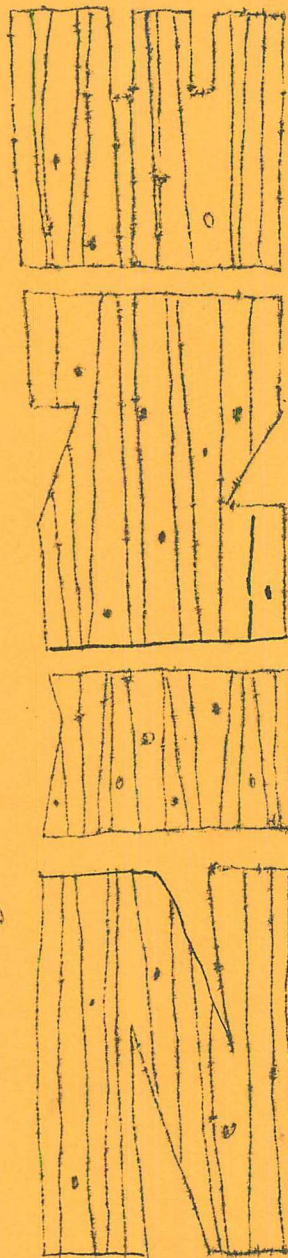
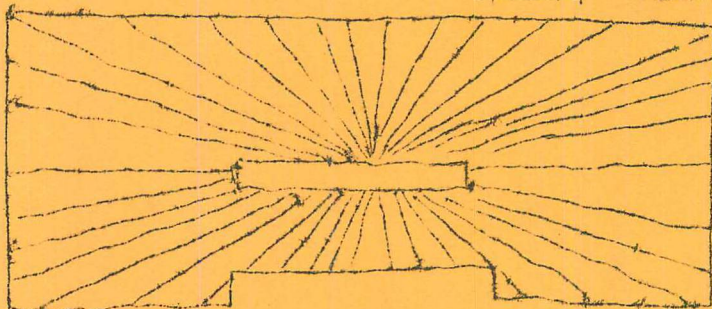
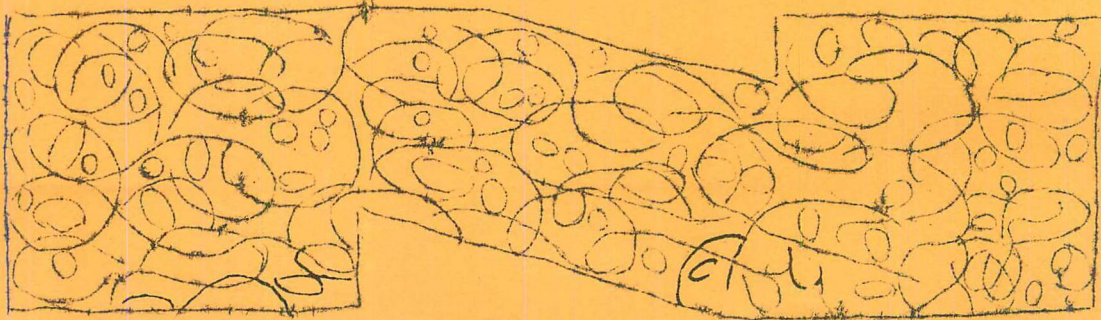


# Kilifan

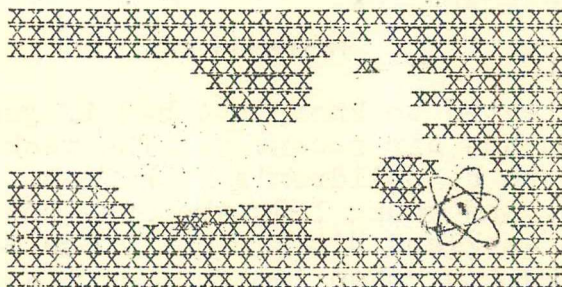
NUMBER SEVEN



SEPTEMBER 57



And so, after all these years, it's South Gate In '58! I've just received the glad (though not unexpected) tidings from Ron Bennett. You might find the rest of his letter interesting too, so here goes: "Note - I am no longer agent for Contact or Ploy. Passed responsibility on to Eric Bentcliffe, of 47 Aldis Street, Great Moor, Stockport, Cheshire... You ask for WorldCon facts! Impossible. I took notes and even so the weekend is lost in a hazy daze. I'm writing a report for Terry Carr's Innuendo, and Ploy will feature a few comments on the weekend... I'm tempted to say that South Gate was trounced by Vladivostok or sump'n, but they walked it. Whoopee!.. Bob Madle was in Leeds this week. We both stayed at Mike Rosenblum's... Four candidates have announced for TAFF next year, all dying to get to South Gate. In alphabetical order these are: Bennett, Berry, Dave Newman, & Bobby Wild. So take your pick..." Thanx, Ron (and thanx also for Burp). Come to think of it, I wouldn't have been all that suprised if Vladivostok had copped the bid, wot with all this Phudnik business. (Anybody care to join my Ukraine In '59 party? Am writing Siberia to check if suitable accomodation is available..) In the meantime there's the 58 shindig which I should imagine - from all the preparation that's gone into it - will be the best on record. Wow!



Next: let me comment on the contents of this. On Page One is our Real High-Class Arty Cover symbolising "Thandom Is Like A Lousy Drug." How tru. Page Three, you will find this Editori et al. On Page Five & Six is news of Local Fannas. Page Seven & Eight are taken up with Book Reviews. Page Nine sees the start of the Fmz Revoo section. I begun with three pages of same, but by the time I'd typed out those 3pp of reviews, so many other zines had arrived that I decided to enlarge the section to 4pp. Then 5pp. Then 6pp. After that, well, I just had to stop sometime! Note amusing typo, third line from bottom, on p.10. Should read: "Willis (who thinks all fannes are beautiful." Poh! Pp 15-21 feature Graham Stone's article on the SF Scene Department which he used to write for "SF Monthly". Truly Graham is a Good Man; when I asked him for an article, he not only wrote and typed the thing, but duped it himself -- and then paid to have it sent by AIR over the 1200 or so miles separating Australia from New Zed. This is a good

opportunity to say something about People Shouldn't Throw Stones or Leave No Stone Unturned or etc. but honest, I just haven't got the energy. On back page is pic of Auckland ferry en route to SG. Garry, is that me at the wheel? Anyway, our thanx to the commercial artist who drew the illo.

+++++

Next, let's take a look at my Horrockscope. Ha, I see many Good Things ahead. The next KIWIFAN will feature Mervyn Barrett's "Advice To The Lovelorn Fan" (administered by Auntie Acky). Then there are features by Pete Campbell, Mrs Ingham, and Bruce Burn. Of special interest will be the History of Kiwifandom by John McLeod. Also on hand are a large Lettercol, an article on the Seatoun SF Society, a SF crossword by Art Wilson of Hong Kong(!), plus a big section on SF Films (which should really have gone in this issue. These are the features you will be seeing in the next or future issues of KIWIFAN. (Excuse bad grammar.) As for the planned art supplement, printing costs have knocked us back for the moment, but we shall see. What will be, will be, in other words. There's some good artwork ready by "x" and Bruce King. By the way, don't let the above list put you off contributing. We're always eager for new stuff, articles, artwork or news. As Ron saith, take your pick.

