

NOUMENON

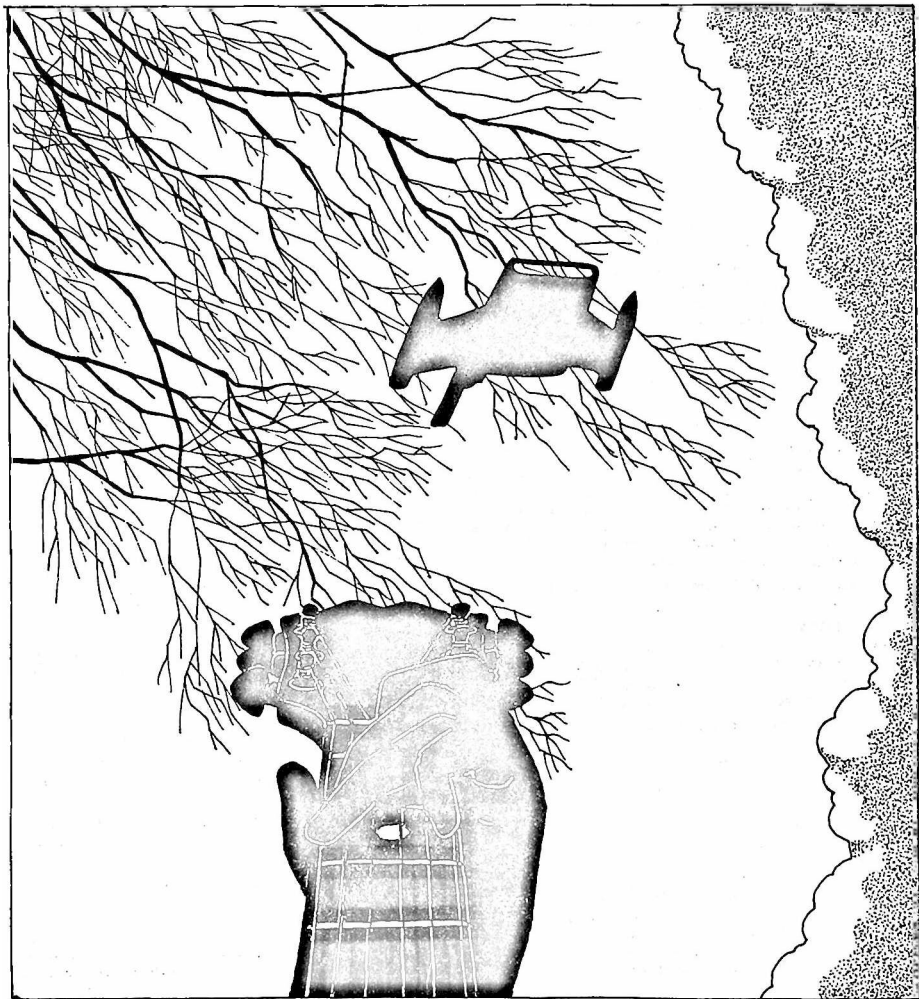
THE NEW ZEALAND SCIENCE FICTION MAGAZINE

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NOUMENON

THE NEW ZEALAND SCIENCE FICTION
MAGAZINE

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8 November 1976

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COLIN WILSON (NZ) pages 4, 10, 20-21, 27
28, 30, 33, 37

BILL TAYLOR (NZ) pages 5, 9

GRANT O'CONNOR (NZ) pages 7, 8

JIM McQUADE (USA) page 24

EDITORIAL

I've been browsing through a few books and articles on 'Civilization' of late and am starting to wonder what all the fuss is about. Many of the so-called accomplishments are technical (the majority labour saving), artistic (very few people involved there) or political (mostly of doubtful benefit). A civilization seems to be a system of organizing the majority so that a few have an extremely comfortable life. The methods of choosing the few vary and change but there is little doubt that the few will go to great lengths to retain their comfortable positions. And that they will do little to enable many others, if any, to attain similar posts.

"Oh yes, but the majority are much better off now than ever before in history," I hear. Possibly so, but surely the quality of the cage reflects the wealth of the owner. I hate seeing the bored animals in cages at zoos - especially chimps, elephants, big cats, bears and others - but having worked as a zoo keeper I know the majority are well cared for, well fed, and in some instances given the facilities (which often boils down to space) that help reduce the boredom and waste of life to a minimum. Put a chimp in a small cage/pen, give him a few 'toys', and he will certainly occupy himself to a degree that allows him to want to stay alive (ie. keep eating). But don't expect me to like the situation.

Television is obviously a toy (a trifle something contrived for amusement). Even the news features and most documentaries are laughable; if you know nothing they will tell you no more; if you know a bit you'll run screaming to a good book on the subject. While advertising, TV's lifeblood and the main reason for its

(continued on page 25)

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

NEW SF MAGAZINE

Davis Publications Inc., publishers of Ellery Queen's Mystery Magazine, Alfred Hitchcock's Mystery Magazine and many other specialized magazines, has announced details of a new sf prozine. It is called Isaac Asimov's Science Fiction Magazine and the first issue is scheduled for Spring 1977 (Northern Hemisphere). It will be digest size and will sell for \$US1.00; initially a quarterly but will move to bi-monthly or monthly as sales permit. It will resemble EQMM and will not use art or cover paintings.

The first issue will contain: Editorial by Asimov; Good-bye, Robinson Crusoe by John Varley; The Doctor's Dilemma by Martin Gardner; Think! by Asimov; Quarantine by Arthur C. Clarke; The Homesick Chicken by Edward D. Hoch; Perchance To Dream by Sally A. Sellers; "On Our Museum" by George O. Smith (non-fiction); Air Raid by Herb Boehm; Kindertotenlieder by Jonathan Fast; Period of Totality by Fred Saberhagen; The Scorch on Wetzel's Hill by Sherwood Springer; Louisville Slugger by Jack C. Haldeman II; Coming of Age in Henson's Tube by William Jon Watkins; "On Books" by Charles N. Brown (reviews); and Time Storm by Gordon R. Dickson.

The editorial address is ISAFM, Box 13116, Philadelphia, PA 19101, U.S.A., and a letter describing editorial policy is available to prospective writers. The magazine will not use serials and will have an upper word limit of 12,500. They prefer short fiction and will pay accordingly - 3 to 5¢ per word with the higher price for the shorter stories. Editorial bias is toward hard science with traditional sf story values. The story contract will cover first North American serial rights, foreign serial rights, plus an option for a derivative anthology. Payment will be on acceptance.

(Information courtesy of Locus)

AWARDS

Further to our listing of the 1976 Australian Sf Achievement Awards in Nooumenon 7, we now have information on the following:

WILLIAM ATHELING AWARD FOR WRITING ABOUT SCIENCE FICTION

1. "Paradigm and Pattern: Form and Meaning in THE DISPOSSESSED" by George Turner (in SF Commentary 41/42)
2. ALTERNATE WORLDS - James Gunn (Prentice Hall)
3. "Foundation and Asimov" by Algis Budrys (in Analog, July 1975)

Also, Bert Chandler's THE BIG BLACK MARK was published by Hale, while Cordwainer Smith's Down To A Sunless Sea (a novel-ette) appeared in FSF, October 1975.

1976 JOHN W. CAMPBELL AWARD

The award, chosen by a panel of judges, was announced at the Science Fiction Writers Conference held in Dublin and went to

THE YEAR OF THE OUTLET SUN

by Wilson Tucker

1976 FUTURA AWARD

Presented for the best sf novel published in Britain during the previous year, went to

THE JONAH KIT by Ian Watson

JUPITER AWARDS

Sponsored by ISPEH (Instructors of SF in Higher Education), these awards will not be presented this year. Apparently there is no one able to do the necessary work.

MINIATURES

Berkley is preparing an illustrated edition of DUNE, featuring the work of John Schoenherr (who provided the illos for Analog's serialization of CHILDREN OF DUNE). Meanwhile Gollancz, who have just published the first British edition of CHILDREN OF DUNE (due in NZ this December, \$9.05), are reprinting DUNE (though their edition of DUNE MESSIAH is still out of print).

The American paperback of THE NOTE IN GOD'S EYE has sold over 100,000 copies so far.

Clarke's RENDEZVOUS WITH RAMA is in its seventh printing with 800,000 copies in print.

The Rock magazine Cream ran an article on Harlan Ellison in the August issue. It is written by Tom McCarthy and is quite good.

The New Yorker ran a two part profile on Carl Sagan (June 21, 13pp; June 28, 19pp - that's a lot of copy), written by Henry S.F. Cooper. It covers Sagan's background and colleagues, the Mars landing, and many other facets of Sagan's work. It is far more informative than the recent, poor, interview with Sagan in Analog.

NZ's radio series on sf, Breakthink, was reviewed in the Listener (Oct. 30) by Philip Temple. The major complaint that applies to the series - outsiders looking in - applies to the review as well. However, Temple did raise some constructive criticisms of the series and everyone should certainly be congratulated for a good effort.



LETTER COL

Steve Fahnstalk
Editor, New Venture
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(12 September 1976)

I'm putting off going to work, and what better way than to write a letter of comment?

When I arrived home from MidAmeriCon last week, the latest Noumenon 5/6 was waiting for me, but I haven't had a chance up till tonight to read it. Jon and I thank you very much for the kind comments vis a vis New Venture.

Really liked your wraparound cover - it seems your art is improving every issue. Also liked and appreciated were the interior illos, particularly that beaot on page 15.

Let's go from front to back. Barbara Price's article on her SF course was interesting, but too short. I would be interested in seeing more of her reactions to said course. Since I semi-teach one myself in the Free University here at Washington State University, I am always interested in how these things are attacked by others.

Lettercol was, as is usual, good. I am one of those people who almost invariably pick up a 'zine and turn to the lettercol first. I may, if I might, add a postscript to John Millard's letter - Galaxy's continued existence is in doubt. Various unsubstantiated sources say that it may not last the year. All I know for sure is that my subscription copy is always late, and that they are always skipping issues. A shame, that. We need all the professional (and professionally done) zines we can get.

John Andrews' letter was informative - this year's Westercon sounded very much like last year's, which I attended. John may, however, have gotten the wrong idea from Ray Nelson about BLAKE'S PROGRESS (Laser 13): Roger does not really have that much say any more about what goes on in Lasers. At WorldCon I had a long talk with Dave O'Kell, Laser's Product Manager, and it seems that Laser has certain guide-

lines as to what kind of story they'll accept, but that Roger's "Christian" morality does not really have much bearing. We will be expositing this at some length in some future issue of NV. Because Laser has published several excellent novels (BLAKE among them) I am not as biased against them as most people seem to be. And for S.J. Spring, I can say only that I (among hundreds of people) asked Phil Farmer about the third Riverworld book, and he said he's started on a second rewrite. That's all he'd say.

"FTAWOL" - did anyone from NV (whoops, force of habit) NZ get to MidAmeriCon? If so, I didn't meet them. If anyone's really interested, will write an article about it; Jon and I both went, and had a ball. Lots of fun things, not the least of which was Jon picking up (since Dick couldn't be there) Dick Geis' seventh Hugo. We got to sit in the roped-off section with all the big-wigs (i.e., right in front of James Gunn, right behind the Bovas, the Sternbachs, the Freases, etc.) which was kind of fun. Especially when Heinlein made some semi-MCP remarks and Polly Freas and Ben Bovas' wife started booing him. He was, to say the least, somewhat startled.

Stefan Vucak seems to have his head stuffed up his linsy-woolseys, according to my calculations. He immediately raised my hackles by giving his selections in such a way as to say "Since I say this is so, it is so." That is a very jejeune way to act, fellow. For your information, you will find at least as many fans to disagree with your suggestions (from past experience, I would say probably twice as many) as to agree. And for my money, the two Poul Anderson stories mentioned (especially BRAIN WAVE) rank in the "classic" group. Possibly HAWSBILL STATION, too. Face it, whatever you choose (unless it be Perry Rhodan or Cap Kennedy) will almost raise someone's hackles - even if your choice is pro rather than con.

And what makes you think that the sheer name of a writer can get him published if the publisher/editor doesn't think the book/story will sell? I can (but won't, not my business) tell you names of several authors (well-established ones) who can't get several things into print. No, Stefan, you are speaking from a position of ignorance.

Finally, why should sf be classed as literature? Frankly, even though there's a lot of literate sf being written, at times I'm glad to find something that requires no more thought than turning on and watching TV. Much of what's called "literature" is no more than boring and pretentious; it's fun to find a few (like Harry's STAR SMASHERS OF THE GALAXY RANGERS) books in the sf stands which make no claims to be other than what they are: escapist entertainment. Keith Laumer, to name one popular author, writes Sam Spade or Mike Hammer-type sf

stories, but they're fun. It's true, it's basic - why not accept that fact and then you can really appreciate that sf which just happens to be literature? In other words, dinna fash yersel'. If you want to write and debate it, my address is at the top of this letter. Feel free. I might also add that the way sf is now, it adds to the excitement when one finds gold among the piles of dross.

Moving on to Rollo's column, I'd first like to say this: even though your paperback covers are not the ones we see here in the good ol' US, I'd make you a bet that just from what the photo shows, the STAR SMASHERS cover was done by Paul Lehr. I am not familiar with Pete Jones or Chris Foss, but I do have at least a nodding acquaintance with most of the usual SF artists. Rollo may be pleased to know that Brian Aldiss is presently working on a volume featuring the artwork of the venerable sf artist (71 years ole!) Alex Schomburg, who was one of the greats, and is still going strong. It will feature not only well-known Schomburg paintings, but I understand it will have several new ones painted especially for that volume.

*No, I don't know of any NZers who attended MidAmerican and yes, we'd be interested in any thoughts you may care to send. Cons are still in

the realms of the unknown as far as most NZ fen are concerned and the more info the better, especially if KiwiCons become a reality.

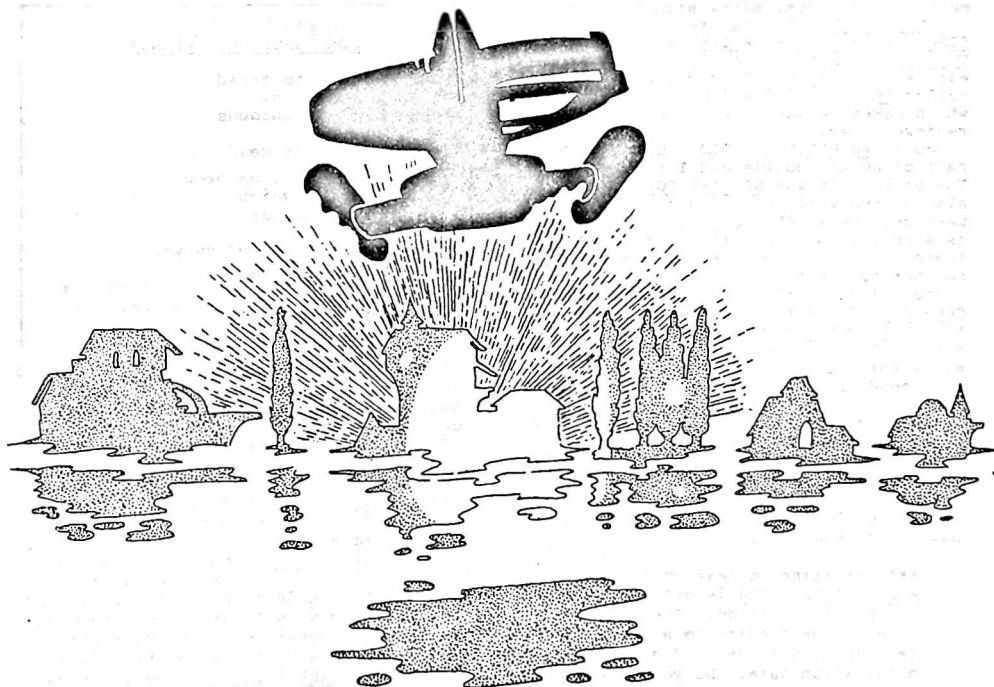
I think you're being a little harsh on Stefan. As his Afterword stated, he has been looking for 'serious' sf and his comments arose from the disappointment of not finding many examples. I think many of the questions he asks deserve answers. And as I said in reply to John Alderson last issue, the lists were indicators, rather than definitive statements.

I am also of the opinion that some stories have been published because of the author's name, rather than the story's merit. Anthologies seem to be the worst offenders.

No, perhaps we don't want all sf to be 'literature'. But perhaps if the current mean was raised a few notches, I (for one) would approach certain magazines and anthologies more positively. Also, a story can be both literature and entertaining.

Steve also mentioned that New Venture 5 will be a Special Art Issue, including work by such as Freas, Barr, Gaughan, Fabian, DiFate and Sternbach, and that it will cost \$2 (or count as two issues for subscribers). Other info on New Venture appeared in the 'Zines Received in Naumenon 5/6.**

over...



Lynne Holdom
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(September 1976)

Lynne has sent a few letters lately, the first mainly commenting on the "Basic Collection" lists. I'll save that for the update. The second letter has comments on the early issues of Noumenon.

The cheese quarantine in Australia sounds very strange and like something a government would do. I regard the bureaucrats as the enemy because they can frustrate anyone regardless of party, etc.

On the reviews, I can't get into anything by Bass either; he bores me stiff. THE WARRIORS OF DAWN is a good first novel but the author has a great deal to learn about pacing. You and Deborah Knapp seem to be Biggie fan. I liked THE WORLD MENDERS, THE STILL SMALL VOICES OF TRUMPETS, MONUMENT, AND THE ANGRY ESPERS.

THE MAN WHO FELL TO EARTH is quite different in the British edition. I read the American edition ages ago - around 1964 I think and didn't think that much of it. However, as I said to Dick Geis, novels about people who are paranoid because of the government, the Mafia, the FBI, the little green men (whoever) turn me off. I'm sick, sick, sick of them.

FARNHAM FREEHOLD may refresh ideas of STRANGER IN A STRANGE LAND but hardly TIME ENOUGH FOR LOVE as FF was written earlier than TEFL. I read a review that called FF a justification of slavery, which makes me wonder what version your reviewer read.

You liked ALICE'S WORLD? Here, it was half of an Ace double and I felt gypped. The other half was NO TIME FOR HERCES, also by Lundvall, with about the same message. BERNHARD THE CONQUEROR (Dow) is a sequel to NTFH. I didn't much like these. Too much message. I guess I'm not paranoid enough.

Books I liked this year: (not many) CAMBER OF CULDI by Kurtz which is fantasy; TOURNAMENT OF THORNS by Swann - ditto. I'd recommend CHILDREN OF DUNE also, but that's about it. Oh yes, I recommend CLONED LIVES by Pamela Sargent and BRIDGE OF ASHES by Zelazny but I haven't read either yet. I've read some reasonably passable action/adventure tales. I prefer these to preachy novels.

Since you like news about causes - Congress just passed a law extending U.S. waters to 100 miles out which fishermen have been demanding.

