The Science-Fiction COLLECTOR

UNLEASHED ATOMIC FIRE THREATENS TO ENGULF A HARASSED WORLD.

WORLD AT BAY

2

E. C. TUBB

THIS IS AN ORIGINAL NOVEL - NOT A REPRINT

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E. C. TUBB:

DOOM-TO-REST

$2.
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Due to the inordinate length of time between the last two issues, I have not printed any letters from our readers, nor have I included the column, 'Information, Please'. Both of these features will be resumed next issue.

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EDITORIAL RAMBLINGS

At the end of May, I went to V-con 7 in Vancouver, British Columbia (Canada), at which Jack Vance was guest of honor, and Frank Herbert the toastmaster. Other notables in attendance included Judith Merril, and H. Warner Munn. I was not able to get exact information, but I was able to determine that it was somewhere between 17 and 20 years since Jack Vance had attended a science fiction convention in North America, which made it rather an unusual convention. Jack Vance is not at all as I had expected him. In appearance, he reminds one more of a delivery man or truck driver than he does an author. Although I guess authors really don't have to look like anything in particular, it's just that Jack Vance struck me as looking less like an author than others whom I have met. In any event, he turned out to be a very interesting speaker, with a number of very relevant points to make, but I will leave coverage of that to others.

The convention was fairly well attended, with over 700 conventioneers showing up for at least part if not all of the three day event. During the introduction to the guest of honor by Frank Herbert, Mr. Herbert revealed a few collaborations (of a sort) between himself and Jack Vance. It appeared from his speech that Mr. Herbert and Mr. Vance are old friends, and have plotted some of their stories together. One which came to mind was TO LIVE FOREVER by Jack Vance, which was apparently plotted by the two of them, after which point they decided who would actually write the story. As Frank Herbert put it, they flipped a coin and Jack Vance lost! Another story which was mentioned later was plotted by Mr. Herbert, Mr. Vance, and Poul Anderson. In fact for that one Jack Vance suggested the pseudonym Noah Arkwright. I leave it to your own imaginations where that pseudonym came from, but will only mention in passing that the three of them were at that time building a houseboat. It was decided that this one would be written by Herbert, and it was subsequently published under the title 'The Primitive'. Now that's trivia for you!

A few other interesting things came up in the course of the convention, which I thought I would pass on here. It has been attributed to Jack Vance, that he was the author of some pornographic books released under the Jack Vance name. One title which comes to mind is HE'S MINE, which has appeared on several want lists sent to me. I can now unirrevocably dismiss that from your want lists, unless you want it as a curiosity. Jack Vance has indicated that he had not become aware of these until quite recently. What happened was that a small insignificant, even as far as pornography publishers went, pornographic publisher used the name 'Jack Vance' on several bondage-style pronographic novels in the early 1960's. There is no connection between the pseudonymous 'Jack Vance' and the real Jack Vance. They would be collectable at this point only as curiosities, rather than as representations of the author's work. (I might add that I had been informed by a couple of other people who had tried to read in particular the book HE'S MINE that it had nothing of the style of Jack Vance.)

I talked with Frank Herbert briefly about the identification of the first edition of DUNE which has presented problems to dealers and collectors before. He described the book, and, as luck would have it, a fan brought up a copy of the true first edition to be signed as we were completing our discussion. The following points were mentioned by him which will aid in identifying the first edition: (a) the original price on the dust jacket should be $5.95 (b) the book should be in blue cloth (c) the book should state "First Printing" (d) there should be no series of numbers denoting printing i.e. 1 2 3 4 5 6 etc. with the smaller digits eliminated to indicate the most recent printing (for example, 6 7 8 9 0 would indicate a 6th printing). He said at some point in the production of the first printing, they ran out of blue cloth, and substituted red cloth, in which most subsequent printings appeared. I talked with Chuck Garvin of Garvin & Levin in Portland, Oregon on my way back home, who indicated that he had seen a recent printing of DUNE in blue cloth, however, it was priced at $8.95, and from the digital record would appear to have been a sixth or a seventh printing, he couldn't quite remember which.
I picked up a few other bits of trivia on this trip which you may or may not be aware of. One regards the identification of a Book-of-the-Month club book. Very often these look identical to the original edition, although they usually fail to have a price noted on the dustwrapper. However, to identify most Book-of-the-Month club books, as opposed to any other book club books, where the dustwrapper is not present, or is mutilated, take the book and look at the outside of the back cover, at the lower right hand corner. If it is a Book-of-the-Month club book, it will probably have a small depression in the cloth and the board which the cloth covers. It will be usually from 1/8 to 1/4 inch in diameter, and may be a circle, a square, a maple leaf, or similar such symbol. It may be coloured a different colour, or not. However, it will definitely be pressed into the cardboard and the cloth, making a depression which can be felt, and seen with the naked eye.

For the past few years, and increasingly in the last year or two, the Science Fiction Book Club has been putting out original titles as part of its line. Therefore, it becomes increasingly important to be able to determine whether which book club printing a particular hardcover is. If you take a Science Fiction Book Club book and open it to the final signature, at some point within that signature you will find an alpha-numeric code which identifies the printing. (For example, two copies of ALPH by Charles Eric Maine, which was a book club original, which I have on my shelf, differed in that one has the code D 43 and the other has 28 N.) Sometimes this code is concealed by the binding process, and the pages must be spread gently to locate it. It is near the bottom of the page in all copies I have examined, and cannot be confused with the text. I would be interested in compiling and presenting a checklist of these various printings. There are two things required. One is a list of as many book club editions and their numbers as could be prepared. For this, I need a lot of volunteers to comb their collections, list their book club editions and the numbers on them. The second requirement is to break the code. I am of the understanding that it is tied to the printing date in some way. So, if possible, and if the book was purchased directly from the book club, please indicate when the book was purchased. Naturally, I will attempt to obtain information from the Book Club itself, as well. The resulting information will be presented in a future issue of the Science Fiction Collector.

More Book Notes: One of my correspondents in France informed me of a book that had been ghost-written by Leigh Brackett. She had indicated to him that she had only ghost-written one book in her life, and that was STRANGER AT HOME by George Sanders. The book has two editions that I know of; a hardcover which came out from Simon & Schuster in 1946 (An Inner Sanctum Mystery) and, a paperback edition, Ace Double D-77, 1954 (bound with CATCH THE BRASS RING by Stephen Marlowe (Milton Lesser). It is interesting to note that the dedication of the book reads: "To Leigh Brackett, whom I have never met". There is one other book released under George Sanders' name, and that is a book called CRIME ON MY HANDS. Consultation with Allen J. Hubin's BIBLIOGRAPHY OF CRIME FICTION, reveals that it was ghost-written by Craig Rice and Cleve Cartmill in collaboration. For those of you who do not recognize the name George Sanders, he is, or was, the movie actor whose chief claim to fame in the 1940's, in my eyes anyway, was the portrayal of the Saint and the Falcon in many movies. Incidentally, if your tastes lean toward the hard-boiled detective at all, watch out for Leigh Brackett's NO GOOD FROM A CORPSE. The most recent edition of this book was by Collier (paperback) in the early 1960's. It was much on the strength of this book that she was signed to co-write the script "THE BIG SLEEP", one of Raymond Chandler's Philip Marlowe hard-boiled detective novels, which was made into an almost impossibly fast-paced movie with Humphrey Bogart.

Good news for Jack Vance fans includes his completion of the Demon Prince series, with two new books to be released by DAW. (One or more may be out by the time you read this, in fact.) He did mention plans to do two more Dying Earth books, as well.
I must admit to a sneaking satisfaction in identifying pseudonyms, especially those of prolific authors. In addition the work of these productive writers intrigues me. How writers can continue to have the inspiration and the energy to write constantly is a secret I wish I shared, and these writers have my admiration. To many readers such work is passed over as hack work, and there is no denying that any constant output is bound to lack in quality what is made up for in quantity. But nevertheless within such astonishing outputs these writers still produce a number of stories that are well worth reading, and the fact that often these are couched under spurious nom-de-plumes is of no help to anyone.

The United States has produced many prolific writers within the field, ranging from Arthur Burks to Henry Kuttner, Barry Malzberg to Robert Silverberg; but Britain has also had its share. Possibly more prolific than Tubb has been Robert Lionel Fanthorpe, but his work was almost entirely for the one firm (John Spencer), whereas Tubb's work has been throughout the field and has received considerable attention and approval.

The listings that follow go as far as possible in identifying all of Tubb's work. But more than that, they are a complete guide to the publishing output of his short fiction and novels. The lists are:

(a) chronological listing of books
(b) alphabetical listing of books with plot annotations and blurb quotations
(c) chronological listing of short fiction
(d) alphabetical listing of short fiction with plot annotations and blurb quotations
(e) chronological listing of non-fiction
(f) analysis of output

Before the bibliography, let's just have a brief look at the life and career of Ted Tubb.

He was born Edwin Charles Tubb in London, on Wednesday October 15th 1919. He began reading sf in various boys' papers, and then graduated to pre-war copies of Astounding. In 1938 he contacted other sf readers, and thereafter began to take a more serious interest in writing. He became a part of the regular London sf scene, finally selling his first story, 'No Short Cuts', to John Carnell in 1950.

In the early 1950's Britain was subjected to a science fiction boom, not only in magazines but in pocketbooks, often from less than scrupulous publishers. As a means of earning a living however Tubb was sending material to every market. Hence, whilst New Worlds might be publishing Tubb's respectable short fiction, the notorious Spencer magazines would be carrying Tubb's equally respectable stories, but under the Charles Grey name. Since the Spencer magazines were known to print 99% rubbish, the Grey stories were tarred with the same brush, but they are a surprising revelation to read. At the same time Tubb was turning out numerous novels for firms like Scion and Milestone, during which time the confusion over Volsted Gridban and such aliases began. Those interested in this period will be interested in Tubb's entry "The Early Fifties: Era of Entertainment" published in Cypher 8 (September 1972) edited by James Goddard.

In 1954 as a consequence of a number of factors a blight set on the pocketbook field, and many of Tubb's outlets vanished. One that survived was the John Spencer firm managed by two editors, Michael Nahum and Sol Assael. They truly their awful sf magazines published after 1954, but their pocketbooks continued. The whole of Supernatural Stories 9 is made up of stories by Tubb, although Fanthorpe wrote most of the later issues. Fanthorpe also wrote most of the Supernatural novels and the Science Fiction novels, and strangely Tubb was writing the Westerns, plus one detective novel and a Foreign Legion story! All the Westerns appeared under house names, although Tubb had submitted them under the Charles Grey alias. As both Tubb and Fanthorpe recall Spencer's were abysmal for payment. Novels were 20 pounds ($50) a time, a rate that stayed up until 1966! (This was 10 shillings ($1.25) a thousand words for a standard 40,000 word novel.)

Tubb only contributed to Spencer for just over a year. At the same time he was still appearing prolifically in the sf magazines, not least Authentic. When in 1955 the editor, H. J. 'Bert' Campbell, decided he had had enough and wanted to get back to his first love as a research chemist, Tubb submitted a successor, and Ted took over from the February 1956 issue. Those interested in this episode will find it related in detail in Volume 4 of my HISTORY OF THE SCIENCE FICTION MAGAZINES (NEL, 1978).

The traumas of editing were a dampener on Tubb's own work. He recalls:

"There was a facet I'd never considered -- the subtle conditioning created by reading other people's unpublished ideas. I found that, as a writer, I was avoiding ideas and subjects and treatments of situations which I would have used but was now deliberately eliminating because, as an editor, I'd read them, badly done and useless, but still another person's work and I didn't want to even touch the edges of possible copying."

When Tubb did get back into the spirit of writing sf, it was at a time when the magazine outlets were diminishing. Authentic had of course gone, and in 1959 Nebula, one of the best paying markets where Tubb was consistently voted top writer, also ceased publication. Again Tubb turned to other markets:

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"In 1961 I wrote very little straight fiction as I was concentrating on picture scripts for Fleetway and delving onto all sorts of gory war situations. Aside from those I did some sports and westerns. In fact, thinking back, I didn't write any science fiction for what seemed to be about two years and then I sat down and started a story just for me. That turned out to Window on the Moon which did well and was used on French television."

Tubb remained within the sf field a while longer, and although the British magazine outlets dwindled he began to make steady sales to the US. Not magazines, but to Don Wollheim at Ace books. In 1967 he struck on the character that would prove his greatest success, Earl Dumarest. The series, now into 20 volumes, has been highly acclaimed everywhere and has become compulsive reading for thousands of followers. As the 1960's became the 1970's Tubb became involved all the more in writing novels, including novelizations of scripts from the Space 1999 series, a followed colleague Kenneth Bulmer into the historical fiction field with a series about Roman gladiators.

* * * * * * *

This checklist does not take into account much of Tubb's fanzine work. Lest it be forgotten entirely I will make a few points here. Tubb placed a number of stories with fanzines soon after the War, including some notable US publications. Manly Banister's The Nekromantikon ran for five issues in 1950/51, and the last issue turned "The Afternoon" by Laura Lee, wherein the narrator (who turns out to be a young cripple) whilst away his time dreaming of bloody deeds. I asked Tubb if he ever revised any of his fan fiction for the pro-mags, but apart from "The Knife" which was the basis of "Emergency Exit" he could not recall any.

Tubb edited his own fanzine, Eye, in 1954. He was also instrumental in reviving the British Science Fiction Association, editing the first issue of its official journal Vector in 1961.

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Finally some words of thanks. This bibliography has been an exhausting experience, and I trust the effort has made it exhaustive! It could not have been possible without the assistance of Ted Tubb himself, who provided all the first hand facts on his pen-names, plus many helpful asides. Thanks are also due Phil Harbottle, himself a Tubb completist. Whilst the chronological listings are my own work, and the annotated listings for the short fiction, the notes to the novels are the work of Phil Harbottle. It is in fact an updating of his article on Tubb in that issue of Cypher 8 already cited.

* * * * * * *

I am indebted also to Lloyd Currey who sent me a copy of a letter from E. C. Tubb to Lloyd Currey in which he acknowledged authorship of all of the Cap Kennedy books released in English.—Grant Thiessen

Although I had read much of E. C. Tubb's work in his magazine appearances, it was probably the initial appearances of Dumarest which caused me to attempt to track down the earlier books of this prolific author. This did not prove to be an easy task, as many of his earlier books must be considered reasonably scarce. (As a matter of fact, I did eventually succeed. However, after I received Mike's massive bibliography, I realized that I would have to add one more title to my want list. As I am also an inveterate reader of hard-boiled detective novels, I simply must have a copy of 'Assignment New York', which E. C. Tubb wrote under the pseudonym of Mike Lantry. If anyone can help me with this, I will give that person a $100 subscription to the Science Fiction Collector. My address is Grant Thiessen, Box 1598, Altona, Manitoba R0G 0B0 Canada.)

While his earlier fiction is certainly not all of the high standard he has set with the Dumarest series, much of it makes interesting reading. But it is probably the future that has the most to offer for the Tubb fan. His initial delving into the field of Fantasy are strong and exciting, with some unusual situations defying the old adage, "it's all been done".

Mr. Tubb, I thank you for many a pleasant hour.
THE BOOKS OF E. C. TUBB

The following is a checklist of all of Tubb's separately published novels, collections and picture scripts in and out of the sf/fantasy field, under all his and house pseudonyms.

