

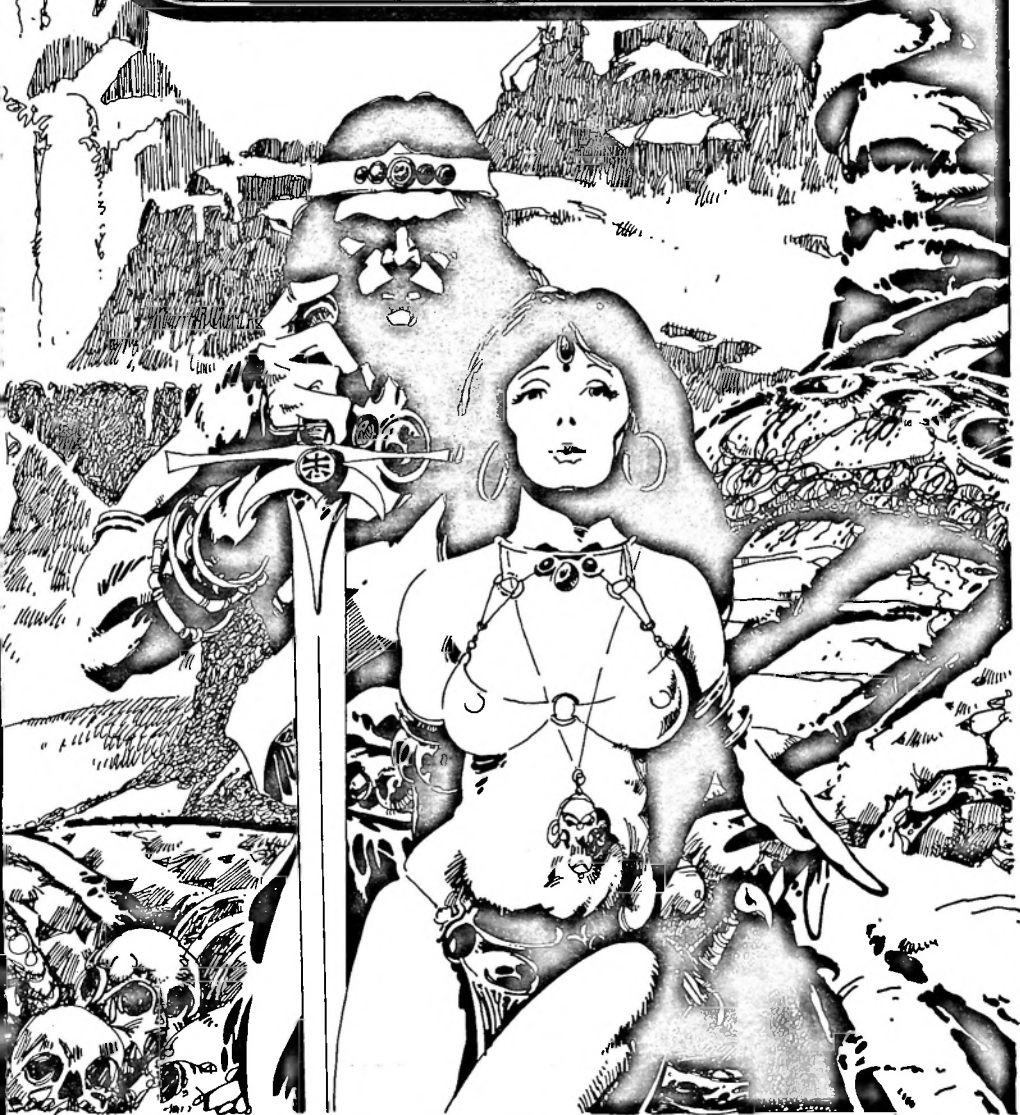
# NOUVMENON

THE NEW ZEALAND SCIENCE FICTION MAGAZINE

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# NOUMENON

## THE NEW ZEALAND SCIENCE FICTION MAGAZINE

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### *Noumenon* is edited and published by:

Brian Thurogood  
Willms Road, Ostend  
Waikato Island  
Hauraki Gulf  
NEW ZEALAND

Phone 8502  
Waikato

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BILL TAYLOR (NZ) pages 5, 6, 7, 11, 21

# EDITORIAL

One of the exciting things about producing this magazine is the way each issue seems to take on a life of its own. Some have been awkward (3, 4, 7) but others have come together easily (5/6, 8/9 and now 10). The main surprise is the way the finished product is so different to the original plans.

This issue is no exception. Some of the items planned didn't fit, or need more work, and so I doubt if I'll ever list forthcoming items again. The worldwide use of science fiction, especially in the different mediums mentioned in this issue, means the scope of *Noumenon* needs to be very broad. That is, if it is to cover other than just written sf. As you can see, I want it to cover all the arts and so I welcome contributions to, or comments on, the various columns.

Issue 8/9 was a lot of work, especially at the layout stage. Thus, we were a bit disappointed at the printed standard of some of the illustrations, particularly in the SF & Rock article. Apparently the platemaking machine is very sensitive and, unless the printer has just the right exposure, the original copy will fill in when reduced. We hope we've overcome that problem with this issue.

Editors of other zines should not despair when they glance through this issue. The 'Zines Received' column is being revamped and all your toils will be commented on next issue. (There I go making promises again.)

I'd just finally like to say a thank you to all our contributors, readers and subscribers for supporting the birth of *Noumenon*. Seasons greetings and best wishes for the coming year.

Brian Thurogood

### Explanatory Notes:

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

*fan(s)* always means *sf fan(s)* unless otherwise noted.

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

*GoH* is the abbreviation for *Guest(s) of Honour* at a convention or gathering.

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

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

# QUIDNUNC'S PAGE

## (ANOTHER) NEW SF MAGAZINE

Avenue Victor Hugo Publishers have started Galileo Magazine of Science & Fiction. It is a quarterly ("destined to be a monthly") and is magazine format (11"x8 1/2").

"Our intention in publishing Galileo is to pick up where editors like John W. Campbell left off. Science Fiction is - or should be - quality entertainment AND literature."

With a card cover (front and back illustrations by Tom Barber) and newsprint pages, the first issue is quite well laid out. It has about the same percentage of interior illustrations as the other prozines (though they're not as good), plus many photos.

The departments are good, the author profiles and book reviews particularly so. A Peter Weston article on "The Robot in SF" leads off, followed by a reprint of a 1955 Bradbury piece and then by the transcript of a talk (uncredited) given by Arthur C. Clarke on "Communications".

The fiction is: Dreams of Ash, Memories of Fire by Karl Hansen; The Tame One by Robert Chilson; Blanket Coverage by Walter Pilcher; The Snares of the Hunter by Michael Stall; Next Door Neighbour by Kevin O'Donnell Jr.; Draconian Inheritance by Ruth Berman; and Growing Up by Damien Broderick.

The editorial address is 339 Newbury Street, Boston, Massachusetts 02115, U.S.A. A note says "Payment base: one cent per word." but it is possible higher rates are negotiable.

The single copy price is \$US1.50, with subscriptions 4/\$4 and 10/\$9.

## AWARDS

The Awards Committee of the JOHN W. CAMPBELL AWARD chose Wilson Tucker's THE YEAR OF THE QUIET SUN for a retrospective prize as an excellent book which was not adequately recognized when it was first published in 1970.

The Committee felt there was no truly outstanding novel published in 1975 and so made no award. The runners-up to No Award were Robert Silverberg's THE STOCHASTIC MAN and Bob Shaw's ORBITSVILLE.

(This corrects the entry in Noumenon 8/9)

## WORLD FANTASY AWARDS

The second Annual World Fantasy Awards were presented at the Second Annual World Fantasy Convention held in New York over the Halloween weekend (late October). About 350 people attended and next year's convention is scheduled to be held in Southern California.

