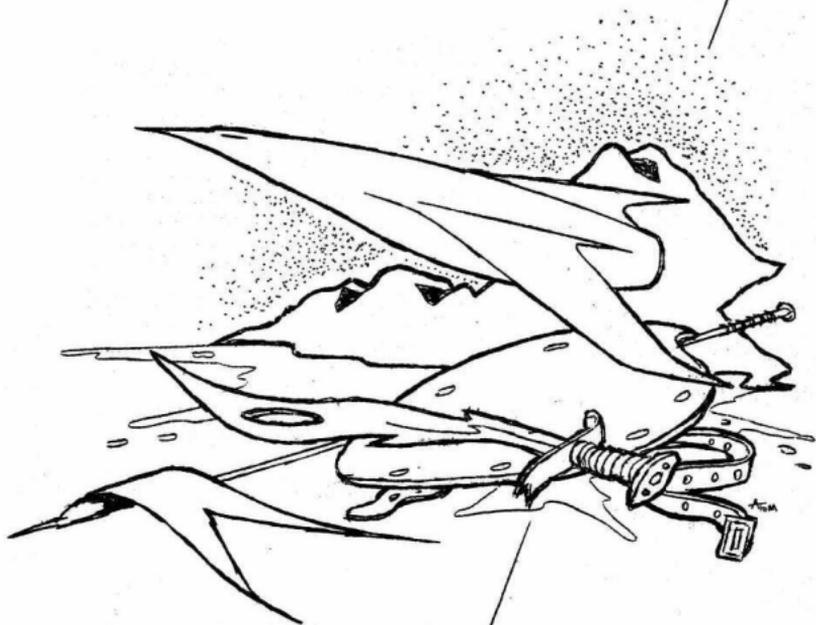


VECTOR

No. 8.



OFFICIAL ORGAN

OF THE B.S.F.A.



VECTOR NO. 8.

VECTOR No. 8 June 1960
Official organ of the British Science
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Contents

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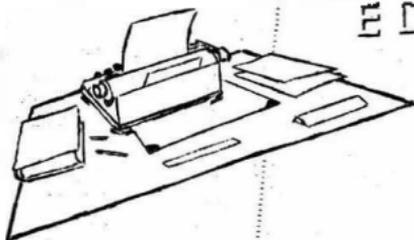
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except those on pages 6 and 22.

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EDITORIAL

JIM GROVES

Since this is my first editorial you're probably curious as to how I intend to run it and VECTOR. Well actually much of my editorial policy will be decided by what you, the readers, want - that is if you let me know what it is that you want. However unless there is opposition from you over then I have certain ideas. Firstly since I am an editor I can't feature my own work outside of the editorial - so in it I'll ramble on about any subject that takes my fancy. Secondly there is my policy regarding articles, of course I'd like to feature original material only, but this looks like being impossible so that there will be a certain amount of reprint material. This will be from amateur sources (fanzines that is) and will consist of serious articles about sf and related material that most of you would not otherwise see. The only exception to this rule is the single fanzine reprint section, item. This will be a general reprint chosen purely on merit to show you what other sort of thing can be found in fanzines.

What sort of thing do you want in VECTOR? I've been told that I should keep everything on a serious plane since you don't like humour - is this so? It's also been suggested that I should ignore Fandom altogether - is that what you want? Frankly, what do you want for VECTOR? You let me know and I'll do my best to oblige.

The only way that I can learn what you want is if you write, even if you only say 'I liked this, I didn't like that' it helps, although it doesn't make a very interesting letter. Constructive criticism is even more welcome and articles for these pages will probably send me delirious with joy.

SOME THOUGHTS ON THE BSFA.

Now, after over two years of existence, it's time to critically examine the association's organisation, aims, and activities and if necessary change them. To start the ball rolling here are a few ideas.

To start with I'll define one or two terms that I'll be using so that those of you who may not be familiar with them will know what I'm talking about.

First Fans and Fandom. Fans are sf readers who, brought together by this mutual interest, correspond about it and other

subjects, write for, edit, and publish amateur magazines (fanzines) and hold annual conventions. Fandom is in fact a world wide group uniting people of similar interests. Fans are therefore not only sf readers but also members of a loosely organised group whose activities cover a very wide range of interests.

On the other hand by Readers I mean those people who read and enjoy sf but who do not belong to Fandom. Therefore one could say that Fans are Readers but that Readers are not necessarily Fans.

Now as to the formation of the association - this was done entirely by fans - necessarily so since they were the only group around organised enough to start with. One of the major reasons for the formation was that for some time previous Fandom had been running short of members. It was hoped that of those joining the association some at least would want to go further and join Fandom (as some actually did). I am myself one such new member. However in order to justify the name of the association the purpose was stated to be that of promoting the writing and publishing of good sf. Actually this was only half the case, the other half being difficult, if not impossible, to explain to non-fans.

I feel that the only way to resolve any conflict of interests between the Fan and Reader types, especially in VECTOR, is to concentrate on the thing that they have in common - a love of sf. This then is what VECTOR should and, if I have my way, will do. Fandom will not intrude to any great extent; just enough to ensure that you know that it exists and can be contacted if you want to find out more about it. VECTOR will concentrate on the sf interests of both Fan and Reader and leave the fannish side of things to the fanzines I mentioned earlier on. Both Fans and Readers can cooperate on the task of boosting good sf whether or no they see eye to eye on other things.

PSIING FOR THE MOON.

I have given my views on the functioning of the psi powers elsewhere so I'll not go into that again here. However I am going to question the way in which psi has been handled by those who now back it. This concerns that, by now, famous Hieronymous machine. Leaving aside the stray thoughts that I've had on that name - Hieronymous... Anonymus(?), I'll get to the main point. The normal run of psi phenomena are hard to record and even harder to substantiate. Hence, of course, they are easy to ridicule. When Campbell first announced the Hieronymous machine then, I was elated with the thought that here for the first time was a psi manifestation that could be measured and studied by the normal processes of scientific investigation (the lack of which had deterred the orthodox scientists from accepting them before). Now, I thought, Campbell is going to produce some concrete evidence for psi.

I've had a scientific education so I'm inclined to be sceptical about this type of thing, but I try to preserve an open mind. So when Campbell produced this machine I was prepared to grant him his idea that just because a component is designed to do one job that doesn't mean that it cannot do another as well. I gagged a little when he worked it without a power source, but, give him rope, after all it is supposed to be odd anyway. I gagged a little more

when he drew his circuits on paper in ink but, remembering printed circuits, I kept quiet and waited, and waited, and waited. And what did I get - Campbell committed himself to the extent of saying that he had done a lot of experimenting, with the machine; no results were forthcoming however. We were told that the indication of a reading on the machine was that the plate became sticky - but not what sort of stickiness nor whether he made any tests to see if it could possibly be due to static or sweat or any other mundane reason. Then again, does it get progressively stickier as one approaches the reading or does it only become sticky at the exact point? Yet again what does it indicate - do you for instance get different readings for identically sized cubes of different materials or not? Does it indicate size, shape, the nature of the material, its purity, mass or colour?

The main reason that I ask these questions is that in VECTOR 7 there is a letter from Doc Weir in which he claims to have done chemical analyses with this machine - again no details. How about an article on this by one of those people who have done some work on the machine? I'll publish it if you'll write it.

I find that the less evidence that I can see about these things the more sceptical I become until at last, I suppose, I'll just have to make one of these gadgets for myself and do my own experiments.

WRITE !!!

Due to the fact that I lack a telepathic sense I can't read your minds to find out what you think of this issue - did you like it or not? The only way I can find out is by you writing a letter of comment. Failing a letter I can only assume that you are -

- a) completely satisfied,
- b) illiterate, or
- c) dead. (delete as necessary)

Barbed remarks, poison arrows, pats on the back, articles, artwork, literally anything will be welcome - so WRITE!

MEMBERSHIP LIST (continued from page 11.)

- M.55 J.G.Linwood. 10 Meadow Cottages, Betherfield, Nottinghamshire.
- M.25 J.P.Patrizio. 72 Glenvarloch Crescent, Edinburgh 9.
- M.71 P.S.Gooch. 1b Salisbury Road, Southsea, Hants.
- A.172 Angus Mitchell Watt. 47 Stanton Road, Luton, Beds.
- A.173 John Derbyshire. 62 Friars Avenue, Delepre, Northampton.
- M.174 Francis F. Hobbs. 14 Abel Close, Adeyfield, Hazel Hempstead, Herts.

CHANGE OF ADDRESS.

- M.161 Mike Moorcock. 18, Beatrice Ave, Norbury, S.W.16.

THE SECRETARY'S REPORT

ELLA PARKER.

We promised that if VECTOR were late there would be a News-letter explaining why this was so; unfortunately we were unable to implement this promise because the hold-up was caused by the non arrival of the necessary paper. No paper, no VECTOR or anything else. Having obtained delivery of this precious commodity we can put in our order for further supplies before we actually need them, so it shouldn't happen again. Accept our apologies?

I have been wondering how we could enlarge our membership, and the idea occurred to me of trying a 'membership drive'. How does the idea appeal to you? One of our number has already thought of it for himself; he doesn't say if he's begun it tho', and he thinks it might work. I don't mean that we should run the BSFA down the throats of anyone we know reads sf, but I can't see any objections to letting them know that we exist and suggesting that maybe membership in our Association would be of interest to them. Like to try it out? Each member to try and gain us one more.

In an effort to find out why past members hadn't rejoined, I wrote and asked one of them his reasons for allowing his subscription to remain lapsed. You might be interested in his reply. "My idea before joining was to do so for a limited period, so that at least I would have done a little to support the effort. Well, I did so, and decided that I had too many other commitments to go on paying out fl p.a. I don't say the thought 'all it gets me is VECTOR at 5/- a copy' occurred to me as it did to others. No; I looked at the original sub in the light of a donation to a deserving cause. One can't keep on donating. At least, I can't. I feel rightly or wrongly, that the BSFA is chiefly for new fans, not old ones like me. Or if not, it should be, surely?"

The final sentence in the above letter seems to me to imply that once a member of the BSFA makes his contacts with other fans or readers, he is going to find the Association of no further use to him and we shall lose him. I don't know about that. I am as far involved in fandom as it's possible to be and remain sane, and I find that membership in the BSFA gives a fillip to my enjoyment of things fannish. Still, that was only one opinion. I've yet to find out how the others feel.