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>(Pseudonym)/comments</th>
<th>Publisher</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>SATURN PATROL</td>
<td>(as King Lang)</td>
<td>Curtis</td>
<td>Oct. 1951</td>
</tr>
<tr>
<td>2.</td>
<td>PLANETFALL</td>
<td>(as Gill Hunt)</td>
<td>Curtis</td>
<td>Nov. 1951</td>
</tr>
<tr>
<td>3.</td>
<td>ARGENTIS</td>
<td>(as Brian Shaw)</td>
<td>Curtis</td>
<td>Feb. 1952</td>
</tr>
<tr>
<td>4.</td>
<td>ALIEN IMPACT</td>
<td></td>
<td>Hamilton</td>
<td>May 1952</td>
</tr>
<tr>
<td>5.</td>
<td>ALIEN UNIVERSE</td>
<td>(as Volsted Gridban)</td>
<td>Scion</td>
<td>Nov. 1952</td>
</tr>
<tr>
<td>6.</td>
<td>REVERSE UNIVERSE</td>
<td>(as Volsted Gridban)</td>
<td>Scion</td>
<td>Dec. 1952</td>
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<tr>
<td>7.</td>
<td>ATOM WAR ON MARS</td>
<td></td>
<td>Panther</td>
<td>Dec. 1952</td>
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<td>8.</td>
<td>PLANETOID DISPOSALS LTD.</td>
<td>(as Volsted Gridban)</td>
<td>Milestone</td>
<td>Jan. 1953</td>
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<td>9.</td>
<td>DeBRAC'S DRUG</td>
<td>(as Volsted Gridban)</td>
<td>Scion</td>
<td>Feb. 1953</td>
</tr>
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<td>10.</td>
<td>FUGITIVE OF TIME</td>
<td>(as Volsted Gridban)</td>
<td>Milestone</td>
<td>Feb. 1953</td>
</tr>
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<td>11.</td>
<td>THE WALL</td>
<td>(as Charles Grey)</td>
<td>Milestone</td>
<td>Apr. 1953</td>
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<td>12.</td>
<td>THE MUTANTS REBEL</td>
<td>(as Charles Grey)</td>
<td>Panther</td>
<td>May 1953</td>
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<td>13.</td>
<td>DYNASTY OF DOOM</td>
<td>(as Charles Grey)</td>
<td>Milestone</td>
<td>May 1953</td>
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<td>14.</td>
<td>THE TORMENTED CITY</td>
<td>(as Charles Grey)</td>
<td>Milestone</td>
<td>July 1953</td>
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<td>15.</td>
<td>SPACE HUNGER</td>
<td>(as Charles Grey)</td>
<td>Milestone</td>
<td>Aug. 1953</td>
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<td>16.</td>
<td>FIGHT FOR MARS</td>
<td>(as Charles Grey)</td>
<td>Milestone</td>
<td>Oct. 1953</td>
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<td>17.</td>
<td>VENUSIAN ADVENTURE</td>
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<td>Comyns</td>
<td>Dec. 1953</td>
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<td>18.</td>
<td>ALIEN LIFE</td>
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<td>Paladin</td>
<td>Jan. 1954</td>
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<td>19.</td>
<td>THE LIVING WORLD</td>
<td>(as Carl Maddox)</td>
<td>Tit-Bits</td>
<td>Jan. 1954</td>
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<tr>
<td>21.</td>
<td>WORLD AT BAY</td>
<td>(as Ross Shawn)</td>
<td>Panther</td>
<td>Mar. 1954</td>
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<td>22.</td>
<td>THE METAL EATER</td>
<td>(as Ross Shawn)</td>
<td>Panther</td>
<td>Mar. 1954</td>
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<td>23.</td>
<td>JOURNEY TO MARS</td>
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<td>Mar. 1954</td>
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<td>24.</td>
<td>MENACE FROM THE PAST</td>
<td>(as Carl Maddox)</td>
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<td>25.</td>
<td>CITY OF NO RETURN</td>
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<td>Scion</td>
<td>Apr. 1954</td>
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<td>26.</td>
<td>THE STELLAR LEGION</td>
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<td>Scion</td>
<td>May 1954</td>
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<td>27.</td>
<td>THE HELL PLANET</td>
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<td>Scion</td>
<td>May 1954</td>
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<td>28.</td>
<td>THE RESURRECTED MAN</td>
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<td>Scion</td>
<td>May 1954</td>
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<td>29.</td>
<td>THE HAND OF HAVOC</td>
<td>(as Charles Grey)</td>
<td>Merit</td>
<td>July 1954</td>
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<td>30.</td>
<td>ENTERPRISE 2115</td>
<td>(as Charles Grey)</td>
<td>Merit (hbk)</td>
<td>Oct. 1954</td>
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<td>31.</td>
<td>THE BLADE OF VENGEANCE</td>
<td>(as Paul Schofield)</td>
<td>Spencer</td>
<td>Feb. 1955</td>
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<td>32.</td>
<td>ASSIGNMENT NEW YORK</td>
<td>(as Mike Lantry)</td>
<td>Spencer</td>
<td>Feb. 1955</td>
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<td>33.</td>
<td>COMANCHE CAPTURE</td>
<td>(as E. F. Jackson)</td>
<td>Spencer</td>
<td>Mar. 1955</td>
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<td>34.</td>
<td>SANDS OF DESTINY</td>
<td>(as Jud Cary)</td>
<td>Spencer</td>
<td>Apr. 1955</td>
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<td>35.</td>
<td>ALIEN DUST</td>
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<td>Boardman</td>
<td>May 1955</td>
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<td>36.</td>
<td>MEN OF THE LONG RIFLE</td>
<td>(as J. F. Clarkson)</td>
<td>Spencer</td>
<td>Jul. 1955</td>
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<td>37.</td>
<td>THE SPACE BORN</td>
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<td>Ace</td>
<td>May 1956</td>
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<td>38.</td>
<td>SCOURGE OF THE SOUTH</td>
<td>(as M. L. Powers)</td>
<td>Spencer</td>
<td>May 1956</td>
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<td>39.</td>
<td>VENGEANCE TRAIL</td>
<td>(as James S. Farrow)</td>
<td>Spencer</td>
<td>May 1956</td>
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<td>40.</td>
<td>QUEST FOR QUANTRELL</td>
<td>(as John Stevens)</td>
<td>Spencer</td>
<td>Jun. 1956</td>
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<td>41.</td>
<td>TRAIL RANGER</td>
<td>(as Chuck Adamson)</td>
<td>Spencer</td>
<td>Jun. 1956</td>
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<td>42.</td>
<td>DRUMS OF THE PRAIRIE</td>
<td>(as P. Lawrence)</td>
<td>Spencer</td>
<td>Jul. 1956</td>
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<td>MEN OF THE WEST</td>
<td>(as Chet Lawson)</td>
<td>Spencer</td>
<td>Nov. 1956</td>
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<td>44.</td>
<td>WAGON TRAIL</td>
<td>(as Charles S. Graham)</td>
<td>Spencer</td>
<td>Jan. 1957</td>
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<td>45.</td>
<td>COLT VENGEANCE</td>
<td>(as James R. Fenner)</td>
<td>Spencer</td>
<td>Feb. 1957</td>
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<td>46.</td>
<td>TOUCH OF EVIL</td>
<td>(as Arthur Maclean)</td>
<td>Gordon Self Library/439</td>
<td>Oct. 1959</td>
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<td>47.</td>
<td>TARGET DEATH</td>
<td></td>
<td>Combat Library 102/</td>
<td>Oct. 1961</td>
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<td>48.</td>
<td>LUCKY STRIKE</td>
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<td>Oct. 1961</td>
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<td>CALCULATED RISK</td>
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<td>War Picture Library 78/</td>
<td>Oct. 1961</td>
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<td>50.</td>
<td>TOO TOUGH TO HANDLE</td>
<td></td>
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<td>Oct. 1962</td>
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<td>51.</td>
<td>THE DEAD KEEP FAITH</td>
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<td>War Picture Library 140/</td>
<td>Oct. 1962</td>
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<td>52.</td>
<td>THE SPARK OF ANGER</td>
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<td>Battle Picture Library 52/</td>
<td>Oct. 1962</td>
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<td>53.</td>
<td>FULL IMPACT</td>
<td></td>
<td>Air Ace Picture Library 92/</td>
<td>Oct. 1962</td>
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<td>54.</td>
<td>I VOW VENGEANCE</td>
<td></td>
<td>War at Sea Pic Library 7/</td>
<td>Oct. 1962</td>
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<td>55.</td>
<td>GUNFLASH</td>
<td></td>
<td>War Picture Library 157/</td>
<td>Oct. 1962</td>
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<td>56.</td>
<td>RED GLOW (Tubb's working title)</td>
<td></td>
<td>Western Picture Library/7/</td>
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<td>57.</td>
<td>VENGEANCE TRAIL (Tubb's working title)</td>
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<td>Western Picture Library/7/</td>
<td>Oct. 1962</td>
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<td>58.</td>
<td>HIT BACK</td>
<td></td>
<td>Battle Picture Library 69/</td>
<td>Oct. 1962</td>
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<td>59.</td>
<td>ONE MUST DIE</td>
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<td>Battle Picture Library 72/</td>
<td>Oct. 1962</td>
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<td>60.</td>
<td>SUICIDE SQUAD</td>
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<td>Battle Picture Library 172/</td>
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<td>61.</td>
<td>AIRBORNE COMMANDO (Tubb's working title)</td>
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<td>Air Picture Library 89/</td>
<td>Oct. 1963</td>
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<td>62.</td>
<td>NO HIGHER STAKES</td>
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<td>Battle Picture Library 89/</td>
<td>Oct. 1963</td>
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<td>63.</td>
<td>PENALTY OF FEAR</td>
<td></td>
<td>Thriller Pic Library 444/</td>
<td>Oct. 1963</td>
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<td>64.</td>
<td>MOON BASE</td>
<td></td>
<td>H. Jenkins (hbk)</td>
<td>Apr. 1964</td>
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<td>65.</td>
<td>TEN FROM THE TOP</td>
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<td>Hart-Davis (hbk)</td>
<td>Apr. 1966</td>
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<td>66.</td>
<td>DEATH IS A DREAM</td>
<td></td>
<td>Hart-Davis (hbk)</td>
<td>Apr. 1967</td>
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<td>67.</td>
<td>THE WINDS OF GATH</td>
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<td>Ace</td>
<td>1967</td>
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No. | Title | (Pseudonym) /comments/ | Publisher | Date
---|---|---|---|---
68. | C.O.D. MARS | /Dumarest 2/ | Ace | 1968
69. | DERAI | /Dumarest 2/ | Ace | 1968
70. | ATTACK OF THE TIGER | /See Note 1/ | /TITA-Joe 907/ | 1968
71. | TEST FLIGHT | /See Note 1/ | /TITA-Joe 907/ | 1968
73. | TOYMAN | /Dumarest 3/ | Ace | May 1969
74. | ESCAPE INTO SPACE | | Sidgwick & Jackson | July 1969 (hbk)
75. | KALIN | /Dumarest 4/ | Ace | 1969
76. | THE JESTER AT SCAR | /Dumarest 5/ | Ace | 1970
77. | LALLIA | /Dumarest 6/ | Ace | 1971
78. | TECHNOS | /Dumarest 7/ | Ace | 1972
79. | A SCATTER OF STARDUST | | Ace | 1972
80. | CENTURY OF THE MANIKIN | | DAW | 1972
81. | MAYENNE | /Dumarest 9/ | DAW | May 1973
82. | MODULATION | /Dumarest 10/ | DAW | June 1974
83. | GALAXY OF THE LOST | (as Gregory Kern) /Cap Kennedy 1/ | DAW | Sep. 1973
84. | JONDELLE | /Dumarest 10/ | DAW | Oct. 1973
85. | SLAVE SHIP FROM SERGAN | (as Gregory Kern) /Cap Kennedy 2/ | DAW | Oct. 1973
86. | MONSTER OF METELAIZE | (as Gregory Kern) /Cap Kennedy 3/ | DAW | Nov. 1973
88. | JEWEL OF JARRAH | (as Gregory Kern) /Cap Kennedy 5/ | DAW | Feb. 1974
89. | SEETEE ALERT! | (as Gregory Kern) /Cap Kennedy 6/ | DAW | Mar. 1974
90. | THE GHOLAN GATE | (as Gregory Kern) /Cap Kennedy 7/ | DAW | Apr. 1974
91. | THE EATER OF WORLDS | (as Gregory Kern) /Cap Kennedy 8/ | DAW | May. 1974
92. | GODS OF DEATH | (as Gregory Kern) /Cap Kennedy 9/ | DAW | June 1974
93. | PLANET OF DREAD | (as Gregory Kern) /Cap Kennedy 10/ | DAW | July 1974
94. | ZENYA | (as Gregory Kern) /Dumarest 11/ | DAW | Aug. 1974
95. | SPAWN OF LABAN | (as Gregory Kern) /Cap Kennedy 11/ | DAW | Sep. 1974
96. | THE GENETIC BUCCANEER | (as Gregory Kern) /Cap Kennedy 12/ | DAW | Oct. 1974
97. | A WORLD OF SHARDS | (as Gregory Kern) /Cap Kennedy 13/ | DAW | Nov. 1974
98. | THE GHOSTS OF EPIDORIS | (as Gregory Kern) /Cap Kennedy 14/ | DAW | Feb. 1975
99. | BREAKAWAY | /Space 1999/ | Futura | Feb. 1975
100. | ELOISE | /Dumarest 12/ | DAW | Mar. 1975
101. | SIMICS OF DEPRIVATION | (as Gregory Kern) /Cap Kennedy 15/ | DAW | Apr. 1975
102. | ALTUSS THE SLAVE | (as Edward Thomson) /Atillus 1/ | Futura | May 1975
103. | EYE OF THE ZODIAC | /Dumarest 13/ | DAW | April. 1975
104. | COLLISION COURSE | /Space 1999/ | Futura | July 1975
105. | BEYOND THE GALACTIC LENS | (as Gregory Kern) /Cap Kennedy 16/ | DAW | Dec. 1975
106. | ATLURCH THE GLADIATOR | (as Edward Thomson) /Atillus 2/ | Futura | Dec. 1975
107. | DAS KOSMICHES DUELLE | (as Gregory Kern) /Cap Kennedy 17/ | Bastel | 1976

(Although Tubb's title for this novel is THE GALACTIAD, the literal translation of the German is THE COSMIC DUEL.)

108. | JACK OF SWORDS | /Dumarest 14/ | DAW | June 1976
109. | ALIEN SEED | /Dumarest 15/ | Futura | Aug. 1976
110. | SPECTRUM OF A FORGOTTEN SUN | /Dumarest 15/ | Futura | Nov. 1976
111. | ROGUE PLANET | /Space 1999/ | Futura | Dec. 1976
112. | EARTHFAITH | /Space 1999/ | Futura | Mar. 1977
113. | HAVEN OF DARKNESS | /Dumarest 16/ | DAW | May 1977
114. | HIGH ROUSSEAU | /Dumarest 17/ | DAW | Dec. 1977
115. | THE PRIMITIVE | | Futura | Dec. 1977
116. | INCIDENT ON ATH | /Dumarest 18/ | DAW | July 1978
117. | GLADIATOR | (as Edward Thomson) /Atillus 3/ | Futura | July 1978
118. | THE QUILLIAN SECTOR | /Dumarest 19/ | DAW | Dec. 1978
119. | STELLAR ASSIGNMENT | | R. Hale (hbk) | Apr. 1979
120. | WEB OF SAND | /Dumarest 20/ | DAW | July 1979

Note 1: These two items were, in Ted's words, "nothing wonderful, just a comic-insertion for an advertising handout and of 42 frames each." These were picture scripts for a British TV series entitled Joe 90.

Note 2: The Gregory Kern name is being used as a house pseudonym in Germany, and has been used on an unknown number of Cap Kennedy novels (the series has reached at least 50 titles to date, and quite probably more). Other than the single item #107 above, none of these additional novels are by E. C. Tubb.

Note 3: There are several novels concerning the fantasy character Malikar in existence, which have as yet not found a publisher. This character has also appeared in the short stories "Blood in the Mist", "Death God's Doom", and "Sword in the Snow".

Note 4: E. C. Tubb has published two additional novels to the ones listed here, but which have been excluded from the above list as they did not appear separately. The two novels are DEAD WEIGHT, which was serialized in Authentic (March to May 1957), under the pseudonym of Douglas West; and THE LIFE BUYER, which was serialized under his own name in New Worlds (April to June 1965). These two items are included in the chronological listing of short fiction.
THE BOOKS/NOVELS OF E. C. TUBB

PART I: NON-SERIES

ALIEN DUST (Novel 35)
(a) Boardman, 1955 (hardcover)
(b) SF Book Club (Sidgwick & Jackson), 1956 (hardcover)
(c) Avalon, 1957 (hardcover)

"The colonisation of the planets will be done without trumpets, without bugles, without soaring songs of praise. It will be done by men...". The story and history of a colony on Mars from AD 1995 to 2030. Consists of a rewrite of the stories 'Without Bugles', 'Home is the Hero', 'Men Only', 'Alien Dust', 'Pistol Point', and 'Operation Mars'.

ALIEN IMPACT (Novel 4, Story 7)
(a) Authentic SF #21, 1952

Jim Warren discovers the secret of the planet Venus—that it is inhabited by an ancient alien race who came from Earth 20,000 years earlier in an attempt to build a great new civilization devoted to mental processes. To consummate their civilization it is necessary for them to remain withdrawn from the disruptive influence of latter-day terrestrial colonists—to which end the 'Watchers' are appointed—and Warren is faced with a dilemma.

ALIEN LIFE (Novel 18)
(a) Paladin, 1954

Only one man, Carmodine, returns alive from the first expedition to the planet Pluto. He has taken refuge in madness, and is unable and unwilling to speak of his experiences on the outermost planet. Given therapy, Carmodine is forced against his will to go along on a second expedition led by Brensco, a scientist-adventurer who hates Carmodine, to face again the terrors of an incredible alien life.

ALIEN UNIVERSE (Novel 5)
(a) (as Volsted Gridban) Scion, 1952

An exciting space opera in which Tubb introduces the plot elements that were carried on in many later books, hyperspace, flare-guns, urilium, et alia. It also set the pattern of monstrous forms of alien life existing in another universe. Outrageous action, fascinatingly written.

ARGENTIS (Novel 3)
(a) (as Brian Shaw) Curtis Warren, 1952
(b) Cosmos, 1979

One of Tubb's best space opera, and one of the least known. Rival factions including Earthmen and an enigmatic and fanatical Venusian, voyage through space in a race to find the derelict ship of an Elder Race. (Note: other 'Shaw' novels were not by Tubb. The Bryan Shaw Z Formations was by J. R. Pearn.)

ATOM WAR ON MARS (Novel 7)
(a) Panther, 1952

The invention of an incredibly new system of improved space travel—the Merrill tube. Using the invention the Martian colony declares its independence, and overthrows the military dictatorship of Earth.

CENTURY OF THE MANIKIN (Novel 80)
(a) DAW UQ1018, 1972
(b) London: Millington, 1975 (hardcover)

"Dale Tulliver was his name and he was a product of the 21st Century, the era of non-violence, permanent peace, and the drugs that controlled warlike emotions."
He was a police agent of the Peace Committee that controlled the world. Naomi Constance Fisher was her name, and she had been a crusading writer of the 20th Century. She had been a vigorous advocate of world peace and women's liberation, and social progress. She had been frozen in near-death for all those decades—and then they brought her back to life to enjoy the fruits of her thinking.

C.O.D. MARS (Novel 68)

(a) New York: Ace (H-40), 1968 (bound with ALIEN SEA by John Rackham)
(b) New York: Ace (11500?), ? (Ace double?)

"Three explorers returned to Earth after nine long years en route to Proxima Centauri and back. You would have supposed they would have been greeted as the heroes of the century, feted, honoured, rewarded. But Earth was rewarding the trio in a strange and terrible manner—with permanent exile in orbit, never to touch a planet's surface again. If Earth wanted that crew isolated so badly, it ought to be worth a lot to someone to learn the reason, because the powers that ruled the world were not talking.

The Scorfu—the Martian equivalent of the Mafia—had the idea that the three exiles might prove winning pieces in their endless competition with the Earth. And therefore the somewhat unscrupulous but absolutely fearless operative, Slade, could be persuaded that the three from Centauri might mean a million for him—Cash on Delivery, Mars."

DEAD WEIGHT (Story 141)

(a) (as Douglas West) Authentic 78-80, March to May 1957

"Doctor Blue had done more than banish natural death. He had laid the foundation of a situation which could destroy the world." Part 2: "With the World Police ready and eager to punish an aggressor, War was impossible. But what if they couldn't find the aggressor?"

Part 3: "Twenty million people were trapped in the city together with the invisible killer. Their only hope was to stay put; the only way to make them obey was to shoot to kill." Dr. Blue perfects a longevity serum in 1967. By the year 2052 it was having its toll on the overpopulated world. To help the younger generations all those who have taken the serum—called Blues—are declared legally dead and thus forfeit all rights to property etc. But this has a reverse effect since they must exist on charity, and as non-productive consumers they become a heavy burden.

