

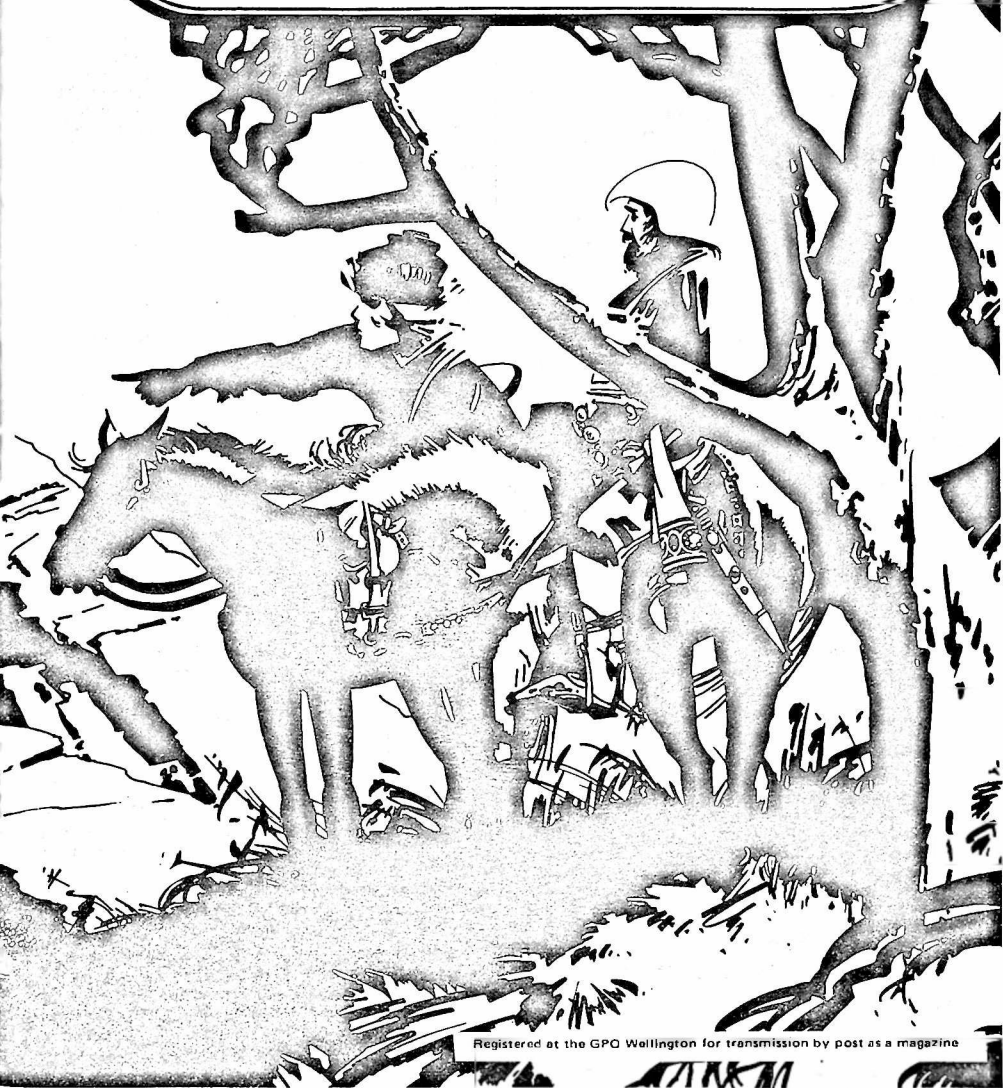
# NOUMENON

THE NEW ZEALAND SCIENCE FICTION MAGAZINE

SPECIAL DOUBLE ISSUE

Number 5/6

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# NOUMENON

## THE NEW ZEALAND SCIENCE FICTION MAGAZINE

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NEW ZEALAND

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JIM McQUADE (USA) pages 6, 16

MIKE POWNALL (NZ) page 15

# EDITORIAL

Welcome to *Noumenon* once again. Our trip to America was very full and most overwhelming. A visitor from a culturally deprived country like NZ finds much to do and catch up on. Book, magazine and record stores were searched for all manner of items and we were amazed at how much is not available in New Zealand.

When we arrived home it was a toss-up whether to rush straight into producing *Noumenon* 5, or try and catch up with about 4 cubic yards of mail. The mail (and other things) won, so here is a special 'double' issue. The \$1 price tag on the cover will apply to this special issue only - I thought \$1.20 would be a bit steep.

You have probably noticed that the h is a bit wonky. Last week, three quarters of the way through preparation, disaster struck. Waiheke is a beautiful place to live but it is not the easiest place to get things like typewriters fixed. But rather than put this issue back any further, we decided to press on. You'll notice the problem began on page 23, so not much of the issue has been affected.

We did decide to hold over a few items that we had planned for this issue, however. The review column has been foreshortened a little (apologies to contributors) and one or two other items have been changed. So next issue will be larger than normal (but not a 'double' issue) and we should have some impressions of America ready by then. I'm also working on an overview of all the sf history/art books but whether that gets into the next issue is another matter entirely. Cheers for now.

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.

*fan[s]* always means *sf fan[s]* unless otherwise noted.

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

*GoH* is the abbreviation for Guest(s) 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.

# QUIDNUNC'S PAGE

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## SF ON RADIO

### BREAKTHINK:

We are now half-way through this six part series on how sf writers look at the world. The first half of each programme is taken up with comments on, and readings from, significant sf works. The second part of the first five programmes is a Radio New Zealand dramatisation of Fred Hoyle's THE BLACK CLOUD. The final programme will be a replay of the historic 1938 CBS radio drama of H.G. Wells' THE WAR OF THE WORLDS.

National Programme: Weekly 8:45-9:45pm  
Aug. 11, 18, 25; Sept. 1, 8, 15.

Community Stations: The dramatisation of THE BLACK CLOUD can also be heard on 3ZA, 1ZN, 1ZC, 1ZD, 2ZP, 2ZW, 2ZG, 2ZD, 3ZC. Aug. 22, 29; Sept. 5, 12, 19. The final episode will be followed by an hour-long talkback programme in which listeners will have a chance to put questions to a panel of sf writers. \*! ! ! \*

\*! ! ! The following is a report on the  
sf course mentioned in Noumenon 3\*! ! !

### SCIENCE FICTION: A Modern Mythology

#### Suggested Reading:

FUTURE SHOCK - Alvin Toffler. This book argues that change is taking place too fast for us to adjust to, which causes stress, and gives suggestions as to how to cope with that stress.

MYSTERIOUS ISLAND - Jules Verne. A Robinson Crusoe style story with five male characters (and a dog) creating a Utopia from scratch on an improbably oblique island.

The three modern anti-utopian novels were:

A CLOCKWORK ORANGE - Anthony Burgess. Teenagers taking part in violence for pleasure and being manipulated by the State.

THE GUARDIANS - John Christopher. The well-fed masses lead a deteriorating life in vast fenced conurbs lulled by Carnivals, with violence erupting in well controlled riots, while the small ruling class lead an aristocratic life in the country. The hero tries and rejects both lifestyles (as well as a chance to be a member of the Guardians who control the status quo) to become a revolutionary. (Not a very convincing book.)

SLAUGHTERHOUSE FIVE - Kurt Vonnegut. A book which spirals around the bombing of Dresden moving back and forth in time and fantasy.

Our fifteen course members were made up of two teenage boy students, two middle-aged Levin housewives, a lady Doctor of Science and ten secondary

school teachers - half were New Zealanders, there was one American, and the rest were from Britain. Many had travelled to the course from Palmerston North, thirty miles away.

We started with FUTURE SHOCK and could see some of the trends Toffler mentioned. He was considered to be a popularizer who painted too strong a picture. A poem by Yeats showed that this feeling of impending disaster was not new.

We moved on to Jules Verne, where the feeling that the practical ran of science had the answer to almost everything showed up strongly. There was an arrogant self-confidence in this story which contrasted with the pessimism of the other three.

We listened to part of Isaac Asimov's talk broadcast recently by 2YC. He was pessimistic about the future. One of us felt that Asimov had lost his feeling of being a Renaissance Man. It was suggested that this loss of confidence often comes with middle age. \*! ! ! \*

We had a look at a videotape episode from SPACE 1999 and agreed that this was not the best SF on television, but it showed up many of the clichés of movie and TV SF: the people were in body stocking style unisex uniforms (that idea has been with us since the 30's); they lived in a plastic environment with no natural elements in sight; there were panels of meaningless lights called "Computer"; it was very clean, "nice", and full of American middle-class morality (no lavatories ever mentioned - how do they manage their interior plumbing?). We discussed the idea of Superman - Steve Austin was mentioned in passing - but could not agree as to the specifications or as to who would make those specifications, of who was to be Superman.

Our tutor read us Frederic Brown's story of linking up all the computers in the Universe. When asked if there was a God the reply was "Now there is".

We weren't too worried about computers taking over and thought that SF had been useful in making people think of the consequences of the use of computers. An inhuman bureaucracy that treats people as numbers or components has us more worried.

Telepathy and the standardisation of human beings was also mentioned.

We moved on to A CLOCKWORK ORANGE and got stuck into the argument of whether aggression can be separated from violence - we came to the conclusion that it could not. We decided we are a violent, aggressive lot. More shocking was the way Alex was manipulated by the authorities.

OVER...

THE GUARDIANS is also a story of the manipulation of the masses by a small ruling group. Most people were happy for it to be that way (except a handful of rebels) but it did lead to deterioration and stagnation.

Before assessing SLAUGHTERHOUSE FIVE, the story by Asimov in which the Devil's face appears in a slow motion film of an atomic explosion was read. We then saw a screening made by using three slide projectors at once which gave a split screen image. We were shown the beautiful architecture and creations of Dresden. Then superimposed were the airmen receiving their briefing. Churchill's "Blood, sweat and tears" speech, the planes taking off and the bombing of the city. All that was left was empty walls and rubble. The shrunken burnt corpses were stacked like firewood awaiting the horse and cart that would carry them away.

We then discussed SLAUGHTERHOUSE FIVE with its central character continually returning to the bombing of Dresden. For me the novel worked; I felt it was based on the senile madness of an old man in face of the madness of our world. It was episodic reading but it all locked together.

The course was a wonderful experience of getting together and having good arguments. Our tutor said he was preaching to the converted, but then the converted have so few chances to get together and enjoy each other's company. It can be very lonely reading what so many people regard as trash and not being able to discuss it. We should make meetings such as this happen more often and support them.

Barbara Price

\*\* Susan Wood, New Zealand needs you!

#### THE IMMORTALIST

The Cryonics Society of Michigan is now publishing a periodical, The Immortalist, formerly The Outlook, for people interested in suspended animation, immortality, and their implications. As part of this, we are very interested in receiving nonfictional articles of serious speculation about any aspect of life in the near or far future.

Articles need not directly concern immortality or cryonics, and need not discuss near-future possibilities at all. Possible inventions (and their effects), new forms of life which might be discovered, new forms of society, time travel, travel to other universes, new cosmologies, are all instances of the kinds of things we would like to see seriously discussed from any angle (how could they be brought about? If

they could be brought about, what would they cause?). We would actually prefer speculations to be "wild"; at the same time, unlike science fiction, we would like the articles to be "serious": if, for instance, you wish to write about how time travel may be possible, we would like some serious discussion of the physics which may be required. An excellent example of the kinds of articles we would like is the recent article by Larry Niven in Analogue (1975) on the theme of where people might live if they did not live on planets.

We cannot yet offer any payment other than the satisfaction of seeing one's name in print, and copies of our magazine. Requests from authors for sample copies will be welcomed.

Anyone interested in submitting such articles may send them to:

The Editor  
The Immortalist  
515 W. Briar Place No. 704  
Chicago, Illinois 60657  
U.S.A.

#### REPORT OF THE FIRST GENERAL MEETING OF THE NATIONAL ASSOCIATION FOR SCIENCE FICTION

The meeting was held at the Wellington Railway Station Social Hall on Sunday, June 27, at midday and, in my opinion, it was a success! Those present included Peter Read \*\*Probably well-known to NZ'ers for THE NIGHT SKY. BAT\*\*, A. Barwell, R. Taylor, M. Cleary, Helen Morpeth, R. Mason, P. Gordon...

Elections were held, the results of which were: F. Macskasy Jr. (Chairman); M. Cleary (Sec./Treas.); and Peter Read as the association's patron.

Among things discussed were: book catalogs and discounts, NASF bank account, Newsletter production, and possible film festivals, discussions and conventions. The Newsletter is to be edited by Helen Morpeth, with Peter Gordon aiding and abetting! It will carry messages of forthcoming books, movies, TV serials, radio programs, etc. We will also be doing articles on things ranging from the Viking mission to Mars (by Peter Read), to how sf films are produced. Other facets will be book and film reviews, information on other sf activities (including Neuromenon), and letters from people who are interested in some aspect of sf (everything you always wanted to know about sf, but didn't know where to ask!).

We also discussed what we allow as sf and decided that this would be left to experience and/or trial and error. The NASF, we thought, could also wield considerable power in areas such as TV and the theatres so that more sf material could be shown.