Of all the letters sent in to the editor that I've seen, only five had any comment to make on the suggested changes in the Constitution. All five are agreed that the idea of a Vice-Chairman is a good one, but one of them adds the thought: "why not Vice posts for two of the offices." Yet another comes up with the idea of

having deputies for all officers. There are difficulties, some of which were pointed out by Archie Mercer. The main point he makes is the valid one that maybe it's a bit too much to expect someone to commit themselves for two years. Family circumstances may change says Archie, making it necessary for the member to drop all activity for a while or even for good. I don't honestly think it would happen often enough to warrant dropping the scheme altogether. Our main trouble lies in the fact that so many of our members are under 21 which makes them ineligible for service on the committee. This discussion will be continued in the Newsletters, and the next VECTOR if it goes on that long.

There have been some helpful suggestions sent in by some of the members, and they should provoke some talk among you. Remember everything suggested is up for discussion by YOU, and we are interested in hearing your opinions, not only on the ideas already put to us but on anything else as well. John Challoner suggests we make use of the postal ballot for electing officers, available only to those not actually attending the Annual Convention. Immediately, one snag comes to mind. How about the member who has every intention of coming to the Convention and therefore doesn't bother to use the postal vote? Something turns up to prevent him/her getting there - and it could happen - so s/he has no vote recorded. In the case of a close fight between candidates for the same post, one vote could make all the difference. As an alternative to the whole of the elections being done by post, what do you feel about it? When the original idea of the postal ballot was mooted it was thought to have all the voting over and done with before the Convention thus using the time spent at the AGM in useful discussion.

Joe Patrizio comes up with a couple of beauties. In the case of a postal vote he suggests that the sponsor sends the name of his nominee and that of the seconds along with the main argument for the candidate to someone other than the editor of VECTOR. But surely, Joe, the place to send them is to the Secretary? Joe also asks if it would be possible to grant voting rights to overseas members on payment of the full subscription. This involves creating yet another category of member: that of overseas member with voting rights. How about this Archie? If this is agreed on we shall have to take into consideration the length of time it takes for any of our publications to reach them and for their replies to reach us. Do you think there will be sufficient interest shown by overseas members to make them want to vote. Come on in you overseas members, this concerns you. Would you take advantage of the opportunity to vote, and would you have any interest in doing so?

When you write, send all letters to the editor, but it would help if you could arrange to put additional suggestions or any amendments to those already made on a separate sheet of paper, so that when I borrow them I don't mess up the editor's letter file too much. Letters can be as long as you like to make them. Fred Hunter mistook me when he thought I was saying keep your letters brief; not so Fred, only any suggestions you may make.

This must be all for now. I can't wait to run VECTOR off and see what's in it! I'll be back with you next month.

Ellen

TREASURERS REPORT

ARCHIE MERCER.

After virtually promising you an interim report on the March Quarter, I know have the job of trying to make excuses for the fact that this has not been done. I have a number of excellent reasons for this, one being the fact that due to the change-over of officers, I'm still in the process of trying to arrive at a final reckoning with last year's set, whereas these latter are trying to have a well earned rest instead of accounting for their expenditure in the approved fashion. However, I'll have to get together some sort of half-yearly report come July, and with that one must perforce be content.

The position of bygone accounting periods is as follows: both myself and the Auditor have reported separately on the nominal year to June 1959. I have reported on the half-year to December 1959, but as yet the Auditor has not. However, I have got out some figures based on the entire nominal year-and-a-half to December, some of which I presented orally at the A.G.M., and which I now propose to go into somewhat more fully.

ANALYSIS OF EXPENSES - NOMINAL YEAR-AND-A-HALF TO DEC. 1959.

	s	d	percentage.	
General	34	17	3	20.89
Advertising	10	14	5	6.42
VECTOR	53	1	7	31.81
NEW WORLDS index	5	9	5	3.28
GALAXY index		4	10	.14
NEBULA index		1	0	.03
Library	35	6	9	21.18
Conventions	27	2	3	15.25
	<u>166</u>	<u>17</u>	<u>6</u>	<u>100.00</u>

Allocating the first two categories of expenditure proportionately among the remainder, and combining the indexes for convenience, produces the following:

	s	d	percentage	
VECTOR	70	4	5	42.08
Indexes	8	10	5	5.11
Library	47	13	1	28.56
Conventions	40	9	7	24.25
	<u>166</u>	<u>17</u>	<u>6</u>	<u>100.00</u>

The approximate number of members at each of the various quarter-ends for the nominal year-and-a-half (including lapsed members, to whom publications were sent) were as follows:

Sept. 1958	56
Dec. 1958	83
March 1959	110
June 1959	125
Sept. 1959	133
Dec. 1959	140
	<u>647</u>

647 copies of VECTOR were thus sent to the membership. Allowing for 20 extra copies per issue (6 issues) this gives an approximate total of 767 copies of VECTOR printed, or say 800 for greater convenience. Thus the cost per copy of VECTOR according to the first table equals $\frac{\pounds 53.1.7}{800}$ which equals approximately 1/4d. Or according

to the second table $\frac{\pounds 70.4.5}{800}$, which equals approximately 1/9d. In each case to the nearest penny.

The average number of paid-up members per quarter-and was 102 to the nearest whole member. (This includes members of all categories). Applying this to the items of cost actually borne out of membership funds, the following table results:

		s	d	
VECTOR	$\frac{\pounds 53.1.7.}{102}$	10	5	per member.
ADVERTISING	$\frac{\pounds 10.14.5.}{102}$	2	1	"
GENERAL ADMINISTRATION including contacting new members, advice Bureau etc.	$\frac{\pounds 34.17.3.}{102}$	6	10	"
LIBRARY RENTAL @ .25 per calendar year	$\frac{\pounds 7.10.0}{102}$	1	6	"
		<u>1</u>	<u>0</u>	<u>10</u> "

This compares favourably with the average subscription (all categories) over the period of £1.5.4 per member.

One other specific account remains outstanding - the 1960 Convention account. This has not been finalised yet for (among other reasons) the one mentioned in connection with the non-existent March quarter account. However, provisional known figures are as follows:

Gross receipts from all sources	£54.4.11
Major known items of expenditure	37.4.0
Therefore provisional balance c/f	17.0.11

This is still subject to a number of outstanding claims for postage etc, and is therefore strictly provisional only.

A.H. Mercer

A.H. Mercer.
Hon. Treasurer
B.S.F.A.