The awards this year were:  
 Novel: BID TIME RETURN - Richard Matheson  
 Short Fiction: Beisen Express by Fritz Leiber  
 Collection: THE ENQUIRIES OF DR. ESTERHAZY  
 by Avram Davidson  
 Artist: Frank Frazetta  
 Special Award (non-professional): Carcosa Publishers  
 Special Award (pro.): Donald M. Grant  
 Life Achievement: Fritz Leiber

## MINIATURES

Further to our information on ASFF and the Writer's Workshop (Noumenon 7), there will also be a convention held with Christopher Priest and Vonda McIntyre as Guests of Honour. Titled MONOCLAVE, the con will be held January 29-February 1. Membership is \$6 and accommodation at the site will be \$11 per night. The contact address is: c/- D. Ashby, PO Box 176, South Melbourne, Victoria 3205, AUSTRALIA.

New Musical Express had a good article on Ellison and a suitably offhand treatment of comments from a Bradbury interview in the issue for September 11. They also included a few details about Jack Kirby and his return to Marvel Comics.

Frank Herbert has sold a new novel, THE DOSADI EXPERIMENT, to Berkley Publishers.

Samuel Delany is finishing a new novel which he describes as "conventional SF". He also has a book of essays coming from Dragon Press which includes a 96pp essay on Ursula LeGuin's THE DISPOSSESSED.

The Avon/Equinox Rediscovery books have not been doing well and have been suspended by Avon.

DAW is publishing revised editions of the six Elric books by Michael Moorcock. They will also do revised editions of his Rune-staff series.

ASW visual library has published a large format paperback edition of James Gunn's ALTERNATE WORLDS: The Illustrated History Of Science Fiction at \$US7.95.

(Last five items courtesy of Locus)

The English magazine Games & Puzzles has started a column for wargamers.

Two of Philip Jose Farmer's books have been banned in New Zealand. They are the new Orbit editions of THE IMAGE OF THE BEAST and BLOWN. It appears Orbit labelled them "Erotica" and so they were swooped on.





## LETTER COL

John Noble  
2/208 Hereford Street  
Glebe, NSW 2037  
AUSTRALIA (11 October 1976)

I can't let Noumenon 7 go, unlocked. A very well produced issue indeed, keep it up... Starting at the beginning (well at that end anyway), I liked AD ASTRA, though I thought the last paragraph unnecessary. But as a policy I'm against fan fiction in fanzines, unless it is about fans themselves.

Re Peter Graham's letter, for DUNE fan, I believe some of the APOLLO astronauts named a lunar crater DUNE, a nice addition to CAMPBELL, WELLS, WEINBAUM (all on Mars) and VERNE (I believe on the Moon). Also, a medievalist friend of mine tells me that Chakobsa was the language of the Georgian aristocracy, and is now lost. Heinlein's TIME ENOUGH FOR LOVE has a planet called Secundus in it, seemingly of nasty disposition. You of course know that Herbert's Defensive Shields were first used by Harness in PARADOX MEN (unless someone had them even before that, which is not unlikely).

As far as I know Chris Tolkien did the maps only for LORD OF THE RINGS. I've done a report on the SILMARILLION in issue 3 of The Eye and may do some more copies of it for GALAXY BOOKSHOP in Sydney - if I do I'll send you a copy. Fans of LOTR beware when you purchase SILMARILLION; rumor has it that much of it will be in verse. As for myself, I can't wait.

David Bimler on Dragons: Several of my friends have pet Dragons, they are hell to raise, you've got to keep on giving them treasure, they create havoc in the neighbourhood, and feeding, as you pointed out, can become quite a problem. One young Dragon I know sits in trees until sheep pass underneath, and then it pounces. Unfortunately, it can't fly with a sheep, so it just hops across the paddock with it. Your idea of silicon-based chemistry seems reasonable; I understand this can produce a lighter structure than carbon-based chemistry, which goes some of the way towards explaining how the devil they fly.

I think the article you were trying to recall, Brian, was Gordy Dickson's "The Present State Of Igneous Research" in Analog January 1975. Ballantine are due to publish Dickson's novel ST DRAGON AND THE GEORGE soon.

A thought on John Alderson's article is that Wells' sf has proven far more enduring than Verne's, one wrote soft sf, the other hard.

Re Rollo Treadway's art column, Steve Fabian's work has appeared in Amazing and Fantastic but not Analog. Hope you get onto Dan Dare soon - one of the things that addicted me to sf.

..If by "fan fiction" you mean fiction that is written by fan purely as an exercise and which is not intended to be taken seriously, I agree it is often not worth the trouble of printing and reading. But if you mean fiction by amateurs (i.e. those who hope to become professionals), I think it does have a place in fanzines. But I will only run fiction which displays care and skill. Fiction about fans themselves is far too often pretentious drivel.

Yes, the Dickson piece was the one. I went back and read it and it is an excellent piece of writing. The poem is masterly.\*\*

Don D'Ammassa  
19 Angell Drive  
East Providence  
Rhode Island 02914  
U.S.A.

(September 12th): Well, I'd heard that there were fans in New Zealand, but I'd never seen any names or addresses, so there was this nagging doubt in the back of my mind. Now I see that there really are some of you. And Noumenon is not at all bad a fanzine, although I find that our tastes in sf take some decidedly different turns. Since I'm feeling very sercon today, I'll take you on for a few.

EQUATOR by Aldiss (published in this country as VANGUARD TO ALPHA) struck me as one of that author's weaker pieces, in fact, his worst novel. I do generally agree though that Aldiss is one of the best writers in the field.

The Women That Men Don't See by Tiptree is not one of his better stories in my estimation, but I don't see how you could describe it as "Ballardy".

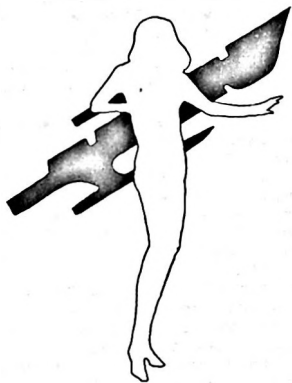
HALF PAST HUMAN and THE GODWHALE didn't strike me as all that unintelligible or hard to read. Certainly there was a great deal of specialized vocabulary, but it was presented in a comprehensible fashion. I consider the two of them among the best books of the last several years. Neither do I agree that Bass has "poor command of socio-political dynamics". Defend, please. And where did you get the idea that his name was Trevor Bass? "T.J. Bass" is the pseudonym of Thomas J.

Bassler.

I agree that CLOSE TO CRITICAL is not one of Clement's best books, but I don't understand how you could say that it failed the "test of time". The style and events have not dated at all, and it has been reprinted several times.

Born With The Dead is not fantasy. The resurrections are rationalized in scientific terms. The story may have made no sense to Garry Tee but it certainly did to most people, since it has become very popular, possibly Silverberg's best short piece.

Steve Vucak has a valid point but illustrates it poorly. The problem with eliminating rubbish sf is that everyone disagrees about which books are rubbish. For example, on Steve's list of classics he lists I WILL FEAR NO EVIL, which I consider rubbish, and two Silverberg books, which I consider better than many of the classics. I'm afraid we'll have to live with it.



\*\*The Women Men Don't See had, to my mind, a number of 'Ballardian' elements: "What do I do, call the President? Capture them single-handed with my pea-shooter?...I'm alone in the arse end of nowhere with one leg and my brain cuddled in meperidine hydrochloride." Not only the obvious slightly-malevolent nature background, or the silly mistakes that lead to (near) disaster, but also the feel and style of the writing. I'm actually somewhat ambivalent towards Ballard, put off by his seeming malaise/pessimism, which often appears to be merely destructive and tells us little about life or art.

I think I dealt with HALF PAST HUMAN fairly adequately in the review; too long to develop the idea and plot; superficial development finally; unnecessary terminology (oh, it may be "comprehensible", but so what? The example I quoted from THE GODWHALE

was more than sufficient). The reviews I'd seen of THE GODWHALE had made me somewhat excited; here was an impressive new work and author. So the dis-ease from HALF PAST HUMAN developed to extreme disappointment with GODWHALE.

