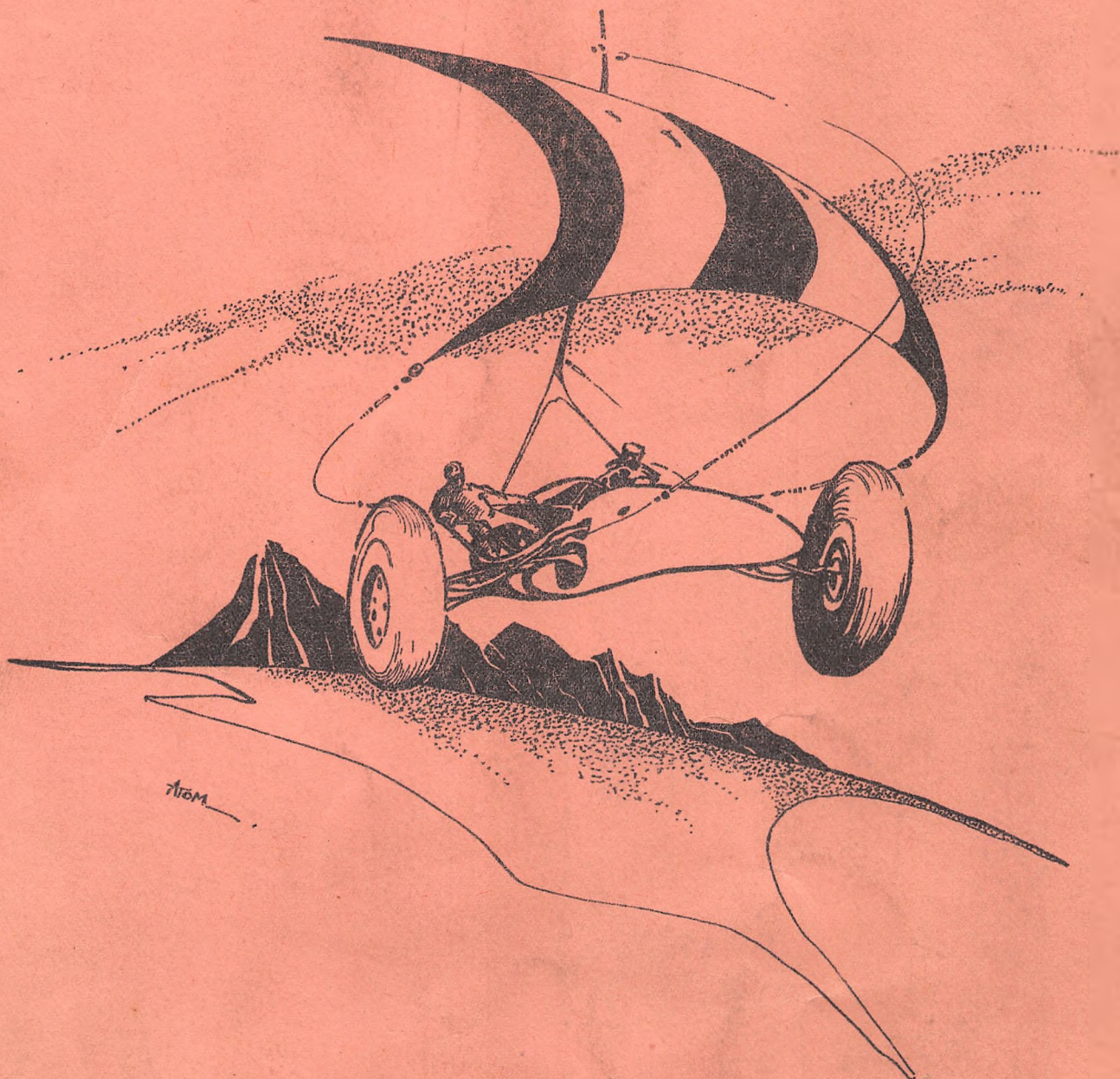


3

ZENITH

SCIENCE FICTION



FEBRUARY - MARCH 1964.

ZENITH

NUMBER 3.

FEBRUARY 1964.

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ARTWORK :

Front Cover by Arthur Thompson ; Back Cover by Mike Higgs.

Atom P.20 ; Jeeves P.21. All other art & headings by MIK.

Photograph on P.25 by courtesy of Martin Co, Denver.

ZENITH is edited and published by Peter R. Weston, 9, Porlock Crescent, Northfield, Birmingham, 31. Single copies are 1/- each. (See P.40 for the arrangements for sale.) ZENITH is a bimonthly magazine of Science Fiction, and contributions of all kinds are welcomed. We regret that at the moment no remuneration can be offered for such material. Advertising is free to readers & amateur enterprises (space permitting) Rates for professional advertising will be supplied upon request.

Stencilled by Peter R Weston ; Duplicated by Roger G Peyton.

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This issue dated February 8th 1964. Next issue (4) April 25 1964.

A "FANTAZM" publication

A somewhat disjointed editorial this time, since there are so many things to say, with only one page to accomodate them.

First, a big Thank You to the many people who expressed their confidence in Zenith by sending so many letters, and a pleasingly large number of subscriptions (P.40) This support has enabled me to go ahead with a number of plans, all of which are aimed at producing a better magazine for all readers.

I was somewhat apprenensive after the last issue had been mailed. Would anyone like it ? Then the response began to appear, and it appeared that you did like it. There were some complaints, mainly about the fiction. From now on, fiction will be left up to those capable of doing it well, and there will only be one story per issue. This time, E.C.Turb has supplied a fine piece of work.

The Book Department did a grand job in Z-2, and this time it has been placed under the management of Rod Milner. We did make a mistake last time, and ~~we~~ offer apologies all around for that unfortunate mistake about John Carnell in No 2. A correction sheet should have been received by all who had Zenith-2.

The magazine is a little bigger, though this is about the maximum number of pages that can be produced for 1/- . With extra room, the articles are longer, and more varied than last time. And I have obtained some very good artwork for this issue, which has been reproduced much better than for Z-2. I hope to introduce at least one new, good artist next time, in addition to MIK & Co.

Another interesting experiment, and one tried very rarely by amateur magazines such as this one. ZENITH-3 is on sale at local newsstands in Birmingham. While being an experiment, I hope that ZENITH will be able to attract readers by this method of distribution. A small number of copies have thus been overprinted with a price-marker, (1/-) for display purposes.

By introducing advertising into the magazine, I hope to be able to establish a solid financial basis for further improvement. I should like to be able to experiment with other methods of reproduction, including colour processes; and I also hope to be able to pay for contributions sometime in the future.

The Editor's aversion to many of the average 'fannish' type of article or story, make ZENITH into a magazine that attempts to avoid 'fannish' contents, and concentrate on SF as its field. Such a bias antagonises some, but has found a lot of support from fans who have been discouraged from reading many other fanzines.

I have some ideas for future articles. Please tell me whether it is worth-while featuring articles on rocketry & astronomy, on especial authors and their works, etc. (with photographs as P.25)

One last point, I am secretary of the Birmingham Science Fiction Group at the moment, but this is not the 'official organ' of the BSFG. Zenith is my personal liability.

Peter Weston.

LETTERS

FROM READERS

.....Some of the letters received in comment on the last issue of Zenith. A letterpage can easily fill a whole magazine, so I only intend to print short passages from some of the letters. Those who have very kindly written, yet who are not mentioned here, please accept my thanks. And should anyone suspect that I only print the praise of Zenith, I'll send a photocopy of any letter, complete, to anyone who wants one. But you'll have to send 6d.

Roy Kay, Cheshire.

You mention in the editorial about typo's, but it wasn't as bad as all that. For myself, I would have said the layout and duplication was pretty good. True, some words do run under the staples, but this only makes things more interesting. Re the picture of the BSFG car,...all this massing of effort is fine, but what happens when your car reaches the bottom of the hill?

I liked the idea of those potted profiles you print under the contributions. Beryl Henleys story had a fabulous quality of suspense I was completely in the dark as to the outcome of it, which doesn't happen often with me. Good story was this, nice thread of whimsy running through it. Well told.Another stand-out item this time was, for me anyhow, the Rod Milner story. Short as it was, this had something to say, and said it well and entertainingly.....Re reviews, Well, next time I was thinking of printing one of my next ish's pages on corrugated cardboard.

"For The Kiddies", though well-written, was much too predictable. And irrational. I twigged at the first mention of the "Coming of the Thing Of Blood Red"....this was aided by Miks drawing of the foot down the chimney...the drawing here was ill-advised, as it gave the game away in what was meant to be a surprise story. However, most people would have guessed anyway.

Re your full page Miktoon. Has your tame artist ever heard of a chap called Atom? ...Very good book review section. This was one of the highlights of the mag.

The covers?You coward you. Could they be those "girls in Hudsons who put up with a lot"?

Harry Harrison. Denmark.

Zenith is a nice little 'zine, stuffed with facts like an egg with meat. Best Of Luck.

(.And I know where that simile came from, Harry. (Ethical Engineer, Analog July 1963 Line 1 Page 25.--- Which is also one of the best stories you've ever written.)

Terry Jeeves. Sheffield.

I like ita lot, and particularly all that pocket book info. Duplicating needs a little boosting, but only a little....perhaps a little more ink towards the end of a run would make all the difference. Also, slightly larger margins. Running out to the edges as

they do now gives a scrappy appearance. Artwork is far better than many older fanzines, and it is a pleasure to see it cut on to stencil rather than as so many faneds seem to do,...hack it on haphazardly.

The Future History Series looks interesting, and I'm looking forward to seeing how it develops. The fanzine reviews also appeal to me. Astrophilately also interested me, since this is one of my numerous hobbies.....

(and here Terry spent pages discussing stamps, which was interesting to me, but I doubt to everyone else. I can't print any more of Terrys letter, the next sheet has been pinched)

Phil Harbottle, Northumberland. I received a complimentary copy of Zenith the other day. I don't know who sent it, but I'm certainly grateful . When I have time, I'll get down to a letter of comment, and maybe contributions.....

Dave Wood (Co-Editor, Icarus) Zenith is deeper in Fandom than Icarus or Point Of View, (inevitable when I see the number of BSFA members in your Group), but not deep enough to be called a fanzine.

I liked the idea of giving a short piece on each author, I must do the same sometime. We did a mock write-up on the Icarus staff in No. 3. but I don't think more than half a dozen people know who we all are.....

Charles Platt (Editor, PoV) The cover wasn't quite bold enough for my liking, but this was it's only defect; in general it was a good one,

The Page 6 cartoon was, I'm afraid, a waste of space, I didn't like it at all. Next the artwork. Some of the illoes are crude, others (like the one on Page 8) reveal the end of a story before the reader starts it. This is bad.

The Page 12 article was really rather a waste of space, wasn't it ? I didn't get anything from it, I'm afraid, Why is the man in the illoe a eunuch ?

The short short story on Page 14 I thought was pathetic. If it had been well-written, it might -- just might -- have come off. It wasn't, and it didn't.

And so on to the end. I've said my bit about little plugs. I'll just add that by the time I'd got to the end of Zenith, I was just about ready to hurl the thing away, enraged by little sections badgering me to contribute, subscribe, buy, etc.....