DEATH IS A DREAM (Novel 66)

(a) London: Rupert Hart-Davis, 1967 (hardcover)
(b) New York: Ace (H-34), 1967 (bound with COMPUTER WAR by Mack Reynolds)

"Brad Stevens, Twentieth Century physicist, had made the choice and chosen the long cold sleep. It worked out, too, just as the doctors had predicted. There was only one matter nobody had mentioned: the little matter of paying the fee at the future end of the line. For Brad,
DeBRAKY'S DRUG (Novel 9)

(a) Scion, 1953

Debracy's Drug only serves as a starting point for this story. It is a drug which destroys all disease, but causes spiritual death as a side effect by eliminating most emotions. A minority group--the Freedom Army--refuses to take the drug, and civil war ensues. A small group of the Freedom Army are cornered, but escape into another probability world. Here, Earth is under the domination of the hideous Star People, and an alien race called the Zytlen. Monstrous and tentaculate--the ultimate in bems! Lanson, the leader of the transposed group, uses his knowledge of spaceflight--a lost art in this other world--to destroy the alien oppression.

DYNASTY OF DOOM (Novel 13)

(a) (as Charles Grey) Milestone, 1953

"Wilner pointed, his finger trembling as he stared at the screen. 'There, ships, hundreds of them! A space fleet!' These were the vessels which had vanished in space over many years. This was the centre of hyperspace the resting place of derelict starships and the Sargasso of Space...". The amazing happenings following this momentous discovery of a fabulous starship graveyard, of human life preserved over centuries, lead to an exciting climax in this space opera. Interesting ideas, wildly overwritten.

ENTERPRISE 2115 (Novel 30)

(a) (as Charles Grey) Merit, 1954
(b) (as Charles Grey) Merit, 1954
(c) (as E. C. Tubb) Ace (D-266), 1958

There were two, Rosslyn the pilot, and Comain the dreamer. Rosslyn died in space, frozen, preserved for two centuries until found and resurrected by a miracle of future surgery. Comain...? Comain remained on Earth, and crystallized his dreams, and when Rosslyn returned he found a civilization beyond his wildest imaginings. Women ruled the planet, guided solely by the automatic predictions of a relentless, tremendous and frightening machine. A machine that foretold the future and determined the actions of an entire world with devastating accuracy. Into this new and assured civilization Rosslyn came, and the impact of his presence brought near chaos. He had to be assimilated—or eliminated. Rosslyn desired neither. He became the pawn in a colossal gamble, with power as the prize, and the future of mankind as the stake. How Rosslyn resolves his problems, struggling all the time to comprehend alien concepts, and fits himself into the new fantastic world; how he discovers an amazing truth, and learns of the terrifying secret behind the machine, is told in this strange and fast-moving story of human ambition versus a cold, calculating, and inhuman monster, unpredictable but fallible. I seem to remember that P. Schuyler Miller, reviewing this book in Astounding, described it as a 'pure parallel of Dick's VARIABLE MAN.' It's true that the stories have a similar basic idea, but Tubb did do some rather original variations on it.

ESCAPE INTO SPACE (Novel 74)

(a) Sidgwick & Jackson, 1969 (hardcover)

Refugees from Earth undertake an interstellar voyage to find a new Eden, only to suffer death and disappointment on an alien planet. Eventually, however, they undertake a second voyage and discover that they have travelled millions of years back in time and reached a virginal Earth.
THE EXTRA MAN (Novel 20)

(a) (as Charles Grey) Milestone, 1954

The galaxy is at war, a war between the oxygen-breathing Terrans and the chlorine-breathing ginzoes. Neither side dare attack the habitable worlds for fear of reprisals, and so the war has become a matter of spaceships firing on each other as they emerge from hyper-space. But now the ginzoes possess a catalyst which can break down sodium chloride into its basic elements, and if dropped into the oceans of the oxygen worlds, mankind would become a dying memory. Lasser has lived with a dream too long. He has fifty days to decide. Fifty days to death. Fifty days to save a planet.

FUGITIVE OF TIME (Novel 10)

(a) (as Volsted Gridban) Milestone, 1953

Here we have the ultimate dilemma of a futuristic world, replete with every possible scientific advancement, brought to an ignominious impotence by the exhaustion of essential fuels. Starships are grounded, interrupting vital interstellar commerce; all the highly-developed industries have stopped, man turns to the primitive sources of animal fats and wood for light and heat. With civilization waning, the young scientist Kleon, sentenced to death for using precious conserves of power in an attempt to generate vast energy from dead matter, makes a spectacular bid for the freedom of a whole universe. A thoughtful study of the possible problems of the atomic age, a highly suspenseful record of the hazardous exploits of a fugitive in time.

THE HAND OF HAVOC (Novel 29)

(a) (as Charles Grey) Merit, 1954

From the coffinship of Terran control, five Venusians, carriers of the dreaded rylla disease, escape to continue the hopeless war against Earth. Armed with a ship, and terse orders to end the potential rylla menace, Superman Ron Prentice sets out into space to track the escaped carriers. The desperate race against time, the effort to discover and kill the Venusian fanatics who refuse to admit that the interplanetary war is over, and the final nerve-stopping decision which may mean safety or the awful plague-death of Earth, makes THE HAND OF HAVOC a fast-moving hard-hitting story of an incredible enterprise which takes place against the background of the impassive void.

THE HELL PLANET (Novel 27)

(a) Scion, 1954

Between the frozen wastes of the nightside, and the searing inferno of the day-side, the Twilight Belt held all that was human of the tiny world of Mercury, Hell Planet of the Solar System.

A strange world, airless, subject to the alien distortions of Einsteinian mathematics, Mercury was both a promise and a challenge, for here could be found torrents of cheap power essential to the ships and men in space. Lee Correy, commander of the Station, plunges into the frigid wastes in a desperate race against time to find and rescue his brother and the essential component of the beam control. Fighting impossible conditions and incredible alien life, he is up against the enigmatic mysteries of the sand devils, a dead man who walked, and a machine which could not fail—but did. Here is a story of the future, of the planets and the men who will colonize them, of the way they will live, and the problems they will face.

I FIGHT FOR MARS (Novel 16)

(a) (as Charles Grey) Milestone, 1953

Fighting for Mars means a battle with the Lobants, a formidable enemy, not yet human, whose origins are shrouded in a terrifying Martian mystery. Ace rocketship pilot John Delmar, on a dangerous and unlicensed space flight
to the fabulous planet, solves the answer
to the swarming scourge of Mars that pos-
sesses all the compulsion of a three-dimen-
sional horrific. The future society in
this novel is very impressive.

JOURNEY TO MARS (Novel 23)

(a) Scion, 1954

All Verrill wanted to do was to get to
Mars, to Port Mersham, where a ship was
going ready to make the Big Jump to the
stars. But he was stranded on Venus
without money, papers or weapons, with
nothing but a keepsake between him and
starvation and the revengeful fury of the
powerful Brotherhoods—and charity
was a forgotten word. This is a fast-
moving hard-hitting tale of the future,
of rocket ships and the men who guide
them across the wastes of space, of the
perils and dangers waiting at every turn.
A story which paints bright colours
across the pages of unwritten history.

THE LIFE BUYER (Story 202)

(a) New Worlds 149-151, April to June
1965

"He bought life from others and his body
had cost him over a quarter of a million.
Then someone devised a spectacular plan
to kill him." A cleverly concocted mys-
tery novel set in the future and dealing
with a supposedly immortal man and the
plans to kill him.

MENACE FROM THE PAST (Novel 24)

(a) (as Carl Maddox) Tit-Bits SF Library,
1954

An ancient alien race, marooned in our
solar system for several thousand years,
enlists the aid of a group of desperate
criminals and adventurers to help them
return to their own world in another
dimension. An action-packed space opera
using ideas of the '30's with Tubb's own
hyper-space backdrop, and a touch of
Leigh Brackett in the Martian locale. An
excellent little yarn.

THE LIVING WORLD (Novel 19)

(a) (as Carl Maddox) Tit-Bits SF Library,
1954

A standard Tubb novel from his early
days featuring Tendris, the tall advent-
urer, Carl the big engineer, and ancient
alien race, urrillium and hyper-space.

THE METAL EATER (Novel 22)

(a) (as Roy Sheldon) Panther (109),
1954 (hardcover)
(b) (as Roy Sheldon) Panther (109),
1954 (simultaneous with (a)

It was the last planet left for men to
conquer—a planet rich in priceless
urrollium ore, yet no man laid a finger
on this wealth that was there for the
taking. For the planet, Vendor, could
not be conquered. Space men tried time
and time again but always the Voices
drove the mad and destroyed them. Some
intangible power kept men away from that
taunting prize—until a scientist on
Deneb IV perfected a blanketing device
to protect his ship through the barrier.
It took him 20 years to do it, and every
penny he possessed, but at last his voy-
age to Vendor began. It was the voyage
of a gambler who knew that only two al-
ternatives faced him...illimitable
wealth and glory, or failure and death.
But the journey to Vendor brought haz-
ards that neither he nor his crew had
foreseen, and before its conclusion a
force was unwittingly released that
could have swept human life from the
universe—the indestructible and hor-
rifying force of the Metal Eater.

MOON BASE (Novel 64, Story 199)

(a) (as WINDOW ON THE MOON) New Worlds
129-131, April to June 1963
(b) Herbert Jenkins, 1964 (hardcover)
(c) Ace (F-293), 1966
(d) Mayflower (5810), 1967

"On the airless surface of the Moon, the
Cold War continues, with the bases of
the major world powers watching each
other, and waiting..."

THE MUTANTS REBEL (Novel 12)

(a) Panther (38), 1953

Earth was a matriarchy, with women in
command and pledged to thwart the men.
And Earth, which had barely survived
the results of atomic war, was taking
too long to regain its feet. Other
processes were acting against success,
dragging the world into famine and riot-
ing, bloodshed and murder. The women
could not see this— at least some of
them couldn't. But there were others—
those who were not quite human whose
mothers had been in radition during the
war—who did see. They saw more than
any human eye could possible see. With
that mutant vision, that mutant tele-
pathy, and that mutant power of tele-
portation, they began a mutant rebellion.

PLANETFALL (Novel 2)

(a) (as Gill Hunt) Curtis Warren, 1951

A man unjustly banished to Jupiter's
penal colony organizes a revolt of pris-
soners and the overthrow of a corrupt
regime in this interesting interplanetary
thriller.

PLANETOID DISPOSALS LTD. (Novel 8)

(a) (as Volsted Gridban) Milestone,
(1019), 1953

"Volsted Gridban's concept of the space-
time continuum is thrilling in its sug-
gestive possibilities // strictly sci-
entific!-PH //. In this story, which is
fascinatingly interesting from the science angle, as well as breathtaking in its excitement and suspense, he conceives of speeds superior to that of light, transport by dematerialization and re-assembly of atoms in a remote sector of space-time. This story bridges the gap between physics and metaphysics. It is practical, possible, occult, mysterious. It is the Finest piece of sf published for a number of years." That's what the blurb writer on this book tells you. I can only conclude that he was either raving mad or blind drunk when he wrote it! The action is so swift as to be ludicrous and the hero suffers almost as much as the reader, with the concluding events being hare-brained derivatives of E. E. Smith (Galactic Patrol, yet) and van Vogt.

THE PRIMITIVE (Novel 115)
(a) Futura, December 1977

When the natives of a small village on the backward planet of Rhome burned Leon Vardis' mother for witchcraft, they set in motion a chain of events that were to span the galaxy. For Leon, devoted his life to revenge—against the galaxy, and especially against the contemptuous sophisticates who rescued him from certain death, toyed with him for their own amusement and then cast him aside. But first came his apprenticeship—as peasant farmer on Pharos, as space mercenary on more planets than you'd care to name, then independence as a stellar trader. And at last an opportunity to act as Fate, slowly, and with ironically sophisticated enjoyment. For in the hypnotic jewels of far Shergol lay the seeds of a truly cosmic vengeance. Good chance for a series here.

THE RESURRECTED MAN (Novel 28, Story 176)
(a) Scion, 1954
(b) Satellite SF, December 1958

Baron is killed in space in an interplanetary war, and is set adrift, frozen solid in space, and protected from all decay and cellular breakdown. Five years later he is found and revived by the perfection of a new medical technique of resurrection—is revived to become an inhuman freak, and to be hounded in a corrupt Earth society to a shocking and final death.

REVERSE UNIVERSE (Novel 6)
(a) (as Volsted Gridban) Scion (43699), 1952

An expeditionary ship equipped with a new type of force screen, is sent closer to the sun than ever before, in an attempt to solve the riddle of perfect atomic energy, and anti-gravity. The ship is warped into another universe by seeter matter—suspicion upon the author gives full rein to his hyper-space ideas in another action-packed space opera.

SATURN PATROL (Novel 1)
(a) (as King Lang) Curtis Warren, 1951

A galactic civilization of the far future is plundered by a loosely-knit group of outlaws known as the Warbirds. The hero, Gregg Hammond, becomes involved with them, and after many adventures, obtains command and reunites the worlds of the galaxy under a Galactic Patrol.

A SCATTER OF STARDUST (Book 79)
(a) Ace (79975), 1972 (bound with TECHNOGEN also by E. C. Tubb)
(b) Dobson 1976 (hardcover)

Collection. See stories:
The Bells of Acheron
Anne Return Visit
The Shrine
Survival Demands
Little Girl Lost
The Eyes of Silence
Enchanter's Encounter

THE SPACE BORN (Novel 37)
(a) (as STAR SHIP) New Worlds 34-36, April to June 1955
(b) Ace (D-193), 1956 (bound with THE MAN WHO JAPED by Philip K. Dick)
(c) Digit (R449), 1961
(d) Avon (26260), 1976 (Equinox edition--SF Rediscovery series)

Jay West was a killer—he had to be. No human kindness could swerve him from duty, because the iron-clad law of the space ship was that no one—no one—ever must live past 40! But how could he fulfill his next assignment: the murder of his sweetheart's father? Yet, how could he not do it? The old had to make way for the new generations. There was no air, no food, no room for the old. One slim hope remained. In the almost mythical Master of the Ship's Destiny, Jay might find reprieve. But how can a man find a legend. He had to—or die!

SPACE HUNGER (Novel 15)
(a) (as Charles Grey) Milestone 1953

Earth possessed weapons capable of turning small planets into dust, rocket planes and guided missiles—anything to kill any alien coming from outer space. Yet, the Arbitrators came. Using orbiting vessels from outer space, they saved Earth from an alien form of radiation. A micro-wave pattern of incredible complexity flooded the planet, and the Arbitrators were masters. The populace, glazed with drug-induced euphoria, are scraps of human debris hovering on the thin edge of annihilation. Chaos is truly come again. One atomic-headed war projectile—just one shot and Earth would be liberated. Or so the Antis thought.
With all their fervour and idealism, it remains for the Arbitrators to show Earth the way to Regeneration.

**S.T.A.R. FLIGHT** (Novel 72)

(a) Paperback Library (62-009), 1969
(b) Warner (75-461), 1973

"The Kaltich invaders sell their Earthmen serfs a rejuvenation process that cruelly prolongs life. The Kaltichs also promise to share their secret for instantaneous space travel desperately needed by a barbaric, overpopulated Earth. But decades pass and Earth is no closer to the stars. Yet the Kaltichs continue to strip Earth of its riches and its pride. Only the Secret Terran Armed Resistance movement opposes the Kaltich tyranny. And only Martin Preston, S.T.A.R. agent, can possibly steal their secrets. If he fails, Earth will become a planet of billions of starving people—with no place to go except their graves!"

**STAR SHIP** (See THE SPACE BORN)

** STELLAR ASSIGNMENT** (Novel 113)

(a) Robert Hale, 1979 (hardcover)

"Trapped in the economic rat-race of the 21st Century, Kevin Blake had little going for him but an over-active imagination: an attribute which brought him to the notice of Paul Traveller, who made Kevin an offer he couldn't resist. On the face of it the assignment was simple—to find the billionaire's daughter, bring her back to Earth and collect a dazzling reward."

A rather self-indulgent satire of the impact of which is blunted by its obvious implausibility, i.e. alien creatures and societies speaking and using written English—without any rationale.

**THE STELLAR LEGION** (Novel 26)

(a) Schild 1954

Born in the midst of pain and terror, Wilson, an unwanted waif of the generation-long war of unity, grows up to spend his boyhood in forced labour and intense persecution. Rebellious, he is sent as a convicted murderer to the newly formed penal world and to the harsh incredible logic of the Stellar Legion. There, where life is measured by the ability to think fast and act faster, he survives, to win promotion in the most brutal military system ever founded. Here also, comes Laurence, Director of the Federation of Man, afraid of the things he has helped create, and using every means of guile and intelligence to undo what has been done. Pitting wits against Hogarth, Commander of the Stellar Legion, in a tense, two-sided battle, with the entire Federation as the prize, terrified lest the human wolves trained and hardened in blood and terror should range the defenceless galaxy. It is worth noting the sim-

ilarity between this novel, and Heinlein's much later STARSHIP TROOPERS. Tubb wins hands down in every respect, in my opinion.

**TEN FROM TOMORROW** (Book 65)

(a) Hart-Davis, 1966 (hardcover)
(b) Sphere (8606), 1968

Collection. See the stories:

- The King's Vase
- Tell the Truth
- The Last Day of Summer
- Fresh Guy
- Vigil
- Piebald Horse
- Sense of Proportion
- Greater than Infinity
- Last of the Morticians
- Worm in the Woodwork

**THE TORMENTED CITY** (Novel 14)

(a) (as Charles Grey) Milestone 1953

The highest paid troops in history deployed in a tremendous gamble with Earth as the prize. The lethal towers of an alien world are generating disintegrating beams which can raze a city in a few seconds and produce malignant effects on all humanity.

**TOUCH OF EVIL** (Novel 46)

(a) (as Arthur MacLean) Sexton Blake Library #438, October 1959

"They came out of darkness...bringing in their wake the seeds of destruction." Parasitic aliens from space take over the personnel of a atomic research station, only to be foiled by Sexton Blake and Co. An ingenious little sf detective thriller. (It should be pointed out that only a very, very few of the Sexton Blake series are of an sf nature.)

**VENUSIAN ADVENTURE** (Novel 17)

(a) Comyns, 1953

Yet another Tubb story of a supposed Elder Race who withdrew and vanished from the Earth 4000 years ago—but who have left their traces throughout the worlds of the solar system. A party of Earthmen initiate an expedition through the jungles of Venus in an attempt to discover a fabled Venusian 'Eldorado'.

**THE WALL** (Novel 11)

(a) (as Charles Grey) Milestone (1044) 1953

"Immortality is a myth, a fable, a legend extant on a thousand worlds," Brett said. The old man nodded, "But behind any legend there must exist a grain of truth; distorted, perhaps, but there."