CURRENT MEMBERSHIP LIST

- M2 Eric Bonteliff, 47 Aldis St., Great Moor, Stockport, Ches.
M3 Archie Mercer, 434/4 Newark Rd., North Hykeham, Lincoln.
M4 Torry Jeeves, 58 Sharrard Grove, Shoffield, L2.
M6 Ken Slater, 75 Norfolk St., Wisbech, Cambs.
M7 Mrs. Ina Shorroock, 2 Arnot Way, Higher Bobington, Mirral, Ches.
M8 Norman Shorroock, " " " " " "
M10 Dennis Tucker, "Hicklow", 87 Oakridge Rd., High Wycombe, Bucks.
M11 Brian Jordan, 86 Piccadilly Rd., Burnley, Lancs.
M12 Mrs. Jill Adams, 55 Cobden Ave., Bitterne Park, Southampton.
M13 Norman Woodall, 20 Palmerston Drive, Liverpool 2.
M14 Peter West, 27 Alfredo Rd., Whitchurch, Glam., Wales.
M15 Ken McIntyre, 1 Nylton St., Plumstead, London, S.E.18.
M17 Miss Ella Parker, 151 Canterbury Rd., West Kilburn, London, N.W.6.
M18 Peter Mabey, 10 Wellington Sq., Cheltenham, Glos.
M19 Ian Hill, 9 Corbiehill Avenue, Davidsons Kains, Edinburgh 4.
M20 John Rogers, 5 First Avenue, Ashfield, Scunthorpe, Lincs.
M21 Miss Ethel Lindsay, Courage House, 6 Langley Avenue, Surbiton,
Surrey.
M22 Peter Chappell, c/o 75 Norfolk Street, Wisbech, Cambs.
M27 Meredith Chatterton, 63 Pentire Road, Walthamstow, London, E.17.
M28 Keith Freeman, 163 Crayford Road, Crayford, Kent.
M32 Jim Groves, 29 Latham Road, East Ham, London, E.6.
M33 Karl Dollner, 19 Palmeire Square, Hove, Sussex.
M34 Mrs. Roberta Gray, 14 Henington Street, Cheltenham, Glos.
M35 John Wilson, 17 Pennygate, Spalding, Lincs.
M36 Richard Ellington, PO Box 104, Cooper Station, New York 3, NY, USA.
M41 Mike Rosenblum, 7 Grosvenor Park, Leeds, 7.
M43 Miss Audrey Eversfield, 55 Langdale Road, Cheltenham, Glos.
M44 John Humphries, 19 Bishop Road, Shurdington, Cheltenham, Glos.
M45 John Challoner, 20 Windermerc Road, Hatherley, Cheltenham, Glos.
M46 Eric Jones, 44 Barbridge Road, Hesters Way, Cheltenham, Glos.
M47 C.R.F. Herbert, 51 Scott House, Arle, Cheltenham, Glos.
M49 Arthur Weir, Primrose Cottage, Westonbirt Village, Mr. Tetbury,
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M50 Raymond Bowen, 6 The Yews, Gravesend, Kent.
M52 David Potter, "Bryn Annas", Barnmouth, Merioneth, Wales.
M54 Ken Bulner, "Treseo", 204 Wollmesow Road, Catford, London, S.E.6.
M55 Ramsay Wigan, "Kerry", Barnham, Bognor Regis, Sussex.
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M65 Mrs. G.M. Carr, 5319 Ballard Avenue, Seattle 7, Washington, USA.
M69 George Mims Raybin, 1328 Grand Concourse, Bronx 56, N.Y., USA.
M70 Derek Oldham, 7 Broomfield, Elstead, Surrey.
M90 Mrs. Aileen Vere Douglas, Corner Cottage, Helen's Bay, Co. Down
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M92 Ian McAulay, Ballycorus Grange, Kilternan, Co. Dublin, Eire.
M94 Miss Mary Munro, 6 Lynnwood Avenue, Newcastle-on-Tyne, 4.
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M98 Michael Sheppard, 49 Abbotsbury Road, Westham, Weymouth, Dorset.
M101 Thea Greich, Wiesb. - Kastel, Hochheimerstr., 1., Germany.
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 M119 Peter Davics, 12 Shephords Brook Road, Lye, Stourbridge, Wores.
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 M126 Paul Andrews, 1 John Street, Maidstone, Kent.
 M127 Gerald Hodsell, "Fairwind", Yacht Basin, Thames Village,
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 M129 H. P. Blackie, 35 Upper Dicconson Street, Wigan.
 M130 John Fairley, 63 Tudhoe Moor Estate, Spennycroft, Co. Durham.
 O131 John McLeod, 33 Renfrew Avenue, Mount Albert, Auckland, S.W.I.N.Z.
 O133 Sture Sedolin, PO Box 403, Vellingby 4, Sweden.
 O134 Daniel Polk, 170 West Cedar Avenue, Denver 23, Colorado, USA.
 M136 John Roberts, 45 Branstree Road, Marton, Blackpool, Lancs.
 M137 John Phillifent, 41 Ongar Road, London, S.W.6.
 O140 Don Ford, Box 19-T, RR#2, Loveland, Ohio, USA
 A141 Christopher Dale, 20 Raleigh Road, Wallisdown, Poole, Dorset.
 M143 Harry Atherton, 40 Water Tower View, Hoole Lane, Chester, Ches.
 M146 John Hantz, Mona Vanna, Galtrim Park, Bray, Co. Wicklow, Eire.
 O148 Eryan Trotter, 2rd. Palmerston, Ofage, New Zealand.
 M149 Richard Cooper, Flat 3, 11/13 St. Leonards Road, Earling,
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 O150 H. Harrison, Bregnebalkon 10, Bistrup by Birkerød, Staelland,
 Denmark.
 A151 Harry Gilbert, 14 Longton Avenue, Withington, Manchester 20.
 A152 John King; 593586 Admin. Apprentice King, John, Fuller House,
 AATS, RAF Bircham Newton, Kings Lynn, Norfolk.
 M153 Archibald Morrison, Corran Can, Onich, Fort William, Inverness-
 Shire, Scotland.
 M154 John Hundy, 30 Mayfield Park South, Fishponds, Bristol.
 M155 John Ormsby, Royal Earlswood Hospital, Redhill, Surrey.
 A156 Harry Douthwaite, 21 Stratton Road, Whalley Range, N/C16.
 O157 C. J. Gion, Box 175, Broughton, Randburg, Transvaal, S. Africa.
 M158 Chris Miller, 44 Wheatclose Road, Burrow-in-Furness, Lancs.
 M159 Simon Spiero, 47 Aieburth Hall Road, Liverpool 19.
 M160 Mike Raynor, 22 Scott Buildings, Caledonian Road, London, N.7.
 M161 Mike Moorcock, 30 Bonhillwood Road, Sutton, Surrey.
 M162 Arthur Thomson, 17 Brockham House, Brockham Drive, London, S.W.2.
 A163 Kenneth Heare, 50 Kensal Road, Paddington, London, W.10.
 M164 Ted Forsyth, 11 Ferndale Road, London, S.W.4.
 M165 Miss Ildiko Hayes, Flat 3, 129 North End Road, London, N.W.11.
 O166 Dave Kyle, WFDI, Potsdam, NY, USA.
 O167 Mrs. Ruth Kyle, WFDI, Potsdam, NY, USA.
 M168 George Saunders, 40 Trafalgar Road, Portlade-by-Sea, Brighton,
 Sussex.
 M169 Tony Walsh, c/o 29 Salter Street, Berkley, Glos.
 M170 C. Shute, Merlewood, Newport, Stafford.
 M171 Bruce Montgomery, Rock Hill House, Brixham, Devon.

contd. on p. 5.

FREE ADVERT PAGE.

Chris Miller, 44 Wheatclose Road, Barrow-in-Furness, Lancs. would like to borrow certain of the pre-1947 British reprints of ASF. He's willing to pay postage and, of course, he'll take great care of them. If anyone can help would they please write to him.

THE SCIENCE FICTION AND FANTASY GROUP.

Attention the under 25's - would you like to correspond with others of your age-group who are interested in sf, fantasy and probably many other mutual interests? If so the S.F.F.G. might be of interest to you. Write to Jim Linwood, 10, Meadow Cottage, Netherfield, Notts. for further details. Information about your other hobbies and suggestions for the group would also be welcome.

WANTED.

The following issues of the American edition of WEIRD TALES
1933 Nov.
1934 April, May, Aug., Oct., and Dec.
1935 March, July, and Oct.
1936 Jan., Feb., July, and Oct.
1937 Nov.
1939 Dec.

Condition is immaterial providing that the C.L. Moore stories in them are complete (plus covers, if possible, where they are from these stories), if the required magazine is bound with others I'm prepared to bid on the whole lot. Write stating issue, condition, and price to - Jim Groves, 29 Lathom Road, East Ham, London, E.6.

All any member, having joined within the last 6 months or so, who didn't receive a copy of the current library list at the same time as their membership card, please get in touch with the Treasurers: Archie Mercer,
434/4 Newark Road,
North Hykeham.
LINCS.

LIBRARY NOTES.

by Peter Mabey.

The British Fantasy Library.

The current issue section of the BFL is now being run by the BSFA librarian; all the current US science-fiction magazines are being circulated at 6d per issue, each magazine being passed round on a chain from member to member. Anyone who wishes to join should notify the librarian of the magazines required, sending a deposit from which the charge for each magazine will be deducted when it is sent out. The magazines being circulated at present are "Amazing", "Analog" (ASF), "Fantastic", "Galaxy", "Future", "If", "Mag. of Fantasy and SF", and "Original SF Stories"; if "Fantastic Universe" reappears it will also be circulated.

The Fanzine Foundation.

This has now been handed over to the BSFA library by the erstwhile custodian, John Roles. It is hoped that all those supporting the foundation will continue to do so - we are trying to make this into a master reference collection of fanzines, to be available to all fans, but our finances will not enable us to subscribe to every one published, so we are still dependant on the generosity of the publishers! As the collection is so large, we haven't been able to issue an index with the library list supplement, but all requests for loans should be sent to the librarian. Charges are nominal, other than the cost of postage, and are waived for contributing publishers - the latter can borrow items for the cost of postage only.

Additions to the Library.

The May supplement lists all items - other than fanzines - added to the library since the revised list was published. Items of particular interest include O'Neill's "Land Under England", reviewed by Dr. Weir in VECTOR 5, Bertrand Russell's two collections of fantasy and science-fiction short stories, several of H.G. Wells' books (we hope to have his complete short stories also very soon), the Quaternass series, and the magnificent Larousse Encyclopedia of Astronomy. We have also filled several of the gaps in our collection of British sf magazines, having acquired most of the issues of "Tales of Wonder" (nos. 1 and 12 will also be added soon), and a good many of the issues of "New Worlds" that were needed. The "Scientific American" is being added to the library now also.

Use of the Library.

All members in this country are entitled to use the library: the loan charge and postage can be paid either on requesting the items required, or on return of them. Stamps are acceptable for sums under 2/6d, but any crossed PO's, or cheques should be payable to P.H. Mabey, not the BSFA, as the library does not have its own bank account. There is no set loan period but if other members are waiting for an item you will be told so and then you should return it within a fortnight.



BRIAN W ALDISS.

A cartoon appeared in 'Punch' a few seconds ago (geologically speaking) which depicted two blase little schoolboys, hands in pockets, walking away from a Punch and Judy show. One boy was saying to the other "Hokum maybe, Wilkinson, but dashed good theatre".

This is roughly what I feel about sf. Crazy maybe, but dashed good for one's sanity. I've said it before, and so help me I shall say it again until brainwashing becomes compulsory: everything is madly unlikely. The Mondips, tomorrow's sunrise, Cadbury's Milk Tray, and your fingertips - all can be shown statistically to be improbable enough to be virtually impossible, the blind ravings of chance. Which throws grave doubts upon this beast called possibility (title petoned herewith). Perhaps a new definition is needed: the impossible is that in which humanity has not yet adjusted itself to believe.

Sf is a limbering-up exercise towards that adjustment.

It's not the only such exercise, nor is it even the best - after all, the religions and prestidigitation operate in the same field; but it is the one we happen to prefer. No? The members of the BSFA and I.

Oh, since this is my first public appearance as President of the Association, perhaps I ought briefly to introduce myself.

Since the days of Captain Justice, I've given a lot of love and time to the sf field - and have received much in return. I am full of delight and happiness at being so unexpectedly slid into the presidential chair - a pleasure slightly diluted by my fear that I may not be as useful as I would like to be.

I wrote and illustrated my first sf story at the age of eight.

It concerned a winged skyscraper which, aided by fifty propellers, reached the moon. Since later research seems to indicate that propeller power alone is incapable of getting any sort of vessel through space, I like to regard this bit of juvenilia as an early psi story. My first appearance in an sf magazine was way back in July 1954, with 'Criminal Record' in Ted Carnell's SCIENCE FANTASY. Although my output is slow, I seem to have had about sixty stories published in the six years since then.

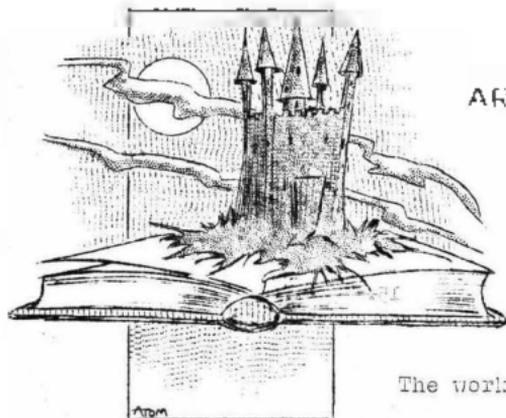
Ted has published most of these tales, and that - apart from the starvation rates - is the way I like it. British sf is healthy; that pessimism is not dead is one of the tokens of its health. At last British writers can think first of the home market. And if our best stories are no longer syphoned off abroad, this should be an important factor in increasing the prestige of British sf magazines.

