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# NOUMENON

THE NEW ZEALAND SCIENCE FICTION MAGAZINE

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THE NEW ZEALAND SCIENCE FICTION  
MAGAZINE

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# EDITORIAL

Well, the response to the first issue of *Nooumenon* has been quite encouraging, especially when allowing for the normal hesitancy surrounding a new magazine - namely, will that second issue come out? It has, and you'll notice the layout is a bit cleaner and that we've incorporated more art. Typesetting the whole issue and other wonders of the printing trade are still way beyond our means, but perhaps they'll come.

Contributions are needed and welcome, so don't hesitate to put pen or brush to paper. We want *Nooumenon* to be a fan's magazine, with plenty of discussion and art. As interest and available material increases we can increase the number of pages to suit. And if you'd like 'promotional' copies to show to friends, your friendly SF book shop manager, or your local librarian, please drop us a line and request them.

I trust you've seen the nation-wide petition re nuclear ships visiting New Zealand waters and, hopefully, you've signed it. A friend has an interesting anecdote about this. He was in a shop that had one of the petitions and a man, wife and their three teenagers came in. A discussion ensued and the man was (or is) associated with the NZ Navy. He and his wife refused to sign the petition and he also mentioned that nuclear ships had been coming to NZ for some time. The family then left and the parents went into a shop next door - whereupon the three teenagers returned to sign the petition.

I'm not in the least happy with the glib assurances of the pro-nuclear people and the man above's statement that the Navy is so well trained that they don't make mistakes is falling on slightly deaf ears. I seem to remember an incident or two at one of their "combined naval forces" war games exercises not so long ago.

Brian Thurogood

## Explanatory Notes:

*sf* is the standard abbreviation used for the term *science fiction* throughout this magazine: *SF* is considered unnecessary, and sci-fi undesirable.

*[int]* always means *(int of fan's)* unless otherwise noted.

*WorldCon* is the standard abbreviation for the annual World Science Fiction Convention.

*GoH* is the abbreviation for *Guests of Honour* at a convention or gathering.

'1', '2' (etc) are used as the standard footnote indicators. I feel the asterisk is an under-used symbol and can be used in place of brackets in certain instances.

In the absence of typesetting, the following conventions have been used: The titles of *novels* or *books* are in capitals, underlined. The names of *films* or *television programmes* are in capitals. The titles of *stories* or *magazines* are in capital and lower case, underlined. The titles of *articles* are in quotation marks. *Record album* titles are in capitals, underlined. *Song* titles are in capital and lower case, underlined. The names of *musical groups* are in capitals.

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COVER by Colin Wilson

Interior Art by Derek Snoad

# QUIDNUNC'S PAGE

## SCIENCE FICTION ON RECORD

Caedron Records, a spoken-word label, recently launched an ambitious Science Fiction program. Caedron first became involved with sf when they released an album by Leonard Nimoy (Mister Spock of STAR TREK fame). Nimoy reads two stories from Ray Bradbury's marvelous major work, THE MARTIAN CHRONICLES. The two stories are There Will Come Soft Rains and Usher II and from all accounts, Nimoy's readings are excellently done.

Further album releases are to include: Nimoy reading from Bradbury's THE ILLUSTRATED MAN; William Shatner (STAR TREK's Captain Kirk) reading from Isaac Asimov's THE FOUNDATION; Nimoy reading from H.G. Wells' THE WAR OF THE WORLDS; and Theodore Sturgeon reading from his own work, Baby Is Three (the novella that became an integral part of the outstanding MORE THAN HUMAN).

Also available from Caedron are two albums of J.R.R. Tolkien reading from both THE HOBBIT and the LORD OF THE RINGS trilogy. Apparently Tolkien had been playing with a tape recorder belonging to his friend George Sayer and recorded some poetry and fragments of his works. This was in the summer of 1952 and so the records are not what you would call of the highest sound quality. Bill Welden, in Dolan's F&SF Review, considers that they are worth owning though, especially for the clarity, style and sincerity of Tolkien's reading and as valuable adjuncts for serious examination of the works.

We will try to make copies of these albums available through Noumenon, but if you would like a copy of any of them, let us know so we can estimate quantities required.

## UFO RESEARCH

N.Z. Spaceview is the journal of an organisation called New Zealand Scientific Space Research. The organisation has been going for some years now and has been investigating and reporting on UFO sightings in NZ. Spaceview was a duplicated newsletter previously, but as from issue 66 (yes, they've been going that long, mainly under the direction of Henk Hinfelaar) Spaceview is four-page, tabloid size, typeset and offset printed.

About one-third of issue 66 provides fascinating precise accounts of UFO sightings and encounters by both American astronauts and Russian cosmonauts. The accounts reported concern: Gemini 10 and 12; Apollo 8, 10, 11, 12, 15, 16 and 17; Soyuz 9 and 11; and Skylab 2 and 3. That is quite a list of astronauts and many of the sightings were confirmed instrumentally by both countries' control centres. And some sightings were on or around the moon.

The reason cited for the lack of official examination or publication of the sightings is that N.A.S.A., especially is afraid of public ridicule and/or Congress cutting their budget.