(A lot more, but it is not going into print here. No room. I did agree with a lot of your comments, Charles, but the last complaint seemed a little exaggerated. Layout wasn't all that bad, and there weren't really many plugs. Those that broke up a page of type, I put in on purpose; - variety you know. You also didn't like my habit of putting in details about the author; Everybody else praised it to a degree that surprised even myself.

Archie Mercer. Bristol.

I liked the cover, which is a good start. In fact, most of MIK's art-

-work scattered around the zine I tend to like.

Apart from the artwork, the issue is notable for the professional-news coverage. To this applies what I said about P.o.V. in V.23.

-- it's the sort of thing that ought to be in Vector, but isn't. Of course, with your large staff of spies working in all of the local bookshops and places, you're well placed for gleaning such details. The B.S.F.A. has, of course, an even larger staff of spies etc - but they belong to the Silent Secret Service, and seldom say a word. Silly really. But anyhow, congratulations to Z for its coverage.

The Future History Series should be interesting. I'm sorry you don't count Blish's "Okie" etc stories as a valid Future History. The Okie stories themselves of course were conceived of as a series, though I don't know for sure whether the Bridge on Jupiter was conceived as being necessarily related to them, or was a separate creation altogether that Blish tied into the set-up afterwards.

The full-page Miktoon seems to show a distinct Atom influence. Still good, though.

(Yes Archie, I can't decide if the Okie series counts as a F/H or not -- if it does, then author Blish has done a poor job of dating the series, and has crammed millenia into years. (180,000,000 planets populated by Year 4000 AD !) Another quibble -- the stories are told by "Acreff-Monales" as part of a future "text-book" or "encyclopedia", yet in year 4004 AD, the Universe is destroyed completely. So how does this future encyclopedeaic account get written ?)

Alan Dodd, Hoddesdon

I think Mike Higgs is an excellent artist, and you are very fortunate

to have him working for you. The cover is very good, though I do detect on certain drawings a certain conscious or unconscious attempt to copy Atoms' style. These Roman helmets, the BEM on Page 28 especially, these are the kind of things that Atom has been doing for years. This may not be an intentional copying, but if one has studied fanzines for sometime, you are bound to pick up little fragments of style in writings and in drawings, without realising it. But it's nice clear stencil cutting, something you don't see too much of these days. My initial impression of Zenith takes me back to the days when George Gibson was producing a club fanzine in Leeds, when Mal Ashworth and others were producing their own fanzines too, and it was all one happy little world of clubs and fanzines and fans, something which it hasn't been for a long time

Whenever I see Mik I keep thinking of Mikoyan.

(Zenith isn't a Group fanzine. But I guess it has the atmosphere of one. Oh well, better touch the Group coffers for funds. I believe that the dearth of fannish activity, beside little in-groups and their mutual bickering and cold-shouldering of newcomers, is due to a phenom known as " The Rise Of Cynicism " but see this article in a future Zenith, before you write me a nasty letter.)

Chris Priest, Brehtwood

The thing I liked most about Zenith was the cover. This was excellent, and I've been raving about it for a long time to my friends. Mike's other illustrations weren't quite up to this standard, but that is no reflection as such a precedent is hard to follow. I also liked the book department, very informative, and certainly its forecasts are very up-to-date. The article introducing your Future History series was well-written, and I'm looking forward to seeing the series. The habit of a little personal information about the authors at the bottom of their stories is good, and I for one would like to see it continued.

The general layout is good, minimum typing errors, a few, widely spaced spelling mistakes, and straight margins. One reservation about corrected margins; by all means continue the practice, but not to such an extent that the rest of the copy has to suffer.

The only thing I've got a rooted objection to in Zenith is the fiction. You expressed yourself on the letter page as aspiring to being more of an SF magazine than a straight fanzine. If this is the case, then Zenith has indeed got a long way to go. The stories left much to be desired, in plot, style, and writing capabilities. Naturally you can only publish that which is submitted to you, but may I suggest that a stronger line is taken to ensure that only the best sees print?

(Good letter, Chris, glad you noticed the margins. I agree that the fiction was poor. But it was that or nothing at the time. I think you will find some improvement in this issue.)

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-- A BRANCH OF CHAPMANS OF LEDBURY --

THE NSFC,

7.

by a hopeful provincial..

(This article is reprinted from Authentic SF Magazine No. 50, with the kind permission of Hamilton & Co. Ltd.
- It is intended in this context to serve as a warning to certain Groups that are getting out of control .)

There was a time at the beginning, when Manchester did have sunny weather, and strangely enough it was well within our lifetime. It was during this period that a Mancunian received sunstroke. Thus was born the idea of the formation of a Science Fiction Club, the first post-war club outside of the London Circle. He was, as many other SF readers are at the beginning, a sane, likeable chap, with no other idea than to get a few other SF readers together to talk SF., but now the sorry story begins.

With all the innocence in the world he enquired of one Ken Slater, who was then running Operation Fantast, if there were other keen readers in the local provinces, and if so, could he have their names. Meanwhile, he had contacted one Eric Bentcliffe, and the idea of forming a club simmered between them. What an idea! It couldn't go wrong! They became firm friends, and much correspondence passed between them. Happy and congenial were their letters, talking SF and dreaming of a club. Eventually twelve addresses were received from Ken Slater. Happy day, now they could really get down to forming a Club. Each address was written to, each told about the dream. Then -- the first taste of fandom. Only two answered. Still not downhearted, he answered the two letters. They were from A.E. (Taffy) Williams, and Frank Richards. It was decided to meet at the Oxford Hotel. How excited he was awaiting the day! He couldn't work. He couldn't sleep.

The great day arrived! He collected all the mags he had, and checked up on his authors. They had never seen each other, but there was no difficulty in finding each other -- there was a certain air... Then occurred the most interesting session he had ever had, or had since. They actually talked SF, he, Taffy, Eric, Frank. Time went too quickly.

It was decided that they must meet again and give the same opportunity to other SF enthusiasts. The NSFC began to take shape. A room was hired at the Waterloo Hotel, meetings to be held fortnightly on the Sunday evening. A policy formed -- to introduce newcomers to this form of imaginative fiction; to welcome those already acquainted with SF wherever possible. Everyone was welcomed.

Propaganda went out, fanzines -- what few there were then -- referred to the formation of the SF Club in Manchester, until eventually they were referred to as the "mushroom" by Walt Willis. (The NSFC was also a topic in Projectiles in Authentic Nos. 7 & 12) Announcements appeared in the evening papers, members began to trickle in, until, within the first month, we had a round figure of twelve, including one female, Frances Evans. A name was given to the club -- it became the North West Science Fantasy Club. It was great fun in those days. The day the Club was visited by a reporter was one of tremendous excitement; he gave it quite a write-up, too.

Discussions were many and varied, from the unknown to space-flight, from rocket ships to rocket projectiles, from gunpowder to atomics. Members were joining from many parts of Lancashire and Cheshire. One Norman Weedall came from as far as Liverpool; there was no Liverpool SF Association then. Discussions became fast and furious, visits were arranged to places of interest. The NSFC began to increase. The number of members present at each meeting was then between twenty-five and thirty. A library was formed, giving all members the opportunity of borrowing all kinds of mags, mainly American. They were then hard to get, and the only reprints then were Astounding and the great Unknown. British SF was few and far between. A printed fanzine was started and then dropped.

Members began to join from all parts of the UK, until eventually it was decided that they-- country members -- should have something in return. A fanzine was planned.

Meanwhile, members were visiting, and having their first taste of, conventions. Then they had a shot at their own convention, the Mancon, a one-day success. Eighty to a hundred fans and professionals were present. Eventually, after many birth pains, their first fanzine was issued, and then dropped through lack of facilities. Another attempt was made, a duplicator obtained, and out of the storm was born 'Space Times' edited by Eric Bentcliffe, published by Eric Jones.

Slowly a change of attitude became more noticeable; tempers were becoming frayed, keenness was diminishing, rules were made but just as quickly dropped, other interests were attempted, but still membership slackened off. The library was still attracting people, but now more SF was available and easier to obtain. Only the keen enthusiasts now remained. Members attending had now dropped to twelve. Visits were made to the now-formed Liverpool SF Association, and the visits were returned. Attendance showed a slight increase. Visits to the NSFC were made by Ken Slater, Lyell Crane, E.C. Tubb, and John Russell Fearn. Yet differences of opinion were becoming more pronounced. 'Space Times' was becoming a headache. Changes kept being made in format and staff. Attending the Club meetings was almost becoming a duty rather than a pleasure. Yet, whatever was tried to regain the earlier interests, nothing proved entirely successful. It was becoming obvious that the NSFC had become too big -- over a hundred members scattered throughout the UK and in the USA. instead of being just a local Club. Something had to happen.

Came September 1953, when plans were being prepared for creating the Supermancon, and it was then decided that the NSFC would go out with flying colours, while making a great success of the Supermancon, after which the NSFC would no longer exist in its present form. An informal get-together like the London Circle seemed to be the answer -- a few enthusiasts meeting together, welcoming any other fan who popped in at the chosen site.

Came the Supermancon -- The Magnificent Flop-- as quoted by Walt Willis. The NSFC apparently wasn't going out as hoped, with flying colours. Still, the previous idea was followed up, a search for a suitable pub for the informal get-togethers was made. The Thatched House was found. We have now arrived up to date. Are these informal sessions the answer ? (Continued on Page 29.)



Les Spinge 12. (January) produced by Dave Hale, 12 Belmont Road,
Stourbridge. 1/6 per issue.

This most perplexing of magazines makes its first appearance for some time. The layout and duplication is most praiseworthy, but the content is such that I would not recommend LS to the general reader.

With the exceptions that I know of, (Archie Mercer, Terry Jeeves) the contributors are 'fannish.' That is, they spend very little time on SF. Their work is competently written, but it does not mean very much to me. It may be that I am a newcomer, but I like a magazine to contain more than general reminiscing, mixed with frequent belly-laughs.

Ken Cheslin is often amusing, whether by intent or not. Terry Jeeves does a marvelous bit of tongue-in-cheek; while John Berry proves once more that he can take the mickey out of anything.

Naturally enough the issue was spoilt for me by an amazingly inaccurate and venom-filled feature by Jim Linwood, - " The Fanalytic Eye. " It is a sad reflection on fandom, that anyone who tries to produce a serious & constructive magazine is automatically regarded as misguided. In this light is Zenith reviewed.

I have no objection whatsoever to adverse criticism, indeed I often welcome it. But I most certainly am annoyed by a derogatory review that is almost wholly inaccurate in its facts.

John Russell Fearn -- An Evaluation & Bibliography. Published and compiled by Phil Harroottle, 27 Cheshire Gardens, Wallsend-on-Tyne. 2/-.

This is not a fanzine, out is a noteworthy fan publication. I have thought a lot of Fearn's work to be rubbish, but he did write some very good stories. They are listed & commented on here, in 32 foolscap sides. This is a labour of love, and all completeists should most certainly possess it.

Peter R. Weston.

VECTOR 23. Archie Mercer, Editor; BSFA journal, unavailable to the general public. 8 issues per year.

