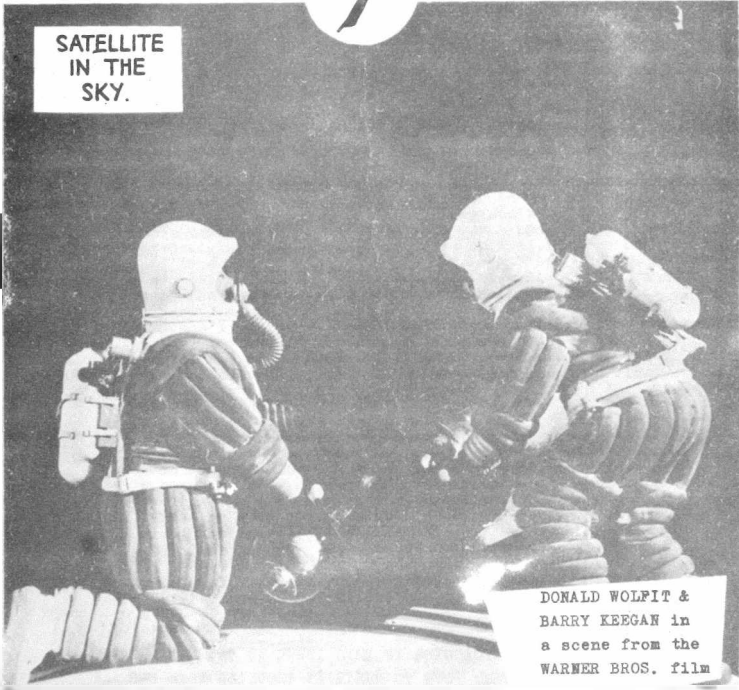


VECTOR

7

SATELLITE
IN THE
SKY.



DONALD WOLFIT &
BARRY KEEGAN in
a scene from the
WARNER BROS. film

OFFICIAL ORGAN OF THE B.S.F.A.

VECTOR

PUBLISHED QUARTERLY BY THE BRITISH SCIENCE
FICTION ASSOCIATION

EDITOR: MRS. ROBERTA GRAY (Text)
ASSISTANT: MICHAEL MOORCOCK (Production)
No.7 Spring 1960.

OFFICERS:

SECRETARY

Miss S. Hall,
41, North End Hoe.,
Fitz-James Ave.,
London, W.14.

TREASURER

A.H.Mercer,
474/4 Newark Rd.,
North Hykeham,
LINCOLN.

LIBRARIAN

Peter Mahey,
130, London Road,
Cheltenham,
GLOUCESTERSHIRE.

Advertisers are
requested to get
in touch with the
Treasurer re.
advertising in
VECTOR.

Advertisements are
free to members.

Deadline for Nov.
MAY 20th 1960 for

~ CONTENTS ~

Page	Author
Cover.	New title designed by: G. Berwick
3.	EDITORIAL B. GRAY
4.	SECRETARY'S REPORT S. HALL
5.	ESCAPISM & FANTASY A. WEIR (D.Sc)
9.	THE U.S. MAGAZINES T. JEEVES
15.	DO GET INVOLVED 'ICARUS'
18.	GENERAL CHATTERINGS I.P. SLATER
21.	THE ARTS & THE FUTURE G.W. MOSDELL
22.	ON THE BEACH Review
23.	LETTERS Members
25.	COMING SOON Announcement
26.	TREASURER'S REPORT A.H. MERCER

Headings throughout by Geoff Berwick and
Mike Jones.

All correspondence concerning VECTOR should
be sent c/o THE SECRETARY until further notice.

OUR APOLOGIES IF THIS ISSUE IS NOT OUT BEFORE
EASTER. DUE TO TEETHING TROUBLES WITH OUR
NEW PRINTING METHODS IT MAY BE IMPOSSIBLE TO
PUBLISH 'VECTOR' BEFORE THE CONVENTION AS WE
HAD ORIGINALLY PLANNED. The Editors.

Photolitho printed by J. Preston & Co.,
48, Clapham Park Road, London, S.W.4.

EDITORIAL

This time round Vector has a new look and we would like the members to tell us how they like it. Unfortunately, as we are still judging the costs of the new method we have had to cut down a little and there are only two pages of letters this time. These are the first which were received when the last issue of Vector came out - all those received later are being held over.

But talking of letters, Eric Montcliff's article on Fandom has sparked off a correspondence, as readers will see by the letter column. This is as it should be - the journal should help to spark off scientific discussions among the readers and help to further the cause of sciencefiction and it will also help to keep an interesting letter column going. It will also aid the professional editors by keeping them in touch with what sort of story or article is currently wanted by the readers of their magazines. So a letter column which engages in scientific discussion serves a double purpose. It helps to keep readers interested and gives professional editors and writers an idea of what the reading public wants. I would like to mention one thing, though. And that is to try and keep your discussions in layman's language as much as is possible. The readers want to be illuminated by science not blinded by it.

The B.S.P.A. has now been in existence for two years and despite teething troubles (plus the sickness at one time of two of the officials) it is gradually building itself up. In fact, it has now gathered into its fold not only what we call "fans", but also others with a deep and sincere interest in sciencefiction. The Association can - and should - be a way of bridging the gap between those enthusiasts who are "fans" and those who are not. The B.S.P.A. can keep in touch with the active ones and be a means of introducing passive members into the activity of the "fan" world should they wish to be a participant. For the member who does not wish to become a fan the Association is a method whereby he can be kept up-to-date with the S.F. world. This is one of the main reasons why Vector must remain on a fairly serious level. It is not a "fansine" and should not be regarded as such. The "fans" have their own amateur magazines, but Vector is for the "fan" and non-fan alike.

Any nominees for the official posts should keep this in mind and also be warned that the B.S.P.A. can take up quite a lot of time. The possibility that club activities and the publishing of a regular amateur magazine may have to be put by while in office should be considered. Trying to do all three can be a strain that may be unsuspected until it is almost too late. My own opinion (and it should be remembered that this is my opinion and no one else's as far as I know) is that the best type of official is an active member, but one not too deeply involved in other projects. The main thing to remember is that first consideration in everything must be given at all times to Association members. After all, they pay to belong to the B.S.P.A. and have that right. If the new officials need help there are many experienced members within the Association who will be quite willing to offer assistance. However, this is for the membership itself to decide at the Annual General Meeting at Easter.

Best wishes to all of you and to the future of the B.S.P.A. and I hope to see a goodly number of you this Easter.

Roberta Gray.

SECRETARY'S REPORT

THIS IS THE last issue of VECTOR to be produced by the current editors and the last in which I shall be doing the Secretary's Report. First of all, I should like to thank all those members and non-members who have helped out with the work over the last hectic months. Some have cranked the duplicator handle and others have collated through the night. All, however, deserve a tribute here.

It has been a complaint amongst members that past issues of VECTOR have looked too much like fanzines and not enough like 'official organs'. In response to this, we have attempted to re-design this magazine. The size of the type may possibly be a bit harder on your eyes than previously - but it the same method of production is used next time, the type will be larger. We think this issue is an improvement on earlier issues - hope you think so, too.