I must say this throws a spoke in my critical wheel concerning UFOs.

NZ Spaceview is available from Noumenon at 60¢ per copy.

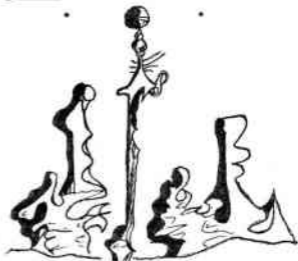
## WRITERS

Further to our report last issue on BOFCON, the 15th Australian SF Convention, we have received news of a science fiction/fantasy short story competition.

The competition is open to all writers, published or unpublished, and first prize will be \$150, second prize \$50, and a special prize of \$50 will be awarded for a story of merit by a previously unpublished writer. Entries should be between 1,000 and 5,000 words and should deal with an sf or fantasy theme. Three legible copies should be provided with each entry and must be typed, double-spaced, on A4 or quarto, with a margin of 1½ inches all around. Type on one side of the paper only and no script, italic or micro-elite typefaces will be accepted.

All entries must be in to Kitty Vico (2 Gratton Place, Richmond, Victoria 3121 Australia) by JUNE 14, 1976. Each entry must have a cover page bearing the title, approximate word-length, and the author's name and address. The following page should have the title only, with the story beginning half-way down the page. Do not put your name or address anywhere on the manuscript and secure the pages with a paper clip - do not staple or in any way bind your submission.

Full ENTRY FORMS are available from Noumenon or from Kitty.



# LETTER COL

First, the following is an excerpt from a letter from Peter Nicholls, the Editor of the Journal Foundation (which was mentioned in Lawson No. 1).

Foundation: The Review of Science Fiction  
North East London Polytechnic  
Longbridge Road  
Dagenham, Essex RM8 2AS  
ENGLAND

Nonnon, issue 1, was a good, informative fanzine, especially if it is directed towards neofans who don't yet know about the field. Thanks for the plug for Foundation. One small correction - our average length is now 124 pages an issue. I think there are three big differences between ourselves on the one hand and SPS and Extrapolation on the other:

- We run major pieces by science fiction writers themselves.
- We have opted not to strive for a purely academic tone - we aim at a middle ground between the academic and the popular, and judging from the response, our articles are often more controversial than those published by the other two academic magazines.
- We are the only one of the three who do a fiction review column - indeed, it usually takes up at least two-fifths of the magazine.

A. Bertram Chandler  
Flat 23, Kanimba Hall  
19 Tusculum Street  
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N.S.W. 2011  
AUSTRALIA

First of all I must apologize for not having receipt of Nonnon before now. One reason is that I was wanting to write an article rather than an L.O.C. but was completely out of ideas. I've read no new books lately either sufficiently good or sufficiently bad to warrant a review. The only stage show that I've seen recently - JOSEPH AND HIS AMAZING TECHNICOLOR DREAM COAT - that could just be classed as fantasy - well, there was a very convincing flying saucer as part of the finale - I've written about for somebody else. As for films - I found THE HINDENBURG as much a glimpse into the future as a nostalgic backward look but, once again, another fanzine has been the recipient of my write-up on that flick.

But why should one, these days, look to fiction, no matter how presented, for one's ration of fantasy or sf? One does not need much perspicience to detect both in the daily news...

The business of virus and vector, for example...

Some many years ago, when I was a Chief Officer in the employ of the Shaw Savill Line, New Zealand was going into a tizzy about the risk of an outbreak of foot and mouth disease. It was considered that the virus might be present in galley garbage dumped from overseas ships - scraps of food originating in Europe. Especially suspect were the claws of poultry. This, of course, was back in the days when table birds were purchased entire save for their heads and plumage. One regulation was that all garbage bins aboard the ship must be covered. Another was that every morning the refuse had to be dumped on to a special barge and taken five miles - or ten miles, I forget now - out to sea to be dumped a second time. Port Health Inspectors were always making the rounds to see that the regulations were not broken.

One morning I was having a yarn with one of these gentlemen. Just to cheer him up I said, "You know, if Uncle Joe Stalin really had it in for you he could inflict you with foot and mouth disease, swine fever and God knows what else."

"How?" asked the Inspector.  
"Easily," I said. "The godwit is a migratory bird. Once a year it flies to Siberia. Once a year it flies from Siberia to New Zealand. Couldn't the Russians use it as a carrier of assorted viruses?"

I never found out how my idea was received in the New Zealand corridors of power, but I do know that it was passed up to a fairly high level. And I intended to use it in a novel but somehow never got around to it. Finally I was beaten to it by both the late Ian Fleming in ON HER MAJESTY'S SECRET SERVICE and Michael Innes in HARE STANDING.

Yet even I, a professional science fiction writer and thereby assumed to possess and exercise an imagination, could never have dreamed up the vector for the foot and mouth disease virus that currently is causing a considerable flap in Australia. It seems that an obscure American biologist has said that the virus may be carried in gourmet cheeses imported from Europe. Suddenly our government has imposed a three month quarantine period on such cheeses. Cheese lovers and cheese importers are - quite rightly - screaming with indignation, pointing out that nobody is going to pay a fancy price for a few ounces of fancy foreign dairy produce and then go out and feed it to a cow.