This is as usual, enjoyable, with a very good cover illustration, (albeit a little faint in patches) whetting the appetite.

The article by Philip Harbottle -- 'March Of The Mutants' -- made the most interesting highlight of the fanzine, but I would like to point out that the dinosaur race reigned for millions of years. If this can be classed as a failure, then 'Homo the Sap' should fail as well.

The Book Reviews were good,-- except for the one irritating point of having to look for a continuation from Page 15, and finding it, -- ONE WORD ! -- on the next page. Surely this could have been avoided ? I liked the lighthearted contents of the letters, -- obviously the argument on the serious/ not serious controversy has been decided, in favour of the former.

The fanzine reviews were too few in number, and I noticed that Dr. Peristyle avoids the issue in his answer to the last question.

Charles Winstone.

Point of View No. 2. (henceforth to be called "Beyond", and will cost 9d per issue). From Charles Platt, 8 Sollershott West, Letchworth, Herts. A regular 8 issues per year. 34 pages, 8 vo.

My first reaction upon skipping through this magazine was -- " well printed, -- layout good, -- illustrations mediocre.

A closer examination filled out this impression. The fiction was in the main good, the only thing wrong was that there seemed to be no point or climax to the stories. The editorial and the article on " Current Economic Problems" MUST have been written with the author's tongue-in-cheek. I cannot take seriously that the theory -- that " a society built on ultimate free expression" would resolve itself into a more acceptable society, -- seriously. (I think that this theoretical society would end only in an anarchy, with the strongest force, be it man or group, becoming supreme until it was destroyed.)

The two bright spots in this fanzine were to me, " The Evil Eye," --- book reviews. --- I'd like to see more of these; and the article -- " Fall Of The SF magazine." This latter was very well written.

The layout was marred only by poor illustration, and weak titling. (The freehand printing on pages 4, 17 & 35 was rather disconcerting.) And why was the Contents page CRAMMED into half a page, while pages 2 & 36 were left blank?

Charles Winstone.

-- More Fanzine Reviews on Page 38.



by E.C. Tubb

An Introduction By The Author : --

A long while ago, a gaggle of scribes and myself were talking about writing, and how a story could develop from quite a simple idea, or, if not an idea, from a single word, situation, or action. For example; The gun kicked in his hand.

 Rain washed away the blood.

 Love.

 Bang !

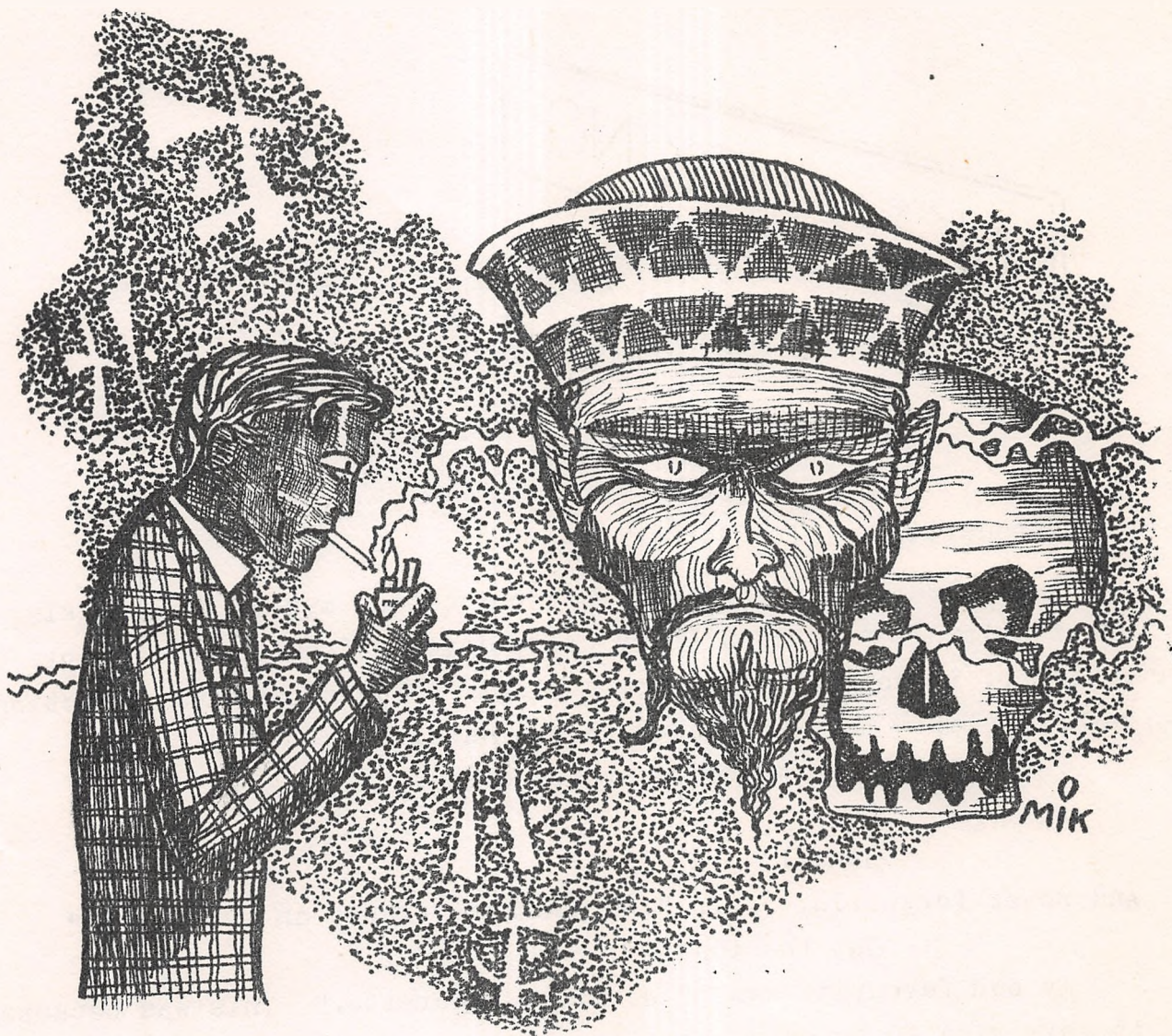
And never forgetting "The doorknob opened an eye "

 Get the idea ?

My own favourite was " He lit a cigarette." This was because it gave rise to so many questions, such as - Who lit the cigarette ? - Where did he light it ? ; - Why did he light it ? Etc. The answers to the natural questions giving easy birth to the building of the story line.

I finally got around to actually trying it out, keeping it straight, for simplicity, and as an experiment , but the principle could be used (and is , of course, used in the writing of every story) to make it weird, science fiction, western, detective, what-you-like . To put it a little more simply, for the benefit of those who may like to try it out, - think of a simple action, situation, or scene, ask - Who ? - Why ? - When ? - Where ? ; and carry on, answering your own questions.

... And now for the story.



Mark Kelmor lit a cigarette.

He took his time over the operation, making almost a ritual of opening the silver case, selecting one of the monogrammed cigarettes it contained, closing the case and tapping the end of the cigarette against the chased surface. Even with it between his lips, he did not hurry, but paused, the lighter in his hand, his eyes looking quizzically at the man before him.

Then he lit the cigarette.

"You are a brave man, Mr. Kelton." Hoo Chong, plump and bland and somehow incongruous in his neat business suit of conservative grey flannel, absently toyed with the heavy jade ring on one gross finger. "Brave, or, perhaps, simply foolish."

Mark shrugged. From the open window of the modern office came the muted drone of the busy streets of San Francisco twenty stories below . Here, as perhaps nowhere else in the United States , East had mingled with West in a blend both exotic and strange. The high proportion of Chinese, assimilated as most of them were into the Western Culture , still retained many of their ways.

Opium, traditional garments and festivals, ancient forms of worship and veneration, intricate rituals of trading and formal politeness . Fan Tan, joss-sticks, -- and Tongs.

" You are silent," said Hoo Chong. His English was impeccable as were his manners, but Mark wasn't deluded. He faced a human shark, and he knew it. He would not have been human had he not known fear.

" The thing is crazy, " he said . " You sent for me, said that you had a matter of business to talk over, and when I get here , you tell me that I've been sentenced to death. Why ? "

" A matter of justice, " said Hoo Chung. " Death should not come to a man like a thief in the night. "

" But - " Mark shook his head. Damn the Oriental Mind! He tried again.

" Listen, " he said earnestly. " I m not laughing at what you've told me . I've lived in San Francisco too long not to have learned of the power of the Tongs. If they send their hatchet men after someone then it's goodnight for the poor guy. O.K. I accept that . But why me ? What have I done ? "

" You killed a man, " said Hoo Chong, and his fingers ceased toying with the ring. " My son. "

" You're crazy ! "

" You deny it ? "

" Of course I deny it ! I've never killed anyone in my life ! I've never -- "

Mark paused, sweat breaking out on his narrow forehead, his hand trembling as he crushed out his cigarette. Hoo Chong, his eyes expressionless, nodded like some ancient Buddha.

" You remember, " he said. MAwet night on Highway 17. A car that did not stop until it was too late. Your car. "

" It was an accident. " Mark swallowed, his adam's apple bobbing in his thin neck. " It was raining, you admit that, and I couldn't see the guy until it was too late. I never stood a chance. There wasn't a hope of missing him. "

" So you said at the inquest. " Hoo Chong leaned a little forward over the desk between them. " But you did not tell them why it was you could not stop. You did not explain that, just before the accident, you were busy lighting a cigarette ! "

" But -- "

" A wet night, " continued Hoo Chong. " A busy street. A time for concentration and care -- and you chose to light a cigarette, to fumble with your case, blind yourself with your lighter, take your eyes from the road. You did these things -- and my son died because of them. "

" It was an accident, " repeated Mark helplessly. " I was cleared of all blame , "

" I have not cleared you from blame, " said Hoo Chong. " The Tong of which I have had the honour to belong has not cleared you from blame. You are going to die , Mr. Kelton. Die as I have informed you. "

" When I light a cigarette ? "

" Exactly, Mr. Kelton. When you light a cigarette. "

It was crazy, fantastic, sheer raving lunacy -- or it would have been if Hoo Chong did not practically run a Tong. Theoretically the secret societies had long ceased to exist ; certainly their habit of acting as judge, jury and executioner was something which was supposed to belong to the past, but Mark Kelton knew better ;

The Tongs still existed. They still had their powers, curtailed , perhaps, but still effective. Too many unsolved crimes, including murder bore witness to that . What Hoo Chong had promised Hoo Chong could do .

Automatically Mark lit a cigarette, and then, when he had done so, realised what he had done. He would die, so Hoo Chong had said, when he lit a cigarette. Yet he had just lit one and was still alive. Bland eyes met his own through a veil of smoke .