I believe too that a growing BSFA can help that prestige. Sf has given us a lot of pleasure for a lot of years. If we can communicate that pleasure to outsiders - fine. Let them see what they've been missing. It is a long time now since one crept into blacked-out news-agent-cum-tobacconists', to have one's tinid "Do you have an 'Astounding'?" answered with a gruff "An astounding what?". There still remains a considerable and worthwhile way to go before sf is accepted (by readers, critics, and viewers) as matter-of-factly as are detective novels.

Contemporary jungle thought declares the best method of catching prey to be a silent stalk followed by a silent pounce; battering blindly after your quarry, trumpeting your power (and your presence) is strictly vieux jeu. From this we also can learn something. Bombast will get us nowhere; Terry Jeaves' silent stalk of current U.S. magazines in VECTOR will be far more effective in the long run. (I'm only sorry that Bobby Gray has ceased surveying the British scene).

Here surely is a useful job for VECTOR - to establish a strict but perceptive canon of criticism. Long may the BSFA be anti-crud. Can we produce an English critic as sane as Damon Knight?

Or do we first have to produce a definition of crud? Perhaps "Hokum maybe, but dashed bad science fiction"?



ARCHITECT
OF THE
EXTRAORDINARY

The work of Hervyn Peake.

MICHAEL MOORCOCK

One thing is quite obvious about Hervyn Peake, and this must be made clear before we begin: He is not a science-fiction writer or illustrator. He has made occasional contact with SF in the past (he appeared beside John Wyndham in the wonderful **LOMBARD LLOYD** collection published in 1956 and designed the stage sets for Karel Capek's **THE HESPERIDES** when it was produced as a play some years ago) but he is not really familiar with the genre at all.

Hervyn Peake is probably best known among SF and Fantasy readers for his remarkable study in terror **BOY IN DARKNESS**, published in 'Something Never' (Byre and Spottiswoode, hardcovers, England; Lallantine Books, softcovers, U.S.A.). Apart from this novelette, he has written only four adult novels - the brilliantly conceived, grotesque and bizarre, 'Titus' trilogy and ailder fantasy (perhaps with a greater depth of spiritual meaning) **MR. FYE** (Heinemann, 1955).

The wordage of the 'Titus' trilogy is comparable to the Lord of the Rings saga by Tolkien - the atmosphere is reminiscent vaguely of Walpole's **CASTLE OF OTTARDO** (which Peake has never read) and the conception and style is almost as completely original as any present-day novel could possibly be.

The trilogy comprises the following books (all in print): **TITUS GROWN**, 1946; **GORNENGAST**, 1950 and **TITUS LOUIE**, 1959.

The action of the first two novels is set almost entirely in and around the castle of Gornengast, ancestral seat of the ancient family of Grown. When **TITUS GROWN** opens, Lord Sepulchreave, 76th Earl of Gornengast, has just learned that he is the father of a boy - Titus.

From this beginning (the beginning of the main theme, not the book) the story grows, assuming dimensions which spread wider and wider as Peake introduces more characters into the pattern of the work. Prunesquallor, the likeable and at the same time annoying doctor, who is tolerated by the family of Grown at its occasional

meetings and ceremonies; Fuchsia Groan, Titus' elder sister, with her sombre secrets and her wild enigmas; Gertrude, Countess of Groan, Titus' mother who has seen him perhaps twice since his birth and who has affection only for her white cats and wild birds which cover her magnificent shoulders with their droppings.

And Steerpike - horrible, fascinating - almost pitiable Steerpike, with his aspirations of grandeur which drive him to bizarre murder and the moulding of madnnesses.

A tiny handful of people, these, picked at random from the myriad of complex characters Peake has created. There are others. Mr. Flay, Abiathia Swelter, the mentally deficient twins Core and Clarice Groan, Kede of the Bright Covers, Nannie Slogg, Irma Prunesquallor the Doctor's sister, Sourdust, Master of Ritual, his ancient son Barquentine. And there are many more.

These are some of the characters you will meet in the first novel. A number of new ones appear in the second novel, and in the third book, apart from Titus, the characters are all new.

Lervyn Peake can handle the two elements of prose writing equally well - narrative is superb and evocative, setting mood and telling story sometimes with force and vividness, sometimes with subtle and deft insight; his dialogue can be grand oratory - or else staccato phrases sparingly bitten off from the tongue - or else rambling repellent insanity - or whatever fits mood and characters best.

To meet Peake is to meet a real artist and writer - one of the great ones. He has this quality about him - he cannot be judged beside your Heinleins and Van Vogts. I say this not as a criticism of those SF writers, but simply to help you realise the stature Peake has in the world of letters and in the eyes of the men who know literature - many of his famous contemporaries. Man of equal stature.

Lervyn Peake does not, I feel, consider himself primarily as a novelist. His first love is drawing and painting and his novels are the creative overflow of a remarkably sensitive, perceptive and virile mind.

If you have never seen his illustrations for the ALICE books, for GRIMM'S HOUSEHOLD TALES or THE RISE OF THE ANCIENT CARIKER you have missed an experience of enthralling excitement. It is not only Peake's meticulous craftsmanship (paralleled to my knowledge, only by one other contemporary illustrator - Virgil Finlay) which makes his pictures so fine - it is his feeling for the mood of the stories he illustrates. He is an artist completely in tune with the ideas of the author whose work he illustrates - not less so when illustrating his own books.

For all his mastery of literary pen and artistic pencil, Peake, in most of his poetry, his paintings and drawings, his novels, regards himself as an interpretive entertainer. He is not interested in instructing or piling messages onto the heads of the public, whose minds are already brimming to saturation point from messages in their newspapers, their visual entertainment medias and many of the novels produced nowadays.

Messages are obvious in the fiction of other fine writers like C.S. Lewis (a great admirer of Peake) and J.R.R. Tolkien. But their messages are fundamental messages - just as Peake's work deals with fundamental problems and situations. Don't think that I dislike messages when they are deftly put over - and when they are important.

This, for the sake of the record and to save some argument, brings us back to what I said earlier about SF. SF doesn't deal with causes (for the most part) but with effects. The really great writers have always dealt with fundamentals. Think it over.

As a poet, Mervyn Peake is virtually ignored by his contemporaries in the poetry world. His poetry is refreshingly unpretentious and satisfying - some of it, particularly some of his children's verse, shows traces of Carroll and possibly he might be said to owe something to de la Mare, when he knew. While the poetry appeals to me more than it would to others with different tastes, I don't think it is quite as stimulating as Peake's drawings and novels. I am not sure - I should have to look more deeply into that side before I gave any really conclusive criticism.

This, then, is a mere glimpse at the work of a man whose prose and poetry alone would need a whole volume to do it full justice.

Mervyn Peake, himself, was born in China on the 9th July 1911, educated in China then in England. Married Maevy Gilmore (also an artist - and a very good one) in 1937 and served in the Army during the last World War (Titus Groan was first conceived while Peake was in the services). He lives (at the time of writing) fairly quietly down in Surrey with his wife and two youngest children and he teaches art in a well-known London art school. For two years he has been a very sick man - and shows not a trace of self-pity in his make-up (for the illness seriously curtailed his work for a while). He strikes one immediately as an intrinsically strong man. He is reticent regarding his own work unless specifically asked about some point.

A quiet man, he has a force of character which is recognisable only in the true artist. His wife is a charming and attractive woman and is also an interesting conversationalist - sharing much of her husband's artistic integrity. It was Maevy Peake who kindly supplied me with the list of Mervyn Peake's work to which I have added a few extra notes and have appended it to this article.

Mr. Peake is currently illustrating a book by Balzac and although a sequel to Titus Alone is planned it is unlikely that it will be appearing (or even started) for some time. He has several ideas for future books, one of which (possibly to be called The Greenhorn) particularly interests me.

Sometimes there is born into the world a writer who owes little to the work of either his predecessors or his contemporaries - a man who, spontaneously, can burst into prose with something not consciously original but nonetheless new. Such a man will begin a new phase in the creation of literature and will not only be remembered for this - but will be known as the man who influenced not just his own era, but succeeding eras - and the writing of succeeding eras.

I can offer no higher praise for the work of Mervyn Peake.

THE WORK OF MERVYN PEAKE.

All these books have been published in England except in the cases indicated. Unfortunately, at this time, I am not sure of all of the publishing dates.

The Novels

TITUS GROAN (d/w by Peake)	1946	Eyre & Spottiswoode.
GORENCAST	1950	" "
TITUS ALONE	1959	" "

MR. FYE (d/w and interior illustrations
by Peake) 1953 W.H. Heinemann

Novellets.

BOY IN DARKNESS short novel in the collection 'Sometime
Never' 1950 Eyre & Spottiswoode and also by
Dallantine Books USA.

The Poems.

SHAPES AND SOUNDS Chatto & Windus
THE GLASSBLOWERS 1950 Eyre & Spottiswoode (in print)
(CORLENCAST and THE GLASSBLOWERS both won the Royal Society
of Literature's 'Heinemann Award' 1950).

A Play.

THE WIT TO MOO.

Children's Books.

RIDE-A-COCK-HORSE Chatto & Windus
RHYMES WITHOUT REASON 1944 Eyre & Spottiswoode
CAPTAIN SLAUGHTERBOARD DROPS
ANCHOR
LETTERS FROM A LOST UNCLE 1948 " " " "
(Televised by ITA)

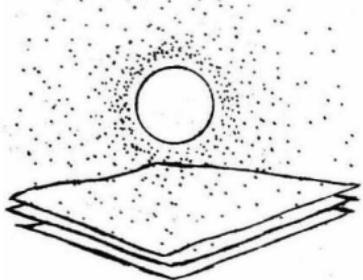
Books of drawings of about them.

THE CRAFT OF THE LEAD PENCIL 1946 Allen Wingate
DRAWINGS OF MERVYN PEAKE Gray Walls Press
FIGURES OF SPEECH 1954 Gollancz

Books illustrated by Mervyn Peake.