To help the creation of the association, a levy (temporary) of \$1 has been

made. This will help in areas such as postage, Newsletter production, and other miscellanea. So, if you wish to join, the 'admission fee' is only \$1 at the moment (it will be raised when better services can be offered!).

Other miscellaneous items: the Newsletter will be registered in a few days as a periodical; it was agreed that a quorum of 4 was necessary for decision making.

- F. Macskasy Jr. (Chairman)

••The address for NASF is: PO Box 6655, Te Aro, Wellington, NZ. I'll be very interested to see how they develop. ••

### Q-CON III

The 3rd sf convention to be held in Brisbane will take place over the New Year Weekend (1976/77) at the Metropolitan Motel (cnr. Leichhardt & Little Edward Streets - 3 blocks from the city centre).

The Guest of Honour will be Captain A. Bertram Chandler, one of Australia's leading sf writers.

The Fan GoH will be Leigh Edmonds (who will be discussing electronic music and perhaps playing the odd composition).

••"Odd" as in few, Leigh, not weird ••

The Program also includes two talks by Bob Mathew on Japanese sf writings; a mini Film Festival; and Panel Discussions (one on 'Future Histories', another on sf Art).

The Motel has a licenced restaurant, coffee shop, under-cover parking, and room service. Room rates are: Single \$18; Double \$21.50; Triple \$23.50; 4 persons \$25.50.

Convention membership is: Attending \$6; Supporting \$2 (\$8 & \$3 after 1 Nov.) Information: Dennis Stocks, PO Box 235, Albion, Brisbane, Q'ld 4010, AUSTRALIA

### SF IN THE MAGS

The latest issue of Penthouse (March '76 in NZ) has an excellent interview with Gene Roddenberry, creator and producer of STAR TREK. He seems to have his head screwed on right and makes many telling points about both TV and the show - not to mention a new 'species' (the "socio-organism"). The following extract gives some idea of Roddenberry's sharp mind:

Penthouse: Do you think that censors purposely do a bad job?

Roddenberry: I think the reason for censorship is what television is.

The primary purpose of television is not to entertain people or amuse them or educate them. The primary purpose is to sell deodorants, beer, soap, automobiles, and so on. And as a result, the sole question behind what gets on the air is "Will it attract a mass audience and hold them sufficiently long to get the commercial

messages over to them?" Censorship then comes along because the people who want to sell products, feeling no obligation to uplift people, do not want to have anything in their programs that offends people, that makes them angry - because that anger may be transferred against the product. So they don't censor programs because networks are dull or stupid or evil. They censor because networks are products salesmen.

((Just by the way, and because I don't like to miss opportunities, the question of censorship came under a different light thanks to our trip to America. Penthouse has only recently become generally available in NZ after being banned for some time, while magazines like Qui, Cheri and Hustler (etc.) are still banned. But while in California, I noticed that these magazines have some of the best content, discussion and criticism on media around. I do wonder sometimes whether the non-sexual content is as much a reason for banning these magazines in NZ as the sexual content. The mags also contain excellent interviews, fine artwork and provide one of the few remaining outlets for short, 'mainstream' fiction.))

### HUGO NOMINATIONS

There have been a couple of last-minute changes to the Hugo Awards ballot. The JOHN W. CAMPBELL AWARD (awarded to the Best New Writer) list contained two previously published authors. So,

Arthur Byron Cover and  
Tanith Lee

have been replaced with

M. A. Foster and  
Joan Vinge

(The full lists appeared in Nowhenon 4)

••Excuse the different typewriter but some news is pressing. ••

### Science Fiction Monthly

It seems that the British 'sf Art' magazine, Science Fiction Monthly, has definitely ceased publication. Plans were afoot to change it to a monthly, digest-sized magazine, featuring mainly fiction. The latest information I've seen indicates that this will not eventuate.

The passing of this fine magazine is to be sadly lamented. It provided a most welcome gallery for many of the best sf cover artists of today, as well as one good outlet for biographies and articles on artists and writers. I just hope some other magazine will fill the gap.

# 6 LETTER COL

John Millard  
18-86 Broadway Avenue  
Toronto, Ontario  
CANADA M4P 1T4 (20 June 1976)

I have enjoyed reading the first three issues of Noumenon. I like your approach to publishing a Science Fiction Magazine very much. The mixture of News, Articles & Reviews, as I mentioned in a previous letter, is very good. Reviews, I assume, would be of first importance to most New Zealand readers, while the other things would follow. My primary interest in Noumenon is the News items, as I am very much interested in what people in New Zealand are doing with regards to F. & S.F. The Letter Column is also of interest, as it gives additional information about what is of interest to other people, and is a useful source for material for future issues of the magazine. While the Articles and Reviews are of secondary interest to me, they are read and thought about and are naturally compared with other items and reviews in other publications. One thing I would like to suggest to you Brian: How about a short item or small column about your contributors? Give us some information as to their background in Science Fiction, Literature, English, Languages, Science, etc.

Your "Science Fiction Reference Works" in the first issue is quite remarkable and I agree with it. I would however add James Gunn's ALTERNATE WORLDS, published by Prentice-Hall. \*\*See further info on page 27. BAT\*\* U.S.A. price is \$29.50, which is not cheap, but neither is the S.F. BOOK REVIEW INDEX at \$45.00. The latter, of course, is intended for libraries and not for the average fan or reader.

In your "S.F. Magazines - A Listing" I would like to mention two others. Science Fiction Review, edited and published by Richard E. Geis. S.F.R. is a quarterly and is quite controversial, but interesting all the same. Karass is a monthly newsmagazine slanted to the Fan & the Fannish. \*\*See further info on page 13. BAT\*\* Science Fiction Monthly (British) has, unfortunately, stopped publishing. Amazing and Fantastic are now on a 4 issues each year basis. Galaxy has also curtailed operations a bit: no April or June issue, there will be a July issue, then monthly from August. Subscriptions are for 12 issues, not 1 year. There is also Void, The Australian S.F. Magazine; New address is P.O. Box 66, St. Kilda, Victoria, 3182, Australia.

In issue number 3: "Notes Towards A Basic S.F. Collection" - here I think you will run into difficulty - it is like getting everyone to agree on a definition

for Science Fiction. In your "The Classics - An Essential Reading List" you do not have any of the old timers like E.E. Smith, Edmond Hamilton, John W. Campbell (Don A. Stuart), Leigh Brackett, Clifford Simak, etc., nor have you listed any of the Anthologies, particularly ADVENTURES IN TIME & SPACE by Healy & MacComas (still available in hard cover in the Random House "Modern Library Giant" series, and now in large paper size). Also, BEFORE THE GOLDEN AGE, edited by Asimov, in hardcover and paperback. Otherwise, I think you have done quite a remarkable job.

The letters in number 3 are very interesting, particularly Garry Tee's. I, too, am not a fan of Horror. There is too much of it in real life to spend time reading about it. Essentially my interest in F & SF is one of enjoyment and stimulation, the need to know what is possible. I would suggest to you and to Gerry that you do read Lin Carter's book, LOVECRAFT: A LOOK BEHIND THE CTHULHU MYTHOS, as mentioned by Rod-erick Scott. I think you will find it interesting and while it may not increase your interest in Lovecraft, it will certainly add to your knowledge of the field.

In the "Market Place" you ask "Got a spare golf-ball typer?" You might be interested to know that Speery-Remington are now marketing a "selectric" dual pitch; it's under license. The heads are directly interchangeable with IBM. (Some kind of a patent infringement settlement). Also, Royal-McBee Corp. have one. And I understand that Olive-tte-Underwood have one with a moving carriage. I don't suppose any of them are in-expensive, but they are very useful, particularly in the publishing field. I would certainly like to have one.

\*\*Many thanks for your informative letter and kind words. 1. Items on contributors is a good idea - it's just that they're all too shy. Something may eventuate though. 2. ALTERNATE WORLDS has just been published here, while I should have mentioned SFR in more detail last month. 3. The "SF Collection" list is a starting point - I've had a few comments but want MANY more. While golf-ball typers will have to remain a dream for the time being.\*\*



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

(12 July 1976)

Thank for copies of Noumenon and for letter of June 8, received on my return to God's Own Country from the U.S.A. a couple days ago.

As you may have gathered from the advertising, I was supposed to be among those present at SF EXPO 76, also known as SEXPO and THE INCREDIBLE SHRINKING EXPOSITION (me) and FIASCON (Forrie Ackerman).

EXPO has been postponed(?). Quite a few people were not informed in time, as a result of which there were hordes of Swedes, Poms, and Australians (well, Robin Johnson and myself) milling around New York and thinking of lodging a complaint with the United Nations. Also quite a number of U.S. fans weren't told of the debacle.

Science Fiction Services were not altogether to blame. It seems that the Star Trekkies held a corroboree at the New York Hilton and the management of that pub thought that the antics of the sub-sub-culture were typical of our sub-culture. So they cancelled the booking and the venue of the EXPO was shifted to the Coliseum. And then, with only days to go, the main backer backed out.

Out of evil cometh good, however - and Bob Tucker, toaster at the MidwestCon was able to make sarcastic comment on the "distinguished refugees from SEXPO."

As well as the MidwestCon I was able to take in the WesterCon - I was the only "distinguished refugee" there for their toaster, Bob Silverberg, to expose to goodhumoured ridicule. (Somehow Robin Johnson was exempt.)

All in all the trip was well worthwhile and the one real disappointment was the postponement of the Mars landing - I had a press pass for the Jet Propulsion Laboratories in Pasadena, the control centre for the project.

Talking of conservationists - one minor victory in Los Angeles has been the saving of the famous Watts Towers from demolition.

After I've tidied up various professional commitments I'll be doing some articles for the fanzines on my misadventures - including being stranded at Barstow at four thirty in the morning with a Danish blonde...

\*\*Sorry to hear about SF EXPO - I hope SF EXPO West (mentioned in Noumenon 4) takes place. And bad luck on covering the Mars landing. We were in the States when it landed and thought the coverage was pretty good - especially the colour transmission. But now we're back in NZ, not much info comes through. Where did you say Barstow was...?\*

Bruce Ferguson  
2 R.D. Ohaupo  
NEW ZEALAND

(14 July 1976)

Noumenon 4 is as good as its predecessors, but I think it was a little dominated by the Pournelle interview. However I think the interview was very worthwhile. Your art-work is getting good too.

It took me a while to comprehend just what those strange symbols situated in the book were. I started off trying to find some way to decode them! - were they some strange message in a future hieroglyph? Then I realised that they were entries from some IQ test. I now think I know the answers but what I want to know is: is it important to know the answer? Regardless, thanks for some amusing moments as I puzzled their existence.

The article by you ("Facts To...") was very good too. I'm afraid I haven't read anything by Von Daniken and so missed that aspect of the article. But it is a good point you raise. Reference publishers have to live up to some of their responsibilities. It's bad enough when two writers produce conflicting views, but from the same source some sort of consistency is expected.

It is good to hear that Noumenon is going well. People I have shown copies to have been interested in science fiction and also expressed an interest in Noumenon. I think it is important to echo the comments of F. Macskasy Jr. in issue 3 - "COMMUNICATE". The number of people who read and are interested in sf is surprising.

\*\*No, it is not important to know the answer to the wee puzzles, but I'm sure everyone got them (if not, I'll give the answers to whoever needs them).

Communication is certainly the thing - thank you Bruce for helping to make Noumenon the success I think it is.\*\*

John W. Andrews  
2301 E. Foothill Drive  
Santa Rosa, California 95404  
U.S.A. (30 July 1976)

\*\*John wrote a long, friendly and informative letter (one of four "welcoming" letters from members of the N3F (or NFFF - National Fantasy Fan Federation - a quite active American group. If you would like to learn more about N3F, write to Joanne Burger, 55 Bluebonnet Ct., Lake Jackson, Texas 77566, USA). John listed a few worthy fanzines, and then provided the following report on two conventions.\*\*

over...

8 Got to WesterCon 29 on the Friday morning. Crowd seemed sparse, action slow. No programming but for Get Acquainted cocktail session in evening. Talked to several acquaintances. L.E.W. Gray (mistakenly "Elver" in WorldCon '75 list) kindly introduced me to several Aussies, specially A.B. Chandler, of the so-piercing eyes. L.Gray also gave me some Aussie 'zines to glance at overnight, and addresses from his trip to Melbourne in '75. A gentleman, a family man, but unfortunately not a great letter writer.

Friday evening talked with J. Williamson but not as long as last year, my only longtime pro acquaintance (G of H at WorldCon next year). Saw mostly uncut BARBARA film in evening. Cute. In Memoriam: Pangborn, February; T.B. Swann, March; Van Voigt's wife, recently.

Overall: Con austere, programming lighter, more relaxed, attendance down (1,500?); prices higher, Hucksters Room very dear, wares move slower; Masquerade less elaborate, but excellent slide-show: "The Capture". Only usual trouble with Hotel - complaints about Hotel requirement of credit-rating 'passport', although guests pay in ADVANCE.