" You understand, Mr. Kelton, why I have told you what I have ? Death is no punishment if it comes suddenly, without warning, without preliminary fear. Death is an end. It is the anticipation of death which is the punishment. "

" You're trying to scare me. " Mark wished that his hand did not fear his fate. A coward dies many times. Are you a coward, Mr. Kelton ? "

" I don't want to die if that's what you mean. "

" My son did not want to die. "

" I couldn't help his death. "

" If you had not chosen to smoke at that time he would still be alive. I want to impress that fact upon you, Mr. Kelton. Each time you light a cigarette I want you to think of death. My son's death --- and your own. "

" You're bluffing. " Courage replaced fear as Mark rose to his feet. " I've lit two cigarettes since you told me what to expect, and I'm still alive. "

" I hope you enjoyed them, " said Hoo Chong calmly. " However, as you will remember, I did not specify which cigarette you will be lighting when death comes to claim you. "

Outside, in the corridor soft with carpeting, bright with summer sunshine, Mark had time to think about Hoo Chong's parting remark. .

In the elevator on his way to the street, he thought about it still more. Over a drink at the bar downstairs he decided that he had figured everything out.

It was , of course, the Oriental Mind . The damn Chinks never did anything the straight and simple way, they had to be clever. The thing about his dying when he lit a cigarette was something which would appeal to them because of its poetic justice and, crazy as it was, they would stick to it.

Which meant, of course, that he had to be careful of what he smoked.

Toying with his drink he thought of the ways in which a man could be murdered by so simple an action. They could put poison in one of his cigarettes, but he could beat that by buying a fresh

pack a day and never accepting a loose smoke from anyone. He would have to give up his habit of reaching for a cigarette as soon as he awoke. -- they could tamper with his cigarettes during the night. His lighter too, he'd have to be careful there. It wouldn't take much to turn it into a lethal device, load it with high explosive perhaps, or gimmick it in some way. No, from now on he would use matches, bought like the cigarettes, fresh every day and never used once out of his profession.

Or perhaps he had better give up smoking altogether.

It would be the easiest way and yet he hesitated. He had smoked all his life and to give up the habit wouldn't be easy; and yet it wasn't only that. Mark Kelton wasn't a brave man, but he wasn't wholly a coward, and the challenge Hoo Chong had presented held a certain allure. Regretfully he shook his head. It would be better to play it safe.

And yet --

He looked down at the cigarette case in his hand. He had reached for it automatically, the action triggered by his thoughts, the desire for a smoke born of thinking about smoking. He opened the case and looked at the eight cigarettes it contained. These, he knew, were harmless as was his lighter. These, at least, he could enjoy. These cigarettes could never do him any kind of imaginable harm.

And he desperately needed a smoke.

The man was quietly dressed, as slender as a woman, his almond eyes enigmatic as they stared into the street below. His hands, long-fingered and delicate-seeming, caressed the stock of a rifle, the barrel swelling into the bulk of a silencer, a swelling which was balanced at the telescopic sight above the breech. Hoo Chong, sitting beside him, waited with the timeless patience of the Buddha he resembled.

"There!"

He stirred, and his finger, heavy with the jade ring, pointed below. The man with the rifle dropped to his knees, the gun swinging up into position against his shoulder.

"Make no mistake." Hoo Chong narrowed his eyes against the

sun-glare outside. " The tall man with the check suit. No hat . Stooped shoulders. To the right of the woman with the dog. "

" I see him. "

" Wait until he lights a cigarette. " Hoo Chong sucked in his breath. " When he does, fire, and do not miss. "

" I have never missed, " said the marksman, and fell silent, concentrating on the figure below.

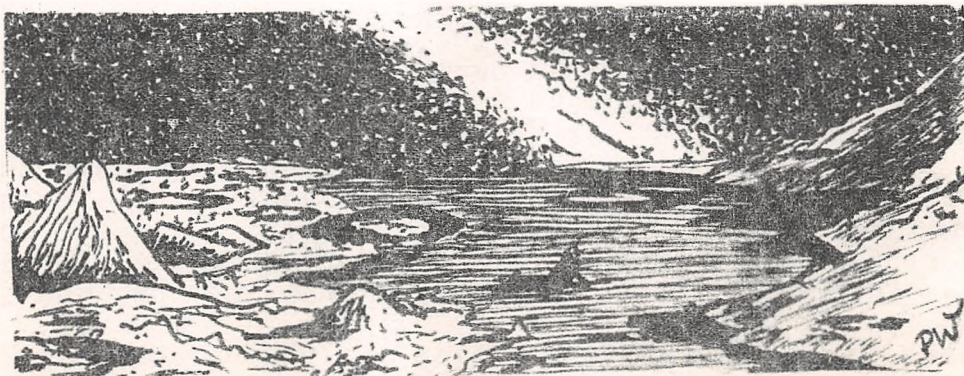
Mark Kelton was unaware of the scrutiny. He stood on the sidewalk opposite to the soaring block of offices, and smiled a little foolishly at the building he had just left. The drinks he had taken had warmed him and restored his courage. The cigarettes he had smoked had made Hoo Chong's threats seem like the silliness they were.

So what if he ran a Tong ? That was here in San Francisco, but San Francisco wasn't the United States. He would move, settle down somewhere else, New York perhaps, Chicago, Detroit, anywhere. Anyway, Chong was probably just trying to scare him, make him the victim of his own imagination and, by God, it had almost worked !

Almost -- but not quite . Mark Kelton was just a little too smart to be fooled.

He looked for a taxi but couldn't see one. Waiting, he did as he always did; did it without conscious thought.

He lit a cigarette.



. THE TRAVELS IN TIME OF Dr. WHO.

(BBC TV, Saturday afternoon, 25 mins.)

'Dr. Who' started on November 23, and is a Saturday afternoon serial basically aimed at the 11-14 age group, but designed to bridge the family viewing gap between afternoon and evening audiences. It consists of a series of stories of varying lengths, ending with a cliff-hanger, and overlapping each other in the manner of the 'Tim Frazier' adventures. The serial is neither pure space travel nor science fiction -- though its continuing thread is a machine which can transport the four main characters through time, space and dimensions -- as the stories themselves spring from the reactions of the characters to the environment and periods in which they find themselves, with only their own ingenuity to help them back to their own country and civilisation.

The first story, 'Dr Who and the Tribe of Gum' by Anthony Coburn, an Australian dramatist working in the BBC-TV Script Department and author of the BBC-TV play, 'She's a Free Country', is in four episodes, and is set in Palaeolithic times. It relates the adventures met by Ian Chesterton and Barbara Wright (respectively young Science and History teachers,) when they attempt to solve the mystery surrounding Susan, a fifteen-year-old pupil who combines brilliant intelligence with surprising ignorance. Susan's grandfather, Dr Who, is frail, bewildered and eccentric, but also shows flashes of great intelligence combined with vindictiveness -- and the two teachers gradually realise he is a fugitive from another century, civilisation, and planet. Through the agency of his space and time 'ship', 'Tardis' (Time and Relative Dimension in Space), the four characters find themselves transported back into the Stone Age.

Dr. Who is played by William Hartnell, appearing in his first BBC-TV play; his granddaughter Susan, by Carol Ann Ford; Ian Chesterton by William Russell; and Barbara Wright by Jacqueline Hill. The first story is directed by Waris Hussein, and produced by Verity Lambert who is in charge of the whole project.

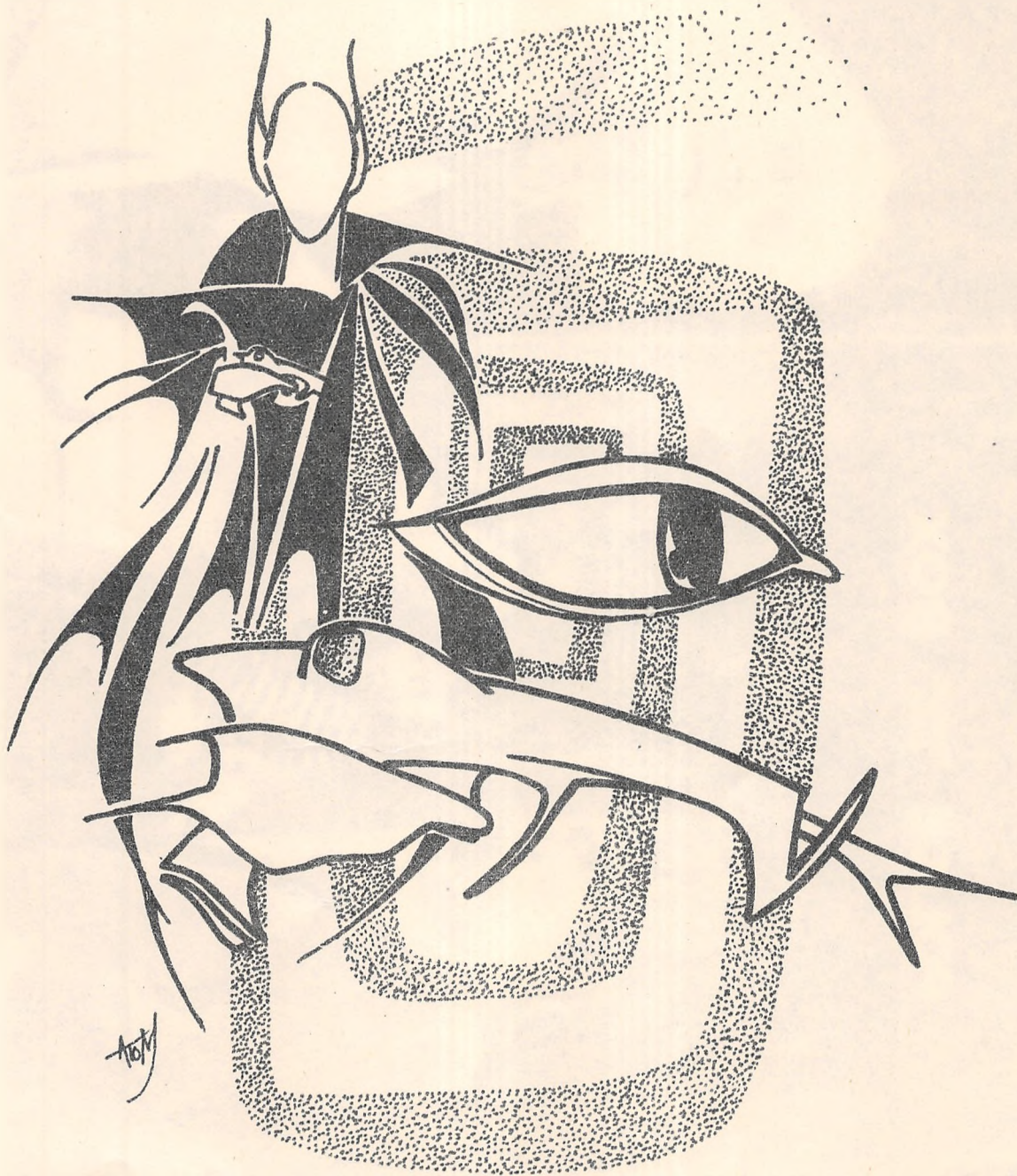
The second story, 'Dr Who and the Mutants', in seven episodes, moves forward in time to a galaxy petrified by a neutron bomb. The author is Terry Nation who has scripted drama series, situation comedy, and film scripts; he is now writing an original film script. The director is Christopher Barry. The spaceship is somewhat erratic in its performance, and Dr. Who is unskilled in operating it, with the result that the attempts of the four characters to re-enter the twentieth century only lead them forward in time to a world stricken by an atomic explosion.