- 15 -
"Ages ago," Brett said, "other races ruled the stars and their ships spread knowledge among the people of the universe. Somewhere there is a fountain of youth. Somewhere--but where?" Beyond the wall? the old man said. Here is the exciting core of Charles Grey's imaginative novel; a quest for immortality in an age when man has mastered every barrier except death.

JOURNEY TO MARS

E.C. TUBB

SCIENCE FICTION AT ITS BEST

WINDOW ON THE MOON (See MOON BASE)

WORLD AT BAY (Novel 21)

(a) Panther (110), 1954 (hardcover)
(b) Panther (110), 1954 (simultaneous with (a))
(c) Atlas (SF Library 2, 1955 (Australian)

England was starving when cheap power could have saved her...power that would have been available if the atomic research had not been forbidden by the watchful League of Peace. But two scientists chose to ignore this ban, and launched an experiment—an experiment that succeeded too well, spreading a tide of black death across the country, and threatening the whole planet. In a world torn by suspicion and war, science struggles with this new enemy, trying desperately to stem its relentless progress as it marches towards the destruction of a planet and a race...it is a story of human fear, ambition and sacrifice in the face of annihilation—the story of a world at bay.

PART 2: SERIES

A) EARL DUMAREST OF TERRA

1. THE WINDS OF GATH (Novel 67)
   (a) Ace (H-27) 1967 (bound with CRISIS ON CHEIRON by Juanita Coulson)
   (b) (as GATH) Hart-davis 1968 (hardcover)
   (c) Ace (89301), 1973 (bound with DERAJ by Tubb)

2. DERAJ (Novel 69)
   (a) Ace (H-77) 1968 (bound with THE SINGING STONES by Juanita Coulson)
   (b) Arrow, 1973
   (c) Ace (89301) (bound with THE WINDS OF GATH by Tubb)

3. TOYMAN (Novel 73)
   (a) Ace (23140) 1969 (bound with FEAR THAT MAN by Dean Koontz)
   (b) Arrow (7630) 1973

4. KALIN (Novel 75)
   (a) Ace (42800) 1969 (bound with THE BANE OF KANTHOS by Alex Dain)
   (b) Ace (428017)
   (c) Arrow (7640) 1973

5. THE JESTER AT SCAR (Novel 76)
   (a) Ace (81610) 1970 (bound with TO VENUS! TO VENUS! by David Grinnell (Donald Wollheim))
   (b) Arrow (?), 1977

6. LALLIA (Novel 77)
   (a) Ace (71082) 1971 (bound with RECOIL by Claude and Rhoda Namen)
   (b) Arrow (?), 1977

7. TECHNOS (Novel 78)
   (a) Ace (79975) 1972 (bound with A SCATTER OF STARDUST by Tubb)
   (b) Arrow (?), 1977

8. VERUCHIA (Novel 82)
   (a) Ace (86180) 1973
   (b) Arrow (?) 1977

9. MAYENNE (Novel 81)
   (a) DAW (UQ1054) 1973
   (b) Arrow (?) 1977

10. JONDELLE (Novel 84)
form of life”, and of its being visited by space vessels. More importantly, its location was known to the Cyclan, Dumarest's implacable enemies. Dumarest is searching for Earth, and the Cyclan are searching for Dumarest. The Cyclan know the location of Earth—and yet never once in the series do the Cyclan lay a trail to Earth for Dumarest to follow so they can capture him. It says much for the brilliance of Tubb’s writing that the sheer illogic of this has been kept at bay in one novel after another. But he cannot keep it up indefinitely. Clearly, Dumarest is too good

Earl Dumarest was, without a doubt, the best brain-wave Tubb had had for a number of years. Dumarest himself is a distillation of all of Tubb’s heroic adventurers from the early novels, but tempered with a real humanity: he comes across as a real person, not a puppet. Moreover, he grows in depth with each succeeding novel: the reader empathizes with him. The internal evidence of the early novels clearly shows that they were intended as a series, but even their author did not foresee two things: first, that they would be internationally popular, and second, that they would present the ideal framework for Tubb himself to write the kind of story he loves to read—and write. The heroic quest. As a consequence, Tubb has deliberately put off bringing the series to an end—for the personal reason just stated, equally as much as for financial reasons. At the present time, Dumarest has travelled in his search for lost Earth through some twenty published novels, and he is still searching. So, whilst the character of Dumarest is becoming more fascinating, his adventures more colourful and memorable, the basic rationale of the series is becoming progressively thinner; for many readers too thin. In the first few novels, reference was made to the Earth harbouring "a strange character to be allowed to die, but equally clearly, he will have to find Earth soon if the patience of readers is not to become exhausted. This writer would like to predict that Dumarest will be allowed to reach Earth very soon now—but that arising out of the revelations that follow will come a new quest for Dumarest, and a new cycle of adventures will begin all over again. And a marvellous thing too, for Tubb's ever-growing army of admirers. It is the hope of Mike Ashley, Grant Thiessen, and myself, that those readers who have only begun to follow Tubb since the publication of the Dumarest saga will
be enthused to explore the rest of Tubb's many works that preceded it. Much of it is under pseudonym and unknown, and it is our privilege to bring it out to the light of day for modern readers to marvel at—and enjoy. (Philip Harbottle)

B) CAP KENNEDY (as Gregory Kern)

All of the books listed below were published by DAW. I have merely listed the DAW number and year after each title. An undetermined (by me, anyway) number of the Cap Kennedy books have been reprinted in an English paperback series, as well as the entire series being translated into German, where they served as the beginnings of a series now being written by German house authors.

1. GALAXY OF THE LOST (UT1073) 1973
2. SLAVE SHIP FROM SERGAN (UT1078) 1973
3. MONSTER OF METELEAZ (UT1084) 1973
4. ENEMY WITHIN THE SKULL (UT1093) 1974
5. JEWEL OF JAHREN (UQ1098) 1974
6. SEESEE ALERT! (UQ1103) 1974
7. THE GOLAN GATE (UQ1108) 1974
8. THE EATER OF WORLDS (UQ1113) 1974
9. EARTH ENSLAVED (UQ1118) 1974
10. PLANET OF DREAD (UQ1123) 1974
11. SPAWN OF LABAN (UQ1133) 1974
12. THE GENETIC BUCANNEER (UQ1138) 1974
13. A WORLD AFRAID (UQ1144) 1974
14. THE GHOSTS OF EPIDORIS (UQ1159) 1975
15. MIMICS OF DEPHENE (UY1168) 1975
16. BEYOND THE GALACTIC LENS (UY1211) 1975
17. THE GALACTIAD (only released in German as DAS KOSMICHE DUELLE) Bastel 1976

One day when I wanted some light reading, I picked up a couple of these books, and to my surprise, found them enjoyable. It is true that the characters are often cardboard, and the series suffers by being too obviously DAW's answer to Perry Rhodan. However, Tubb is a good craftsman, with good ideas, and these features stand out in the novels. In addition, he formed the plots of more than one of the novels around short stories he had previously written, and had published in magazines. The coincidence of reading one of these novels (I forget which one), and an issue of the Australian prozine Vision of Tomorrow (again, I forget which one) with a story by Tubb in it in the same week, was my first tip-off that Kern was Tubb. I felt certain that I had read the story before, although I had never opened an issue of Vision of Tomorrow before that date, and was pretty certain that the story had not been reprinted. It took a great deal of memory-searching to realize where I had read that story before. As it turned out, Tubb had merely changed the names of the characters. The balance of the story was virtually word for word the short story I had read. Now, of course, it is relatively common knowledge that Tubb is indeed Gregory Kern. Now, however, this knowledge may pass out of the realm of probability and into the realm of fact, as Lloyd Currey was kind enough to send me a photocopy of a letter from Tubb admitting to the Kern pseudonym.

C) THE GLADIATORS (as Edward Thomson)

1. ATLUS THE SLAVE (Novel 102) (a) Futura, 1975
2. ATLUS THE GLADIATOR (Novel 106) (a) Futura, 1975
3. GLADIATOR (Novel 117) (a) Futura, 1978

This series is not science fiction. Set against the immense decadence of Imperial Rome, The Gladiators depicts the glory, the spectacle, and the blood-lust of the games in all their savagery. Perhaps the finest written of all Tubb's novels.

D) SPACE 1999

Tubb, together with Brian Ball and Douglas R. Mason (John Rankine), was commissioned to write up the scripts of the tv series, by Futura. The first two of Tubb's titles are closely based on the actual scripts and skillfully gloss over or explain away several absurd premises. The next two are orig-
inal novels using the same cast of characters and the basic rationale of the TV show. The last book, of much greater length, begins with a rewriting of the first novel, using the same characters and basic concept of the Moon being blasted out of the solar system, but Tubb has removed all of the absurdities and inconsistencies, and also added solid characterizations of the principals who tended to act as puppets in the earlier books, as in the TV series. Tubb has written the saga the way he would have liked to have seen it done in the first place, and the result is absorbing, and much more adult. The story covers several decades and ends with the space travellers returning to Earth.

1. BREAKAWAY (Novel 99) (#1)
   (a) Futura (7843) 1975
   (b) Dennis Dobson, 1975 (hardcover)
   (c) Pocket (80184), 1975

   "A.D. 1999. On the moon's near side a colony of scientists and astronauts prepares for man's first venture into deep space. On the far side of the moon catastrophe strikes as the nuclear waste dumped there edges towards critical mass."

2. COLLISION COURSE (Novel 104) (#4)
   (a) Futura (7864) 1975
   (b) Dennis Dobson 1975 (hardcover)
   (c) Pocket (80274) 1976

   "Torn from Earth's orbit by a nuclear cataclysm, the Moon and its Alpha base hurtle through the depths of interstellar space--and into the path of an enormous asteroid."

3. ALIEN SEED (Novel 109) (#7)
   (a) Pocket (80520) 1976 (June)
   (b) Futura (?) 1976 (August)
   (c) Arthur Barker 1976 (hardcover)

   A huge, mysterious object crashes into the Moon a few miles from the research base. A search party goes out to investigate and almost at once falls victim to a strange form of alien life. In due time, the Alpha base is infiltrated by alien plants, one of which matures into a beautiful woman...but with strange vampiric tendencies.

4. ROGUE PLANET (Novel 111) (#9)
   (a) Pocket (80710) 1976 (September)
   (b) Futura (?) 1976 (December)
   (c) Arthur Barker 1977 (hardcover)

   Moonbase Alpha seems to have reached the end of the road when it is caught in a weird cone of force emanating from a sentient planet. The personnel find themselves ageing at an incredible rate and powerless to break free. The story reads something like a collaboration between

5. EARTH FALL (Novel 112)
   (a) Orbit 7940, 1977

   Last in the series (see above note); Futura (Orbit) wer outbid for the novelizations of the second series.

'Doc' Smith, the early John Russell Fearn, and Jack Williamson—plus Tubb himself, writing as he did in the early fifties. Interesting ideas, but spoiled by being tied to the TV series characters/puppets.
COLT VENGEANCE (Novel 45)
(a) (as James R. Fenner) Spencer 1957
He rode home from war and found that peace was still a stranger on the range.

COMANCHE CAPTURE (Novel 33)
(a) (as E. F. Jackson) Spencer 1955
"Indian War, Civil War, and the forlorn hope of a beaten south."

DRUMS OF THE PRAIRIE (Novel 42)
(a) (as P. Lawrence) Spencer 1956
"Into the Indian nations went the man to blaze the trails of civilisation."

THE FIGHTING FURY (Novel 31)
(a) (as Paul Schofield) Spencer 1955
"Who was this unknown who rode the bad lands—vengeance in his eyes."

MEN OF THE LONG RIFLE (Novel 36)
(a) (as J. F. Clarkson) Spencer 1955
"Beyond the Missouri lay the new lands which only the Indians could call their own."

MEN OF THE WEST (Novel 43)
(a) (as Chet Lawson) Spencer 1956
"The red hills held more than gold, they held Indians, Red Devils straight from Hell..."

QUEST FOR QUANTRELL (Novel 40)
(a) (as John Stevens) Spencer 1956
"From the South they came, grim men, ruthless, fighting for a lost cause; Quantrell's raiders."

SANDS OF DESTINY (Novel 34)
(a) (as Jud Cary) Spencer 1955
"Forward with the Legion into the desert wastes with danger as their only reward." A Foreign Legion Story.

SCOURGE OF THE SOUTH (Novel 38)
(a) (as M. L. Powers) Spencer 1956
"A gripping story of terror, hate and retribution." Another Western.

TRAIL BLAZERS (Novel 41)
(a) (as Chuck Adams) Spencer 1956
"A stirring story in the best tradition of the West."

VENGEANCE TRAIL (Novel 39)
(a) (as James S. Farrow) Spencer 1956
"They rode as brothers on a trail which lend only to violence."

WAGON TRAIL (Novel 44)
(a) (as Charles S. Graham) Spencer 1957
"The Indian territory in 1887, a place of rich land, gold, and sudden violence."

The previous listing of the novels of E. C. Tubb does not make pretensions to completeness. It is primarily a guide to the first editions of each title. Other editions readily at hand were listed, but it should not be assumed that there are no other editions. I would be pleased to hear from anyone who can offer additional information to this checklist, especially on editions not listed, or book numbers on editions listed. I would also be interested in any information on fanzine appearances, and, in general, any information not included in the course of this article.
The following listing lists only the first appearance of each piece. Those marked with an asterisk (*) have been reprinted in one form or another, and a more complete bibliography is included in the alphabetical listing of short fiction, or in the alphabetical listing of novels.