HPH has weakish characterization; puppets going through the motions, a fault also of GODWHALE. And when the reader asks why Bass created such societies and plots, the reader is left with a big question mark. "I don't know why..." (I do things I do; create the effects that result), as Toothpick states on page 208 of HPH (Ballantine edition). Then there is the virtual deus ex machina ending of HPH. While the events of GODWHALE are surely hackneyed and predictable. There is a veneer of depth to the books which soon dissolves. Bass shows promise, agreed, and so we'll see what else is forthcoming. I can't remember where I saw reference to "Trevor" - possibly in a review. Thanks for the correction.

CLOSE TO CRITICAL is fairly representative of a problem I've noticed concerning sf (tho it probably relates to other writing equally). Namely that sf has developed markedly as literature. What was sufficient for one decade (say, or generation, era) is often not enough for the next. Genre writing builds on itself and is thus particularly likely to date, unless a work is carefully crafted. But as I said for this book, such care is only evident in the first half and thus the ending that was sufficient for the demands of the late 50s/early 60s doesn't seem good enough now.\*\*

(October 25th): I enjoyed the latest issue of Noumenon, as I expected to, particularly the article on Fritz Leiber. I have one question about it, though. Why is The Mind Spider fantasy? It's about a group of telepaths who manage to outwit an alien who crashlands on Earth. Has it perhaps been confused with another story?

I can't agree with Kerry Doole that Arm by Larry Niven has too many suspects, though I wish that the individual suspects had been developed a bit more. But I'm a long time mystery fan (longer than I've been as sf fan, in fact), so my range of expectations is probably different.

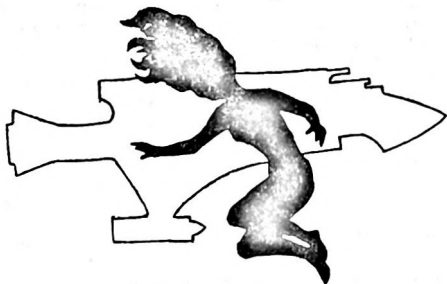
I totally disagree with your review of THE BEST OF POHL. Which stories would you have included if you find these not worthy? I personally think The Midas Plague to be one of the very best short stories the field has ever produced. I would quibble myself about a few of the other selections, but that would be true no matter which stories were chosen, unless I did the choosing.

I don't follow the discussion of Anderson's CORRIDORS OF TIME. Why should it have to be relevant in the same manner as over...

LeGuin's THE DISPOSSESSED? The two writers have two different styles. Anderson is much more plot oriented than LeGuin. This is neither praise nor criticism. Anderson is a surprisingly skillful writer, surprising because he works his ideas in so effortlessly that they aren't as obvious as with LeGuin. But I see little point in trying to contrast the two novels. With different goals in mind, certainly they'll travel different paths.

\*\*I'll leave Garry, Jim and Kerry to answer the points you raise about their items, while the comparison of Anderson and LeGuin was one of date of publication, rather than content.

Alternate selections for a collection would often come down to a matter of taste. So what I tried to do in the review of the Pohl book was show that many of the stories didn't deserve a place in a collection of "Best SF" or even "Best Writings of". If one was to judge Pohl on such a selection, the impression would not be favourable. The whole "Best of" approach is not one I usually favour and it generally works better for music than for fiction. However, I've looked through quite a number of anthologies, Best of the Year collections, the Nebula and Hugo books, various collections of 'classics' of the genre, and have found few Pohl stories, let alone ones of note. So the final paragraph of my review stands and, if there are no "worthy" alternate stories, we are left with a sad conclusion.\*\*



A Bertram Chandler  
Flat 23, Kanimbla Hall  
19 Tusculum Street  
Potts Point, NSW 2011  
AUSTRALIA (22 November 1976)

Thanx for Noumenon 8/9 received this ayem. It gets more professional with every issue. However, I have to take you to task for an error appearing on pages 3 and 7.

THE BIG BLACK MARK was not published by Robert Hale, although Hale and Daw frequently see eye to eye regarding my work. TBBM, to date, has been published only by Daw in New York and Hayakawa in Tokyo.

THE WAY BACK has already been published by Hale and will shortly be brought out by Daw. STAR COURIER should appear practically simultaneously from both houses, with a bit of a lag before Hayakawa gets into the act.

As a matter of fact I've gotten into a bit of a tangle Grimeswise. STAR COURIER is actually the follow-up to the follow-up to TBBM, which is THE FAR TRAVELLER. TET should have been an Analog series. The first story was accepted by Ben Bova but the others failed to catch his fancy. Meanwhile STAR COURIER, written after the series, had sold. A further complication is that Hayakawa are determined to publish Grimes' biography in the correct sequence, from womb to tomb (from the sperm to the worm) (from the erection to the resurrection) and have been breathing down the back of my neck while I've been working flat out converting the FAR TRAVELLER series into a novel. Oh, well, I'll be running up a shocking postage bill tomorrow with ms second-class-air-mailed in all directions.

Talking of Hayakawa, Grimes-san has caught on fantastically in Japan. Last week I received from that country a Seibun-Sho, which is their version of the Hugo, Ditmar or whatever. It takes the form of an ornate scroll and was awarded for the best foreign sf of 1975. At least, that's what I am told. I can't read the quite beautiful ideographs.

Finally, our ABC seems to be taking an interest in science fiction again. I'm to be interviewed on that subject, for steam radio, later this week. I hope that the interviewer will be as well clued up on sf as the one I had in LA.

\*\*Sorry about the mistake with TBBM; I saw Hale listed in another zine and assumed it to be correct.

Congratulations on the Seibun-Sho. Does it mean there is a large sf fandom in Japan, with fanzines, conventions, etc? Or is sf more of a scholarly thing there? And is English read and spoken to a large degree?\*

David Bimler  
706 Massey Street  
Hastings  
NEW ZEALAND (30 November 1976)

Did I say "...there are no radar maps of Venus' surface..." in my last letter? Sorry - I meant "...there are NOW radar maps of Venus' surface..."

This makes a difference!

\*\*The passage to which David refers was in Noumenon 8/9, page 8, column 2, which should read: "By the way, I see there are now radar maps of Venus'

surface as clear as the naked-eye view of the moon."\*\*



Marc Ortlieb  
70 Hamblynn Road  
Elizabeth Downs  
South AUSTRALIA 5113 (1 December 1976)

You really should have known better shouldn't you? Sending me a Noumenon with false info on the Airplane was a classic mistake. (Maybe not though. At least I'm writing this loc when I should be finalising my grades for the end of the year.)

- 1) Have You Seen The Saucers was released after VOLUNTEERS.
- 2) The first real hint of Kantner's sf orientation was on the album CROWN OF CREATION. As I mentioned in MDR 2, the lyrics of the title track are ripped off word for word from Wyndham's THE CRYSLIDS. Added to that of course is The House At Pooneil Corners from the same album, which is a classic post-atomic war track.
- 3) I guess you completed the article before getting SPITFIRE and hearing Song For The Sun.

Other sf mentionables. Some of Dylan's apocalyptic work is skirting the fringes of sf. Naturally Hard Rain's A-Gonna Fall is the obvious candidate, but even Farewell Angelina shows traces of a futuristic vision:

"But farewell Angelina  
The sky is on fire  
And I must go"

You can even add to that Jackson Browne's Rock Me On The Water:

"You're locked inside your houses  
There's no time to find you now  
While the fires are raging  
hotter and hotter  
I'm gurna leave you here  
And try and get back to the  
sea somehow."

And how could you possibly have forgotten

The Bonzo Dog Band's classic  
I'm The Urban Spaceman?