At Panels, notable dearth of talk about Anthologies. Michael Kurland spoke out against loose, storyless, arty tales such as those so popular in "New Wave" and five years of Anthologies. No Panels on fanzines rise of semi-prozines. Special features: two interviews, close attention to both. Publicly, R. Delap asked questions of Sturgeon; Mike Glyer of R. Silberberg. Very open, smooth replies; searching questions - wonder if rehearsed?? Silberberg outspoken, denounces NYC (New York City) as decaying; down on Publishing Establishment. Highlight of Panels: Don Simpson explained, with slides and a scale model, an alien probe-ship for searching solar systems for signs of life, which included a coded anticryptography message module; was Smithsonian contract.

FAAN awards Sunday. Several NFFF'ers nominated, and one, D.D'Amassa, won. A "non-Banquet" ceremony. Someone carried a large, attractive boa constrictor on their shoulders in lobby. Monday morning, graveyard hours, out on for night-life.

Persistent campaign by Phoenix to get votes (only lost by seven). Met Dan Goodman and Al Rothstein (of WCon 29 Committee) at LA party - they were surprised to have me pop up and, armed with typescript, try to explain the insides of the story, Sisyphus, Son of Aeolus, and how version in Fantastic December '75 warped by misprints. A translator may get writer's, editor's and printer's errors nung on him. My Sisyphean labor: to improve quality.

I skipped the Friday evening autograph party for the SF Seminar in Berkeley, California. I arrived the 10th and parked my car on side street - the bookstore on Shattuck lies near the University of California. I entered the

Store at ten, just before the first morning Panel. R.F. Nelson is another pro I've met socially; he helped organize the Seminar. Bob Yamada of the Books Unlimited Store and Alva Rogers, famed Con entrepreneur, formed the nucleus committee.

The first Panel revolved around three great magazine editors: Campbell, Gold, andoucher, and the general legacy of mag. SF. Poul Anderson read a 1968 letter from Campbell. Apparently, Campbell, as late as '68, followed a misinformed policy about cybernetics, 'intelligent' computers, and exaggerated claims thereof (I've been trying to express the other side and criticize Asimov's ROBOT stories, but so far, little exposure in fanzines - apparently this dogma has become a hardened crust in SF). Robert Silberberg essayed quickies on four others: Larry Shaw, a great guy, cultured, but no editor; Ray Palmer, a great editor who made Azazing a personal production but with lousy results, paradoxically; Howard Browne, poor as an editor; and Pohl, not much into it.

On both days, informal discussion sessions followed Panels. I chose several others over Silberberg. Like so many, Silberberg attended one day only. Thomas N. Scortia shows himself fed up with political controversies, and journalism over nuclear-power issues. Terry Carr and Carol Carr also spent some time. Randall Garrett cracked jokes as usual; he made some cracks about languages, and I was tempted to join in, but didn't. On Saturday and on Sunday before the closing Banquet, I talked long with Wilmar H. Shiras. She made one great breakthrough in Forties Astounding: the series of long stories that began with In Hiding and later were collected into a classic novel. She feels her treatment of gifted superchildren has insights for the problem of the gifted in our society. Also, she represents the woman who strives to achieve outside stereotyped roles; she rejected Latin in Boston; talked authorities into allowing trig. and physics in High School.

Copies of attendees' works had been stacked for people wanting autographs. I bought from Dorthy Bryant's self-published novella pile: The Comforter. After she went to that trouble and sold copies on her own, a big publisher took it and changed title to The Kin of Atta Are Waiting. Also, stores, especially Comix stores, are beginning to stock some fanzines, especially well-printed ones, such as Algoni and Nickelodeon - the so-called 'semi-pros'. I also bought paperback The Platons of Doom And Other Stories by A.B. Cover (Dover, Rover). A young, 26-year old, 3 years into it; a writer to watch in my opinion, Cover lives in southern California.

At second Panel, Charlie Brown (editor of Locus) and Luther Nichols (of Double-day, Inc.) had at each, lightly. Charlie



has pointed out in his newszine the Doubleday practice of 'pulping' books that don't sell; according to Nichols they wait 6 months now and interfere little with small publ. they take over (Dell paperbacks). R. Faraday Nelson told how he fooled Roger Elwood; Roger bars 'non-Christian' material in his publications and Nelson wrote a nasty, heretical fantasy on theme of William Blake. Apparently Elwood doesn't analyze the inner; he relies on the surface. In fact, Elwood supposedly wants more Nelson novels for Laser Books. . . Hm. I sort of promised Nelson I'd look for errors in his Laser Books No. 32 - errors of hard science.

I listened to several neo-authors; may be famous someday. Mel Gilden, Mal Warwick (recent Analog, said little), Marta Randall (says she doesn't emphasize science in her stuff), R.F. Nelson, and R.A. Wilson (Illuminatus Trilogy). Also Marlin Spike (sic). Gary K. Wolf spoke of promotion as key to SF success - most SF weakly 'pushed' by publish/retail establishment. Wears a Killerbow T-shirt. Eric Vinicoff says he's part of team; Marcia Martin does technical side for him.

Tom Whitmore and others strongly reacted against platforms of R.F. Nelson (four stage history of SF, with his last stage the noblest 'course of Empire', and first to treat individuals), and also R. Wilson (last chance for man to get into space and avoid Club of Rome disasters; life to last 2-300 years by method tried on rats at UC Berkeley; transform consciousness a la Leary). The final Panel on Women in SF ran sourly also. Some women (such as Sydney Joyce Van Scyoc, Wilmar H. Shiras, Dena Brown) spoke to problem of re-definition of feminism (women's Lib), and also of persecution as past phenomenon (hiding behind initials, epicleses). Others such as Marta Randall, Susan Wood (Canadian) display a 'chip-on-the-shoulder' cold scorn that disarms me.

At the Banquet, Fritz Leiber gave a good talk, a fine performance, and announced his new novel - to be published in Fantasy & SF this year, and as a book in February '77. I do deplore the practice of using a different title for book and magazine versions.

Now as to what I'm doing. . . I have been seriously studying style. In this age, one can (who does?!) try both linguistic, statistical, and artistic approaches. Discover stylistics, a discipline pursued on the Continent (but neglected in English-speaking lands) which studies this question: how do the different ways of saying the same thing differ in effect?

I've begun trading books with Europe. But still keen for English language. In particular, I have only these four (M.P.) Shiel: ESSAYS; PURPLE CLOUD; LORD OF SEA; and DR. KRASINSKI'S SECRET. Want any readable copy of others, what I can get,

especially SF emphasis, such as THE 9 YOUNG MEN ARE... or WHAT THE OLD WOMAN... Willing to trade two for one. Also, someday, though poor, want to read part of Stapledon's LAST AND FIRST MEN that shows censored pages of American version. Different people want different things. Some: first editions, dust jackets. Others, autographs (want Sam Moskowitz' autograph?), still others paperbacks, special items, complete set of an author. Some after mags. I have items above categories, but mainly in American paperbacks, hardbound, Book Club, some good oldies, few obscure. Also interested in FANTASY - hence, every land can provide something. I read Esperanto, German, Russian, French. . . Engaged in thankless, tedious labor of translator. Hope to spark improvements in translations.

P.S. At the Seminar, at Con. everywhere, in Boston, people have been telling the awful truth about Niven's RINGWORLD. Unstable!! The Ring would slip slide into Star. Why? Newtonian analysis by Clerk Maxwell 19th century British physicist. Also work on Saturn's rings by Sofya Kovalevskaya (woman mathematician)...

\*\*Whew, John - wot a whopper of a letter! And what a wealth of useful minutia - enough ideas there for about 10 articles. I don't seem to have any books you may be interested in, but perhaps other readers do. I didn't know about the censored LAST AND FIRST MEN, tho. Thanks again for your letter and time.\*\*

S.J. Spring  
12 Crathie Cres.  
Tokoroa  
NEW ZEALAND

(3 July 1976)

I would like to congratulate you on the excellence of your magazine. It fills a great void in literature in NZ; I hope to see more SF around as a result.

A problem I have found is trying to get the books of certain authors or information about coming books. Two questions I would like answered if possible: (i) what is the title of Philip Jose Farmer's third Riverworld book? (ii) is there more to come in Farmer's World of Tiers series? The fourth book ended (as did 1 to 3) suggesting more was to happen.

Is it possible to obtain titles mentioned in your Publishing Info. through you?

\*\*The most recent information I've seen (SFR 17) gives THE MAGIC LABYRINTH (a quote from Burton's KASIDAH) as the final title for the 3rd Riverworld book (Farmer is still working on it). I don't know about the other series, only that Farmer is about 5 novels late as of February! Yes, it is possible to obtain most titles mentioned in Noumenon from us.\*\*

# September 2-6, 1976 MidAmeriCon Kansas City, Missouri 34th World Science Fiction Convention

## Tentative Program

### THURSDAY, Sept. 2

6:30 PM — Astronaut Speech . . . . . Imperial Ballroom  
7:30 PM — Fred Haskell's Song & Slide Show . . . . . Imperial Ballroom  
9:00 PM — Meet the Authors Party . . . . . Pool Deck (5th Floor)

#### CONTINUING EVENTS:

Registration — 10:00 AM - 10:00 PM . . . . . Mezzanine  
Art Show — 12:00 Noon - 6:00 PM . . . . . Trianon Room  
George Barr Art Display — 12:00 Noon - 6:00 PM . . . . . Burgundy Room  
Huckster Room Set-Up — 10:00 AM - 2:00 PM . . . . . Royal Hall  
Huckster Room Opens — 2:00 PM - 6:00 PM . . . . . Royal Hall  
Film Program — 1:00 PM - 3:00 AM . . . . . Grand Ballroom

### FRIDAY, Sept. 3

11:30 AM — Weird & Horror Genre Luncheon . . . . . Windsor Room (Phillips)  
12:00 Noon — Opening Ceremonies . . . . . Imperial Ballroom  
1:00 PM — Author's Forum (closes 6:00 PM) . . . . . Crystal Room (Phillips)  
1:30 PM — Preliminary Business Meeting (open ended) . . . . . London Room (Phillips)  
1:30 PM — Panel: SF, Why Bother With This Crud? (Moderator: Alan Dean Foster,  
Panelists: R. A. Lafferty, Clifford Simak, Philip Jose Farmer, Frank Herbert) . . . . . Imperial Ballroom  
1:30 PM — Bally Dancing Exhibition . . . . . Colonial Ballroom  
2:30 PM — Fanzine Workshop (Mimeo) . . . . . Music Room  
2:30 PM — Neo-Pro Workshop (Moderator: Bob Tucker) . . . . . Colonial Ballroom  
4:00 PM — Panel: Life in Outer Space (Moderator: Jerry Pournelle) . . . . . Colonial Ballroom  
6:00 PM — Artists' Reception . . . . . Trianon Room  
8:30 PM — Dramatic Production . . . . . Music Hall (Municipal Auditorium)

#### CONTINUING EVENTS:

Registration — 10:00 AM - 10:00 PM . . . . . Mezzanine  
Art Show — 10:00 AM - 6:00 PM . . . . . Trianon Room  
George Barr Art Display — 10:00 AM - 6:00 PM . . . . . Burgundy Room  
Huckster Room — 10:00 AM - 6:00 PM . . . . . Royal Hall  
Film Program — 11:00 AM - 3:30 PM . . . . . Grand Ballroom  
Neo-Fan Room — 11:00 AM - 6:00 PM . . . . . Towers 21-22

### SATURDAY, Sept. 4

10:00 AM — SFWA Business Meeting . . . . . London Room (Phillips)  
11:00 AM — Panel: Sex in Science Fiction (Moderators: Larry Propp & Joni Stopp,  
Panelists: Mike Glicksahn, Ron Bouds, Lee Smoile, Bobbi Armbruster) . . . . . Imperial Ballroom  
11:00 AM — Artists Genre Luncheon . . . . . Windsor Room (Phillips)  
12:00 Noon — Author's Forum (closes 6:00 PM) . . . . . Crystal Room (Phillips)  
12:30 PM — Image & Emblem in 2001 . . . . . Imperial Ballroom  
12:30 PM — Business Meeting/Site Selection (open ended) . . . . . London Room (Phillips)  
1:00 PM — Burroughs Bibliophiles' Dum-Dum . . . . . Colonial Ballroom  
4:00 PM — Fanzine Workshop (Offset) . . . . . Music Room  
4:30 PM — Masquerade Set-Up . . . . . Colonial/Imperial Ballrooms  
8:00 PM — Masquerade . . . . . Colonial/Imperial Ballrooms

#### CONTINUING EVENTS:

Same as Friday

### SUNDAY, Sept. 5

1:00 PM — Guest of Honor Banquet . . . . . Colonial/Imperial Ballrooms  
4:00 PM — Author's Forum (closes 6:00 PM) . . . . . Crystal Room (Phillips)  
4:00 PM — General Auction . . . . . Imperial Ballroom  
4:00 PM — Convention Planners' Workshop . . . . . Music Room  
8:30 PM — Hugo Awards Ceremonies . . . . . Music Hall (Municipal Auditorium)

#### CONTINUING EVENTS:

Registration — 10:00 AM - 5:00 PM . . . . . Mezzanine  
Others same as Friday

### MONDAY, Sept. 6

11:30 AM — Heroic Fantasy Genre Luncheon . . . . . Windsor Room (Phillips)  
12:00 Noon — Author's Forum (closes 3:00 PM) . . . . . Crystal Room (Phillips)  
12:00 Noon — Panel: My Favorite World Tomorrow (Moderator: Jerry Pournelle) . . . . . Imperial Ballroom  
2:00 PM — Auction Slide Show . . . . . Imperial Ballroom  
4:00 PM — Closing Ceremonies . . . . . Imperial Ballroom

#### CONTINUING EVENTS:

Art Show — 10:00 AM - 2:00 PM . . . . . Trianon Room  
George Barr Art Display — 10:00 AM - 2:00 PM . . . . . Burgundy Room  
Huckster Room — 10:00 AM - 2:00 PM . . . . . Royal Hall  
Film Program — 11:00 AM - 10:00 PM . . . . . Grand Ballroom  
Neo-Fan Room — 11:00 AM - 2:00 PM . . . . . Towers 21-22

The reproduction of the program for MidAmeriCon at left is to give NZ fen some idea of the (playful) seriousness of fandom. While battles and criticism rage, and disillusion arises occasionally (see the piece by Vucak in this issue), many and extensive are the activities of the sf 'community'. The main activities (besides reading sf books and magazines and perhaps discussing them with friends) are attending conventions and producing fanzines. I outlined the background of these two activities in *Nourannon* 1, so would here like to concentrate on current or forthcoming events and items.