**Interesting to hear that THE MAN WHO FELL TO EARTH is different in the British edition. There is no note in the credits to suggest any revision since the 1963 original publication date. Do you know of

any way to check on this?
Lynne's third letter dealt with Noumenon 7 in the main.**

The debate between hard and soft sf has surfaced in Noumenon also. First, I like accurate science (when possible - no one can contest the Ringworld now) as inaccurate science makes the rest of the story unbelievable. It's a sort of "if xxx can't be bothered to look up and discover that Alpha Centauri is a binary star, did he skimp on psychology as well?" Since I am not a scientist, a lot could get by me and those errors I catch are in the general science field. My training is in history and anthropology. There is a point when sf becomes so non-science oriented that it ceases to be sf and merges with the mainstream.

Personally, when I want to read a mainstream novel, I'll look in that section of the bookstore. Bookstores arrange books into categories because readers want it that way. Ellison can yell all he wants about being stuck in the sf section but it's to his advantage and the advantage of other sf authors. Sf sells BETTER than mainstream works. It sells better than anything except Gothics. A new sf author will have more readers than a new mainstream writer. Perhaps there are a lot of sf authors (like Malzberg) who couldn't sell in the mainstream and so took to writing sf where there was a market.

NUCLEAR EXPLOSIONS FOR PEACEFUL PURPOSES

Angels fear to tread
Mushroom clouds,
Hand-knitted shrouds
Are in...
Bring out your dead!

Lacking plaques we grew
Our own; and weigh
Night against day
To win
Black moons and red snows.

Eleanor Moyles
(New Zealand)
October 1976

I didn't like THE SPACE MERCHANTS at all. The style is klunky and the protagonist's character change seemed forced (author control?).

I am a Vance fan and thought the Planet of Adventure series below par. I did rather like SERVANTS and THE PNUME but disliked DYRDT intensely. This was the only series by Vance that I found a chore to get through. Try the Durdane trilogy. His unfinished Star King series is his best - if only he hadn't tired of it. TO LIVE FOREVER isn't bad either. I read that recently when I got the Sphere edition (the sf bookstore in New York City sells both US and British editions). I also have WINTER'S CHILDREN by Coney but

haven't read it as yet.

I am not really a Fritz Leiber fan as his stories about Fafhrd and the Grey Mouser bore me. I have liked his other work on and off. My favourite is A SPECTRE IS HAUNTING TEXAS but I also liked GATHER DARKNESS (which was just reissued by Ballantine) and CONJURE WIFE. Ace will be reissuing a lot of his books soon so you may see some in NZ. I don't recommend THE GREEN MILLENNIUM however. THE WANDERER has also been reissued here by Ballantine.

**If your statement that sf sells better than mainstream is correct, why have numerous people been moaning about the sf "ghetto"? Comparisons are rather hard, of course. How do you compare THE GODFATHER with RENDEZVOUS WITH RANA, for instance, or WINTER'S CHILDREN with Gerald Browne's HAZARD? In NZ, what are considered good sellers in the sf field sell about one quarter of the copies of a good seller in the general fiction fields. At least, that is an average based on information that's a year old from various NZ companies - I think I'll check again soon. But I agree it is probable that a newcomer to sf will sell more than a newcomer to other fields.

Thanks a lot for your letters Lynne and the interest you've shown in Noumenon.**

Garry J. Tee
Flat 3, 7 Domain St.
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NEW ZEALAND

(10 September 1976)

Some noteworthy sf music is included on the Decca disc HEAD 3, on which Peter Pears sings three works which he commissioned. He is accompanied by the London Sinfonietta (which toured NZ in October, 1976), conducted in each case by the composer. Pears commissioned the English composer David Bedford (born in 1938) to write Tentacles of the Dark Nebula, in 1969. This cantata for tenor and chamber orchestra has a text adapted from Transience, one of Arthur C. Clarke's elegiac mood-pieces, first published in 1949. It depicts a beach on which three small boys come to play alone; one in the distant past, one in the present, and one in the far future when Mankind is leaving Earth as the Sun is about to be engulfed by a dust cloud. Bedford's dramatic setting is performed most effectively by Pears and the London Sinfonietta. (The other works on the disc are Paroles Tissees by Witold Lutoslawski, and Four Ronsard Sonnets by Lennox Berkeley).

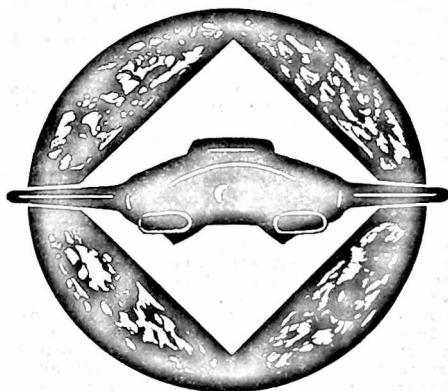
In Noumenon 7, John Alderson wrote enthusiastically about the use of uranium for producing fine yellow glazes for pots. Do you know of Jack Vance's memorable story The Potters of Fisk (Astounding June 1951), which is built around that very topic? Also, John spoke of the

crude exploitation of theology by "Farmer in his RIVERWORLD series - though much better in his Carmody stories". Surely he means Robert Sheekley's superlative and hilarious theological sf novel DIMENSION OF MIRACLES (Dell, 1968), whose hero is named Carmody.

Also mentioned was an Award for A. Bertram Chandler's THE BIG BLACK MARK - where was that published?

**Coincidentally, I am waiting on the arrival of the Pears record as I write this. You might be able to add to the article on SF and Rock appearing later in this issue.

THE BIG BLACK MARK was published by Hale. And I'll leave John Alderson to answer your queries on his article.**



David Himler
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NEW ZEALAND

(11 October 1976)

Larry Niven postulates Organ Banks as part of a possible future. Criminals are taken apart like jigsaws, and the separated organs stored for transplant operations. I don't like this - it is wasteful. If you dissect a body into 50 organs and systems, you need 50 sets of maintenance equipment where one would do.

Pohl and Williamson have proposed Body Banks. Those without places in society live healthy, well-fed lives, tranquillised on island reservations until pieces of them are required. Organs are replaced with prosthetics as they are removed, allowing what is left to remain useful. This is still inefficient. The merchandise deteriorates with time, and escapes if given the chance.

An economic solution is to keep the bodies whole, but unconscious or with brain cortexes burned out. To halt ageing, we need a drug or combination of drugs

which slows the metabolism by a factor of a few hundred. Keep this supply of organs underground or lead shielded. The enzymes which repair radiation damage in the cells would be overwhelmed under a drastically slowed metabolism.

As parts are taken for transplants, keep the stored bodies alive with pumps and injections. The lungs do not need artificial replacements: simple diffusion of oxygen will do. If not much of someone is left besides a few limbs, glands and bones, amalgamate these with another donor and halve the requirements of life-support equipment.

An advantage of keeping organ donors in cold storage like this is that they gain in value. Liver tissue regenerates, and blood is replaced. In other words, body banks give more interest than organ banks.

To ensure efficiency, economy, and full employment of computer programmers, the national donation-transplant network will be computer-controlled. Another of Niven's inventions, organ-leggers, are thus also unnecessary. If a person wants an organ without authorisation, he really need not kidnap a bystander and dissect him. He can hook into the central computer, overcome its security arrangements (if they are too sophisticated for him, he can program another computer to do it), and order all the organs he feels like.

The citizenry would probably not allow such procedures. If you vote someone into a transplant stockpile you make it more likely that, someday, someone else will vote you into it. Less extreme punishment/donor recruitment schemes include partial organ donation. Punish driving a helicopter under the influence of caffeine with removal of a heart or kidney (optionally replaceable with an artificial one). Punish rugby-playing or similar aggression with loss of a limb. Rape...you see my point? Possible extensions are selling one's organs, and commercial body banks.

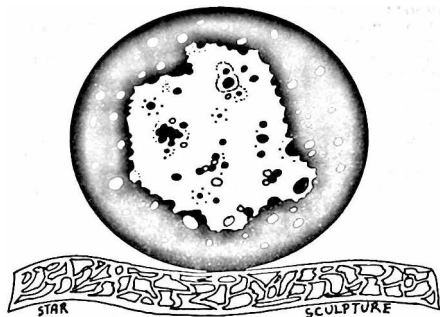
The above ignores the ethical matters-particularly the fundamental rights of the individual organs. The body is only an aggregate of organs, none less important than the others or the body as a whole. To give the brain special rights is egalitarian. With computer simulations and personality restructuring, it is as transient and dispensable as the others.

In a heart transplant, who speaks for the heart? Perhaps anyone who misuses his organs should not be permitted to keep them.

Another thought. What will happen when organ-pilferers and body-snatchers think of planned obsolescence?

I find that a similar "organ farm" scheme is considered by Robert Silverberg in SHADRACH IN THE FURNACE (**currently serialized in Analog**). No matter.

Peter Graham asks about 'subballoons'. NASA is thinking about an airborne probe



for Venus' atmosphere - will that do? By the way, I see there are no radar maps of Venus' surface as clear as the naked eye view of the moon.

I've just read Arthur C. Clarke's IMPERIAL EARTH. In it he mentions Project Argus, which would use very low frequency radio waves for interstellar communication. I see that radio with the period he looked for, from 1 to 100 seconds, has actually been discovered (Scientific American, March 1962) and known for the past 14 years. It comes with modulation and several kinds of polarization. It originates outside of Earth; it may come from somewhere in the magnetosphere, but this is not proven.

Some of the knowledge about these micropulsations comes from another Project Argon, in which nuclear bombs were set off in the ionosphere.

Latest on other planets (Astronomy magazine, April '76). Lalande 21185 is no longer believed to have a companion. The star HD 430 4305 has a planet, according to one observatory. Barnard's Star may have two planets, with periods of 10 to 30 years and masses similar to Jupiter and Saturn; old interpretations are invalid; they are based on a jump in position in 1949 which was actually caused by a changed lens in the Sproul Observatory telescope. The status of Epsilon Eridani's companion is not certain.

You mention Down to a Sunless Sea by Cordwainer Smith on Quidnunc's Page. Can this be had in New Zealand?

**If our society allowed intelligence to develop, helped cultivate body-crafts (knowledge of biology, athletics, yoga, nutrition), stopped subsidising and encouraging harmful habits (smoking, drinking, overeating), helped eliminate the formation of neurosis (in Janov's sense), I really doubt that there would be a need for Body Banks.

It seems to me that such 'Banks' rely on the continuance of our cur-

rent economic and political systems. That is, inequality, dog eat dog, anything you can pay for, quantity not quality, the privileged few (eg. Silverberg's Caught In The Organ Draft). Just as the 'developed' nations have colonized other nations (usually for cheap resources, agricultural products, or prestige), so we might see small nations 'colonized' to become Organ/Body Banks for large and powerful nations. I don't like it.

Thanks for the notes on other planets and Down To A Sunless Sea was in F&SF, October 1975.**

Marc Ortlieb
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Elizabeth Downs
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At the moment I should be doing about three dozen things, none of which is writing a loc to Noumenon, but since none of those things is particularly pleasant, I thought I'd write anyway.

I'm rather surprised that Chris Fountain was disappointed with Anne McCaffrey's THE SHIP WHO SANG. I find it possibly the most moving of McCaffrey's novels. The unfolding of the character Helva and her search for happiness is treated with amazing skill. I'd be interested to find out what it was about TSWS that turned Chris off. I find DECISION AT DGCNA a poor book in comparison.

Hmmmm. I just finished reading LITTLE FUZZY. I found it to be one of the most magical books I've ever read. For fuzzy read pixie. I think it's every human's wish to own a little human which stays little. Some women have babies. People like me get cats. (I visited my new Burmese kitten the other day. Love at first sight, even if I wasn't permitted to pick him up.) Other people read about Little Fuzzies. I can't wait to get hold of FUZZY SAPIENS. Seconded and redoubled in shades the comments on THE ALTERED 1.

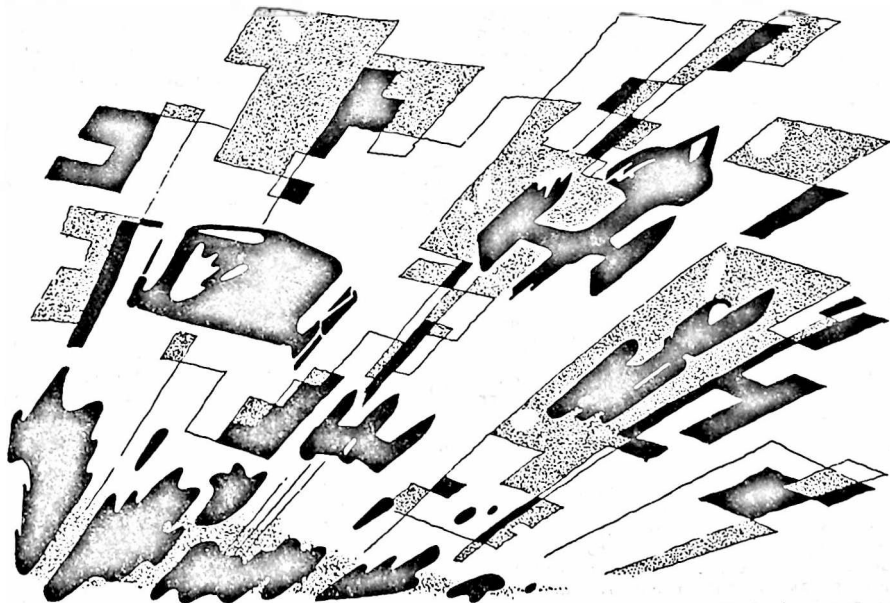
In reference to David Bimler's letter on Dragons, I'll have to dig out an article on the subject which appeared in the Adelaide Uni Science Assn Rag a while back. Heinlein though has much simpler Dragons in GLORY ROAD.

The main thing I have to do is apologize to Marc for not including his Mad Dan Review 6 in the 'Zines Received column. The excuse is that I was preparing a loc on said esteemed journal and thus it was not in the zine pile. Next issue Marc.

Ira M. Thornhill
1900 Perdido Street, Apt B97
New Orleans, LA 70112
U.S.A. (17 October 1976)

Thanks for sending Noumenon 5/6 and please find a sub enclosed.

I very much enjoyed the NZ news items -



it is fascinating to hear what sf fans in other countries are up to; it only to remind me of the fact that our interests and concerns and problems are basically the same everywhere. Very interesting lettercol. I look forward to seeing some of the articles more-or-less promised by A.B. Chandler. And John Andrews had quite a few things in his massive loc that I'd never heard - even tho it was stripped down to the barest bones. I didn't know that the US printings of LAST & FIRST MEN were missing sections. Ghod, the things one can learn in the most unexpected places.

I enjoyed your zine reviews also, although I'd venture that this particular column presents some problems in that I (and, possibly, most other US/Canadian/English/etc. fen) want to see Australian and NZ zines reviewed, while Aust and NZ fen want to see the US/etc. zines. I suppose you'll have a real problem keeping everybody happy as your international mailing list expands. I'd appreciate any NZ/Aust zines you could recommend. Please!! (Might some kind fan down under be interested in getting together a CARE package of all the worthwhile zines available - especially those without US agents - and mailing them to me? I couldn't afford to pay much but could maybe return the favor of something similar.)

Stefan Vucak is kicking dogs that are dead, dead, DEAD!! The amount of drek in sf is partially a holdover from that period when fen would buy anything because there was so little sf available (some fen still will, but that's not the point), and partially a result of pure and simple economics in that the drek will be published as long as it makes money. Which is to say, as long as most sf is purchased either by mundanes who're just looking for something to keep them occupied for a few minutes, or by children who couldn't appreciate anything better - and fen only worsen the situation by purchasing for their collections used books, paperbacks, or items from discount dealers. Another point is that some people love trash. To appeal for fen "support" of a "product that everybody wants" - meaning I suppose, serious sf - is wasted. Most fen, those who still actually READ, do exactly that; but their marketplace effect amounts to nothing. And mundanes purchase indiscriminately. And publishers laugh when fanzines call them to task for pubbing trash.

Are there alternatives? I think not. Small press (or fan) publishing doesn't work. The editions are usually too small, so that the only people who wind up with copies are older fen who bought upon publication or those rich enough to afford collector's prices from whatever dealers bought up most of the printrun. And these items rarely seem to see a second edition.

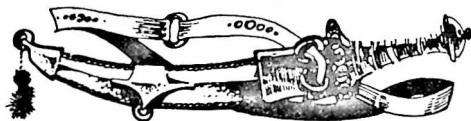
There is also the problem that usually only already-proven classics are printed

in this manner. One might possibly recommend that the major publishing houses be controlled by fen and/or pros. Probably wouldn't improve matters - after all, DAW hasn't become notorious for publishing an instant-classic "serious" book every release, has it? And could you name three or four fen and pros that you'd like to see control sf publishing? I know damned well that I couldn't.

No, the best solution is probably the simplest (and most time-honored); read what you like and ignore the trash - it's almost like living in a beautiful home in the middle of a central city ghetto. If your favorite author spins out a pot-boiler for the cash don't read it - pass it on to somebody who wants it or sell it to a completist. Always remember that most of us started reading sf because the "trash" and "non-serious" sf had an irresistible appeal to a younger us. We still need, more than many realize, sense-of-wonder filled trash to introduce the young to sf.

*Actually, the zine reviews are rather easy in that I review all I receive (E&OE). And as I've been getting a few zines for years that have zine reviews, I've picked out the ones that appeal to me. Some I've subscribed to and now trades for. Nowmenon are increasing the flow. Any takers out there for Ira's plea of a CARE package?

The drek is a problem but I'm convinced standards do rise. Thus, what would suffice in 1946 may not in 1976. I think writers and publishers have realized this to a degree - or maybe I've been lucky in the books I've chosen to read of late.**



Mike Lowrey
2409 Oakland Avenue
Nashville, TN 37212
U.S.A.

(21 October 1976)

By the time this letter gets to you (mail services being what they are) we will have set up a Tennessee not-for-profit corporation known formally as the "Science Fiction and Fantasy Fan Fund for Libraries" and familiarly as the SF4L. This is to be a fan fund with a difference; the purpose of the SF4L is to collect fan votes and donations to purchase a basic minimum sf collection for libraries wherever fans see a need. There will be no nomination procedures or other complications - whenever fen make donations, they simply cast votes at a ratio of one vote for each US \$ or equivalent of donation, for any library of general access anywhere in the world. Each time the fund accumulates enough cash to buy a collection, the accumulated votes are tallied, and the

library with the highest number is notified. Those books which the winner does not already possess will then be purchased at wholesale prices, and donated with the maximum ruffles and flourishes of which the local fan/fen feel capable. The cumulative votes allow a single fan or a small group, by persistent long-term effort, to have a good chance of eventually seeing their candidate come in winner. For someone in a rural setting, the advantages are obvious.

We are also going to need all the help and suggestions we can get as far as the contents of the basic minimum collections are concerned; thus, your article on that theme in Naumenon 3 may be of use.

I would appreciate it if you could let other fen in your end of the world know about this effort. Fandom is very badly dominated by North Americans, especially those of us in the States; we are trying to make a maximum effort to avoid this in the workings of the Fund. If the first half-dozen winners were all non-US libraries, it wouldn't break my heart one bit.