The third story, in two parts, directed by Paddy Russell, has the working title, 'Dr Who inside the Spaceship', and here the four find themselves facing another tense situation. The author is David Whitaker, actor, playwright, scriptwriter-adaptor who has been script editor in BBC-TV Light Entertainment for Sunday night plays in Drama, and is now story editor for 'Dr. Who',

(Many thanks to BBC-TV for information and photographs.)



Ian Chesterton, Barbara Wright, Susan, and Dr. Who flee back to their ship after escaping from the caverns.



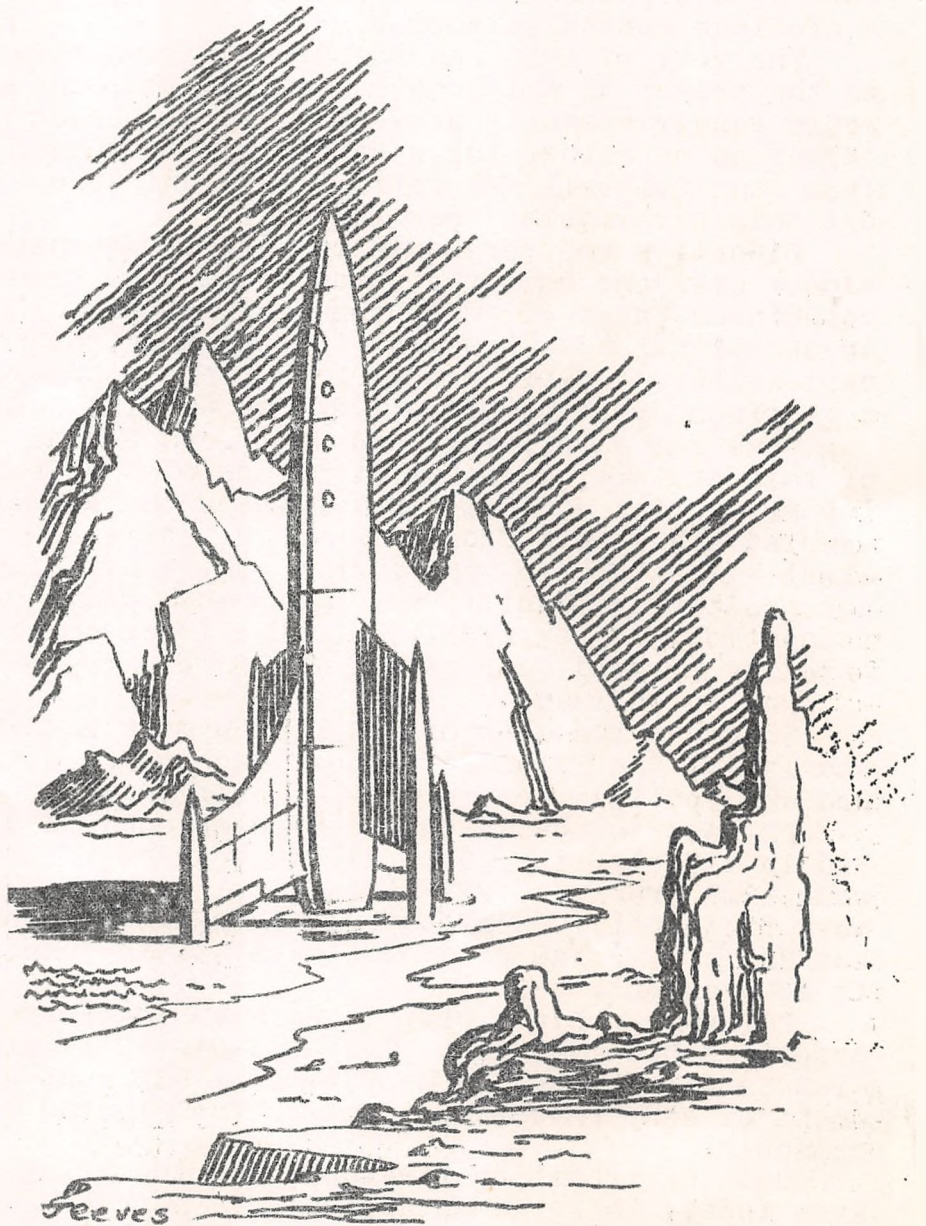
" CAMPBELLS KINGDOM " an article by Peter R. Weston.

For me there never has been, nor now probably ever will be, a magazine to outrank Astounding/Analog. I am measuring my satisfaction in terms of the total pleasure that I have gained from the magazine, both from stories, and general presentation.

By 1950, until Galaxy entered the scene, ASF had undisputed mastery of the SF-magazine field. The standard of writing, plotting and careful scientific speculation was so high that stories from these pages could be re-printed in the new ANALOG, and would still read as well as when they were written. The other magazines at that time were also-rans and were running only a small percentage of truly 'modern' SF, as differentiated from the outdated 'ray gun & monster' line of the 1930's.

What caused the growth in stature of ASF? An easy question, one that has been answered many times. One man can be held responsible for the supremacy both of ASF and the 'modern' idea of SF. The man was John Campbell.

A most perplexing figure, JWC



spent years in painfully raising the standards of his magazine, and gaining a good reputation for it, then placed in jeopardy the repute of ASF by embracing a pseudo-scientific 'brainchild.'

These pet subjects of Campbells are well known. His vigorous testimonials publicised these 'fringe areas', but added nothing to their general acceptance. What may not be realised so broadly, is the marked effect that these disciplines had upon the stories published in Astounding. Evidently, many authors reasoned that a story in which Campbell's pet idea of the moment was made to appear in a favourable light, would receive Editorial sympathy. Sometimes, this sort of story has obviously been little more than a paraphrasing of a previous months Editorial.

The year of 1950 saw the Rise Of Dianetics. This was put forward as the answer to all problems of mankind, the universal panacea that would render humanity sane. It wasn't. L.Ron Hubbard exchanged a career as an author for a career as a prophet. For a time, it seemed that John Campbell was raring to go and become Assistant High Priest but this never quite came to pass.

Dianetics was very quietly jettisoned when it became clear to almost everyone that there was in fact no kernel of value amidst the voluminous pages of amorphous explanations. All was quite, save for an occasional advertisement for the book, Dianetics, which became a best seller. (Cyril Kornbluth wrote a story which seems to me to be a glorious spoof of Dianetics. See ---" The Cosmic Charge Account.")

What was surprising, and what goes against the underlying theme of this article, was that Dianetics was not emphasised as a theme for SF stories of that time. Perhaps the authors who might have attempted such plots did not have the patience to read through sufficient literature to make such a plot convincing. At any rate, I can not positively identify any story that rests upon Dianetics for its foundation. A pity really, because I for one would have been fascinated by a world composed of 100 % 'clears.'

Not so in 1956.

This was the Year Of The Hieronymous Machine (ASF June 1956), and later, the Symbolic Psionic Machine (Feb. 1957). The Divining Rod was involved too, a little later on.

PSI was the cause that was championed in ASF for so many months. And inevitably, the Editorial fervour overflowed into fiction. For some time previous, PSI -type stories had begun to appear more and more frequently. When Campbell opened the flood-gates, very little but PSI or ESP was produced. Even Galaxy jumped on to the bandwagon to some extent.

PSIonic Machines were to be seen in every garage; I built one myself, a nice job in a plywood cabinet. It didn't work. My experiences were shared by many others. PSI went out, to the accompaniment of many (Modern Science is Too Bigoted to Investigate) loud comments.

But the tradition remained, and the great pile of PSI-stories. Even today, there is an appreciable percentage of such stories in ANALOG. I did intend to compile statistics that would show the % of PSI stories over the last ten years, but the sheer volume of such a project caused it to be shelved.

While PSI faded, John Campbell cast around for new fields to conquer, new causes to champion. Several abortive attempts were made to find a topic for violent Editorial articles.

There was a big article about the Land Process for the production of Colour films. (ASF Feb 1960.). But although this was a genuine unknown area, it was very unfortunately spoilt by being adopted as a commercial process. With nothing to fight, there was no reason to continue with the subject.

The short half-life of a topic such as the above, allowed no chance at all for an author to get to work. What was much more to the liking of a writer, was the next development, which was :-

The Dean Drive.

Quite possibly, JWC did a service to the world, with the vast amount of discussion that was sparked off by this device. Even though, to my great dismay, the Drive was found to be of no new principle, it did prove that no possibly important discovery should be neglected. The best thing from an Editorial point of view, was that the device was patented, and details were freely available. There was no chance of trouble from the authorities, on the grounds that important information had been released. (In 1944, Cleve Cartmill wrote a story about the Atom Bomb, that was so close to being accurate that the FBI suspected a 'leak' had occurred.)

In previous years, various antigravity devices, or spacedrives had been mentioned by writers. But not very often, and they were usually mere 'stage props' and were quickly glossed over. After the Dean Drive furore, the Space Drive had to be dragged in, at any cost, into every story.

One of the worst, was "By Proxy", by David Gordon, (Sept 1960) which was little more than a repeat of the Editorial in June, 1960. Still today, the Space Drive Boom continues, although Dean is no longer mentioned as the discoverer, and the devices tend to be a little different from the Campbell & Dean original. In Analog, October 1963, "Where I Wasn't Going" by Walt & Leigh Richmond, is built around a Dean-type Drive. And the introduction of this plot element is unnecessary, and wrecks a good story by giving the authors an easy way out of their problem, rather than making them contrive a logical and exciting solution to the plot.

But after the Drive, what? The world must have seemed a very small and humdrum place after the excitement of being the Space-Age Galileo had passed.

Astounding had already begun the change into Analog. Now an even more marked change, one apparent for many years, began to accelerate. ASF was changing from technology to sociology as its main interest. The editorials reflected this shift of inspiration, and introduced Sociology as the all-important speculation. We were told why and how Mankind had developed as he did. The problems of segregation, colonialism and exploitation were explained as the simple things that they really were.

I really enjoyed these Editorials. It took a long time for the spell to wear off, and for me to question anything that JWC said.

And the stories, very naturally, began to exhibit very little besides sociology. As they do today.

Finally, the Great Asteroid Project was launched.

An Editorial in ASF, April 1960 set the matter off. Editor Campbell pointed out a fact long neglected by authors, that there would be a big future for the Asteroid Belt once space travel was perfected.

Ever since, just about every ASF contributor has set his story out among the asteroids. Every possible problem of exploitation and development has been enlarged upon, sometimes with good results, sometimes not so successfully..

Many authors have written several stories with a common back-ground . Examples are "Spaceship named McGuire" by Randall Garrett, in which the asteroids serve as background; " Industrial Revolution" by Winston P. Saunders, and "Anchorite" by Jonathan Blake MacKenzie. each of these stories has at least one sequel.

The common point about all these stories, is that they see the Asteroid Belt becoming a region of permanent settlement, and ultimately, of sovereign nationality. But will people ever establish themselves in the Belt, natural resources or not, so far from home, and in such bleak and inhospitable surroundings? Perhaps there will be mining bases, and processing plants, but never, I suspect, will there be fixed settlements. By the time that a method of space travel capable of reaching the Asteroids is invented, I should imagine that it would be possible for personnel to return to the Earth after a limited tour of duty. Still, there is no harm in fiction.