MidAmeriCon threatens to be the best attended WorldCon yet - so much so that certain measures have been taken to try to limit membership (advertising rising membership rates to encourage early registration; discouraging 'fringe' activities like STAR TREK, "Hayer"-dom, for example).

Bidding for, and organizing, a WorldCon requires a very dedicated committee. Planning needs to start up to 10 years in advance, with advertising reaching a peak 2-3 years before the planned date (bids are voted on at the WorldCon two years in advance. Thus, the 1978 bids will be voted on by members of MidAmeriCon).

Becoming a member of each year's WorldCon is important for fen; not only do you vote on the venue of future WorldCons, but you also vote on the Hugo Awards. Most NZ fen would become supporting members (i.e. non-attending) and for their few dollars, get the voting rights, along with the periodic "Progress Reports" put out by the WorldCon committee.

MidAmeriCon's first PR was basically a flyer, but number 2 is a 52 page, typeset and offset, magazine. Although about half the content is advertising, all of it is sf related and much is information and advertising for future conventions (especially WorldCon bids). Articles include: proposals of ways to limit WorldCon attendances (projected MidAmeriCon membership is 7,000); a piece on WorldCon Masquerades; WorldCon Constitution wrangles; a history of WorldCons (Part 1); and the ever-present sf'al feature, a letter column.

Progress Reports numbers 3 and 4, and the Program Book, are also typeset and offset magazines. Number 3 (40 pages), along with all the latest info on registration, hotel reservations and programming, includes the first of a series of articles by John Millard on how to (successfully) organise a WorldCon, plus other pieces on Constitution wrangles and Masquerade costumes, and the letter column.

Number 4 (68 pp - see cover below) has part two of John's series, more on costumes, the verbatim Constitution, the Hugo nominating ballot, part two of the history of WorldCons (an excellent series), plus pages of letters.



The Program Book (60 pp - arrived two weeks ago) has the most up-to-the-minute info on Con activities, a map of downtown Kansas City, a well-done cartoon on the way sf conventions drive hotel management (and the organising committee) around the bend, an article on F as AWOL, part three of John's series, a piece on how to enjoy yourself at a WorldCon, and, of course, the letter col.

I've covered the contents in some depth to show newcomers to the sf world (or oldtimers who've not joined WorldCons) that joining the WorldCon is a worthwhile (as well as worthy) activity.

And while it is a bit late to join MidAmeriCon, I suggest you join SunCon, the 35th WorldCon. It will be held in Miami Beach, Florida, September 2-5, 1977. GoH is Jack Williamson, Fan GoH is Robert A. Madle, and the Toastmaster is Robert Silverberg. Supporting memberships are \$7.50 (US); Attending are \$10.00 till September 30, \$15.00 from Oct. 1 to Dec. 31. The address is: SunCon, 35th World Science Fiction Convention, Box 3427, Cherry Hill, New Jersey 08034, USA.

SunCon have just released their first "Convention Journal" (24pp, typeset and offset) which, along with all the necessary Con info, includes: Ursula LeGuin's GoH Speech from AussieCon (33rd WorldCon - 1975), which is both lengthy and most stimulating; an AussieCon "Photo Report"; plus the membership list (a common feature - I forgot to mention their inclusion in the PRs above) and a few other bits and pieces. SunCon plan 3 more Journals, a Program Book, and a postCon Journal.

OVER...



Brown's "Moorcock's Cosmology"; a long review of Aldiss' SF ART; "Notes on the Gor Series"; and a history of the Ditmar Awards (the Australian "SF Achievement Awards") presented over the years.

DElap's F & SF REVIEW - Edited by Richard Delap (associate editor and publisher - Frederick Patten). See Naumenon 1 for subscription details. Typeset, Offset.

Published monthly, DELAP's is the essential review journal for American releases. The standard of reviewing is generally very high and virtually all of the more significant F&SF books are reviewed.

FANWE SLETTER - Edited & produced by Leigh Edmonds (PO Box 76, Carlton, Victoria 3053, AUSTRALIA) Fortnightly; \$2.00/10 issues; F/C duplicated & folded.

The Australian newszine that keeps you up to date on the comings and goings, achievements and activities of (Australasian) fan. Often includes fanzine reviews.

FANZINE FANATIQUE - Published by Keith & Rosemary Walker (2 Daisy Bank, Quernmore Rd., Lancaster, ENGLAND) 6 weekly; 10p (4 for 35p) or trade. Double Issue 17/18; 14pp; F/C duplicated.

Subtitled "The Fanzine Fans Fanzine", FF reviews most (all?) of the different types of 'zine (including fames, comics, Tolkien, Dr. Who, and poetry 'zines). A comprehensive labour of love (including typing by candlelight!).

KARASS - Edited and published by Linda Bushyager (1614 Evans Ave., Prospect Park, Philadelphia 19076, USA) 3/\$1.00; available for contributions or trades.

Issue 20 (March) 6pp/Issue 21 (Apr/May) 20 pp; A4 duplicated.

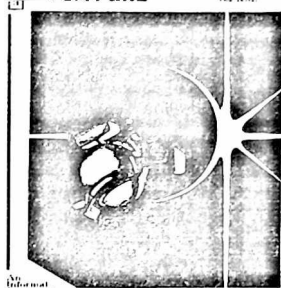
American newszine but more chatty and fanish than Locus. Recommended.

LOCUS - Edited and published by Charles & Dena Brown (Locus Publications, PO Box 3938, San Francisco, CA 94119, USA) 15/year; 15/\$15 (airmail) or 15/\$6 (sea); 11" x 8 1/2"; offset

LOCUS is usually 8 or 12 pages, full of news, reviews (books, magazines, fanzines), forthcoming and current book schedules and notes, convention listings, and a growing ad section. If you want to be up to date on what's happening in the sf world in America (though they also cover British news), LOCUS is essential.

NEW VENTURE - Edited by Steve Fahnestalk and Jon Gustafson (Rt. 2, Box 135, Pullman, WA 99163, USA) Quarterly; 4/\$4.00  
Issue 2 44pp/Issue 3 50pp; 11"x8 1/2"; offset

## NEW VENTURE



2 includes: an interview with Roger Elwood; The Ceaseless Stone, part 1 of a new "Doctor Eszterhazy" story by Avram Davidson; David Gerrald's Western-Con address.

3 includes: an interview with Poul Anderson; Ceaseless Stone part 2.

Both issues include book and fanzine reviews, plenty of good art, letters, and Jon's column on sf art, "The Serpent's Tooth".

Recommended.

OUTWORLDS - Edited and published by Bill Bowers (PO Box 2521, North Canton, Ohio 44720, USA) Quarterly; 4/\$5.00; available for contributions or trades. Issue 27 (1st Qu. 1976) 44pp; 11"x8 1/2"; offset

This is one of the most professional 'zines - extremely well laid-out and printed, plenty of excellent art, a who's who of writers and contributors.

27 includes: a lengthy reminiscence of James Blish by Robert Lowndes; some thrust and parry from Doug Barbour and Darrell Schweitzer discussing DHAIGREN; the hilarious tale of the origin of "The Secret Handgrip of Fandom"; plus many other features.

Recommended.

## SCIENCE FICTION REVIEW

George R.R. Martin  
Robert Anton Wilson

17



SCIENCE FICTION REVIEW - Edited and published by Richard E. Geis (PO Box 1140A, Portland, Oregon 97211, USA) Quarterly; o/seas subs: \$US4.50/1 year, \$US8.00/2 years.

Issue 17 (May) 48pp; 11"x8 1/2"; offset

A hard-hitting editorial on space programs, Third World resources and the 'Welfare' state opens this issue. Then there are two (!) interviews (George R.R. Martin and Robert Anton Wilson); a good overview on Philip K. Dick, lots of reviews, letters and art, an art column (by Freff), and discussions on matters raised in earlier SFRs.

Recommended.

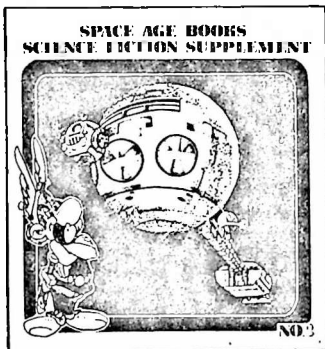
SF COMMENTARY - Edited, printed and published by Bruce Gillespie (GPO Box 5195AA, Melbourne, Victoria 3001, AUSTRALIA) Irregular; \$A5.00/5 or \$1/issue

Issue 43 (August 75) 63pp / Issue 46 (May 76) 33pp; both A4 duplicated.

43 is the special WILSON TUCKER issue, slightly delayed, and includes an interview, 4 articles/reviews on Tucker's books, plus a bibliography.

46 is a "catch up" issue after the two previous double issues (41/42 and 44/45). As usual, the "I Must Be Talking To My Friends" letter col (here titled "Expositions and Epistles") is the highlight. But Bruce is a thorough sort of person and has decided to read (as near as possible) every piece of short fiction published each year. He finished the task for 1973 this April, so includes his list of the "BEST OF" for 1973. He also includes some Favourites for 1975. Also included: Reba Estrin's study of Heinlein's juveniles and Angus Taylor's traveller's tale.

Recommended.



SPACE AGE BOOKS: SCIENCE FICTION SUPPLEMENT No. 3

This is not really a 'zine but a mail-order catalogue from Space Age Books in Melbourne. SAB have a very large selection of sf books and related items, so they produce these 20 (or so) page Supplements two or three times a year. No. 3 is 24 pages, 9" square, printed offset, and packed with titles.

Pieces of news and advance information are included, along with a few reviews and the occasional illustration. The bulk consists of their SFAF listings (alphabetical by authors) - fiction/non-fiction; Art and Film items; a few Comics; etc. - the majority being British or American editions that are also available in NZ (which is one reason I wish they could include publisher - then you know whether it's worth ordering a book that may not be available in NZ).

Still, even if you don't buy much through SAB, it may be worth \$3/year for you to subscribe to their Newsletter and Supplements. (SPACE AGE BOOKS, 305-307 Swanston St., Melbourne 3000, Victoria, AUSTRALIA)

STARLING - Edited and published by Hank and Lesleigh Luttrell (525 W. Main, Madison, Wisconsin 53703, USA) Quarterly; 50¢/issue; \$2.00/5; or for contributions and trades.

Issue 33 (Feb) 38pp; 11"x8 1/2" duplicated.

This is another fannish 'zine, with a review column by Joe Sanders, other reviews, an extensive letter col, a couple of articles on mystery writers, and a longish piece (Part IV) on "Great American Comics".



TANGENT - Edited and produced by David A. Truesdale (611-A Division St., Oshkosh, Wisconsin 54901, USA) Quarterly; \$1.25/issue; or for contributions and trades.

Issue 4 (Feb) 74 pp; 11"x8 1/2" offset.

Here's a professional newcomer to the 'quality 'zine' stakes. Three (!) interviews - Zelazny, William Tenn, George R.R. Martin - fiction, poetry, articles, reviews, and a lot of good art. Fine fanzine review and letter columns too.

Recommended.

## THE SUPERFICIAL SIDE OF MODERN SCIENCE FICTION

When reading sf, what criterion applies to make it 'good' sf? We are all aware of the terrible side of utter rubbish in sf writing. But why does it exist? Writers write it? Publishers produce it? The markets want it?

It is because readers allow it. They tolerate it. They don't stand up and cry out against it. Why? Why do we pick out sf books and read them in the first place? Part of the answer gives an insight to our tolerance. In a small market, there is not much to choose from. Is that the excuse for well-known writers to produce garbage?

Up to 95% of all sf written is superficial. By superficial, I mean badly written or with a mediocre story, little or no 'thinking' material. An easy yard-stick to apply is the 're-readability' factor. A book which can be read and re-read, without losing its appeal, I class as not superficial. That is one yard-stick. Another is 'thinking' content, or 'grey matter stuff'. I may not always like the book, but if it sets me thinking, it has won my approval.

Put up or shut up.

