, Perthshire.
 M 420 PIPE R. 122, Lawford Lane, Chelmsford, Essex.
 O 421 LOETZ R.F. 113 McKee Street, Sturgis, Michigan, USA.
 O 422 LIVINGSTONE D.A. 616, 4th Street, Nelson B.C., Canada.
 A 423 JONES J.G. Royal Oak, Amwlchport, Anglesey, North Wales.
 M 424 FRIDDE J.D. 1, Lorrinore Avenue, Stoke, Plymouth, Devon.
 M 425 ZAJACKOWSKI J. 19, Layton Avenue, Mansfield, Notts.
 O 426 ROBBINS B. M.I.T., 420, Memorial Drive, Cambridge 39, Mass., USA.
 M 427 SQUIRE D. 24, Riggingdale Road, London SW 16.
 M 428 AITKEN W. 3, Vogrie Place, Gorebridge, Midlothian.
 A 429 GRANT J.F. 7, Sydney Road, Fairmile, Christchurch, Hants.
 M 430 EXHAM D.K. Eagle Lodge, Mile Path, Woking, Surrey.
 M 431 DON T.C. 6, Sherlock Court, Kilgrove Estate, Swiss Cottage, London NW 8.
 A 432 CHAFFELLE R.D. 45, Burton Road, Withington, Manchester 20.
 C 433 ENDO H. 673, Amanuma 3-chome, Suginami-Ju, Tokyo, Japan.
 A 434 RICHARDSON F. 9, Rushbrook Grove, Kings Norton, Birmingham 30.
 M 435 FAGAN M. c/o 77, College Road North, Blundellsands, Liverpool.
 A 436 HALL G.M. 86, Carrant Road, Witten Manor, nr Tewkesbury, Glos.
 M 437 BENTEN M. 1267, Lincoln Road, Werrington, Peterborough.
 M 438 BROCK H. 2, Wingrave Road, Aston Abbots, Aylesbury, Bucks.
 M 439 KERF J. 20, Waverton Road, Ellesmere Port, Cheshire.
 C 440 HILLAN B. 16, Nevitt Street, Stafford M 12, Brisbane, Australia.
 M 441 HUBBS L. 31, Abbey Grove, London SE 2.
 M 442 McDONNELL E. 42, Westfield Avenue, Liverpool 14.
 C 443 HILL A. 453, Park Drive, Beaton 15, Mass., USA.
 O 444 HOLMBERG J. Morrskovs, svagen 6, Stockholm K, Sweden.
 M 445 JOHNSON I.K. 23, Summerfield Road, Loughton, Essex.

NEW NAMES

- M 446 MITCHELL R. 23, Sherwyn Road, Anfield, Liverpool 4.
 M 447 KARALAKIS M. 74, Huyton Hey Road, Huyton, near Liverpool.
 A 448 CRME D.J. 23, Nutfield Road, East Dulwich, London SE 22.
 O 449 KANN R. 131, Belt Road (AFC 145), New York, N.Y. 00504, USA.
 A 450 ASHEY E. 19, Candemas Mead, Beaconsfield, Bucks.
 M 451 SINGLETON P. Ward 2, Whittingham Hospital, near Preston, Lancs.
 M 452 MCGANNITY H.B. 36, Kenrick Drive, New Boston, Manchester 10.
 A 453 MARSHALL L. 50, Bridge Street, Deeping St James, Peterborough.
 M 454 SLATER J. 75, Norfolk Street, Wisbech, Cambs.
 M 455 JEEVES V. 30, Thompson Road, Sheffield 11.

 * FOR YOUR INFORMATION *

JIM GROVES

One of the points that came up at the BSFA AGM at Bacter, was that of the Association's Information Bureau. This was inaugurated a few years ago but, as I remember, very little became of it. Then I became editor of VECTOR in 1960, I started a column called "For Your Information", in which I gave information about fanzines likely to be of interest to SF readers. Now I've taken on the job of handling the Information Bureau, I intend to resurrect this column. If you have any queries about SF, send them to me at my home address (29 Lathom Road, East Ham, London E 6.) and I'll do my best to answer them, or find the answer if I don't know it already. I intend to answer any questions by letter in the first place, and also put some of them in this column. I'll also include any odds and ends that I think might be of interest.

Here is some information for those of you who feel the publishing urge. At the Con, Charles Platt enquired what could be done to help those fans who wanted to publish a fanzine, but who hadn't access to a typewriter or duplicator. The result of this discussion was that Doreen Parker (36 Millfield Road, Deeping St James, Peterborough) volunteered to do the typing and Charles Platt (8 Sollershott West, Letchworth, Herts.) volunteered to do the duplicating. Both would appreciate plenty of notice if you would like them to do any work. Write to them about it.