At the moment it is still in the balance whether or not this issue will be out in time for the Convention. Illness seems to have dogged our footsteps more than usual. Here it is, less than a fortnight before Easter and the Secretary is down with 'flu. Just in case I don't turn up - happy convention to you all. Mike Moorcock is also sick. He's had to make several visits to hospital recently. He is currently a trifle pessimistic about being able to attend the Con. Until recently only dogged determination has kept him going on the production of Vector.

NEW Members are duly welcomed. Just recently there has been a rise in membership. Which proves something, I think.

Candidates for Editor currently standing are Gerald Woodell (who is producing the Convention programme this year), John Phillifent and Jimmy Groves. There is a rumour that Ron Bennett may stand for Secretary. Ella Parker is standing, I believe, also. Either of these people would make ideal secretaries. The voting will take place at the Annual General Meeting of the B.S.F.A. on Sunday 17th April (during the Easter Con).

CONGRATULATIONS to Ken and Pam Bulmer on the birth of their daughter Deborah Louise whose birthday was March 7th. I was also very pleased to hear of Terry Jeeves' engagement to Miss Valerie Williams. Good luck to you both!

And Good Luck, also, to the next Secretary and other future B.S.F.A. committee members. You'll probably find the work hard - but it's worth it!

Sandra Hall.

ESCAPISM and FANTASY

The February, 1959, number of A.S.F. contained an editorial by John W. Campbell indignantly denying that SF was "escapist" and, incidentally, condemning "Fantasy"- rather-proclaiming that U.S. public opinion did so. (I fancy JWC, in his heart, regrets "Unknown worlds" more than he cares to admit in public!).

Shortly before that, J.P. Patricio in Vector III wrote that his year's best book was definitely fantasy, his choice being Tolkien's trilogy "The Lord of the Rings". In Vector IV James Groves put in a claim for the "Conan" and "Jirell of Joiry" series. These, combined with my own recent reading of "The Lord of the Rings", and also the omnibus volume of the works of Charles Fort, grinding around inside my brain-pan, finally produced the following article.

JWC saw fit to use "escapist" in a limited sense- that of getting away from unpleasant reality. The quiet level-headed gentleman who is the BSFA's treasurer said the last word to his in a recent letter: "Whether S-F is escapist, or not, I read it mainly for escapist reasons", which, I should say, is true for most of us, whether we like to admit it or not.

Science Fiction is, however, escapist in another way mentioned by Charles Fort, but which most people seem to overlook in these days.

How many openings are left, in these days, for a really rumbustious and independent spirit?

In Elizabethan times the "younger sons of younger brothers" joined the company of merchant venturers overseas. The English Puritans of 1620 onward moved bodily overseas when conditions at home became intolerable to their faith, and at almost the same time, many Dutch Protestants, ancestors of the modern Boers, moved to the Cape of Good Hope to be joined there, three-quarters of a century later, by many French Huguenots, after the revocation of the Edict of Nantes.

The misfit in the Eastern United States in the 18th or early 19th century moved "West" to the frontier where a man could do as he saw fit without being hedged in and frustrated by his neighbour's vested interest and desire for petty comforts. From Britain people emigrated to Canada or to Australasia. Central Europeans went to the U.S.A. or South America. (At one time more than 10% of the white population of Chile was German.)

Today - where can the adventurer go?

The USA is filling up rapidly with the children of its own inhabitants and so is Canada. Australasia cannot take more than about another eighty million --- barely two generations' increase of the English - speaking British Commonwealth. The only parts of Africa and South America not already full are those with climates almost unbearable to the white race. The great space and opportunities of Northern Asia are open only to those who have not only their daily work but their daily thoughts subjected to a pitiless dictatorship.

THE WORLD IS ALMOST FULL UP AND WE HAVE NOWHERE TO GO!

Just how strong this instinct - to start all over again in a new land - really is, is shown by the enormous sale of books that catered to it: the "frontier" novels of Fenimore Cooper, and, in the latter days, of Zane Grey and Hervey Allen, with their corresponding South African versions (Olive Schreiner) and Australian versions (Boyd Cable) - The exploration fantasy tales of lost peoples and races by Haggard, Conan Doyle, Merritt, E.Charles Vivian and many others.

How far this process of depriving us of any hope of any refuge has gone is well shown by a paragraph in the National Geographical Magazine of some months back, when an article giving an interim report on the progress of the International air Survey of the American Continent said:

"While the survey is not nearly complete it is certain no hidden Inca, Maya or any other Indian city still awaits discovery. Any such object would have been detected and photographed already."

Now - the only place left for us, where we can get away from the stifling civilised 'security' around us is off the earth. Small wonder more and more people are beginning to read S-F. It holds out the only promise of refuge from local frustration.

And now we come to Fantasy. Why fantasy flourishes in Britain and not in the USA - though U.S. has given us some of its masters, such as Merritt, Lovecraft and Clerk Ashton Smith to name only three

- I do not pretend to guess, I do not know enough about the U.S. Here, in Great Britain, Fantasy commands the best talent at the moment, as witness the level of SCIENCE FANTASY, both as literature and as imaginative writing, as compared with its bedfellow NEW WORLDS dealing with 'pure' S-F. (I hope that Ted Carnell's switching of SCIENCE FANTASY to 'rather more genuine Science Fiction' isn't a step backwards!)

I believe that the reason for this is that "pure" S-F has usually concerned itself too little with moral and ethical themes and problems.

Here I picture a large proportion of my readership bounding to its collective feet and screaming 'We don't want S-F used for preaching!'

Nor do I, but the book that does not preach may have the harder impact for that very fact. There never was a harder blow struck for a woman's right to live her own emotional and intellectual life than "Jane Eyre" though Charlotte Bronte never mentioned these things at all. She put Jane's torment on paper and left the reader to think it over.

Where these themes appear in 'pure' S-F, their handling strikes me as machine-made, though there have been some very fine exceptions. Poul Anderson's "The Helping Hand" was one of the earliest followed by a brilliant group in late 1955 and 1956; Budry's 'The Executioner', Eric Frank Russell's "Minor Ingredient", Silverberg's "Sound Decision" and Heimlein's two serials "Double Star" and "Citizen of the Galaxy". All these appeared in ASF, which then ceased to follow this particular train. The torch was carried on however with, if anything, increased brightness in NEW WORLDS, James White taking the lead with "Tableau", the three 'Sector General' tales hitherto published and, to a lesser degree, "The Ideal Captain", Sellings scoring a double with "Fresh Start" and "The Outstretched Hand", while William Temple, Peter Phillips and Brian W. Aldies contributed one each, with "The Different Complexion", "Next Stop the Moon" and "The Towers of San Ampa" respectively.

None of these, however, manage to get the tremendous impact that some of the acknowledged Fantasy tales do - John Brunner's "Earth is but a Star" for example, beats all.