I've been listening to a log of Al Stewart recently. He hangs around the English folk rock scene with people like John Renbourn and Dave Swarbrick. On one album, and I haven't got it so I can't name it, he does The Sirens Of Titan. Of the two albums I do have, PAST, PRESENT AND FUTURE is the most sf oriented. He looks at the twentieth century concentrating on turning points like the German invasion of Russia, the Night of the Long Knives, and the Depression. A line from The Last Day of June 1934 sums up his approach quite neatly:

"I sit here now on the banks  
of the Rhine  
Dipping my feet in the cold  
stream of time  
And I know I'm a dreamer, I  
know I'm out of line  
With the people I see everywhere  
But I dreamed I saw him cross  
over the hills  
With a whole ghostly army of  
men at his heels  
And struck by the moment I felt  
it was real like before  
On the last day of June 1934."

Getting down to folk people, a lot of the original English ballads have a base in the fantasy tradition from which most of our fantasy writers took their material, therefore it's only natural to find a fantasy orientated approach in folk. Good examples are Tam Lin from Fairport Convention's brilliant LEIGE AND LIEF and Steeleye Span's Alison Gros, both ballads which may be found in Child's "Popular Ballads of England and Scotland." Within the folk tradition you will find many stories of ghostly lovers and of the kingdom of Faery. It's only a matter of time before these are returned to the musical tradition via the electric folk bands.

And speaking of fantasy, THE SMALL FACES released an album called OGDEN'S NUT GONE FLAKE, the second side of which was a beautiful little children's fantasy about Happiness Stan and his search for the lost half of the moon.

over...



Jumping from place to place, I suppose you have heard Neil Young's ZUMA. The track Cortez The Killer is a nice fantasy type piece (and incidentally the inspiration for Sweet Bird In Time from Marc 1, although the title came from the Joni Mitchell track on THE MISSING OF SUMMER LAWS, which also has a piece of a nice sf feel, The Jungle Line). Whew. I thought I'd never escape from those parentheses.

By the way, Noumenon 8/9 is a beautiful looking zine. I look forward to seeing your name on the Hugo ballots. Seriously. The only two zines I've seen so far which rival Noumenon are Khatru and SFC. (Mind you I haven't seen Locus or any of those really big name zines yet.)

I hope Rollo Treadway is going to look at the Slow Death and Skull comix in his continued evaluation of sf art. Having been a Bode fan for the last two years, I naturally enjoyed the article on him. Your writer failed to mention the fact that he did artwork for Galaxy and If for quite a while and that he did, I believe, get a Hugo for his artwork.

\*Have You Seen The Saucers was played live long before it was recorded (Feb. 1970), or so my information says. I wasn't overly familiar with CROWN OF CREATION, a lack I've now rectified, and I've recently been listening to SPITFIRE.

Lyrical and poetic smile was an area I consciously avoided, mainly because songs like Farewell Angelina and The Jungle Line require considerable attention to be treated properly.

Thanks for all the other suggestions. I've got a feeling sf in music will be an ongoing discussion - which I'm extremely happy about.

Thanks also for the kind words \*Blush\*. Dennis Stocks (see page 19) and yourself will be encouraging delusions of worth if you're not careful.

Do you know the dates of Bode's work in Galaxy (other than the ones mentioned) and If? I'm certain he never received a Hugo though - perhaps you are thinking of the nominations in 1969 and 1970.\*\*

#### We also heard from:

John Millard (CANADA) \*Who sent a fascinating package containing Galileo (see page 3), Science Dimension and Science Forum. Thanks very much John and I hope I can find something with which to reciprocate.\*

Lee Harding (AUSTRALIA) \*Who is Australia's "only full-time professional sf writer" - and thus poor. Lee still enjoys fandom and his apparent withdrawal is a question of time and money rather than gaffation. "And I do appreciate receiving magazines of

the quality of Noumenon. It warms me to see such good and necessary work is being done."

"Thanks for the generous review of THE ALTERED I. I had a unique vision when I was approached to edit the book, and I believe we came up with a unique book. At least it seems that people outside share our view; at the moment a major U.S. publisher is negotiating for world rights to the volume and they intend to publish it as a college textbook in the U.S."

Jan Howard Finder (USA) \*Who promises the new Spang Blah will be like the old one (extensive - the only? - coverage of sf and fandom activities worldwide) but with added features. Jan does seem to have an overly optimistic idea of fandom in NZ however. We don't have "lists of zines, pros, fans and clubs" nor, yet, "cons, writer's workshops, film festivals, etc." Give us a year or two Jan.\*

Eleanor Moyles (NZ) \*Who sent a note of the Carl Sagan and Frank Drake article on "The Search for Extraterrestrial Intelligence" which appeared in Scientific American, May 1975 (Vol. 232 No. 5).\*

Kerry Doole (currently in CANADA) \*Who is finding the quantity of cultural diversions overwhelming - new films, films on TV, sf bookshops, musical concerts - and enjoyable. Thanks for the catalogue Kerry.\*

Don Tuck (TASMANIA) \*Who hopes Volume 2 of his ENCYCLOPEDIA will be published mid 1977. I am awaiting it eagerly. No date has been set for Volume 3 yet, though Don expects to finish the manuscript of Supplement number 1 (which covers 1969-75) by the end of 1977. Don is already planning Supplement number 2 (1976-80), so he is certainly not slacking. Which is good for us all as his work is extremely valuable for the field.\*

Paul Collins (AUSTRALIA), Editor of Void, the Australian f&sf fiction magazine.

Roy Lavender (USA) \*Thanks for the books Roy.\*

Zak Reddan (NZ) \*Who liked 8/9, especially the illustrations, and who wonders if an article on Rock-influenced sf stories would be in order (eg. Spinrad's The Big Flash). However, Zak also mentions the New Musical Express review of Moorcock's THE TIME OF THE HAWKLORDS (about the group HAWKWIND); "Greater love hath no novelist than this; that he will lay down his artistic standards for his friends."\*

Ian McLachlan (NZ) \*Who would like to see more advance info on what authors are doing - as has been started in "Miniatures" - and would specifically like to know if Heinlein is writing anything at the moment. Ian also queried YEAR OF THE QUIET SUN (see page 3).\*



# A Bit Of A Film or A Film Of Bits

Many transpositions from one medium to another fail - film of the book, musical of the play, book of the film - but not many fail as badly as Nicolas Roeg's film of THE MAN WHO FELL TO EARTH.

It is a bad cinema. It is certainly boring and stylishly (i.e. pointlessly) obscure. It is bitty, the many and unrelated impressions (some effective, but not in this context), highlighting Roeg's inability to avoid cliché.

The book's plot is bastardized and the many 'errors' add nothing to the film (except, perhaps, box office appeal). The underlying and powerful themes of the book have been totally negated by the sloppy, insincere, superficial and

How he gets so far from the original story is not hard to believe when you read the article in Sight and Sound. An extract will show how bad things were: "A decision of Nic Roeg's about his (a character invented by Mayersberg 'who did not exist in the novel') appearance changed this whole aspect of the film. Suddenly, because of who this man had become, the film took on an element of political science fiction." ?!?:

The inventions ('errors') of the film cover most aspects. The relationships between Newton and Betty Jo (er, Mary-Lou?) and between Nathan Bryce and his students - and the consequent sex scenes - are tailored for mass appeal. The new characters are introduced because no-one finally knew what the film was about. The portrayal of the planet Anthea is fanciful. While the indecision about the CIA involvement led to some of the most confusing parts of the film.

There is some merit, however. David Bowie is perfect for the part and he plays it (is directed) very well. Much of this comes from Bowie's unique persona and I'm sure he would benefit any film or director.

In case you're wondering about all the ecstatic excerpts from various reviews that have been reprinted ad nauseum, here are three to give some balance.

"It's a simple cautionary tale that will stand a fair amount of embellishment, but scriptwriter Paul Mayersberg abstracts it needlessly, further garnishing it with movie and musical references for the cognoscenti. It has the further, more serious, effect of distracting from the contribution of Roeg who, for whole stretches of the film, is capable of telling the story in solely visual terms."

"And, here again, one has time to reflect on the film's spurious sexual content...that stems, not from the book, but from either simple box-office expediency or pale homage to DON'T LOOK NOW."