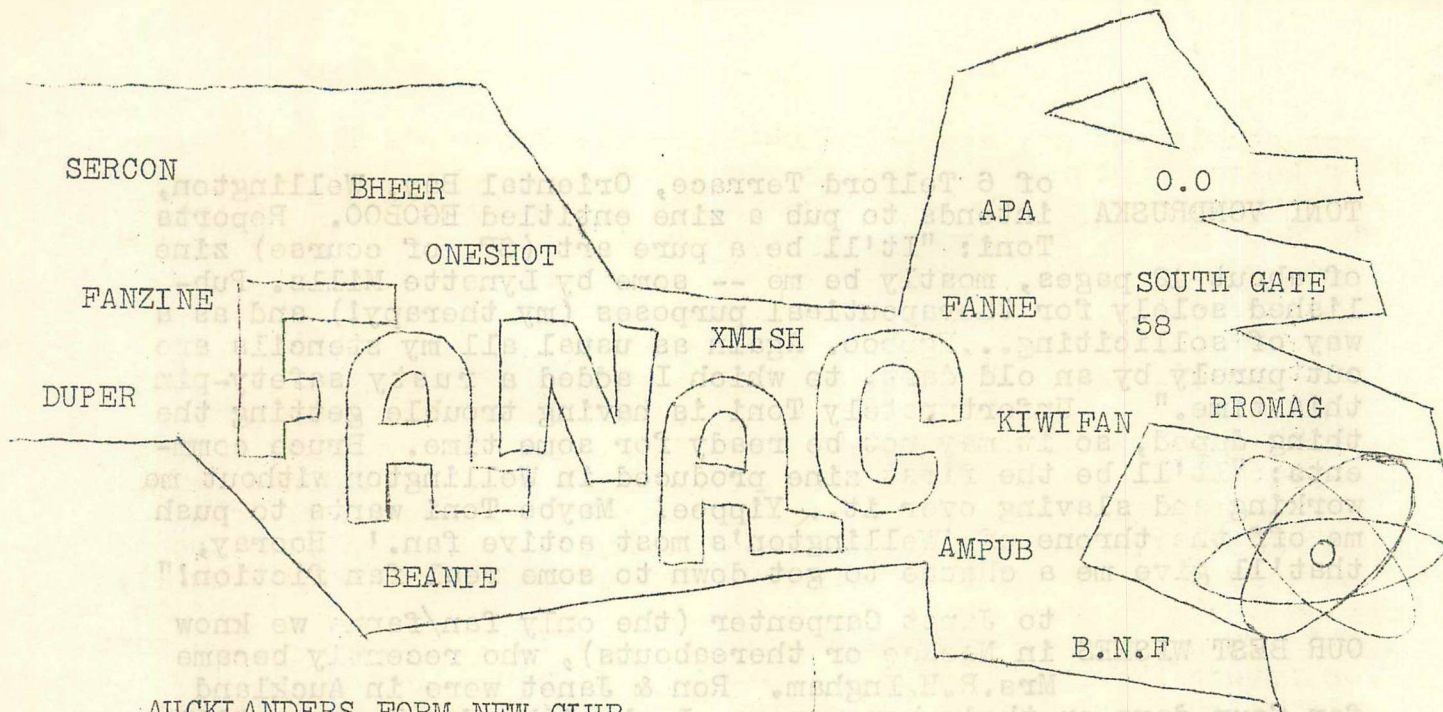
+++++

You might be interested to know (too bad if youse aint) that John and meself were on the air recently. The week that Bruce was in Auckland happened to be Children's Book Week. I got a ring from Neeline Fritchard, the young lady who runs the iYA Children's Session (also the Auckland Hit Parade). She wanted me to dig up some kids' SF books and revoo 'em for her listeners. Also, if I so desired, to talk on SF/fandom in general. The broadcast went off quite well, I think, with John reviewing the books and myself taking for a little while about SFAC, the SF field, and about fanzines. (One of the fms I described for the kids was the Swedish "Star Stuff".) Hmm, might induce a few of the little blighters to grow up to be fans... Anyway, that's their bad luck. And so, with usual apologies for typing, duping, paper, neeness, serconishness, and meinself, I'll bid you all ADIEU.

---

KIWIFAN 7, for October 1957. Produced -if possible- every coupla months, by Roger Horrocks, 18 Hazelmere Road, Mt. Albert, Auckland S.W.1., New Zealand, sort of under the auspices of SFAC. He is aided and abetted by John McLeod, 33 Renfrew Avenue, Mt. Albert, Auckland SW1. Subs now 3/- for 4, and advertising is based on 10/- per page. By the way, if you're trading please send TWO copies of your effort; we'll send 2 of ours in return. Youse is a ☐ Trader ☐ Subscriber ☐ Contributor ☐ BNF or other well-known person. You get this copy from ☐ Roger ☐ John or ☐

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### AUCKLANDERS FORM NEW CLUB

On Thursday, September 5th, Auckland had its first real fanmeet in over a year. Guest of honour was Bruce (BEM) Burn, who, being, in Auckland on N.Z. Film Unit business, was thus able to represent the Wellington SF Circle. There were about 8 other fans present (including two fannes).

The evening got off to a bad start when Jack Connell, President of the Auckland SF Club, rang up at the last minute to say he was unable to come. Nevertheless things soon got rolling and an enjoyable three hours was spent in eating, passing resolutions and just plain talkin'. Bruce wandered round with a beaten-up ole camera taking blackmail pix (Ghu! If he puts them in one of the Unit's films..) and asking everybody's opinion of SPLUTTER.

Nevertheless, we got some business concluded. It was decided that the two Auckland clubs then in existence -- The Auckland SF Club and The Auckland Space Club -- were both outmoded, and that it would be in the interests of everybody to form a new group, presumably to combine the remnants of both the old organizations. Two names were suggested for the new one: The Auckland SF Circle or The SF Auckland Circle. (Big difference..) Eventually the former was rejected because (1) The initials were the same as the old Club's and (2) SFAC sounded a lot snappier. Naturally it'll take a little while to get the new group going, but we hope to have full details on SFAC in the next issue. (Also some of those photos of Bruce's. Hmmm.)