Perhaps the most striking thing about all these tales is that all the heroes are so peculiarly unheroic. This, in my own opinion, is where the Conan tales have their weakest point. Conan - like the person whom I suspect to have been his spiritual ancestor, John Carter Warlord of Mars - admittedly does good to many in his torso-cleaving exploits, but more or less by chance. He is principally out to enjoy himself and he does.

In this connection we may remember of the most swashbuckling hero of all time, R.L. Stevenson's Alan Breck Stewart who tells the plain, down-to-earth David Dalfour: "To be feared of a thing and then to do it none the less is what makes the prettiest kind of man!"

And in some of the finest fantasy tales we find just this: Dr. Ransom the elderly philologist in C.S. Lewis' "Perelandra" realising with horror that he must, in person, fight tooth and nail (in the most literal sense) to kill the devil - possessed thing which was once the physicist Weston. Conway, the pacifist doctor in "Sector General" forcing himself to shoot a magazine-full of explosive bullets into the terrified being which is wrecking the whole hospital in its blind panic; Sam Gammee, the three-foot-high Hobbit in "The Lord of the Rings" whose ideal is to get home and enthusiastically tend his garden, armed with nothing but a dagger, bending over the seemingly lifeless body of his master to take the magic ring which, he knows, brings overmastering danger to the body and soul of its wearer then sturdily trying to get through the defences of a castle garrisoned with creatures far stronger and more war-like than himself. All these are examples that remain longer in the memory from the very fact that the protagonists are in no way heroic, but are every whit as terrified as we ourselves should certainly be.

The average of mankind is no great shakes morally. He is usually good enough to recognise the truly great when he sees it and

to follow by such fitful and dim lights as are granted him. It is in Fantasy that we find the best of these examples, such as we may be proud to follow.

'Doc' Weir.

THE U.S. MAGS.

A to E

TERRY JEEVES

GALAXY MAGAZINE..... February 1960

THE MEETING OF THE MINDS (Sheckley) An alien life form capable of controlling other bodies (animal, vegetable, or what-have-you) gets to Earth. Luckily (for the story) point of view, it gets cracking on a small island, where it enlists birds, hornets and snakes to snare a handful of humans before attacking the mainland (Why didn't it take over a fish?) After the usual malarkey the humans finish it off. Rating C.

THE DAY THE ICICLE WORKS CLOSED (Pohl) This has a few interesting gimmicks (such as body-hiring) but apart from a planetary setting, this is basically the old squeeze play to bolster prices and corner the lolly. Naturally, the hero gets the girl Rating D.

CRYING JAG (Simak) alien and robot visit Earth. The alien gets kettled on sob stories, but this cures the psychoses of the sobbers. Soooo, we ask for more robots and more aliens. This apparently is bad, because we end up without psychoses. Funny in parts ... Rating C.

DEATH'S WISHER (Wannamaker) A telepath is called in to find the plans (and later to destroy) of a telekinetic character capable of mentally manipulating fusion reactions (How did Campbell miss this one?). After a lot of running around with words, he succeeds. Earth is safe again... until the next one. Rating C

THE NUSS MAN (St. Clair) One of those futuristic salesmen who used his time machine to sell stuff in Egypt, but didn't quite make his fortune. The Nuss gadget is a bit more than a time machine, but not enough to warrant a story ... Rating F.

DUMBWAITER. (Stowers) A smuggler brings in a life form which apparently grants wishes. He is faced with a bill for everything, when it is revealed that the life form only teleports the ob-

jects from the nearest showcase. Ho hum ... Rating B.

SOMETHING BRIGHT (Henderson) Visitors from another dimension (living in a slum area) finally find their way home... as told by a child witness ... and it might even have been the child who wrote it. Anyway, it's been done umpteen times before ... Rating F.

EAST IN THE MORNING (Fisher) Henry turns out to be immortal finally he finds a woman who is likewise. Very cosy. Another F

SUCCESS STORY (Goodele) A wis-drafted statistician finally learns the Army (alien-type) ropes... if you can't lick a racket, join it. He ends up in charge of Earth supervision, and also head of the Resistance movement. Quite interesting ... Rating C.

THE TROUBLEMAKERS (G.O. Smith) A Spaceforce Cadet has an idea (which he is told is useless) and faces all sorts of opposition to prove it. A high-spirited girl refuses to knuckle under to the Genetics Division. Naturally, they elope (in a space ship powered by the IDEA which was no good). As in other tales, that was why they had been pushed about by everyone, as they are perfect colonising types ... Rating C.

THE LADY WHO SAILED THE SOUL (C.Smith) Don't ask me why an inter-stellar sail-ship gets called a soul, but the theme of this piece of trash, is simply that a damsel loves a young/old man who has sailed between the stars. To win him, she does a similar trip to make herself young/old. More crud ... Rating B.

DON'T LOOK NOW (Rubin) Advertising is taking over America. Hero and heroine fight it. You never find out if they win, because they escape to Good Old England, which doesn't have the same problem, because the Queen wouldn't allow it. This runs well in parts, but never gets anywhere in the long run ... Barely C.

CONDITION OF EMPLOYMENT (Simak) Cast off spaceman wants to get home to Mars, and will tackle any work to get there. He gets there, and is once again re-conditioned, so now he wants to get back to Earth, his real home. Which is Simak's idea of the only way you'll get spacemen into space ... Rating B.

THE AIRY SERVITOR (St. Clair) More Huse-type rubbish, wherein the gadget operates by thought waves, does nasty things to the mother-in-law, and earns the Huse man a poke in the nose. A fine example of the modern type of crude sequel more crude Rating F.

SOLID SOLUTION (Stamers) a 'genius' has a gadget to ministurise people (and make 'em work for him). A student gets it to use for colonising the planets, and incidentally, overthrews the baddy. The gadget never rings true, and has more holes than

the crystal lattice intended.... Rating D.

THE POWER (Brown) wherein a nasty-type finds he can order people to drop dead, and they will obey. Very logical, and FOR ONCE, NOT expanded to the death of a novelette ... Rating B.

Which disposes of Galaxy. To forestall comments to the effect that I've been too hard on the stories, let me make a few things clear.

1. I am now buying Galaxy sheerly from habit, in order to preserve a full file. Otherwise, I wouldn't touch it.
2. NOT ONE of the above stories had anything near a new plot twist, let alone a new plot. The only possible exception was 'The Power'.
3. All but one, were severely overpadding with static - type wordage.
4. All but one, had the same light-hearted, slick-slick way of presentation. Definitely a magazine for non-thinkers.
5. I forecast an early demise for Galaxy.

ASTOUNDING SCIENCE FICTION December 1959

THE DESTROYERS (Garrett) A feudal planet is liberated by Earthmen and the feudal-type slaves don't know what to do with freedom, and don't want it ... I believe this is a rather close parallel with the liberation of America's negro slaves, and it doesn't make for a bad yarn, apart from a weakish ending ... Rating C.

THE BIG FIX (G.O. Smith) is again on the sap wagon (having obviously discovered that is the only way to sell his stories to ASF). This time, the problem is how to fix a horse race when telepaths are normal in society. The only interesting part being the horse's name, which are titles of older (and better) stories from ASF ... Rating D.