- David Castell (Films Illustrated)

"Allegorically, it was ingenious. -"

"Oh. Well, my impression - from all the hype - was that the film was just that: hype. Kinda harmlessly artsy-fartsy. But allegorically?..." (Taken from a rather clever 'discussion' of the film between a "Lit major" and a "Poli-sci student", written by TAB for Creem)

"If someone wanted to be really nasty about (the film) he could describe it as 'the thinking man's SPACE 1999'. This is because both of them have absolutely nothing to do with science fiction but pretend they do; they exploit the themes and devices of sf for reasons entirely their own."

- John Brosnan  
(Science Fiction Monthly)

Brian Thurogood



sophisticated (using the original, and undesirable, sense of the word) screen writing and directing.

What I've found both funny and disheartening is the way many critics have lauded the film. They've been hoodwinked by screenwriter Paul Mayersberg as well as by Roeg. The reviews praising the film often talk of Newton's "intention being to return to the world he left, hopefully with a solution to the drastic water shortage that threatens the survival of his race." (Films And Filming, May 1976)

Mayersberg wrote about his work on the film in Sight and Sound (Autumn 1975). Besides being arrogant, unimaginative, wrong and highly questionable, the article is poorly written. Mayersberg started with a brilliant book (see Noumenon 3, page 14) and destroyed its power with his small-mindedness, incorporating mystery, detection, and Western elements willy nilly.

# 10 SCIENCE FICTION IN THE USSR

Several volumes of Soviet sf have been published in Britain and the USA but, in most cases, the editors have selected stories which were not the most interesting of those available. Also, many translations have been of rather poor quality, while the editorial standards have sometimes been rather careless. In one striking instance, the American editor of an annual series of volumes of Soviet sf didn't even notice that he had published the same story in two successive volumes, in markedly different translations!

However, a number of English translations of Soviet sf have been published in the USSR (mostly in good translations) and some of those deserve to be read by anyone with an interest in sf.

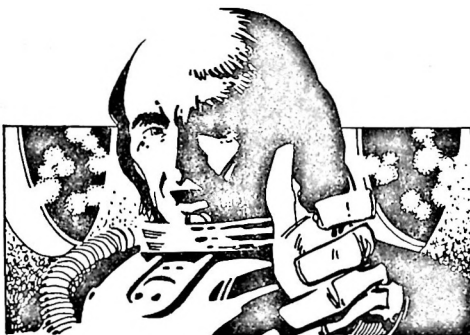
Modern sf in the USSR (after the hiatus of the Stalin era) began in 1956 with the publication of the novel ANDROMEDA, written by the distinguished palaeontologist Ivan Yefremov. An excellent English translation (by George Hanna) was published by the Foreign Languages Publishing House in Moscow, in 1959.

The novel is set in a few thousand years in the future and its dominant theme is communication. Human society is depicted as an advanced, classless society (in which the State has largely "withered away"); it is not presented as an insipid ideal static society, but as one in which the communication of ideas can sometimes be very difficult and in which human errors can cause suffering. Humanity has linked into the Galactic network which exchanges information with the other intelligences of the Galaxy, but this communication is frustratingly inadequate. Bafflingly incomprehensible messages are received from the ancient worlds near the Galactic centre - and how can one ask for clarification when a reply to any query would come after 50,000 years? Physical interstellar travel is occasionally performed; the opening chapters deal with an expedition from Earth to discover why a planet of a nearby star has dropped out of the Galactic network. (It is found that the civilization there had polluted its environment with radioactivity to a fatal extent.)

A particularly striking passage describes the broadcasting of a program depicting the civilizations of Earth to the Galactic network. The program is narrated by a woman biologist and the author devotes a long lyrical passage to a description of a dance which she performs to the Galactic audience, whilst wearing Ancient Cretan costume. The climax of the novel describes the reception of intelligible signals from the Andromeda galaxy.

Yefremov's novel stirred up an immense controversy in the Soviet literary world, which in 1956 was in the early stages of thawing out from the limitations of the Stalin era. The author's imagination roams unhindered through the Universe and the novel has the richness of detail characteristic of 19th-century Russian literature. The book's immense popular (and critical) success within the USSR makes it a highly significant landmark in Soviet literature.

A filmed version has been made in the USSR, but it has yet to be seen in this part of the world. In 1961 a London newspaper published a version of ANDROMEDA, condensed to one page (as it had previously done for DOCTOR ZHIVAGO). One minor episode in the book describes several characters vacationing in Antarctica and in order to take a brief swim amidst the ice they remove their clothing. In the opinion of the London editor that disrobing was of major concern to his readers and his condensation of the book consisted largely of that brief incident!



Together with Ivan Yefremov, the most popular writers of sf in the USSR are the Strugatsky brothers: Arkady, a linguist, and Boris, an astronomer. Their novel FAR RAINBOW was published (in an English translation by A.G. Myers) by MIR Publishers in Moscow, in 1967. Those readers who think of Soviet literature as being uniformly and depressingly optimistic will find FAR RAINBOW to be a notable exception. The novel is set on a planet reserved for the purposes of scientific research where an experiment gets out of control and sends waves of destruction spreading over the entire planet. The novel is a sombre and thought-provoking study in ethics, examining the reactions of people to disaster and imminent death. Much of the book is devoted to the actions of people attempting to evacuate all children from the planet, while others attempt unsuccessfully to control the wave of destruction.

Another novel by the brothers Strugatsky, HARD TO BE A GOD, has been translated by Wendayne Ackerman and published by Eyre Methuen (London, 1975). The central

characters are a team of terrestrial observers, operating secretly on a planet where humans live in a feudal society. The ethical code of the observers forbids them to intervene in the society, but one of them feels such anguish at the suffering of the people under their brutal rulers that he uses his terrestrial technology to help the suffering populace, with predictably disastrous results. The novel is a most interesting discussion of the ethics of communication between cultures, with obvious relevance to contemporary international relations.

The novel HORSEMEN FROM NOWHERE, written by the brothers Aleksandr and Sergei Abramov, was published in an English translation (by George Yankovsky) by MIR Publishers in 1969. It opens in Antarctica, where US and Soviet scientific teams discover aliens resembling rose-coloured clouds. The aliens are stripping the ice-cap from Antarctica and sending it away from Earth and they have the disconcerting habit of creating replicas of humans and their artifacts, which eventually change back to rose-coloured clouds. The replicas are sufficiently realistic for some of them to realize that they are not genuine humans and to express their concern at the prospect of changing back into an alien cloud.

The aliens extend their activities from Antarctica over much of the Earth, both removing ice and creating replicas on an ever-growing scale. International commissions of scientists investigate the aliens and decide that they are using the ice to create replicas of humans, in an attempt to understand humans. At the climax of the book a team of Soviet and US scientists succeeds in establishing the first tentative mutual understanding between humanity and the aliens. A noteworthy feature of the book is its friendly treatment of the American characters; even an American general is depicted with some sympathy although he hinders the scientists.

One of the best anthologies of Soviet sf published in the USA is LAST DOOR TO AIYA, translated by Mirra Ginsburg and published by S.G. Phillips (New York) in 1968. The nine stories include The White Cone Of The Alaid, a haunting and poetic tale by the brothers Strugatsky; The World In Which I Vanished, a witty satire on capitalist economics by Anatoliy Dneprov; and Out In Space, a series of tall tales by Ilya Varshavsky.

The Yugoslav literary critic Darko Suvin has edited an anthology of sf from Eastern Europe, OTHER WORLDS, OTHER SEAS, published by Random House (New York) in 1970, with a paperback edition by Berkley (New York) in 1972. Suvin's long preface describes the development of sf in Russia since the 19th century and in contemporary Eastern Europe. The 10 stories included from Soviet authors are mostly satirical fables, the funniest of which is Anatoliy

Dneprov's Interview With A Traffic Policeman. Another story by Dneprov is Island Of The Crabs (which has appeared in several other anthologies) in which a group of cannibalistic, self-reproducing robots are let loose on an island to fight amongst themselves so as to evolve rapidly into invincible military robots.