THE HUNTING OF THE SHARK (Carroll) Chatto & Windus
(in print 4/-)
ALICE IN WONDERLAND & THROUGH THE
LOOKING GLASS (Carroll) 1954 Allen Wingate
GRIMM'S HOUSEHOLD TALES 1946 Eyre & Spottiswoode
RIDE OF THE ANCIENT MARINER (Coleridge)
1949 Chatto & Windus
TREASURE ISLAND (Stevenson) Eyre & Spottiswoode
DR. JEKYLL AND MR. HYDE (Stevenson) Folio Society
THE SWISS FAMILY ROBINSON (Wyss) Heirloom Library
THE WONDERFUL LIFE OF TOM THUMB Radiojansst (Sweden)
THE QUEST FOR SITA (Collis) Faber & Faber
PRAYERS AND GRACES & MORE PRAYERS
AND GRACES (Laing) Gollancz
WITCHCRAFT IN ENGLAND (Hale) Batsford
THOU SHALT NOT SUFFER A WITCH Methuen
THE BLACKBIRD Allen Wingate
HEN Cresset Press
ADVENTURES OF A YOUNG SOLDIER IN
SEARCH OF A BETTER WORLD (Joad) Faber & Faber
THE BOOK OF LYONNE (H.B. Drake) Falcon Press

Mervyn Peake's illustrations have appeared in a number of magazines and he designed the stage sets for the play by Karel Capek THE INSECT MENACE. His paintings have been exhibited in many galleries and he has an excellent reputation as a child portrait artist.



FOR YOUR

INFORMATION

This column is intended to appear irregularly, as information comes to hand, and will tell you of magazines, books and other items out of the normal run of things that you may find of interest.

In this first column I intend to deal with reviews of some amateur magazines, which deal with sf and fantasy and which you may like to obtain.

NEW FRONTIERS edited by Horn Hecalf, Terra House, PO Box 336, Berkeley 1, California., photo-offset; quarterly; subscription rates - single issues 30¢ or 2/-, 4 issues for 1. or 8/-.
British agent Jim Groves, 29 Latham Road, East Ham, London, E.6.

Two issues have appeared so far.

#1 - This contains a good lead article by L. Sprague de Camp on the background to his Krishna stories - complete with map. This is interesting, even if you're not a Krishna fan, in that it gives a good picture of how an author builds up the background to his stories. In the same issue Mark Clifton writes a piece entitled "Back to the High Road, Boys!" in which he gives his reasons for the present decline in good sf. In brief he feels that there is far too much pandering to the popular taste - too much slick writing and too few original ideas. Thought provoking despite the rather sweeping generalizations he makes. Among other items is a good summary of the past, present, and probable future of fantasy fiction by Robert Barbour Johnson.

#2 - This issue has a cover by Morris Scott Dollens which is quite good except for the fact that it looks a little bottom heavy. The lead article this time is by Poul Anderson and is called "Paper Spaceship". It contains the background information on his recent ASF serial "We Have Fed Our Sea". This is good for the same reason as the de Camp piece in #1. To see how an author creates his story background is as good as, if not better than, reading the story itself.

Both issues contain reviews of books, and #2 has the beginnings of a fairly good letter column.

AJRA edited by George Scithers, Box 52, Eatontown, New Jersey, USA. photo-offset; roughly monthly publication; sub. rates - single issues 30¢ or 2/-, 1/6 or 7/- for 5. British agent Alan Dodd, 77 Stanstead Road, Hoddesdon, Herts.

AJRA was originally devoted to Robert Howard's Conan stories but its scope has now been extended to all like characters - the idea is to cover all heroic fantasy. However the Conan stories still represent the focal point of the magazine. One thing that you will find with AJRA is that it contains some first class art work by such artists as Dan Adkins, George Barr, Jim Cawthorn, George Scithers, and Juanita Coulson.

The current issue, #10, contains two major articles, one by Sprague de Camp entitled "Kush". This is about the actual historical kingdom on which Howard's Kush was based. This is only the latest of a number of articles by de Camp on Howard's work. Perhaps his most outstanding contribution is a dictionary of places and persons involved in the Conan stories giving not only the meanings of them inside the stories but also their probable derivation from real life. This appeared in issues 4, 5, and 6 (which are probably still available).

The other major article in #10 is "...And Strange Sounding Names" by Marion Zimmer Bradley in which she enthuses over the ability of strange and exotic names to exercise a fascination over our minds and bring a story to life. To wind up a good issue Poul Anderson writes an "Introduction to a Series of Fillers" in which he announces his intention of introducing the readers to some Old Norse poetry which he has translated.

Copies of *NEO FRONTIERS* 1 and 2 and *AJRA* 10 are in the BSFA library if you would like to look them over before deciding whether or not to sub.

SPECULATIVE REVIEW edited by Dick Eney, 417 Fort Hunt Road, Alexandria, Va., USA.

This is free up to and including #3. The reason for this is that the first three issues are experimental and Dick doesn't feel like charging for them. This is actually a product of the Washington SF Association but Dick is the person to contact. If you want it write and ask. #2 contains a review by Dick himself of "The Once and Future King" in which he outlines his reasons for thinking that it is inferior to the original novels. Bill Evans then gives his definitions of sf and fantasy and proceeds to review some of the current magazines in the light of these. Frankly I'm all in favour of people defining what they mean by a term before they use it - it makes for less mis-understanding.

In a letter I've got before me now Dick explains the arrangements he's made about subs for #4 onwards. For this country its 3 for 2/-. The agent is Archie Mercer, 434/4 Newark Road, North Hykeham, Lincoln. He also generously offers a free sample copy to any BSFA member who would like to look before he leaps.

Incidentally all of these people like to get letters of comment on their magazines so if you've got something to say, write!

GENERAL

CHUNTERINGS

Ken F. Slater.

They're at it again...SPACE PRISON, a Pyramid paperback priced at 35 ¢ and retitled from Tom Godwin's novel "The Survivors", has been issued in England with a 3/6 sticker on it...and so far none of the three folk who automatically mail me a copy of each US publication as it appears has sent me a copy...also available are THE LEAD READER at 2/6, THE MARCHING HORDES by C.H. Kornbluth and STAR SF No.5, both at 2/6...."Original" SCIENCE FICTION STORIES released in Britain this month, noted in the trade papers as No.12 ...turned out to be the US edition for May, rubber stamped 2/-.... June BRE of ASF has the "Analog" title....best book buy I can recommend at the moment is the Weidenfeld and Nicolson edition of Walter Miller's A CANTICLE FOR LEIBOWITZ, 320 pages, 16/-....nice plainish dust wrapper, heavy boards, good clear printing - with a couple of typos, I regret to say - and considerable rewriting from the original yarns published in FCSF....although no changes have been made in the basic themes....new material is additive but doesn't amend the old....JOIN THE PITTCOIN....new American mags....FEAR and SHOCK....both digest, both 35 ¢, the former mostly original and the latter largely reprint, both trying to replace "Weird Tales"....if you like the genre, I recommend these....particularly the former, which doesn't suffer from the slight hangover of Yog Shuggoths which is apparent in the latter....I also draw your attention (but don't necessarily recommend, as so far I've not read either issue) the new Swan mag, WEIRD AND OCCULT LIBRARY - both issues 1 and 2 of this were out in time for the Easter convention, but although it is supposed to be a monthly I have yet to see a third....indexers will have trouble with these, as the index to No.1 appears on the back page of No.2, and vice versa....just to confuse things at least one story listed (on the back page of No.2) as the second story in No.1 actually appears on page 55 of No.2....I'll leave the other permutations on this erratic listing for other people to work over.... I've again had information that the American reprint of New Worlds has finished....this time with issue No.5....I'm informed that part of the reason for this was the storm of protest from American fans over the lack of credit to original publication....as my information on this has twice proved wrong, I'll leave it at that... Whitaker are publishing at the end of May a booklet covering all paperbacks in print in UK....priced at 2/6 this will be a useful tool for the paperback collector and reader....should be available from most newsagents and booksellers....yours truly has been out and away for four days in each week since Easter, and is a bit behind with the mail....both writing and reading of....so many snippets of newswich should be served hot will probably turn

continued on page 36

players OF THE lens

by
IAIN MacIAIN.



from OPERATION FANTAST Summer 1953.

At the turn of the millenium the Ueols challenged the Heros to a friendly (sic.) match as part of the New Kiloyear Celebrations.

They suggested the surface of Jupiter as a playing-field (to eliminate the weaklings), one of the denser asteroids for ball, and offered the Heros choice of ends. Captain of the Heros, the redoubtable K. Kinnison, chose the south pole and the two sides began to group forces a mere six months in advance. The Heros put their really rugged types on the surface, the others in inertialess Berg-ohelm-driven vessels overhead.

As our reporter was with the Heros' side, it is not possible to describe, nor would it have been possible to describe, then or ever, in any terms intelligible to the readers' limited perceptions, the devices and deployments adopted by the highest of the Ueols, Eich of Floor, ably seconded by Ggolonggth and Ixtl. Suffice it to record that only the last-minute invention by Channing (of Venus Equilateral) of a square-wave circularly polarised personal identity resolver with instantaneous atomics saved the Heros from the utter chaos caused by the innumerable entities and images masquerading amongst them in human form. Even so, an unsuspected complication lost the Heros the valuable services of at least two Gilbert Gosscoyins. An appeal to the Uapiros was unanswered.

Precisely on the microsecond, the ball materialised on the equator of Jupiter. Exactly one microsecond later it vanished completely. The Heros would have been baffled at the outset but for Wersel of Volantia, who, with a mighty bellow of "It went that- away", thundered lightly off into the methane-blizzard with the Heros' forward pack at his heels.

By this time Kinnison's long-range detectors had located the ball under several thousand kilometres of iron-hard ice IV just a short way south of the Red Spot. Luncheon Group's Excavation Group went for the ball with his disintegrators, with the Patrol holding off the attacking forces. Worsel and company, on the ground, were halted short by Couerl's force, who made short work of Peter van Baskirk and his boys. Already slowing down under the punishment of 16 gravities, at minus 160 degrees C their space-axes were as brittle as glass. Their names are to be found engraved in pure uranium in the Heros' Hall of Remembrance. Only the fact that Worsel's metabolism contained no phosphorus saved him. Meanwhile the patrol was barely holding its own as a horde of Gurkles materialized in every vessel in the fleet and completely ruined the gunners' aim.