Robert A. Heinlein:

THE MOON IS A HARSH MISTRESS

STRANGER IN A STRANGE LAND

I WILL FEAR NO EVIL

Arthur C. Clarke:

THE CITY AND THE STARS

THE SANDS OF MARS

A FALL OF MOONDUST

Larry Niven:

RINGWORLD

THE WORLD OF PTAVVS

Now compare the 'content' against such books as:

Poul Anderson:

THE LONG WAY HOME

BRAIN WAVE

Robert Silverberg:

HAWKSBILL STATION

VORNAN 19

A.E. Van Vogt:

MOONBEAST

THE MAN WITH A THOUSAND NAMES

I have picked these six writers out of many I have read for no special reason. All of them have written some excellent stories as well as rubbish.

However, the first eight books are considered classics (or will become such). I sincerely doubt whether the last six can even be remembered without checking your library. Yet the vast majority of sf books produced fall into the latter category. Does sheer name of a writer get him automatic publication? Almost certainly! Would the latter six books ever get past the editor if the author was Joe Glop?

What does all this prove?

Science Fiction movements are NOT carried forward by old readers. Most people who have been reading sf for ten or twenty years now devote their time to publishing fan magazines or running sf clubs. Rubbish survives simply because YOUNG readers are constantly coming on the market. It takes THEM another ten or fifteen years to wake up.

So?

Since some of us can see this merry-go-round, why not stop it? Everyone agrees that more meaningful writing inevitably leads to Hugos and Nebula Awards for the authors. Why not support a product that everyone wants? If I were in a supermarket, proven products would sell. That is common business sense.

Science fiction should be classed as 'literature' not an escapist fad. Well, literature is more than just a fancy title.

Stefan Vucak  
(Australia)  
July 1976

Afterword: The above is an attempt to put into words ideas that have been gathering momentum ever since I started looking for 'serious' sf writing. I am saddened to say that there is not much of it around. All comments are my personal feelings. If I am wrong, I am ready to be corrected.

Stefan Vucak



## FARMER'S WORLDS

Bruce Ferguson discusses  
the major series of  
Philip Jose Farmer

Although a few new books by Philip Jose Farmer have appeared in New Zealand recently (e.g. THE ALLEY GOD and TIME'S LAST GIFT), he presently has two series awaiting completion: the Riverworld trilogy - the first two books being TO YOUR SCATTERED BODIES GO (1972 Hugo Winner) and THE FABULOUS RIVERBOAT; and the World of the Tiers series - MAKER OF UNIVERSES, THE GATES OF CREATION, A PRIVATE COSMOS and BEHIND THE WALLS OF TERRA.

In A BACKDROP OF STARS (NEL - Harry Harrison, editor) Farmer goes into detail (in the lengthy afterword to Sail On, Sail On) about how he designs the world of his story. A variety of problems were met during the creation of Columbus' flat world in the story. A similar but more detailed universe is the setting for Tiers. The effort Farmer has put into designing Tiers is apparent - at no time do any inconsistencies arise. Yet all the time new features are introduced to add further to the picture of the world.

In direct contrast to Tiers, we have yet to know the secret of who made or controls Riverworld. Where Tiers has many different landscapes, Riverworld is dominated by the River. However, Riverworld is still Farmer's creation, and is just as comprehensive as Tiers and the other worlds of the Lords.

Once a scene is set, a writer then needs to provide the cast. Again these two series contrast. Riverworld is populated with every soul who ever lived and Farmer can select his stars from history books - Sir Richard Francis Burton, Cyrano de Bergerac, Samuel Clemens and millions more. The only other life on the world are a few fish and worms, and The Ethicals. In contrast, the Tiers are populated by many beings from mythology, history and fantasy: centaurs, harpies, mammoths, Welthier, tempusfudgers and chronovolves. Riverworld is decorated with colourful people where Tiers has exotic creatures.

These series have similar themes: mankind is the subject of some evil experiment conducted by some superior, but tangible beings. In both books there is resistance against the superiors although, by the end of ...TERRA, Kickaha's inferiority is suspect. Both these evil experiments are a degradation of humanity. They are inhumane - maybe Farmer is crying to get the reader to think about experiments with other sentient. The books already deal with humanity's origins and purpose.

Where the two series aren't similar, they are in direct contrast: many worlds/one world, few animals/many animals, etc. In both cases the totality of Farmer's creation leaves the reader feeling that he has just glimpsed a corner of an immense canvas. A canvas that depicts a host of ideas and concepts.

Farmer is a master of fantasy and has a wealth of ideas. His particular genius lies in combining his ideas with some old themes (immortality, parallel worlds, time travel, etc.) to produce a truly fantastic result. And the result is always a total concept. His creations include: Riverworld; the pocket universes of the Tiers series; the parallel worlds of THE GATES OF TIME; pre-historical Earth of TIMES LAST GIFT; and the flat Earth of Sail On, Sail On.

Riverworld and the World of the Tiers are his two largest works to date. They will be even larger when they are completed. Let's hope the wait is not too long.

### BIBLIOGRAPHY

Riverworld. (both Panther)  
TO YOUR SCATTERED BODIES GO (1971)  
THE FABULOUS RIVERBOAT (1971)

The World of the Tiers. (all Sphere)  
MAKER OF UNIVERSES (1965)  
THE GATES OF CREATION (1966)  
A PRIVATE COSMOS (1968)  
BEHIND THE WALLS OF TERRA (1970)

### Other Universes.

TIME'S LAST GIFT (1972, Panther)  
THE WIND WHALES OF ISHMAEL (1971,  
Quartet)  
THE GATE OF TIME (1966, Panther)

Bruce Ferguson  
(New Zealand)  
July 1976





John Thomson  
Marana Avenue North  
No. 9 R.D.  
Otatara, Invercargill  
NEW ZEALAND

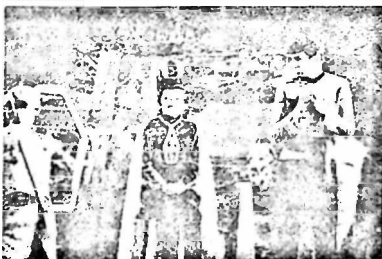
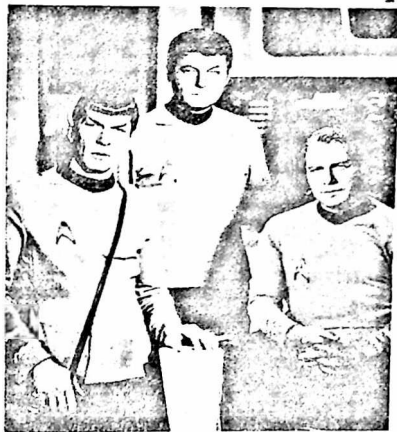
(25 June 1976)

Dear Brian,

You will find enclosed some information on the STAR TREK scripts for other STAR TREK fans. I recently wrote to TV One asking if they are going to put the series back on and they were happy to say that it will be returning to our screens at a later date.

# FIRST SEASON SCRIPTS -- 1966-1967

No.	Title	Writer(s)
1201	VAN TRAP	George C. Johnson
1202	CHARLIE X	D.C. Fontana & G. Roddenberry
1203	THE NAKED TIME	John D.F. Black
1204	THE ENEMY WITHIN	R. Matheson
1205	MUDDS WOMAN	G. Roddenberry & S. Kandel
1206	WHAT ARE LITTLE GIRLS MADE OF?	R. Bloch
1207	MIRI	Adrian Snies
1208	DAGGER OF THE MINDS	S. Winckelberg
1209	CORBORWITE MANEUVER	Jerry Sohl
1210	CONSCIENCE OF THE KINGS	B. Trivers
1211	BALANCE OF TERROR	Paul Schneider
1212	SHORE LEAVE	Theodore Sturgeon
1213	GALILEO SEVEN	Oliver Crawford
1214	SQUIRE OF GOTHOS	Paul Schneider
1215	ARENA	Gene L. Coon & F. Brown
1216	TOMORROW IS YESTERDAY	D.C. Fontana
1217	COURT MARTIAL	D. Mankiewicz & S. Sobleran
1218	RETURN OF THE ARCHONS	B. Sobleran
1219	SPACE SEED	C. Wilbur & G.L. Coon
1220	TASTE OF ARMAGEDDON	R. Hammer & G.L. Coon
1221	THIS SIDE OF PARADISE	D.C. Fontana
1222	DEVIL IN THE DARK	G.L. Coon
1223	ERRAND OF MERCY	G.L. Coon
1224	ALTERNATIVE FACTOR	Don Ingalls
1225	CITY ON THE EDGE OF FOREVER	H. Smith
1226	OPERATION ANNIHILATE	S. Carabatsos



## SECOND SEASON SCRIPTS -- 1967-1968

1230	AMOK TIME	Theodore Sturgeon
1231	WHO MOURNS FOR ADONISS	G.L. Coon
1232	CHANGELING	J.M. Lucas
1233	MIRROR MIRROR	James Bixby
1234	THE APPLE	G.L. Coon
1235	DOOMSDAY MACHINE	N. Soinrad
1236	CATSPAW	Robert Bloch
1237	METAMORPHIS	G.L. Coon
1238	JOURNEY TO BABEL	D.C. Fontana
1239	FRIDAYS CHILD	D.C. Fontana
1240	THE DEADLY YEARS	David Harmon
1241	OBSESSION	Art Wallace
1242	WOLF IN THE FOLD	Robert Bloch
1243	TROUBLE WITH TRIBBLES	D. Gerrold
1244	GAMESTERS OF TRISKELION	M. Armen
1245	PIECE OF THE ACTION	D. Harmon
1246	IMPUNITY SYNDROME	R. Sabaroff
1247	PRIVATE LITTLE WAR	D. Ingalls
1248	RETURN TO TOMORROW	J.T. Dugan
1249	PATTERNS OF FORCE	J.M. Lucas
1250	BY ANY OTHER NAME	Jerome Bixby
1251	OMEGA GLORY	Gene Roddenberry
1252	ULTIMATE COMPUTER	L. Wolfe & D.C. Fontana
1253	BREAD & CIRCUSES	J. Knuebuhl & G.L. Coon
1254	ASSIGNMENT EARTH	G. Roddenberry & A. Wallace

## THIRD SEASON SCRIPTS -- 1968-1969

1255	SPOCK'S BRAIN	Lee Cronin
1256	ENTERPRISE INCIDENT	D.C. Fontana
1257	PARADISE SYNDROME	M. Armen
1258	AND THE CHILDREN SHALL LEAD	E.J. Lasko
1259	IS THERE NO TRUTH, NO BEAUTY	J.L. Arosete
1260	SPECTRE OF THE GUN	Lee Cronin
1261	DAY OF THE DOVE	Jerome Bixby
1262	FOR THE WORLD IS HOLLOW AND I HAVE TOUCHED THE SKY	R. Vollaets
1263	THE THOLIAN WEB	J. Burns & C. Richards
1264	PLATO'S STEPCHILDREN	M. Dolinsky
1265	WINK OF AN EYE	Arthur Heineman
1266	THE EMPATH	Joyce Muskat
1267	ELLAN OF TROYIUS	J.M. Lucas
1268	WHOM GODS DESTROY	Lee Erwin
1269	LET THAT BE YOUR LAST BATTLEFIELD	G. Crawford
1270	MARK OF GIDEON	Lee Erwin
1271	THAT WHICH SURVIVES	J.M. Lucas
1272	THE LIGHTS OF ZETAR	J. Tarches & S. Lewis
1273	REQUIEM FOR METHUSELAH	Jerome Bixby
1274	THE WAY TO EDEN	Arthur Heineman
1275	THE CLOUD MINDERS	Margaret Armen
1276	THE SAVAGE CURTAIN	G. Roddenberry & A. Heineman
1277	ALL OUR YESTERDAYS	J.L. Arosete
1278	TURNABOUT INTRUDER	Arthur H. Singer

18 And here's another new (irregular?) column. I'll let Tony introduce it himself. Hopefully, others will add to it and even provide columns.

Tony Lovatt  
586 Madras Street  
Christchurch  
NEW ZEALAND

(21 June 1976)

D. White, in Noumenon 3, suggests a department within Noumenon (as I understand the summary of his letter) which I will take the liberty of calling a "Futures Forum". By fortuitous chance, the editorial in the same issue provided an example of the contents of such a Forum. The key word, for these purposes, was "wondering".

Most people do their thinking in private; no matter how honestly they may have made up their minds, when they talk to other people their opinions appear formed; they try to convince, rather than aid people to think for themselves. Such a Forum as I and (I presume) citizen White envisage would consist of, essentially, "thinking in public"; something which sf writers and fans are more used to than the general public.

I quite approve of White's booklist and would like to add Anderson's THE BY-WORLDER, Vance's COMMUNE 2000AD and, most importantly, Toffler's FUTURE SHOCK. This last should be number one on any 'must' list for "Plotting the Trajectories of the Future".

Such organizations as RAND and The Club of Rome produce scenarios which are based on sound extrapolation (by computer programs, good choice of variables), but which display little imagination. Of course, when a single scenario may cost hundreds of kilobucks, one can't afford to stray far from the path of maximum probability; but when a scenario (of sorts) costs only a few cent's postage, one should be able to chart some of the less probable but more interesting byways of the manifold possible futures.