C.G. Bearne has edited the anthology VORTEX - NEW SOVIET SCIENCE FICTION, published by MacGibbon & Kee (London) in 1970, with a Pan paperback edition in 1971. It includes a perceptive sociological analysis of sf in East & West by Ariadne Gromova and includes The Time Scale, a story by the Abramovs in which a Polish delegate to the United Nations learns to find his way amongst branching and looping time tracks. The Strugatskys contribute a novella entitled The Second Martian Invasion, in which the narrator is an elderly pedant and whose disputes with the local bureaucrats over his pension get interrupted by a great upheaval, which some say is an invasion from Mars. The pedant happily accepts the new order in which everyone gets paid for regular contributions of his gastric juice and he cannot understand the young rebels who refuse to submit. The tale is a subtle political fable, which can be interpreted at several different levels.

Many more English translations of Soviet sf are reported to be in preparation in the USSR and fans should find it worthwhile to keep an eye open for these as they appear.

Garry J. Tee  
(New Zealand)  
October 1976





## VIEWED FROM ANOTHER SHORE

**Rollo Treadway discusses  
SF Art and Illustration**

In the last column we touched upon several notable names working in the sf and fantasy field. Far from being able to cover the present-day state of the art this month, I'd like to mention a few more of my personal favourites.

Some splendid Marvel efforts demand comment, particularly *Deathlok* (conceived and drawn by Rich Buckler), *Killraven* (a series within the *War of the Worlds* group, drawn in fine post-Conan style by Craig Russell) and my personal favourite, Jim Starlin's *Warlock*. Starlin somehow manages to illustrate his amazingly complex plots with equally complex framing, while still retaining the degree of legibility so essential to the comic form. The *Warlock* series is certainly removed from the main comic field and is well worth a closer look by keen fans.

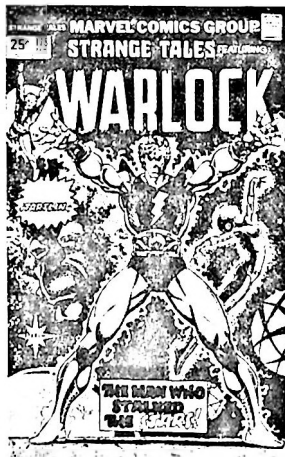
Not to be outdone by their competitor, D.C. and Charlton have produced several interesting alternatives to the somewhat

fearsome Marvel Superhero range. Charlton's *E-man* was an amusing if somewhat short-lived effort. Writer Nicola Cuti and artist Joe Staton's *E-man* was originally an energy bolt discharged from an exploding nova, which eventually lands on Earth and takes the form of a surprisingly naive yet charming earthman. Able to convert himself to any energy form at will, *E-man* occasionally dips into any handy battery for a kip, and transports himself along phone lines to any destination dialed by befriended college student (and knockout looker) Nova Kane. The possibilities were endless - sadly *E-man* lasted but ten issues.

One of DC's best in the field (at least to my somewhat art-biased tastes...) is *Swampthing*. Creatures from the swamps have had an illustrious comic history (for example, Esteban Maroto's treatment mentioned in *Noumenon* 8/9), but with artist Berni Wrightson DC managed to produce the definitive example. Wrightson is a prolific artist, working on many things at once, and with *Swampthing* he brings to bear a truly gothic imagination. Since issue 10 *Swampthing* has been illustrated by an artist from the Filippino school, Nestor Redondo. Not to be outdone by Wrightson, Redondo has continued our hero's adventures in true gothic fashion; glance at any of Redondo's inventive splash pages.

The impressive Filippino school is rapidly making inroads into the American comic field (recent work on *Conan the Barbarian* has been most outstanding). Hopefully Leo Hupert can cover these and many other deserving artists in greater depth in "The Comic Fiend" column.

Another area that demands attention is the sf work that has been produced by the Underground Comix over the last few years. These comics are well worth a closer look (the NZ Customs Department permitting) and if anyone has the opportunity to check out issues of *Slow Death* they'll find the experience most rewarding. It seems this series contains the highest sf/fantasy



content of any of the undergrounds and this factor, coupled with their stunning roster of artists, pushes Slow Death to the front of the mass of U. Comix produced in the last ten years. Artists such as Rich Corben (producing some of his finest work under the pseudonym "Gore"), Rand



Holmes (perhaps best known for his Harold Hedd strips), Jaxon, Gregg Irons and Tom Veitch have all produced some very hard-hitting sf-related material for Slow Death (in addition to countless other comix). The recently released Slow Death Anthology collects together some of the better work from the first six issues in the form of a 128 page soft cover publication.

With the publication of Vol. 3 No. 4, Science Fiction Monthly made its final appearance in our bookshops and I feel the time is right for a short summary and overview of that worthy enterprise. The first issue appeared as a startling, glossy and surprising entry into the non-field of sf art publications in 1974, promising much for the pre-inflation sum of 60¢.



Vol.1 No.1 was truly startling at the time. The largest full colour format I'd ever seen (11 1/2" x 16"), the first issue arrived with a Bruce Pennington cover (not one of the best he has ever done but still damned impressive at that size), 5 double and 4 single page full colour posters, an interesting news page, several stories and non-fiction items, and a single page article on cover artist Pennington. And the promise of more to come.

Produced by New English Library, SFM worked its way through the first twelve issues with some very impressive artwork and with a worldwide circulation reportedly reaching 125,000 copies. Chris Foss was the featured artist of No.2 and throughout the first volume the work and history of other notable sf artists was featured. Strangely enough, however, the black and white artwork used to illustrate the fiction in each issue was often mediocre (as was most of the fiction), which perhaps



pointed towards a lack of firm editorial direction (and perhaps a lack of finance as well). It appears that the full colour art was carrying the publication.

Even this began to suffer early in Volume Two. Gone was the monthly article on a specific artist - without even mentioning one American working in the field - and much of the colour work was inferior to that in earlier issues. Malcolm Poynter's comic strip *The Size of Things To Come* appeared for the first time in Vol.2 No.1 and this proved to be little more than an annoying waste of full colour page space. It is possible that by this stage *SFM*'s finances were spread a little thin; a reported paper shortage in Britain was causing trouble and sales were suffering from the declining standard of the art and fictional content. It was a bad time for plushly produced colour magazines; in New Zealand the price had risen from 80¢ to



\$1.22 in just twelve months. Meanwhile, worldwide sales and interest had dropped down to the faithful and the enthusiasts.

Volume Three saw an improvement in the colour art at least. Bruce Pennington's *NEL* work appeared regularly throughout Volumes 2 and 3, but others such as Chris Foss, Anthony Roberts and two excellent newcomers, Peter Jones and Patrick Woodroffe, made only occasional appearances.

With Vol.3 No.2, *SFM* finally fulfilled some of its early promise and published an in-depth examination and portfolio of one artist, Kelly Freas, devoting a large portion of the issue to this one subject. The promise of the long awaited, in-depth appraisal of LP cover artist Roger Dean was a disappointment, however. Vol.3 No.3 included a surprisingly one-dimensional article on Dean and chose to reproduce already widely available examples of his work. Volume Three appears to be "too

little, too late", and number four was to be the final issue.

And so after 28 issues, what remains is an extremely interesting, but seriously flawed, publishing oddity. Those with all 28 issues should just store them away... someday they will be worth perhaps a little more than their cover price. *SFM* should have been a success, but muddled editorial construction and fluctuating artistic content (which should have been its strongest point with that format to work with) produced too many difficulties to overcome. It was nice while it lasted.