Possibly a good thing about the preoccupation with Asteroidal exploitation, is that there have been some fine covers painted to illustrate stories and articles. Examples are, September 1963, July, 1961, etc.

In conclusion, how long will it be before ASF takes on the burden of another borderline discipline? About another couple of years, if past performance is any guide. But perhaps this time, there will never be another really wild speculation. It is possible that under its new name, ASF will never again stray far away from recognised scientific ideas.

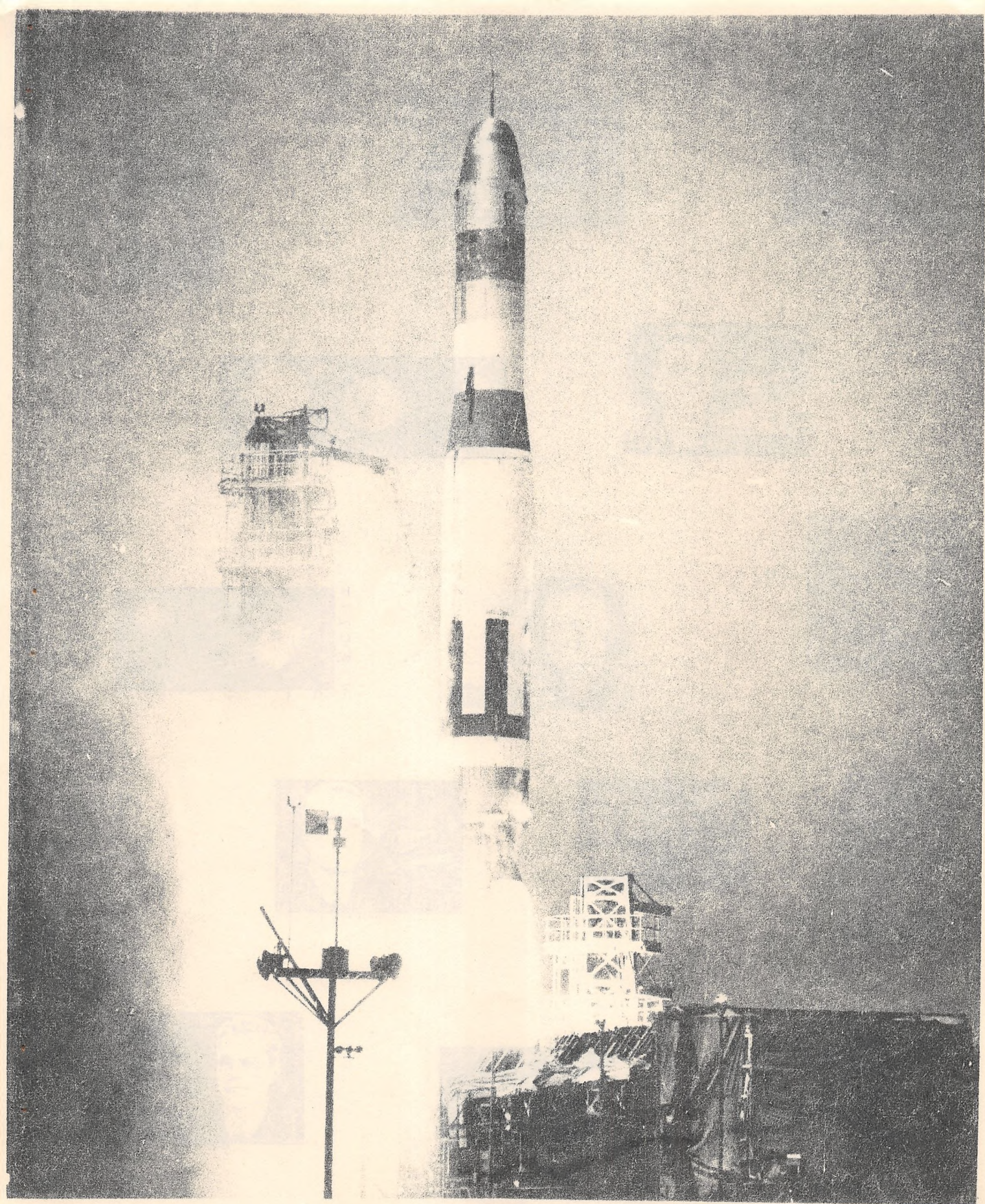
which is, in a way, a pity.

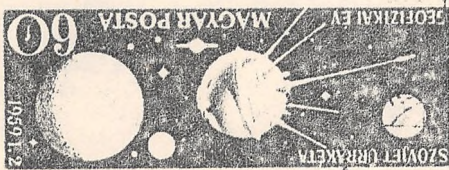
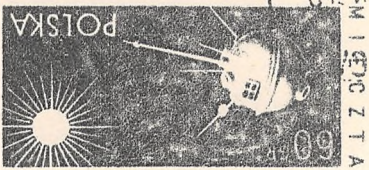
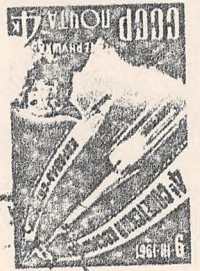
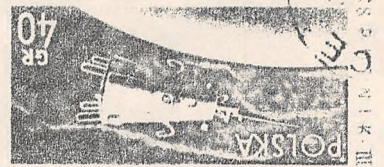
(The author does not necessarily disagree with John Campbell's ideas throughout. The article is written to show how these ideas have been prominently displayed at certain times. PRW)

[illegible]

THE FUTURE HISTORY SERIES.

It now appears that the Zenith-2, and scheduled until Zenith-4. Reasons for this are many, but rather than begin with a scrappy article, the author has decided to get more facts before publication. All apologies are offered.





ASTRO Philately MARK II

- A Further Article On Space-theme Stamps. by Charles Winstone.

It has long been my contention that philately is one of the most satisfying hobbies known. It has an enormous advantage in that it covers a vast field of other subjects. If anyone cares to name a topic, I can be pretty certain of finding a stamp that covers that subject. For instance, Archeology -- refer to the Chinese stamps of April 1958. You are interested in Railways ? -- Belgium has a very good set of engines. Astronomy ? aha, that section comes under the heading of this article.

There are approximately three hundred and twenty stamps that come under the heading of Astro-Philately. These are shared among some thirty-six countries, of which the greatest producer (69) is the USSR. (The United States comes off very poorly in this propaganda medium, -- a mere four stamps, which puts them nineteenth in the field, with the U.K. nowhere.)

There is very little duplication of the stamps, all are different, if only in colour. The subjects range from the symbolic Red Star circling the globe, as shown in the Polish stamp of 1961, up to the intricate radio telescope of the Czechoslovakian series issued in 1957. There are many artist's impressions of satellites, rocket-ships, and Space stations; a host of pictures of Astronauts, in and out of spacesuits; and many of the various animals that have been sent up in capsules.

A fair selection showing the artificial satellites sent up into space are the Czechoslovakian stamps, S.G. No. 1210; 1212; 1014; and the stamp for 'Vostok 2' ; the Hungarian SG No. 1738 illustrating the Venus rocket capsule and its orbit diagram. The Hungarian stamp is one of three, the first showing the rocket in flight, (looking very much like an old V-2.) and the second showing the capsule leaving the rocket.

Usually the Russian space stamps are the most colourful, for example the SG No. 2485 showing two dogs, the Spasski Tower, and a rocket trajectory, is printed in a purple and yellow. There was a set issued to commemorate the first manned spaceflight. -- The first shows Yuri Gagarin; coloured plain Prussian blue, but the other two are printed in three colours -- quite attractive. The six kopek stamp of this set has an unusual point in that it has another stamp (sic) attached to it. This attached portion is printed in blue and red, and gives part of Nikita Krushchev's speech after the flight.

Charles Winstone has been reading SF for years. He has also been collecting stamps, playing chess, etc. A draughtsman by vocation, Charlie can always be relied on for help with Zenith or with any correspondence. He is never happy unless he is busy, and now takes care of the BSFG Treasury, such as it is.

Space stamps are issued for a variety of reasons. The main one being naturally the commemoration of the various stages in the "Space Race." The other large-scale source of inspiration has come from The International Geophysical Year (this is a misnomer, the IGY was spread over 18 months.). Many countries issued stamps for this event. Possibly the origin of the largest number of stamps on the same subject, was the launching of Telstar, when no less than 18 countries issued stamps to commemorate the event.

The stamps illustrated on the full-page display make quite a colourful show when laid out. The diagonal of Hungarian stamps that illustrates the various Astronauts, are printed in six different colours; the faces being done in light brown, and the background in contrasting colours. (1;4;6;11;12.)

The German stamp- No. 3. - shows the first satellite, sent up in 1957. This is a comparatively drab stamp to look at, it is just a dull black. The stamps (5 & 7) illustrate the same artificial satellite, although the stamps themselves were issued on separate dates in separate countries. The country that sent the first satellite into space, was of course the USSR, and they commemorated the event with a couple of stamps in November 1957, which were surprisingly plain for such an occasion. I suppose they relied upon the event itself to suffice as propaganda.

Two stamps illustrated show two of the unfortunate sacrifices to the 'race to the stars', ie the dogs Zvezdochka and Chernushka, who were the occupants of Sputniks 4 & 5. (Stamp Nos. 9. & 10.) The previous dogs sent up were Strelka, Belka, and of course, Laika.

The Czechoslovakian stamps numbers 17, 18, & 19 show some rather



21



17



18

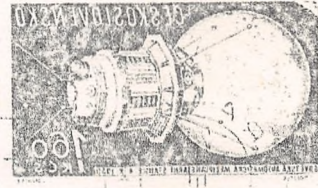


19

more fanciful rocket launchings, but the detail work on these stamps is marvelous. Stamp 21 shows Lunik 3 (Russian stamp) Czechoslovakia issued a commemorative of this event, as shown by stamp No. 20.

The face of Yuri Gagarin is seen on the two stamp number 15

As has been mentioned, the Western powers are not at all well-represented in the 'philatelic space race.' Two Western efforts are shown, numbers 2 & 13.



20

Finally, there are some United Nations stamps, (not shown in accompanying illustrations), which do not show any rockets, capsules, or men, but instead show a dove's feather floating in a vortex over the shadow of an indeterminate sphere. Two of these stamps were issued in December 1962, to forward the idea of the peaceful uses of Outer Space.

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THE N. S. F. A. (continued from Page 8.)

When in Manchester visit the Thatched House, any and every Sunday in the back room. You'll find it in Newmarket Place, behind the "Manchester News" Offices, Cross Street, off Market Street. Everyone welcomed.

END.

Don't take this article as gospel. It was written in 1954, and I have no idea what is going on in Manchester now. Regional SF Groups have almost died out, and the only national body, the BSFA, badly needs more active members. All of the work is being carried out by just a few people, with more than 90 % of members doing nothing. And the Constitution prevents any fans below 21 doing anything very much to help.

PANTHER BOOKS



by Roger G. Peyton.

Panther Books have what I consider to be the best SF series in Britain, with the possible exception of Mayflower Books. Since Mayflower only started publishing SF comparatively recently, it would be unfair to consider them until we see whether or not they can maintain the high standard they have set themselves.