And please don't get the idea we would be limited to sheer, unsupported speculation. The computer at Varsity here is one of the most powerful in NZ, and I have as much time on it as I wish, limited only by my ability to pay (at \$54 per hour I hoard the milliseconds). A friend of mine is working on a program to predict the future of NZ's electricity industry into the 1990's. There are standard programs I could use, and if people think it worthwhile, I could run something off.

Well, that's the idea. There is no shortage of theres, from immediate-concern ones (e.g. population control, genetic engineering - immediate? you'd better believe it! I put the first artificial plastic-eating bacterium 5 years away, or less), through near-future (nuclear power in NZ, the future of the car) and medium-future (moon colonies, zero-g. industry), to the really blue-sky ideas (e.g. possibility

for a stable, sensible world government). If anyone has any ideas on anything, let's hear about it!

Enclosed please find a short article on nuclear fission power, which you may decide to publish as the first article in the "Futures Forum" (or whatever you decide to call it).

# FUTURES FORUM

## NUCLEAR FISSION POWER IN NZ

It is my belief that, unless we develop alternative sources to a high degree in a hurry, nuclear power will be here inside of 20 years. That's just on economic considerations; if the "ecologists" have their way and prevent further construction of dams and coal-fired power stations, it may be sooner.

This may not be a bad thing. The Jan. '76 Scientific American has an article showing, inter alia, a comparison of the safety factors of coal-fired and nuclear-fired power plants. The nuclear-plants have an accident-risk of about 1 death per year per 10 gigawatts; coal-fired stations have virtually no accident risk. On all other counts (mining and milling, transport, and particularly pollution), the coal-fired stations pose a greater risk. The nuclear station has a total risk of about 0.8 fatalities per year per gigawatt; the best-case coal station, about 6.0; and the worst-case coal station, about 74.0.

This, mind you, applies to American light-water, enriched-uranium reactors. This is by no means the safest or most economical reactor on the market. The Canadian CANDU type of reactor has had not a single accident since the first one was commissioned in 1962. Every CANDU reactor is still operating. And the later models have total load factors (up-times) pushing 90%, as compared with less than 60% for even the best American designs. The worst Canadian reactor - Douglas Point - has a load factor of 45%, largely due to the shortage of heavy water. The number 3 reactor at Pickering was shut down for half of 1974 because of cracks in its pressure tubes - totally without safety hazard, and the only technical malfunction in the reactor so far - and thus has a load factor so far of only 65%.

In addition, there are 2 safety factors which stem directly from the design of the CANDU nuclear power system:

(1) The reactors use natural uranium; the expensive process for concentrating uranium-235 is unnecessary, and a source of concentrated radioactives is removed from potential troublemakers.

(2) The coolant and moderator are the same thing: heavy water. Thus, in the case of a coolant blockage or leak, the reactor will simply poison out (turn itself off). This is economically undesirable, since it takes 40 hours to power up

again, but is totally without safety hazards.

I have concentrated on the CANDU system, and on the positive aspects of that, only to stimulate discussion. There are black marks, of course! the CANDU system is dependent on heavy water, which is expensive, and still not being produced in enough quantity to satisfy present demand. Also, Campaign Half-Million claims that current uranium reserves will only last another 6-10 years; however, I don't know where they get their figures.

Tony Lovatt (NZ)  
June 1976

Tony Lovatt (3 July 1976)

Dear Brian,

Further to the article I sent you a few weeks ago: I have since learnt that a recent joint report of the International Atomic Energy Agency of the UN and the Nuclear Energy Agency of the OECD estimates that present proved world reserves of uranium are enough to last for 15 years at the currently projected rate of consumption. This, of course, doesn't allow for new discoveries of uranium, or anything like the fast-breeder reactor. It also doesn't allow for any sudden increase in the number of power stations. One way or another, it seems likely that nuclear fuel supplies will be pushed pretty close to their limits by 2000 AD at the latest.

••There are a couple of points I'd like to raise re your article, Tony.

1. Safety. Surely when comparing different systems all aspects must be looked at. Do your figures on risk include uranium mines and mills, enrichment and fuel re-processing plants, hexafluoride conversion and fuel fabrication plants, transport systems and, most important of all, waste storage installations?

2. Load Factors. This is one way of looking at the economics or efficiency of a system. But what about the actual efficiency of reactor systems to convert the heat they generate into electricity? Only 25%-32% of the total heat output is being converted into electricity by present systems. That is, 1744 Mwt (megawatts thermal - heat) becomes 508 MWe (megawatts electric), giving, in this instance, a 29.4% efficiency for the Pickering 1 (the CANDU system).

3. Resources. While allowing for possible developments, I can't see the sense in building extremely expensive reactors (\$1000 million is one figure I've seen), plus equally expensive attendant plants, for a possible life of 15 years. And any conversion is likely to be very expensive as well.

4. WASTES!! (Did I emphasize that enough?) We're talking about renewing

the expensive and strictly controlled waste containers for thousands of years! Some of the 'by-products' of fission reactions have impressive half-lives too: iodine-129 has a half-life of 16 million years (true, it's not particularly radioactive, but it is still concentrated). And we're talking about tank lives of 20 or 30 years in some instances - not counting the many leaks reported (and many not reported).

5. Alternatives. There are many alternatives, at the individual, local, national and international levels. Fission reactors are merely a spin-off from extremely expensive military research and development. If only one thousandth of the money, time and effort spent on nuclear systems had been spent on, for instance, solar possibilities, we would be seeing some very impressive results now.

#### 6. Recommended readings:

NUCLEAR POWER - Walter C. Patterson  
(Pelican original, 1976 \$2.75)

This is an excellent book on the subject. In fact, because it is so up to date, I would consider it the definitive book at the moment.

Patterson begins with explanations of atom structure, uranium, radiation, and then briefly describes reactors. Then, in chapter two (the longest in the book), he explains in detail the different reactor types, including diagrams and a (very useful) comparative table. In the third chapter he explains, again in great detail, the nuclear fuel cycle, including enrichment processes, heavy water production, fuel fabrication, transport, fuel reprocessing, and a comprehensive piece on radioactive wastes and their management.

In part two of the book ("The World and Nuclear Fission"), Patterson expands on the development of fission, looking at political, military, social, economic and environmental aspects, including a summary of reactor accidents that is so diabolical that you don't know whether to laugh or cry.

I would say there is very little bias to the book. Patterson presents the facts (many of which are avoided by pro-nuclear power people/groups) and lets them speak for themselves. The only bias is that Patterson is very conversant with nuclear power and all its potentials, inefficiencies and problems, and is justifiably sceptical towards the claims of the pro groups.

Appendices are: Nuclear Jargon; Ionizing Radiation and Life; an annotated Bibliography; Nuclear Organizations Pro and Con.

Consumer's Guide to Nuclear Power in NZ (FOE, June 1976 25c) This is Friends of the Earth's excellent brief guide.

Every home should have a copy of each.

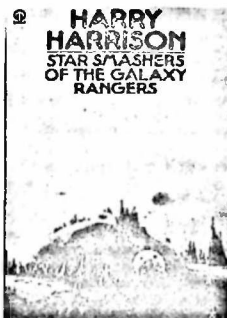
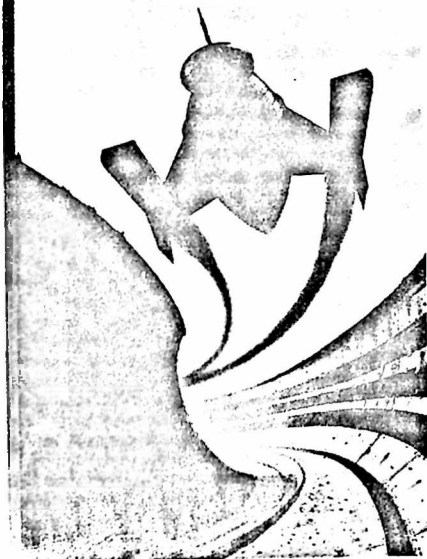
# Rollo Treadway discusses SF Art and Illustration

July: An interesting publication to cross my desk this month is **SCIENCE FICTION ART**. A large format (18" by 11 1/2") and extremely well produced book, it reproduces ten paintings by old favourite Chris Foss, with a short but somewhat nebulous introduction by Brian Aldiss. Although providing the Foss paintings (the reproduction is excellent and the pages - printed on one side only - are easily removed for framing), I feel the book suffers from slightly muddled presentation. It is eye-catching, but the title gives little indication of the contents and I find the introduction, as the only written material contained, a little too inflated and lacking in information on the artist for my needs.

If the book was intended as a general introduction to contemporary sf Art, then why not include the work of other top artists in the field? As it exists, the book should obviously have been produced as a publication to promote the talents of Chris Foss, and not "Science Fiction Art". And this it does very well - a fine publication and a worthy addition to anyone's library.

## SCIENCE FICTION ART

Illustrations Chris Foss Introduction Brian Aldiss



This month has seen quite a number of interesting paperback covers appearing - notably the three titles by Anne McCaffrey (**RESTOREE**, **THE SHIP WHO SANG**, and **DECISION AT DOONA**) published by Corgi, and the three by Harry Harrison (**THE TECHNICOLOUR TIME MACHINE**, **STAR SMASHERS OF THE GALAXY RANGERS**, and **PLANET OF THE DAMNED**) published by Orbit. Unfortunately in each case, the artists responsible for the excellent cover artwork have once again failed to receive a credit line, and so I am at a bit of a loss to establish their identities. The McCaffrey series has in one instance characteristics of the work by Anthony Roberts, and in another some similarities to Eddie Jones, yet the third has a flow and spacial sense lacking in the others, so perhaps all three are the work of a new artist on the paperback scene.

This is certainly the case with the Harry Harrison publications. Although the artwork is definitely in the Pete Jones/Chris Foss style, the brushwork and imagery is new to me, and differing from any recognisable artist that I am familiar with. The **STAR SMASHERS** cover is especially interesting with its spherical eye-like bulges protruding from an alien landscape. Nothing whatsoever to do with the story of course, but nonetheless a fine piece of artwork.



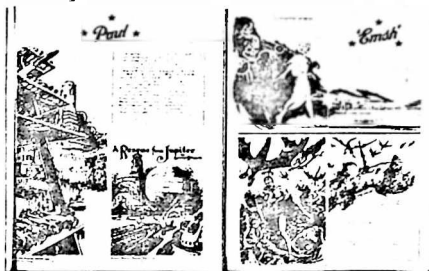
The long awaited Science Fiction Monthly review of the Roger Dean book, IEWS, has finally appeared (Vol.3, #3) and it is, I feel, a disappointment. By now I would hope that the book itself has finally made its appearance in New Zealand and so the SFM article gives us nothing more than a few token repros of already widely available (and none too notable) Dean paintings (and indeed paintings already published by SFM in one of its first issues...). A few, not too illuminating, details on the artist and the book are included also.

Perhaps I was hoping for too much - even some previously unpublished and new artwork (IEWS was published in Britain in October '75 and Dean has surely done something since then) so the SFM story comes as a disappointment, adding little to the already thin issue.



August: Another publication, also titled SCIENCE FICTION ART and compiled and introduced by Brian Aldiss, is another matter altogether. Subtitled "The Fantasies of SF", the book attempts to cover sf art from 1926 to the '70s and, despite a few notable omissions, this it does extremely well. After a comprehensive introduction by Aldiss, the work of 30 artists is examined in detail, each selection accompanied by a short biography. A brief (four page) look at the sf comic strip is sandwiched between this section and the remaining portions of the book. The main

part is an examination of a number of standard sf themes and the way they have been handled by significant artists. The book concluded with a "Magazine Gallery" section displaying 60 magazine covers and listing the artists concerned.



Despite the omissions (disregarding my personal feelings concerning Kelly Freas, I feel he surely justifies inclusion in the Artists' Gallery and not just the 3 illustrations included elsewhere. And who forgot the 1970s with such artists as Foss, Pennington and Dean?), the otherwise definitive selection and pictorial format (115 colour illustrations, 173 B&W) results in an extremely worthwhile publication and an invaluable introduction to the history of sf art.



In his introduction, Aldiss clearly indicates his dissatisfaction with present day sf art (a feeling which I personally do not adhere to) and perhaps this is the reason for the publication's lack of coverage of such artwork. However, the Foss/Aldiss collaboration examined earlier (actually a later publication than this one) indicates that we can perhaps look forward to several more publications featuring sf artists working today.

- Rollo Treadway  
(New Zealand)  
July/August 1976

Footnote: The new magazine/paper on the New Zealand scene, The Week, ran a two page spread on the Foss/Aldiss book in their July 23rd issue. The feature included some questionable commentary by Ian Dalziel. (BAT)

# REVIEWS

REVIEWERS: Bruce Ferguson  
 Chris Fountain Alan Freshwater  
 Ray Jackson Brian Thurogood

**MAN PLUS** - Frederick Pohl  
(F & SF, April, May, June 1976)

**MAN PLUS** is the story of Roger Torraway, an astronaut selected as a back-up in the Man Plus Project. The aim of the project is to build a cyborg who would be as much at home on the surface of Mars as he would on Earth. Unfortunately for Torraway, the first cyborg ("Will Hartnett") dies and it becomes Torraway's turn to be converted into a sort of seven billion dollar man - to become a man plus.