---

"You know, in a way you people who are nearly isolated are lucky. Then you don't have to think of the people you could be seeing, but don't... And when someone comes -- Wow!... I say this because I honestly think you sound like you have more fun, fannish fun, than we do..." (Rick Sneary)

---

of 6 Telford Terrace, Oriental Bay, Wellington,  
TONI VONDRUSKA intends to pub a zine entitled EGOBOO. Reports  
Toni: "It'll be a pure art (SF, of course) zine  
of about 12 pages, mostly be me -- some by Lynette Mills. Pub-  
lished solely for therapeutical purposes (my therapy!) and as a  
way of solliciting...Egoboo. Again as usual all my stencils are  
cut purely by an old dart, to which I added a rusty safety-pin  
this time." Unfortunately Toni is having trouble getting the  
thing duped, so it may not be ready for some time. Bruce comm-  
ents: "It'll be the first zine produced in Wellington without me  
working and slaving over it.. Yippee! Maybe Toni wants to push  
me off the throne of 'Wellington's most active fan.' Hooray,  
that'll give me a chance to get down to some real fan fiction!"

to Janet Carpenter (the only fan/farme we know  
OUR BEST WISHES in NaeNae or thereabouts), who recently became  
Mrs.R.H.Ingham. Ron & Janet were in Auckland  
for four days on their honeymoon. Looks like Mrs Ingham still  
finds time for fanning, as she recently dashed off a 2700 word  
story for Mervyn! Once again, all the best.

is still working on a one-shot entitled "The  
MERVYN BARRETT Green Expression". It'll contain oodles of  
doodles by William Rotsler plus jottings by  
Mervyn. (See review of FOCUS for Merv's address.) Meanwhile  
Bruce Burn (12 Khyber Road, Wellington E5) has three zines  
lined up himself. First is "The Magic Stylus", which Bruce  
claims to have NO resemblance to his favourite piece of lit-  
erature, "The Enchanted Duplicator." Heh. Anyway, it'll run  
to about 20 pages and should be pubbed next year sometime. The  
second zine is another one-shot named "Echh!" Probably will  
contain three of Bruce's stories, "L' Amour", "In Space", and  
"The War". ("Or", adds Bruce, "on umpteenth thots, maybe I won't  
do that. Maybe I'll just dupe all sorts of things. Ah well,  
when I've made up my mind I'll tell ya.") And finally there's  
"paraFANalia". ("With all these folks wanting FAN, I think I'll  
bring another issue out this year, dunno when exactly. I've  
more than enuff material - but very little time. With kind words  
from Eney, WAW, Sneary - and Grandpaw Tucker, I just might put  
the zine on a regular schedule again. As it is, I'm thinking  
of publishing a second edition of FAN one. Boy! what fun! A  
second edition to a Kiwizine. Wow! Waw!") Exuberant youf...

spent a busy week in Auckland on N.Z. Film Unit  
ALSO, BRUCE business. He was round at 18 most nights, or  
else doing the town with me. Haven't room here  
to give all the fannish details, but you'll be getting them...  
After Auckland, Bruce went off to Fiji with the NFU men. (Bruce,  
by the way is Assistant-Director of his particular unit.) Don't  
know what happen over there, but I got a wow of a postcard.....  
After arriving back in windy Wellington, Bruce put out a 2-page  
one-shot and lit off again -- this time to Christchurch! Shux.

THE EARTH IN PERIL ed. Don Wollheim. 158pp  
WHO SPEAKS OF CONQUEST? by Lan Wright. 160

ACE 205 (35¢)

This reminds me of a 'pop' record: one side is slickly done, while the other sounds as though it's been thrown together in a couple of minutes. The good side in this case is the anthology, an entertaining collection of Armageddon-type stories. If you haven't read 'em before, I recommend it. The less said about the Wright (!) side, the better. It's from New Worlds and it's a-w-f-u-l!

DOOMSDAY EVE by Robert Moore Williams. 138  
THREE TO CONQUER by Eric Frank Russell. 181

ACE 215 (35¢)

Unlike the previous double, both sides are first-rate. The Russell contribution is an action-packed yarn about aliens taking over human minds. (Originally billed as "Call Him Dead" in ASF.) The other novel is about a super race evolving during an atomic war. My only complaint: although the stories are described as "unabridged", some busybody has gone through them and added several hundred extra commas. Great Ghu!

EARTH SATELLITES by G. Harry Stine. 191

ACE 239 (35¢)

An ACE single, this time. It's notable because it's one of the first popular books on the satellite program. It gives a readable account of the subject, but I was put off by the warmongering element. ("Why we must beat Russia" etc etc). The satellite plan provides an excellent opportunity for international cooperation. However, this is a small objection; if you'd like a non-technical account of Man's newest challenge, get it.

THE 13th IMMORTAL by Ben Silverberg. 129

ACE 223 (35¢)

THIS FORTRESS WORLD by James Gunn. 190

This is a good double for action fans, with plenty of dash and bash. Silverberg's novel takes place in the future, when 12 immortals rule the roost. Dale Kesley has some entertaining escapades becoming the 13th. The hero of Gunn's gunplay is Bill Dale, who finds about a colossal power source. Attempts are made by the various rulers to get source and/or Dale. It's thud and blunder but it's a lot of fun.

INK

BOOKS

BOOKS

BOOKS

AND

STILL

MORE

BOOKS

IN

OUT

FIRST ON MARS by Rex Gordon (ACE 235): 192pp. This is the first AME of Gordon's "No Man Friday", the story of the sole-survivor of a Mars expedition (told a la Robinson Crusoe). Realistic and gripping.

MASTER OF LIFE AND DEATH by Bob Silverberg + THE SECRET VISITORS by James White (ACE 237): 163+155pp. "Carnell most happy fella", reports SF7, for several NW serials have been bought recently by ACE. "The Secret Visitors", a mediocre thriller, is one of these. However, with the Silverberg novel (about birth control in the future), it makes up a worthwhile double.

EMPIRE OF THE ATOM by Van Vogt + SPACE STATION #1 by Frank Long (ACE 242): 162+157pp. The Long contribution looks like slightly above-average space opera. The Van Vogt half, telling of a primitive civilization that has the use of atomic weapons, looks very interesting.

OFF ON A COMET by Jules Verne (ACE 245): 342pp. The Emsh cover is one of the best I have ever seen on an Ace PB. Indeed, it's one of the best I have ever seen on any SF PB... Inside is a modernized (!) version of Verne's "only interplanetary novel." For me this is the most interesting ACE in a long, long time..

ACES are obtainable from most N.Z. bookshops, or from the publishers, ACE BOOKS, 23 West 47th Street, New York 36, New York.

THE CASE AGAINST TOMORROW by Fred Pohl (BALLANTINE 206): 150pp Entertaining collection of Pohl yarns from Galaxy, F&SF etc. I recommend it.

THE GREEN ODYSSEY by Philip Jose Farmer (B210): 152pp. Rollicking adventure by the author of "The Lovers". Resourceful space man is cast away on medieval-type planet. Amusing and swashbucklin', though it paled in parts.

SOMETIME, NEVER by John Wyndham, Mervyn Peake, William Golding (B215): 185pp. Terrific Powers cover and three off-beat tales by interesting authors. First AME of same. Yup, I liked it.

HIGH VACUUM by Charles Eric Maine (B213): 185pp. Rocketship crashes on moon; enough oxygen left to support the 4 people for 5 weeks. Or 2 for 10. Or 1 for 20.. Well, it's a pretty familiar plot, isn't it? Not recommended.

BALLANTINES are obtainable from most N.Z. bookshops, or from the publishers, 101 Fifth Avenue, New York 3, New York, U.S.A.

# FANTI SCEPTIC

## FOR TYPODERMICS

Just for a change, I'll use the Automobile Association method of grading hotels. Oughta work for fanzines:... Ah, yes, so it does:

\* That can mean "cheap and nasty; a flophouse for deadbeats"

\*\* "Plenty of room -- for improvement. I get board with this one, but there are a few modern comforts"

\*\*\* "Getting bedder"

\*\*\*\* "A very satisfying meal here"

\*\*\*\*\* "Every possible home comfort; cheap at the price!"