Panther started to publish SF in the 'boom-years' of 1953-1954. These were only fair books, and were by such authors as E.C. Tubb ; H.K. Bulmer ; Jonathan Burke ; and most of the other writers who used to contribute to " Authentic Science Fiction " magazine.

In 1957 , Panther launched a new series of SF books, with " Return To Tomorrow " by L. Ron Hubbard (originally titled " To The Stars " in Astounding SF, Feb-March 1950). This is still one of the best books they have ever published, and I have never understood why they haven't reprinted it . After a few mediocre books, the series got into full swing with the publication of " The Currents Of Space " and " The Caves Of Steel ", both by Isaac Asimov. In the five years that have passed since then, Panther have published over thirty first-class SF titles, including books by the 'greats' of SF: -- Isaac Asimov; Robert A. Heinlein; and A.E. Van Vogt.

Alongside these thirty or so books, they have published two or three titles which can only be described as rubbish. Unfortunately, all publishers do this at one time or another, but Panther must be commended on the fact that they have kept these 'mistakes' down to such a small percentage of their total output .

Another article in the series that Roger Peyton is preparing for Zenith . So far, he has covered Digit ; Pan ; and now Panther Books. Next issue will see the dissection of another publisher. This sort of article, involving as it does, the appraisal and recording of a number of items, is just up Rog's street .

One thing that has struck me as odd , is that Panther have never published "Second Foundation" by Isaac Asimov. After publishing "Foundation & Empire", and reprinting "Foundation" , at the same time, I fully expected them to bring out " Second Foundation " within a few months.

(Editors note : Digit did bring the book out in Gt. Britain, but have never reprinted it, and it could be that they no longer have the copyright. For those interested, Doubleday have now brought out a new, uniform edition of these three books, 3.50 dollars per volume. The original Gnome Press edition is scarce.....PRW)

The artwork on the covers has also been of a very high quality. Until recently, the majority of covers were 'borrowed' from books published in the U.S., the remainder being done by the British artist, Kirby. The covers of "Strangers In The Universe" and "Foundation and Empire " were both old paintings which had previously been used on "Authentic Science Fiction". Since then, most of the covers seem to be original, although not signed by any artist.

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--- A Complete Listing Of The Second Series of Panther SF Titles :

692	Return To Tomorrow	L. Ron Hubbard.
696	The Transposed Man	Dwight V. Swain.
763	Split Image	Reed de Rouen.
784	Seeds Of Life	John Taine.
785	World Of Chance	Philip K. Dick.
824	Currents Of Space	Isaac Asimov.
835	Caves Of Steel	Isaac Asimov.
852	Scream From Outer Space	John Robert Haynes.
786	Escape To Venus	S. Makepeace Lott.
863	The Stars Like Dust	Isaac Asimov.
881	The End Of Eternity	Isaac Asimov.
933	The Demolished Man	Alfred Bester.
973	The Stars My Destination	Alfred Bester.
975	43,000 Years Later	Horace Coon.
988	Deadly Image	Edmund Cooper.
990	Voyage Of The Space Beagle.	A. E. Van Vogt.
1001	The Puppet Masters	Robert A. Heinlein.
1016	The Naked Sun	Isaac Asimov.
1021	The Door Into Summer	Robert A. Heinlein.

1042	Earth Is Room Enough	Isaac Asimov.
1057	Three From Out There	Leo Margulies. (ed.)
1063	Destination Universe.	A. E. Van Vogt.
1080	Foundation	Isaac Asimov.
1094	Seed Of Light	Edmund Cooper
1112	The Mind Cage	A.E.Van Vogt.
1121	Double Star	Robert A. Heinlein.
1132	Slan	A. E. Van Vogt.
1142	The 22nd. Century	John Christopher.
1168	The War Against The Rull	A.E.Van Vogt.
1183	E. Pluribus Unicorn	Theodore Sturgeon.
1193	The Clock Of Time	Jack Finney.
1252	No Place Like Earth	John Carnell (ed)
1276	The Night Callers	Frank Crisp.
1332	Strangers In The Universe.	Clifford D. Simak.
1355	Foundation And Empire	Isaac Asimov.
1379	Asleep In Armageddon	Michael Sissons. (ed)
1414	The Fantastic Universe Omnibus	Hans Stefan Santesson (ed)
1460	Gateway To Tomorrow	John Carnell (ed)
1487	Wasp	Eric Frank Russell.
1505	Hell's Above Us	Henry Ward.
1511	Tomorrow Came	Edmund Cooper.
1541	The Other Side Of The Moon	August Derleth (ed)
1569	Away And Beyond.	A.E.Van Vogt.
1594	The Green Suns	Henry Ward.
1599	Dark Tides	Eric Frank Russell.
1610	The Man Who Owned The World	Charles Eric Maine.

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BOOK DEPARTMENT

BOOK REVIEWS by the
Reviewers.
CURRENT AND FORTHCOMING
BOOKS by ROL MILNER.

WALDO by Robert A Heinlein. (Pyramid PB, with MAGIC, INC. 2/5)

This story is far from new, but has not appeared before as a British edition. The first copyright date quoted is 1940. It will be obvious to students of Heinlein's writings, that this is indeed an early effort. The vagueness and naivete which characterize most of his early work are present here.

The story hovers uncertainly between magic and science, between psychic matters and technology, seemingly unable to make up its mind which way to jump. Waldo, before his reformation, is a believable and oddly likeable character; after it, he is faintly ridiculous and altogether too good to be true.

The loose ends are maddening; for instance, the reader will probably want to know more about Gramps Schneider; he will be disappointed. Gramps is responsible for putting Waldo in touch with "the other world," which is "full of power." The story, written pre-Hiroshima and while the Manhattan Project was still under dense wraps, describes how atomic power might have been used (and still may be, in spite of the computing psychotics in high places). Dealing with scientific and technical matters Heinlein is more than competent; why doesn't he stick to that?

Waldo conceives that the "Other World" might even be inhabited. Which prompts the reviewer to ask; how are the inhabitants going to take it when humanity starts siphoning off its unwanted radiation into that other world. The theory of parallel universes, though not new, is always intriguing -- but why introduce it into a story and then leave it to fend for itself.

There is humour in the tale, "He can have hives, dandruff, and the galloping never-get-overs for all I care." And, as in TIME FOR THE STARS (ZENITH-2), there are hints -- out only hints -- at cultural mores and styles: "Doc Grimes was dressed in conventional business tights in blue and sable (Fur?).he looked like an elderly fat beetle." (Ringo?)

The description of Waldo's home in space is very well done, with an attention to detail sadly lacking elsewhere in the book.

Reading this book is rather like driving along a road bedevilled by patches of thick fog. The scenery bordering the clear stretches is well worth looking at, but the opaque parts may evoke bad language. More in sorrow than in anger, the reviewer concludes that only those equipped with mental radar will derive any real pleasure from reading WALDO. After all, it's less exhausting to eat one's raisins straight out of the bag than to pick them out of a hunk of inedible cake.

....Beryl Henley.

WORLD WITHOUT MEN by Charles Eric Maine. Digit 2/6 d.

With this book, Digit bring a 'new look' to their SF output. The binding is neat and sturdy, and an attractive cover is reproduced on much stouter card than usual. The book contains 157 pages, and is printed in very small type, being 44 lines per page in the first section, and 49 lines per page further on.



Charles Eric Maine has at last written a book that can really be called science fiction. He has himself termed earlier books "science-thrillers", a name that has been well-earned by a general air of 'thud-and-blunder'.

Here, there is as usual an attempt to introduce routine plot elements, but for probably the first time Mr. Maine has introduced a serious approach to a social problem. He has tried to extrapolate, crudely but effectively, the results of a general use of an extremely powerful contraceptive, Sterilin.

It is a great pity that Mr. Maine has broken his story into five parts. While the first section provides a shock impact, the overall loss of continuity reduces the book to a series of self-contained episodes. I don't know whether any of the parts were originally published as novelettes -- there is enough plot in each to hold the attention.

I enjoyed the book, but have some reservations. Nature does not react over decades, but over millenia. And one tablet that ensures six months sterility is not a commercial proposition. Make that six weeks, or six days, and it might be.

Read this, the best Maine for a long time, and then compare it with "Consider Her Ways"; "Virgin Planet"; or "The Disappearance." Or compare it with the other current Maine, out now in Panther. (Man Who Owned The World.)

..... Peter R. Weston.

ASPECTS OF SCIENCE FICTION edited by G.D. Boherty, published in a School Edition by John Murray, 1959.

This book is not new, but I suspect many will not have heard of it. It was published as a textbook for schools, and is bound in a very handsome black, with blue embossed title. No dust-cover. The editor is Senior English Master at Poundswick Grammar School, Manchester, and has chosen good stories for this volume; and has in addition provided an appendix of further reading, with some

exercises included, to test the understanding of the pupils who will presumably use the book. I should like to see some of the stalwarts of SF fandom working through these questions, I suspect that they wouldn't do at all well.

In the right place, at the right time, the book could begin many young people on SF. I have been doing my utmost to get the book accepted by local schools; -- with a content that includes 'Cold Equations'; 'A Sound Of Thunder' etc, there is something here to satisfy everyone.

THE DARK LIGHT YEARS by Brian Aldiss. Faber & Faber, 16/-.

In this novel, Brian Aldiss has done a 'Tennessee Williams', with a Deep, Decadent Earth as the villain of the piece.

Another race, the utods, have achieved space-flight, along entirely different lines to that of the Earth. The two races meet on an unhabitated planet; and the utods are butchered, the two survivors being taken back to London ExcZoc. For it is to the misfortune of the utods that their way of life is utterly incompatible with that of Earthmen. In fact, the humans, with a remarkable degree of bigotry, refuse to recognise the utods as intelligent life forms at all. The second expedition, to contact the home planets of the utods, eventually hunts the creatures as sport, and before the end of the book, the utods are being used as meat.

The characters are utterly unconvincing, their actions being very much larger than life. However, part of the story is told from the point of view of the alien race, and this is much better told. Indeed, the author has also suffered from the Hal Clement Syndrome, and has made the aliens more likeable than humans.

The background is also unconvincing. Britain is at war with the United States of Brazil, fighting the war on Charon, 10th planet of the Sun. London is a blot, "ash and rubbish bins stood along the pavement". Smog masks are essential.

A good book spoilt by an abysmally weak ending.

Peter R Weston...

MAYFLOWER

FOR THE BEST IN

SCI-FI

CURRENT AND FORTHCOMING BOOKS.

Information supplied and prepared by Rod Milner.