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<td>Authentic</td>
<td>81, Jul 57</td>
</tr>
<tr>
<td>156.</td>
<td>4.80</td>
<td>Patient of Promise</td>
<td>(as Nigel Lloyd)</td>
<td>Authentic</td>
<td>82, Jul 57</td>
</tr>
<tr>
<td>157.</td>
<td>2.85</td>
<td>Sentimental Journey</td>
<td></td>
<td>Nebula</td>
<td>23, Aug 57</td>
</tr>
<tr>
<td>158.</td>
<td>2.40</td>
<td>Food for Friendship</td>
<td></td>
<td>Nebula</td>
<td>23, Aug 57</td>
</tr>
<tr>
<td>159.</td>
<td>10.60</td>
<td>Somebody Wants You</td>
<td>(as Nigel Lloyd)</td>
<td>Nebula</td>
<td>36, Sep 57</td>
</tr>
<tr>
<td>160.</td>
<td>5.50</td>
<td>Linda</td>
<td>(as James Evans)</td>
<td>Nebula</td>
<td>85, Oct 57</td>
</tr>
<tr>
<td>161.</td>
<td>2.45</td>
<td>Pride of Possession</td>
<td>(as Ron Lowam)</td>
<td>Nebula</td>
<td>84, Sep 57</td>
</tr>
<tr>
<td>162.</td>
<td>10.10</td>
<td>Training Aid</td>
<td></td>
<td>Nebula</td>
<td>28, Mar 58</td>
</tr>
<tr>
<td>163.</td>
<td>7.70</td>
<td>Requiem for a Harvey</td>
<td></td>
<td>Nebula</td>
<td>28, Mar 58</td>
</tr>
<tr>
<td>164.</td>
<td>11.20</td>
<td>The Touch of Reality</td>
<td></td>
<td>Nebula</td>
<td>28, Mar 58</td>
</tr>
<tr>
<td>165.</td>
<td>7.25</td>
<td>Return Visit</td>
<td></td>
<td>Nebula</td>
<td>28, Mar 58</td>
</tr>
<tr>
<td>166.</td>
<td>7.00</td>
<td>The Wanton Jade</td>
<td></td>
<td>Nebula</td>
<td>28, Mar 58</td>
</tr>
<tr>
<td>167.</td>
<td>3.60</td>
<td>The Beatific Smile</td>
<td></td>
<td>Nebula</td>
<td>28, Mar 58</td>
</tr>
<tr>
<td>168.</td>
<td>6.30</td>
<td>Fresh Guy</td>
<td></td>
<td>Nebula</td>
<td>28, Mar 58</td>
</tr>
<tr>
<td>169.</td>
<td>8.80</td>
<td>Sense of Propriety</td>
<td></td>
<td>Nebula</td>
<td>32, Jun 58</td>
</tr>
<tr>
<td>170.</td>
<td>9.80</td>
<td>Talk Not at All</td>
<td>(as Robert Lloyd)</td>
<td>Nebula</td>
<td>32, Jul 58</td>
</tr>
<tr>
<td>171.</td>
<td>3.70</td>
<td>Way Out</td>
<td></td>
<td>Nebula</td>
<td>33, Aug 58</td>
</tr>
<tr>
<td>172.</td>
<td>4.60</td>
<td>Conflagration</td>
<td>(as Stuart Allen)</td>
<td>Nebula</td>
<td>33, Aug 58</td>
</tr>
<tr>
<td>173.</td>
<td>7.80</td>
<td>Captain's Dog</td>
<td></td>
<td>Nebula</td>
<td>33, Aug 58</td>
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<tr>
<td>174.</td>
<td>7.80</td>
<td>Wallpaper War</td>
<td></td>
<td>Nebula</td>
<td>33, Aug 58</td>
</tr>
<tr>
<td>175.</td>
<td>3.90</td>
<td>Sell Me a Dream</td>
<td>(as Stuart Allen)</td>
<td>Nebula</td>
<td>36, Nov 58</td>
</tr>
<tr>
<td>176.</td>
<td>35.80</td>
<td>The Resurrected Man</td>
<td></td>
<td>Nebula</td>
<td>36, Dec 58</td>
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<tr>
<td>177.</td>
<td>3.44</td>
<td>Beware</td>
<td></td>
<td>Nebula</td>
<td>36, Dec 58</td>
</tr>
<tr>
<td>178.</td>
<td>3.60</td>
<td>Somebody Wants You</td>
<td>(as James Evans)</td>
<td>Nebula</td>
<td>36, Dec 58</td>
</tr>
<tr>
<td>179.</td>
<td>2.40</td>
<td>Last of the Morticians</td>
<td></td>
<td>Nebula</td>
<td>36, Dec 58</td>
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<tr>
<td>180.</td>
<td>20.50</td>
<td>Galactic Destiny</td>
<td></td>
<td>Nebula</td>
<td>36, Dec 58</td>
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<tr>
<td>181.</td>
<td>3.86</td>
<td>The Window</td>
<td></td>
<td>Nebula</td>
<td>36, Dec 58</td>
</tr>
<tr>
<td>182.</td>
<td>3.40</td>
<td>Good-By, Gloria</td>
<td>(as Alan Guthrie)</td>
<td>Nebula</td>
<td>36, Dec 58</td>
</tr>
<tr>
<td>183.</td>
<td>6.00</td>
<td>Death of the Day</td>
<td></td>
<td>Nebula</td>
<td>36, Dec 58</td>
</tr>
<tr>
<td>184.</td>
<td>4.00</td>
<td>Tell the Truth</td>
<td></td>
<td>Nebula</td>
<td>36, Dec 58</td>
</tr>
<tr>
<td>185.</td>
<td>12.10</td>
<td>Enchanter's Encounter</td>
<td></td>
<td>Nebula</td>
<td>36, Dec 58</td>
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<tr>
<td>186.</td>
<td>4.10</td>
<td>Survival Demands</td>
<td></td>
<td>Nebula</td>
<td>36, Dec 58</td>
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<tr>
<td>187.</td>
<td>3.00</td>
<td>The Shrine</td>
<td>(as Alan Guthrie)</td>
<td>Nebula</td>
<td>36, Dec 58</td>
</tr>
<tr>
<td>188.</td>
<td>6.90</td>
<td>Memories of War</td>
<td></td>
<td>Nebula</td>
<td>36, Dec 58</td>
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<tr>
<td>189.</td>
<td>3.15</td>
<td>Too Bad</td>
<td></td>
<td>Nebula</td>
<td>36, Dec 58</td>
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<tr>
<td>190.</td>
<td>5.40</td>
<td>Grit</td>
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<td>36, Dec 58</td>
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<tr>
<td>191.</td>
<td>11.30</td>
<td>Iron Head</td>
<td></td>
<td>SF Adventures (Brit)</td>
<td>16, Sep 58</td>
</tr>
<tr>
<td>192.</td>
<td>7.30</td>
<td>Memories are Important</td>
<td></td>
<td>SF Adventures (Brit)</td>
<td>16, Sep 58</td>
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<tr>
<td>193.</td>
<td>6.50</td>
<td>Ribald Nocturnes</td>
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<td>SF Adventures (Brit)</td>
<td>16, Sep 58</td>
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<tr>
<td>194.</td>
<td>3.50</td>
<td>Greater than Infinity</td>
<td></td>
<td>SF Adventures (Brit)</td>
<td>16, Sep 58</td>
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<tr>
<td>195.</td>
<td>8.20</td>
<td>Umbrella in the Sky</td>
<td></td>
<td>SF Adventures (Brit)</td>
<td>18, Jan 61</td>
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<tr>
<td>196.</td>
<td>4.40</td>
<td>Gigolo</td>
<td></td>
<td>SF Adventures (Brit)</td>
<td>104, Mar 61</td>
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<tr>
<td>197.</td>
<td>3.80</td>
<td>Jackpot</td>
<td></td>
<td>SF Adventures (Brit)</td>
<td>107, Jun 61</td>
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<tr>
<td>198.</td>
<td>12.50</td>
<td>Worm in the Woodshed</td>
<td></td>
<td>SF Adventures (Brit)</td>
<td>129, Apr 63</td>
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<tr>
<td>199.</td>
<td>55.80</td>
<td>Window on the Moon</td>
<td>(3 part serial)</td>
<td>SF Adventures (Brit)</td>
<td>129, Apr 63</td>
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<tr>
<td>200.</td>
<td>9.00</td>
<td>The Ming Vase</td>
<td></td>
<td>SF Adventures (Brit)</td>
<td>129, Apr 63</td>
</tr>
<tr>
<td>201.</td>
<td>4.30</td>
<td>New Experience</td>
<td></td>
<td>SF Adventures (Brit)</td>
<td>129, Apr 63</td>
</tr>
<tr>
<td>202.</td>
<td>41.40</td>
<td>The Life Buyer</td>
<td>(3 part serial)</td>
<td>SF Adventures (Brit)</td>
<td>129, Apr 63</td>
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<tr>
<td>203.</td>
<td>2.80</td>
<td>The Seekers</td>
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<td>SF Adventures (Brit)</td>
<td>129, Apr 63</td>
</tr>
<tr>
<td>204.</td>
<td>3.50</td>
<td>An Answer for Augustus</td>
<td></td>
<td>SF Adventures (Brit)</td>
<td>129, Apr 63</td>
</tr>
<tr>
<td>205.</td>
<td>3.40</td>
<td>Boomerang</td>
<td></td>
<td>SF Adventures (Brit)</td>
<td>129, Apr 63</td>
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<tr>
<td>206.</td>
<td>2.80</td>
<td>State of Mind</td>
<td></td>
<td>SF Adventures (Brit)</td>
<td>129, Apr 63</td>
</tr>
<tr>
<td>207.</td>
<td>2.65</td>
<td>J is for Jeanne</td>
<td></td>
<td>SF Adventures (Brit)</td>
<td>129, Apr 63</td>
</tr>
<tr>
<td>208.</td>
<td>3.60</td>
<td>As Others See Us</td>
<td></td>
<td>SF Adventures (Brit)</td>
<td>129, Apr 63</td>
</tr>
<tr>
<td>209.</td>
<td>2.65</td>
<td>Anne</td>
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<td>SF Adventures (Brit)</td>
<td>129, Apr 63</td>
</tr>
<tr>
<td>210.</td>
<td>2.45</td>
<td>&quot;In Vino Veritas&quot;</td>
<td></td>
<td>SF Adventures (Brit)</td>
<td>129, Apr 63</td>
</tr>
<tr>
<td>211.</td>
<td>2.65</td>
<td>Sing Me No Sorrow</td>
<td></td>
<td>SF Adventures (Brit)</td>
<td>129, Apr 63</td>
</tr>
<tr>
<td>212.</td>
<td>3.65</td>
<td>Secret Weapon</td>
<td></td>
<td>SF Adventures (Brit)</td>
<td>129, Apr 63</td>
</tr>
<tr>
<td>213.</td>
<td>8.60</td>
<td>A Vision of Tomorrow</td>
<td></td>
<td>SF Adventures (Brit)</td>
<td>129, Apr 63</td>
</tr>
<tr>
<td>214.</td>
<td>10.00</td>
<td>Quarry</td>
<td></td>
<td>SF Adventures (Brit)</td>
<td>129, Apr 63</td>
</tr>
<tr>
<td>215.</td>
<td>8.50</td>
<td>Trojan Horse</td>
<td></td>
<td>SF Adventures (Brit)</td>
<td>129, Apr 63</td>
</tr>
</tbody>
</table>

- 23 -
AN ANNOTATED CHECKLIST TO THE SHORT FICTION OF E. C. TUBB

ACCOLADE (226) (as Charles Grey)
--New Writings in SF 23, ed Kenneth Bulmer (Sidgwick & Jackson, Nov. 1973)

"A new planet but a strange Utopia..."; "On any new planet men and women will be concerned with their own fears and desires, and here Charles Grey slaps down one more irritation in the way of the universe." A tongue in cheek exercise in relativity telling of interstellar travellers on a new planet.

AD INFINITUM (153)
--Science Fantasy #23, June 1957

"When submitting this story author Tubb suggested that we read it twice before commencing. After the third and fourth reading it begins to take on even deeper aspects of subtlety until you will never be sure just where the beginning and end of the events can be accurately placed. Almost like the "chicken and the egg" theory... A topological glimpse into the mind of a writer writing about a writer writing about a writer writing...

AGENT (73)
--Science Fantasy #14, June 1955

"An agent is a person who looks after the interests of his client--in the entertainment world he is ungrammatically known as a 'flesh peddler'. So--the customers got what they asked for, real meat on the hoof."

As if delivering the product was not enough, taking the commission just went to the head!

ALIEN DUST (16)
--New Worlds #19, January 1953

--4th of series rewritten into ALIEN DUST (Novel 35)

"This story concerns an isolated incident in Mr. Tubb's Martian history--its characters are ordinary individuals, its hero is a criminal. The setting, a dust storm on Mars."

ALIEN IMPACT (7) (see novel listing)

THE ANCIENT ALCHEMIST (144) (as John Mason)
--Supernatural Stories #9, April 1957

"Eternal life was his--but at a price which others were not prepared to pay."

A chilling mixture of lycanthropy and the transmigration of souls.

ANNE (209)
--New Worlds #158, January 1966

--A SCATTER OF STARDUST (Book 79)

A touching tale of a dying Warrior alone in his ship of dreams.

THE ANSWER (99) (as George Holt)

"Out of the future come a man and a woman, to sur-
vev us, to wonder at us, and to pass their own form of judgment." A neat satire on the human race, with a clever twist.

AN ANSWER FOR AUGUSTUS (204)
--Tangent #2, September 1965
A fable about a born writer who seeks the answer to why he is not a world-famous author.

THE ARTIST'S MODEL (145) (as Robert D. Ennis)
--Supernatural Stories #9, April 1957
"The house was haunted, but that didn't matter. Not until the dead began to threaten the living." A straightforward but effective ghost story.

AS OTHERS SEE US (208)
--Science Fantasy #79, December 1965
"It was as if they were sitting, talking to themselves, not caring who overheard. It was horrible." A tramp finds an old metal article that enables him to hear others' thoughts, but those who spy never hear well of themselves.

ASTEROIDS (102)
--Authentic SF Monthly 66, February 15th 1956
A tale of get-rich-quick prospecting amongst the asteroids that backfires.

THE BEATIFIC SMILE (167)
--Nebula #31, June 1958
"It takes two to make a quarrel, so they say. Swanson could prove otherwise, however." The effects on the only other survivor on a crippled spaceship, when the Captain takes a dose of a special drug.

THE BOWELS OF ACHERON (150)
--Science Fantasy #22, April 1957
--A SCATTER OF STARDUST (Book 79)
"This short story is one of those by which author Tubb has built a very fine reputation in recent years. It's fantasy-but with a deftness of writing which makes for realism." The silicon-based plant life on Acheron produce glassy leaves and seeds that tinkle in the wind and create illusions.

BEWARE! (177)
--Science Fantasy #32, December 1958
"Doubtless there are times when you dream--be they pleasant adventures or otherwise--so beware the Dealer in Dreams should you come across his curious old shop. It isn't what he will sell you--it's where he gets them from that matters." An allegorical fantasy with the lesson that one should not part with ones aspirations.

THE BIG SECRET (118) (as Ken Wainwright)
--Authentic #70, June 15th 1956
"There are times when a thing has to be kept secret--even though keeping the secret endangers the thing itself." Unbeknown to all a base was being established on the Moon. Includes a character named Peter Weston.

BITTER SWEET (48)
--Science Fantasy #10, September 1954
--The Diversifier, March 1978

BLOCK-BUSTER (228)
--The Diversifier #15, July 1956
Introspective tale of the Tired Old Author faced by the Young Eager Writer. Some interesting comments on the changes in writing over the years.

BLOOD IN THE MIST (231)
--Heroic Fantasy ed. Gerald W. Page & Hank Reinhardt
(DAW #334, April 1979)
"The hero of "Blood in the Mist" is Malkar, and the story itself is part of a series created for a British fantasy magazine that died before it could produce its first issue. Two of the stories found their way into print in Weird Tales and Witchcraft & Sorcery. Here's a third one, and it makes us wish Mr. Tubb would hurry up and do a novel about Malkar. He's a fellow who just seems to deserve a full-sized field in which to swing his sword. But until then, these novelettes are proving to be prime enjoyment." Actually several Malkar novels exist and I am bewildered that no publisher has taken them up. See also stories "Death God's Doom" and "Sword in the Snow".

BLOW THE MAN DOWN (85) (as Julian Carey)
--Authentic #82, October 15th 1955
"They don't like doing it, but there comes a time
when they must – "
Feelings run high on the last journey of a spaceman
now too old to serve.

If you use an animal's brain to run machinery, make
sure that the animal had once been friendly.

THE CAPTAIN'S DOG (173)
--Nebula #35, October 1958

"He was only the slave of his human masters, but by
his presence he had saved them all from destruction."
A touching tale of a hated android whose loyalty
results in his being respected by his masters.

CLOSING TIME (50)
--Nebula #10, October 1954

"A grim statement--hastily suppressed--is all the
warning we are likely to get when Closing Time
finally comes to us."
A brief but powerful piece of anti-nuclear pro-
propaganda.

COMBINATION CALAMITOUS (134) (as Julian Cary)
--Authentic #76, January 1957

"Joe had the biggest invention since the discovery
of the wheel. All he had to do was put it together
again. Simple? Maybe—if he lived that long."
A typical and enjoyable 1950's story about an old
man who builds himself a trans-dimensional machine.
Written much in the Sheekley mold.

CONFESSIONAL (20)
--Science Fantasy #6, Spring 1953

"It was a beautifully simple form of religion—
the natives simply projected all their evil
thoughts and their leader fought the tangible
evidence conjured up. But—add a party of Earth
tourists..."

CONFLAGRATION (172) (as Stuart Allen)
--Nebula #33, August 1958

"They offered a prize beyond the reach of wealth—
and with historic implications."
A newspaper offers time travel as first prize in a
competition. The winner—a chain smoker—elects to
return to Nero's time.

CONVERSATION PIECE (27)
--Authentic #38, October 15th 1953

"It was so easy to be smug and disbelieve...to say
it had happened many times before...But one time
has to be the last...and this was it."
Three people talk through the last hour before the
bombs fall.

CURE FOR DREAMERS (112) (as Julian Cary)
--Authentic #68, April 15th 1956

"It was worth having the disease to get the cure
for dreamers."
A dated story of a psychologist's cure for a man
who wishes he lived in the past.

DARK SOLUTION (18)
--Nebula #2, Spring 1953

"The Venutians only wanted to survive...on Earth
there were other opinions."
A tough anti-war story set on a tropical Venus
where war rages for a special reason.

DEAD WEIGHT (141) (See novel listing)
DEAR GHOST (83) (as Alan Guthrie)
--Science Fantasy #15, September 1955

"The following story is a unique type of 'ghost'
story—a truly futuristic version which has no
connection with the popular style of the Victorian
age. Author Alan Guthrie, who is comparatively
new to the fantasy field, has produced a very
fine plot for the setting, which will please both
science fiction and fantasy readers."

DEATH DEFERRED (38)
--Authentic #45, May 15th 1954

"Sometimes foresight is not enough. You need
courage too."
Three people trapped in a fall-out shelter during
the Nuclear War of 1965.

DEATH GOD'S DOOM (223)
--Witchcraft & Sorcery #9, Summer 1973

"He was promised eternal life if he entered willingly
into the essence of the god Phang...but Phang was
the ruler of Darkness..."
2nd in the Malkar sword-and-sorcery series.

DEATH-WISH (58) (as Eric Wilding)
--Authentic #54, February 15th 1955

"It was the most efficient unit yet devised. But
you couldn't get past its death-wish."
Disembodied human heads are used as computers
in space-warships rather than the oversized computers.

DECISION (77)
--Authentic #60, August 15th 1955

"Two lives were at stake and he had to make a de-
cision."
A select few strive to rehabilitate a nuclear-de-
vastated England.

THE DEVIL'S DICTIONARY (148) (as Edward Richards on
the story and table of contents; as James S.
Stanton on the cover)
--Supernatural Stories #9, April 1957

"The old book showed how to summon the powers of
darkness. Ridiculous of course. But was it?"
Satan himself is summoned when a man meddles with
the unknown.

THE DILETTANTI (113) (as Alan Innes)
--Authentic #68, April 15th 1956

"They were nature's darlings—"
The stellar aristocrats go hunting to ease their
boredom, only to learn a lesson.

THE DOGS OF HANNOIE (82) (as Douglas West)
--Science Fantasy #15, September 1955

"Legend said that when disaster threatened the tiny
French village all the dogs howled a warning, and
history had proved it many times. Now the dogs
howled again..."
Certainly a more unique variant on the atomic-bomb
warning story.

THE DOLMEN (147) (as Raymond L. Burton)
--Supernatural Stories #9, April 1957

"It stood on the Downs, a great stone older than
history, so old that no one remembered why it was
there."

A new vicar with modern ideas comes to a poor par-
ish and decides to excavate the old Dolmen site.

DYING TO LIVE (104)
--Nebula #16, March 1956

"Now that he was dying to live, living itself
scarcely seemed worthwhile."
The mannikin theatre had brought an end to live
acting. Actors are mentally linked to miniature
robots, and the parts become all too realistic.
Tubb accurately predicts the current preoccupa-
tion with violence.

EMANCIPATION (33)
--Nebula 7, February 1954

"Universal freedom and liberty had been gained--
for humans only."
Everyone was equal, except for androids.

EMERGENCY CALL (106) (as Alan Guthrie)
--New Worlds #45, March 1956

"Spaceships—especially the small freighters—
will have a lot in common with the submarine,
especially in respect of their air supply. The
vital difference being that the spaceship will
have a lot further to go for fresh supplies of
air; in fact any ship in such a predicament will
be more than lucky to make base."
Half-way between Earth and Mars a meteorite damages
the ship and drains the air and water supply.

EMERGENCY EXIT (46) (as George Holt)
--British Science Fiction Magazine Vol. 1, No. 6,
September 1954

"Grimly he bit his lips and forced himself to walk
as they walked, do as they did, deliberately bump-
ing into obstacles and cursing with human impatience.
Gradually the tension eased as they accepted him
for what he appeared to be."
An after-the-bomb mutation story of savage poign-
ancy.

ENCHANTER'S ENCOUNTER (185)
--Science Fantasy #38, December 1959
--A SCATTER of STARDUST (Book 79)

"Who shall say which is the authentic science—that
of the psychiatrist or the necromancer? But, pit
one against the other—and both could be right.
Author Tubb returns to our pages with an ingenious
modern version of the witchcraft theme."

ENEMY OF THE STATE (129) (as Ken Watmworth)
--Authentic #74, November 1956

"The problem was apparently simple; to make the
prisoner talk. But there were complications."
One man becomes the victim of Security when they try
to determine if he has planted an atom bomb.

THE ENEMY WITHIN US (56)
--Science Fantasy #11, December 1954

"We assume that the brain and the body are a co-or-
dinated whole—that without a healthy mind we cannot
have a healthy body, and vice versa. Yet the body
often rebels against the brain in cases of physical
strain—in effect it informs the brain when it re-
quires a rest. When it starts to dictate...?"
A case of matter over mind.

ENTRANCE EXAM (3)
--New Worlds #12, Winter 1951
--Science Fiction Digest #1, Spring 1954

"Man might not be acceptable to higher intellects in
the Galaxy—that is, unless he can prove his worth."