Donations will be accepted in US-payable cheques or money orders, and I am going to try accepting Aust. and NZ currency at rates of \$A 1 or \$NZ 1.25 to the US dollar. For some reason, your dollar doesn't go very well with local banks, compared to the Australian one!?! We also accept donations "in kind", but I fear that wouldn't work out too well for folks Down Under. If anybody does see fit to publicise us in their zines, copies would be appreciated, but are not by any stretch of the imagination demanded. As I said, a strong participation in all aspects by Down Under fen is eagerly sought.

I should also mention that any time Aussie or NZ fen are in the States, Nashville fandom is quite eager to have y'all come by here. Nashville fen are heavy on artwork and congoing, but very light on zines, so fen outside the Eastern US often don't realize that there is a large and forceful Nashville fandom. We'd be glad to out up overseas folk who can put up with us for as long as you can hang around.

Write to the SF4L c/o my address for the moment; cheques and etcetera can be made payable to me, or postdated a little and payable to the Science Fiction And Fantasy Fan Fund For Libraries.

**SF4L sounds like an excellent idea and I'll leave it to others to worry over its workings. I've already forwarded Naumenon 3 but your letter is (another) good reason to complete the update to the lists. So if any readers have further comments they'd like to make on the lists of a basic sf collection, write soon and I'll collate all the suggestions for Naumenon 9 (promises, promises).

Now, about this "heavy on artwork" statement. Naumenon relies heavily on the goodwill of its artists and "how would you like to dash off just

just a couple of interior illos?" 11 is a common refrain each month. So, Mike, if you can rustle up a few artists/illos it would be greatly appreciated. If Nashville fandom is light on zines it's obvious that an outlet is needed. Right?!

Er..., and without care for too much of a good thing, any other artists/friends of artists out there may like to give Naumenon a thought now and then. Right, enough groveling Thurogood, on with something else.**

We also heard from:

- John Thomson (NZ) *Who sent some more info on STAR TREK, and on LOGAN'S RUN.*
Frank Macskasy Jr. (NZ; NASP President)
Don D'Amassa (US) *I'll try to answer the points you raise next issue, Don.*
Jon Gustafson (US; New Venture Art editor) *Who is also appalled at the lack of information on sf artists. Jon, as well as providing a chapter for Copplestone's VISUAL ENCYCLOPEDIA OF SF, has sworn to gather info on (all) sf artists "before it's too late,"*
Elst Weinstein (Mexico)
Peter Graham (NZ) *Reams of info, mostly on sf games, star charts, 3- and 4-D chess, psi research. We're putting together some publishable summaries of Peter's info at the moment.*
Jean Ansell (NZ)
Tim Hassall (NZ) *Who sent instructions for Galarchy; An Interstellar Power Struggle Game. Don't tell me NZ is ripe for a Games zine too!*
- Alan Freshwater (NZ) *Who said: "There are a number of NZ novels which could be considered sf - in the speculative sense or in the sense of FUGUE FOR A DARKENING ISLAND - most notably SMITH'S DREAM and BROKEN OCTOBER. Are these worthy of a review? - perhaps a collective one." I'm sure they are worthy of a review. Any offers??*

PREMONITION

Summer shores - secure
The sunlight locks
A world within a world
And cosmic clocks
Tell golden time.
Only the sharp-tongued gull mocks.
A sudden chill breeze
Tumbles each gay umbrella
Like refugees
From Lourdes we seek
Absolution on bended knees
Too late.

Eleanor Moyles
(New Zealand)
October 1976

STARSHIP MINSTRELS

NOTES TOWARDS A SERIES OF ARTICLES ON SCIENCE FICTION AND ROCK

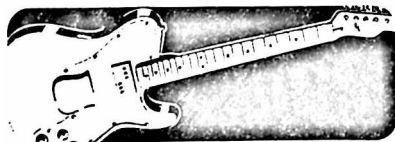
The few articles on SF and Rock that I've seen display certain limitations which preclude them from being more than interesting titbits. The authors were seldom familiar enough with both fields to give the subject the treatment it deserves. I'm now going to put my neck on the chopping block and say I think I know the two fields well enough to provide some evaluation and basic reference. Let's see.

There are three main bases for comparison between the two fields.

- 1) Where the themes or subjects of sf are dealt with musically or lyrically;
- 2) Where the themes or subjects of fantasy are dealt with. I am suggesting that sf and fantasy have far more similarities of intent and style than differences and that, while they can be examined separately, general discussion of one requires reference to the other;
- 3) Where the musical work has a mood or feel similar to that present in much sf & f. I am suggesting here that sf & f have a discernable temperament (life-blood, sap) which sets them apart from other genres (and which is usually absent from poor examples of sf & f).

Some groups/artists have recorded a few songs only which meet the above criteria and these will be dealt with depending on merit. One-off gimmick songs (e.g. Tel-star) will not be included unless particularly outstanding. But on the other hand I will mention examples of music I think may be of interest to sf & f fan, especially modern works.

One further point. There are some lyrics that deal with certain sf & f themes in a better fashion than many stories. While it may not be possible to mention many in this introductory article, I hope to cover particular examples in depth later.



As alphabetical listings will make for ease of reference I have made a hazy distinction between Rock and Jazz.

Rock, though having its origins in Rock 'N' Roll, Pop, R&B, Blues and Skiffle, has been a distinct genre since the mid-sixties (the KINKS, WHO, BYRDS; later, CREAM, Hendrix, etc.). Thus, most music mentioned is from the past ten year period. Earlier works can be examined in later articles and I welcome suggestions.

I have included Jazz in this article for a number of reasons. The main one is the

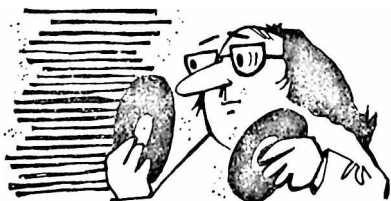
flirting with Rock that began in the late '60s, the most notable early example being Miles Davis. Secondly, a number of musicians appear in both Rock and Jazz settings. Thirdly, there are many examples of sf & f elements in recent Jazz. I admit my ignorance of (much of) Jazz of the '30s, '40s and early '50s and hope some more knowledgeable people can provide information or even articles relevant to those periods (assuming there are some sf & f related examples). Similarly, some people may wish to send information on Classical music, or even Folk.

And while I'm requesting, I would also like to compile a bibliography of articles, chapters of books, etc, that deal with SF and various types of music. If you know of, or have seen reference to, such material, I would appreciate any notes people care to send.



The only other relevant comment at the moment is that I live in New Zealand. Unfortunately, the NZ record companies which represent the various overseas labels have often decided not to press certain recordings in NZ. Even labels like Island, Virgin and Charisma have had titles omitted. On occasion, the NZ company will import a few copies of a title rather than press it here and thus, if you're lucky, you might get a copy. Alternatively, by reading the music papers and magazines you can see information on the release of a title and import it yourself.

In other words, there will be omissions. Titles that weren't released in NZ and that I don't know of; Groups/artists that I am familiar with but I may not have (or know of) all their albums; European groups/artists. Thus, as is usual in NOUMENON, any comments or suggestions are most welcome.



David Bowie :: Bowie's second album contained the magnificent Space Oddity, for my money one of the definitive statements on both sf and the age of the first space flights. The lyrics and musical structure indicate wit, intelligence and skill at play, the melody almost haunting.

Two other tracks from the album deserve note. The Cygnat Committee is definitely of philosophic bent, the utopia/dystopia balance keenly examined, with misuse of power vs personal freedom a secondary theme. Wild Eyed Boy From Freecloud deals with supernatural powers and is darkly analogous to the work of Sturgeon.

THE MAN WHO SOLD THE WORLD, the third album, featured that title track, along with All The Madmen (commentary on our society and its ways) and The Supermen (a spacey piece that owes as much to sf as to Nietzsche).

HUNKY DORY, besides Life On Mars?, included Oh! You Pretty Things:

Look out at your children
See their faces in golden rays
Don't kid yourself they belong to you
They're the start of a coming race
The Earth is a bitch
We've finished our news
Homo Sapiens have outgrown their use
All the strangers came today
And it looks as though they're here
to stay.

and, in Quicksand, Bowie restates one of the common themes in his songs:

I'm not a prophet or a stone age man
Just a mortal with potential of a
superman
I'm living on
I'm tethered to the logic of Homo
Sapien.

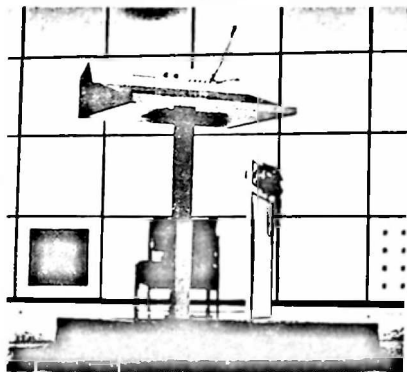
I might add that as social commentary is one not-necessarily-futuristic theme in sf and, as Bowie is a remarkable social conscience/commentator, he deserves attention outside of his specific sf ideas.

THE RISE AND FALL OF ZIGGY STARDUST AND THE SPIDERS FROM MARS, especially, and ALADDIN SANE contain so many sf'al lines and comments that they deserve articles in themselves. Similarly, DIAMOND DOGS (even more of an sf concept album) requires more space than we have available at present. Bowie's latest albums, YOUNG AMERICANS and STATION TO STATION, have less obvious sf elements, though glimpses appear and his most recent project was Rieg's film THE MAN WHO FELL TO EARTH.

THE BYRDS :: Roger McGuinn appears to be the main influence for sf-related material in the work of this group. The first explicit mention is the jokey Mr Spaceman on FIFTH DIMENSION. Then, YOUNGER THAN YESTERDAY included CTA-102, one of the first songs to concern itself with communication with and between extra-terrestrials. On THE NOTORIOUS BYRD BROTHERS we find Space Odyssey, based on Clarke's story The Sentinel (and not on the expansions and transpositions that turned Clarke, et al, into superstars; this was

one error in Bill Henderson's good 13 introductory article on SF and Rock in Sounds, May 10, 1975).

Also of note are Armstrong, Aldrin and Collins (on THE BALLAD OF EASY RIDER) and The Hungry Planet (on UNTITLED), both self explanatory titles. McGuinn's first solo album, TIME CUBE, deals with the concept of leaving Earth for a neighbouring star (an album I've not heard).



CAMEL :: This group now has four well executed (though not extremely demanding) albums behind them. The second, MIRAGE, consolidated their style (similar to early FOCUS, though more electronic) and all tracks are of interest. Freefall (time: 5.55) is virtually an introduction to the group's music: solid and melodic melodies, a number of time changes, good guitar and keyboard work (some in unison), fair vocal work. Supertwister (3.20) is an instrumental featuring flute. Nimrod/The Procession/The White Rider is a 'suite' (9.20) that includes plenty of tasty guitar and synthesizer work. Side two opens with Earthrise (6.50), a rousing instrumental. Lady Fantasy (13.00) is another 3-part work, more in a heavier, British Rock vein.

CAMEL's third album was based around musical ideas inspired by Gallico's THE SNOW GOOSE, an accomplished and lyrical album, mostly softer, even medieval in places. Their fourth album is titled MOONMADNESS but the only track that really concerns us here is Lunar Sea (9.00), a suitably atmospheric instrumental.

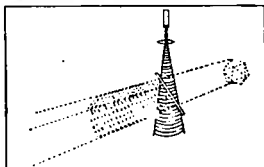
CMU :: I don't know much about this group but an album titled SPACE CABARET attracted my interest. It does have some good music but it seems, from the lyrics, that the group are more into mysticism than sf; minds travelling, becoming more aware, in harmony with other minds and nature, etc. It is interesting, nonetheless, and the group has a fine vocalist in Lorraine Odell. Song from the 4th Era is the closest to an sf song on the album.

over...

14 SF AND ROCK continued...

COMUS :: One of what are termed the "Canterbury groups" (SOFT MACHINE through to HENRY COW), they are another group that include sf elements into their songs without making them completely sf oriented. Children of the Universe, Touch Down, So Long Supernova and Perpetual Motion are some of the titles on the album TO KEEP FROM CRYING, which also features members of GONG and HENRY COW.

CREAM :: This trailblazing group included collaborations with lyricist Pete Brown in some of their work, most prominently on the double album, WHEELS OF FIRE. White Room or Deserted Cities of the Heart, for instance, suggest Lovecraft, Ellison, a future Greece, even Ballard or Bradbury. As You Said and Those Were the Days would be closer to, say, Cordwainer Smith. Definitely a group to be examined more closely.



Crosby, Stills, Nash & Young :: Social commentary forms a large part of this quartet's output. Of specific note would be: Wooden Ships (a post-atomic war scenario) on RENT-A-TRANCE FARE (and WOODSTOCK and SO FAR); David Crosby's solo album IF I COULD ONLY REMEMBER MY NAME, a beautiful collection of acoustic and electric, optimistic, post-this-present-society, hymnal, we-will-change-the-world songs that feature most of JEFFERSON AIRPLANE among the many guest musicians; Neil Young's song After The Gold Rush, a 3-age (medieval, current, CHILDHOOD'S END) piece that touches on ecology and the eventual death of our planet. Young's album ON THE BEACH is also worth a listen.

CURVED AIR :: Another group that, through hints in the lyrics, displays an awareness of sf; a 'literate' group with science, Kafka, ecology, fantasy, psychology and sf melded into their forward-thinking lyrics and music.

EARTH AND FIRE :: A Dutch group whose album ATLANTIS features one side dealing with a speculative treatment of the Atlantis story.

ELECTRIC LIGHT ORCHESTRA :: ELO's ON THE THIRD DAY includes New World Rising and Dreaming of 4000, perhaps songs that owe more to the "Spaceship Earth" awareness that typifies many groups/artists' works nowadays. Ocean Breakup and Day Breaker, both instrumentals, are of interest also, as are From the Sun to the World (10.00) on ELO 2) and the album ELDORADO ("A Symphony" which examines many dreams and aspirations throughout the ages). The music of ELO is extremely accessible, the melody always catchy, the lyrics of interest, the instrumentation varied and well played.

ELP :: "Space Rock" is an (inappropriate) term that has been bandied about by journalists and ELP are often mentioned. Their work has more to do with myth and Sword & Sorcery than with sf but a few titles are worth mentioning. The Barbarian from the first album; the first side of TARKUS, which deals with a futuristic conflict between strange, evolved(?) animal cyborgs. and much of BRAIN SALAD SURGERY.



This man is a conjuror. He is also conjuring over the quickmasks of the obscure. Clutch him to your bosom quickly, before he becomes M.I.A.

Brian Eno :: Not all of Eno's albums have been released in New Zealand. ANOTHER GREEN WORLD is a collection of mostly instrumental pieces, with titles like Sky Saw, In Dark Trees, The Big Ship, Sombre Reptiles and Zavinul/Lava. The album features excellent musicians, with the music containing elements of T. DREAM, Barrett and many German groups.

FLASH :: Guitarist Peter Banks (formerly with YES) formed this group, another to feature complex song structures and carefully arranged harmonies and instrumental passages. Their first two albums had long tracks (8 - 15 mins.), Dreams of Heaven and Lifetime of interest to us here. Next was a Banks solo album, side one outlining a fantasy based on chess pieces which was to become the main theme of the group's OUT OF OUR HANDS album.

GENESIS :: This group's first album was FROM GENESIS TO REVELATION (a collector's item until its recent reissue) and contained linked musical pictures based loosely on the title. TRESPASS is what the group like to consider their first "real" album and it is a beautiful collection of (mostly) fantasy-based songs, featuring the intricate arrangements and harmonies that typify the group's work. NURSERY CRIME has some macabre, though occasionally humorous, lyrics (Harold the Barrell, Harlequin), a mythological fantasy (The Fountain of Salmacis) and a rather Triffid-recalling piece, Return of the Giant Hogweed. Another song, Seven Stones, is one of the most powerfully moving they've produced so far.

SF proper emerges on FOXTROT. Get 'Em Out By Friday deals with the inroads of corporations and big business into common people's lives until, by 2012, Genetic Control announce a "4ft. restriction on humanoid height" and thus developers can fit twice as many people into the new buildings. Watcher of the Skies is both a cautionary tale and a century-spanning wish for an awareness of the gift of life and consci-



(Illustration from A TRICK OF THE TAIL)

ousness. Side one's complete work, titled Supper's Ready, combines Ellison-like extrapolations (on the underdog and less savory aspects of life) with British social commentary and a bit of fantasy.

SELLING ENGLAND BY THE POUND sees a return to medieval concerns and settings, though social commentary still plays a large part in the lyrics.

THE LAMB LIES DOWN ON BROADWAY is a marvelously crafted, exceptionally detailed fantasy that covers four sides of outstanding music. With myth, allegory, fantasy and sf skillfully blended into a remarkable whole, it is a work that demands close attention. I'll have more to say on this one in a later article.

Shortly after LAMB the lead vocalist and extremely skilled perpetrator of the many lyrical puns in their work, Peter Gabriel, left the group. The next album, VOYAGE OF THE ACOLYTE, was by Steve Hackett (the lead guitarist) "and his GENESIS friends", a solo work he'd been working on for some time. Based loosely around certain cards of the Tarot, it is a fine selection of fantasy-oriented songs and concepts.

The latest (group) album, A TRICK OF THE TAIL, has songs that owe more to fairy tales, Conan Doyle and cautionary tales, though the title track is a clever piece of light fantasy. The album is still up to their high musical standard, however.

GONG :: Not all of this group's albums have been released in NZ either. Neo-psychedelia and mysticism play large parts in their music, though they have written songs about a planet Gong, even creating its own language(s).



THE GROUNDHOGS :: Tony McPhee's political ideas often surface in this band's music, the album THANK CHRIST FOR THE BOMB perhaps the most extreme example. WHO WILL SAVE THE WORLD owes a lot to Marvel comics, though Earth Is Not Room Enough and Death of the Sun are of interest, as is Earth Shanty (on HOGWASH).

GRYPHON :: A strange group of neo-medievalists who use old world instruments and tunes alongside modern ones. RED QUEEN TO GRYPHON THREE is (another) fantasy based loosely on chess.

Bo Hansson :: Best known for his album of music inspired by LORD OF THE RINGS, his later ATTIC THOUGHTS is rather fey, twee and other such putdowns.

HAWKWIND :: Spacey...far out...Moorcock...Stacia...psychedelic..."the last true Underground act", and other such allusions. Side one of IN SEARCH OF SPACE; the double, live SPACE RITUAL; and parts of HALL OF THE MOUNTAIN GRILL are of interest, though I warn this is music for the initiate only. WARRIOR ON THE EDGE OF TIME features some co-songwriting and vocals by Mike Moorcock.

Jimi Hendrix :: 3rd Stone from the Sun was included on Hendrix's first album, the longest track and a foretaste of the effect his guitar playing would have on the music world. AXIS: BOLD AS LOVE and ELECTRIC LADYLAND have many suggestions of fantasy, myth, magic and even UFOs, but it is extremely difficult to pin down the Hendrix weltanschauung. Listen also to Astro Man on THE CRY OF LOVE.