Now to the first query. Peter White has asked me "Who is Cordwainer Smith?". He suggests that 'Cordwainer Smith' might be a non-de-plume for Sturgeon or Budrys. My first move was to consult Don Tucker's Handbook of SF. Curiously enough, even though the latest edition of this handbook has appeared since Cordwainer Smith started writing, he is not mentioned. Possibly he turned up too late for inclusion. The only concrete information I have is from AMAZING February 1964. In answer to a letter, Cele Goldsmith admits that Cordwainer Smith is a non-de-plume, but not for Sturgeon. Personally I doubt that he is Budrys either - in fact, I doubt that he is a 'name' author at all. My bet is that he is someone well known outside the SF field who doesn't want it known that he writes that 'crazy Buck Rogers stuff'.

Jim Groves

NEW MEMBERS (Continued from Page 30)

- M 456 TUBBS E.C. 67, Houston Road, London SE 23.
 M 457 STEEL S.D. 31, Cam Road, Cambridge.
 M 458 GRAHAM S.E. 6, Sion Road, Twickenham, Middlessex.
 M 459 FOXES C.A. 105, Attleborough Road, Dunston, Works.
 M 460 MARSHALL J. 32, Mirror Way, Sherriff Hill, Gateshead 9.
 A 461 NEWMAN A.S. 12, Glastonbury Avenue, Upton-by-Chester, Chester.

AMATEUR PUBLICATIONS (Continued from page 25)

E C TUBB - AN EVALUATION by Philip Harbottle, 27 Cheshire Gardens, Wallsend-on-Tyne, Northumberland. Price 1/5 (post free)

A few months ago, Phil produced an evaluation of his favourite author, John Russell Fearn. He has now finished an evaluation of another of his favourites - E C Tubb.

It contains a list of all Tubb's novels (32 in fact) written under his own name and also under his various pseudonyms, with a plot summary for each book. There are also 13 pages about Tubb, his style, etc., which I found very interesting; the account of Phil having to stand up in school and read a chapter from **SPACE HUNGER** was particularly amusing. I found only one thing wrong in this evaluation. It was only a trivial error, but nevertheless annoying. Phil comments on Tubb's use of adjectives, illustrating it by quoting a section of **VENUSTIAN ADVENTURE** and underlining the adjectives - but, half the words underlined were verbs!

This is an excellent publication and I shudder to think of all the laborious hours Phil must have spent producing it.

BOOK AND MAGAZINE NEWS

PANTHER: TWILIGHT WORLD - Foul Anderson (May)...
FAR STARS - Eric Frank Russell (June). **PENGUIN: YET MORE PENGUIN SF** - edited Brian Aldiss (July)...**WHO?** - Algis Budrys (Sept)...
THE HUGE WINNERS - edited Isaac Asimov (Oct)...**CONNOISSEUR'S SF** - edited Tom Boardman (Nov). **DAYFLORER: BEST OF SCI-FI 2** - edited Judith Merrill (May)...**HELLOFLOWER** - George O Smith (May).
FOUR SQUARE: NIGHT OF THE PUDDY - Clifford Simak (May)...
CANOPY OF TIME - Brian Aldiss (Jul)...**BEACHHEADS IN SPACE** - edited August Derleth (Jul)...**MEMOIRS OF A SPACEWOMAN** - Naomi Mitchison (Aug)...**FROM OTHER WORLDS** - edited August Derleth (Sep)...**WHEN THEY CAME FROM SPACE** - Mark Clifton (Oct)...
MOONCUSE - Brian Aldiss (Nov). **CORGI: TIMELENER** - Charles Eric Maine (May)...**BEYOND INFINITY (TIGER BY THE TAIL)** - Alan Nourse (Jun)...**THE NIGHT SPIDERS** - John Lyndington (Jul)...**THE DREAMERS** - Roger Kanvell (Aug)...**COUNTDOWN** - Charles Eric Maine (Sep)...
DECADE OF FANTASY AND SCIENCE FICTION - edited Robert Mills (Sep)...
THE LAST LEAP - Daniel Galouye (Oct). **BANTAM (Imports): THIRD FROM THE SUN** - Richard Matheson (May)...**I AM A LEGEND** - Richard Matheson (Jun)...**NIGHTMARES AND GIBBERSTACKS** - Fredric Brown (Oct)...
GOLLANCZ: IN DEEP - Damon Knight (Apr)...**CYCLE OF FIRE** - Hal Clement (Apr)...**STRANGE RELATIONS** - Philip Jose Farmer...
COUNTERFEIT WORLD - Daniel Galouye...**GLADIATOR-AT-LAW** - Fohl & Kornbluth...**GUNTER CASE** - Cyril Judd...**REVOLT IN 2100** - Robert Heinlein...**THE TERMINAL BEACH** - J G Ballard...**TIME AND STARS** - Foul Anderson. **FAN: SPECTRUM 1** - edited Kingsley Amis 3

Robert Conquest. DIGIT: CARDINAL OF THE STARS - Francis Rayer (Apr)...THE SCENT OF NEW-MOWN HAY - John Blackburn (Apr)...WHEN THE WHITES WENT - Robert Gateman (Apr). RUPERT HART-DAVIES: THE MACHINERIES OF JOY - Ray Broadbury. FATHER: GREYBEARD - Brian Aldiss. DOBSON: THE MARTIAN WAY - Isaac Asimov (Apr)...WITI & STRANGE DEVICE - Eric Frank Russell (May)...SP HORIZONS - edited Tom Boardman (Jul)...THE UNPLEASANT PROFESSION OF JONATHAN HOAG - Robert Heinlein (Jul).