MATING PROBLEMS (Anvil) wherein colonists face problems of environment, flirtation and revenge. They win out ... Rating C.

TELL THE TRUTH (Tubb) A salesman is sent as a champion to defend Earth from logical-type aliens. In Russell-Anvil circumlocution he foils 'em.... Rating D.

THE BEST LAID PLANS (Cole) Treason, dictatorship, and conspiracy all rolled into one. An eye for the juvenile market, and plenty of action make this a decent type serial. A mixture of Clemente, Garret, without his Silverberg, and worthy of a B.

ASTOUNDING ... January 1960.

THE BURNING BRIDGE (Anderson) A spaceship full of colonists (not wanted on Earth) is near the point of no-return, when it gets a 'Come home, all is forgiven' message. Problem: what should the captain do? A spot of murder and a faked tape allow him to carry out his own ideas. Give it C.

STRESS PATTERN (Silverberg) The usual all-powerful (or nearly so) benevolent undercover agency push the good man around until he finds he really wants to join them anyway. Whereupon he is in line for one of their plum jobs. The present day variation of the swineherd into prince routine ... Rating D.

ATTENTION SAINT PATRICK (Leinster) One of those forcedly stories about an Irish-type planet, with dinosaurs (midget-type) which eat metal. Snakes eat the dinosaurs, but St. Patrick didn't like snakes, so what will the Irish Inspector think? Personally, I thought it a D.

A ROSE BY OTHER NAME (Anvil) NO, this time, he's forgotten the aliens, but instead, warfare is averted, by the simple aid of a gadget which raises a vocal black against warlike words and phrases... each time new ones are invented, the gadget nullifies them. An intriguing concept in semantics even if stretching the s part of s-f. C, but near B.

VIEWPOINT (Garrett) An interesting variant on the time travel theme. The accent is more on what the traveller encounters than on why and how he travels, but these points are well handled, and again, it rates C, but very near B.

ASTOUNDING (Analog) Science Fact & Fiction ... February, 1960.

WHAT THE LEFT HAND WAS DOING (Langart) A secret psi society as an undercover government branch, has to get a scientist out of the clutches of the Chinese. A psi-man succeeds with great ease... the difficulty was obviously in making it look difficult to anyone with such powers. And of course, we end with a few feet of philosophy. Still, I'll give it a B.

THE CALIBRATED ALLIGATOR (Knox) concerns a pet alligator at the Luna base. To avoid it falling foul of a 'No Pet' rule, it becomes a lab project ... grows too big ... is unveiled as a new food source ... and shipped back to Earth. Strictly in the make-weight-gadget class, but funny in parts. Rating C.

SUMMIT (Reynolds) Wherein summit meetings are revealed as merely fraternal meetings of the top men, who really know that war can't be tolerated, but that military preparedness is a way to justify and maintain a high production (and wastage) rate. Strictly lightweight ... BUT it does admit the uneasy fact that alumps follow wars for just that reason... so, it earns a C.

DUE PROCESS (Budrys) Once again, Mr. Hertzog, the travel agent of Atlantis foils a plot... he is so obviously in possession of all the facts that are laboriously hidden from everyone else, that the story lacks any impact, and you merely wonder how he bothers to go through the motions... Sick making. Rating D.

THE LEADER (Leinster) Told in the 'exchange of letters' method, this psi story raggedly outlines the rise (and fall) of a superman (bad-type) who contacted (mentally) a superman (good-type). Bitty, and B.

ANALOG FACT AND FICTION ... March 1960.

IMMORTALITY FOR SOME (McIntosh) The top 10% of humanity, judged on a Value to Community rating get 'Rebirth'. One man doesn't want it, fakes a murder to avoid it ... gets tried for his own murder, requests the death sentence to avoid 'Rebirth', proves his innocence for some unexplained reason, but still wants death... ends up with 'Rebirth' that he doesn't want anyway, because of his VTC. Interesting but Pointless ... Rating C.

IN CASE OF FIRE (Garrett) An Anvil type yarn, wherein neurotics are used to dicker with aliens, because they can't be twisted so easily... gimmick point? Hah, the director is neurotic Rating D.

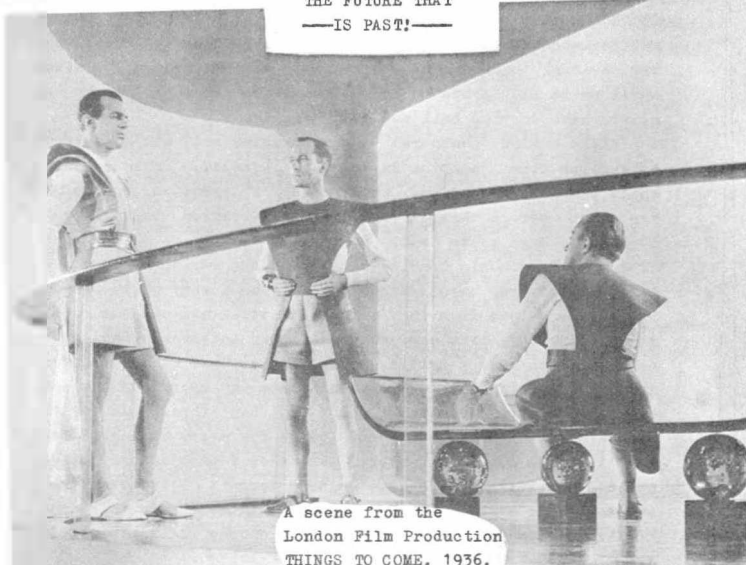
SHOTGUN WEDDING (Anvil) Again the aliens, who seem a mixed bunch, neither good nor bad, try to unsettle us by flogging cheap spy-ray devices to undermine our society. We (naturally, since Anvil wrote it) prove to be too adaptable to unsettle, so the aliens have to play ball our way. Rating D.

THE BARRIER MOMENT (Sanders) A time machine will not go back to an earlier time than the day it was invented. The reason is quite simple ... that day was the day of creation, and nothing can exist before that... the gimmick Creation took place in 1951 High grade Crud. Rating D.

DEATHWORLD (Harrison) Concludes a three part serial. A gambler (with psi powers, natch) finds himself on a very nasty planet. The settlers are fighting a losing battle against nature itself ... nearby, live some peaceful type settlers, who don't need to fight such a battle. The gambler uses his psi powers to sort the thing out. The yarn starts in high gear and scoots excellently along until about halfway through where the pace slackens a great deal (and lowers the story rating). Even so, it makes for a good story, and what I particularly liked, was the adult-type ending... the hero doesn't leave everything sweetness and light, but he admits that there are three possibilities, and leaves the settlers to choose their own salvation. Rating B.