Personally I think that it's all a plot - probably one by the Country Party which, in coalition with the Liberal Party, now rules Australia. All too often we have had these attempts to prop up inefficient local industries by banning imports of superior foreign products.

But, as a writer of imaginative fiction, I prefer another kind of plot, the existence of which I have long suspected,

There seems to be a number of scientists in the world who aren't sufficiently bright to achieve fame by discovering something useful but are able to get their names in the news by proving - to their own satisfaction at least - that anything at all that people like is bad for them. One of these wolvers selected gourmet cheese as his target but, try as he might, he just could not blame it for any of the ills to which mankind is prone.

He was about to abandon the hopeless task when there was a sudden flash of inspiration.

Heban the cheese quarantine.  
The mind boggles.

Thanks for your letter Bert and the mind does indeed boggle (and the body tremble). What is even more amazing, and I've noticed it a lot in NZ, is the way people 'give away' their responsibilities to bureaucracy and then compound that error by refusing to protest at bureaucratic stupidity or short-sightedness.

And when I think of our "democratic" tyranny of the majority, I am appalled at the thoughtlessness, gullibility at short-term expediency, and moral spinelessness that characterises that majority.

A comfortable home, ir-respective of its extreme resource use and waste, and in-offensive television pap to take your mind off real issues, seem to be the horizons of too many people.

Ian G. McLachlan  
115 Short Street  
Masterton  
NEW ZEALAND

As a long time reader of SF I read issue 1 with great interest, not having previously been in contact with any fanzine, despite having at various times given some consideration to a trial subscription to one or another fanzine or the SFWA Bulletin.

Noumenon 1 appears to cover much of the sf field, and as an introductory issue shows great promise for the future. I would expect it to give sf in NZ a great boost.

Personally I found of greatest interest the page on publishing information, which was informative and should be a draw-card; the plan for a forthcoming issue of a listing of the Basic sf collection (with which I fully expect to disagree in many respects but to which I look forward with interest); and your outline of problems with which we in NZ must contend.

This last brings to mind a very interesting interview in the Listener of April 10 with Jim Rose of Penguin Books.

It appears that the British Commonwealth Market Clause has been virtually overthrown by two occurrences, namely the purchase by Penguin of a two-thirds controlling interest in Viking Press, and a U.S. Justice Department anti-trust suit against both U.S. and British publishers for entering into that same British Commonwealth Market agreement clause.

Apparently all publishers have decided not to contest the suit, which will effectively break the agreement and open the world's markets to any and all publishers, which sounds very hopeful for us here in New Zealand.

I look forward to issue Number 2.

Yes, the interview with Rose was very interesting. And fortunately, much more sf is published in America than in Britain, especially in paperback, so we may get sf (and that includes good sf) quicker and cheaper. But I have a feeling it will be a few years before things are sorted out.

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#### DO SOMETHING BEFORE IT'S TOO LATE!

A thought which has crossed my mind often lately, as we in NZ face the possibility of US nuclear ships in our waters, is this: do sf readers and writers act in any way to influence what goes on in the immediate world around them?

Science fiction contains a vast amount of very well-founded speculations based on intelligent observations of today's events and trends... does the sf community use the information, however 'fictitious', to do anything towards stopping such things as destruction of the environment, chemicalization of food and agriculture, nuclear expansion of any sort, over-population, and a host of other very real and critical issues?

It is easy to sit back in the comfort of fandom and exchange ideas, letters, 'zines, etc. but don't we, who have been given glimpses into the future, owe it to ourselves and the universe as a whole to act upon what we think may happen?

I believe we do, and I strongly urge all sf people everywhere to get stuck into doing something - anything - to prevent the devastating, destructive 'predictions' we read about from becoming a nightmare reality.

Deborah Knapp



## CREATOR OF THE COSMIC HORROR

Roderick Scott discusses  
H.P. Lovecraft

Science fiction is a term given to a host of different kinds of literature. Everything from space-ships to psychological disorders have been discussed within the genre.

Clark with his epic space voyages, Ballard with his somewhat sick messianic, rooster with his new mythology, Heinlein's Future History - the list of ideas carries on into infinity.

So it can be seen that science fiction has not been kept to one specific style or basic idea. Most writers within this area have created their own worlds and ideas; one such writer who has constructed a superbly phantasmagorical universe is Howard Phillips Lovecraft.

Lovecraft's world consisted of cosmic deities from beyond time and space; cobwebbed labyrinths of fears; pagan beliefs; and a host of other grotesque imaginings.

He had a writing mind devoted to the sheerest free fantasy, a solitary eccentric who experienced the darkest of dark visions. His world remains both forbiddingly bizarre and disturbing even in our technocracy of the 1970's. One can become uneasy about certain subjects that have not so far been explored deeply enough to find positive answers to. In regards to Lovecraft's stories and novels, there does exist a malign force that could, if given enough leeway, distort one's normal line of thinking.