Current Books. (Paperback)

- 'The Man Who Fell To Earth' by Walter Tevis. (Gold Medal.)
 A new variation on 'Man from Mars' theme. Surprisingly good.
 'Imagination Unlimited' Bleiler & Dikty. (Mayflower) This
 is a reprint of the old anthology. "One story from each
 Science" was the theme. Only the Sturgeon -- "What Dead
 Men Tell." is worth rereading.
 'Waldo & Magic, Inc.' Robert Heinlein. (Pyramid) Not the
 author's best book, but about time it was reprinted. (Review)
 'The Wind From Nowhere' J.G. Ballard. (Berkley) Expanded from
 the magazine form, but still full of absurdities.
 'Not In Solitude' Kenneth Gantz. (Berkley) The Martian Ex-
 -pedition, and trouble. Who is the author? Pseudonym?
 'The Voices Of Time' J.G. Ballard (Berkley) 7 stories. Worth
 buying to read, if not to keep.
 '6 and the Silent Scream' ed. Ivan Howard (Belmont) Meaning-
 -less title & ridiculous blurb hamper this book.
 'Fright' ed. C.M. Collins. (Avon) borderline SFantasy.
 'The Machine In Ward 11' Charles Willeford. (Belmont) offtrail
 book. (Interesting rumour that it is to be published also by
 both Consul & Mayflower.)
 'Gladiator At Law' Pohl & Kornbluth. (Ballantine) Reissue.
 'Far Out' Damon Knight (Corgi) must be on every shelf.
 'World Without Men' C.E. Maino. (Digit) see Review.

Current Books (Hardcover)

- 'Men, Martians and Machines' uniform with other Russells, (by
 Dobson.)
 'Russian SF' ed. Magidoff (Allen & Unwin) Interesting but very
 deadpan and serious.

Forthcoming Books. (Paperback)

- | | | |
|-----------|---|-----------|
| Digit | 'Islands In The Sky' Arthur C. Clarke | (Jan 31) |
| Mayflower | 'The Dawning Light' Robert Randall. | (Feb) |
| | '17 x Infinity' Geoff Conklin. | (March) |
| | 'Machine In Ward 11' C. Willeford | (April ?) |
| | 'Hellflower' George O. Smith | (May) |
| | 'Some Will Not Die' Algis Budrys | (June) |
| Penguin. | 'Sirius' Olaf Stapledon | (Feb) |
| | 'Deathworld' Harry Harrison | (March) |
| | 'Yet More Penguin SF' ed. Brian Aldiss | (?) |
| Icon | 'The Green' Millenium' Fritz Leiber | (?) |
| Corgi | 'Sirens Of Titan' Kurt Vonnegut | (Feb) |
| | 'Tiger By The Tail' Alan E Nourse. (rumoured) | |

Panther. 'The Unexpected Dimension' by Algis Budrys (March)
 'Twilight World' by Poul Anderson. (May)
 'Far Stars ' by Eric Frank Russell (June)

Four Square

'Ahead Of Time' Henry Kuttner (reissue Feb)
 'Memoirs Of A Spacewoman' Naomi Mitchison (Aug)

Forthcoming Books (Hardcover)

Gollancz...	Journey Beyond Tomorrow Robert Sheckley	} Jan 31.
	Strange Relations Philip Jose Farmer	
	The Furious Future Algis Budrys	
	Cycle Of Fire Hal Clement.	
	Counterfeit World Daniel F Galouye.	
	In Deep Damon Knight.	
	Gladiator At Law Pohl & Kornbluth.	
	Way Station Clifford D. Simak.	
	Best From F&SF 11th Series. ed R.P. Mills.	
	Mars Child Cyril Judd (retitled)	
Gollancz	(See Zenith-2, & also :--)	
Juvenile.	Outpost Of Jupiter Lester Del Rey	
Gollancz	(See Zenith-2, and also :--)	
Imaginative	The Island Of Lies M.P. Shiel.	
Series	The Ghost Ship R. Middleton.	
	The Haunted Women D. Lindsay.	
Faber	The Dark Light Years Brian Aldiss.	
	Rocket To Limbo Alan E. Nourse.	
Dobson	'All The Colours Of Darkness' Lloyd Biggle Jr.	
	(March 9th. 16/-)	
	'Counterfeit Man' Alan E. Nourse (April 6th 15/-)	
	'The Martian Way' Isaac Asimov (April 27)	
	'With A Strange Device' E.F. Russell. (25 May)	
	'Slaves Of Time' Louis Marotta (25 May)	
Secker &	'Monkey Planet' Pierre Boulle. (Jan 31)	
Warbug		

XX

In the USA, it is rumoured that Ray Bradbury has a new book,
 ' Leviathan 99' due shortly; and that Robert Heinlein has
 now written a new novel, to be published this year.

***** ZENITH BOOKS : *****

On Page 29, we put the stamp illoes on back-to-front !
 Sorry, mistakes will happen -- even to us.

MORE FANZINE REVIEWS. (Fanzines which came in after P. 9-10)

Beyond No. 3. (retitled Point Of View) Charles Platt. 9d.

What was said about PoV 2 applies very much the same here. Contents are improved somewhat, there being two very good stories, by Phil Harbottle & Archie Potts. One article is poor, one fair, and features such as letter-column, reviews, need little said about them. What is disappointing, is that this issue has gone downhill from PoV in reproduction and care of preparation. The Editor tells me that it was a rush job, but the need for urgency is puzzling. This has also affected title-headings, which are very bad. Illustrations have in general improved. No contents page spoils the issue.

Next issue (Con issue) is promised as being a 'bumper'

ALIEN. Vol.2. No.7. Bimonthly from Tony Edwards, 10 Cheltenham Place, Chorlton-on-Medlock, Manchester 13. 3 issues for 3/9.

With this issue, Alien goes bimonthly and increases prices to 1/3 per issue. Number 7 also marks the introduction of colour-printing into the magazine, a noteworthy achievement. However, in my opinion, the use of colour does not especially prove very worth while, since illustrations are still only average. The best use of the process is for the reproduction of 'stills' from films. 1/3 for 28 pages is dear, and a lot of space is wasted. What is valuable in Alien is the Eric Bentcliffe article on 'Startling Stories'. Otherwise, content is fiction, which is not too good.

I am not too happy about Alien. The magazine seems to be falling into a trap often sprung by blurb-writers, though it is very surprising that SF fans should make the same mistake. Namely, the magazine is confusing SF with horror and supernatural fiction. The range of content is intended to be more of a fantasy-macabre blending than that of Zenith. Yet it is somewhat disturbing to see such a mixture. It is hard enough to convince non-fans that SF is a serious and not-particularly-horrific literature. Alien could undo years of propaganda.

Still, it is a generally lighthearted magazine that does not take itself too seriously. And the rate of progress into a well-organised and well-presented production is something that Zenith can only attempt to emulate. I don't know when Zenith can afford to use colour-pages; soon, I hope.

Thanks for the Editorial, Aliens,

Peter R Weston.

OTHER MAGAZINES RECEIVED .

Vector 24. A bumper issue. Eric Frank Russell; Harry Harrison, E.C.Tubb, make this the best Vector in a long while.
CHAOS 3. Roy Kay, 91 Craven St, Birkenhead. Another wacky issue, but good clean fun throughout. Trade. LoC, or 9d.

STOP PRESS :- Being a miscellania of late items.

" SF Horizons " a new anthology edited by Tom Boardman Jr. stories by Leiber, Brunner, Porges, Aldiss, Reynolds, etc. Dobson Books, July 6th, 208 pages, 16/-.

Thorpe & Porter Imports.

February 14th. "Mind Partner" edited by H.L. Gold

"The Purple Cloud" by H.P. Shiel. (fantasy)

February 28th. "The Walker Through Walls" by Marcel Ayme.

"Novelets of SF" ed. Ivan Howard.

Four Square : Three Simak titles are forthcoming.

"The Unquiet Grave" ed Derleth. (March.)

New Releases in the United States.

Unknown Five ed. Benson (Pyramid) stories from Unknown.

Wonder War by Lawrence Janifer. (Pyramid)

12 Classics Of SF ed Conklin. (Gold Medal/Fawcett.)

Man In The High Castle. Philip K Dick (Popular Library.)

Future Imperfect. new collection by James Gunn (Bantam)

Dark Beasts. collection, Frank Belnap Long. (Belmont)

ASF Anthology (reprint.) (Berkeley.)

Aliens Fletcher Pratt. Ace Books.

One Of Our Asteroids Is Missing by Calvin E. Knox /

The Twisted Men A.E. VanVogt. (Ace Books.)

Prodigal Son. Philip E High. (Ace Books.)

Human and Other Beings edited by Allen DeGraeff. (Collier)

--- a new anthology whose theme is the behaviour of man toward other races. Excellent (Imported into B'ham book-shops at 7/6d per copy.)

The Checklist Of "Science Fiction Adventures--British Edition " is now available from Roger Peyton, 77 Grayswood Park Road, Quinton, Birmingham. Indexed by Title; Author; and Issue. 1/6 per copy, post paid. A FANTAZM production.

BACK ISSUES WANTED ! of the SHADOW magazine. All US editions, & UK editions Nos 1,3,4, and all after No.12. Write to :-- Mike Higgs, 138 Barrows Road, Sparknill, Birmingham.

The British Science Fiction Association Annual Convention is at Peterborough, over Easter Weekend. Details from Tony Walsh, 38 Saxon Road, Bridgewater, Somerset. ZENITH staff will be there.

Possibly the best dealer for SF & Fantasy material in the USA is F&SF Book Co, PO Box 415, Staten Island, New York. Write for catalogue. Send Want-List.

ADVERTISEMENTS (free to readers & amateur enterprises.)

WANTED. 'The Enemy Stars' & 'Star ways' by Poul Anderson (bound, good condition). Roger Peyton, address below.

WANTED ... 'Film Review' Yearbook, 1950-51; 51-52; 52-53; 53-54; 54-55; 55-56; 59-60; 62-63. Good prices paid. Charles Winstone 71 George Road, Erdington, Birmingham, 23.

CHECKLIST A Checklist to Astounding / Analog Part I. (1930-1939 in four sections. (a) by issue; (b) by author; (c) by story; (d) by SF articles. With 'B' board covers and plastic spine, @ 4/6 from Terry Jeeves, 30 Thompson Road, Sheffield 11.

WANTED ... A copy of the Kelly Freas Portfolio. The Editor.

WANTED ... Back issues of the Eagle, Vols 2,3,4, & 5.(c.1950) Exchanges or good prices paid. Harry Winstone, 71 George Road, 23.

Rates for professional advertising will be sent upon request.

ZENITH : Arrangements for Sale and Distribution.

The magazine is normally available at 1/- per copy from the Editor. Advance orders are welcomed, and subscriptions can be arranged for any number of copies up to 5 issues (5/-). There may be some new arrangement made at the end of the year, and it is thus not yet desired to have orders for 1965. (U.S. rates:- 20c per copy, 1.00 for 5, post paid.)

ZENITH will be distributed at the beginning of every other month. Next issue (4) will be late due to the Annual SF Convention.

Contributors to the Magazine will receive a free copy of the issue containing their contribution. (plus extra photographs & proofs of their contribution if desired.)

ZENITH will be traded with most other SF magazines, but not normally with APA's.

This is your prepaid copy Number ____ You have ____ issues due.)
 You earned this copy (Trade, exchange, etc) _____)
 This is your free sample copy *Please Reply.*)

There are no copies left of ZENITH-2 at 1/- per copy. If enough requests for it are received, it will be reprinted.

THE CHECKLIST OF GALAXY COVER PAINTINGS (an appendix to the official BSFA Galaxy Checklist) is available from the Editor at 6d per copy.