Rather a scraggy load of stories this time, and they certainly point up to one thing. The American field is tottering along under sheer inertia. Nearer home, prospects seem much better. New Worlds is rapidly forging ahead, and the only item where the American product leads, is the general slickness of style. This sheer slickness, is all that carries many an American yarn these days ... once New Worlds has educated its general readership up to this standard, it will be 90% of the way towards leading the field. As an example, American magazines can afford to talk blithely about an PTL drive, or a man with psi-powers. I imagine Ted Carnell must watch carefully for any such familiarity in his stories, since until such things are familiar to the general reader, and not merely to the fan, then the yarns will be discarded as gibberish. Sadly, it must be admitted that an PTL drive slips more smartly into place, than an engine-driven generator, which produces three-phase ac, at 437½ volts, and with each phase powering a multi-synchrotron vibrator. The whole object being to increase the available power to a point where the speed of light may be exceeded ... complete with a footnote explaining why the speed of light CAN'T be exceeded. Once we get past that stage, British S-F will lead the market.

THE FUTURE THAT
—IS PAST!—



A scene from the
London Film Production
THINGS TO COME, 1936.

The first of an irregular series of articles dealing with the art of writing Science Fiction. Prepared for VECTOR, by one who is, himself, a writer and journalist.

DO GET INVOLVED!

by Icarus

Several writer friends of mine have a mutual problem. It is the problem of a writer who has the ability to visualize much more than he can actually coherently communicate.

However, once one realizes just how it can be accomplished, the problem is relatively simple to solve; in the main, at least.

This problem I have mentioned is often encountered in writing any kind of super-imaginative romance (particularly science-, occult- or theological-fiction and fantasy).

The danger not unrarely found in writing literature of the types I have listed, is that one is liable to become obsessed with one's theme to the detriment of plot, characterization and smooth communication ('style', perhaps?). Many writers are inclined to use their characters merely as chess-pieces, always remaining detached from the game, playing it entirely with the intellect and neglecting the important emotional aspects necessary in any story. The perfect (I use this word in a relative sense, for the sake of argument) story combines the qualities of intellect and emotion in almost equal doses.

A close friend, a writer, recently had a problem -this friend was stuck and had no idea how to handle an important incident in the development of a novel. The incident involved the complete destruction of the material universe.

"Oh!" they lamented, "How can I ever describe the scope of it, the enormity, the colossal forces which come into play?"

Luckily, I could quite complacently answer them on this particular point because at one time I had such the same problem myself. There is only one possible solution: "Work within your limitations!" This means three things; three elements comprise these limitations, but all three are completely, irrevocably, linked. They are: 1) The Writer; 2) His Hero; 3) The Reader.

These, then, are the limitations. The first two must, right from the beginning, be one; a writer must approach his central char-

acter in much the same way as an actor approaches the character he is called upon to play - the writer must be his character, think, see, act like his character; have the same emotional influences, the same motivations, the same ideals and the same mentality. Do not make the mistake, however, of letting your hero become you - the complete reverse is necessary.

If a writer describes more than he can fully visualise, then his character (who is experiencing, supposedly, all that the writer relates) becomes false and unbelievable, the reader ceases to identify himself with the hero - and bloody! - you've lost a reader, a hearer, a disciple even!

Now, if a writer puts himself completely in his hero's place - sees what the hero experiences within the hero's limitations, then the reader's credulity and understanding are not stretched to breaking point; thus, your problem is solved and you, character and reader are satisfied.

A man witnessing the destruction of the universe would not be able to absorb a fraction of the total concept, he would be overpowered by the whole import of what he was experiencing. Only under certain circumstances (which should be carefully stated throughout in both narrative and dialogue) would he keep his sanity.

Now, I have taken an extreme illustration in an attempt to make my point clear. Obviously few people are going to be concerned with destroying the entire universe when they write a story - but the basics apply to almost any 'tricky' incident against which one may come.

These 'basics', of course, do apply to any literary genre and are strictly common-sense to any writer worth his salt. However, I have known many people, capable craftsmen who know the techniques of their chosen profession inside out, who seem to lose sight of this 'common law' and come unstuck when dealing with their descriptions of certain 'alien' visualisations and concepts. This article is an attempt to help them by passing on which I have learned through experience as a writer and in the editorial chair.

It is absolutely necessary for you to become thoroughly involved in your story - if you remain detached, then there isn't much hope for either you or the story - however brilliant, original and inspiring your ideas, themes and plots may be.

Become involved, that's the answer - particularly when you are uncertain about elements which you cannot clearly visualise and which you cannot possibly hope to communicate to your readers. If you feel frustrated in this respect, try the remedy I have suggested. It works, and conveys much more, in the long run, than it seems to state on the surface (taking for granted, of course, that you are writing for someone who reads a story with more than just a casual eye).

Stories dealing with phenomena alien to us, outside our general scope and knowledge, are rarely perfect. They generally have one imperfection only, broadly speaking, and this varies. Sometimes it is the plot (or non-existence of same) which is lacking in something and this is the least important factor. There are many good stories in existence, in all types of literary media, which seem upon analysis, plotless. The works of Thomas Mann (Disillusionment) or John Steinbeck (Shining Bright) are but two examples.

The occult novels of Charles Williams, which I enjoy, are generally based on that author's own experience of occult (paranormal, supernatural, etc. take your choice) occurrences, and his themes are powerful, important themes. His characterisation is often good, sometimes very good, but his plots (which in this case, unfortunately, do exist) are woolly and confused. Here we experience Williams the artist and intellect - but rarely Williams the craftsman. This is one imperfection in otherwise good material.

Abraham Merritt (for all the strong influence Haggard is supposed to have had on his writing) wrote The Ship of Ishtar very well and it is a successful novel, an extension, really, of the Flying Dutchman theme. The Moon Pool was also very good, with much more meaning and intensity behind it.

The Metal Monster failed as a story and succeeded as a scientific/theoretical treatise. It failed as a story because the concept was impossible to put across without the characters becoming unreal. Characters, here, were imperfect.

On the other hand, part of Ray Bradbury's wide appeal (albeit generally an emotional appeal) is, I think, due to his ability to describe alien situations through the eyes of the fictional beholders, whether they are terrestrial or non-terrestrial; whether, for that matter, they are sane or insane. Bradbury owes much to Edgar Allan Poe, in this respect. Author-intrusion in the occasional Bradbury is immediately noticed (Jack-in-the-Box)* This criticism can equally apply to Alfred Bester and several other acknowledged 'masters' within the SF field.

Instead of an analysis of existing Science Fiction or Fantasy and affiliated fields, I have tried to approach the subject from the other direction in the hope that what I have attempted to convey will be of use to writers, probably better writers than I, who have in the past been unable to sell Science Fiction even though their ideas, plots and characters have been well-constructed.

* rewritten in the anthologised version.

It is, unfortunately, not an infrequent failing of many would-be Science Fiction authors, and this article is written in the hope that the potentially good writers who have this failing will be able to correct it and perhaps, in a few years, be acclaimed as 'masters' themselves.

- ICARUS.