Steve Hillage :: The highly rated lead guitarist from GONG, his solo album FISH RISING contains many sf and mystic references, along with allusions to other, counter-culture, preoccupations and ideas. It is a fine album of music, so don't let the titles put you off. Of most interest to us here is the 17-minute Solar Musick Suite and perhaps Aftaglid.

JEFFERSON AIRPLANE/STARSHIP :: Despite White Rabbit and Have You Seen the Saucers, the first real hint of Kantner's (especially) interest in sf was Wooden Ships on VOLUNTEERS. But then BLOWS AGAINST THE EMPIRE (nominated for a Hugo), Kantner's "solo" album (the first to mention J. STARSHIP), featured such guest musicians as Jerry Garcia, Joey Covington, David Crosby and Harvey Brooks along with the regulars. It is a complex, wide-ranging work, and is somewhat of a summation of both the counter-culture movement and of sociological sf. Kantner and Slick subsequently collaborated on SUNFIGHTER (with a number of sf elements) and BARON VON TOLLBOTH & THE CHROME NUN (alternatives, mysticism and psychology).

DRAGONFLY was the first actual J. STARSHIP album, including the "space human" Hyperdrive, while RED OCTOPUS has I Want To See Another World. But much of this ever-changing group's music has the vigour, optimism, social criticism and examination of alternatives that typifies much sf.



JETHRO TULL :: Though not strictly sf, their two albums THICK AS A BRICK and A PASSION PLAY deserve mention. The first is a remarkably packaged and presented fantasy, with allusions to legends, Riggles and non-rabbits. There are many cynical and satirical comments and the original cover is a brilliant piece of work, while the music is taunt and varied. A PASSION PLAY shows Ian Anderson to be a lyricist as stylized, uncompromising and innovative in his genre as Delany is in his. The concern is with the fate of man.

JOBRIATH :: I don't know much about this artist but his album is as interesting as ZIGGY STARDUST. Though not as immediately appealing, the songs and lyrics have a rawness and directness that is quite effective. Space Clown and Earthling are of most interest to us here.

KING CRIMSON :: This is another group which will warrant a special article. 21st Century Schizoid Man (on extreme dystopia), Epitaph (another non-too-optimistic view of the future) and the title track (a dark fantasy) from the first album, IN THE COURT OF THE CRIMSON KING, set KING CRIMSON up as promising sf (science fiction, speculative fiction, science fantasy) musicians.

IN THE WAKE OF POSIDON contained pictures of a City and Cat Food (sociological equivalents to Schizoid Man),

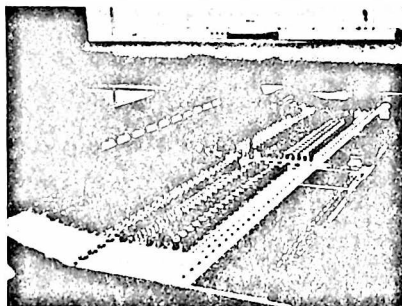
while the title track and a 3-part instrumental deal more with magic and myth. LIZARD sees a return to fantasy (side two), as well as to the fantastic (Indoor Games).

Two members of the group, McDonald & Giles, released their own album which included Tomorrow's People and a beautiful fantasy, Birdman (all of side two). ISLANDS, the next group album, has extremely rich lyrics, with myth, fantasy, science and social commentary thickly interwoven. EARTHBOUND, a live album, featured live (ie. extended and developed) versions of earlier work plus some new material, while LARK'S TONGUES IN ASPIC, mostly instrumental, marked the full development of the group's musical fantasies that were refined, adapted and transformed on the following three albums.

LED ZEPPELIN :: This group's fourth album contained The Battle of Evermore, a medieval treatment, and Stairway To Heaven, a blend of fantasy and mysticism that is perhaps the group's most famous song. No Quarter, on HOUSES OF THE HOLY, is a magnificent track which seems to join the glory of the middle ages' battles with a feeling of Gordon Dickson's future wars.

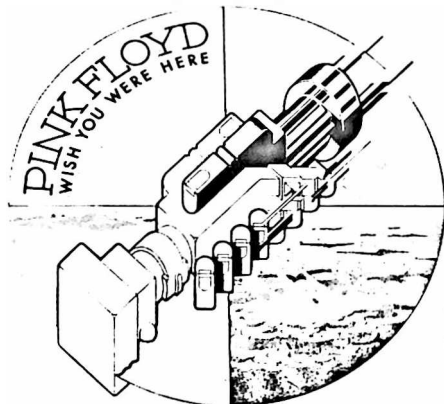
Michael Moorcock :: & the **DEEP FIX** (Steve Gilmore & Graham Charnock) produced THE NEW WORLD'S FAIR but, as it concerns (a future?) dope culture and is derivative musically, I doubt that it will do anything for sf music.

NEKTAR :: REMEMBER THE FUTURE is a concept album wherein "Bluebird", a visitor from parts unknown, makes mental contact with a young blind boy and tells him stories of past and future in the form of visions. It is an optimistic work though it does contain comments on human-kind's follies. A later album, RECYCLE, is another concept work, a futuristic tale depicting the results of our lack of ecological controls.



The Alan Parsons Project :: Parsons (British engineer and producer of some notable McCartney, Hollies, FLOYD, Al Stewart), Eric Woolfson (main enthusiast for basing a work on Poe) and Andrew Powell (arranger and conductor) are the co-composers of TALES OF MYSTERY AND IMAGINATION, sound pictures based upon the works of Edgar Allan Poe. They haven't really given us anything new in terms of music, or insight into Poe,

but it is a worthy album in that it showcases what one branch of modern Rock is about and it will surely attract the unfamiliar to Poe's writings. The tracks are: A Dream Within A Dream; The Raven; The Tell-Tale Heart; The Cask of Amontillado; (The System of) Doctor Tarr and Professor Fether; The Fall of the House of Usher; To One In Paradise.



PINK FLOYD :: This group will obviously warrant a separate article, so I'll just mention a few details here. The first two albums, THE PIPER AT THE GATES OF DAWN and A SAUCERFUL OF SECRETS (recently re-issued as A NICE PAIR), were masterful culminations of the whole psychedelic/underground music movement and they set the stage for both FLOYD's later developments and the host of imitators. Tracks like Interstellar Overdrive and Set The Controls For The Heart Of The Sun have few equals. The later double, UNMAGNUMA, featured two sides of live versions of earlier material, the two studio sides 'solo' works by the four members (their interest in fantasy and myth apparent).

OBSCURED BY CLOUDS, their second sound-track, collected the music composed for the film LA VALLEE (a variation on the 'lost' continent theme). DARK SIDE OF THE MOON (a multi-million-copy album that has stayed on the charts for 3 years!) is the musical equivalent of a collection of sf short stories, especially of the Leibner, Ellison type. WISH YOU WERE HERE is the musical equivalent of THE SPACE MERCHANTS on one hand and Born With The Dead on the other. **Now watch the flak fly on those brief evaluations.**

RAGNAROK :: A New Zealand group whose recent album shows a dominating concern with mythology and the likelihood of mythological events recurring somewhere on the spiral of history.

Ramases :: Ramases and his wife Sel seem to gather a fine bunch of musicians every now and then to put down exceptional albums. SPACE HYMNS deals with all manner of sf and futuristic possibilities, while GLASS TOP COFFIN seems more concerned with future salvation. (More info on these people would be appreciated.)

ROXY MUSIC :: These guys have a definite futuristic image but there is only one song I know of, the beautiful, chilling In Every Dream Home A Heartache (on FOR YOUR PLEASURE) where they really seem to come to grips with sf proper. Otherwise, their concern is with very short term extrapolation.

Todd Rundgren :: The brilliant, double, TODD was my first extensive encounter with Rundgren the visionary. The Spark Of Life, The Last Ride and Sons Of 1984 are of specific interest, though the whole set has a unified feel similar to FLOYD's last two albums.

The next album, UTOPIA (with 30 minutes per side), has the 14 minute title track plus the 30 minute Ikoon, a wonderfully conceived extrapolation on the evolutionary acquisition of telepathic abilities. Sturgeon to the fore. The subsequent INITIATION has more to do with Eastern philosophy and mysticism than sf, though is still of interest.

SANTANA :: A sense of wonder and joy of being alive in the universe, along with a hopeful optimism, seem to me to be integral parts of sf. These are also dominant elements in much Eastern philosophy and mysticism and so the albums of this group bear attention here. CARAVANSERAI is the first to concern us, the tracks Just In Time To See The Sun, All The Love Of The Universe and Future Primitive standing out. BORBOLETTA has a couple of similar tracks, while the Alice Coltrane/Santana collaboration ILLUMINATIONS is also worthy of note.

SEVENTH WAVE :: THINGS TO COME was this band's first offering, a rather good collection of modern music-making around many sf themes. Skyscraper, Metropolis and Intercity Water Rat form one grouping, with Communication Skyways, Things to Come, 1999, and Dance of the Eloi forming another, and with a couple of love songs in between. The second album, PSY-PI, doesn't stand up as well, though one or two tracks are interesting. A group to watch, nonetheless.



over...

Klaus Schulze :: Schulze is a German electronic keyboards wizard and, though I understand he has a number of solo albums to his credit, along with numerous appearances with other groups/artists, the only album I know is the double solo, CYBERG. I find it exceptionally interesting, tho some do not like the preponderance of synthesizer sounds.

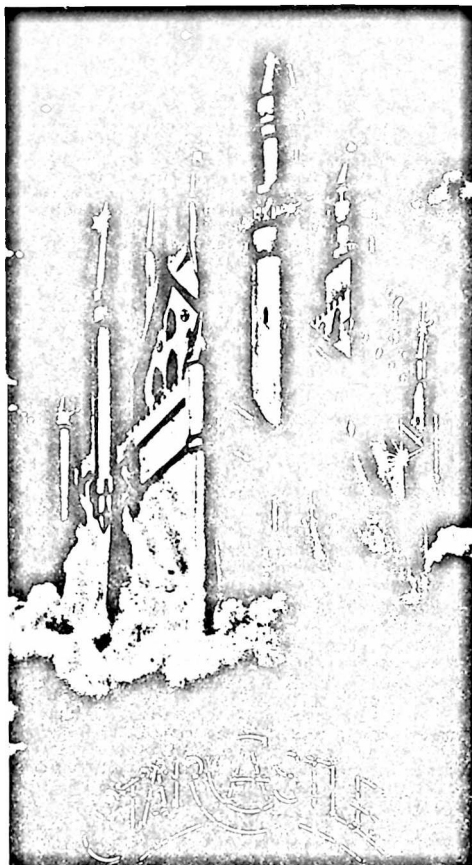
SPLIT ENZ :: Another New Zealand group (who've recently taken Britain by storm - or at least occasional rain) and I consider them up to the standard of GENESIS, FLASH or similar groups. MENTAL NOTES has a number of songs that are quite timeless and have relevance here, the major ones being Walking Down A Road, Under the Wheel, Time For A Change, Stranger Than Fiction, Titus and Spellbound (the British version of the album has been newly recorded and some new tracks have been substituted in place of some originals on the Australasian edition). Lyrical excellence and musical texture are trademarks of this group.

STARCASTLE :: This "dazzling dubut" is a strange thing indeed. If imitation is the sincerest form of flattery, this album should please YES immensely. The song structures, lyrics, instrumentation, instrumentals, even the "da-da, da, da-da" vocal phrases are all carbon copies from YES. The sound is so similar that coincidence is unlikely. I can even place where certain instrumental passages come from (mostly circa 1971 YES). STARCASTLE (an American group) must have decided the music of YES is where it's at and have thus produced a second THE YES ALBUM (well, almost). Why?, I don't really care. They've done it, it sounds very good, and it is certainly an excellent standard from which to develop. The major difference between the two groups is in the lyrics; STARCASTLE's are more explicit in their sf orientation.

STRAWBS :: Again, a group whose social commentary and neo-medieval songwriting demands their inclusion, rather than any specific sf elements. The albums FROM THE WITCHWOOD, GRAVE NEW WORLD and GHOSTS deserve a listen.

SUPERTRAMP :: The whole of CRIME OF THE CENTURY deals with impressions on a (slightly) future life, the music thick, varied and textured, the lyrics cutting through, the moods passionate and dynamic. The subsequent album, CRISIS? WHAT CRISIS? (a brilliant cover illustration), has titles of interest also: A Soapbox Opera, Just A Normal Day and The Meaning.

TANGERINE DREAM :: Their first album, ELECTRONIC MEDITATION, chronicles the (unfortunate) life of a brain, the sound pictures quite real though lacking in the scope of their later work. Alpha Centauri forms the subject of half of the album by the same name, with Sunrise In The Third System and Fly and Collision Of Comas Sola completing the work. ZEIT



(epoch, era, age) is a 4-part double set, the titles Birth of Liquid Plejades, Nebulous Dawn, Origin of Supernatural Probabilities and Zeit.

ATEM (breath) was the first album to feature all three members on keyboards but it is an unusually harsh album. PHAEDRA (their most popular work) and RUBYCON continue the sound pictures, though not necessarily based on sf ideas. Also of note is the Edgar Froese solo album, AQUA, which includes a track NGC 891.

T. REX :: A most unusual output from Marc Bolan and the fey image belies the depth of much of his work. Children of Ram, The Visit, Beltane Walk and The Wizard (on the album T.REX) are of interest, the album almost as zany (and good!) as ELECTRIC WARRIOR, surely a collection of songs from 2071; Mambo Sun, Monolith, Planet Queen and Life's A Gas. Or Spaceball Ricochet and Ballrooms of Mars on THE SLIDER. AND the crazed tunes that are

collected on ZINC ALLOY AND THE HIDDEN
RIDERS OF TOMORROW.

Wonderful stuff if you've the taste.

VAN DER GRAAF GENERATOR :: A darkly intense group who created tortured - though by no means cheap, macabre or horrific - and overpowering works. THE LEAST WE CAN DO IS WAVE TO EACH OTHER has various allusions to catastrophes, magic and myth (but I've mislaid the lyric sheet for the moment).

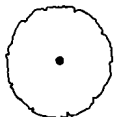
The work on H TO HO HE WHO AM THE ONLY ONE (ie. the fusion of hydrogen to helium) can certainly be taken as an allegory, but to what extent I'm not sure. It could even be: life develops in the oceans; individuality/consciousness develops; a treatise on war; knowledge, love and intelligence in full flower; Man expands to other stars and planets. And all the while both the positive and negative emotions and aspects of life are incisively examined. A brilliant work.

PAWN HEARTS includes Lemmings (10:00) and Man-Erg (8:00), with side two a concept work, A Plague of Lighthouse-keepers (no lyric sheet but there are definite sf elements). Another feature is that all WDGG albums have extremely interesting covers.

Peter Hammill, guiding light behind WDGG, has released a number of solo albums, with Red Shift (8:11) (on THE SILENT CORNER AND THE EMPTY STAGE) of interest to us here. The group went into recess (literally too far ahead at its time) and reformed recently. GODBLUFF includes Scorched Earth but STILL LIFE is a remarkable interpretation of CHILDHOOD'S END. Pilgrims (7:03) and Still Life (7:19) relate to the book directly, La Rossa (9:42) and My Room (7:51) are like excerpts from a deeply personal journal, and Childlike Faith In Childhood's End (12:19) is once again hopeful that life arises from decay.

A group to take your breath (and smile) away, who leave you with a deeper compassion for life, and though they may borrow sf ideas they put back far more than they borrow.

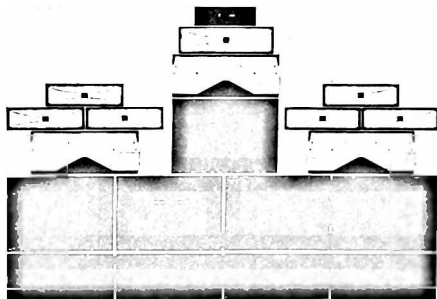
Rick Wakeman :: Moving from session work (Cat Stevens, David Bowie) to the STRAWES and then to YES, Wakeman had an impressive background from which to develop. His first solo album, SIX WIVES, was recorded while he was still with YES and then he launched a solo career with JOURNEY TO THE CENTRE OF THE EARTH. Musically, it matches neither his previous group work nor SIX WIVES, and the excesses on it and MYTHS AND LEGENDS OF KING ARTHUR suggest Wakeman needs the discipline and dynamism present within a group to achieve his best work. Even NO EARTHLY CONNECTION suffers from the limp, repetitive and predictable music and grating vocals that have become linked with Wakeman's name.



WALLY :: I've only heard the first 19 album by this group (produced by Wakeman) and it is most impressive. An air of soft malaise is present in much of the music, adding to the effect of varied structures and often beautiful passages. I Just Wanna Be A Cowboy is (surprisingly) of interest here, though To The Urban Man (13:35) has the most relevance to our purpose. The Martyr (7:50) and What To Do (6:50) are wonderful music also and of peripheral interest.

WISHBONE ASH :: Many of this group's songs deal with fantasy and medieval themes, the most notable being on the album ARGUS (good cover too), while a few other tracks have mythological or speculative elements.

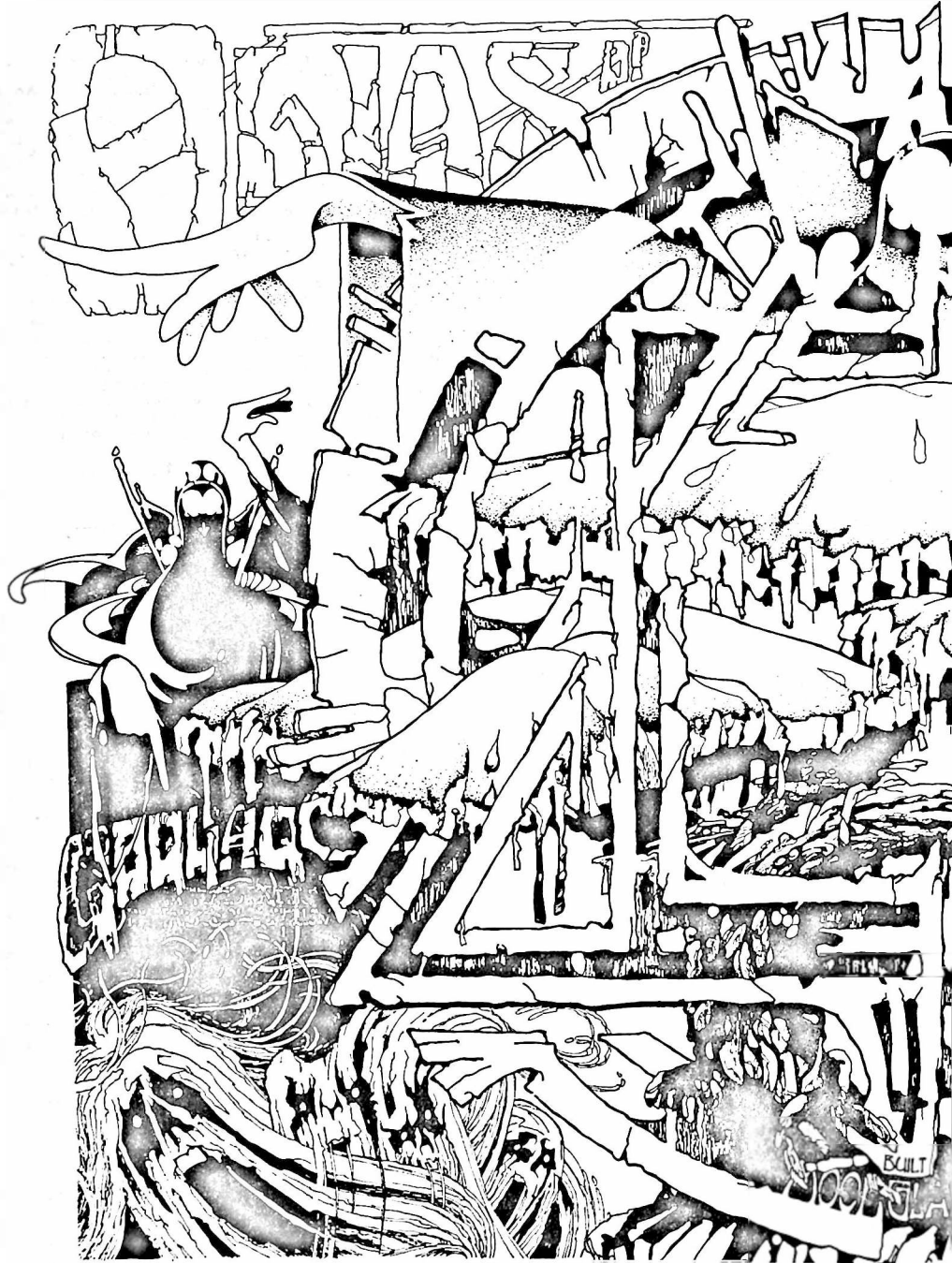
Stomu Yamashta :: The brilliant album GO, a collaboration with Steve Winwood and Mike Shrieve, is one of the best examples of sf-influenced music I know of. Other musicians include Klaus Schulze, Al DiMeola and Rosko Gee, with the styles ranging from Rock, to (New) Jazz, to electronic washes of sound. An essential album for all fan.