GOT THAT, KIDDIES? THEN GET READIN'...

\*\*\*\*\*  
ALPHA 15 Jan Jansen, 229 Berchemlei, Borgerhout, Belgium. 36pp 4to;  
\*\*\*\*\* bimonthly?; trade. (Rates \*\*\*\*)

This is a Friendly Fanzine with a team of Good Writers behind it. The first up to bat is Dean Grennell, who leads off with a striking exposition on postal censorship. (How ironical if the P.O. should charge Alpha with obscenity as a result..) Other big hits are registered by Sid Birchby (on RnR, Jazz, and Banana Bheer), Archie Mercer (in his Short, Short Caravan), and Ken McIntyre (who fills up space by shovelling - literally!). Bentcliffe, Jansen, Vinø Clarke and Bulmer are also right in thar pullin' their weight. (Correction: Bulmer ain't -- it's Jack Williams. Blame the index, not me!) Anyway, totalling everything up - the interesting articles and the entertaining artwork - I find the Alpha comes out with a pretty good battin' average. On that score, I recommend it to everybody.

\*\*\*\*\*  
SF NEWS 18 Graham Stone, Box 4440 GPO Sydney. NZ agent is me (Roger).  
\*\*\*\*\* 8pp 6 $\frac{1}{2}$ "x9 $\frac{1}{2}$ "; 12 for 6/- (=7/6 Aussie). (Rates \*\*\*)

A really competent li'l mag with news and views on the SF field. It lacks personality and humour, but I guess a newszine should be very factual. (Kiwifan is???) At any rate, the photo-litho job is beautiful, though I'd like to see more illos. 'NEWS is a zine I recommend to anybody seriously interested in SF. Egad, if there were a few more pages to it, I'd rate it \*\*\*\* or more.

Doctored by Roger --



\*\*\*\*\*  
SPLUTTER 1 Edited by Edgar Bates; c/o Bruce Burn, 12 Khyber Rd,  
Wellington E5. 4pp 4to; Irregular. (Rates \*)(!!!)  
\*\*\*\*\*

This is a jolly fine amateur magazine, you chaps. It's dedicated to "the promotion of serious SF." Loads of interesting articles on "Adaptability", "Relativity", "The World's Outlook on SF" and so on. As Bruce says on page 4: "I think fandom can only reach NZ by means of serious discussion groups and other neofannish activities." Gahhhhhhhhhhhoocha.

\*\*\*\*\*  
THE INNAVIGABLE MOUTH 2 Les Linards, 24 rue Petite, Vesoul H.S.  
France. 10pp 4to; trade? (Rates \*\*\*)  
\*\*\*\*\*

A French fanzine written all in English! Egads! The very least I can do is to review the furschlugginer thing in French.....  
NIM, c'est decousu, confus, plein de divagations..mais, de maniere ou d'autre, c'est vraiment agreable!! En un mot, c'est fannish. (Fannish, fannish..What the heck is the French for 'fannish'---???) Ici, Jean & Anne discutent Pogo, SF, fandom, Pogo, correspondence, Pogo...et toute autre chose que venit a l'esprit (--la phrase correcte?) Mais les empreintes! Ce sont tres amusantes! ---It's a lot of fun!---

## XX PILLS FOR DILLS XX

\*\*\*\*\*  
HYPHEN 18 Chuck Harris & WAW, 170 Upper Newtownards Rd, Belfast  
N. Ireland; 40pp 4to; approx 1/2ly; 1/- per. (\*\*\*\*)  
\*\*\*\*\*

"-" is as slick and polished a fanmag as you'll find anywhere. Its fanhumour is mature, its (Atomic) artwork excellent, and its presentation outstanding (on coloured paper, yet!) Above all, "-" has a very definite policy of fannishness -- you either dig it the most or else wish it had stayed dug. As it happens I'm a fan for "-", and consequently for "-18". Contributors include Temple (A La Recherche Du Temple Perdu), Berry (with his shockingly bad manners), Bloch (on celluloid and censorship), and Willis (who thinks all fans are beautiful. I suppose I could object that "-" is too concerned with s\*x, but right now I just can't muster the energy..

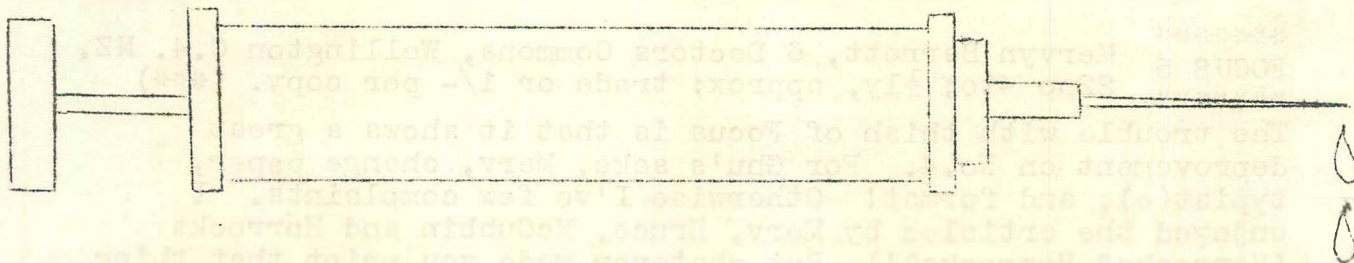
\*\*\*\*\*  
SF PARADE 5 Len Moffatt, 10202 Belcher, Downey, Calif. (Note new  
\*\*\*\*\* address); 16pp 4to; 1/ly; free for the asking! (\*\*\*)

At long last SFP features a cover illo! Not a particularly good one (for Atom, at any rate) but it is a cover illo. Only other drawing in the mag is an excellent ad design by E. Loring Ware. Oh yes, the contents: SF reviews by Fields, Tolliver, Horrocks (Horrocks?!), More, and Sneary. Also articles by Honey Wood, Tolliver, and Harry Warner Jr. To sum up, this is a meagre ish for SFP but a very entertaining one. The standard of duping is not as good as it was in No.4, but I guess this is because the circulation has greatly increased. (And no wonder!)

\*\*\*\*\*  
INNUENDO 3 David Rike & Terry Carr, 134 Cambridge Street, San  
\*\*\*\*\* Francisco 24, Calif. Sort of irregular; 22pp 4to. (\*\*\*)

Inn and SFP both come from the sunny state, but the resemblance ends right there. Not with a whimper but a bhang! Len's aim is to secure SG (LA) as the '58 WorldCon site. Terry's aim is to secure an Index To Sex In SF. (Not that there's rivalry between the two factions!)

All the same, Terry & David are fannish in a mature sort of way -- unlike Baldwin's Extanties.. High spot of thish is Carl Brandon's "Cacher of the Rye". Just, for Ghu's sake, boys, get some good interior illos! Recommendation: Approved for General Exhibition with the warning that parts of this Periodical may be disturbing to Nervous Chillun or Serconish Fen..