EPISODE (37)
--Nebula #8, April 1954

"Unlike the blase, planet-conquering heroes of fic-
tion, these men found only pain and terror in space."
Not unlike 'Emergency Call', a meteorite piercing an
Earth-Mars ship causes a major crisis.

ETHICAL ASSASSIN (74)
--Authentic #58, June 15th 1955

"If you didn’t want to get your hands dirty, you
could always hire an Ethical Assassin."
In a future where population levels are rigidly
controlled, the assassin takes on a new role.

EVANE (222)
--NEW WRITINGS IN SF 22 ed Kenneth Bulmer (Sidgwick
& Jackson, April 1973
--THE 1974 ANNUAL WORLD'S BEST SF ed Donald A. Woll-
heim, DAW, 1974

"E. C. Tubb, winner of the new Europa Award presented
at the first European sf congress at Trieste in 1972

for his story 'Lucifer', is well known for his
powerful evocation of human emotions aroused by
confrontation with the daunting spectacle of
scientific progress. Just how far can machinery
go in making use of life?"
An aging, solitary spaceman on a stellar mission
learns the truth about his existence.

EVE NO ADAM (152) (as Nigel Lloyd)
--Authentic #80, May 1957

"Every woman knows that she is the boss. Some
women disguise it, others aren’t so subtle. It
was unfortunate for posterity that Adam’s mother
had been the latter kind."
Almost certainly the most radical twist in the
'Adam/Eve sole survivors' plot.

THE EYES OF SILENCE (149)
--Infinity, April 1957
--Nebula #24, September 1957
--A SCATTER of STARDUST (Book 79)

"He was used to the greatest loneliness to be found
on Earth—in space it was another matter, however."
They took a prisoner from solitary confinement to
see if he could survive a solitary existence in
space.

FACE TO INFINITY (227)
--NEW WRITINGS IN SF 28, ed Kenneth Bulmer (Sidg-
wick & Jackson, 1976)
"Carl possessed everything of prosaic luxury he could desire for his voyage to the stars. As the natural leader with over-riding authority he could enjoy himself in his own way across the light-years. Perhaps, had he been a little more ambitious..." A downbeat story giving the portrayal of a man who is master of all he surveys in a sealed environment until things begin to go peculiarly wrong.

A FINE DAY FOR DYING (138)  
--Science Fantasy #21, February 1957

"Short stories by E. C. Tubb are few and far between now that most of his time is taken up as an editor, but when he does manage some mental relaxation it is good to notice that the old 'touch' is still there. Take the inevitable matter of dying, for instance..."

Kalin  
E.C. Tubb  

FIRST EFFORT (13) (as L. T. Bronson)  
--Worlds of Fantasy #7, (September) 1952

The first ship bound for Venus malfunctions. Repairs are impossible, and the only solution for the men is to take poison. (A most unusual story in theme for the time, and even more so for the Spencer magazines!"

FIRST IMPRESSION (103) (as Frank Winnard)  
--Authentic #66, February 15th 1956

"It’s important to make a good first impression." A tongue-in-cheek story about two tramps trying to communicate with a flying saucer.

FOOD FOR FRIENDSHIP (158)  
--Authentic #83, August 1957

"It was a brilliant idea; a sure-fire method of getting two passages for the price of one. It was also the only way you could get off the planet. But it didn’t turn out to be so clever an idea." If you cannot afford to travel as a passenger, then just travel as provisions, but it’s risky.

FORBIDDEN FRUIT (41)  
--Vargo Statten British SF Magazine, Vol. 1 Nos. 4 to 6, May to September 1954

"To eat of the forbidden fruit of Venus was to sacrifice all prospect of returning to Earth. To pay for the expensive imported foods was to walk into an economic mantrap. That was the grim situation facing John Hanson."

FORGETFULNESS (69) (as Phillip Martyn)  
--New Worlds #34, April 1955

"Asteroid mining will be a hazardous as well as a monotonous job when ships eventually reach out to the Belt to extract the mineral wealth lying there. The hazards will not all come from the rocks in their orbits either."

It’s one thing to commit a perfect murder, but another thing to benefit from it.

FREIGHT (21)  
--Nebula #3, Summer 1953

"From Venus came the priceless rejuvenating serum--in exchange went hundreds of men and women--never to return." Set on a primeval, 'rain-forest' Venus.

FRESH GUY (168)  
--Science Fantasy #29, June 1950  
--TEN FROM TOMORROW (Book 65)  
--WEIRD SHADOWS FROM BEYOND ed John Carnell (Avon 1969)  
--SPECULATIONS ed Thomas E. Sanders (Glencoe Press 1973)

"Many years ago one of the favourite forms of fantasy plot was to project the human race underground (to escape some great disaster) and build the action up in a bizarre setting. Author Tubb takes the same premise--only this story deals with the beings left above ground."

After the nuclear war of 1962 the Earth is left to the vampires and ghouls.

FULL-FIVE (216)  
--Vision of Tomorrow #6, March 1970

In a hostile, savage future people find their own ways of escape be it in excesses of sex or violence, or into the dream world of drugs, with the ultimate in 'full-five', a drug which stimulates all five senses.

GALACTIC DESTINY (180)  
--Science Fiction Adventures #10, October 1959

"The Folk crewed the starships--People were only passengers and never the twain should meet. Until a disastrous accident in No-Space altered the circumstances."

This story includes a central character called Elic, an emotionless warrior. Could it be that
Tubb coined the name Elric and it was subconsciously lifted by Moorcock, then in the stage of planning his Elric stories. Alas, no such situation. Moorcock explains: "Elric was invented well before 1959. The name was most likely to have been derived from THE WELL OF THE UNICORN. I started an Elric story under the influence of Pratt's novel in about 1957. Finally all that was left of the story was the name which I used for the first story to appear in Science Fantasy. Ted and I would occasionally write brief off-the-cuff stories at parties, usually parodies for the fun of it, and we could have come up with the name then." Tubb adds: "It's probably as he said, common talk producing common lines of thought, or there could be an even simpler explanation. At times it isn't easy for me to think up 'exotic names', so a trick is to drop in an extra letter. In that case Elric could just as well have been Edric or Emric etc."

GIGOLO (196)
--New Worlds #104, March 1961

"All the out-world colonists wanted was to get back home to Mother Earth. The yearning and nostalgia became so intense that it almost developed into a national neurosis."

THE GIVE-AWAY WORLDS (125) (as Julian Cary)
--Authentic #72, August 15th 1960

"The problem wasn't to find new planets, it was to find people to settle on them--and stay settled." An original view on the 'romance' of space colonization.

GOOD-BY, GLORIA (182) (as Ted Bain)
--If, November 1959

"As mean a vengeance as was ever devised--or a superhuman sacrifice--which was it to be?"

THE GREATER IDEAL (137) (as Alan Guthrie)
--New Worlds #56, February 1957

"Mr. Guthrie's literary efforts are none too frequent, but when they do appear they are usually worthwhile. For instance, in the first contact between human and alien which would be the greater ideal--the hand of friendship of the mailed fist?"

GREATER THAN INFINITY (194)
--New Worlds #100, November 1960
--TEN FROM TOMORROW (Book 65)
"Similar to Brian Aldiss, E. C. Tubb celebrates his 2lst story in this magazine with the off-trail story below. His greatest triumphs however have been in our companion magazine Science Fantasy where his score of outstanding macabre yarns have reached a new high for a British writer." A crippled spaceship lands on a sentient planet.

GREEK GIFT (2)
--New Worlds #11, Autumn 1951

"The Temple offered immortality--guaranteed it in fact. To die was a sin. Maybe death had some compensations though.
Aliens take over Earth and offer immortality to any who wish. But after visiting the Temple the real truth of immortality was only then revealed, and by then it was too late.

GRIT (190)
--Science Fiction Adventures #14, May 1960

"His destiny was to be junkered--but before he went the little innocent guy left behind the seeds of destruction.
Another harsh tale of the lives of spacemen.

THE JESTER AT SCAR
E.C. Tubb

He sought the needle of eternal youth in the haystack
of quick deaths

GROUND (4)
--Science Fantasy #3, Winter 1951

"The toast was to celebrate overcoming the final difficulties in making the first flight to the Moon. Somehow it was a little premature.
A now dated story of the events surrounding the first moonflight.

GRIZZLE (155) (as Ken Wainwright)
--Authentic #81, June 1957

"The aliens couldn't speak highly enough of it and, of course, the Earthman wanted one. He was rather surprised to find out just what it was.
To the Vegans a Grizzle was the ultimate in supreme happiness, but Earthmen should be more careful!

HELPING HAND (15) (as Charles Grey)
--Wonders of the Spaceways #5, Winter 1952

A time traveller from the future is ingeniously exploited by a man from the present to shape out a profitable destiny.

- 30 -
HEROES DON'T CRY (17) (as Gordon Kent)
--New Worlds #19, January 1953

"To the kids hanging around the spaceport the spaceship crews were heros. The adulation took a lot of living up to, especially with such brief planetfalls between trips."

E.C. Tubb
A Scatter of Stardust
A SKYFUL OF SCIENCE FANTASY GEMS

HOMeward BOUND (47) (as Anthony Armstrong)
--British SF Magazine Vol. 1, No. 6, September 1954

The pit-falls of using the Marriage Bureau of the future, in an era of interplanetary travel.

THE HONEST PHILOSOPHER (151) (as Nigel Lloyd)
--Authentic #79, April 1957

"Doc was a man with his own way of life, a way he had taught Sammy, and when the big chance came Sammy knew what to ask for. But Doc had forgotten something."
A fantasy of three tramps who discover a metal object from which they release the traditional wish-granting jinn.

HONour BRIGHT (23) (as Charles Grey)
--Futuristic Science Stories #12, (August) 1953

A fault in a rocket's nuclear engine produces another dream on the Mars/Earth trip.

ILLUSION (42) (as Anthony Armstrong)
--Vargo Statten British SF Magazine #4, May 1954

An assassin finds not all is as it seems.

"IN VINDO VERITAS" (210)
--Science Fantasy #80, January 1966

"The junk man gets it all in the end..."
A tired old writer strives to maintain his output against an insurmountable block. ///This may be the same as Block-Buster listed herein. Unfortunately, I do not have both stories to hand so that I could check this out///

THE INEVITABLE CONFLICT (31)
--Vargo Statten SF Magazine Nos. 1 to 3, January to April 1954

In what one could passably claim as a precursor to BEYOND APOLLO, Tubb sets the problem to solve as to why all the men who have returned from the early Venus missions have died by accident or committed suicide.

INTO THE EMpyE DARK (120)
--Nebula #17, July 1956

"Somewhere in the million miles of surrounding emptiness a man was calling for help. Was it possible to ignore him?"
An Earth/Mars ship picks up a distress signal from a rocket hit by a meteorite.

INTO THY HANDS (51)
--New Worlds #29, November 1954

"One method of sending colonial emigrants across interstellar distances by spaceship would be to place them in suspended animation until journey's end. The ship, however, despite its foolproof machinery, would need a Guardian, a Caretaker--and if he should get illusions..?"

HIDDEN TREASURE OF KALIN (49)
--Authentic #50, October 15th, 1954

"Very ordinary things they are today, but they were--"
Long after the final nuclear war, survivors try to learn the past from books.

HOME IS THE HERO (9)
--New Worlds #15, May 1952
--2nd in series rewritten as ALIEN DUST (Novel 35)
--GATEWAY TO TOMORROW ed. John Carnell (Museum Press 1954)

"After five years on Mars it was wonderful to be back. Or was it? In fact, what did happen to all pioneers of spaceflight?"

HOMECOMING (40)
--Universe #5, May 1954
--New Worlds #28, October 1954

"When spaceflight eventually comes, how normal will a pilot's home life be? On his return to Earth from the long voyage between the planets what changes will have taken place amongst his family and friends? Or will their lives have been as normal as if he had been with them?"

The lead character is John Carmody, but not the same John Carmody used by Philip Jose Farmer in his series that started with 'Attitudes' in the October 1953 F&SF.
INTRIGUE ON IO (11) (as Charles Grey)
--Tales of Tomorrow #5 (October) 1952

A sordid drama fo drug-running and murder on the
Jovian satellite.

INVESTMENT (97)
--Nebula #15, January 1956

"Water was the most precious commodity on Mars, yet
there was something else which the natives learned
to value even more."
With a machine that manufactures water from sand
one man hopes to be able to control Mars.

IRON HEAD (191)
--Science Fiction Adventures #16, September 1960

"One Earthman without any special talent in a gal-
axy of talented men." "Although he has not been
writing so many stories of late, E. C. Tubb is still
one of the most prolific of British science fiction
writers with a long string of successes behind him
in the ten years he has been producing. The fol-
lowing story is a fine tongue-in-cheek example of
his satirical approach to a theme which has been
too prevalent of late in many contemporary magazines."
A clever tale set after a time when everybody has
become telepathic but for one man, and how that man
uses his falling to his great advantage.

J IS FOR JEANNE (207)
--New Worlds #157, December 1965
--THE 1ST ANNUAL OF THE YEAR'S BEST SF ed Judith
Merril (Delacorte 1966)

The nightmares of a sentient computer.

JACKPOT (197)
--New Worlds #107, June 1961

"The old system of trading beads and glass to the
natives might still be a worthwhile project on alien
worlds, as author Tubb points out, but a lot would
depend on what the natives offered in trade."
Traders search for that special something they hope
one day to find on another world, but it's best to
be alert to the tricks of the natives.

KALGAN THE GOLDEN (78) (as George Holt)
--British Space Fiction Magazine, Vol. 2, No. 3,
August 1955

"Through the street of Starmen he passed, an ever-
young golden figure. Kalgan was immortal, but for
this there was a bitter price to pay. And when the
mighty Tharg also wanted immortality, Kalgan was
prepared to give it to him, providing..."
A unique variant on the 'Lady or the Tiger?' theme--
one of Tubb's best stories.

THE LAST DAY OF SUMMER (60)
--Science Fantasy #12, February 1955
--SF: THE YEAR'S GREATEST SCIENCE FICTION AND FANTASY
ed Judith Merril (Gnome Press 1956)
--TEN FROM TOMORROW (Book 65)

"Longevity brought with it the daily joys of savour-
ing to their full the little things of life that
comprise life itself. But man is not immortal--how
best spend the last hours when Death has been or-
dained?"

LAST OF THE MORTICIANS (179)
--Galaxy, October 1959
--TEN FROM TOMORROW (Book 65)

The Rigellians remove death from mankind, much to
the annoyance of the undertakers who have to find
a new outlet for their skills.

LAWYER AT LARGE (93)
--New Worlds #42, December 1955

"In this month's lead story author Tubb poses a
particularly neat and provocative problem--just
where would the legal status of an alien visitor
to Earth be defined according to Earth law? Could
our human laws be applied to an extra-terrestrial?
Particularly in a case of murder?"

LAZARUS (224)
--BEYOND THIS HORIZON ed Christopher Carrell
(Coolthrift Press, October 1973)

Just what do you do with a man's memories when
he is reborn?

LEGAL EAGLE (132) (as Douglas West)
--Authentic #75, December 1956

"The Jurarian legal system was perfectly logical
and perfectly workable--until Armstrong turned
into an amateur lawyer."
The aliens have a strict but honourable system of
trial by combat, but the accused had the chance to
to choose an animal proxy for the fight. It was
the choice of animal that beat the system.
THE LETTER (114) (as Alice Beecham)
--Authentic #8, April 15th 1956

"Nothing could be more important than the letter."
The anguish for a mother whose husband was killed
in space when her son applies for the Space Acad-
emy.

MAYENNE
A DUMAREST space novel by
E.C. TUBB

"Author Tubb has long been interested in stories
dealing with psychology and psychiatry and the
problems facing human beings when their mental
abilities are impaired or when the mechanical cir-
cumstances of a situation overwhelm the faculties
of a human mind. Each new story he presents
finds yet another facet of this absorbing subject,
which is almost limitless."
One of Tubb's best stories, about a professor suf-
ferring from the delusion that his dead daughter is
still alive, and the tactics used by others to make
him continue with his work.

LOGIC (45)
--Authentic #49, September 15th 1954

"A Carrot for deep desires may take the sense from
logic."
The near-human robots could not resolve the reason
for their existence and thus ran amok. One man
realized the answer lay in Faith, and he gave the
robots a religion.

LONE WOLF (25) (as Eric Storm)
--Authentic #36, August 15th 1953

"He had ideas about making men great. High ideas...
ideas that others have had."
In the future one must conform to society's wishes.
The lone wolf, the dreamer with plans of his own,
receives his just reward.

LONG JOURNEY (109) (as Alan Innes)
--Authentic #67, March 15th 1956

"Everyone has to make the long journey."
Explorers at last discover another planet where life
existed, and in their haste to report the news back
to Earth nailed themselves firmly in an interstel-
lar coffin.

LOST PROPERTY (95) (as George Holt)
--British Space Fiction Magazine Vol. 2, No. 6
December 1955

"The briefcase was there beside him, one of the
toughest and most beautiful briefcases he had ever
seen. But when he came to open it..."
A disappointingly slight tale of time travellers
in our present.

LOVER, WHERE ART THOU? (as Alice Beecham)
--Authentic #55, March 15th 1955

"One world out of millions--but which?"
With the new method of transport men could choose
any world on which to live. But when the vehicle
is faulty, just how do you start looking for the
world where you have left your pregnant wife?

LUCIFER! (213)
--Vision of Tomorrow #3, November 1969
--THE YEAR'S BEST HORROR STORIES ed Richard Davis

"The man who wore the ring was a very special per-
son, who led a very special life. Rich, powerful,
adored by women. But fate can play strange tricks
sometimes! 'Lucifer' will long be remembered by
Ted Tubb's many followers as one of his most out-
standing stories."
With the power to relive the last minute as you
wish a man might feel he is in paradise; but the
time comes when he must choose between two hells.
Winner of the Europa award, presented in 1972 in
Trieste, at the first European sf congress.
MADE TO BE BROKEN (225)
--NEW WRITINGS IN SF 23 ed Kenneth Bulmer (Sidwick & Jackson, November 1973)

"There used to be a fad for jokes wherein aliens addressed earthly artifacts of similar configurations to themselves with the resounding words: 'Take me to your leader.' When it comes to the real thing, however, as E. C. Tubb points out in this story, where, further to complicate the situation, empirical and academic learnings clash, that's only the beginning of the problem."
It's no easy matter to establish contact with aliens, especially when you start by breaking one of their taboos.