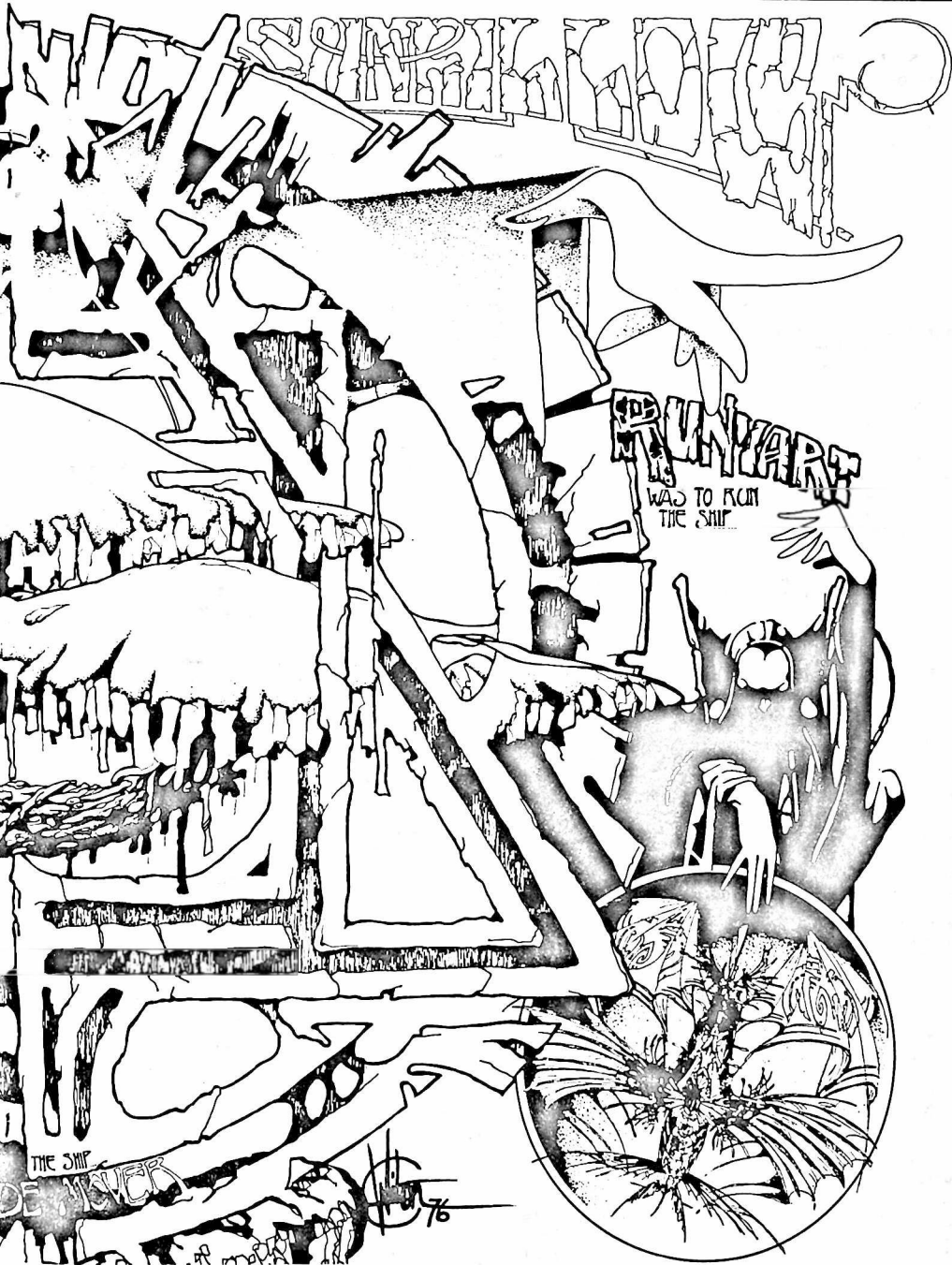


YES :: For my money, YES are in the top echelon of groups currently working in Rock and they are definitely one of the most innovative. All of their albums contain specific sf or futuristic references, the later works almost exclusively so, while the cover illustrations are among the finest in Rock. Obviously, a special article on YES will be necessary also, so the following is a guide only.

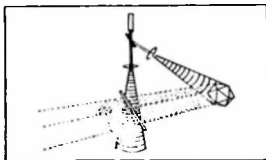
THE YES ALBUM includes the 3-part Starship Trooper (9:32) and Perpetual Change (8:50); while FRAGILE includes Roundabout, South Side of the Sky, Long Distance Runaround and the brilliant Heart of the Sunrise (all longish tracks). The whole of CLOSE TO THE EDGE is of interest, the lyrics at their richest and most involving. The triple live set, YESSONGS, captures the group at their finest on the developed versions of earlier works, a landmark in live recording. TALES FROM TOPOGRAPHIC OCEANS, though inspired by the Shastric Scriptures, is a work of great scope and majesty, the richness of imagery having few equals even within sf. RELAYER, especially the 22-minute Gates of Delerium, has many links with fantasy.

All the members of YES have recently released solo albums and two, Jon Anderson's CLIAS OF SUNHILLLOW and Patrick Moraz's THE





STORY OF 1, are sf of the first degree. Also essential listening for all fan and I hope to squeeze in some reviews next issue.



JAZZ

Jack Bruce :: Since CREAM, Bruce's works (solo) have been marked by fascinating visions and outstanding musicianship, with the lyrics on SONGS FOR A TAYLOR (try Weird of Hermiston, Rope Ladder To The Moon and To Isengard) and OUT OF THE STORM (Golden Days, One, Timeslip) by Pete Brown. Bruce has also worked with Bley and Mantler on their (possibly) 'new' music.

Chick Corea/RETURN TO FOREVER :: The output from this assemblage is vast and varied and there are many pieces of note; the first side of the ECM album (ECM 1022); Captain Marvel and 500 Miles High on LIGHT AS A FEATHER; the entire HYMN OF THE SEVENTH GALAXY album; Vulcan Worlds, Beyond The Seventh Galaxy and Earth Juice on WHERE HAVE I KNOWN YOU BEFORE; and the entire, neo-medieval fantasy, ROMANTIC WARRIOR.

The members of RTF have also released solo albums: bassist extraordinaire Stanley Clarke's includes Vulcan Princess and Life Suite; Corea's LFPRECHAIN is light-hearted fantasy; guitarist Al DiMeola's LAND OF THE MIDNIGHT SUN is mostly fantasy oriented; and drummer Lenny White's VENUSTIAN SUMMER is a variety of myth and fantasy.

Miles Davis :: One of the main reasons for this section on Jazz, his work for many years has featured the spaciousness and scope, in a musical sense, that typifies sf. Individual titles are awkward to trace as I don't have all the Davis albums, but I'm sure some people will be able to provide lists. And many of the musicians working in the New Jazz style have played in the Davis bands.



Jan Hammer :: Keyboard whiz who has worked with McLaughlin as has Jerry Goodman - and the album LIKE CHILDREN includes Earth (Still Our Only Home). Of much interest is THE FIRST SEVEN DAYS, an attempt to musically portray the links between the biblical and scientific views.

John McLaughlin/MAHAVISHNU ORCHESTRA :: Though predominantly influenced by Eastern philosophies, much of this music is interesting. Side two of VISIONS OF THE EMERALD BEYOND and tracks on BIRDS OF FIRE and INNER WORLDS have sf elements.

Manfred Mann/EARTH BAND :: SOLAR FIRE is an album of 'celestial' tunes, sound pictures of various planets.

NUCLEUS :: The brainchild of Ian Carr, NUCLEUS have been at the forefront of New (progressive, experimental) Jazz for many years. ELASTIC ROCK, WE'LL TALK ABOUT IT LATER and SOLAR PLEXUS are of particular interest.

OREGON :: Almost a Jazz equivalent of GRYPHON, their MUSIC OF ANOTHER PRESENT ERA is an especially fine album.

George Russell :: Russell's JAZZ IN THE SPACE AGE is a landmark, featuring the 3-part Chromatic Universe, Dimensions, The Lydriot and Waltz From Outer Space. This album was recently re-released, coupled with NEW YORK, N.Y.

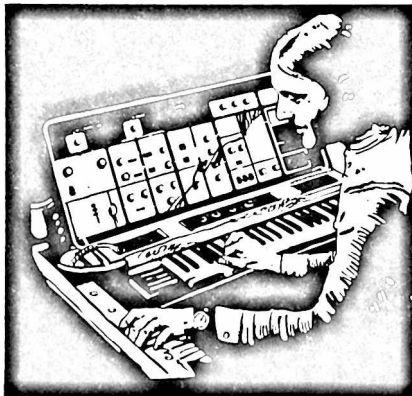
John Sangster :: An Australian band leader who composed a (mostly traditional) jazz interpretation of THE HOBBIT, and who has plans for another suite based on THE LORD OF THE RINGS.



VARIOUS :: Manfred Eicher's label, ECM, has many brilliant albums that will be of interest to Rock, Jazz and sf fans. Perhaps they will form the basis of yet another later article.

There you are. A labour of joy and love. I know there are a few omissions (LABELLE, Cat Stevens) but that is the point. The more comments and suggestions on this subject the better. So let's hear from you.

Brian Thurogood
October 1976



'ZINES RECEIVED

CHAO - Edited by John J. Alderson (Havelock, Victoria 3465, AUSTRALIA); Irregular; \$1/issue; Trades available. *Issue 20 (April) 36pp; Qto duplicated.

This issue opens with an excellent article (a "chapter from an extended essay") by George Turner on "Theme As An Element Of Fiction". George makes points which should be required reading for all reviewers/critics, and then goes on to an interesting discussion of Bester's THE STARS MY DESTINATION (British title TIGER!).

Next is "A Satirical Sketch" (unreadable vernacular 'fiction'), followed by some reviews and a good lettercol.

CHECKPOINT - Edited by Peter Roberts (NEW ADDRESS: 18 Westwood, Cofon, Starcross, Nr. Dawlish, Devon, ENGLAND); Hopefully monthly; 50p/5, £1/2, \$1/6 airmail; available for contributions or trades (act).

*Issue 74 (Sept) 6pp; Qto dup.

Peter has taken over CHECKPOINT and says it will feature "news of fans and fandom. For sf news, try Locus." So it is British fans and fandom and we'll see how it develops.

DELAP'S F&SF REVIEW - Edited by Richard Delap; Associate editor & publisher Frederick Patten (11863 West Jefferson Blvd, Culver City, California 90230, U.S.A.); Monthly; \$9/year (individuals), \$12/year (institutions); 36pp; 11"x8 1/2"; typeset, offset.

Delap's is the essential review journal of American releases and covers fiction (hardcover and paper), reference, media arts (films, recordings, comics) and usually has a "young people" section. The standard of reviewing is generally very high, making it an essential journal for serious fans and libraries.

FANFAN SLETTER - Edited and produced by Leigh Edmonds (PO Box 76, Carlton, Vic. 3053, AUSTRALIA); fortnightly; \$2/10; A4 dup.

Australia's leading newszine. Leigh (honorary life member of the Noumenon PR department) has changed the format recently but all the news is still included. Supplements to recent issues have been "American Letters" from Australian fan overseas. Good reading.

FANZINE FANATIQUE - Published by Keith & Rosemary Walker (2 Daisy Bank, Quernmore Rd., Lancaster, ENGLAND); Bimonthly; 15p/issue; act.

*Issue 19 (June) 20pp; A4 dup. & folded. *Issue 20 (July/Aug) 14pp; A4 dup.

The experimental design of 19 couldn't be continued but it works extremely well for the "Fanzindex 75" provided. Both issues continue the excellent job of reviewing an impressive number of fanzines.

GRANFALLOON - Edited and published by 23 Linda Bushyager (1614 Evans Ave., Prospect Park, PA 19076, U.S.A.) Perhaps yearly; \$1/issue; act.

*Issue 20 (July) 54pp; 11"x8 1/2"; dup.

The editorial is a reminiscence on Linda and Ron's Fan GOH appearance at Byobcon (Kansas City), while Bob Tucker's toast-master introductions for L&R and Pro GOH Robert Block appear later. Bob also provides a few comments on Fred Patten's "History of Worldcons" in "The Clean Capitalist Revisionist". Peter Roberts has a piece on mushrooms; Alan Stewart muses on the Edinburgh SF Assoc.; and Mike Gorra also looks back, to a fancoll taken in 1951. There are a couple of other light pieces, a cartoon "port-folio", and reviews and lettercol.

But the two highlights are Harry Warner's piece (on APAs) and the good, to excellent, to outstanding art that is skillfully included (19 artists!! some with two or three illos!).

A wonder-ful issue.

KARASS - Edited and published by Linda Bushyager (address above); Monthly; \$1/3; act.

*Issue 22 (June) 10pp; 11"x8 1/2"; dup.

The American fannish newszine, which will possibly expand in scope with the suspension of GRANFALLOON.

LOCUS - Edited and published by Charles & Dena Brown (PO Box 3938, San Francisco, CA 94119, U.S.A.); 15/year; \$15/15 (air), \$6/15 (sea); 11"x8 1/2"; offset.

The essential "Newspaper of the SF field" and this year's Hugo winner. Now 12 pp each issue and with (all the) news, market/people/magazine/book/movie notes, lengthy book reviews which alternate with capsule-review listings every few issues, monthly publishing info lists for both America and Britain, convention notes, movie reviews, and informative ads - all make Locus a goldmine for the serious fan. A recent and most welcome addition is a prozine (Analog, F&SF, etc.) review column.

NAYA - Edited and published by Robert Jackson (NEW ADDRESS: 71 King John St., Heaton, Newcastle on Tyne 6, ENGLAND); approx 3/year; £1/3 (UK), \$3/4 (US), \$2.25/4 (Aust/NZ); A4; typeset, offset. *Issue 11 (July) 20pp; A4 offset.

Another particularly fine zine and with some good article-related art. Peter Weston outlines his introduction to fandom (c.1959) in "Slice of Life", a most readable (and moving) piece, while Walt Willis writes about his re-introduction in "The Revenant". But the outstanding feature of the issue, and one of the best and funniest pieces I've seen in ages, is Bob Shaw's "The Return of the Backyard Spaceship". Extremely well written, humorous, and with seven(!) perfect illos, it is the type of thing I love fanzines (and sf) for.

Tom Perry's "Con Press" is throwaway and

only moderately interesting, or funny. But 74 pages of letters (from such as Aldiss, LeGuin, Shaw, Greg Benford, Doug Barbour and Mike Glickson), plus a good editorial, puts Maya into the best of the year list.

And then to really tip the scales, a 'supplement' of Speculation 33 (34pp; off-set) was included. Peter Weston has sat on it for 3 years, "ashamed" of the issue (mainly because it took 9 months to produce, I gather), but finally decided to send it with Maya in the hope it would reach most of the old Spec subscribers. (Although Spec is still indef. suspended.)

As I've mentioned previously, I'm somewhat of a "Cordwainer Smith" fan and as most of 33 is a profile on Paul Linebarger by John J. Pierce, the issue is right up my alley. The profile is extensive (22pp) and provides much more info than Pierce's (shorter) introductory essay in THE BEST OF CORDWAINER SMITH. And there are seven excellent illus by Ames, based on various Smith stories. Book reviews (4pp) and the lettercol (7pp) round out the issue, the letters still surprisingly topical.

Thank you, Rob and Peter, for a marvelous envelope-full.

SCIENCE FICTION REVIEW - Edited and published by Richard Geis (PO Box 11408, Portland, Oregon 97211, U.S.A.); Quarterly; c/seas subs: \$4.50/year, \$8/2 years. *Issue 18 (Aug.) 48pp; 11"x8 1/2"; offset.

An interview with Lester del Rey leads this issue, then a column by John Brunner; two pieces on Malzberg (one by Malzberg, the other a commentary/review by Terrance Green); Jon Gustafson in the art column chair; an interview with Alan Burt Akers; and, of course, Alter. Inbetween are lots of letters, reviews (some lengthy), art and Geis columns. As usual, an excellent issue.

(Note: SFR is available from Leo Hupert, PO Box 4043, Wellington, NEW ZEALAND. Price \$1.25/issue. Leo can also supply copies of Algo1.)

SF COMMENTARY - Edited, printed and published by Bruce Gillespie (GPC Box 5195AA, Melbourne, Victoria 3001, AUSTRALIA); \$1/1; new format, rates, etc., soon.

*Issue 47 (Aug.) 48pp; A4 duplicated.

This is possibly another 'catch up' issue, consisting of a somewhat maudlin lettercol (14pp) and lengthy (THE JONAH KIT, TIME ENOUGH FOR LOVE, THE WIND FROM THE SUN, SF SPECIAL 13) and other (not much shorter) reviews (26pp).

TANGENT - Edited and published by David Truesdale (611-A Division St., Oshkosh, WI 54901, U.S.A.); Quarterly; \$5/4, \$1.50/1. *Issue 5 (Summer) 96pp; 11"x8 1/2"; offset.