Recent publications in the States: THE WANDERER - Fritz Leiber (Ballantine 75¢)...LANJA 1 AND OTHER STORIES - edited John Carnell (Berkeley 50¢)...UNKNOWN 5 - edited D R Bonson (Pyramid)...THE MILE LONG SPACESHIP - Kate Wilhelm (Berkeley)...INVADERS OF RIGEL - Fletcher Pratt (Airmont)...SUNDIAL - Shirley Jackson (Ace)...WONDER WAR - Laurence Janifer (Pyramid)...OMNISCION 4 - edited Groff Conklin (Pyramid)...SOW OF THE TREE / THE HOUSES OF ISRA - Jack Vance (Ace)...STURGEON IN ORBIT - Theodore Sturgeon (Pyramid).

WORLDS OF TOMORROW Apr '64 features THE DARK LIGHT YEARS - short novel by Brian Aldiss...June issue contains two short novels - ON MESSENGER MOUNTAIN by Gordon Dickson and WHAT DEAD MEN SAY by Philip Dick - also novelette by J T McIntosh called THE GREAT DOCKED SHIP...August issue contains short novel VALENTINE'S PLANET by Avram Davidson and novelette THE LITTLE BLACK BOX by Philip Dick.

GALAXY Apr '64 has THE BOY WHO BOUGHT OLD EARTH by Cordwainer Smith... June issue contains short novel TO BUILD A WORLD by Poul Anderson, also stories by Damon Knight, Philip Jose Farmer, Gordon Dickson, Harry Harrison & others...August issue contains short novel THE DEAR LADY OF CLOWN TOWN by Cordwainer Smith - also THE WATCHERS IN THE GLADE by Richard Wilson and THE CHILDREN OF NIGHT by Frederick Pohl.

IF January '64 contains first part of THREE WORLDS TO CONQUER by Poul Anderson and WATERSPIDER by Philip Dick - highly comical short which has Poul Anderson as the hero! March issue concludes the Anderson serial and also contains IN SATURN'S RINGS by Robert Young and THE CITY THAT GREW IN THE SEA by Keith Laumer (a Retief yarn)...May issue is an all Smith issue - complete novel THE IMPERIAL STARS by Edward E Smith, THE STORE OF HEART'S DESIRE by Cordwainer Smith (follow-up to ODYSSEY OF LOST C'NELL - Galaxy Oct '62), FIRE 2016 by George O Smith and THE FINAL EQUATION by Jack Smith...In July IF changes to a monthly schedule and contains part one of a new Robert Heinlein serial, FARNEHAM'S FREEHOLD. Also contains THE SILKIE by A E van Vogt...Announces in July issue that a new serial, SKYLARK DUQUESNE by Edward E Smith, will be coming shortly.

FANTASY AND SCIENCE FICTION Jun '64 has THE TRIUMPH OF PEGASUS by Frank Javor and THE UNKNOWN LAW by Avram Davidson...July issue contains CANTATA 140 by Philip Dick.

IF are issuing a magazine-type anthology of the best stories to appear in IF during the past few years.

NEW WORLDS No. 142 is now on sale...contains serial by Jim Ballard called EQUINOX and stories by Aldiss and Brunner...cover is by Jim Cawthorne...only magazine I know to reduce the price - it is now 2/6!

RGP

CHANGE OF ADDRESS

M 124 J M McGregor, 5 Ravelston House Loan, Edinburgh 4.

There are still a few copies of the GALAXY and NEBULA check-lists available. GALAXY covers the period up to December 1958 and NEBULA is complete. Price 1/6 each to members. Available from the Treasurer, Charles Winstone, 71, George Road, Erdington, Birmingham 23.

Your editor would like to get copies of the following magazines which contain stories by Poul Anderson:-
AMAZING Dec 1959; ASTOUNDING Oct 1949; FANTASY & SF Aug 1955; Nov 1955; Mar 1956; Jan 1962; FANTASTIC Mar/Apr 1953; Dec 1959; Jul 1960; FANTASTIC UNIVERSE Aug 1953; Jan 1954; Dec 1954; Jan 1957; Jan 1960; FANTASTIC STORY QUARTERLY Spring 1950; FUTURE Sep/Oct 1950; May 1951; INFINITY Jun 1958; IMAGINATION Feb 1951; IF Nov 1962; PLANET STORIES Fall 1950; Summer 1954; SCIENCE FICTION STORIES No. 1; SUPER SCIENCE STORIES Sep 1950; WORLDS BEYOND Feb 1951; VENTURE Mar 1958.

All American editions. Will pay good prices if in good condition.

Also Anderson's novels STAR WAYS, THE ENEMY STARS, VAULT OF THE AGES, BROKEN SWORD, THE GOLDEN SLAVE and VIRGIN PLANET in American hardcover editions.