THE MAN IN BETWEEN (107) (as Carl Moulton)
--Authentic #67, March 15th 1956

"It isn't always nice to be the man in between." A tale of revenge by a man whose claim in the Asteroid Belt was jumped.

MAN OF IMAGINATION (140)
--Nebula #20, March 1957

"He had found a haven for criminals on the planet Ganda--theoretically, at least." Ganda had no death penalty, but had its own way of treating criminals who thought they could seek refuge.

MAN OF WAR (188)
--New Worlds #93, April 1960

"War is a pitiless thing, demanding more than mere devotion to duty for the active participants. A dedication, perhaps. In space-warfare even dedication may not be sufficient--it may need the deep psychological urge apparently inherent in every Earthman."

A MATTER OF SURVIVAL (217)
--Vision of Tomorrow #9, June 1970

When planning the crews for a special, pioneer mission, one must not overlook the power of the female.

MELLY AND THE MARTIAN (135) (as Frank Winnard)
--Authentic #76, January 1957

"Mervin meant well, it wasn't his fault that Martians weren't human." A slight story of a Martian who wins a contest to visit Earth.

MEMORIES ARE IMPORTANT (192)
--New Worlds #99, October 1960

"Memories rule us from the cradle to the grave. Take away this important factor and the brain would only record isolated visual photographs like jumbled frames on a cine film. But what of an individual without memory?"

MEN ONLY (10)
--New Worlds #16, July 1952
--3rd in series rewritten as ALIEN DUST (Novel 35)

"Even when the Martian colony had settled its marital problems and life on the dusty planet was almost bearable, there was little hope for future generations. If there were any future generations."

THE MING VASE (200)
--Analog May 1963
--TEN FROM TOMORROW (Book 65)

A mixture of telepathy and clairvoyance, posing the question would a clairvoyant see the definable future or only a possible one?

MISPLACED PERSON (123) (as Frank Winnard)
--Authentic #71, July 15th 1956

"Psychology can explain anything, even why everyone should be afraid. But sometimes even psychology can be wrong." Mark Renold visited a psychologist to solve his fears, to learn that fear was only human. The trouble was that Renold was not human.

MISTAKE ON MARS (96)
--Authentic #65, January 15th 1956

A brief tale of gambling tactics on Mars.

MISTAKEN IDENTITY (130) (as D. W. R. Hill)
--Science Fantasy #20, December 1956

"New writers often bring fresh aspects to old themes, as this little cameo shows--the story of a rose grower who was far more interested in the development of his favourite flowers than of the scientific world about him. Which perhaps was a pity." A now dated story of a gardener whose powerful new beetle-spray saves his roses, and the Earth, from an alien invasion.

MISTAKEN IDENTITY (220)
--Space 1 (ed Richard Davis) Abelard Schuman 1973

I lack a copy of this book, and so have been unable to determine if this story is the same as story #130 (see listing immediately above).

THE MORON (105) (as John Seabright)
--Nebula #16, March 1956

"A little knowledge is a dangerous thing--especially when it turns out to be a little too much." Some future teaching methods are aimed more at what children should know, and that need not be the truth.

MURDER MOST INNOCENT (62)
--Authentic #55, March 15th 1955

"The problem was, how to commit murder--and get away with it."
A precursor to 'Linda', both stories plotting different methods of murder in a spaceship.

MUSEUM PIECE (35) (as Charles Grey)
--Futuristic Science Stories #15 (Spring) 1954

An old general is kept in an underground bunker playing at waging war, whilst attendants maintain the illusion. To visitors he is displayed as an example of extreme insanity.

NEW EXPERIENCE (201)
--New Worlds #144, September/October 1964
--THE BEST OF NEW WORLDS, ed Michael Moorcock Compact, 1965
"Many readers have been demanding the return of Tubb. Always ready to supply this demand we here present another aspect of his versatile talent.

Some of the terrors of drug-induced dreams.

NO PLACE FOR TEARS (70) (as R. H. Godfrey)
--New Worlds #34, April 1955

"It was a touchingly beautiful gesture, the yearly service to those men who had never returned from space, yet psychologically timed to appeal to the very young in whom the future rested."

NO SHORT CUTS (1)
--New Worlds #10, Summer 1951

"The Institute could transfer complete knowledge within a few hours. The source of the knowledge, however, had been overlooked."

By post-hypnotic suggestion a man could learn all he wanted to know, all the knowledge of another man. Alas, the system transferred more than knowledge.

earlier story."

An obviously dated story about the dawn of the Space Age. The ships were there to take man to the planets, but it was found man was not ready for the Space Age, and the space race ended there.

NONENTITY (57)
--Authentic #54, February 15th 1955

"Somebody didn't mind murdering in order to survive, who?"

Tension and tempers rise in a wrecked spaceship with seven survivors but only enough air for five.

NUMBER THIRTEEN (116) (as Douglas West)
--Authentic #69, May 15th 1956

"Everything depended on--Number 13"

An unscrupulous space entrepreneur risks the life of his own son with an unsafe space ship; well written.

OCCUPATIONAL HAZARD (43)
--Science Fantasy #9, July 1954

"It will be a lonely existence for a spaceman enclosed in his tiny metal world hanging apparently motionless in the limitless of space--but the risks involved will not all be encountered in between planetfall."

To become a spacer means to sacrifice your life as a man, you become sterile.

ONE EVERY MINUTE (80)
--Authentic #61, September 15th 1955

"Even in the future there will be fools, but will Dusty find one every minute. Dusty Dribble falls for a salesman's patter and his wonder-gunk. (Sequel is 'Mistake on Mars')."

OPERATION MARS (53)
--Nebula #11, December 1954

--6th in series revised as ALIEN DUST (Novel 35)

"They were conquerors of a new world, but they found that it would not yield without a grim struggle."

ORANGE (183)
--If, November 1959

"Sweet choice they gave me--to make a living on Dispar, I had to be someone's murder proxy!"

OVERSIGHT (63) (as George Holt)
--British SF Magazine #11, March 1955

"Introducing the colour organ, the latest product of Man's insatiable search into scientific possibilities. The great Toscatoski himself is engaged to play the instrument, but there was something about this musical genius that had been overlooked..."

PATIENT OF PROMISE (156) (as Nigel Lloyd)
--Authentic #82, July 1957

"Sometimes a joke can misfire. When a man desperately wants to believe in something he can find it impossible to do anything else. And, of course, he could be right."

When a patient believes he has come from outer space, do you take him seriously or not?

THE PENSIONERS (98) (as Alan Guthrie)
--New Worlds #43, January 1956
"Insurance companies could no doubt produce some fascinating statistics on longevity in certain families. This idea evidently set Alan Guthrie on a train of thought which produced the following sparkling effort."

An intriguing story of immortality telling of the unique Randell family and their endlessly repetitious lives.

PERAC (76)
--New Worlds #37, July 1955

"Following immediately after the conclusion of his highly successful serial Star Ship which ended last month any short story of author Tubb's would of necessity be something of an anti-climax. Nevertheless, the one published here is up to his usual high standard."

A touching story of a ship’s doctor intent on settling down to marry, who learns his beloved has caught the incurable alien disease of perac.

"FATE.
NO 2: SLAVE SHIP FROM SERGAN
ADVENTURES OF CAPTAIN KENNEDY SUPER-HERO OF THE SPACEWAYS.

THE PIEBALD HORSE (193)
--Analog November 1960
--TEN FROM TOMORROW (Book 65)

"If you've ever spent a night worrying about something that you know isn't going to be helped a bit by thinking...consider the problem of a man who mustn't think of something were telepaths can 'hear'..."

A man is set the problem of escaping from a planet having memorized some information, and remain undetected by the telepathic aliens.

THE PILOT (24)
--Nebula #4, Autumn 1953

"Was the pilot a robot? A man? Or what? When Don Leman learned it was too late to do anything about it."

PISTOL POINT (22)
--New Worlds #21, June 1953
--5th in series revised as ALIEN DUST (Book 35)

"At last a ray of hope appears for the destitute Martian colony—a plant that will grow in the desert. But to get recognition they had to threaten Earth itself."

PLANETBOUND (81)
--Nebula #13, September 1955

"They had to get the first rocket off Earth before the enemy—there were unforeseeable difficulties, however."A now dated story of intrigue at the dawn of the space race.

POINT OF VIEW (121) (as Douglas West)
--Authentic #71, July 15th 1956

"Logic isn't always correct, not when dealing with divergent cultures, because one man's premise needn't be another's."

Two spacemen are stranded on an alien planet and strive to resolve the natives' intentions.

POOR HENRY (67)
--Science Fantasy #13, April 1955

"One of the annoying things about Mars was that no intelligent life lived there—except a few Earth colonists intent upon high pay. Henry was one of the fortunate few who managed to have an ambitious wife with him—not that it did him much good."

PRECEDENT (8) (as Charles Grey)
--New Worlds #15, May 1952
--Science Fiction Digest #1 (Spring 1954)

"A stowaway on an ocean-going liner isn't much of a problem—but a stowaway on a spacecraft can be disastrous." Fans and sf historians point at Tom Godwin's 'The Cold Equations' (Astonishing August 1954) as an original piece of science fiction telling how future space pilots must deal cruelly with stowaways. But over two years earlier Tubb set the precedent with this story.

THE PREDATORS (84)
--Science Fantasy #15, September 1955

"There can be little doubt that to an alien observer endeavouring to assess the pattern of our civilization, Earthly conduct and behaviour would be most confusing. Supposing our galactic Fates rested entirely upon the outcome of an ordinary court case?"

PRIDE OF POSSESSION (161) (as Ron Lowan)
--Authentic #85, October 1957

"It is an axiom that a man who has nothing has nothing to lose. But men are assessed by their possessions. And possessions can dominate."

There must be an ulterior motive behind a young woman falling instantly in love with a forty-three
year old man.

PRIME ESSENTIAL (94) (as Frank Weight)
--New Worlds #42, December 1955

"Compatibility of temperament would be a very essential factor between men and women applying for interplanetary colonization and the answer could well be a special conditioning process. However, the draw for marriageable partners might be an entirely different hazard."
At first it seemed like one big party, and then they realized the reasoning behind it all.

PROJECT ONE (44)
--Nebula #9, August 1954

"There was a grim threat of sudden and painful death--but no one knew from where it came."
Project One refers to an alien ship that comes into orbit around the Earth. This story, like 'Homecoming' and 'A Matter of Survival', includes a character named John Carmody, but none are connected, nor have they any apparent bearing on Farmer's stories.

QUARRY (214)
--Vision of Tomorrow #3, December 1969

"Suspense, sizzling action, and colourful writing are just three of the many reasons why E. C. Tubb has been one of Britain's most popular SF authors for more than fifteen years. His latest story, specially written for Vision, is one that will enhance his reputation still further. "Hunted by men and beasts alike on the Prison Planet!"

QUIX CUSTODIET (90)
--Nebula #14, November 1955

"They held the lives of millions in their hands... and sometimes the strain was very great."
A mighty space station established to watch the watchers, a lethal Sword of Damocles.

RANDOM SAMPLE (229)
--NEW WRITINGS IN SF 29 ed Kenneth Bulmer (Corgi) February 1978

"When Starship Prometheus came out of tfl her crew could fairly consider their next task the exploration of this new solar system and their settlement upon the finest of the new worlds. But it wasn't as easy as that. Doctor Chappell faced the hard reality of unpleasant alternatives in a situation where the wrong choice would bring death."

READ ME THIS RIDDLE (230)
--NEW WRITINGS IN SF 30 ed Kenneth Bulmer (Corgi) September 1978

"Tall tales of the spaceways--yes, they will be told, one day, in one or another of the glittering futures. Probably there will be many versions of the stories circulating among the stars. In circumstances like those visualized herein by E. C. Tubb men will talk over their experiences along the space lanes and on the wild and alien planets of the galaxy. In the Library on Nyoka, though, the truth that each book is a self-contained world brought more of a paradox than of comfort to space-wrecked survivors."

RELUCTANT FARMER (127)
--Nebula #18, November 1956

"Kenton was prepared to do almost anything to return to the planet of his dreams."
When man conquered the stars he found that no other planet had the right soil to grow Earth foods, thus planets became hydroponic farms. But to kenton the distant planet of Lubrigida was a hell.

REPAIR JOB (71) (as Julian Carey)
--Authentic #57, May 1955

"There were surprises in store when they set out to do what appeared to be a simple repair job."
Two spacemen are stranded on an alien world--with truly alien inhabitants...

REQUIEM FOR A HARVEY (163)
--New Worlds #68, February 1958

"We are very pleased to welcome author E. C. Tubb back to our pages and anticipate that we shall be seeing more of his work in the near future. In the following story his plot is centred round one of his favorite themes--space travel, but with the emphasis on the human emotions involved rather than the mechanical possibilities. Tubb said of the story in that same issue: "The story is not so much about space travel as about the people who travel, or have travelled, in space. Not about spaceships so much as the peculiar problems people living in such an environment may have to face. Without space travel their problems would not exist--and without their problems and the attempts at solving them, there would be no story."

THE RESURRECTED MAN (176) (see novel listing)

RETURN VISIT (165)
--Science Fantasy #28, April 1958
--A SCATTER OF STARDUST (Book 79)

"Apart from the fact that he has a very forceful writing style, Mr. Tubb can always be relied upon to produce interesting ideas in his stories, often by simply reversing the normal framework of events. In the following fantasy he does this to perfection."
An enjoyable twist on the old summoning-the-devil theme. The lead character is called Cris Neville!

REWARD FOR A HER0 (126) (as Douglas West)
--Authentic #73, September 15th 1956

"Heroes are made by the accident of circumstance. But sometimes the circumstance can be tragic." A spaceship returning home is suddenly crippled by a fatal accident. Crew members act on the spur of the moment, and then are later half responsible for their actions.

THE ROBBERS (55)
--New Worlds #30, December 1954

"Psychologically, a race which reaches a state of near Utopianism will have passed its peak efficiency and begun a decline in both mental and physical powers. The children of such a race would be entirely unsuited for the rigours of further colonization--especially if such a project was extraterrestrial. Therefore, some method would be necessary to fine the most suitable subjects with the necessary dormant qualities to stop the decline. It could be a very tough procedure."

ROCKETS AREN'T HUMAN (19)
--New Worlds #20, March 1953
--THE BEST FROM NEW WORLDS SCIENCE FICTION, ed John
SAMSON (72) (as Alan Guthrie)
--New Worlds #36, May 1955

"Machines are becoming more and more perfect in their functional powers while the human body still remains a complex but unpredictable mechanism. Test pilots on the early rockets are more likely to blow down than the machines they will ride in."
(See blurb for 'No Space for Me'.)

SCHOOL FOR BEGINNERS (59)
--New Worlds #32, February 1955

"Rehabilitation has become a necessary force for good in a world fast becoming over-run by major disasters--famine, pestilence, war, flood. How vitally essential will rehabilitation be for a retiring spaceship pilot unused to the rapidly changing pattern of world behaviour--where even speech and advertising patterns alter from year to year."

SECRET WEAPON (115) (as Frank T. Lomas)
--Authentic #68, April 1956

"Almost anything can make a secret weapon." The young, pretty woman stowed away to Mars, and a female amongst all those men was like dynamite.

SECRET WEAPON (212)
--New Worlds #162, May 1966

Armstrong found that the Institute had a tough and tortuous method of teaching, but that way the pupil taught himself the basic truth about humanity.

SEE NO EVIL... (78)
--New Worlds #38, August 1955

"One of the problems besetting any race which attempts to colonize the Galaxy will be the infrequent opportunities of checking on any of the planets where settlers have been left. Within one hundred years the colonists may have died off or changed in such a manner that they do not remember their home planet. Or recognize interplanetary visitors."

THE SEEKERS (202)
--NEW WRITINGS IN SF 6 ed John Carnell (Dobson Books, Summer 1965)

"It was a simple enough thing they found on the surface of the uninhabited planet, yet it became the key to their inner desires. Reality or illusion."

SELL ME A DREAM (175) (as Stuart Allen)
--Nebula #36, November 1956

"A miracle was his--and all the searching of a thousand years would not produce another." The narrator discovers a strange jewel that opens up a world of dreams. One of Tubb's best stories.

SENSE OF PROPORTION (169)
--Nebula #32, July 1958
--DIMENSION 4 ed Groff Conklin (Pyramid 1964)
--WINDOW ON THE FUTURE ed Douglas Hilt (Hart-Davis 1966)
--TEN FROM TOMORROW (Book 65)

"He was the first real hero of the Space Age--and scheduled to make one last public appearance before his death."
A savage look at the future of television, something Tubb came close to predicting accurately.

SENTIMENTAL JOURNEY (157)
--Nebula #23, August 1957

"What mysterious force had brought him back to this deserted house in which to re-live the memories and fears of childhood?"
A most chilling horror story with a unique brand of alien.

THE SHELL GAME (88)
--Authentic #63, November 15th 1955

"Dusty Dribble shows them how." One of the series that includes 'One Every Minute' and 'Mistake on Mars'.

THE SHRINE (187) (as Alan Guthrie)
--New Worlds #91, February 1960
--(as E. C. Tubb) A SCATTER OF STARDUST (Book 79)
"What mental process is it that can make a man greater than his neighbour? Pride perhaps? and if he had nothing of which to be proud...? Alan Guthrie returns after a lengthy absence to offer this cameo concerning Earthmen pilgriming among the stars."

Alins and humans in the same spaceship, and the feelings between them.

**SING ME NO SORROWS** (211)
---Science Fantasy #81, February 1966

Sense deprivation has been proved to be a lethal method of torture. Slightly amended, Tubb shows how it can be a viable method of punishment for convicted criminals.

**SKIN DEEP** (54) (as George Holt)
---British SF Magazine No. 8, December 1954

"When a darkie stepped into a respectable town in the Deep South he was immediately regarded with suspicion. But how could Jud Glinkis prove he was white? How could they realize that for conquering space there must be a price?"

Dated but effective.

**SLEEVE OF CARE** (101) (as Ken Wainwright)
---Authentic #66, February 15th 1956

"Sleep, sweet sleep, to knit the ravelled sleeve of care."

A Fortean story about a private investigator's search for a missing man.

**SNAKE VENGEANCE** (148) (as Andrew Sutton)
---Supernatural Stories #9, April 1957

"Curses are meaningless things, capable only of frightening fools. But what if such a curse should work?"

A brief tale of voodoo.