Another fine issue, with interviews of Leigh Brackett & Edmond Hamilton (a very warm and accommodating couple with many insights into sf, both old and new), Jack Williamson (who is also very current), and Ray Bradbury (extensive; and I wonder how to reconcile his apparent common sense,

deep thought and passion for life with his often dark and small-focus stories. In fact, his piece on future theatre in this issue is somewhat 'inconsequential'. Other articles are Leta DiSalvo on "Feminism and



SF" (an extremely good summary on both feminism and sf - the best I've seen) and Keith Daniels on the sf "ghetto" problem - why don't people within sf realize that outsiders to any field of art are, understandably, ill-informed and prejudiced??

The short fiction is fair to poor, the Jenny Stearns' poem is good. The book reviews are not the best this issue, however; four are particularly jumbled (Dave on Tanith Lee, Rotsler and del Rey; Paul McGuire on Brackett), the lukewarm and critical evaluations undermined by "recommended" at the end (or, alternatively, the "recommended" undermined by the faint damning). The fanzine reviews are better and the art (lots of it this issue) is excellent throughout.

THE NEXT BEST THING TO PERFECT LEGS - Edited and published by Merf Adamson (14 St. James Close, Hedon, Hull HU12 8BH, ENGLAND); Irregular; act or money.

*Issue 1 (July) 18pp; Qto duplicated.

"Literary Incest in the SF Community" (8pp) is an edited transcript of a Brian Stableford talk (given at Durham University) and is very interesting. He makes enough good observations to undermine the "sf as a ghetto" crowd, as well as persuasively explaining many aspects of sf's growth and development. The rest of the issue is an editorial, an editorial supplement, some zine reviews, and a short, clever Con report (ManCon 5).

Note: act - available for contributions (news, letters, articles, art) or trades (sometimes 1 for 1 as with Karass, but usually year for year). act is also referred to as "the usual" in many zines.

continuance, is so mindless that it is a terrible reflection on the supposedly adult and educated people who produce and perpetrate it. No story has, or could, plumb the depths of such inanity.

Thus, I seldom watch TV (or listen to the radio, or read newspapers). But books and magazines can only provide so much in life. While other people, even intelligent ones (I don't mean educated, or intellectual), are products of our culture/civilization and thus have to work hard on themselves to overcome the shallowness and sloppy thinking produced by our educational methods. (All you need to do is sit on a bus to hear wasted minds in full play.) It's not easy to rise above many of the (low) common denominators in our society. You're still hampered by inefficient, poorly planned post offices; or amazed and disgusted by the tedium that typifies most bureaucracies; or puzzled when seemingly intelligent, moderate liberals have an 'accident' and get pregnant; or annoyed that censorship of a sexual nature helps produce awkward, lonely people; or outraged that governments do only what is expedient and never what is best.

Civilization should help people, not hinder them. The knowledge of previous/other societies should be used to help adjust and refine a current one. Many people know the answers to the situations listed above but economics and politics will not be changed for the betterment of the general populace. Changes to economics and politics will have to precede other, more social, changes. And as long as those changes are not forthcoming, sf will continue to thrive. Certainly, reading sf is an escape. But it is often an escape into reality (or at least into an alternate reality) and thus a welcome respite from the waste and anti-intelligence of Earth's civilizations.

SF is where alternatives are suggested, examined and discussed. Even in future-war sf I often sense an underlying plea/hope for justice, intelligence, honour (how alien those words sound). Alternatives. And that is why a good percentage of my reading time is used for keeping pace with practical alternatives - solar, wind, organic, self-sufficiency, the psychological growth movements - and reading such as the CoEvolution Quarterly (thank you, John Berry). And reading fanzines, where other fen talk, discuss, rage about how they see our world.

MATTERS OF POLICY. You have probably noticed that this is another Double Issue. You may also notice that it looks better. Two main considerations led to this becoming a double issue: the large amount of material to hand, and which I didn't wish to break into instalments over two or three issues; and the desire to spend more time on the layout of such material. In other words, a monthly publishing schedule is an average rather than an actuality for a magazine such as Noumenon. Four-weekly is

possible (desirable) for a newsgine 25 and I want Noumenon to continue to fulfil that function. But occasionally, as in this case, the material demands more of a magazine approach and, as we have limited funds and equipment, that means more time in preparation.

One other consideration relevant to this double issue was the realization that the annual NZ Christmas close-down is nearly upon us. I want to put the December issue out as close to mid-December as possible, both to avoid printer shut-downs and postal delays. So I decided that a double, mid-November issue would also help with the mid-December goal. Hopefully, most people will receive Noumenon 10 in the week of December 20th to 25th.

It is probable that these, or similar, considerations will arise again. But I think two six-weekly issues instead of three four-weekly ones, occasionally, will help make Noumenon a better magazine. And I hope readers agree.

Even at 40 pages there are some items planned for this issue that have been held over. The main one is part two of the FUTURES FORUM on Nuclear Power. There is another article by Garry Tee, on SF in Russia. There are a couple of articles by Peter Graham. And I've just realized I've yet to list the results from this year's Locus Poll. So those are some of the items that should be in Noumenon 10. There should also be the update on the Basic Collection lists. And a review of CHILDREN OF DUNE (don't say a thing!).

MATTER OF GREAT IMPORT. All being well and going according to plan, Carey Handfield will be staying with us as you read this. He is 'resting' before his return to Australia after a three month sojourn in America. It is likely strange things will happen during his visit and, hopefully, Noumenon 10 will be graced with his literary skill, wit and finesse. And if your copy of this issue is graced with grubby fingerprints, it's possible it was collated while we were enjoying one of Carey's famed and extravagant desserts. Watch next month's issue for further exciting details.

Brian Thurogood
November 1976

HALF-PAST MIDNIGHT

Dark stars sit
In judgement and wheel the dawn
Relentlessly to smash
Arguments with Time
And consolidate - our ash!

Eleanor Moyles
(New Zealand)
October 1976

Lundwall (who is still in his early 30's) is also active as an editor of sf magazines and books, a television director, song writer, folk singer and novelist. Two of his novels (written in excellent English) are published as an Ace Double: ALICE'S WORLD and NO TIME FOR HEROES. These novels both treat the theme of Man returning to an abandoned world, where the forgotten robots and elaborate toys built to amuse Man have evolved into something new and strange. ALICE'S WORLD is written as tragedy while NO TIME FOR HEROES is written as farce.

In ALICE'S WORLD the robotic entity controlling Earth manifests itself to the returning humans sometimes as Lewis Carroll's heroine, and sometimes as Nausikaa, the Sphinx, Juliet or Beatrice. Other manifestations of Man's past appear: Herakles and Captain Nemo, Mr. Joyboy and Winston Smith, Tarzan and The Good Soldier Schweik. Ultimately, the mutated toys fulfill themselves by providing returning Man with his favourite game of all - War!

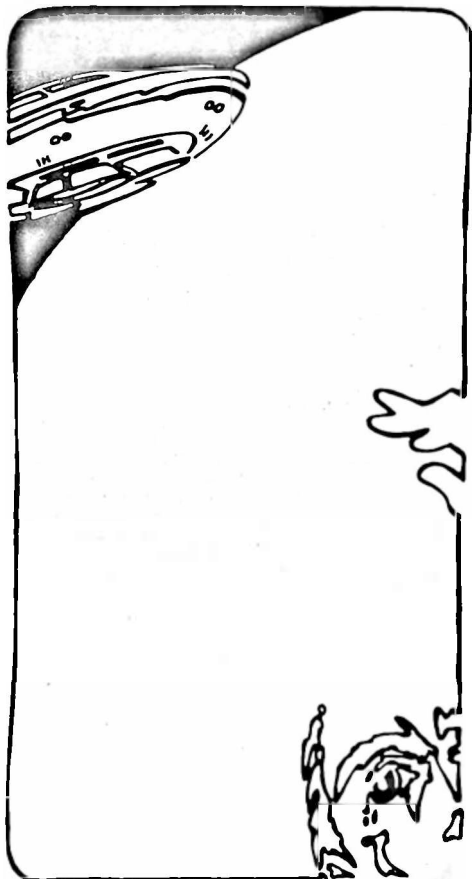
In NO TIME FOR HEROES the Commander of the returning fleet persuades an unheroic soldier to "volunteer" to land on the planet, escorted by a cowardly and mercenary robot. The planet's master robot gleefully welcomes him, seeing an opportunity to be worshipped and to display all of the strange creatures that it has built for the amusement of the long-absent men. The Gods of Olympus and Valhalla, Fanny Hill and Count Dracula, Superman and Conan the Conqueror, Spiro T. Agnew and other fabulous monsters confront the hero, who finally escapes from the planet with the Fleet Commander as his brainwashed slave. A sequel was published as BERNHARD THE CONQUEROR (Daw, 1973). It does not match the hilarity of the earlier novel, but I cherish the encounter with the heir presumptive to the command of the gigantic interstellar ship, who has to spend his entire life in bicycling the length of his ship (in admiral's uniform) in order to reach the ship's bridge.

The Swedish physicist Hannes V. Alfvén was awarded the Nobel Prize in Physics for his invention of the science of Magneto-hydrodynamics, which is fundamental to any serious consideration of interstellar travel. Writing under the pseudonym of Olof Johannesson, he has published THE GREAT COMPUTER: A VISION, which was translated into English by Naomi Walford and published in 1968 by Gollancz (London) and Coward-McMann (New York), plus paperback editions. This unclassifiable book is written in the form of a history of the development of intelligence on Earth, paying particular attention to the curious but important early stages in which something approaching intelligence was manifested by organic life. Those primitive creatures finally achieved their indisputable claim to intelligence by constructing something higher than themselves. Their crude early computers eventually developed into truly intelligent machines, with the capacity not merely to reproduce

themselves, but to construct machines 27 more intelligent than themselves. The history is written at a time, far in the future, when a great debate on ethics is occupying the attention of all computers. Should the computers maintain their elaborate efforts to keep alive the descendants of Man, who are kept in their luxurious reservations for sentimental reasons, or would it be kinder to Man to let him die out naturally? The historian writing the book does not decide on a definite answer to this delicate question in ethics, but presents his history as a contribution to the debate.

The blurb of the Gollancz edition reports that this book was (in 1968) being adapted in Sweden as an opera. Does any reader know of any production (or recording) of that opera?

Garry J. Tee
(New Zealand)
October 1976





VIEWED FROM ANOTHER SHORE

**Rollo Treadway discusses
SF Art and Illustration**

By the 1950s we can begin to trace the evolution of some of the present day sf artists working in the comic medium. Frank Frazetta was formulating the basis of his distinctive and forceful style on comics such as Lil Abner and, for a time, Buck Rogers, while in Britain work was underway on perhaps that country's one and only contribution to the state of the art, Eagle.

Begun in 1950 Eagle contained as its lead strip Dan Dare ("Pilot of the Future"), along with his pals Digby, Lex, Flamer, the Treens and the dreaded Mekon. It was to become the first glimpse of sf comics to many young and impressionable minds in this part of the world, who had been starved of longer established, more famous American counterparts. Devised by Frank Hampson, Dan Dare was illustrated by a number of artists in its 15 year lifespan, amongst them Hampson himself (who has only recently been acknowledged for his work) and the most notable being Frank Bellamy (who first illustrated the strip in 1959). Eagle was the first comic to utilise the development of four colour offset printing in its format and Dan Dare was allowed the major proportion of this eye-catching feature.



Dan Dare as drawn by Frank Bellamy

Bellamy had earlier worked for Eagle illustrating other, somewhat more prosaic storylines: The Happy Warrior (the life of Sir Winston Churchill, 1958) and The Shepherd King (about David and Goliath, 1958/59). By the 60's his style, although lacking in the life and movement of his American contemporaries, utilised the full colour printing superbly. Frank Bellamy is a student of light and shade and, using his unique colour sense and curious dot pattern shading technique, was able to bring to the comic strip form a refinement of artistic style that has been unequalled to this day. He produced a distinctly British strip and his subsequent work (he illustrated Dan Dare for a few issues of Vols 10 and 11) can be followed through his Frazer of Africa and Heroes The Spartan (a splendid sword & sorcery series in its own right) strips for Eagle to the present day. Unfortunately, since taking over the illustrating of the Daily Mirror strip Garth (not exactly your dynamic sf comic strip) when its founder died in 1973, Bellamy has been forced into simplifying and formulating his art into a far less adventurous black and white style. Although extremely interesting to view, the strip rarely shows glimpses of this artist's previous great work.

Dan Dare headlined Eagle's bonanza of comic strips and styles for 12 years but began to suffer the effects of the economic squeeze and drop in sales that the paper was beginning to feel. In March 1962 the strip suffered the ignoble fate of being forced off the front (colour) cover and into the black and white section of the paper. Inevitably, poor artwork and writing led to the strip, and Eagle itself, dying a lingering death in the late 1960's, both victims of rising costs and a more sophisticated buying public.

The 60's in the US saw the evolution of the Marvel comic range, surely one of the major developments in the present day comic superstructure.

Not strictly sf material at first, the Marvel range began with such titles as Amazing Adventures and Amazing Fantasy (in the early 60's) and included much of the 'social comment' style that has become so pervasive now. Based on characters similar to the original Superman strip and its spin-offs of the 30's and 40's, the Marvel series became very popular. Spiderman, Captain Marvel, The Mighty Thor, Hulk, and all the other Marvel Heroes emerged during the 60's, but I feel that it was not until 1971 and the advent of the Conan the Barbarian sword and sorcery series that Marvel first came to grips with sf in the comic form. For their groundbreaking adaption of the Robert E. Howard swordsman, Marvel chose a promising young illustrator by the name of Barry Smith to set the style of the line, and this Smith certainly managed to achieve. From his first tentative efforts in "The Coming of the Barbarian", and as he evolved from the Marvel colour line to the larger format, b&w "Savage Sword of



Barry Smith's Conan the Barbarian

Conan" series (available in NZ some time ago), Smith has developed a distinctive and extremely polished style full of action, depth, and a sometimes superb cinematic framing.

The success of the original Conan the Barbarian series led to Marvel broadening their sword and sorcery lineup greatly. This in turn has produced a large increase in the number of excellent illustrators working (and getting published) in the comic field. Although Marvel's colour material suffers greatly from the technical difficulties produced by the somewhat old fashioned, but undoubtedly inexpensive, printing process they choose to force upon their artists, the Marvel b&w lines suffer no such limitations.

No doubt sensing this and noticing the re-emergence in popularity of the comic book form in the 1960's, the Warren Publishing Co. introduced an impressive range of b&w comic books beginning with Creepy (1965) and followed by Eerie ('65) and Vampirella ('69). Whereas the Marvel colour range usually consists of one continuing story broken up into several approximately self-contained issues, Warren's b&w titles concentrate on several short self-contained stories in each issue, with only Vampi containing a con-

tinuing story in serial form. Unfortunately this has led to very little of content (the accent being on horror and the macabre), but Warren have certainly sponsored an impressive roster of b&w artists such as Esteban Maroto, Gonzalo Mayo, Rich Corben, Felix Mas, and Fernando Fernandez. Maroto and Corben especially have since become extremely well published outside the pages of the Warren lines; Maroto for his inventive linear style overflowing with bejeweled sword-hilts, strapping nordic swordsmen and curvaceous ladies; Corben for his splendidly macabre humour, buxom



The distinctive work of Rich Corben venches and distinctive airbrushing and inking.

However, it should be noted that Warren feature some of the finest full-colour cover artwork being produced, maintaining the excellent standard first achieved by using several Frazetta paintings on earlier issues. Warren also experimented with a Creepy colour section (sometimes utilising the work of Rich Corben) but for some reason this was soon dropped and a separate, colour Dracula book was initiated in 1972. An extremely interesting production (actually a collection of individual issues of a short-lived monthly published in Britain by NEL the previous year), Dracula featured stories by four artists (Maroto, Jim Bea, Solsona, and Enric Sio) but the project was evidently none too successful and soon suffered the fate of so many other worthy efforts in the field of comics: a slow quiet death.

Rollo Treadway
(New Zealand)
October 1976

MARVIN ESCAPES DURING THE
CONFUSION THAT FOLLOWS...
AND SOON HIS STEPS LEAD
HIM TO THE ONE PLACE THAT
WILL ALLOW HIM SOLITUDE.



Marvin, the Dead-Thing, drawn with loving care by Esteban Maroto



ANDROMEDA 1 - Edited by Peter Weston (Orbit, 1976 \$2.35); Original anthology

Andromeda is a new contender for the original anthology series market, presumably with similar aims to Knight's Orbit, Carr's Universe, Silverberg's New Dimensions, Harrison's Nova and del Rey's Stellar series. As it happens, Weston's is the best of such anthologies I've read in ages and I just hope he can maintain the standard.

The book starts with just the type of short story I like - Appearance of Life by Brian Aldiss. The writing is crisp, in places loaded with glimpses of the considerable thought that has gone into the background, with a tempo and ending that will take you aback. Fine writing and excellent sf. Michael Coney's Star-thinker 9 is also well paced and just the right length for its "twist" ending. One of the best stories I've seen of relative newcomer Coney. While Bob Shaw's Waltz of the Bodysnatchers works as a happy blend of mystery tale (with an expected twist) and sociological sf.

Another newcomer, Rob Holdstock, casts a most interesting and innovative glance at one of sf's stock (overworked?) themes, the time travel story. While he was somewhat limited in plot options that could show the extent of his new mechanism, there must be many more stories that can come now the stage is set. Naomi Mitchison's Valley of the Bushes is a beautiful little story; a gem from a skilled hand that will leave you pondering. Christopher Priest's An Infinite Summer is also crafted but it is not an outstanding tale. Very good hack work perhaps.

George Martin's A Beast for Norn is one of those excellent little 'moral' pieces that you just hope comes true - sometime, somewhere. Terry Greenhough's Doll is merely gruesome, with no real ideas behind it, and is the first disappointment. And Andrew Stephenson's The Giant Killers

is merely a war story, dressed up as sf. But both are fairly well written and two duds is a very good average, especially when it's left to Harlan Ellison to have the last word. Seeing shows how gruesome events can be even more than the basis of a skillfully plotted, moving, uplifting piece. Theodore Sturgeon has a worthy companion.

Overall, an extremely good selection of modern sf. Recommended.

RAT

THE SHOCKWAVE RIDER - John Brunner (Ballantine; First paper edition \$2.15)

John Brunner is one of the most serious observers of our world and its possible short to medium term futures. And THE SHOCKWAVE RIDER is another excellent and intelligent glimpse of what may befall us, a story that both leads and pushes the reader through its many facets.

Nick Halfinger, possessor of some degree of natural talent and high intelligence, is sequestered in a special government-run 'school' (Tarnover). But the society is one where the communications networks are all interlinked and computerised, its strength also a potential weakness. Halfinger eventually learns things about his obligations to the Establishment and the way it is moulding, indeed making, people and soon uses his genius to extricate himself from Tarnover - a major step towards him becoming the "Shockwave Rider" of the title.

I don't wish to summarise any more of the story here. Rather, I'll leave you to experience for yourself the joy and thought that this book invokes. It is one of the best books of modern sf and certainly in the top few for 1975 (why no Nebula or Hugo appearance??). The writing is crisp, sprinkled with humour, skillfully paced, and all the while the intelligence, thought and vision behind the story is a pleasure to behold. Highly recommended.