That is, there is a certain quality of obsession within his writings:

Lovecraft succeeded in fusing scientific theories with lugubrious visions. The question he puts forth is, "Were we the first creatures to inhabit this planet?"

His answer is, "No."

He believed that a race of cyclopean tentacled creatures once occupied earth long before human evolution began, but these creatures disobeyed their "Elder Gods" from the far off stars, and so were banished from our planet. These unwholesome creatures now occupy the "spaces between the stars", forever ready to be set loose and return to earth, their rightful home.

Sounds rather far fetched, but you can believe what you like.

Apart from creating his hallucinogenic myths, Lovecraft also delved deeper into the macabre by writing stories about corpse-eating, ghoulish escapades, tomb robbing, and many other decadent subjects. One can observe the fact that Howard Phillips Lovecraft was totally obsessed with the subject of macabre fantasy. He was also a melancholy individual who was totally withdrawn from reality.

Most of Lovecraft's material first appeared in the pulp magazine, WEIRD

TALES, the magazine devoted to fantasy which became defunct about twenty-five years ago. He was well received by the readers of this magazine, but still remained an obscurity to the rest of the literary world.

It was not until after his death that Lovecraft started to become recognized as a writer with unique talents in the field of macabre fantasy. Other tale-spinners began to use many Lovecraftian ideas, and it wasn't too long before a literary cult sprang up devoted to what has been labelled "Lovecraftian fantasy". The influence he has had on other writers is phenomenal. His so-called "Cthulhu myths" has been utilized and broadened on by myriads of writers, including Colin Wilson, Fritz Leiber, August Derleth and Frank Belknap Long. And his posthumous popularity is forever increasing.

In previous years Lovecraft's novels were almost unobtainable, but now Panther Books have published his complete works in paperback. They have also released a number of "Lovecraftian Horror" anthologies which include stories by Robert Bloch, August Derleth, Henry Kuttner, Zealia Bishop, Clark Ashton Smith and other prominent exponents of the fantasy world.

So if you feel as though you'd like to take the plunge into the depths of the darkest dimensions, then grab hold of a few of Lovecraft's mind-bending masterpieces - you won't be disappointed.

I recommend for the first taste of "Eldritch" fantasy the following books: THE LURKING FEAR (Panther) which includes the masterpiece The Shadow Over Innsmouth; and AT THE MOUNTAINS OF MADNESS (Panther).

Lovecraft books that are readily available in NZ are as follows:

Collections of H. P. Lovecraft's tales  
DAGON And Other Macabre Tales  
THE HAUNTER OF THE DARK And Other Tales  
THE LURKING FEAR And Other Stories  
AT THE MOUNTAINS OF MADNESS And Other Tales of Terror  
THE TOYS And Other Tales  
THE CASE OF CHARLES DEXTER WARD

By H.P. Lovecraft and August Derleth  
THE SHUTTERED ROOM And Other Tales  
THE LURKER AT THE THRESHOLD

Anthologies edited by Derleth of stories by Lovecraft and others  
TALES OF THE CTHULHU MYTHOS Vol. 1  
TALES OF THE CTHULHU MYTHOS Vol. 2  
THE HORROR IN THE MUSEUM  
THE HORROR IN THE BURYING GROUND

There is also a tremendous book about Lovecraft and his Myths written by Lin Carter and entitled LOVECRAFT, A LOOK BEHIND THE CTHULHU MYTHOS. This is a must for all adherents of the Cthulhu fantasy cult.

# REVIEWS

7  
REVIEWERS: Deborah Knapp  
Brian Thurogood  
Bruce Ferguson

THE CANOPY OF TIME - Brian Aldiss  
(NEL, New Edition 1975 \$1.40)

THE CANOPY OF TIME is a collection of eleven stories. Says Aldiss, "If these stories are read in the order they are published here, an observant reader may notice certain links between them. They are in fact all slices off the enormous carcass of the future, arranged chronologically from a date a century or two ahead right up to the end of the galaxy."

The opening story, There's A Cloud is a clever, slightly mystical little piece, dealing with a chance (?) meeting between three people and the deep, psychic relationship which develops. In All The World's Tears, which takes place some centuries later, human psychology takes an odd turn; because machines do everything, and the planet's soil is totally depleted and exhausted, there is nothing for man to do - hence, the job of the 'psychodynamician' is to perform a 'hate-brace' on his clients, rousing them to action by constant, angry intimidation.

Then, the inevitable total machine-dominated society (with few human survivors) is outlined in Who Can Replace A Man? In this story, although the machines function perfectly, without their human masters, the mechanical hierarchy breaks down.

The remaining stories deal with such themes as: time travel (of an odd sort), with men attempting to rebuild the devastated and wasted land; insanity and psychological derangement; and the ostracized 'saviour' to tell the people what's happening. Aldiss covers an unimaginable range of human problems and emotions, physical and mental sufferings, and possible developments to the planet - all in one small book! Each story stands on its own, but also bears relationship to the others.

Aldiss has certainly created a likely, if depressing, chronicle of human future history. An utterly fascinating, mind-stretching book.