One Code earned the Galactic Medal in that he was the only man in the entire fleet whose marksmanship never wavered. He continued to shoot with inhuman accuracy while sweat poured from every mm of his skin under the intolerable itch that drove several hundreds of his comrades insane. Just in time the Karres Junior Decontamination Squad, led by Goth, teleported the Gurkles en masse into the centre of Ggolshggth himself. His comment is not recorded.

By this time, L. Eiggs was only a few hundred kilometres into the ice when he discovered that he had been booby-trapped. The under layers of ice were pure deuterium oxide and his disintegrator touched off the H to He reaction; his name is to be found engraved in pure uranium in the Heros' Hall of Remembrance.

Fortunately, the Heros' Long-Distance Removals team, G. Gosseye, Lucky, and the Locwit had managed to get a PK hold on the ball. Unfortunately, Ixtl had it from the other side and they could get it no further than the surface. At this point Capt. Jocelyn, tossing off a drink, powder and all, smiled a weary and twisted smile, and snarled bitterly "What have I got to lose anyhow? Come on, you space-scum!" and led in a raiding party. By sheer speed and audacity he got a tractor on the ball and whipped it from the deadlock straight into the grasp of Worsel and his re-formed forward pack! Owing to some slight hitch in communications the LD Removals group were not informed of this impending manoeuvre. The Locwit and Lucky were immediately sent back to base for psychic repairs. G. Gosseye suffered only a severe headache, but was overheard to remark that his own side seemed to have it in for him more than the Hools did! Quick as a flash came the retort from the great Kinnison himself "Whadd'ya expect, you v.v. type?"

By this time the Worsel party were smashing their way relentlessly over the surface towards the enemy - er, sorry, opposing, goal. Screen after screen of super-duper-dreadnoughts blasting their irresistible way across the ghastly surface of Jupiter; mountain ranges of flinty ice were only temporary obstacles. The ground forces dragged themselves through formaldehyde bogs, and ammonia storms slashed down upon them. With fiendish ingenuity the Eich of Floor engaged them at this point, and the heat of battle catalysed the ammonia formaldehyde mixture into a resin and stopped them dead. A young fellow named Britthouse earned himself immortality - he forced his tracked vehicle to keep moving long after all others had seized solid. He was eventually halted by the blowing up of his atomic motor. His name is to be found engraved in pure uranium in the Heros' Hall of Remembrance.

At this moment the Heels descended en masse. Fortunately Kinnison was prepared; at a given signal every man in the forward line was teleported into the battle-wagons overhead, and the entire fleet descended on the battlefield and wiped the area clean in a blaze of literally stellar intensity. He saved his forward line, but lost the ball. Ixtl had it half-way to the defenders' goal when the two Gossoyngs, operating simultaneously, grabbed it. Backed by Worsel and the Karros Junior Squad they hauled it back and flung it towards the Heels' citadel. Kinnison had learned his lesson, and kept his operators off the ground. Almost on their objective, the Heros found the goal completely ringed by offspring of the Leach. An appeal to the Umpires was unanswered.

Then began the most bitter and deadly struggle in the history of Galactic sport. The Heros held the ball, but could not reach the Heels' goal. The Heels held their goal, but could not get the ball. The hotter the battle, the faster grew the Leaches. Maulers, blasters, disintegrators, A-bombs, H-bombs, and HA-bombs; the Leaches devoured them all in voracious glee, and grew, and grew, and grew - AND GREW! "By the great black brass-bound claws of Klono!" roared Kinnison "We have only to keep this up to make them as big as Jupiter!". "Analysing the situation as a simple event in the space-time continuum the appropriate cerebral - as opposed to thalamic - response," suggested G. Gossoyn, "is to stop fighting". Fortunately, a pink-cheeked, youngish medic by the odd name of O.D. Lethuselsh was able to stave off the apoplexy which threatened to deprive the Heros of their leader at this moment. Staggering under the load of bronide, the redoubtable old warrior saw that the suggestion was indeed a likely strategem. At his command the Heros' forces retired to their own side of the equator and left the Heels surrounded by a solid ring of voracious and multiplying Leaches. However, Eich of Plnor had not been idle; using the nega-bombs invented by the Heros in an earlier encounter, he began feeding the Leaches with them. Naturally, the Leaches began to shrink.

"Feed 'em!" roared Kinnison, "Feed the brutes!" Again the Heros plied the booms and bombs, but the Leaches still shrank under the gigantic meal of nega-bombs which the Heels were pouring into them. Soon the Heros began hurling in asteroids and planetoids - to this the Heels replied by feeding in negative chunks of space from inside the Coal-Sack Nebula, shipped along a sub-spatial P.K. trans-temporal tube. Roused to fury, Kinnison tossed in the smaller satellites of Jupiter; "I'll strip the moons from every planet in the System!" he bellowed.

Back in Base Hospital, a weak and sickened warrior, with the scode of death long growing in his radio-active bloodstream, clutched his communicator in translucent blue-glowing fingers and whispered a few words to the great K.K. before dying with a bitter smile drawn tightly across his chalk-soft teeth. (His name has been engraved in uranium on the walls of the Heros Hall of Remembrance).

"Contra-Terre!" howled Kinnison, "fetch up the Sectee asteroid!" Clean into the centre of the appalling holocaust ringing the Heels' goal they flung it. But at the last half milli-microsecond Ixtl made a gigantic effort and twitched the ball from the grasp of the P.K. forwards and re-materialised it plumb in middle of the Heros' goal. Simultaneously the Sectee bomb hit the Leach and the

subsequent inconceivably, unimaginably violent concussion blasted the Heels' entire force clear out of normal space-time, down their sub-spatial P.K. pipe-line to - where?

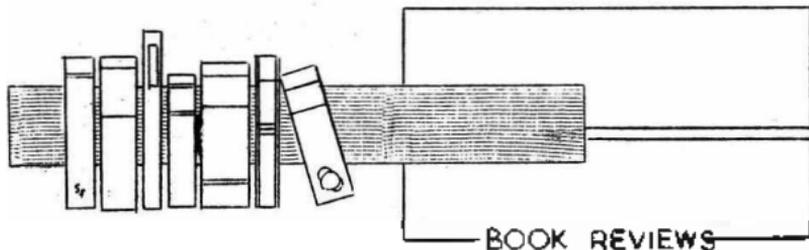
It has never been determined, but let it be known that, poised directly over the south pole of Jupiter the ball - strangely transformed - still remains. It is a perfectly smooth sphere of dense metal, it hums slightly to itself, it remains rigidly in its position, and neither tractor-beams, nor pressor-beams, nor methane gales or ammonia storms, or any other force or power known to mankind can cause it to deviate by a fraction of an Angstrom unit from its position. Does it contain - locked in its core - the essences of Intl. of Council, of Ggolshgghth, of the Rulls and the Harkles and the Rich of Floor? Do the Nine of Beskone plot to escape, within that prison?

No-one knows, but the Galaxy is strangely dull, and Kinnison, and Gosseyn, and the Leewit have been observed to look wistfully towards old One-Pole Jupiter, as if perhaps some day a way might be found

All that remains is to record the only communication ever to be received from the Umpires before their great echoing vessel departed for the Absolute Elsewhere.

It said:

"YOURS IS THE SEVAGRAM. YOU CAN KEEP IT!"



This is intended to be a regular column containing book reviews. Reviewers are indicated at the end of each review. Men submitting reviews please state whether you wish it to be signed with your full name, initials or not at all.

THE TRUE BOOK OF SPACE by Kenneth Johns Frederick Muller 8/6d

This pocket-sized book is one of a long series (on about 90 subjects from Aircraft to Animals) written for the juvenile market. Kenneth Johns, as most Vector readers will know, is the corporate personality of Ron Bulmer and John Newman, and they have produced an excellent little publication. I doubt if it will tell the majority of fans anything new, but it is written entertainingly, clearly and competently. One chapter has so many possibilities mentioned in it - a new idea for each paragraph - that it is worth buying just for the stimulation contained therein, let alone as a reference book.

It is illustrated in a fashion much better than is usual for this series, by Arthur Thomson (Aton), as was to be expected from such an illustrator.

I can recommend this as a reference book for adults and, if you've got children, for the basis of a library (together with the other books in the series).

Joy K. Clarke.

THE FANTASTIC UNIVERSE OMNIBUS edited by Hans Santesson
Prentice-Hall \$3.95

This omnibus has been collected by the editor of the American SF magazine, **FANTASTIC UNIVERSE**, from the last four years' publications. Unfortunately, **FU** has now been folded by the new owners, so that anyone who is interested in science fantasy would be well advised to get this book while it is still available.

First of all, for looks alone, this is one of the most attractive books I have seen among SF anthologies. The layout would make me want to read it, even if I didn't have a soft spot for **FU**.

There are 21 stories in the collection, a mixed batch by both well-known names and comparative newcomers. Lester del Rey, in his introduction, says he likes science fantasy, but blandly remarks that only one magazine in the field openly admits to publishing such stories in its title (FU). He is obviously completely ignoring the British field, for nothing could imply the publication of sciencefantasy more than the Nova publication, Science Fantasy. That quibble aside, however, del Rey discourses very fairly.

This collection gives a strong insight to the editor's character for the recurrent theme throughout these stories is the idea that humans are not alone in possessing the 'humanities'. A robot or what-have-you, just because it is not human, does not necessarily lack what, for want of a better word, one could term a 'soul'. In other words, things too can have feelings.

While FU never reached top place in the SF field, it was a consistent zine, never very bad, often with flashes of brilliance. Its policy allowed it to publish stories that the top zines often could not accept because of their theme. This is reflected in the omnibus.

Only two British authors are represented, both by humorous stories. Arthur C. Clarke's THE PACIFIST is one of his White Hart tall stories (one of the better ones) whereas A. Bertram Chandler's FALL OF KNIGHT is merely a build up to a shocker of a pun.

Amongst the stories by Americans, Bloch's A WAY OF LIFE will appeal strongly to those who are 'faans', for it is based on the possibility that, after a nuclear world war, fandom will become the ruling political party. Isaac Asimov is represented by his well-loved story which introduced Robbie the Robot - FIRST LAW. The Avram Davidson BOUNTY HUNTER is a rehash of an old theme: it is well written but is not a good example of this author's work.