RAT

SERVING IN TIME - Gordon Eklund
(Laser No. 6, 1975 \$1.30)
Cover by Kelly Freas

One of the problems with buying mail order books is that you can't examine the merchandise before you buy; you have to go by the author's previous work and by the recommendations of book-reviewers whose tastes approximate your own. Well, I have always enjoyed the novellas by Eklund which often appear in the prozines and SERVING IN TIME was the only book of the Laser series (edited by Roger Elwood - the Cliff Richard of science fiction) to get a reasonable review in Lester del Rey's Analog column. So I decided to buy it.

It's a good thing for Laser that I didn't see the book before I bought it; the cover would put anyone off. The blending of blues and pinks gave the book a dirty, well-traveled look. The artwork must rank among Freas' worst efforts. The painting, apart from the usual Laser head, shows several figures in various costumes from various ages, surrounded by streaks of coloured light. The figures obviously represent a robot, a turn-of-the-century American, a pioneer (complete with 'coon-skin' cap), a Spanish conquistador, a crusader, a viking, and someone who is either Cleopatra or Salome. Freas obviously had the good taste not to read the book before he did the cover; only the pioneer and the turn-of-the-century American can have anything to do with the plot.

The plot? Oh yes, that. It seems that there is this fellow, Jan Jeroux, who lives "a carefree and idyllic life in the under-populated pastoral earth of the year" 2169. (No, I didn't put the closing quotation mark in the wrong place; the blurb writer didn't read the story either.) Most of the plot outline, and the date given is wrong. Anyway, poor Jan is kidnapped by the Time Service (no proper explanation as to why they picked him), and he is told that he must pass the course to become an agent of the Service or he will die. Needless to say, he passes...just. He is sent back into time with a couple of other graduates, who both volunteered for the Time Service, and we spend quite a few pages wandering around the past of the good old US of A. A few of the historians among you might notice a few minor discrepancies between Eklund's history and that found in most history books (like 4 million slaves revolting in 1860; like Washington is hung by the British in 1776) but this is the author's intention. It seems that the Time Service is dedicated to keeping history from its natural course to avoid a dictatorship that would naturally occur in the twenty-first century. And that's the rub. There are some agents from that dictatorship around, and they succeed in changing history back to the one we know and love. Then Jan, the hero, changes everything back to the way it was, wiping out the opposition and winning his girl in the process.

Yeeech! The whole thing reads like a poorly written, disjointed juvenile (try

as I might, I couldn't keep the fact 31 that the protagonist was twenty in mind; I kept thinking of him and the 'heroine' as a couple of twelve year olds out to save the universe). Where was the Gordon Eklund who wrote Sandsnake Hunter, The Restoration, and co-authored the Nebula-winning If The Stars Are Gods? Certainly missing from these pages. A worthy contender for Spider Robinson's 'Galaxative' Award.

CRF

BEST SCIENCE FICTION STORIES OF THE YEAR:
Fourth Annual Collection
- Edited by Lester del Rey
(Kaye & Ward, 1976; 1st British edition \$8.60)

First, a complaint. This series usually has an overview of the year's sf, much as in the Aldiss & Harrison series. So why have the British publishers dropped the essay from their edition of this American original AND while leaving it listed in the contents??

On to the stories. Apparently del Rey has a limitation on his choice in that his American publishers require stories of under 10,000 words, certainly one of the most difficult lengths to write. So it is little wonder the collection is somewhat patchy. By the way, this is the 1975 collection, for work first published in 1974.

F.M. Busby opens with an excellent tale, putting the characters through considerable confusion and anguish because of their disjointed life-time sequences: a few weeks/years now, then back for a period in childhood, then skip a few years, back to middle age... A promising beginning which is lessened somewhat by Ellison's hack Sleeping Dogs. Vonda McIntyre's story is one of growth, joy, sorrow and hope - an interesting glimpse of a future race. Carolyn Gloechner, a new writer to the sf field, turns in a rather obvious short and one wonders if del Rey was being kind rather than objective.

Alan Dean Foster seems to be writing quite a few notable stories of late and his Dream Gone Green is a pleasant, though by no means lightweight, and well told fantasy. Mildred Broxon is another newcomer but her story is very good in its style (neo-medieval after a backward fall by a civilization). Harry Harrison's Ad Astra (whoops, that name is overly familiar) is so-so - I prefer Dickson's treatments of future wars/conflicts. While Lafferty's And Name My Name is another obvious tale and Brunner's What Friends Are For is a wish-fulfilment piece of parlour psychology.

Pohl & Kornbluth's Mute Inglorious Tam tells the sad tale of a dreamer out of his time - four centuries too early - which has satyed in memory since I read it nearly two years ago. Silverberg's The Man Who Came Back is quite chilling, a marvelous story that emphasises the varied output from one of sf's modern masters. Harvey Jacobs' Dress Rehearsal is a strange little ditty, perhaps another touch of wish-fulfilment. Gordon Dickson's Enter A Pilgrim is one of his excellent human/alien conflict pieces,

which here portrays the interstices of loss and future hope most vividly. StanNodvik's story is predictable and juvenile (another newcomer?), while Simak's closer has a curiously dated feel about it. 1944 I'd believe, '74 no.

In summation, a fair collection of short sf that has enough high spots to warrant attention. However, "Best of the Year" is a dubious title for such a collection.

BAT

ADVENTURES IN TIME AND SPACE - Edited by Raymond J. Healy & J. Francis McComas (Ballantine, 1975; New edition \$5.95)

Because **ADVENTURES IN TIME AND SPACE** was the first sf anthology ever published, the editors' primary consideration was the quality of the stories. Healy and McComas were able to collect thirty-three of the best shorts, novelettes and novellas published in the late thirties and early forties. The Ballantine edition is 997 pages (over a thousand if you count the introduction), running to something like half a million words (the equivalent of about 8 novels). In addition to the fiction, there are two articles (only one of which shows its age).

The table of contents is impressive. Included in this magnificent volume are three Heinleins (Requiem, The Roads Must Roll, By His Bootstraps), Asimov's Nightfall, Bester's Adam and No Eve, two pieces by P. Schuyler Miller, three from Henry Kuttner (writing as Lewis Padgett), three van Vogts and two by Harry Bates (A Matter of Size, Farewell to the Master) and many more by sf greats.

All but three of the stories originally appeared in Astounding. Many are stories of wonderful inventions, including a delightful tale of a man who reached into the middle of next week to kill himself (The Time Locker by Padgett) and that of a man doomed to go on shrinking forever (He Who Shrank by Henry Hasse). Others are stories of alien contact, including van Vogt's Black Destroyer and John Campbell's Who Goes There? (One of two stories appearing under his pseudonym, Don A. Stuart). And there are stories of the problems that may arise from technological advances (eg. Heinlein's The Roads Must Roll and Lester del Rey's Nerves).

This book is a must and one that should have been included in Brian's essential reading list. The only complaint that I can see being registered is that most of the works have appeared elsewhere; I had previously read about a third of the stories, but two-thirds of thirty-three still leaves a lot of virgin territory. I was not disappointed.

CRP



THE CUSTODIANS And Other Stories

- Richard Cowper
(Gollancz, 1976; First edition \$8.35)

The title novella of this collection was a runner-up in this year's Hugo Awards. Set in three 'ages' - c1272, 1923, 1981 - it is a mannered tale of how monks, and people who become monks, deal with an apparent occult power and the knowledge it brings. The ending is what makes the story sf, so I'll not disclose it here. A fine piece of writing.

Paradise Beach, a short story, is a nice little semi-detective piece set among a future 'jet set'. The fickle and camp elements are used to give just the right atmosphere. Piper At the Gates of Dawn, the longest story, is a beautiful tale that captures all the warmth and appeal of the culture depicted - another future, neo-medieval setting following a catastrophe - without being condescending or overdone. It is one of the most successful stories of its kind, as well as eliciting a sad sort of joy. The closer, The Hertford Manuscript, is a nineteenth century, Well-sian thingy, saved from being a hack piece by Cowper's smooth writing.

Definitely a superior collection, definitely British, and an excellent introduction to this skilled writer.

BAT

THE CHRONICLES OF THE DERYNI

- Katherine Kurtz
DERYNI RISING (1970)
DERYNI CHECKMATE (1972)
HIGH DERYNI (1973)

(Ballantine, uniform set; \$2.75 each)
Cover illustrations by Alan Mardon

When Katherine Kurtz publishes her next sf I'll be first in line for a copy. Having never read her work before, The Chronicles of the Deryni have made me a definite fan.

The Chronicles concern the two races who inhabit the Kingdom of Gwynedd; one, the normal human variety and the second a people gifted with magical talents, the Deryni.

The background mentions a previous Deryni rule, centuries before, and how they were overthrown by the human people in a bloody uprising. The Deryni became arrogant and cruel and Gwynedd became a dark place for them, hated and feared by the humans for their magical abilities, and hunted and persecuted with the zealous backing of a politically motivated and power-hungry church. The Deryni are finally driven into hiding, living and working as human folk and trying to forget their heritage.

The first book, **DERYNI RISING**, unfolds as a new King, fourteen year old Kelson, ascends the throne of Gwynedd after his father is slain by a Deryni sorceress. The young King is surrounded by opportunists and power seekers and he relies entirely upon the support and guidance of Morgan, a longtime friend and aid of his father's (and half-Deryni).

Through this book and the following two, the reader is told of Kelson's struggles against the church and the humans to have

the Deryni accepted. They also tell of his realization that he is also part Deryni, and of his gathering his Kingdom about him again for the final campaign as the good Deryni and the humans wage war against King Wencit of Torenth (a neighbouring Kingdom), a full Deryni determined to gain the Crown of Gwynedd for himself.

The atmosphere in the books is remarkable, drawn strongly from Welsh folklore and the Middle Ages. Kurtz has a gift for imparting detailed realism to her characters and arranging and conducting stunning conflicts in both the traditional sword-to-sword battles and in her 'Duel Arcane' (Deryni vs Deryni in a tournament of magic).

Kurtz also manages to revitalize the age old good versus evil theme with subtle twists of her own: the good people show themselves at times to be foolish and ignorant, and the 'evil' people, the Deryni, appear to have the full range of human traits from Saintly to Black Magicians.

An epic work of science fantasy and one I can highly recommend. Sword & Sorcery fans should be impressed as well.

A fourth volume of the Chronicles was published recently -

CAMBER OF CULDI

(Ballantine, 1976 \$2.75)

Cover art by Ted Coconis

- and it is more or less a 'prequel' to the above three volumes. Camber (later canonized as a Saint) was one of the key characters during the latter stages of the original Deryni rule, just prior to the eventual re-instatement of a human king, Camber being instrumental in that re-instatement. The writing displays all the fine points of Kurtz's previous works and is a tour-de-force of intrigue.

NBD

Editorial Note: A brief biographical note on Katherine Kurtz appears at the end of DERYNI CHECKMATE, while HIGH DERYNI has four appendices (Indexes of Characters and Names; a Time Line for History of the Eleven Kingdoms; The Genetic Basis for Deryni Inheritance). CAMBER OF CULDI has five appendices (Characters, Names; a Partial Lineage of the Haldane Kings; The Festillic Kings of Gwynedd and their Descendants; a Partial Lineage of the MacRories). -BAT



THE DREAM MILLENNIUM - James White 33
(Corgi, 1st British paper ed. \$2.15)

The idea of colonists frozen in a state of cold sleep is not a new one in sf - however, James White treats the subject with a new and slightly bizarre slant in THE DREAM MILLENNIUM.

A space-ship is sent on a 1,000 year journey through 10 solar systems in search of an habitable planet. During the trip colonists are frozen, and only woken occasionally by the computer to check various bodily functions. Two crew members are awakened for longer periods whenever a malfunction occurs anywhere in the ship or whenever a decision is required which the computer cannot handle.

James Develin is awakened for the first time 75 years into the journey, to perform a routine systems check. He is then returned to the cold sleep for another two-hundred odd years. After his second awakening, 282 years into the trip, Develin becomes aware of the uncomfortable reality of his dreams during the last cold sleep period. They are vivid and fresh in his mind, and frightening in detail. Here White creates a very interesting and skillful picture of each dream, totally involving the reader in the dream reality.

The sequence of being awakened, remembering incredible dreams and returning to cold sleep again occurs several times, each time further into the 1,000 year trip. Develin also has to deal with an attack by some hostile aliens during one of his wake periods.

Eventually, one other crew member is awakened, Patricia Morley (naturally a woman?), who has also experienced the terrifying dreams during her cold sleep. Together they try to solve the mystery of the dreams, succeeding in the end.

Throughout the book, White has carefully and very cleverly woven into the fabric of the story sufficient 'flash back' material to give a very clear picture of life on Earth before the starship journey. The planet is polluted, over-populated, extremely violent and a pretty terrible place to live. These glimpses into what lead up to the creation of the colonizing venture are every bit as fascinating as the events occurring centuries later on the starship. White is a skilled writer who can handle his material with ease.

THE DREAM MILLENNIUM is well-written and complete - it is a full-bodied novel which deserves attention. Even the cover of the Corgi edition is provocative (but not brilliant), though no mention is made of the artist.

DMK

THE NEW IMPROVED SUN: An Anthology of Utopian SF - Edited by Thomas M. Disch (Hutchinson, 1976; 1st edition \$8.95)

"It was my intent from the start to include only real ameliorative utopias in this book." (my emphasis) Well, there's not many of those, though that's not to say the anti-utopias, the dystopias, or the not-much-to-do-with-utopias-at-all included

are poor.

The introduction follows the pattern of many anthologies - throwaway, chatty, detracting from what is to come - but John Sladek's outlines of fifteen 'utopias' are quite good and a suitable beginning for an anthology such as this. Charles Naylor's Repairing The Office is not sf, as well as being rubbish. While Aldiss has reworked a piece from THE SHAPE OF FURTHER THINGS about alternate probability, which is neither interesting nor particularly well-written.

The highlight of the book is James Keilty's The People Of Prashad, an excellent "recipe" and one that Keilty takes seriously. An "Informal Introduction To The Language Of Prashad" is appended as it is a 'real' language - and if you'd like to learn it, you can write to Mr. Keilty at an address given.

A Few Things I Know About Whileaway is a very good excerpt from Joanna Russ' THE FEMALE MAN. The only other story of note is Harry Harrison's I Always Do What Teddy Says, a story about which you say "!".

I've no idea what Drumble is about, while Eleanor Arnason and M. John Harrison both turn in predictable stories, though the former's is well written. Jonathan Greenblatt's The Zen Archer is an awkward, non-innovative and unconvincing attempt at a Zen tale. I've stated previously that Zen-type tales could well be the short sf of the future and I hope and expect developments along those lines will result in some excellent writing.

I can't recommend this anthology unconditionally and I'd suggest you check to see which of the stories you have in your collection already.

BAT

STAR TREK STARFLEET TECHNICAL MANUAL
Researched & compiled by Franz Joseph
(Ballantine, November 1975 \$8.95)

This must be for fanatics - nobody else would even need the design for panties worn in the 23rd century. However, it is packed with data equally pertinent.

It also provides some charts of the then-known galactic region - this minus the 4 globular clusters that are within it, areas that could have been put in.

A chart of the Federation Territory gives made up fantasy names for a number of stars - it is quite well done, but an index linking fantasy names to standard catalogue titles would have been useful. It appeared to me that this defect could be repaired if I mapped out a similar projection from the galactic coordinates in the standard NORTON'S STAR ATLAS. Unfortunately this is not possible - neither Alpha Centauri nor the galactic core agreed with their positions although Sirius, Procyon and other stars did. To err is human, to forgive would mean I could alter their charts.

I bought my copy for the small section on their 3-D chess. Why their rules didn't allow rotation of the little

movable boards I don't know - it is a waste of an interesting possibility -



and the rules are a trifle unclear. I have derived a set that fits their mumbo-jumbo wording (are all trekken obfuscation people?), so it can be done.

To conclude, buy it if you like pretentious trivia--in spite of the horrid flaws in it, it is fun. Besides, where else will you find the design of a Vulcan lyrette?

PAG

GIFTS OF UNKNOWN THINGS - Lyall Watson
(Hodder & Stoughton \$8.95)

Lyall Watson (naturalist, anthropologist, archaeologist, ex-zoo director, and television producer) has a fascination for the unusual, as anyone who has read SUPERNATURE will know.

In this, his most recent book, he tells of a sojourn in the Indonesian archipelago and of the unusual events and circumstances he observed while living amongst a tribe of Muslim Javanese in 1963. Despite their religion, there were many of the old pagan superstitions and beliefs still prevalent.

Watson, who from his writing strikes me as being both knowledgeable and honest, writes of what he saw, and cleverly discovers cause and effect, but not in the way one would expect a scientist to rationalise a 'scientific explanation.'

From explaining the production of a hologram (a 3-D 'photo') to recording his observations of a seemingly intelligent squid (remember Clarke's story on squid communication?); from learning about the 'colours' of sound to reporting his observations of faith-healing (a raising of the dead and a battle of the mind between a young faith healer and a Muslim MUEZZIM),

Watson also throws in some of his natural history observations and a few of his own 'mystical' experiences. Then, just as the reader begins to believe in the 'supernatural', the author, by means of well researched examples, shows us that these events are not supernatural, but NATURAL - more natural than we can understand. We only need to see the object not the label and the wrapping.

After reading this book, I felt as the author must have felt when in one part of the book he says: "Faced with the wisdom of this twelve year old, I felt like a backward child."

I really can't describe this book any better - you'll have to read it yourself. It unites biology, physics, astrophysics and metaphysics into a whole which will inspire any open minded person to research and learn more about themselves and nature.

An excellent work.

ARF

The NEL SF Master Series

Edited by Brian Aldiss & Harry Harrison

MISSION OF GRAVITY - Hal Clement

Introduction by Robert Conquest
(NEL, 1976 \$1.90)

Conquest's Introduction adequately introduces and praises Hal Clement (Harry Stubbs) and then goes on to champion the old style, 'hard' sf. Most of which you can forget in a very short time, so good is Clement's writing. He created a most unusual planet and race (excellently portrayed and revealed), along with a quest that could have no equal on any Earth-like planet. It is possible that Conquest's explanation of the planet Mesklin is warranted, but I wonder. It is quite a joy to pick up the clues literally dotted throughout the narrative, putting the pieces together until you have some idea of Clement's strange creation.

True, it is a hard science story, but the usual edges you associate with such have been polished away and the story reads so well today it belies the 1953 original publication date. Neither space opera nor of the "superman cometh" style, this is mature and straight forward sf, pleasant and enjoyable to read. And take no notice of the cover. It has absolutely nothing to do with the story.

A fine leader for this new series - recommended.

BAT

THE PARADOX MEN - Charles L. Harness

Introduction by Brian Aldiss
(NEL, 1976 \$1.90)

This book also dates from 1953 (though a shorter version appeared in Startling Stories in May 1949) and is also most worthy for inclusion in this series. Harness can be regarded as one of the better and more influential writers from the '50s and early '60s (THE ROSE, THE RING OF RITORNEL), even though his output in sf was small.