\*\*\*\*\*  
NEW FUTURIAN 7 Mike Rosenblum, 7 Grosvenor Park, Chapel-Allerton,  
\*\*\*\*\* Leeds 7. 40pp 4to; 9d or trade; irreg. (\*\*\*\*\*)(!)

This is a first class fanzine with a nice balance of fantype and sercon stuff. I should write pages about it, but I'd only go into ecstacies. It has Big Names, it has character, it has good material, and it's even got good presentation. So I'll say just this: unless you're a really gone fannish type, you must get Nu Fu..

\*\*\*\*\*  
PLOY 9 Ron Bennett, 7 Southway, Arthurs Ave., Harrowgate, Yorks.  
\*\*\*\*\* 34pp 4to; 1/- or 15¢ per; irregular? (\*\*\*)

PLOY isn't outstandingly brilliant, but it is very enjoyable. The writers (even Phoenix) do seem to be struggling for laughs at times; and parts of the mag appear hurried. All the same, it has its moments. I like it -- and I think you will too. PLOY has something for everybody.

\*\*\*\*\*  
FOR BEMS ONLY 5 Jerry Merrill & Paul Cook, 632 Avenue H,  
Boulder City, Nevada. 56pp demy-8o;  $\frac{1}{4}$ ¢ page (\*\*\*)  
\*\*\*\*\*

The cover is a very cleverly designed puzzle which will give you hours of pleasant relaxation trying to figure out just what the heck it is.. The postgirl gave me a mighty funny look when she handed it over, and no wonder! (The very next day one of Roger Dard's celebrated postcards arrived. Ghu, she must think this is a nuthouse, or maybe something worse! I only hope she didn't see that copy of INSIDE 51..) As for FBO 5, it happens to be Jerry & Paul's first encounter with mimeo so I suppose they can be forgiven the crummy repro. More gutter bleed puh-leeze! Oh, the contents are entertaining enough and they have a sort of exhilarating neoish air about them. (Oh brother!) Top marks go to Alan Dodd for the hilarious last paras of "Bubble Dance".

\*\*\*\*\*  
 INSIDE 51 Ron Smith, Box 356, Times Square Station, New York  
 36. 5 for \$1. 40pp demy-80. (\*\*\*\*)  
 \*\*\*\*\*

This is the ish which sports The Cover.. As a matter of fact, it's well-drawn and in quite an unusual style for Alan Hunter. The innards? Well, I've nary a bad word to say about any of them. There's a three way discussin' - er, discussion - on Si..Pshi..Psionics (psaw!), a spoof on "Analyse Yourself", and miles of reviews. Also an article about Creation by Doc Smith. If you're not already a subscriber, I suggest you analyse your twisted ego immediately!

\*\*\*\*\*  
 FOCUS 5 Mervyn Barrett, 6 Doctors Commons, Wellington C.4. NZ.  
 \*\*\*\*\*  
 22pp 4to; 1/1y, approx; trade or 1/- per copy. (\*\*\*)

The trouble with thish of Focus is that it shows a great depovement on No.4. For Ghu's sake, Merv, change paper, typist(e), and format! Otherwise I've few complaints. I enjoyed the articles by Merv, Bruce, McCubbin and Horrocks (Horrocks? Horrocks?!) But whatever made you print that thing by Richard? Ech! Still, summing up it's quite an entertaining fanzine, Mervyn ole bhean. And I'll be looking forward to that Rake's Progress thing in Focus No.6..

\*\*\*\*\*  
KIWIFAN 7 Roger Horrocks, 18 Hazelmere Road, Mt. Albert,  
Auckland S.W.1. ?pp 4to; bimonthly. (\*\*\*\*\*)  
\*\*\*\*\*

[illegible]

---Roger

\*\*\*\*\*  
RETRIBUTION 7 John Berry & Art Thompson, 31 Campbell Park Ave.,  
Belmont, Belfast, N.Ireland. 32pp 4to; 1/- (\*\*\*)  
\*\*\*\*\*

This, as you should know, is The Official Organ Of The Goon Defective Agency. As usual, it's taken up by a series of Goon adventures, the best of which is Berry's "The Non-Shaver Mystery." Atom's drawings are very good, apart from poor layout in one or two cases. Hmm, I see that Archie Mercer is planning to investigate "that Burns chappie down in N.Z." That I must read! Which reminds me, 'that Burns chappie' has been doing a little investigating himself. While on his trip to Fiji, etc., he came across a place called F----- (Oops! Mustn't steal your thunder, must I, Brucey boy?) Ah well, you'll probably be hearing all about it soon enough. Dear me, I've forgotten about Ret; there, there, don't cry. Be a good li'l fanzine and I'll recommend you to all the nice readers. And I do, honest!

\*\*\*\*\*  
CAMBER 8 Alan Dodd, 77 Stanstead Road, Hoddesdon, Herts., England  
30pp 4to; 1/- or 15p; irregular. (\*\*\*)  
\*\*\*\*\*

There are so many good fanzines on the go that I find it hard to grade the things. Nearly everybody gets "\*\*\*\*", and that's a darn sight more than KIWIFAN will probably get.. I tell you, it scares me!... Camber is another three star effort, with good artwork and some entertaining pieces by The Only True Dodderer (Alan), Don Stuefloten, and John Berry (who writes as well about Kamikazes as he does about Goons). Yep, I enjoyed this fanzine.

\*\*\*\*\*  
CAMBER ART FOLIO (rates \*\*\*\*) with TAKE-OFF (\*\*\*\*) from Alan.  
\*\*\*\*\*

As I think Len Moffatt pointed out, it's the art supplement with its amusing collection of femmes and BEMs that should be labelled "Takeoff - The Stripped Down Fanzine" — not the innocuous compendium of fanmag revcoos!! Oh well, the art folio is kept in good taste, and on the credit side there are some high-grade illos by Eddie, Rotsler, Dave English, Harry, Jeeves & Co. Also a biographical sketch of each. If you're at all interested in SF/fan art, then this is an absolute 'must' with its 36 (foolscap) pages of BNFartists. Alan asks 1/6 a copy, but considering the fantabulous amount of work that's gone into it, why not send a little extra? De odder Doddball (Take-off) is a 20-page collection of fmz reviews that should prove of immense value to everybody who reads them things... Say, don't YOU?

\*\*\*\*\*  
FFM ENDING 4 Pierre Versins, Primerose 38, Lausanne, Switzerland.  
16pp, 4"x11 $\frac{1}{2}$ "!!! Trade; monthly. (I can't rate it!)  
\*\*\*\*\*

Me and my (innavigable) mouth! Here's a Swiss zine written in English, and now I'm obliged to review the darn thing in Swiss. Well, I'll certainly do so if anybody can get me a dictionary of Swiss. (Heh heh) Right now I'll stick to good ole English.

Pierre says: "This zine is always an improvisation. I never think before sitting at my desk (!!)) and I prefer to let my mind wandering and wondering since it discovers its path." Maybe that's what makes the zine so delightful, along with the 'slim Jim' page-size and the puzzling illos. I like it, but don't ask me to rate the zine. It just ain't possible!

\*\*\*\*\*  
ALORS 8,57 Pierre, along with the Linards and the Mills. One  
\*\*\*\*\* shot? 2Opp; this time they've used paper 4"x5 1/2"!