DPK

NIGHT WALK - Bob Shaw  
(Gollancz, 1976 \$8.95)

NIGHT WALK was first published in 1967 and is now available in Gollancz hardback. It is a fast-moving story which takes place on the planet Emm Luther - formerly a colony of Earth, but newly independent and a rival in the race for new planetary acquisitions. Sam Tallon is an agent of the Block, an Earth security-type organization which has small operations on Emm Luther. Vital information about a new planet is implanted in a tiny sealed capsule in his brain, and both Emm Luther and Earth are prepared to go to war over what Tallon knows. (Although it is not stated

explicitly, overpopulation and resource scarcity would seem to be the main reasons for the 'planet grabbing'.)

On Emm Luther, Tallon is arrested, tortured and eventually totally blinded by officials trying to learn his secret. It is never quite clear just how he came to possess the information in the first place, and how the security police on Emm Luther learned about it. (Emm Luther - related to Martin Luther? - is an intriguing social set-up too.)

Tallon is sent to a maximum security prison in the south of the planet, from which no one has ever escaped. Through a series of coincidences and luck, he manages to escape, using a type of seeing aid invented by him and an old doctor at the prison. Using this device, which depends on the eyes of others around him, and his little terrier dog, 'Seymour', to see, Tallon travels the 1,000 miles to the capitol hoping to be able to escape back to Earth.

On the way he has a few near fatal adventures, falls in love and eventually reaches the space station, where he cleverly outsmarts the Emm Luther security police. Dramatically, he heads for home, using the device of 'space jump'.

This technique of space travel has heretofore been little understood, and somehow Tallon makes some new discoveries during his trip home which open up new possibilities of travel and planetary exploration - information which both Emm Luther and Earth desperately need.

The outcome of all this is that war is averted between the two planets, Tallon becomes the hero, is reunited with his lover, and all ends well.

NIGHT WALK is a well-written space-adventure story, nicely paced and likely to hold the reader's interest. However, it is distinctly lacking philosophical or speculative meat to get your teeth into. This ultimately makes the book of minor interest.

DPK

THE MIND CAGE - A.E. Van Vogt  
(Panther, 1975 Reprint, \$1.70)

Another irritating and misleading cover! Why don't they (that mythical 'they') allow their artists to read the books they illustrate? The mind boggles! So, pay no attention to the cover.

THE MIND CAGE is based on an idea which seems a little far-fetched; that of a mind transplant. David Marin pleads for the life of a brilliant scientist, Trask, condemned to death for sedition. In the process of trying to defend his friend, Marin becomes a victim of Trask's experiments and is 'transplanted' into the scientist's body. Marin's new body carries imbedded in the shoulder a

mechanism whereby he (Trask) can be put to death instantly. Marin has only a few days before the button is pushed to exterminate the scientist, and in that short time, he literally overthrows and destroys a highly complex totalitarian socio-political situation, run by a computer named 'The Brain'.

There are some very interesting sociological observations, such as membership by every citizen in a 'Group', to which he is ultimately loyal and responsible. Also, the underground revolutionary movement, which Trask belongs to, has some intriguing features.

Van Vogt has written another good hard-core sf novel, and despite the rather questionable idea of mind transplant, THE MIND CAGE is well-written, fast-moving, and has a good plot, definitely worth reading.

DMK

AND ALL THE STARS A STAGE - James Blish  
(Coroi, 1975 \$1.35)

I am having difficulty with this one. Space adventure, the sun turning nova, feminine-dominated society - themes which appear with marked regularity in today's sf writing. Even the blurb on the cover sounds stereotyped: "In thirty huge space arks a select seventy-five thousand of earth's population prepared for a journey into the unknown. They were the chosen ones - the prototypes for a new civilisation. Somewhere there had to be another planet, another world where man could begin again...if only they could survive long enough to find it..."

This is merely another space adventure, with a predictable story-line. Interesting I suppose, but nothing new.

DMK

EQUATOR - Brian Aldiss  
(NEL, Reprint \$1.00)

"An invasion of Earth was imminent - and only one man could prevent it"... Sounds like another space adventure - ho hum.

However, EQUATOR is far from it! It is written by one of the grand-masters of sf, Brian Aldiss, and that makes it above average reading to start with. He is a craftsman of such great skill that this story reads without the reader ever noticing that he is actually reading! Fascinating in detail and characterization, and with the depth of observation which Aldiss has perfected. EQUATOR is a brilliant story.

An alien race from Alpha Centauri II arrives outside Earth, asking for a place to land after a two-generation trip from its destroyed planet. In a gesture of good will, Earth allows the Rosks to have some land in Sumatra, but problems arise and espionage, trickery, and power-struggles develop between the two races.

News of an impending invasion by a huge Rosk star fleet triggers off a series of

events, and the 'one man who could prevent it', Tyne Leslie emerges as a very believable hero. Some incredible things happen to him as he tries to uncover layer after layer of deceit and counter-espionage - such as being sucked into a plankton plant from the ocean after falling into the sea (James Bond?). But Leslie manages to deal with this and other tricky situations with ease and finesse; and with some distinct human qualities, he is more than just an ordinary 'hero'.