GENERAL CHUNTERINGS

Ken F. Slater

Perhaps the most important event of recent months, in British fannish eyes, is the relaxation of import restrictions on goods from the United States of America... which have removed almost all restrictions on book importation... however, so far as I have been able to tell from reactions inside the book trade, and the periodical trade, this will not mean an early influx of American pulps, comics and what have you... comments from representatives to whom I have spoken have been varied, but by and large the position appears to be that the remaindered material (the stuff which back before '39 used to come in as "ballast" and get sold at 3d a throw) is mainly not of a class which the bigger people will be interested in; in fact, as a number of the bigger distributors have purchased British rights to various magazines for X period of time, they will take a very dim view of any importations of this material, and will obviously try to prevent its introduction to the U.K. under the copyright agreements... a range of stuff which certain folk have eagerly agreed to import seems likely to fall foul of the "obscene" (etc.) clauses in our laws, and so if it does arrive will probably be stock-piled by H.M. Customs for one of their private 5th of November festivities.

Importation by some smaller firms seems likely, in certain classes of matter, but these won't be coming "ballast" and won't bring the price down by much, although it is possible an unreliable supply of certain "digest" magazines at 1/6 or 2/- may come through that way... two of the three importers I have consulted on this state they will be avoiding s-f material as far as possible as "unsellable"... the third will be bringing some in but can't offer any guarantee of getting issues in succession, or even of getting any specific mags... so we just wait and see, I guess... next most important things are the introduction of reprints of IF SCIENCE FICTION, from Strato Pubs... Strato are a subsidiary of Thorpe & Porter

who reprint GALAXY ... The No.1 IF reprints the complete September '59 USA issue, and sold at 2/-, appearing late October. This should mean that No.2 ought to be out about the time of writing but so far supplies haven't reached me...then Atlas, long-time reprinters of ASTOUNDING, have introduced a new series of The Mag of Fantasy & Science Fiction... I understand the first three issues reprinted from various American issues, culling the "best" of earlier material, and thereafter the full American issue will be reprinted ... this is suggested to be the March '60 BRE taken from the Dec '59 American issue.

We have the uplift in price of Nova's NEW WORLDS from 2/- to 2/6 with issue No.89... Editor Carnell announces that his other two mags (Science Fantasy and Science Fiction Adventures) will remain at the 2/- figure... Penguin published in scenario form "The Quaternary Experiment" by Nigel Kneale...well worth attention if you can read scenarios...I know that some folk find this difficult, but give it a try... it has been simplified for the ordinary reader, by some revision of the technical terms and directions...there are 8 pages of plates, and the full cast of the B.B.C. TV performance is given ... horrors, like wonders, never cease... and the latest of these to reach my ears is the change of title of ASTOUNDING... this is now "ANALOG SCIENCE FACT FICTION"... this title change has not been received with warmth in some American s-f circles... it is felt to be unwieldy and somewhat deceptive... and at least one correspondent has expressed the opinion that the step will lead to the demise of ASF... note that the ASF diminutive can still be obtained from the new title, tho, and that - as many of us can recall - it is not the first time that John Campbell Jr. has tried to drop "Astounding" from his mag title... oh, the price is up to 50¢ from the November '59 issue... L.Ron Hubbard, now resident in U.K., has made the - well, perhaps not the headlines, but at least the newspapers, ... again, with his plant experiments...he has satisfied himself, (the reports I've read have been rather tongue in cheek) that fruits and roots have emotions, a lemon can love and a figleaf be fearful, ...just how seriously the reports should be taken I don't know; fandom's enthusiasm for s-f gets rather distorted when subjected to the whims of reporters, as many of us know, and there is quite possibly a strong divergence between what L.Ron Hubbard meant and what has appeared in the press.

An Avon "original" 35¢ pb reprints (for the first time in the U.S.A.) John Christopher's THE YEAR OF THE COMET under the title PLANET IN PERIL... I don't know if I should mention this or not, but I'm sure Arthur will forgive me... THE OTHER SIDE OF THE SKY by Arthur C. Clarke is out from Signet, at 35¢, a complete reprint of the Harcourt Brace book... reason for my doubts is the publishers' statement that no part of the book may be reproduced by any means,

and they specifically include mimeographic and taper reproduction, without prior consent of the publishers... as the title is part of the book... well, what does one do? I've written Harcourt Brace, and hope that by the time this appears I'll have their permission.

If you can borrow a copy from the library, read "The Golden Age of Quackery" by Stewart H. Holbrook, published by Macmillan, New York, at 34/6... it is a delightful survey of the patent medicine boom of the 19th and early 20th century days of innocence in the States... not a-f, of course, but a-f-ish, and could be good plot source for budding authors. Arkham House, August Derleth's publishing venture, recently quiescent, is showing signs of life again and in its schedule includes "Arkham House - A Bibliography" ... a complete account of the inception and first 20 years of the history of Arkham House, plus a complete bibliography... a selection of Lovecraft tales long out of print and some excerpts from HPL's letters, and other personal data of HPL by Lin Carter, Robert Bloch and others, under the title "The Shattered Room & Other Pieces"... also for April '60 we should at last see Clark Ashton-Smith's "The Abominations of Yondo"... when mentioning SF earlier I forgot to say that Conde Nash Pubs have taken over Street & Smith as from August last... Mag of P&SF has another all-star issue scheduled for March '60, but price and pp will not be increased this time, as they were in the Oct '59 issue... Doc. Weir writes me on ball-point pen deletion... "I have found the best way to deal with ... pages... place face down on a pad of three or four thickness of blotting paper, and then soak through the paper from the back with a small cotton-wool pad soaked in acetone... repeat this two or three times, shifting to a clean section of blotting paper each time"... if on the board, so that it cannot be soaked thru from the back, Doc suggests it is still possible but not so easy, and requires repeated soakings from the front and quick blotting-off, until the ink has been cleared. Do not forget acetone is not only more volatile than spirit, but also more inflammable, and no naked flame, fire, etc., should be permitted in the room. Don't smoke on the job... you just might as well not bother, and stay with us.

A new collection of James Elish stories was published "between boards" over here on Jan.22nd, GALACTIC CLUSTER, 15/- from Faber & Faber... six yarns, including the lengthy "BRANSTALK" novelette this is already out as a pb in the USA, from Ballantine... 18th World S-F Convention will be held in Pittsburgh in 1960, Sept 3rd to 5th... yours truly is acting as British rep for the ConComittee and European membership will cost you 7/6d (States membership is \$2.00)... I've not used this column for mentioning fanzines much, but I think everyone will forgive me if I do note Ron Bennett's SKY-RACK, a newsletter for fans, 6d a copy, six for 2/6, - Ron gives

pretty full coverage to fannish events, etc., and this should be encouraged ... write to him at 7 Southway, Arthurs Avenue, HARBURGATE, Yorks ... I try to cover non-fannish things, more than fan-doings but of course, the column is limited... I have one question, which you can answer by letters to the editor... would you like a reasonably complete listing of pbs published, British and USA, from issue to issue? ... it can probably be done, if you think it would be useful ... guess that is all for now ...

THE ARTS AND THE FUTURE

It is fairly clear to everyone that the world, as a whole has already entered what will probably be its greatest Romantic Age to date. Sputniks are up, there are rockets on and round the moon, and a bathyscope has descended into the deepest trench in the Pacific Ocean. Not since Elizabeth I and England has there been such adventure ahead, and here once more are the circumstances for greatness in the Arts.