The same applies to this one as to FFM. It's a truly delightful mixup, written to celebrate the meeting of three fan families in Switzerland.

\*\*\*\*\*  
BRILLIG 9 Lars Bourne, 2436 1/2 Portland St., Eugene, Oregon.  
\*\*\*\*\* 15¢ or trade; irregular? 28pp 4to. (Not quite \*\*\*)

Generally speaking, I'm against sex in fanzines. It can make things very embarrassing for a young fan like meinself when parents start examining the zines. Furthermore, it tends to give fandom a bad name. Have one fanzine censored, and the P.O. will start giving the others a very close scrutiny. Then you'll get packets ripped open (as happened to my copy of Brillig) or maybe even fmz maltreated. Apparently Brillig 7 & 7 1/2 were actually labelled by the P.O. as obscene. If this issue had been objectionable also I would have written a very stinging criticism of it, for the reasons given above. Fortunately it wasn't; with the exception of an odd item or two, I've no complaints. The editor seems quite a nice chap (what Lars'll say to that!) and with a little more polish and restraint Brillig could rival the top American zines. It's got the artists and it's got the writers. So I recommend this mag, with just slight reservations.

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\* \* \* JUST ARRIVED \* \* \*

MAGNITUDE 4, from Ralph Stapenhorst Jr, 409 West Lexington Drive, Glendale 3, California. 20pp; 8 1/2"x5 1/2"; 10¢. [For an amateur mag this is mighty professionally done. Good short story, astronomy articles, sf article, plus news from 4sj and the Chesley Donovan Foundation - and even two pages in untranslated Martian! All this set off beautifully by Cobb's artwork and the wonderful photo-litho. I go for this in a big way.

REPORT ON THE MIDWESTERCON and DEAD CALM, 10pp of one-shots from G.M. Carr (& Toskey), 5319 Ballard Ave., Seattle 7, Washington. [Here are copious quantities of garrolous GEM gushings. Interesting, though, to read her opinions of some of the people present at the Con... Best feature of fmz is page of pix on cover of conrep. Hah, there's even one of Boyd Raeburn ("with no zebra-stripes along the cheekbones, nor New-Zealander war paint of any kind"). Which reminds me, can anybody give me Boyd's address? I'd like to contact him.

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by Graham Stone

When I originally wrote this article, Science Fiction Monthly was still a going concern, and therefore it dealt with the feature "The Science Fiction Scene" as if it would be running indefinitely, as indeed it was as far as I knew. But the magazine was discontinued from the 18th (February 1957) issue, so now I need not to tell you about what plans I have for the future but just what I did and why in the few months of the department's existence.

Sixteen pages is a fair amount, especially in a 112-page publication -- no other science fiction magazine has ever devoted so much of its space to reviews and commentary on the science fiction field in general. Being put in charge of such a feature was a responsibility and an opportunity of no mean order. It was a chance to do something useful for SF in a neglected field, and I mean that in more ways than one. For one thing, while plenty of magazines have had readers' departments and helped the more vocal fans carry on their various activities, and there has been a fair amount of factual matter, some of it very good, on science featured in some magazines -- Astounding and Galaxy have a particularly fine record -- and there have been book review departments, good and bad, as a regular thing for years, there has been very little attempt to fill in the background of the field for new readers, discuss themes and theories and provide miscellaneous information. Then, too, although we see current British science fiction in Australia, it does not have as extensive a circulation as you might think. Science Fiction Monthly, like at least some previous ventures in Australia, had a circulation several times that of any British magazine in Australia. Whether it reached more new readers I wouldn't want to guess, but it undoubtedly reached many more readers regularly. So, in short, it was an unusual opportunity.

Who read it, or rather, what kind of people read it? We don't know. What the management of the magazine thought, I hesitate to say. We can say for certain that comparatively few of them had previously read very much science fiction. There was a wonderful opening there for a definite editorial policy to develop a new market for genuine science fiction. Instead, the time-honoured Australian "near enough" system gave us a magazine without a trace of character and with a pretty poor level of writing and speculation. With the best intentions in the world, nobody can understand anything about a complex field like science fiction without taking an interest in it and making a study of it, and the Atlas organisation was no exception. In time, I think it would have been a lot better: but it wasn't given time. Between the fiction content of the magazine and the viewpoints expressed in the "Scene" there was a gulf which brought a number of comments, to which all I can say is that as far as the fiction was concerned, I was not consulted. Mind you, it could have been a lot worse. They made a fair attempt on the problem, and it is unlikely that anyone but a scientifiictionist will do better.

The object of the "Scene" was, briefly, to illuminate and interpret the science fiction field. I assumed that I was writing for people with a reasonable level of general intelligence, curiosity, mental flexibility and awareness of the changes the world is undergoing -- for if they didn't have these characteristics what would they be doing reading a science fiction magazine? -- otherwise a mixed group. I assumed that on the whole they had not read much SF until fairly recently. To say anything useful about the way the department was conducted we must go back a little. Not to the origins of science fiction (no adequate account has been written yet, and this is not the place to begin) but to my own experience of it.

When I was born (January 1926) the first issue of *Amazing Stories* must have been in the proof stage. I did not make its acquaintance for the best part of thirteen years, however, and by that time I had a certain amount of background for it. I didn't ever "become interested" in scientific ideas: it's a matter of a general attitude to life, you either have it or never will have it. Either you naturally ask "what next?" once you have a clear picture of how things stand, or you don't, never will, and won't understand when you're told. You might as well be dead in the latter case.

I don't remember for sure what I first read that you could call SF. I read what we called "comics" then: newspaper-sized affairs, some mostly pictures for very young children learning to read, others pages of infinitesimal type with one or two tiny illustrations, printed on dirty pink or green newsprint. No doubt there were stories there with an imaginative angle, but memory fails. Then there was another group of publications with no accepted name -- they sometimes called themselves "story papers" -- 32-page 8" x 12" weeklies aimed at older readers, from kindergarten up to the teens. These tended to have definite editorial policies and slants. A few like the *Gem* and *Magnet* specialised in that abysmal bottom of juvenile fiction, the school story: most of them ran a varied selection of adventure, sport, detective and historical fiction. I read these by the gross, particularly the *Champion* and *Triumph* which went in for lost worlds swarming with dinnersaucers, mad scientists threatening the world and the like. I looked out for such stories and tracked down missing instalments at a pretty early age. I missed the infamous *Scoops*, which was in this class but was also a genuine if primitive science fiction publication. The last one of the field I kept any interest in was the *Modern Boy*, which was well on the way there.

I must have been only seven when I read Wells' "The Invisible Man", a brilliant object lesson in developing a new idea and making it intelligible to an unprepared audience; and "The Food of the Gods" which goes further, showing a world transformed by a new factor. These two books that happened to be around started a search for more books with something to say, and in the next few years I discovered and read a fair amount of Verne, Haggard, Burroughs. Then there were stories in adult British magazines of the time, like *Pearson's* and *The Strand* -- a little known field for surprisingly good SF.