Aldiss is a master of story-telling, and although I have deliberately omitted much of the plot in this book, you'll find EQUATOR fascinating and compelling reading. The ending is excellent testimony to Aldiss' brilliance.

The last 40 pages of EQUATOR in the NEL edition consist of a short story, Segregation. No mention of this is made on the cover, though it says EQUATOR and Segregation on the 2 title pages.

Three members of the Planetary Ecological Survey Team (PEST) arrive on the planet Kakakaxo to "categorise its possible dangers and determine exactly the nature of the opposition any superior species might offer to colonising man."

What they find is: Daddy Dangerfield, a broken down, half-mad spaceman who accidentally crashed on the planet nineteen years ago; some pigmie-like creatures who appear the dominant race and who treat Dangerfield like a God; and two kinds of small, curious furry creatures which are the 'slaves' of the pigmies. There is also some evidence of a superior race who built buildings and could draw pictures, but no trace of these beings remains other than a 'temple' in ruins.

Dangerfield proves to be of little assistance to the PEST team, and in fact doesn't really understand the social situation between the pigmies and the little pekes and bears, as they're called, at all.

For some reason, the pigmies keep the pekes and bears chained apart - in this fact lies the mystery of the planet!

Segregation is an imaginative tale with a little twist at the end which makes the reader smile inside.

DMK





THE YEAR'S BEST SCIENCE FICTION NO. 8  
Edited by Harry Harrison & Brian Aldiss  
(Sphere, 1976 \$2.15)

The Harrison and Aldiss collections are usually very good. This one is far too uneven. It is the first British edition of their selection of the year's best for 1974 and it gives one pause to think - if this is the 'best', what must the worst be like? There are a few gems though.

Sydney J. Van Scyoc's When Petals Fall is an extremely well written look at suspended animation and its potentially selfish ends. The 'underground' reaction Scyoc portrays has a certain inevitability about it.

Then there are two very good poems, both by Duane Acherson. And a special feature on "1984 Revisited" provides the other outstanding piece. Alan Coren's delightful Owing To Circumstances Beyond Our Control 1944 Has Been Unavoidably Detained.

For the rest, there is Farmer's dreadful After King Kong Fell; Vintre's poor, "Ballards", development of a basically good theme in The Women Men Don't See; Aldiss' slight 1984 offering, Listen With Big Brother; Dester's light-weight Four-Hour Yuppies; Wilhelm's The Scream, which is quite good but nothing new; and Doris Piserchia's A Typical Day, which is both ho-hum and non-sf.

Of the lesser-known authors, Olsen and Baum both offer pieces on subjects which have been done before, and better (despite Harrison's introductory remarks); Angela Carter has a virtually unreadable story; Kit Reed's Songs of War is a total waste of time (and also non-sf); and Ian Watson and Craig Strete are also represented by dumb pieces.

All in all, a very disappointing collection.

BAT

HALE PAST HUMAN - T.J. Bass  
(Ballantine, 1975 \$1.90)

In this book, Trevor Bass works on one of the most interesting story hooks I've encountered for some time. It deals with the development of our society to one of its possible scenarios: people selectively bred to become 'hive' dwellers (the Nebish), capable of living in the vast, overcrowded 'cities' that exist under ground. On the surface, remote controlled machines harvest and grow the enormous quantities of food needed to feed the masses. The Nebish are also bred to need less and less nutritious food and thus can no longer go above ground unprotected for fear of death by 'exposure' to the sun and the elements. The complacent suppressed Nebish are four-toed, but there are 'primitives left behind by evolution' - the five-toed renegades who can live on the surface. The five-toes consider themselves the real stock of humankind, calling the Nebish genetically-engineered near-vegetables. And because the five-toes raid the crops, four-toed hunters and machines kill them on sight.

However, Bass takes far too long to do anything with this story idea. Most of the book struggles to take you from the second-sixteenth of the plot to the third-sixteenth, or so it seems. And then you have the feeling that the book has finished on what would be about the fifth-sixteenth of a marvelous novel.

I laboured and finished the book, but the excessive parading of biological terminology, Bass' poor command of socio-political dynamics, the weak characterization, and the almost Deus ex machina ending left me bitterly disappointed for what could have been an outstanding work.

(I'll report on the second book, THE GODWHALE, next issue.)

BAT

THE WARRIORS OF DAWN - M.A. Foster  
(Daw, 1975 \$1.25)

The basis of this first novel is that normal humans had experimented in forced evolution and had produced the ler, a sort of superman race, but pacifistic and contemplative. The friction between the two races soon led to the ler establishing their own quiet planetary colonies. Then, reports of fierce planetary marauders, supposedly of ler ancestry, seemed a contradiction in terms. So, (for some inexplicable reason) two young people were sent to investigate - a human male and a ler female. Much is made of the ler's un-restrained and open sexuality - "Yet he would have to be alone with this sensual girl for the length and breadth of the galaxy - and Han was male and all human." - but you will be disappointed if you're looking for much sensuality or sexuality, whether handled in a sensitive and thoughtful manner, or even a pornographic one. Han is all male and all human - and rather slow and dumb.