What leads have we so far? Beatnick authors and poets, Action painters, and Musique Concrete. No one denies that these mediums have a valid say in matters, but will they provide a useful lead into our future? No, the arts must resume their proper course - Romance.

My impression of the field at present is as follows.

In art, there is but one painter sure of his immortality, Picasso, who measures up to his stature? Albert Camus who recently died in a car crash near Paris, seemed to me the brightest light on the horizon of letters; with Camus gone the field seems very open. Ezra Pound is surely the major poet of our time, for all his obscurities and symbolism. Epstein, of course, is the sculptor of modern times and his influence will be felt for many years to come. In the world of music Stravinsky will give any backer a run for his money.

Now to S.F. Following the tradition of Swift, Wells and Verne, and towering above all these and present S.F. authors is J.R.R. Tolkien whose "Fellowship of the Ring" is a major masterpiece of all time ranking with the works of Tolstoy, Dostoevsky, Balzac, etc., etc. Ray Bradbury is a poet who writes prose, and may well in the future be regarded as a major author of our time. We now come to the, what one might call, straight novelist of S.F, here are many good writers including John Wyndham, John Christopher, Isaac Asimov (whose ideas and imagination are brilliant, but lacks the sophistication of Wyndham and Christopher) and many others.

Where to from here? I have given an extremely brief resume of people who can give a lead to the arts of the future. Inspected closely it will be seen that they, as all genuine artists, poets, writers and musicians are, whether they acknowledge it or not, basically romantic. Now is not the time for experiments in abstractions as many talented young people think, but a time for Romanticism in its finest tradition, looking forward, feeling the times, observing an age being born!

G. W. Mondell.

ON THE BEACH.

This film is a must! A film which everyone on earth should see for it brings home the problem which is so close to reality; the final destruction of life on earth, after an atomic war, by radiation.

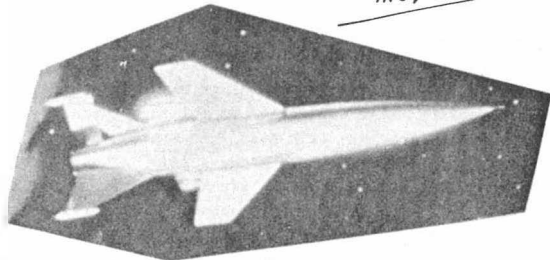
Stanley Kramer the director, has done the nearly impossible, a combination of what the Film Industry call an art film, and a box office crowd puller.

The crowd pulling aspect is revealed in the stars, Ava Gardner Gregory Peck, Fred Astaire and Anthony Perkins. Fred Astaire gives the performance of a lifetime, as a scientist, and the others react with performances which are among the best they have done. Donna Anderson takes her first star role and comes up with a performance which augers well for her future.

Two faults only come to mind. The first is a bird flying over the oil refinery which is supposedly in the radiation struck area. Second is the music; Waltzing Matilda is all very well for a couple of choruses, but gets very wearing after 2 hours of almost non-stop variations!

However, as we say, this is a must - for everyone.

The Editors



The spaceship from WHEN WORLDS COLLIDE. A Paramount Picture.

Letters



From Arthur R. Weir, D.Sc., Primrose Cottage, Hestonbirt Village, Nr. Tetbury, Glos.

To Sid Birchby:- You describe Vector as a "a sadly soggy journal". Why? Why not let us know exactly what the alleged soggyness consists of, or why not write an article or a piece of reportage for it yourself which shall not suffer from this defect? Next about the question of B.S.F.A. members' hobbies. The "fugg-headed" request just happens to be that of over 50% of our members. Most of them have found out, by experience, that while a common interest in S-F is good enough for starting an acquaintanceship, it is not sufficient for keeping it up; further mutual interests are required. Accordingly, a great many letters that the Secretary gets with the membership application forms ask for the writer to be put into touch with people having similar hobbies. Further, at the 1959 Convention, at Birmingham, I was asked to compile the statistics of our membership's professions and hobbies, that I have now published. (Well, how about an article, Sid? Can do? - Ed.)

To Eric Bentoliffe:- If you've read the article contributed to Eric Jones about pacinics, you will realise that it can be very fascinating. Like other scientists, I took it up to prove to myself that it was a fake - and found that it wasn't!.. I have built myself a copy of the printed circuit Hieronymous machine and find that it works for me only about 20% of the time, but when it does it will do wonders. For example, it will do a complete qualitative analysis of a 10-ml. sample of solution containing 6 radicals, at a dilution of one twentieth molar in under two minutes; a speed that not even the high-speed microtechniques can match! For my 14-year-old daughter it works over 90% of the time.. As regards stories thereon, I've no special objection, but five or six per year are enough in any one magazine, and psi powers shouldn't be used as a panacea for all scientific problems.

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

Have read V.6.; quite an interesting and well-produced issue. Congrats to all concerned. I particularly enjoyed Mike Moorcock's article on L. Sprague de Camp and also found Eric Bentoliffe's article of particular interest. I subscribed to ASF for eighteen years, but did not bother to renew the sub. when it expired and wrote to the editor giving my reason for not renewing, not incidentally, the same as Eric's. Of course, it boils down to the old question - what is science-fiction? S.F. can be practically "all things to all men". As a cine enthusiast, I would like to know something about Cheltenham's film "The Feet", mentioned in Amateur Cine World for June, 1959. How about an article in Vector? And can the film be borrowed? (Over to Erin Jones for this query - Ed)

Sid Birchby, 1 Gloucester Ave., Levenshulme, Manchester 19.

Thank you for Vector No. 6 into which such good material has been placed. I especially enjoyed Doc Weir's reviews of the "Night Land" and "Land Under England" both of which I have. This isn't to swank, but to show that I know for myself his reviews were correct in detail and very thoughtful in their approach. Pity you're getting little response from readers. Only three letters this time; or only three printable? And two of those from Jeeves and myself, who don't really need encouraging (Back you mutinous dogal). Yes, my letter was a bit peevish, I daresay. Apologies to Doc Weir, if I offended him. This comes of taking arms against someone I've never met - always a bad practice - and this is one argument in favour of conventions. Well, perhaps I shall see him at the Easter one. (See Doc's reply in this issue, Sid.- Ed.)

Joe Patricio, 72 Glenvarloch Crescent, Edinburgh 9.