It was in 1935, I think, that the *Flash Gordon* strip started

running in various Australian newspapers. The Adelaide Mail produced a handout announcing it -- a broadsheet with a lot of sales talk and some scenes from the first few episodes. I was delighted: at first. But I followed the series, as much irritated as thrilled by it, for years with occasional lapses. I went out of my way to see the film version, a crude and mediocre serial, a couple of years later. There were other imaginative flickers too -- Mystery Liner, Son of Kong (I missed King Kong until it was revived not so long ago), serials like Jungle Mystery and The Vanishing Shadow. I missed Things to Come by being on the move -- in Adelaide when it was showing in Sydney, and vice versa. It took me years to catch up with it at a revival.

Then there was Buck Rogers, in his nattily uniformed and muscled-bound glory. I missed the first of the semi-annual books, but No. 2 was just what I had been waiting for. By that time, though I didn't have a name for it, I knew what I wanted. Buck's 25th century of gadgets and interplanetary doings was most acceptable.

Well, that's how it went. Nobody made it easy for us then. The young fan today has a very different kind of experience. His world has changed radically in the last generation, and the changes were so commonly predicted in earlier science fiction that the field has gained a sort of precarious respectability through its notoriety. All about us we have abundant evidence that the people in the 'thirties who thought (if you could call it thinking) that things were going to stagger on as they were indefinitely were idiotically wrong; and the unpopular minority who could see plainly what was coming were merely seeing the obvious. Today atomic energy is one of the most important facts of our existence and space flight is imminent. In the 'thirties public opinion had scarcely heard of the atomic theory, and privately thought the world was probably flat.

Where today a lot of bums have got in on the act and we are inundated with corrupted science fiction, a generation ago the organised field of the magazines was so feeble that it took a lot of finding. I would have read Amazing, Wonder and Astounding at the time I was reading Buck Rogers if I had known they existed. I did not suspect, and I found them by accident in the end. How it happened was this: In 1937 I started hunting for imaginative books in earnest, and found plenty of them, including Beynon's "Planet Plane", the stupidly named hard covered edition of "The Space Machine" or "Stowaway to Mars". It was the obvious sequel to this novel, "Sleepers of Mars", which particularly interested me in issue No. 2 of Tales of Wonder when I happened to see it. From there it was an obvious step to look for other issues, and to find the American magazines in the process.

I hope you don't mind my running on like this. Talking about oneself is always pleasant, isn't it? But I do want to get over the point that things have changed, science fiction not the least, since prewar days: so changed that if all you know about science fiction is the field of the middle 'fifties you are missing a great deal.

In fact, you are missing so much that you cannot be said to be well acquainted with science fiction as a whole. Modern magazine SF has suffered through its popularity because to make it more acceptable to the public its freedom of speculation has been severely limited. It had to be simplified to let newcomers understand it. As I indicated before, prewar fans read widely in the earlier speculative books fairly often, they were interested in SF in spite of opposition and they didn't mind a few difficulties. On the other hand, today a great part of the important background is pretty well known. You can learn all you want to know about space flight, for instance, from innumerable sources before you look into SF for its consequences. That's good. But while it has been possible to dispense with much of the laborious discussions of the theories involved, the process has been extended to cut out discussion of matters far less well understood and less soundly based. A set of conventions has grown up, by which all kinds of possible future developments are assumed with the most casual description or none at all. This wasn't just to please the new reader, indeed it can hardly do that; it happened because SF had accumulated a huge following of people who had been reading it for long enough to know all the explanations by heart.

Some of these conventions have been badly abused. The theoretical possibility of movement faster than light is the outstanding example. It takes us back to the dark ages by the back door by making other solar systems accessible. Now it is unusual to see any attempt to work out the probable conditions on a postulated planet -- in many stories, Asimov's novels for instance, planets are treated like neighbouring towns, their different environments are blissfully ignored. It's not what we used to think of as science fiction. Yet it didn't start as pure fantasy: there were once arguments to justify many of these conventions, and in prewar SF we can see their origins.

Quite a few once familiar themes have vanished completely in modern science fiction. Often this is good. I wouldn't want to see the into-the-atom plot resurrected. But time travel, and geometrical fourth dimensions used to be common, for instance.

Well, in "Scene" I put a fair amount of emphasis on the historical angle because of this. I tried to show the continuity of the tradition to some extent. In particular, I kept up two lines of approach: in the regular "Twenty Years Ago" and elsewhere, I pointed out the changes that have taken place and how far some features have persisted through these changes -- while on the other hand I kept pointing out the topical interest of the important early writers.

It should be pointed out, though, that "Scene" included far more material on early SF than I would have preferred. There was a difficulty about material. I wrote as little of the department as possible, preferring to give space to other writers and have more people represented. But only a very few of the many Australian fans I am in touch with responded to my request for contributions. Several of them did write to discuss proposed articles, and in a few more issues no

doubt these would have gone in. Vol Molesworth gave me some reviews and became the only Australian contributor actually appearing in the department. And where were the other five hundred?

One point needs mention. A lot of readers thought that more space should have been given to current affairs, with news about what was going on now and in the immediate future. Well, there was not much I could do along these lines because of the time lag between the preparation of the department and its publication. The interval was three months at best -- copy deadline was the last day of each month for the issue released about the beginning of the fourth month following. So there wasn't much scope for topical material. Incidentally, the copy for issues 19 and 20 had been sent in before the decision to end with No. 18 was made. Those issues would have included two more instalments of the "Creatures of Imagination" series and the beginning of a long article on the evolution of fictional spaceships by Arthur C. Clarke.

The general pattern of the department was worked out before it began, and followed fairly generally: the features "Twenty Years Ago" and "Scene on the Screen" to run regularly, and the rest of the space divided between reviews and special articles. The introductory piece in issue No. 12 was all the general introduction I proposed to write. Getting suitable material was a problem, though it was never a serious one to get enough in time. Though as I said before I was disappointed with the rate of local contributions, I knew that among the vast amount of non-professional writing on SF there was plenty that was good enough to use and still of interest. I leafed through many hundreds of publications in search of likely items, and contacted the writers and publishers wherever I could. I may as well state here that I always appended acknowledgments for anything that had been published before, even in some broken-down fan sheet with nothing else to recommend it in its short life: but about half the time, they didn't appear in the magazine. The printers, or more correctly the comps and proofreaders, left a lot to be desired. More silly mistakes went in than you could shake a stick at, particularly misspellings of names. I once referred to Buck Rogers reminiscently as a bottle-scarred veteran. Not a very brilliant pun perhaps, but that's what I wrote: but it came through as the conventional battle-scarred kind. In No. 17, the block on p. 110 belongs on p. 101, while the block appearing there belongs with the obituary on Fletcher Pratt, since it illustrates "The City of the Living Dead".

Forrest J. Ackerman of course contributed the film feature: but he did much more than that. He located and sent over dozens of articles, some of which went into the later issues -- Bob Olsen's "This is Science?", Glen Daniels' commentary on "Odd John", E. L. Ware's "Space Flight Soon?".

In the first issue of the department, I took the report of Arthur C. Clarke's visit to the Futurian Society of Sydney which I had already reduced from a half-hour tape for the old Futurian Society News and extracted the more interesting bits. Of the reviews, "V.L." you know, the others were from Inside & S.F. Advertiser and from Walter Gillings' fine Science-Fantasy review, in my opinion

the most useful "fan" publication there has been. The paragraphs about authors in the issue were an afterthought, one that was continued in most issues thereafter. It was always a last-minute job of hunting for information, and the results were usually fragmentary. But better than nothing: it was an attempt to provide some badly needed personality for the magazine itself.