And as for "... an expedition into strange worlds and the unsuspected by-passes of all the systems of science and philosophy...", you'll have to make do with a few rather interesting sociological ideas that are not always related to the plot and which are usually presented in 'lecture' fashion (or as occasionally pretentious 'sayings' leading into a chapter).

Foster's style is quite smooth, however, and the book is easy to read, but I'm afraid any book is spoiled for me if I am made overly aware of the style of writing. Foster has an amazing habit of going back on what he's said: "Pelki was no less sorely, but she evidenced considerable more animation, and at times almost approached plainness." And the repetition of words or phrases, often within one paragraph of each other becomes noticeable after the first dozen occurrences.

Science Fiction is a literature of ideas and THE WARRIORS OF DAWN has plenty of worthwhile ideas. Hopefully, Foster will improve his writing ability (a good

editor would help) and his next work(s) will be better than this promising, but annoying, debut.

BAT

THE DOORS OF HIS FACE, THE LAMPS OF HIS FOOT - Roger Zelazny  
(Gorg, 1975 \$1.70)

This collection shows three distinct sides or styles of Zelazny's writing. Firstly, he is an sf story-spinner of considerable skill and inventiveness. Try the outstanding title story or the intensely moving Keys To December, for example. Then there is the richly imagined and portrayed A Rose For Ecclesiastes, which won a Nebula Award and with which you may already be familiar. And This Moment of The Storm is an extremely well-written piece, even if it has an unwelcome downbeat ending.

Secondly, Zelazny can write ultra-short but extremely effective vignettes that are both cute and worthwhile. Examples from this collection would be The Monster And The Maiden, Collector's Fever, The Man Who Loved Faoli, and The Great Slow King.

And thirdly, he can be irritatingly stylised and down-beat, writing stories that seem to have little reason for existence because of their obviousness or lack of depth. Divine Madness, Corrida, Love Is An Imaginary Murder, and Lucifer would be examples of this 'style'.

In between these styles there is Devil Car, an effective futuristic-nostalgic piece (if you get what I mean), This Mortal Mountain, which is barely sf but which has such marvelous writing, and A Museum Piece, which is a cute entertainment.

However, as the long and well-written stories of the first style make up three quarters of the book and the vignettes provide light relief, I'll not complain too much. (Although the repeated appearances of his characters either getting drunk or smoking cigarettes seem totally out of place in his often wonderful, futuristic conceptions).

A worthy collection for any sf library.

BAT

THE BEST OF FRANK HERBERT 1952-1964  
Edited by Angus Wells  
(Sphere, 1976 \$1.80)

This collection, in comparison to Zelazny's, shows a different type of writer. Where Zelazny has vision and writing skill and you always enjoy how he says things (though he may have little to say), Herbert usually has something significant to say and can use his own considerable writing skills to say it well and thoroughly. The book includes an introduction in which Herbert discusses the stories.

Looking For Something and Nightmare Blues both deal with that "borderline of awareness" between conscious will and subconscious motivation or compulsion.

Both are fine stories and bear the test of time well. So too does the extract from the novel DRAGON IN THE SEA, which is another example of taut and captivating writing (so much so that I went back and re-read the novel and can recommend it to all who've not read it, or not re-read it lately).

Cease Fire is a thought-provoking story on the way good intentions can lead to dire consequences - especially if you give man the doubtful attributes of intelligence and objectivity. Eggs And Ashes is a light entertaining piece, though it echoes elements of Looking For Something. And Mary Celeste Pove is a very good work on the theme of the break-neck pace of our "freeway-insanity" world.

This book is highly recommended and I'll examine volume two (covering the years 1965-1970) next month.

BAT

CLOSE TO CRITICAL - Hal Clement  
(Ballantine, 1975 Reprint \$1.90)

This one hasn't stood the test of time very well. It was first published in Astounding in 1958 and has seen a number of editions and reprints since.

Clement (a pseudonym for H.C. Stubbs) handles the opening extremely well, providing a vivid picture of his alien world and its inhabitants. Locus calls it "...an excellent story of the hard science type", but I find the plot (and thus the writing) deteriorates into a pat, juvenile ending.

BAT

THE JOHN W. CAMPBELL MEMORIAL ANTHOLOGY  
Edited by Harry Harrison  
(Sidgwick & Jackson, 1974; Sphere, 1975)

John W. Campbell had his first story published in 1930. He was the editor of Astounding (later Analog) from 1937 until his death in 1971. He changed the course of science fiction in his life and encouraged a new generation of writers in (what is now called) the "Golden Age". In this volume thirteen writers pay tribute to Campbell and his influence.

Each writer introduces his story and these forwards provide valuable information on their other stories and books. Gordon Dickson's Brothers has events in common with his books SOLDIER, ASK NOT and DORSAI; and his forward describes the development of his Dorsai series. Similar are stories by Clifford Simak (from CITY) and Harry Harrison (from DEATHWORLD).

Other writers continue themes from Astounding such as Poul Anderson's Nicholas van Rijn or Asimov's Thiotimoline. And the stories vary from the clever wit of Alfred Bester's Something Up There Likes Me, to Mack Reynolds's political Black Sheep Astray. For the ultimate in illogic, try the last story, Theo Cogswell's Probability Zero: The Population Implosion.