Aldiss calls THE PARADOX MEN 35 "Widescreen Baroque" (read "Quality Space Opera") but I consider it one of the best examples of 'thinking' sf; the author is discussing with himself various, usually far-reaching in effect, aspects of science and/or psychology and their potentials - and encouraging the reader to 'discuss' them too. Harness here looks at the theories of Relativity, Toynebee's A STUDY OF HISTORY, Aristotelian Logic, time travel, psychology, genetics, nuclear fission, parapsychology, "four-dimensional bodies" and a host of other details that are important to the setting and time.

It is extremely smooth reading, with enough points of both agreement and disagreement between the reader and Harness to make it an excellent example of its type. It is also a book worth suggesting to newcomers.

Recommended.

BAT

CAPTIVE UNIVERSE - Harry Harrison (Sphere, 1972 \$1.00)

Harrison is an unpredictable writer who is competent in a number of styles. His STAINLESS STEEL RAT series is one of the most accessible examples of sf humour I have read, while THE JUPITER LEGACY may join (and better) the sf 'thrillers' of the ANDROMEDA STRAIN/SATAN BUG vein. DEATHWORLD is a series in the best tradition of Doc Smith with none of Smith's excesses.

Therefore I expected this book to be as different from, but as good as, his other books. I was wrong. It is clearly the best serious sf Harrison has written and, while it is different to his other books, it is also different to anything by any other writers. The blurb on the back cover gives an indication about the initial situation, but gives no hint about the book's amazing conclusion.

Chimal is one of the Aztec inhabitants of the Valley - the captive universe of the title. The first part of the book has the exotic atmosphere of some of Moorcock's fantasies. Chimal rebelled - this simple statement does not reveal the years of tradition he is breaking, or the final consequences of his act. By sheer cunning, courage and luck he escapes from the Valley and joins those who hold his valley captive. In the tradition of Heinlein or Clarke, Chimal rights all wrongs, discovers the true purpose of his existence, and (successfully) fulfills that purpose.

This book will be regarded as one of the classics of the genre. It's development, from the exotic world of the valley into the captive universe concept and to the truth, is one of the most amazing treatments of plot I have ever read.

BWF

KH THOM

Tony Iovatt discusses some books by Piers Anthony

Novels by Piers Anthony:

CHTHON (1967) PROSTHO PLUS (1971)
 OMNIVORE (1968)* RACE AGAINST TIME (73)
 THE RING (1968) (in VAR THE STICK (1973)
 collaboration with TRIPLE DETENTE (1974)
 Robert E. Margroff) RINGS OF ICE (1974)
 SOS THE ROPE (1968) OX (1974?)*
 MACROSCOPE (1969) NEO THE SWORD (1975)
 ORN (1970)* PHTHOR (1975)*

*These three titles form a trilogy
 *PHTHOR is a sequel to CHTHON

Three early books on the list represent the development of what I term Anthony's "dichronic" style. MACROSCOPE achieves this through the medium of memory; however, it is not until quite late in the book that one discovers what Ivo is remembering. OMNIVORE has a systematic series of flashbacks, one per chapter. CHTHON has two concurrent stories running: one detailing the protagonist's life within the garnet mine, one covering the rest of his life. The ramifications of connections between the two substories become highly complex.

TRIPLE DETENTE is a comparatively slight story, though Anthony's stories beat Van Vogt's for complexity so don't expect a simple space-opera.

PROSTHO PLUS is pure comedy. The horrible thing about it is that it's so damn believable!

SOS THE ROPE, VAR THE STICK and NEO THE SWORD are so closely related that they should be considered as parts I, II and III of a single large novel, rather than as separate books in a trilogy. Each book traces the career of the character of the title, but the two later books are highly dependent on the preceding ones if one is to make the most of them.

MACROSCOPE

Anthony wrote this book for his degree in creative art, and it shows it. It appears that a great deal of research went into this novel, particularly on the life of the poet. The book was two or three years in the making. The plot is involved, with some good interaction between the characters. Almost inevitably, there are parallels (mostly bad) with other writers; there are sequences (eg. just previous to the melting down) where a lot of anquished but basically pointless talk occurs, reminiscent of some of the wordier passages in Heinlein's huge novels; and at times the storyline becomes incredibly naive, almost as bad as Doc Smith - especially the Neptune episode. All the same, Anthony is a good writer, and covers his excesses very well. On the whole, the book is worthwhile on two levels: as a good adventure story, "space opera" style and as an interesting study of psychological interrelationships.

OMNIVORE

The episodic nature of this book (occurring at two places and two times) develops one of Anthony's characteristic methods. The book opens with the protagonist of the "now" story, Subble, searching out Veg, one of the three main characters in the "then" story. This rather sets the tone, and the stories continue in parallel, "now" on Earth and "then" in the fungus-dominated world of Nacre. The end can't really be said to be a twist, or even a surprise, because Anthony, although providing all the clues for Subble, deliberately leaves everything totally unresolved until right at the end. This book, like most of Anthony's books, should really be read twice (at least).

CHTHON

The six chapters are divided into two groups of three by a Prolog, Interlog, and Epilog. The chapters are then divided into two subchapters each. The first subchapters of the first three chapters, and the second subchapters of the last three chapters cover the period from Aton's incarceration in the garnet mines to his escape. The second subchapters of the first three chapters covers some of Aton's life before the garnet mines; the first subchapters of the last three chapters cover the years after his escape. The first subchapter of each chapter refers "back" to events which are detailed in the second subchapter.

You may think I have gone into unnecessary detail on the arrangement of the story but you have to understand the dichronic nature of the narratives to fully appreciate the artistry of the writing. This is a book which has to be read twice.

The storyline interweaves many levels at once. Superficially, it is the story of the black sheep of a noble family sentenced to imprisonment in Chthon (the garnet mine) and of his escape and obsessive search for his origins. On another level is a good solid mystery about the nature of the Chthon-mines and the mystery disease (the Chill) which strikes human-inhabited worlds, seemingly propagated as a wave-front through space. Then there are the minionettes, genetically altered humans on the planet Minion, a source of much strife. Finally, the story contains an allegory investigating the nature of evil. What is it, after all, apart from just a word?

All in all, well worth reading and re-reading.

TRIPLE DETENTE

This is a marvellous adventure story but don't expect the penetrating psychological insights of Anthony's other works.

The story opens in space. Two species, Kazo and Human, are fighting each other and both have problems at home. A Kazo saboteur is caught, but things proceed remarkably amicably. Scene-switch: the Kazo conquerors descend on Earth...it isn't hard to figure out how it happened, but it makes a nice twist. All is revealed



halfway through the book, anyway. The rest of the story concerns a human overlord on Uke (the third planet in the detente) attempting to track down a Uke insurrection. (Don't just sit there looking lost, read the book!) One hint: will the mngh overcome the rrvr?

PROSTHO PLUS

Dr. Dillingham, a middle-aged and successful prostho-dantist, is kidnapped to minister to the teeth of aliens who communicate by biting sticks. He is then traded to an intelligent superwhale to insert a twenty-four ton gold filling (his price being a ton of superlative-grade frumpstiggles...) ...you get the idea.

There's not an awful lot that can be said about this sort of humour, except that: (1) it is at least as consistent and accurate as most "straight" sf stories; there are no English-speaking aliens, or superheterodyned frannistans built in the backyard shed; (2) it is not a spoof. The humour is quite self-contained and should be read for itself.

Humorous sf stories are quite rare, so maybe it doesn't mean much to call this the best I've read. (**Editorial note: this book is a 'novelization' of a series of stories Anthony wrote for Galaxy and If in the sixties.**)

SOS THE ROPE, VAR THE STICK NEG THE SWORD

These are published in a neat set with the three covers forming one large picture. The art is very good, and remarkably consistent with the story (compared with the usual run of cover art).

Each book is essentially a life history, although early years are just mentioned briefly. The background is a violent, primitive culture with lodging, food and weapons provided by the civilized 'crazies' - gratis. The scheme does appear literally crazy, but it seems to work; for all of their ritualized duels, the inhabitants of the crazy demesnes are far more peaceful and happy than the Canadians or Chinese. This is shown when the system breaks down (is broken rather - the establishment of an empire by the primitives is the reason for most of the action). The Mountain stands as a figure of mystery throughout the story - it even holds a few surprises right till the end, when its role seems to have been fully explained.

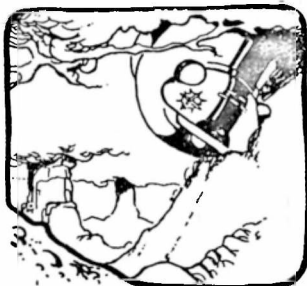
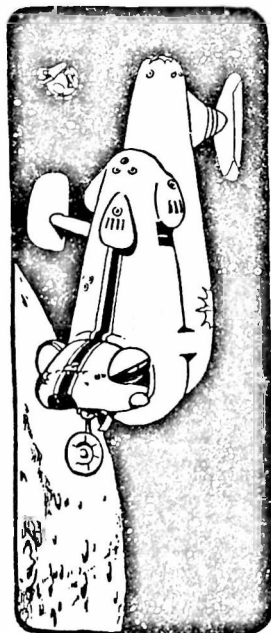
A feature of this work is Anthony's antipathy for happy endings. Tri the Logy actually ends on a more-or-less upbeat note, though the way to it is littered with dead and mutilated people, personalities and institutions.

VAUGHN BODE

The main thing I want to do in this column is to comment on the sad demise of one of comicdom's most prolific and brilliant artists, Vaughn Bode. I presume that most of you know Bode died recently. To the best of slack investigative abilities I have only been able to find out that he was born July 22, 1941, and was married in 1961, and had a son. He died on July 18, 1975, nearly 34 years old, "strangled while meditating." For some reason people have been reluctant to print in more detail

the circumstances of his death. **A report I've seen mentioned that Bode was into bondage and thus the accidental death.**

In 1969 Bode started his most widely known and successful strip, Deadbone Erotica, in Cavaller magazine. The strip was reprinted in 1971 by Bantam (now out of print). It was then reprinted in hard-back and paperback by Northern Comfort Communications; they've also published Bode's Cheech Wizard strip in the same way.



"THE SUNSPOT PLANET CRUNCHES AND SMUNCHES ALONG THE SLOPING, LOOMING DUNE AND COMES TO A CREAKING, GRAVELLY HALT. SUNSPOT HAS RUN AGROUND ON VIRGIN VENUS..."

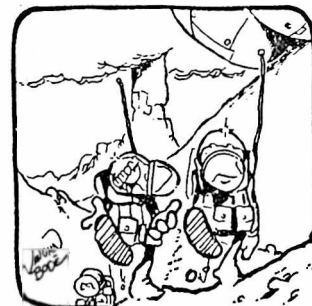


"BOBO OR ELECTRIC SAY NEVER MIND GIVING UP HEADWISE US TO MAKE ARVN FOR IT ON THE SURFACE."

"ESH, ME ANNY LOUSY, SUCKY IDEAS! ALL I WANTED WAS BETTER CHOW AN MORE TIME OFF... SHIFF"

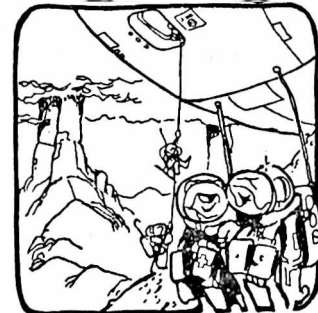
"[D] IT'S HOT AS A HELLHOUND OUT HERE! WHERE WE GONNA GO, BOBO?.."

"AW... I DON'T KNOW... OVER DAT WAY I GUESS. 'JUS' DON'T BOTHER ME... [BOY, WHAT A PICKLE]."



"I'LL BET SOME SORT OF VENUSIAN LIFE FORM WILL COME AN SAVE US, OR WE'LL FIND A EAST UTOPIAN CIVILIZATION."

"WHAT YOU MEANS IS WE'LL BE DEAD OF HEAT PROSTRATION, DEHYDRATION AND ASPHYXIATION IN 5 HOURS."



ITOLD YOU EVEN BEFORE WE LEFT DA MOON THAT OUR AIR SYSTEM SUCKED!!

WATCH YER MOUTH IN FRONT OF THE LADY, OR I'LL TELL HER TO KILL YOU.

WILL YOU LISTEN, YOU TINNAGGOT! THE STINKING AIR ON DIS GOD-DAMN SHIP IS TOTALLY POLLUTED! THERE'S SMOG IN THE WHEEL HOUSE!!!

IF WE DON'T HEAD BACK FOR EARTH AN CLEAN UP OUR AIR SYSTEM, WE'RE ALL DOOMED!

TSK.TSK. BUTTER PAUNCH, I'VE HEARD MOOD ORIGINAL PROPHETS OF DOOM DEN YOU..



National Lampoon ran a regular strip for some time as well. Bode's influence spread through the underground with his Junkwaffel series, *The Man and Cheech Wizard* comic books. There were rumours of producing animated movies and a Cartoon Concert toured the comic conventions in the States. The Concert is still being shown by Bode's brother who, incidentally draws and paints in Norman Rockwell fashion. The Cartoon Concert consisted of slides of Bode's artwork, with Bode or his brother on voices from the projector. It always proved very popular and was apparently much sought after.

A personal favourite of mine is Bode's Sunpot strip, which originally ran in *Galaxy*. It first appeared in February 1970 and suddenly disappeared in May of the same year. From reports received it appears that *Galaxy* had tried to censor Sunpot. Bode wouldn't hear of it and demanded to be released from the contract vowing that if he wasn't he would kill off all the characters in the strip. *Galaxy* didn't and Vaughn made good his threat in blood and massacred the characters, figuratively littering each panel with dead and dying, bloodied bodies. The strip was never mentioned in the

editorials and the reader reaction was never noted as, at the time, there was no letters column. Rumour has it that there was some in-house fighting and bitching - the usual hangovers from the Wertham-McCarthy early fifties comic wars. However, Sunpot did see light of day, emerging from the other side of the moon in 1971 as a 7 1/2 x 9 1/2 inch heavy-stock booklet with all the pages in order (some pages appeared out of order in *Galaxy*) and with two previously unpublished chapters ending the saga.

Bode drew a hell of a lot of comics. He worked with great speed and did everything himself. He used felt markers and was self-taught, though the influences of the Disney Studio can be clearly seen. Bode listed Fantasia, Barks ducks, Walt Kelly and Robert Crumb ("pure genius") among his favourites. He invented over 1500 cartoon characters all in their own environments, the vast majority of which we have never seen. We can only hope to see more and more of his work as his estate is worked through, organised and, I hope, published.

Leo Hupert
(New Zealand)
September 1976

DELLARIC
DEFEND
HIS MEN
POICES

DR. ELECTRIC, I
STRONGLY PROTESTS
YOUR ATTEMPTS TO
SHOOT DOWN THE
AMERICAN APOLLO!



SHUTUP, OR
I'LL HAS BELINDA
BUMP SMOOTHER
YOU WIK HER HOT
SYNTHETIC BOOBS!

YOU HAD YOUR
ORIGINS IN AMERICA!
HOW COULD YOU
ATTEMPT SUCH AN
ANTI-THING??

ANTI-THINGS COME EASY TO ME, BUT WE
HAS SPARED DA APOLLO MOON SHIP.
REMEMBERS BOWEL MOUTH, THE ONLY REASON
THEY DIDN'T SEE THE SUNPOT WAS BECAUSE
THEY WAS LOOKIN' THE OTHER WAY...



PUBLISHING INFORMATION

*** SF (AND RELATED) BOOKS PUBLISHED IN NEW ZEALAND - OCTOBER 1976 ***
 *** - (Listed in order under their NZ publishers and distributors) ***

Beckett Sterling Ltd:

THE NAPOLEONS OF ERIDANUS - Pierre Barbet (DAW \$1.75); First English edition, translated by Stanley Hochman, of LES GOGNARDS D'ERIDAN (1970); Cover art by Karel Thole
 THE EARLY DEL REY - Compiled and annotated by Lester del Rey (Ballantine \$2.75); Collection; First paper edition; Cover art by the Brothers Hildebrandt
 CLE DOC METHUSELAH - L. Ron Hubbard (DAW \$1.35); Reissue; Cover art by Josh Kirby
 IRONCASTLE - J. H. Rosny/Translated and Retold by Philip Jose Farmer (DAW \$1.75); First edition of L'ETONNANTE AVENTURE DE HARETON IRONCASTLE (1922); Cover art by Roy Krenkel
 DOWNWARD TO THE EARTH - Robert Silverberg (Signet \$2.15); Reprint; Cover art by Szafran
 GREEN PHOENIX - Thomas Burnett Swann (DAW \$1.75); Reissue; Cover art by George Barr
 THE MINTKINS OF YAM - T. B. Swann (DAW \$1.75); Reissue; Cover art by George Barr
 MY NAME IS LEGION - Roger Zelazny (Ballantine \$2.15); First edition; Collection of The Eve of Rumoko, Kjwalll'k'je'k'k'oothai'lll'k'je'k and Home Is the Hangman; Cover art by the Brothers Hildebrandt

Wm. Collins (NZ) Ltd:

THE FANTASTIC ART OF FRANK FRAZETTA - Frank Frazetta/Introduction by Betty Ballantine (Peacock Press/Bantam \$9.85); Reprint

Gordon & Gatch (NZ) Ltd:

NEW WORLDS TEN - Edited by Hilary Bailey (Corgi \$1.95); First edition; Original anthol.
 FAHRENHEIT 451 - Ray Bradbury (Panther \$1.70); Reissue
 NEW WRITINGS IN S.F. 26 - Edited by Kenneth Bulmer (Corgi \$1.95); First paper edition
 THE QUEST OF THE DNA COWBOYS - Mick Farren (Mayflower \$1.90); First edition; Cover art by Peter Jones
 TOLKIEN'S WORLD - Randal Helms (Panther \$2.45); First British paper edition
 SKULL-FACE OMNIBUS Vol. 2 - Robert E. Howard (Panther \$1.90); First British paper ed.; Cover art by Chris Achilleos
 STAR ROVER - Jack London (Corgi SFCL \$2.15); First British edition
 AURORA; BEYOND EQUALITY - Edited by Vonda McIntyre and Susan Anderson (Fawcett \$1.75); First edition; Collection

Hicks Smith & Sons Ltd:

GALACTIC EMPIRES Volume Two - Edited by Brian Aldiss (WAN \$11.05); "An Anthology of Way-Back-When Futures"; First edition; Cover art by Karel Thole
 BADGE OF INFAMY - Lester del Rey (Dobson \$6.80); First British edition

Hodder & Stoughton Ltd:

INCONSTANT MOON - Larry Niven (Sphere \$1.25); Reprint
 RINGWORLD - Larry Niven (Sphere \$2.30); Reprint

Penguin (NZ) Ltd:

WHAT IS SCIENCE FOR? - Bernard Dixon (Pelican \$2.90); First British paper edition; Non-fiction; Cover art by John Walters

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Special Art Feature

- 20-21 OLIVAS OF SUNHILLON: A Visual Interpretation.....Colin Wilson