In. No. 13 was the debunking article on "Uncharted Continents" -- it would be interesting to know who wrote it, I found it in an old fan-mag signed with a pen name too silly to perpetuate. Most of the reviews should have been acknowledged as from Inside & S.F. Advertiser, that of "The War of the Worlds" from Sam Sackett's Fantastic Worlds. Incidentally, this review seemed to me particularly valuable in its approach to Wells' work for today. You don't have to be interested in historical SF to appreciate it, for it is still very much alive. Through many years people have gone on reading him, and his more popular books are rarely hard to buy in recent editions. Yet in the last few years I have been amazed to meet young fans who have never read even such basic books as "The War of the Worlds" and "The First Men in the Moon". It seems pretty silly to read current magazines in preference to these and claim to appreciate science fiction.

In No. 14 there were two short articles of general character, Carolyn Gaybard's on adventure SF and David Rifkin's on Martians. In the review department I looked over the SF Book Club record, and also reported on Yefremov's "Stories", an unusual item. I intended to write a series of articles on the science fiction movements in various other countries, but only that on Germany materialised in time. The next to be treated would have been Mexico

No. 15 was I thought the most successful so far. There was Fox's trenchant attack on the never-never trend in modern SF represented by the "humanoid" concept. Then there was a feature on Wells -- beginning with the 1899 interview in which he talked about his own ideas on his work, incidentally giving a very different angle from what he said in the 'thirties about it which is more familiar; the photo of the young Wells was a change from the familiar elderly gentleman; the contemporary illustration was appropriate to the atmosphere; then a straight review of "When the Sleeper Wakes", followed by Arthur L. Joquel's analysis of the revisions in the later version revealing the author's mind. There was the feature on German SF, and the Rev. Richardson's wistful piece on unknown animals. In place of the usual film column was Ackerman's report on last year's West Coast Conference -- the only time "fan" activity as such was reported on in the department: though No. 19 would have carried a write-up on the 1956 New York Convention and later issues plugs for this year's World Convention

In No. 16 a distinguished contributor appeared in Dr. Thomas S. Gardner: his "Does Science Rule the World?" was I thought a valuable piece, particularly as offsetting the vacuous optimism so common in SF.

No. 17 had the obituary article on Fletcher Pratt. It was accidental that the interview with Edgar Rice Burroughs was in the same

issue, giving it too much emphasis on the past and on personalities.

No. 18 had perhaps the best contribution in the series, the late Bob Olsen's "This is Science?", which took a look at what time and popularity have done to science fiction in recent years. There is also a classic misprint on p. 102, col. 2, end of par. 1: "strong" for "wrong", a near-opposite that neatly garbles the sentence. On the next page there is another, three lines from the end; "no interest" should read "an interest". And on p. 112, fifth line, "immoral" should read "immortal". Perhaps they did in on purpose. Then there was the first instalment of "Creatures of Imagination", a feature I thought had possibilities, the piece debunking the meteor-collision fallacy, "More Space, Less Heed"; Ackerman and Tucker on films with different approach from the usual column. I thought this last issue of the department was on the whole the best.

Looking back on the "Scene", it is hard to say how much was accomplished. There was very little material I regret using, and I think that a lot of valuable information and discussion was presented. The rapid degeneration of the fiction content of the magazine coincidental with it was regrettable, however. The gap between the "Scene" and the appalling rubbish filling the preceding 96 pages was such that it is hard to imagine many people reading both. The faults Bob Olsen found obvious were amply illustrated in the same issue.

Perhaps the "Scene" was addressed to a more literate reader than it was destined to reach mainly. This is the difficulty with any such material in a magazine of large circulation and popular appeal, and there has to be a decision to aim high or low. I made the only decision I thought justifiable: I addressed the department to a person with not much knowledge of science fiction, of only moderate education and probably a teen-ager: I was not prepared to assume that he was an idiot.

And what now? Well, perhaps we shall have more attempts at an Australian science fiction magazine. In time perhaps even a satisfactory one. We probably shall not have such an altruistic project as "The Science Fiction Scene" again. My own efforts on behalf of science fiction go on, restricted to SCIENCE FICTION NEWS and less obtrusive activities. And there you have it. No matter what happens to speculative writing in the hands of entrepreneurs, study and appreciation continue. The field will survive all efforts to reduce it to the level of modern general fiction as long as it has a minority in its audience taking an informed interest in it.

-- G. S.



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Big parcel of SELECTED WRITINGS OF RICK SNEARY has just come. A SG in '58 Publication, 'Writings' features 32 4to pages of the best articles and letters by this well-known American fan. High spot of the anthology is a hilarious 3-page article on: "The Care And Feeding of Young Fans". Printed cover and an illo by Atom set off the writings nicely. Excellent setout, mimeo.

In case you're wondering what all this is about, here are the details. American fandom would like to have Walter Willis at South Gate for the 58 World SF Convention. To encourage him to go, and to help him out with the cost, the SG planning committee has started a special fund: THE WAW TO THE GATE FUND. Berry is acting as English agent and I'm running the Australasian appeal. It comes to this -- If you would like to give some encouragement and a helping hand to the Irish fan who has done so much in (and for) fandom, then why not contribute to the fund? Everybody who contributes 2/6 or more receives a copy of SELECTED WRITINGS. Note: This fund is not run in opposition to TAFF. Rather it is a separate fund altogether, and fans should not ignore one to give to the other. Furthermore, if for some reason Walt cannot attend the con, then proceeds will go to Taff. So if there are any contributions, send 'em to me and I'll relay them to WAW. In return I send you WRITINGS. Got that? Then go to it

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TIME No.1. There are still copies of N.Z's FIRST FANZINE available in brand new condition: a real collector's item with 52 4to pages, including many pages of printed artwork and a two-coloured printed cover. If you want copies, write now to Mike Hinge, 100 Atkin Avenue, Mission Bay, Auckland, S.E.1. In return, Mike would like American prozines, fanzines, or copies of High Fidelity Magazine. If you can't send any of the above, drop Michael a line anyway and you can come to some agreement that way.

SF NEWS, the magazine of the SF field. Bimonthly, 8 or more pages per issue, printed by photo-lithography. Columnists include 4sj and Tucker. Only 6/- for 12 issues in N.Z., or 7/6 Australian. Send subs or enquiries to Kiwifan (NZ Agents) or Graham Stone (Box 4440, GPO, Sydney, Australia.)

EAST AND WEST, a large printed journal dealing with the unusual. Articles by experts on ESP, comparative religion, spiritualism, anthropology, space travel etc etc. A 'must' for everybody interested in such frontier subjects. Write to Kiwifan (NZ Agents) for sample copy, or else sub (12 for 12/-).

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....And don't forget --paraFANalia--the fanzine produced by Bruce Burn, of 12 Khyber Road, Wellington E.5. Fantypestuff and plenty of fun!

---

S. Bennett



Santa