The bulk of the novel deals with Torraway as he adjusts to his new capabilities and to the fact that his friend (and one of the specialists helping to put him together), Alexander Bradley, is his wife's lover. Torraway is very much in love with his wife and his domestic problem causes complications for the whole project.

The characters are well-drawn, their conflicts believable, the tone optimistic, and the story convincingly told in a sort of first-person-plural/eye-of-God-style (Pohl keeps the identity of the narrator(s) secret until the last few pages - it's a surprise!) The ending of the novel is Just Right; it does not, as Dick Geis puts it, "Do It" to the reader.

This excellent (and readable) hard-science novel, which would not be out of place in *Analog*, renewed my faith in both Pohl and F & SF. For those of you who do not partake in F & SF, I strongly recommend that you buy a copy of the paperback version of the novel when it arrives in New Zealand. Definitely a healthy starter in next year's Award Stakes.

CRF

**THE MOTE IN GOD'S EYE** -  
Larry Niven & Jerry Pournelle  
(Weidenfeld & Nicolson, \$10.15)

At first, one cannot help but compare **MOTE** with Robert Heinlein's famous novel **STARSHIP TROOPERS**, and even with Harry Harrison's black humour satire **BILL THE GALACTIC HERO**. **MOTE**, however, concerns itself with the ethics of space warfare and most especially with the problem of how to deal with an alien race that has the potential to exterminate humankind (no intention of doing so but a carefully concealed reason why they just might). The final outcome is not the 'pat' solution of many sf stories (the problem solved and everyone satisfied), but a compromise of political expediency that is almost frustrating to an sf reader who has come to expect either a full-scale interstellar war or 'hand in hand advancement' to some new era of technol-

ogical utopia.

The characterization is in the typical 'classic sf' style: young hero, impulsive but keen and of sound judgement; faithful older companion, wise and reliable; beautiful emancipated heroine; an "Iron-man" admiral, hard, cold and utterly devoted to duty (but underneath, a heart of gold). There is also the scientist, blithely unaware of anything outside the field of his microscope (or telescope); the reliable (Scottish) engineer who can fix anything and always squeeze another erg from the engines (why are all ship's engineers Scottish?); the typical interstellar trader, a black-guard with a soft spot; and a host of other sf cliches.

But don't get me wrong, this book is in no way a cliché. It is an original and well written novel on a theme that has been dealt with before in a far less realistic manner. I think only Arthur Clarke's **RENDEZVOUS WITH RAMA** treats the problem of 'first contact' anywhere near as seriously. I take that back - I have just thought of Blish's **A CASE OF CONSCIENCE**, the influence of which one can recognize in **MOTE**. The religious aspect of first contact is very diluted, but the ethics of self-preservation vs co-operation are, as I said earlier, the important themes of the novel. An excellent new work, well worth reading (though you may like to wait for the paperback if you wish to add it to your shelves).

ARF

**GATE OF IVREL** - C.J. Cherryh  
(Daw, 1976 First edition \$1.60)  
Cover by Michael Whelan

"... Never since reading **THE LORD OF THE RINGS** have I been so caught up in a tale as I have in **GATE OF IVREL**." So writes Andre Norton in the introduction to this book. While I would not go quite as far as that (being a Tolkien fan from way back and not prone to make such comparisons lightly), I must admit that this novel, by an author I haven't previously encountered, contains that something which keeps the reader reading on past his normal "lights out" time. In some ways it is like reading a few chapters from the middle of **LORD OF THE RINGS**. The novel seems to be a detail from a much broader canvas, with great events happening both before and after, and in other places than where the story is set.

In the prologue the basic premise is set: that there exist interstellar and intertemporal 'gates' between planets, systems and different eras, enabling an interaction between civilizations and

ages to occur which eventually brought the entire universe down in ruins. A team from the Union Science Bureau has the task of going through all the gates, closing them permanently behind them.

One gate on one world has proven difficult, defended by a sorcerer who uses it as a source of 'occult' power. A woman, separated from the team and trapped for a century in a 'dead end' gate, returns to close it permanently. She enlists the aid of a local, under a customary fealty oath, and leads him to what is almost certainly the death of both of them. Read and find out what happens.

The author has drawn an entirely believable hero on an alien and enchanting world, working customs and beliefs into the history in a clever way. If you don't like 'Sword and Sorcery' this will convert you, and if you do, here is a minor masterpiece to add to your collection.

ARF

#### ASIMOV'S GUIDE TO SCIENCE

Vol.1 PHYSICAL SCIENCES (556pp \$4.85)  
Vol.2 BIOLOGICAL SCIENCES (472pp \$4.15)  
- Isaac Asimov  
(Pelican, 1975; First British edition)  
Cover paintings by Peter Goodfellow

Many of you have probably noticed that the latter day Asimov writes (edits, re-arranges) many more science fact books than he does science fiction. This is no pity for, while he is certainly one of sf's better authors, he is also an adept and entertaining 'explainer of science to the masses'. I admit I've not read every last word of these thick, large size paperbacks (but once you dip in, it's hard to stop), but what I have read proves that Asimov can present the significant facts on a topic, educating as well as informing, with neither condescension nor bias. He can suggest the excitement of scientific discovery along with the failures and (undesirable) side-effects.

Both books provide extensive indexes and bibliographies, the information presented in essay form, each chapter running onto the next. Of course, any book of this sort must date, for some fields rapidly. But I consider the best (only?) way to remain up to date on the sciences is to have a few basic books, plus reading New Scientist each week. Putting together what has been reported in New Scientist over the past two years with the information in Asimov's books should give anyone a very comprehensive and correct appraisal of man's knowledge in the physical and biological sciences.

Volume 1 contents: What is Science?; The Universe; The Earth; The Atmosphere; The Elements; The Particles; The Waves; The Machine; The Reactor; Appendix; Mathematics in Science. (With sub-headings for each chapter)

Volume 2 contents: The Molecule; The Proteins; The Cell; The Micro-organisms; The Body; The Species; The Mind. (with sub-headings for each chapter) BAT

#### THE HERITAGE OF HASTUR

- Marion Zimmer Bradley  
(Daw, 1975) \$  
Cover by Jack Gaughan

This is the latest in Marion Bradley's Darkover series of novels. "Here in this, the longest and most intricate of the Darkover books, is a brilliant epic of the most pivotal event in the strange love-hate relationship between the Terran worlds and the semi-alien offspring of forgotten peoples," says the cover blurb. Which is pretty much true. In fact, I was quite fascinated with the book and it was only at about the three-quarter mark that I realised why something had been nagging at the back of my mind. Bradley didn't ever seem to be able to take a 'mature' stance. Her dealing with various and powerful fantasy archetypes lacked depth. She seemed to be trapped, capable only of expressing the many fascinating developments that take place in the story from an adolescent understanding.

So, it's the best Darkover novel so far but the Enid Blyton way Bradley handles this most pivotal of events leaves you feeling cheated. Recommended nonetheless.

BAT

PICNIC ON PARADISE - Joanna Russ  
(Star, 1976) \$1.65

This is an extremely enjoyable short novel. Alyx is a "Trans-Temporal Agent" and Russ has made her one of the best female lead characters in sf. With great skill, you are led through a most impossible and exciting plot and literary adventure, forcing you to marvel time and again at the apparently slight, but very loaded, prose. And that is Alyx - a small but very tough heroine. A couple of masters had this to say:

"Here is adventure, not romanticized but as it really is: rough, dangerous and dirty, a-bristle with the unexpected, though with moments of high humour and surprising beauty." - Fritz Leiber

"Joanna Russ is not afraid of violence or sex or wild improbability. Neither is she afraid of tenderness or compassion or absolute tragedy. She is not afraid to feel, and her splendid book is recommended to anyone who can truly say the same about themselves." - Theodore Sturgeon

This frail/intense, beautiful/wry, cheeky/immediate story is one of the modern classics of sf.

BAT

ABOVE THE HUMAN LANDSCAPE: An Anthology of Social Science Fiction  
Edited by Willis E. McNelly & Leon E. Stover  
(Goodyear, 1975; 1st paper edition \$10.85)

This 392 page, hardcover-size paperback appeals on a number of counts. Arranged in five parts -- Communities are for People; Systems are for People; Technology is for People; People Create Realities; Tomorrow will be Better/Bitter -- it is one of the best thematic presentations of sf. With a few exceptions, the stories are good as both sf and examinations of the themes. Which is not to say the stories were especially written for the book, just (just?) that McNelly (noted current sf critic) and Stover (who also co-edited APEMAN, SPACEMAN) have chosen (and got permission to use - perhaps no mean feat) some very fine stories.

"Communities are for People" opens strongly with Bradbury's The Highway, followed by Fredric Brown's smooth The Waveries. Chad Oliver's Mother of Necessity has a style that detracts from its basic idea, but then Silverberg's Black Is Beautiful takes you back to the heights of fine sf. The section closes in a downbeat fashion with Kit Reed's Golden Acres, a story I find obvious and overlong.

"Systems . . ." opens with Adrift On The Policy Level, Chandler Davis' answer to THE SPACE MERCHANTS (or so it seems). Ellison's wonderful "Repent, Harlequin!" Said The Ticktockman comes next, which probably can't be read too many times, and is followed by the beautiful Balanced Ecology by James M. Schmitz. A fantasy really and one we want to believe. Christopher Anvil's Positive Feedback is also excellent, while the Richmonds' Pappa Needs Shorts is light and humorous.

"Technology . . ." has five beauties. Russell's The Great Radio Peril can still be appreciated for its historical kick, while Harrison's Rescue Operation will, unfortunately, probably happen (if it hasn't already!). Lafferty's Slow Tuesday Night shows how extreme our fads and fashions may yet become. Light Of Other Days is Bob Shaw's 'Slow Glass' story, an idea that has been hailed as one of the few new ideas to come out of modern sf. And it is a moving piece of writing too. The Aldiss classic, Who Can Replace A Man, closes this section.

"People Create Realities" and the authors of this section certainly create some powerful ones! Try Weinlein's They or Ellison's tale of drug/reality warps, Shattered Like A Glass Goblin. Stover's What We Have Here Is Too Much Communication is unfortunately, like the sort of story you'd expect from a university professor. Spinrad (Carcinoma Angels) and Charles Beaumont (The New Sound) both turn in stories about ultimates - strange and enlightening/psychotic ones at that.

"Tomorrow Will Be Better/Bitter" seems the least successful section - but who

wants the bitter anyway. Raymond Jones' Rat Race is encouraging though, and well written. In Coming-Of-Age Day, A.K. Jorgenson posits a plausible 'solution' to the population/sex problem - one of those solutions that appears likely just because it would appeal to bureaucrats and those who think in that fashion. Ugh. And ditto that last, tenfold, for Ecce Famina!, Bruce McAllister's anti-chauvinistic/reverse-chauvinistic/ultra-chauvinistic story. Ehhh! Harry Harrison's Roommates you know, and the final story is Sturgeon's Mr. Costello. Hello, another favourite story from sf's master social-science fictioneer.

A most worthy anthology, highly recommended.

And then the editors blunder by adding an Afterword. Each section of the book is preceded by a suitable photo and (generally good) short introduction. But for pretentiousness, obviousness and belabouring of the point, you'd need to look far and wide to beat the (predictably) poor critical exercise of the Afterword. The few interesting points are swamped with pseudo-critical verbiage of the worst kind.

Then, Ghod help us, there is a "Preface" to the Appendix, followed by two of them! If you want to wade through lightweight drivel about 2001 on SLAUGHTERHOUSE FIVE, go ahead.

But basically, I'd recommend you buy this book as an excellent thematic anthology of sf - and ignore the final 30 pages.

BAT

NERVES - Lester del Rey  
(Ballantine, Revised edition \$1.90)  
(Dreadful) Cover by Don Brautigen

In an Historical Note at the end of the book, Lester del Rey explains how Nerves was a long novelette that first appeared in Astounding, March 1942 (collected in ADVENTURES IN TIME AND SPACE and in SF HALL OF FAME: THE NOVELLAS). It was developed from an idea of Campbell's and del Rey notes the difficulties of 'transcending' known facts to achieve the story. Then, a dozen or so years later, Fred Pohl succeeded in persuading del Rey to expand the story to a novel - "Now I had a chance to restore to the story all the parts that had been in my head all along but had been sacrificed to (magazine) space considerations."

That was 1956 and five printings ago: "In planning a sixth printing, the publisher has kindly permitted me to go over it again. A third of a century has passed since I first wrote the story, and I can look at it far more objectively. So again I've revised it slightly, eliminating inconsistencies, expanding a bit for clarity - but essentially leaving the story as it was always meant to be."

It is still a commendable piece of sf - the disaster-vein, non-sf cover and packaging is not commendable.

BAT



A SONG FOR IYA And Other Stories  
George R.R. Martin  
(Avon, 1976; First edition \$1.60)

One Hugo Award does not a "major new voice in the literature of science fiction" make. I think it was a mistake to arrange this collection around the title story - the book may do Martin more harm than good. I don't know the chronological order in which these stories were written, but the publishing info suggests most were written a year or three prior to IYA. And these earlier stories display a few weaknesses.