Perhaps the best story in the book is THE MUTED HORN by Dorothy Salisbury Davis. She has a less syrupy style than Bradbury but an equal facility with words. The mood of this story, one of the longer ones in the book, is beautifully presented and the book is well worth its price for this, the Clarke and the Silverberg stories alone. Silverberg writes a grim story based again on after-the-nuclear-war possibilities (this time cannibalism) and it is far superior to many of his potboilers in ASF.

Sam Moskowitz's THE GOLDEN PYRAMID represents, with Sprague de Camp's A THING OF CUSTOM, humor from the American angle, and in my opinion is a better story from the humor side than de Camp's. As is usual with de Camp stories, A THING OF CUSTOM is marked at points with invisible placards on which are subliminally printed the words "laugh here". This is the fault of writing to a formula and it is very obvious in this story.

Other authors represented are Harry Harrison, Felix Boyd, J.M. Campbell Gault, Henry Slesar, David C. Knight, Larry H. Harris, Judy Merrill, Myric Benedict, Harlan Ellison and William Tenn.

The book is rounded out with two minor pieces which I feel I ought to be able to place, but which do not ring a bell. Notes are at the beginning and end of the book (on the flora and fauna of Venus) by Vitaldas H. O'Quinn. I feel as if I'm on the outskirts of a joke that, if I only think hard enough, will make me laugh too.

An intriguing idea for scene-setting, anyway.

This is the best new anthology to be published in the past three or four years and I highly recommend it.

Joy K. Clarke.

BRIGHT PHOENIX - by Harold Lead. Ballantine Books 35¢ also Corgi Books (G5704) 2/6d

The blurb on the back of this pocket-book claims that Lead is the successor to John Wyndham and Arthur C. Clarke as THE British author. Now Lead is good, but as yet he's not that good. This book fails in a way that is so often seen in sf yarns of any length, and is particularly noticeable in the writing of British authors, for instance Aldiss, Bulmer and Tubb.

These authors start very well, lovingly scene-setting and delineating their characters with care, whilst building up the basic premises. Everything goes fine until two-thirds the way through when they suddenly realise either that they have a deadline to meet or that they've got to end the book somehow and there's no blood-and-thunder action in it. Immediately everything becomes slam-bang and the story is rolled up in a score of pages in a manner completely alien to the beginning. This failing often prevents British authors from being more widely acclaimed. Neither Wyndham nor Clarke do this, and, if Lead can overcome it, he may stand a good chance of reaching the standard the publishers claim for him.

BRIGHT PHOENIX reminds me in style of Stewart's *Earth Abides*, a book which did not fall down at the end, and one which is too little appreciated these days. **BRIGHT PHOENIX** is a post-nuclear-war story, with the mainlanders deciding to colonise an island with specially developed humans who are almost superhuman. Unfortunately, they are also superhumanly callous, and the sympathies of the protagonist, John Waterville, and the readers gradually swing to the natives. This is, so far as I know, Lead's first appearance, and it is worth getting in spite of its faults.

Joy K. Clarke.

BRIEF NOTES.

Frederick Muller Ltd. are now publishing paper-back sf under the general heading of **CREST BOOKS** at 2/6d each.

now available -

"From the Earth to the Moon - and a trip round it"

by Jules Verne (introduction by Jilly Ley)

(This is stated to be a modernised abridgment)

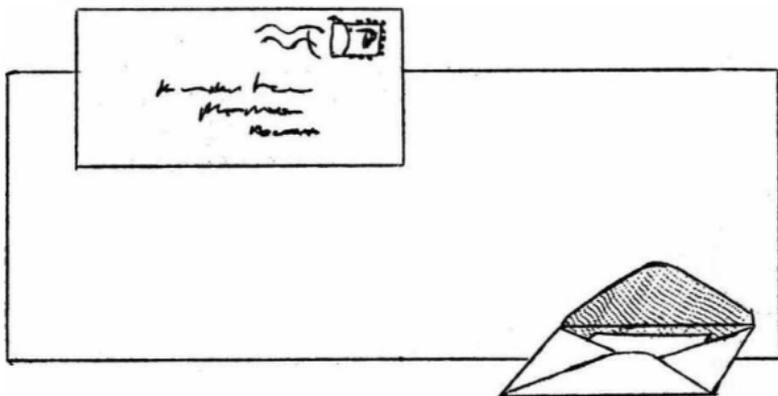
ready by the end of July -

"The Star of Life" by Edmond Hamilton

"No Place on Earth" by Louis Charbonneau

These books will probably be reviewed in **VECTOR** 9.

Books reviewed here, and any other sf you might want, can be obtained from - Fantast (Medway) Ltd., 75 Norfolk Street, Wisbech, Cambs.



*First a few notes on how this letter-column is going to be run - any comments by me will be denoted by having the star sign at either end. These remarks will be at the end of a letter unless absolutely necessary. What actually sees print will be excerpts from letters, I can't print all of each letter for obvious reasons.

Brian Jordan, 86 Piccadilly Road, Burnley, Lancs.

I like photolith repro; but with a page that size, the effect is far inferior to a decent duplicated job.

If you have no frontcover illos in keeping with the nature of the magazine, I'd suggest a good printed one if you can afford it - with good typography, you wouldn't need an illo. Failing that one of the electronic stencil imitations of print that the dupe firms are wont to flaunt as samples.

"On the Beach".... but why shouldn't a bird fly over a radiation-struck area? Radioactivity isn't THAT deadly.

Lettercol.... there were letters left out this time? Like wow! And Oh, Doc, if only I'd known the Eelronymous machine would do that! I've got a chemistry practical coming up in a fortnight, and...!

Sorry no comment on newsletter - by the way, two staples at the edges are no good - try either three or just one at the top.

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

I think that H.I could do with a staple half-way down the spine as well as at top and bottom. This is however a minor point.

The ideal officer system as I see it is for each officer to have a deputy who would take over the post at the end of the year and a new deputy appointed. Each deputy would see the correspondence his/her superior handles so that when he/she comes to take over the new officer is familiar with the details for the past year and can take over quite easily. As it is impractical for

every letter to have its carbon sent to the deputy I would suggest that the two have tape conversations at least once a month and at the same time that the carbons be sent. A meeting between the two would be better but this, of course, is difficult to arrange. In this way the deputy would be quite well trained by the time he/she takes over.

Never having read a fanzine (isn't it shocking!) I can't comment as to whether VECTOR looks like one or not.

I think M.I. is great and a good idea. Any monthly communication helps to remind one that the association still exists. At any rate I feel that things are still going, that I am a member of a LIVE organisation.

To settle the staple question first - two are enough if properly placed - the way from top and bottom. Most people have never seen a fanzine Chris, it's not shocking at all, just normal. If you want to see some write to Peter Mabey at the library and he'll be glad to send you a couple of samples to look at, that's what the library's for.

Ken Cheslin, 18 New Farm Road, Stourbridge, Worcs.

ON THE BEACH... This I dony is a good film. I saw it recently and after the buildup it got I expected to see a halfway decent picture, it was hell.

Oh I don't deny that the plot is 4 years in the future, or that Atomgeddon is fleetingly portrayed.

The main theme of this film is the "love interest". Heck if this is supposed to show the horrors of an atom war they sure have made a mess of it. I thought the idea was to frighten people, make them realise how bad the next war could be, but this darn film is wishy washy in the extreme. Apart from the hero looking half dead most of the time the film is practically bursting with life, we have one little speech, maybe half a dozen lines, in which the scientist declares that the "world is doomed", all this does is serve as a cue for a second rate actress to have unconvincing hysterics. The scenes of the empty cities, well all you see is lots of well preserved houses and streets, empty streets with rubbish and paper blowing happily along them, no destruction even tho' this is the late San Francisco and a darn worthwhile target for a bomb, and remember all this is supposed to be after an all-out atom war.

In my opinion the whole film is, as a warning against atomic warfare, worse than useless.

*The trouble with "On the Beach" is that the makers wanted people to identify themselves with the characters so as to get their message across. Unfortunately people don't identify with characters who behave badly, as would many in the situation portrayed, hence the love interest and the quiet plot. My main thought on the film was - this is the way I'd like the human race to behave but, people who behave like this in this type of situation probably wouldn't get into it in the first place. The thing is they just lay down and let things roll over them. This is just not how the human race behaves. The least that I would expect would be a frantic rush to build underground hideaways to sit it out in.

Of course I was definitely put off before seeing the film since I don't believe in deterrants at all - man is where he is because nothing has ever deterred him.*

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

VECTOR ? ... General production - really beautiful - I was very sorry indeed to read, in the newsletter, that this method is too expensive for use in the succeeding numbers, could we have actual cost figures for this and a normal duped VECTOR, in the newsletter, please?

GENERAL CRUKTERING - good as always. I wonder how many of our readership realize that Ken Slater is a very clever man. This kind of apparently disconnected casual jotting is very difficult indeed to do so that it holds the reader all the time as his does!

THE ARTS AND THE FUTURE - I disagree with Kosdell here. I'm not competent to discuss painting, but as regards the others how about the following :-

Poets - How about Auden and C. Day Lewis.

Sculpture - No objection to Epstein, but how about the Yugoslav Mestrovic - he can do what Epstein can't, and that is finish off his work smoothly, without finishing all the life out of it.

Music - Stravinsky has written himself out, and his latter works are most disappointing; but how about Jacques Ibert (constantly lively and refreshing), Villa-Lobos, Gian Carlo Menotti the opera composer and our own Benjamin Britten and Edmund Rubbra. Also the Slovak composer Eugen Suchon, who is a coming man.

SF - I can't see Tolkien with anything in common with Swift - Tolkien's wide charity is the greatest possible contrast to Swift's morbid cruelty - or with Verne, who was a scientific and engineering journalist. I quite agree that "The Lord of the Rings" is a major masterpiece, though if you want a Russian comparison I'd choose Chekhov sooner than either Tolstoi or Dostoyovsky. How about James White and John Brunner?

LETTER COLUMN - As usual Patrizio's is the best in it. When is he going to write us an article? It should be well worth reading.

Several people have asked about relative costs. Unfortunately I can only give you a general idea at the moment as I've only second-hand information to go on. Its approximately just under twice that of duporing. I like the idea myself but only if we can do it larger. On this subject I had a talk with Ken Slater about it (he having experience with it when he ran Operation Fantast) and he reckoned that it was not worth doing for a circulation of less than one thousand.