The following is a breakdown of artists who had more than a passing mention in *SFM*:

#### Volume 1, Number

1 Bruce Pennington	2 Chris Foss
3 Ray Feibush	4 David Hardy
5 Christopher Yates	6 Eddie Jones
7 Ian Miller	8 Josh Kirby
9 David Pelham	10 Bob Fowke
11 Roger Dean	12 James Cawthorn

#### Volume 2, Number

3 E.A.J. Duffy	11 Anthony Roberts
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#### Volume 3, Number

2 Kelly Freas	3 Roger Dean
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\* \* \*

Before closing this month's column I'd like to mention two stunning paperback covers. Both are very similar in style and come from the hand of English artist Patrick Woodroffe. They recall his equally impressive and one of my all-time favourite cover paintings, the three-part work for Piers Anthony's *Sos The Rope* trilogy.

For Ralph Milne Farley's *THE RADIO PLANET* (Ace), Woodroffe has produced a splendidly eerie landscape of beautifully conceived detail (it is a full wrap-around illustration), complete with a fearsome alien archer, painted down to the last hair, snarling out of the immediate foreground.



For Peter Valentine Timlett's *THE SEED-BEARERS* (Corgi) the construction is similar, with an equally fearsome primitive glaring out of the same piece of foreground, this time displaying a recently severed head held in his left hand. Again

the detail is reproduced down to the last grizzly hair and though this is not a wrap-around cover, it is as exceptionally eye-catching as THE RADIO PLANET. Both covers are almost identical in construction but their individual moods are entirely different. Woodroffe is a very prolific artist, able to paint in a number of very impressive styles. I intend to cover his work more comprehensively in a future column.

Rollo Treadway  
(New Zealand)  
December 1976

\*\*We've received a few letters specific to Rollo's last column, which we thought it better to deal with here. BAT\*\*

Michael Newbery, 111 Houghton Bay Road  
Wellington 3, NEW ZEALAND

Well, Noumenon 8/9 is here at last, and congratulations to Colin Wilson for the centrefold.

Further to the comments by Rollo Treadway about the Dan Dare strip in Eagle, Eagle had a companion paper - Boys' World - with which it eventually merged. This, at least at first, featured excellent art work and reproduction and a noticeable trend towards f and sf.

Especially noteworthy were: "Wrath of the Gods", set mainly against a backdrop of Greek mythology; "Exhibit X" which had something from outer space taking over mens' minds, and was well drawn with imaginative shading; and "Merlo The Magician" and "The Angry Planet". The latter two came from the pen of none other than Harry Harrison!

"Merlo" started off as a serial (no strip) in April 1963. "The Angry Planet", which appeared in the latter half of 1963, was actually "Deathworld" in disguise. The hero's name was changed to Brett Million and the story ended slightly differently, but the essentials of Pyrrus and its weird flora and fauna remained unchanged.

In an interview which appeared in the February 1969 Worlds Of If, Harrison mentions that he used to write for, and draw, comics, and that he was in Britain and Europe circa 1963 - when the strips appeared - although he makes no mention of "The Angry Planet". (1 December 1976)

Michael August, 17 Penhelig Place,  
Christchurch 5, NEW ZEALAND

Noumenon 8/9 was the best issue I have seen so far. The standard of the articles and reviews gets better every time. However, there are exceptions to every rule and I do have a complaint about Rollo Treadway's superficial and inaccurate treatment of Marvel comics' contribution to sf art.

For a start, he seemed unable to make up his mind whether or not he was talking about sf or sword-and-sorcery, which despite the tendency to lump them together,

are two very different things and thus require different illustrative techniques. Even assuming he was writing about both subjects, to cite Barry Smith, excellent though he is, to the exclusion of other artists working for the company is unfair. He might have at least mentioned Jim Steranko, whose crisp, elegant, futuristic style transformed Nick Fury, Agent of SHIELD (a super-spy magazine), into a treat of sf visual effects. At times, his cover work was very similar to Salvador Dali's artistic style.

Another unforgivable omission by Mr. Treadway was his failure to recognise Neal Adams. Adams began on the colour comic X-Men, a super-hero comic with sf leanings, and later graduated to chief cover artist for the black-and-white line. (Adams also did superhero work for D.C.) His Conan b&w covers, though very different, are comparable with Smith and, quite frankly, I do not think he is far behind Frazetta. Examples of his art can be seen on the new editions of Tarzan paperbacks, currently in New Zealand shops.

Finally, while I agree with Mr. Treadway that the colour printing process does limit the artist, it is amazing the amount of depth and detail some superhero/sf artists are able to achieve within those limitations. Pick up Jim Starlin's Warlock or Craig Russell's War Of The Worlds if you don't believe me and see for yourself.

Actually, the article really was quite reasonable, especially the Dan Dare part, but if you are going to write about a subject it is your duty to the reader to try and cover the ground more adequately.

\*\*Rollo replies:\*\*

Many thanks for your remarks on the column. However, the column is basically intended as comments on artists and work that have caught my fancy and is not intended as a definitive critique. The last column started: "By the '50s we can begin to trace the evolution of some of the present day sf artists working in the comic medium." So the information from the column in Noumenon 7 through to the final part above should be regarded as an introduction to sf-related comics. Additional information from enthusiasts such as yourself is welcome and helps fulfill one of the major functions of a magazine like Noumenon - a place where fans can talk to each other. I will be mentioning Neal Adams when I deal with artists working in both the comic and book cover fields.

I agree with the distinction between sf and sword & sorcery but this does not have to mean discussion of one to the exclusion of the other.

\*\*We also had an informative letter on comics from Zak Reddon but it seems it was written prior to the column in 8/9. Thanks anyway Zak.\*\*



# STARSHIP



## MINSTRELS

OLIAS OF SUNHILLow - Jon Anderson  
(Atlantic Records; SD 18180)

Cover designed and illustrated by Dave Roe

This album, in many ways a summation and key to the music of YES, must be viewed from many perspectives. Physically, it appears in a cover collector's delight, with splendid flowing illustrations, the story background, and full lyrics. The music was recorded over a period of some months, Anderson composing and playing everything, a process he found both educational and exhilarating. The story as given on this album throws much light on the work of Roger Dean (their cover artist for some time), especially the cover for YESSONGS.

Olias, a mage who takes physical form when needed, joins with two similar masters (Ranyart and Qoquaq) to help the people of Sunhillow when their planet is near the end of its life. Olias is a Starship builder and he sings the ship, the Moorglade, into existence from the "metallic-like trees", their roots and the "fish of the ocean". Then Qoquaq sings across great distances to the four tribes of Sunhillow, who "existed through music, rhythms and tempos, each of the tribes attaining a light of their own."

The Nagrunium ("deep dark skinned stretched beat"), Asatranus ("jangled lines of monatone"), Oraccanion ("cascading ready light metal") and Nordranus ("weavers of body sound") gather to the Moorglade, at first discordant and competitive until Qoquaq's great song guides them into harmony. The resulting rhythms help the Moorglade to "invent speed" and the three mages enter their piloting trances, Ranyart that of navigation. The tribes feel some doubts, allowing "Moon Ra the disorientation" some play until Olias awakens and sings "chords of love and life".

And soon the Song of Search resulted in the Moorglade landing on the plains of Asgard and the "one mind of many thoughts emerged from within; one sound; one soul; one." Whereupon the three masters once again become one with the universe.

Detailed and worthy though the story is, Anderson is much too intelligent to tell it with the lyrics. He allows the music to suggest the scope of the work, using lyrics to highlight and expand various parts of the tale.

The album opens with massed keyboard backing, with harp, guitars, mandolin and synthesizer all synchronised to accentuate a sparse melody, developing through the non-English chant of Meeting, a brief prelude to Sound of the Galleon. Anderson uses various synthesizers and guitars to create a rich musical canvas, the lyrics broad, colourful and allusive strokes of detail.

Dance of Ranyart, again harp and guitars, leads into the bubbling synthesizer opening of Olias. Here are percussive verses and, even though the instruments and Anderson's voice are multi-tracked, the sound is uncluttered.

Qoquaq features some extremely pretty synthesizer work on the melody, with vocal sounds slowly gaining dominance. To be overpowered by the Eastern and percussive section Naon. Then the vocals again rise, but not to become more than just one element of the thick, wistful and uplifting general feel which pervades the album and is especially noticeable here. Solid Space is similar but suggests something more about this music.