In the first two stories, I find Martin's humans much too disposed to existential despair. Then we have Override. I'm not convinced that this type of adventure/thriller has much place in sf. Like many other examples, it is well written, but now much relevance does it have? If man colonises planets, the common archetypes of the macho good guys and the conniving baddies are, I suggest, totally out of place. In fact, man won't reach the planets, let alone colonise them, if the actions and attitudes upon which those archetypes are based continue. There!!

...Tunnels is another downbeat tale, while The Hero, a story presumably to denigrate war, seems to support it. fta though, is a little gem. But then Run To Starlight and San Ereta are ho hum, the latter not really sf (certainly not modern sf). And Slide Show, which is sort of ok, is marred by something - wrong style, perhaps?

A Song For Iya itself is still an amazing story which attacks many questions. It doesn't necessarily answer them (or even give hints), but it really gets the brain cells working.

A disappointing collection then, but it is common enough in music for a hit single to lead to an album of the same name; the rest of the songs just fillers. I don't think Martin is writing "just fillers", but I see his recent work as being far superior to the earlier stories in this collection. Or then again, he may be a modern old-timer in his approach.

BAT

TRULLION - Alastor 2262  
MARUNE - Alastor 933 - Jack Vance  
(TRULLION - Ballantine 1973 \$1.25,  
Cover by Gene Szofran;  
MARUNE - Ballantine 1975 \$1.50)  
Cover by Darrell Sweet

Well, he's done it again! As far as I'm concerned, these two books appear to be the forerunners of another successful series for Vance. Unlike the Planet of Adventure and Durdane series, these are more "mystery sf". The stories are centered in the Alastor Cluster "a whorl of 30,000 live stars in an irregular volume 20-30,000 light-years in diameter ...scattered about the cluster are 3000

inhabited planets with a human population of approximately 5 million persons...all submit to the authority of the Connatic at Lusy...". That's one heck of a setting for a story (or two!) - certainly leaves Vance plenty of scope to move around in.

And so he does - TRULLION concerns the happenings on a mostly aquatic planet, delving into the inhabitants' lives in some depth, showing the differing levels of civilization of the different tribes/classes of people living there-on. What sounds like quite an interesting sport - "Masade" - is mentioned, played on "water checkerboard gaming fields". Initially the Trill (the Trullion inhabitants) appear to have little in the way of technological miracles normally associated with sf, but the reader is soon corrected. Enough for that one - extremely well written and smooth reading.

The second book, MARUNE, "a planet lit by four shifting (different-coloured) suns", presents a startling new sub-civilization - the "Rhunes" - and their peculiar customs - especially at "murk" (when none of the suns are in the sky). The central character is rather an oddity being an amnesiac (drug-induced) who discovers himself to be a Rhune - in fact the Kaiark Efram - one of the local rulers. The story/mystery is followed through, getting the reader slightly confused (remember Asimov's mysteries) until the showdown on the last page. . .

Once again, worth reading. I also suggest keeping an eye out for further books in the series.

RCJ

VENUS EQUILATERAL - George O. Smith  
(Orbit, 1975; 2 vols. \$2.60 each)  
Cover art by Chris Foss

George O. Smith was one of the writers who developed under the influence of John W. Campbell (who provides the forward to volume 1). A communications engineer himself, Smith posits a manned satellite on Venus' orbit (60 degrees ahead - hence Venus Equilateral) that acts as a communications relay station. The 13 stories in the 2 volumes describe a series of episodes in the 'history' of the station and it's personnel. It is particularly interesting to note the change in style from the hard scientific fiction of the first story, towards the social and cultural issues encouraged by Campbell in the later stories.

My only criticism about the collection is Smith's unwillingness to talk about his writing. In some anthologies, forwards (and afterwards) provide very interesting reading. What Smith has given us here is his stories and little else. I would have liked more about the stories. The stories by themselves are good, but I feel a lot more could have been said.

BWF

# PUBLISHING INFORMATION

⋮ ⋮ SF (AND RELATED) BOOKS PUBLISHED IN NEW ZEALAND - JULY & AUGUST 1976 ⋮ ⋮  
 - (Listed in order under their NZ publishers and distributors)

## Beckett Sterling Ltd:

SWORSHIPS OF SCORPIO (Dray Prescott 4) - Alan Burt Akers (Daw \$1.60); Reprint  
 DARKOVER LANDFALL - Marion Zimmer Bradley (Daw \$1.20); Reissue  
 THE HERITAGE OF HASTUR - Marion Z. Bradley (Daw \$1.90)  
 HUNTERS OF THE RED MOON - Marion Z. Bradley (Daw \$1.60); Reprint  
 GATE OF IVREL - C.J. Cherry (Daw \$1.60)  
 IN THE ENCLOSURE - Barry N. Malzberg (Avon \$1.20)  
 TO DIE IN ITALBAR - Roger Zelazny (Daw \$1.60); Reprint

SCIENCE FICTION ART: The Fantasies of SF - Compiled and Introduced by Brian Aldiss  
 (NEL \$8.50); Available on Indent only  
 TIME AND TIMOTHY GRENVILLE - Terry Greenhough (NEL \$1.90); First paper edition;  
 available on Indent only

ANALOG ANNUAL - Edited by Ben Bova (Pyramid \$2.15)  
 THE WALL AROUND THE WORLD - Theodore R. Cogswell (Pyramid \$1.35); Collection; Reprint  
 A BRAND NEW WORLD - Ray Cummings (Ace \$1.75); Reissue  
 THE FALL OF THE TOWERS - Samuel R. Delany (Ace \$2.75); US edition of the revised  
 British edition; Reissue  
 THE WIND WHALES OF ISHMAEL - Philip Jose Farmer (Ace \$1.75); Reissue  
 SCOP - Barry N. Malzberg (Pyramid \$1.75)  
 DAY AFTER TOMORROW - Mack Reynolds (Ace \$1.75); Expanded from STATUS QUO (Analog)  
 COMPUTER WAR/CODE DUELLO - Mack Reynolds (Ace Double \$1.35); Reprint  
 STARFAWN - Byron Preiss (author)/Stephen Fabian (illustrator) (Pyramid \$1.40); Volume 2  
 of the "Fiction Illustrated" series; 120 pp digest size book/comic

## Wm. Collins (NZ) Ltd:

THE A-Z OF ASTRONOMY - Patrick Moore (Fontana \$2.35)

## Gordon & Gotch (NZ) Ltd:

I SING THE BODY ELECTRIC - Ray Bradbury (Corgi SFCL \$1.50); Reissue  
 THE SILVER LOCUSTS - Ray Bradbury (Corgi SFCL \$1.35); Reissue  
 THE DISPOSSESSED - Ursula K. LeGuin (Panther \$2.45); Reissue  
 DESTINATION AT DOGMA - Anne McCaffrey (Corgi \$2.15); Reprint  
 RESTOREE - Anne McCaffrey (Corgi \$2.15); Reprint  
 THE SHIP WHO SANG - Anne McCaffrey (Corgi \$2.15); Reprint  
 ONE EYE - Stuart Gordon (Panther \$2.30); 1st British paper edition  
 LEMMUS 2; BEYOND THE OUTER MIRR - Julian Savarin (Corgi \$2.80)  
 BLUE WORLD - Jack Vance (Mayflower \$1.90); New edition  
 STORY OF DAYS TO COME - M. G. Wells (Corgi \$1.50); Reissue

## Hicks Smith & Sons Ltd:

DARGASON - C. Cooper (Dobson \$8.60)  
 SPACE CHANTEY - R.A. Lafferty (Dobson \$7.30); 1st British edition (?)  
 BROVINS PHENOMENON - J. Rankine (Dobson \$7.60)  
 EXTRO - Alfred Bester (Eyre Methuen \$2.10); 1st British paper edition  
 THE WRONG END OF TIME - John Brunner (Eyre Methuen \$2.10); New edition  
 THE CUSTODIANS AND Other Stories - Richard Cowner (Gollancz \$8.35); Collection  
 SCIENCE FICTION ART: The Work of CHRIS FOSS - Introduced by Brian Aldiss (Hart-Davis,  
 MacGibbon \$5.40)  
 THE PRAYER MACHINE - Christopher Hodder-Williams (W & N \$8.60)  
 THE STATUS CIVILIZATION - Robert Sheckley (Gollancz \$7.35); 1st British edition (?)  
 THE STOCHASTIC MAN - Robert Silverberg (Gollancz \$8.10); 1st British edition  
 THE KILLER MICE - Kit Reed (Gollancz \$ );  
 A WREATH OF STARS - Bob Shaw (Gollancz \$ );

## Hodder & Stoughton Ltd:

(As with Gordon & Gotch and Wholesale Books, H&S have been plagued with shipping  
 problems)  
 ASIPOV ON ASTRONOMY - Isaac Asimov (Coronet \$2.60); 1st Br. paper ed. of reprints  
 from Asimov's F&SF column

Mutchinson Publishing Group:

TIME IN ECLIPSE - David S. Garnett (Arrow \$1.25); 1st British paper edition  
 THE MEN INSIDE - Barry N. Malzberg (Arrow \$1.40); 1st British paper edition  
 HEROMIT'S WORLD - Barry N. Malzberg (Arrow \$1.60); 1st British (paper) edition  
 DERAT - E.C. Tubbs (Arrow \$1.35); Reprint; 1st in the Dumarest Saga  
 THE WINDS OF GATH - E.C. Tubbs (Arrow \$1.35); Reprint; 2nd of Dumarest Saga

Prentice-Hall International:

DYSTOPIAN VISIONS - Edited by Roger Elwood (Prentice-Hall \$10.40)  
 ABOVE THE HUMAN LANDSCAPE - Edited by McNelly & Stover (Goodyear \$10.85)  
 ALTERNATE WORLDS: The Illustrated History of SF - James Gunn (P-H \$37.50)

Wholesale Book Distributors Ltd:

PLANET OF THE DAMNED - Harry Harrison (Orbit \$1.80); New edition  
 STAR SMASHERS OF THE GALAXY RANGERS - Harry Harrison (Orbit \$2.15); New edition  
 TEC NICOLCOUR TIME MAC INE - Harry Harrison (Orbit \$2.15); New edition  
 Perry Rhodan 13: THE IMMORTAL UNKNOWN - K.H. Sheer (Orbit \$1.65)

BOOK CORNER - Two Special Works Available

SCIENCE FICTION ART: The Fantasies of SF  
 - Compiled and Introduced by Brian Aldiss

This, acclaimed by many as the best available survey of sf art, is a 130 page, 15" by 10 1/2", soft cover work of great love and knowledge. Following a wide-ranging introduction (6pp), Aldiss annotates a gallery of individual artist's works (50pp). Colour and B&W works are reproduced, the artists including: Paul, Schreeman, Quin, Doid, Bergey, Fawcette, Cartier, Binder, Brown, Bok, 'Wesso', Morey, Vestal, Rogers, 'Ersh', Lewis, Jones, Finlay, Bonestell, Orban and Stark.

Following an interlude ("Great Comic Strips"), Aldiss outdoes himself by presenting art, large and small, under various headings (50pp). The themes are: Delightful Daysdays; Vacuum-Busters; Beyond the Beyond; Here Be Monsters; Spires and Monsters; Interplanetary Pets; Hands without Heads; Men of Metal; and Ideas in Action.

The third section (12pp) is a Magazine Gallery, with covers reproduced from nearly every sf magazine published, which is followed by an Index of artists and magazines.

These are big pages, full of both classic and (now) virtually unobtainable art. A superb companion to his excellent BILLION YEAR SPREE.

Available from Noumenon for \$8.50.

Edge is an irregular NZ literary publication. A special issue, 5/6, SF Directions, was published with Bruce McAllister as guest editor and is an extremely comprehensive survey of the sf and speculative fiction field. It is also a wonderful object to hold - 10" by 7 1/4", 140pp, and printed on thick blue paper.

Contents include fiction, 'creative' non-fiction, poems, criticism, graphics and extensive bio-bibliographical notes on contributors (who include: Aldiss, Imbert, Benford, Bunch, Dozois, Lafferty, Malzberg, Wolfe, Gillespie, Ackerson, Lem, McNelly, LeGuin...!).

A few comments may help present the flavour of the work. JAMES BLISH: "A science-fiction potpourri, both creative and critical, with a fine international flavour. The appendix of parallel critical comments for each and every entry is a valuable and original contribution in itself." HARRY HARRISON: "A wonderful literary look at sf, both prose and poetry, and heartily recommended to all." URSULA LE GUIN: "Adventurous and innovative - selected not for shock value, but for literary value - the anthology gives an excellent view of the 'growing edge' of contemporary sf." ROBERT PLANK: "The collection as a whole is enormously rich and reflects both much work and a truly encyclopedic knowledge of the field. The 'Prefix' is both beautiful and ingenious."

This special issue was originally published at \$1.50. Don Long (general editor of Edge) wrote to me recently and can offer copies to readers of Noumenon at \$1 each (any currency).

Do it now!

Send \$1 to: Don Long, 161 Taylor's Mistake Road, Christchurch 8, NEW ZEALAND. Mention Noumenon to qualify for the discount.

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Ray Jackson, PO Box 1870,  
 Wellington, NEW ZEALAND.

Science Fiction Monthly; Vol 1 No 1 - Vol 1 No 7 (inclusive).

Vertex; Vol 1 No 6; Vol 3 No 1 and all later issues.

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