THE ARTS etc. - I'd like to add two artists (little known at present) Thomas Arnel of Denmark and Carl Grunwald of Germany - both doing work reminiscent of that of Bosch the 'not quite so fantastic.

Lettercol comment - well what about it Joe ?

John King, 593586 J.T. King J., Accounts Section, RAF Kinloss, Forres, Morayshire, Scotland.

VECTOR - I think that I will be in agreement with all the members when I say that the format is excellent - but that tiny

print!

I expect that there are quite a few members who, given the chance, would like to try their hands at writing for publication. A series of articles by established authors, dealing with the basics of the art - plot, characterisation etc., would be very useful. Also if you could persuade some of writers (Brian Aldiss, John Brunner etc.) to write about their own individual approaches to the medium. And how about something by Ted Carnoll on the things that he looks for when editing *NEBULAR* and *SCIENCE FICTION*.

Thanks for the ideas John, I'll do my best.

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

The Secretary states in her report that the members have complained in the past that *VECTOR* looked too much like a fanzine and not enough like an official organ. That's bad? It must be borne in mind that the BSFA cannot as yet be classed as a wealthy organisation and to produce a quarterly publication at an uneconomic cost seems a bit loopy. I saw nothing wrong with the duplicated versions of *VECTOR* except that the duplicating was slightly faulty on occasion.

The type size in *VECTOR* 7 was a bit hard on the eyes at first especially to a shortsighted bod like yours truly who only stops short of doffing his hat to lamp-posts.

Doc. Weir's article on "Escapism and Fantasy" was exceptionally interesting. Mind you, I don't agree that the majority of sf readers do so for escapist reasons. I read sf because I *LIKE* it; because it is, for the most part, highly imaginative and readable. Then occasionally you run across the story which really jolts the reader and causes deep thought. I don't grab an sf story and immediately identify myself with the hero, eventually coming back with a thud to this weary, weary world of unpleasant reality. The world, goodness knows, is in a pretty touchy state politicswise but it isn't all *THAT* bad.

I do, however, really appreciate stories which are logical in regard to the probable outcome of current happenings. And I go along with Doc. Weir's statement that "pure" sf has usually concerned itself too little with moral and ethical themes and problems. A steady flow of the type of stories listed in the article would make my sf reading that much more enjoyable.

Torry Jewves' mag. reviews are good (the *GALAXY* editor must love him) but aforementioned T.J. seems also to have jumped on the "Lets-Kick-ASF Wagon". Seems like 'psi' has become a dirty word in sf circles.

The Treasurer's Report was again most illuminating and a masterpiece of conciseness. Archie has done a good job and I think his retirement from the post of Treasurer should be marked with a presentation of some sort for a devotion outside the normal call of duty.

One point I'd like to comment on right away is the decision to lower the membership fee. Personally I consider the Library Service alone to be worth a £1. I've had stacks of magazines from the Library in the little over a year and a half I've been a member. And talking of the Library, I'd like to give a big hand to

Peter Mabey for the excellent service he has provided.

Apart from the Library, though, I think I've had a quid's worth of interest and fun and I wouldn't have minded at all if the membership fee had been raised to 30/- or even £2. Not that I'm rolling in moola but a quid or two these days is hardly worth talking about. It's only money, after all.

That small type was my main complaint about VECTOR 7 as well. 'Psi' has become a dirty word because Campbell has used it as an excuse to publish some of the worst stories ever to appear in ASF. Your pats on the back for Archie and Peter duly seconded in this quarter.

Kenneth Hoare, 50 Kensal Road, Paddington, London, W.10.

Firstly, I think the reproduction process used was extremely good, especially as it reduced the magazine to a handy pocket size. A pity that it cannot be made economical (perhaps a recruitment drive is called for?).

Why this thing that keeps cropping up about sf being indefinable? It can be defined quite simply as 'Literature which deals with changes, or the effects of changes, such as the human race has not, to the best of our knowledge, experienced up to the present day'.

Occult fiction is thus eliminated since it is based on already existing legends. It is more difficult to distinguish between sf and fantasy fiction, but the fact that figures and animals which commonly appear in legend also appear in fantasy would seem to exclude it more or less from the definition.

On the whole it was a good issue but could we have more longish articles like that by Doc. Weir?

Recruitment drives are always called for! As for your definition of sf - I admire your courage in daring to try! Anyone want to argue with Ken on this point? If I get longish articles I'll print them.

Joe Patrizio, 72 Glenvarloch Crescent, Edinburgh 9.

Now to comment on VECTOR 7. Of course the most striking thing about it this time is the diminutive size and the professional look of it. It's unfortunate that all future issues won't be done by the same process.

In her editorial Bobbie Gray brought up the point that many BSFA members have no interest in fanzines, being only interested in sf. I feel that this may imply, to people who have never seen a fanzine, that sf has no place in these msgs., and although this seems to be the case for some it would be unfortunate if members thought this of all fanzines. Actually I'm arguing along these lines because, with the same post as VECTOR, I received a copy of 'Speculative Review' from Dick Eney. This is a fanzine which discusses sf in a serious and entertaining manner, without including any of the non-sf articles and stories we are used to in other fanzines. I would thoroughly recommend 'Speculative Review' to all BSFA members, fan and non-fan alike.

Doc. Weir's article was, as usual, extremely interesting. The point about sf being escapist was taken, but I have always been of

the opinion that nearly all literature is escapist to some extent, or perhaps I should say nearly all fiction. Even Shakespeare's plays can be read as escapist literature if one can get over the slight language difficulty. Stories can contain in their plots social problems and the like and still be escapist. Surely literature can be escapist at the time of reading and still give food for thought and discussion later. As for the rest of Doc's article I more or less agree with him, although I think that he comes up against the usual difficulty of the definition of sf and where it differs from fantasy.

Gerry Hodsell's article on the Arts was a most interesting and provocative one. I disagree with him that Picasso is the only great artist of our day; if one concentrates on his surrealist work then Dali must also be sure of immortality. The list of sf writers he gives is notable for the absence of the name Sturgeon, who is a better writer than all of those listed, with the exception of Tolkien. One artform that was left out was architecture, and this one is probably discussed more than any other today. Although modern architecture is often compared unfavourably with the ancient surely nobody can deny that many modern buildings are works of art, and that men like Frank Lloyd Wright are true artists.

This newsletter is a great idea and is long overdue. With an organisation like the BSFA a quarterly mag. gives too tenuous a connection between members.

Main topic in the newsletter was changes in the constitution so here are one or two thoughts of mine.

I like Ella's idea that the chairman should be a sort of stabilising, or connecting, force held over from the previous years committee. I'm sure it would help a great deal towards settling the new committee into their newly acquired jobs.

For actual constitutional changes, the method that I would like to see adopted would be that anybody who wanted a change would have to send his proposal, along with the names of two seconders, to the committee, and this proposal would be printed in VECTOR or the newsletter. The next newsletter (or two) would contain the main arguments for and against, and then voting would take place.

On the other hand proposals could be put forward as they are now - by letters to you, but this method has no guarantee that the proposals will see the light of day, as you are (rightly) in complete charge of VECTOR, and decide what goes in. By the first method the proposals must be printed.

Another possible constitutional change concerns Overseas members. There have been some complaints from overseas members that they should have full voting powers, so I would suggest that if they so preferred, overseas members should have the option of paying their present subscription and not be able to vote, or paying the full subscription and have full voting powers.

*As you may have noticed 'Speculative Review' features in the FYI column. On the future of the arts how about the cinema as an artform - and Disney and Chaplin as two of its greatest exponents? And, on the subject of music, how about the composers of what seems to be modern folk music, Cole Porter, Gershwin etc.?

Your suggestion for the procedure for constitutional changes

by post is a good one. However the suggestion about overseas members is not so good as even if they can vote they are still not full members since they cannot (for obvious reasons) be eligible for committee posts.*

John Chaltonor, 20 Windernere Road, Cheltenham, Glos.

I'm not too sure that electing the committee by post is the best answer. You see not all of us know everyone else personally so may I suggest that the postal vote be for those who cannot attend the Con? Possible, but it might get complicated.

Whatever is suggested the same problem arises - the members don't know one another well enough to know how best to vote. Only the fan members have much contact with one another. This is actually the state of affairs that the BSEA can alter. Those sharing the same interests should band together. As a start I suggest that all members look down the membership list and see if any of the other members live near, if so then write. Later on you could, perhaps, arrange to meet. Writing is all very well but there's nothing to beat a face to face gabfest about a mutual interest.

JEALOUS HEARD FROM.

Phil Rogers who mentions that he received VECTOR 7 on the 24th of May and found that the deadline was the 25th! Sorry Phil, it was a bit of a rush, better next time I hope. Even so letters are acceptable up to the time I start cutting the stencils - tho' of course, the earlier they arrive the better. Also Terry Jeovos with the message that he hopes to get back to normal activity after his marriage and honeymoon. We'll be glad to see you back when you can manage it Terry.

GENERAL CHATTERINGS (cont.)

up next issue, all cold and distasteful... but to summarise books recently out in England... or to come soon... a new Wyndham, TROUBLE WITH LICHEN, at 13/6; THE DEEP BLUE ICE by Langston Day at 10/-; WISH ME DEAD by David West at 12/6; THE VILLAGE THAT WANDERED by Surrey Smith at 12/6; Leiber's THE GREEN MILEHILL; Kerwin's KILLER TO COME, and Sturgeon's E PLURIBUS UNICORN, all from Abelard-Schuman at 12/6, 10/6, and 9/6 respectively. THE DRAGON IN THE SEA by Frank Herbert 13/6, and CURE FOR DEATH by Victor Valentine at 15/-.... there are also quite a few promising paperbacks if you cast a glance over the bookstalls... in the June issue of FAST mention is made of a forthcoming two-part novel by Alfred Bester... the two Ziff-Davis mags seem to be making a determined effort to challenge the remainder of the field, and are certain to be in third and fourth places in popularity if the present upward trend continues at the same speed... some crud still gets in, but I could name mags in which the quantity of crud is vaster... some recent issues of OSFS and Futuro, for instance... said mags are in suspension by the way... although British reprints may drift through another issue or two... all for now.

KFS