**SNOWFLAKE** (64)
---Flying Review, March 1955

"Snowflake' was thought to be the ultimate weapon--but it didn't work out that way."

'Snowflake' is an orbiting satellite loaded with atomic missiles. When it is attacked by the enemy it explodes, taking the enemy with it.

**SOMEONE WANTS YOU** (178)
---Science Fantasy #36, August 1959

"Even the most down-and-out specimen of humanity is likely to be useful somewhere, sometime. What would such a wreck be worth in the world of space travel?"

Unwanted by anyone on Earth, his body not even usable for science or medicine, Smeldon finds a suitable post elsewhere in the Galaxy.

**SPAWN OF JUPITER** (218)
---Vision of Tomorrow #11, August 1970

"Glowing in the cabin lights, a green vapour clung like a thin liquid, coiling, pulsing with a strange energy...as if it were sentient and alive!"

Intrigue in the Jovian atmosphere.

**SPECIAL PLEADING** (139) (as Phillip Martyn)
---Science Fantasy #21, February 1957

"Some people just work for a living while others are so enthusiastic about their jobs that they try and impress everyone else with both the job's and their own importance. In certain circumstances, this is a fine thing and can be used to urge other people into greater endeavours."

**THE SPICE OF DANGER** (117) (as Allan Innes)
---Authentic #69, May 15th 1956

"Life was incomplete without--the spice of danger."

The eternal triangle transferred to outer space.

**STAR HAVEN** (52)
---Authentic #52, December 15th 1954

"Life was not entirely beer and skittles on their Star Haven."

When a new batch of colonists arrive at Hyperon, second planet of Procyon, ten years after the initial group, they find the colony deserted. Why, and how they avoid it happening again, was the main determination of the commander.

**STARSHIP** (68) (see novel listing)

**STATE OF MIND** (206)
---Science Fantasy #77, October 1965

A clever study of insanity, concerning a husband who begins to suspect his wife might not be human.
SUBTLE VICTORY (28)
--Authentic #39, November 15th 1953

"The natives were primitive, tattooed like savages--but their minds were a step ahead of their rulers." Another downbeat study, this time comparing mankind and its 'supremacy' over the natives of Venus.

SURVIVAL DEMANDS (186)
--New Worlds #91, February 1960
--A SCATTER OF STARDUST (Book 79)

"Given one example of meeting a superior alien race in space and overcoming it (by war) how combat a second without the disaster of armed might? Especially when the opposing side is telepathic."

SWORD IN THE SNOW (221)
--Fantasy Booklet #2, (February) 1973
--Weird Tales Fall 1973

"One of the most frustrating experiences that can happen to an author is to sell a story successfully--and then have it fail to appear in print. This unhappy eventuality may occur from a variety of causes. A change of editors or of editorial policy may bury a first-rate story in dead inventory. Sometimes happenings in the world in which neither editor nor author is responsible may date a story hopelessly before it is set in type. Or--worst of all--a projected magazine with stories already purchased may be wiped out for financial or other reasons before its first issue sees print. This is what happened to E. C. Tubb's 'Sword in the Snow.' Originally written for and sold to a still-born British fantasy magazine entitled Sword and Sorcery, it went down the drain when plans for the publication were cancelled. Fortunately, we were given the opportunity to read the story subsequently, and snapped it up for the brand new reknown entitled Weird Tales. Now, get busy and read this piece, for this very enjoyable story reminds us of a tremendous writer from the past of Weird Tales--who is still alive and, sadly, writes no more. Who'll ever forget C. L. Moore, certainly one of the noblest writers this magazine ever published and whose hard-nosed Northwest Smith and pre-women's lib Jirel of Joiry are still remembered with great fondness. By Jarl, let's get back to Malkef and Neeed...

Sword and grocery adventure of Mallar.

SWORD OF TORMAIN (34) (as Eric Storm)
--Planet Stories, March 1954

"Drifting back from the immunity of the Outer Planets came Caron the fugitive, seeking the vaunted Sword of Tormain; passport to paradise; key to unimaginable secrets in the vault of Draetheda--enigmatic mountain of alien matter that was old when Mars was young."

TAILOR MADE (110) (as Anthony Blake)
--Authentic #67, March 15th 1956

"It's not always an advantage to be tailor made." Sarah visits an interplanetary marital agency quite unprepared for the change she'll have to undergo to suit the males of Deneb III.

TALK NOT AT ALL (170)
--Nebula #33, August 1958

"The Thaed were the engineers of life, working upon living tissue as the Earthly metallurgist fashions steel."
The Thaed are a frightening alien race, but they have the ability to confer immortality or cure the body of almost any ills.

TEA PARTY (30)
--Nebula #6, December 1953

"On the surface everything was quiet and beautiful. But underground the old man was at play." A brief anti-nuclear story of the last moments at a family tea party before the bombs drop.

TELL THE TRUTH (184)
--Astounding December 1959
--TEN FROM TOMORROW (Book 65)

The aliens believed that a planet's society could be assessed from children's toys, and their opinion of Earth was far from satisfactory.

TEST PIECE (32) (as Morley Carpenter)
--Vargo Statten SF Magazine #2, February 1954

An astronaut is tested in simulation for the first space flight to the asteroid belt, but not only does the astronaut not know everything is simulated, there is something not quite human about the astronaut.

THAT ZAMBI (86)
--Authentic #62, October 15th 1955
"He'd never have thought of the idea if it hadn't been for that Zamboni."
Another Dusty Dribble tale, with Dribble up to his usual sharp practice.

THERE'S NO TOMORROW (12) (as Charles Grey)
--Worlds of Fantasy #7 (September) 1952

Aliens return to Earth to find that descendents of their race once landed there have degenerated to what humans are now. In order to readmit them to the Galactic Union they are subjected to a force-field which strategically kills the weak, infirm or senile, leaving only the healthy.

THERE'S ONLY ONE WINNER (154) (as Nigel Lloyd)
--Authentic #81, June 1957

"Three men and a woman on a blood-stained trail among the stars. Four people who forget that in the gamble of life there is only one winner." Tubb pulled no punches in this, one of his grimmest of stories, as a bunch of criminals steal a spaceship in the search of a special treasure, but there is no honour among thieves.

The book made no sense at first, but as Curtis investigated further he learned he was part of a huge game.

THIRTY-SEVEN TIMES (133) (as Alan Guthrie)
--New Worlds #55, January 1957

"Time-travel stories always have a fascination for most of us, in particular to see whether we can catch the author out in his theory. Mr. Guthrie's story below is a variation of the 'man-who-killed-his-grandfather' theme. Its theory presupposes the death of a character in time. It is the after effects which are so interesting however." Tubb's own 'By His Bootstraps' variant.

TIME TO KILL (111)
--Galaxy April 1956

"He had been hired to commit a whodunit--now what turned it into a whodun--what--to whom?"

TOMORROW (39)
--Science Fantasy #8, May 1954

"This is a grim story. It takes place in a raw and grim atmosphere--amidst the remnants of civilization waging an unrelenting battle for survival in the aftermath of atomic war. Where the weak go under and only the strong survive. It points a grim moral, too. "A grim, prophetic story showing the futility of atomic warfare--the author vividly describes the aftermath of such a happening, pointing out that Life would be far different from what it is today, and only the strongest would survive. Or those who were different."

TOO BAD! (189)
--Science Fantasy #40, April 1960

"There are some odd but extremely plausible people in this story. Accident prone, for instance; custom-getters; custom-takers-away; pyrokineticists; even an ince cream-phobe. Working together as a team they run a very fine business."

THE TOUCH OF REALITY (164)
--Nebula #28, March 1958

"In his youth he had dreamt of the Moon and all its wonders--but not of the nightmare journey stalked by death at every turn. A man has to journey undetected across the surface of a Moon where the many camps are at War.

TRAINING AID (162)
--Nebula #26, January 1958

"The aliens were closing in on Earth--was there still time to discover the one deadly flaw in Terran defence?" Scientists and soldiers simulate space warfare and analyze reactions to learn why the aliens can defeat man.

TROJAN HORSE (215)
--Vision of Tomorrow #4, January 1970

"Do we really live in a free world? In this compelling story a noted author gives us a hard-hitting picture of a world that is truly free... Is anarchy the answer to a failing democracy?"

THE TROUBLEMAKER (26)
--Nebula #5, September 1953
"Caught in a trap, the logical thing to do is to get out fast. But sometimes the trap is better than what lies outside."
Set on Mars, with one colonist being thwarted in whatever way he tries to leave the planet.

UMBRELLA IN THE SKY (195)
--Science Fiction Adventures #18, January 1961

"With the Sun expecting to turn Nova, Man desperately attempts to build a shield in space—but the work falls behind schedule."

UNFORTUNATE PURCHASE (36)
--Science Fantasy #7, Spring 1954
--GATEWAY TO THE STARS ed John Carnell (Museum Press 1955)

"The trouble with playing at make believe is that the adult mind can seldom keep up the pretence for long, whereas with a child the make-believe is often real."
Never trust a child with a simple toy, especially a heat ray.

UNWANTED EDEN (89) (as Eric Wildig)
--Authentic #63, November 15th 1955

"They had everything they could want except one thing—and that made the planet an unwanted Eden..." Survivors of a space ship accident land on an ideal planet to find it unlikely they will ever be rescued. Then attempts to establish a colony are thwarted by one basic flaw, the accident had rendered them sterile.

UNWANTED HERITAGE (14) (as Charles Gray)
--New Worlds #18, November 1952

"The tiny garrison on Venus had two objectives in view—survival and conquest. If they could survive alien environment for five years, Earth would send colonists—but the Venusians had other ideas about conquest."
Portrayal of a tropical, jungled Venus.

UPSTAIRS (142) (as Nigel Lloyd)
--Authentic #78, March 1957

"Harry was one of the lucky ones; those who had a good chance of getting into space. It was nonsense to think that he might not want to go."
Life at the Space Academy was tough, but it was even tougher for someone who wanted to fail. (Note: Blanford's illustration to this story magnificently spoils the ending ten pages in advance.)

VENUS FOR NEVER (93)
--Authentic #64, December 15th 1955

"Dusty Dribble decides it's Venus for never."
The misanthropic Dusty up to his tricks on a windy, dust-bowl Venus.

THE VETERANS (65) (as Norman Dale)
--New Worlds #33, March 1955

"Another new author makes his debut in our pages with a nostalgic short story concerning the inmates of a home for broken-down spaceship pilots where only the memories of former achievements linger in the inmates' memories."

VIGIL (128)
--Galaxy November 1956
--TEN FROM TOMORROW (Book 65)

The story of a man's endless vigil waiting for the return of his son. Includes a character called Dumarest, but not the solid Dumarest of the book series. This story is set on the Moon.

VISITING CELEBRITY (29) (as Charles Grey)
--Futuristic Science Stories #14 (November) 1953

After a beautiful woman has visited the Mars colony, the hero finds life unbearable without her.

THE WAGER (91)
--Science Fantasy #16, November 1955

"Author Tubb is at his best with the novelette and in the following dramatic example he has combined the thrills of a fast-paced detective story with the chills of fantasy; a combination which inspired artist Quinn to produce the eye-catching front cover."
The Earth becomes an illicit hunting ground for aliens, whilst another alien is set with solving the problem before humanity finds out.

WALLPAPER WAR (174)
--Nebula #36, November 1958

--In pursuit of the Enemy of the Universe

--DAW ($5.95)
"Working alone, Mark might just have succeeded—the trouble was that Lucy would insist on helping him."

A amusing story of future interior decorating and how two artists are pitched against each other.

THE WANTON JADE (166)
--Nebula #30, May 1958

"The starship was now the only world they would ever know...and in its darkened corridors the struggle for survival continued."

WAY OUT (171) (as Robert Lloyd)
--Nebula #33, August 1958

"For this brief instant he held the life of a planet in his hands, and was as God Himself."

A slight story of an impending nuclear retaliation and how one man is left to make the decision.

WE, THE BRAVE (136) (as Alan Innes)
--Authentic #76, January 1957

"The Youngster was full of romance of Space and admiration for his Hero. But the Hero couldn't share his feelings."

Another of Tubb's downbeat stories removing all the gloss and romanticism from the idea of being an astronaut.

WHEN HE DIED (100) (as Anthony Blake)
--Authentic #66, February 15th 1956

"It was worth it to be with him when he died."

A touching time travel story of an old man who sacrifices his own life to return to be with his father in his last days.

THE WINDOW (181)
--Science Fantasy #37, November 1959

"The plot of this story is so simple that under ordinary circumstances it would not be acceptable, but author Tubb in one of his bursts of literary genius has turned it into a beautifully written piece of speculative writing."

Every night Colson stares at the distant lighted window, and every day the window disappears.

WINDOW ON THE MOON (199) (See novel listing)

THE WINNER (219)
--NEW WRITINGS IN HORROR AND THE SUPERNATURAL 1 ed David Sutton (Sphere, January 1971)

A film company decide to rig a real witch's coven, but events do not go quite to plan.

WISHFUL THINKING (122) (as Karl Moulton)
--Authentic #71 July 15th 1956

"A machine which could give you everything you wanted would be a wonderful thing...wouldn't it?"

THE WITCH OF PERONIA (146) (as L. C. Powers)
--Supernatural Stories #9, April 1957

"She was lovely, but it was false beauty and the little dolls she made were evil incarnate."

WITHOUT BUGLES (5)
--New Worlds #13, January 1952

2nd in series rewritten as ALIEN DUST (Book 35)

"The Red Planet was pretty much a dust bowl. As a business project it didn't rate much. Once there however, it was difficult to return to Earth."

A WOMAN'S WORK (108)
--Authentic #67, March 15th 1956

"Men built the ships, but getting them into space was a woman's work."

Whether or not men went into space all hinged on whether or not they were loved.

WORM IN THE WOODWORK (198)
--Analog January 1962
--TEN FROM TOMORROW (Book 65)

A typical Tubb story of strategies in warfare between the Earth and aliens.

YOU GO (131)
--Galaxy December 1956

"For, pure, chilling horror, Herman discovered nothing can beat cold, hard facts."

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Starring MARTIN LANDAU and BARBARA BAIN Also starring BARRY MORGAN

ALien SEED

7 in the spectacular new science-fiction epic
by E.C. Tubb

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I think that the past few pages will have made one realize what a voluminous contribution Tubb has made to science fiction. A number of the stories are unjustifiably overlooked, such as the case of "Precedent" (a prophetic titling) which predates "The Cold Equations". It is true that many of Tubb's plots are derivative, but he is not alone in sf for that. What is important is what he does with the plots, and Tubb, more than almost any other writer in the 1950's, was responsible for robbing space travel of that heroic glitter and putting events into their harsh reality. To some extent he overplayed the atomic disaster warning, but he did it with some excellent characterization. Very, very few of all these stories can be called dull, and far more than the average are highly readable.

Now on to the matter of pseudonyms. I would rank Tubb as the number one user of pseudonyms (at least, admitted pseudonyms), even if half of them were foisted upon him. One recalls Silverberg and Kuttner within the field, Faust and Bedford-Jones on the fringe. All of these used a great profusion of pen-names, but just how do they compare with Tubb's? The following is an alphabetical list of his pen-names. Those asterisked (*) are house names (although in most cases they were not used again). A (b) after the name means it was used on books, an (m) in magazines.

1. *Chuck Adams (b)
2. *Stuart Allen (m)
3. Anthony Armstrong (m)
4. Ted Bain (m)
5. Alice Beecham (m)
6. Anthony Blake (m)
7. *L. T. Bronson (m)
8. *Raymond L. Burton (m)
9. *Judd Cary (b)
10. Julian Carey/Cary (m)
11. Morley Carpenter (m)
12. *J. F. Clarkson (b)
13. Norman Dale (m)
14. *Robert D. Ennis (m)
15. James Evans (m)
16. *James F. Farrow (b)
records on these two writers whose work is easily identifiable with Tubb's, but facts were there none other than that Carnell clearly believed these to be real names. This underlined a point made clear to me earlier. One of Tubb's house names is Robert D. Ennis, another Spencer concoction. Two stories by a Richard F. Ennis appeared in Nebula and Authentic, and both of the stories read very much like Tubb's work. I checked this with Ted who was sure he did not write these stories, what it does mean is that as Tubb's fiction was regularly appearing in these magazines at that time it is almost certain he would have influenced a number of beginners who possible modelled their first efforts on his fiction. Quite clearly this emphasizes a trap for any alias-hunter. Don't let style fool you. Beware of imitations!

One clue to Tubb's work is his lack of originality in inventing names. The number of characters with the surname Weston or first name Carl is near endless. Other stories show the used of John Carmody, a different Earl Dumarest, and even Elric, though the name Moorecook (see 'Galactic Destiny').

Where does this leave us with Tubb's output in numbers of books. Excluding the 19 picture strips (16 for Fleetway, 1 for Micron and 2 Joe 90 advertising handouts), Tubb has had 101 books published, with STELLAR ASSIGNMENT marking that magical 100 milestone. This can be broken down as follows:

- Science Fiction 95 books
- Detective 1
- Western 11
- Foreign Legion 1
- Historical 3

85 novels does not place Tubb in the number one spot as regards sf output (Lester Dent, John Russell Fearn and R. Lionel Fanthorpe all exceed that), nor do his 231 stories (Robert S Silverberg included) but when you combine the output only John Russell Fearn is known to beat it. Fearn died in 1960 and, despite the crusading efforts of Philip Harbottle who, daily, is still unearthing lost Fearn items, most of his fiction has long since been forgotten. Tubb on the other hand is still very active, and his fiction is still widely read and enjoyed. Indeed, his Earl Dumarest series has a large following. Recently Lester del Rey remarked: "...they average much better reading than any other series I can remember in the field", calling Dumarest "...the most decent, hard-boiled hero I know..." (Analog, January 1979).

Without a doubt E. C. Tubb is the most prolific and popular active writer.

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For those of you interested in pursuing Tubb fiction, I have many of his stories and novels in my mail order stock. See my ad
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In regard to SFC, we will be introducing a few gradual changes over the next few issues, but our aim remains to provide an informational service to the science fiction/fantasy/horror collector. This issue of SFC was delayed far beyond my expectations. It took my selling my retail book store to free my time for this very enjoyable endeavour. As I now make my full time living from the services mentioned on this page, I have considerably more time and energy to spend on SFC. We will attempt to maintain a quarterly schedule from now on, with issues in January, April, July, and October. Subscriptions remain at $10.00 for 6 issues, or $13.00 by air. All subscriptions (other than Canadian), are payable in American funds.

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