It seems a logical thing to start at the beginning, so I'll say some words about the cover. I quite liked it that way, plain with no illo, but somebody should have got hold of a decent set of lettering guides to do "Vector" on the cover. Still, try again. The duping was a great improvement on last time, every word was legible and nobody can ask for more than that. . . . De Camp is not a writer that I have read a great deal of, but nevertheless the article by Mike Moorcock made very interesting reading and, more than that, gave me a list of stories to look out for. The Jim Cawthorn illo at the end was a beauty - get him to do more. . . . Sandra complains about the bad horror films - the last S.F. film I saw was the MOUSE THAT ROARED and that wasn't strictly S.F. I resent paying money some rubbish when I can see it on F.V. for nothing. And come to think of it, the latest quatermass serial wasn't so bad at that. I make a point of missing films which have in the title the word "the monster", "the Creature", "It Came From" or "...from Space". On Sandra's second point, I'm sure that really outstanding films could be made from the books "Player Piano", "The Long Loud Silence", and "Earth Abides", but then I think of what film companies would do to them, and shudder. The B.S.F.A. film award is quite a good idea but this kind of award is in existence with the annual Hugo awards. Nevertheless I would support the idea if it managed to bring to the surface only one good S.F. film each year. . . . Interesting feature is Doc Weir's book reviews. The only thing is the fact that all the books he reviews are so old that it's well nigh impossible to get hold of a copy, which is a bit of a let-down after Doc has built up my interest. . . . Best article in the magazine was undoubtedly Eric Bentley on Peisons Fiction I feel that JWC Jr. has done a lot of harm to S.F. by his blind plugging of what he calls peionics. Why? Well up to the present ASF has held premier place in the magazine field, but now Campbell doesn't seem to care whether the stories are good or not as long as they mention Pal. That ASF is no longer the No. 1 mag. with S.F. readers is seen at once when the fact is presented that for the last two years the magazine F & SF has ousted ASF from the number 1 spot in the annual Hugo awards. And I resent having ideas rammed down my throat when they're given a thick coating of crud. My final comment "Come back, Isaac Asimov". (Sorry I had to cut down your extremely interesting letter Joe - but your main points are in. - Ed.)

: COMING SOON IN VECTOR !

In answer to quite a number of pleas from BSFA Members who want the fantasy genre to be dealt with more fully, we shall be including a FANTASIANA section in future issues.



This illustration
is from a pencil
sketch by Jim
Cawthorn, completed
by Bill Ward.

TREASURER'S

BRITISH SCIENCE FICTION

INCOME & EXPENDITURE ACCOUNT

"VICTOR"		£9.12. 0
Library - Expenditure	1£. 8. 4	
<u>Less: Fees</u>	<u>9. 4. 11</u>	5. 3. 5
Advertising		10. 14. 5
Stationery		12. 3. 1
Postage		11. 17. 5
Miscellaneous Expenditure		3. 1. 0
Balance, being excess of income over expenditure		39. 15. 3
		<hr/>
		£ 110. 5. 2
		<hr/> <hr/>

BALANCE SHEET

Accumulated Fund

Excess of Income over Expenditure to date	39. 15. 3	
Excess of Library Valuation over cost to Association	<u>92. 15. 1</u>	132. 4. 3
<u>Subscriptions paid in Advance</u>		34. 19. 0

£ 169. 5. 3

The above Balance Sheet and Income and Expenditure Account
and are in accordance therewith.

REPORT

ASSOCIATION

FOR THE NOMINAL YEAR ENDED 30th JUNE 1959

Subscriptions received 1958/1959		95. 8. 1
Sales of "History & Index of New Worlds Science Fiction"	9. 4. 0	
Less: Cost of Index	<u>5.19. 4</u>	5. 4. 4
Convention 1959 - Receipts	58. 8. 8	
Less: Expenditure	<u>36.10. 1</u>	11.10. 7
		<hr/>
		£ 110. 5. 2
		<hr/> <hr/>

AS AT 30th JUNE 1959

<u>Library</u> - As valued by Head Librarian		102.10. 5
Costs	9.17. 2	
As per contra	<u>92.13. 1</u>	
Stocks - Stationery	5. 0. 0	
"New Worlds" Index	1. 5. 6	
"VECTOR"	<u>8. 0</u>	4.13. 4
<u>Debtors</u> - Library	14.11	
"New Worlds" Index	<u>5.12. 0</u>	4. 4.11
<u>Cash Balance</u> - At Bank	48.17. 0	
Library	3. 9.10	
Publications Dept	<u>1. 7. 9</u>	53.14. 9
		<hr/>
		£ 149. 5. 5
		<hr/> <hr/>

Have been prepared from the books and vouchers of the Association

(signed)
W.A. CROFT ESQ. F.C.A.

Chartered Accountant

AS PART OF this report you should find my usual two tables, dealing this time with the "intercalated" half-year ending 31 December 1959. Also around here somewhere (most probably stuck right between them and this) you should find the Auditor's report on the "nominal year" ending 30 June 1959, in the form of a two-page spread. In the next (eighth) issue of VECTOR, I hope to be able to run a similar auditor's report on the half-year to December, plus my own report on the three months ending March 1960 - after which, I most sincerely hope, things will settle down into a quiet quarterly-cum-yearly routine.

A close scrutiny of the Auditor's report will reveal certain cunningly-concealed similarities to my own equivalent report on the same period, that appeared in VECTOR 5. As for my own two tables presented herewith, I think the only remark called for is to point out to those who may have only recently come in that the split of General postage between "internal" and "external" is made in order to show the cost of correspondence between the various officials of the Association as distinct from correspondence which they conduct with other people.

Following my above-mentioned report in VECTOR 5, here follow the percentages derived from the analysis of expenditure during the period, as split over the Association's various services and projects:

General administration	24.68 %
Advertising	8.48
"VECTOR"	23.70
Checklists & Indexes	4.36
Library	17.57
Conventions	21.24
	<u>100.00 %</u>

Spreading the first two categories proportionately over the others, however, produces the following:

"VECTOR"	36.45 %
Checklists & Indexes	6.71
Library	20.28
Conventions	31.76
	<u>100.00 %</u>

Thus it can be seen that generally speaking, our expenditure was divided fairly evenly between the Convention, the Library, and "VECTOR", with the reference department as a comparatively minor sideline.

A.H. Mercer
(A.H. Mercer)
Hon Treasurer, B.S.F.A.

NEW MEMBERS

O.140	H. Harrison: Bregnebakkens 10, Bistrup by Birkerød, Sjælland, Denmark
A.141	H.C. Gilbert: 14 Longton Avenue, Withington, Manchester 20
A.152	Adm App J. King: Fuller House AATS, RAF Birkham, Newton, Kings Lynn, Norfolk
M.163	A.M. Morrison: Corran Gdn, Onich, Fort William, Inverness-shire, Scotland
M.154	J.R. Mundy: 50 Mayfield Park South, Fishponds, Bristol
M.155	J.S. Ormsby: Royal Earlswood Hospital, Redhill, Surrey
A.156	H.W. Douthwaite: 21 Stratton Rd, Whalley Range, Manchester 16
O.157	Mrs C.J. Gient: Box 178, Broughton, Sandburg, Transvaal, S. Africa
M.158	C.A. Miller: 44 Wheatclose Rd, Barrow in Furness, Lancs
M.159	S. Spiero: 47 Aigburth Hall Rd, Liverpool 19
K.160	Baynor: 22 Scott Buildings, Caledonian Rd, London E,7

And there are no changes of address this time.



"WHEN WORLDS COLLIDE"
A Paramount Picture

**YOU MAY HAVE FORGOTTEN
SOMETHING ELSE!**

**HAVE YOU
RENEWED YOUR
SUB?**