An essential book for any self-respecting science fiction collection.

- Bruce Ferguson

THE MARKET PLACE

Wherein readers can make an appeal for wanted items, items for sale, services offered or required, or virtually anything that crosses their mind.

Nourneon wants artwork of various kinds but fairly interior illustrations. If you can doodle prettily and science fictionally, send us a few examples.

Column width is 3 1/2" and we can use pieces of various depths. We can probably pay a small sum, as well as providing copies of Nourneon free.

Your editor wants copies of the following:

OMNIVORE and CAUTION - Piers Anthony  
WHAT HAD UNTV DONE - Fredric Brown

RUR - Karel Capek

ATM, DANGEROUS WYSTONS - Harlan Ellison

WATCH THE MOUNTAIN RISE - Robert Graves

THE D DAY OF THE NIGHT - Clifton & Riley  
(Preferably paperback editions)

Your editor is also a music freak and is continually on the look out for unusual, obscure, or not-locally-available albums that have an sf streak or which fall into the category of 'progressive' music, whether it be Rock, Jazz or Classical in orientation.

And has anyone read a couple of stories of Smith's Venus Equilateral series in a collection of late. I read a couple a month or so ago and cannot now trace where. Any clues?

This section will be a free service and will be as long as is necessary for each issue. But try and keep your requirements as short as possible. A readable letter or postcard is all that is needed (some people have shocking handwriting, even if their best friends haven't told them), along with name, address and/or phone number

A SCIENCE FICTION BOOK CLUB

We are looking at the possibility of organising such a club. With continually rising prices and many instances of titles in short supply, some sort of Book Club that specializes in sf would seem to be desirable.

There are many ways to arrange a book club; it can be a discount house, with reductions on all items from a very wide catalogue; it can offer a small number of selected items at a specially negotiated low price; it can have a bonus attached to each item bought, which is then offset against the price of future requirements. Most book clubs in New Zealand are associated with a large, overseas concern. This does not seem practicable with a specialist club, at least initially. So let's hear your requirements and ideas and an SF Book Club to suit New Zealand's needs may be possible.

Here are a few starters:

- Would you like hardbound or paperback books or both?
- Would you like a discount system on a very large range of books?
- Would you like specially selected items at a low price?
- Would you like hard-to-obtain items, rather than readily available ones?
- Would you like to pre-select your requirements or just select from a periodic catalogue?
- Would you like a general Mail Order system for virtually any sf item, perhaps related to a Book Club in some way?
- Would you like both fiction and non-fiction works?
- Would a monthly newsletter or catalogue be sufficient for your reading needs?

Things like this are usually successful once they begin but a little bit of feedback and planning helps tremendously.

PUBLISHING INFORMATION - Continued from page 12Naverley Publishing Ltd:

THE PERISYMPION SEQUENCE - Don J. Fretland (Apollo, .95c)

FIRST CONTACT (Anthology) - Edited by Damon Knight (Pinnacle, .95c); Reprint

PERCHANCE TO DREAM (Anthology) - Edited by Damon Knight (Nanor, .95c); Reprint

SHOOT AT THE MOON - William F. Temple (MacFadden-Bartell, .75t); Reprint

THE WORLD SET FREE - H.C.Wells (Leisure, .95c); Reprint

Wholesale Book Distributors Ltd:

BEFORE THE GOLDEN AGE Vol. 4 (Anthology) - Edited by Isaac Asimov (Orbit, \$1.70)

SPACE RELATIONS - Donald Barr (Orbit, \$1.45); 1st British edition (?)

BACK TO THE STONE AGE - E.R.Burroughs (Tandem, \$1.10); Reprint

SAVAGE PELUCIDAN - E.R.Burroughs (Tandem, \$1.10); Reprint

THE LOST VALLEY OF ISKANDER - Robert E. Howard (Orbit, \$2.20)

SWORDS OF SZHARAZAR - Robert E. Howard (Orbit, \$1.80)

BLACK HOLES IN SPACE - Patrick Moore (Tandem, \$1.00)

ASSASSIN OF GOR - John Norman (Tandem, \$1.45)

THE BLACK MOUNTAINS - Fred Saberhagen (Tandem, .95c)

CHANGELING EARTH - Fred Saberhagen (Tandem, \$1.10)

INVISIBLE RESIDENTS - Ivan T. Sanderson (Tandem, \$1.25); Reprint

UNINVITED VISITORS - Ivan T. Sanderson (Tandem, \$1.25); Reprint

VENUS EQUILATERAL Vol. 1 - George O. Smith (Orbit, \$2.60)

VENUS EQUILATERAL Vol. 2 - George O. Smith (Orbit, \$2.60)

THE NEW UFO BREAKTHROUGH - Brad Steiger (Tandem, \$1.10)

OPERATION EARTH - Brinsley L. Trench (Tandem, \$1.10)

SPACE 1999 Vol. 4: COLLISION COURSE - E.C.Tubb (Orbit, \$1.10); 1st paper edition