It is also a music of a new realm. It seems to be a view of medieval fantasy which has grown into a future that avoided the pitfalls of industrialism and commerce; where the sciences and arts are complementary means towards individual, highly creative, evolving expression. The main impression is of intelligent and refined music making, a genre quite distinct



from the mainstream and which builds on itself. Moon Ra is an extended chant, Chords a very pretty song, and Song Of Search a moving piece. But all mean more in the overall context. Only YES and FLOYD have achieved this type of wash and texture of sound consistently, at once both intelligible and futuristic, obviously fantasy and totally new.

Whereas much Rock music stems from a stance, here is certainly music which arises from life and feeling. OLIAS OF SUNHILLON is a beautifully woven tapestry of thoughtful music, skillfully crafted and presented. May your listening be enriched by it too.

BAT

GO - Yamashta/Winwood/Shrieve  
(Island Records; ILPS 9387)  
Cover art uncredited

Despite the cover and label indications, you should begin this album with side two. You should also read Robin Denselow's comments on the work (in the booklet provided) before listening, wherein he also gives possible explanations for the reversed state of affair.

The work was partially inspired by the game "Go", though it is also about "opposites colliding, reality and fantasy shifting into one another, rebirth through suffering, and defeat turned to victory." Space Requiem is the mood-setting prelude, with Stomu Yamashta (who composed and arranged the album, with the exception of one Winwood track) and Klaus Schulze (German keyboards wizard) coaxing their batteries of synthesizers to greater things as they move into Space Song. Bubbling and whispering, this is definitely spacey and floating a la T. DREAM or middle period FLOYD. Then Yamashta's tympani introduce the strange melee of sounds that heralds our approach to, and inspection of, planet Earth. Titled Carnival, this is a fierce and somewhat menacing piece, with definite echoes of Stravinsky's Rite of Spring.

Then Ghost Machine, a Blues/New Jazz cross, allows you to get some feel for the musicians. Yamashta is on percussion and synthesizers throughout, with Steve Winwood (lead vocals, keyboards), Michael Shrieve (drums), Schulze, Roske Gee (thick and perfectly recorded bass) and Al DiMeola (lead guitar) the main personnel who appear in various combinations with other backup musicians. This is another vigorous track and features some excellent guitar work from DiMeola.

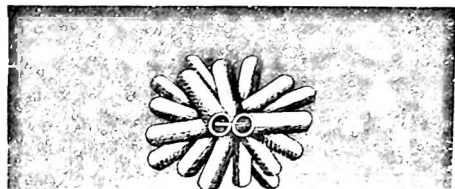
Surf Spin (Yamashta, Gee and a string section arrangement by Paul Buckmaster) is an odd, gentle piece, a brief link to Time Is Here. This is another unusual section, a fertile blend of various styles which is a key part of the story. Winner/Loser is the track written and arranged by Winwood, which doesn't fit so well perhaps due to his distinctive style. It is certainly obvious and repetitive, comments that apply to no other part of the album.

The next side opens with Solitude, 17 a short, pretty and moving introduction to Nature, where Winwood's remarkable vocals help to make a most beautiful track. Listen also to Gee's bass lines.

S T O M U Y A M A S H T A .

W I N W O O D .

M I C H A E L S H R I E V E



Air Over is another attractive piece, Yamashta and Schulze again on synthesizers, enhancing the movement to Crossing The Line. This is sheer beauty also, here with a very fluid solo guitar break from Pat Thrall. Anyone who doubts the merit of Rock should listen to these four tracks! They leave you completely unprepared for Man of Leo, a solid and Soul-tinged track featuring a ripping guitar solo, DiMeola's best on the album - and listen to Yamashta's percussive effects which mark the change to Stellar and the return to space, which is amply portrayed on the very atmospheric and captivating final piece, Space Theme.

Al album of vision, skill, wonder and virtuosity. Highly recommended.

BAT

#### TALES OF MYSTERY AND IMAGINATION

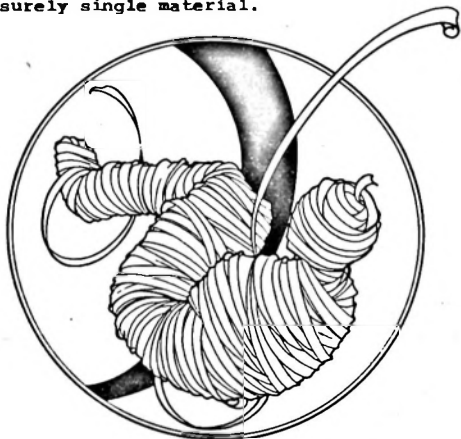
The Alan Parsons Project  
(20th Century Records; L 35891)  
Cover design by Hipgnosis  
Inside layout and graphics by Colin Elgie

Musical interpretations of other types of art are fairly common and people working in the Rock field have attempted quite a few recently. This is an expensively produced album dedicated to the life and works of Edgar Allan Poe, including a Chronology of Poe's life along with musical and background details on the fold-out cover, plus a separate booklet with lyrics and photographic interpretations. Thus, the presentation alone suggests this is an album worth buying.

The music is co-written by Alan Parsons (British engineer and producer of some note - McCartney, Hollies, Floyd, Al Stewart, etc.), Eric Woolfson (main enthusiast for basing a work on Poe) and Andrew Powell (arranger and conductor),

with the musicians including some notables - David Paton, Francis Monkman, John Miles, Arthur Brown, The English Chorale - and "two hundred" others.

The album opens with a swirling keyboards backdrop, progressing to an Oldfieldish instrumental section which comprises the heart of A Dream Within A Dream. A plunky bass part provides a link to The Raven, a thick and romping piece of Rock which sets the tone for most of the album. The Tell-Tale Heart is a suitably manic song for Arthur Brown to rage out on, the orchestral section adding to the manacé. Solid contemporary Rock. As is The Cask of Amontillado, the ballad and orchestral styles adding to the grandeur. Doctor Tarr And Professor Fether is another piece of good and solid Rock, surely single material.



Side two's main piece, The Fall Of The House Of Usher (15:13), is an orchestral suite and represents Powell's main contribution to the album. Suitable foreboding attaches to the opening sections, while the Intermezzo presumably represents a (the?) storm. The Pavane is indeed stately, the acoustic guitars and harpsichord (a tinkling feel that again bears comparison to Oldfield's work) building with the rest to a not altogether convincing climax. "Fall" is pretty much what you'd expect - a short section of various effects. Overall, this major piece is not particularly well-composed, being too homogenous and long for its few actual statements. To One In Paradise (4:12) is a pretty final song which ends the album in an agreeable way.

This work is a fair attempt at giving some idea of Poe's life and works, though it is somewhat of a popularization (and thus superficial). The lyrics do suggest Poe's torment at times, most especially in The Raven, Tell-Tale Heart and To One In Paradise. However, as Brian Aldiss has

said: "The evil that confronts the Poeian protagonist is not simply external; it is a part of his destiny, if not of himself."

It is this sort of depth to Poe that has been missed in this musical tribute. Parsons, Woolfson and Powell have produced a worthy album that showcases what one branch of modern Rock is about. But just as they haven't given us anything new in terms of music, neither have they shed any real light on Poe and his works. Perhaps a listener will be inspired to delve deeper for himself, however.

BAT

#### ASTOUNDING SOUNDS, AMAZING MUSIC

HAWKWIND

(Charisma Records: 9124 002)

Cover art by Ashby (?)

Although this album marks the return of Bob Calvert it is the group's most unsatisfying album to date. Reefer Madness opens, with that distinctive chunky and driving rhythm guitar, good keyboard work, but barely adequate drumming and bass playing. The "reefer madness" stoned



sequence is very ho hum. Steppenwolf is an uninspired and overlong piece, with plenty of effects and whispered, decipherable vocals. A poor beginning.

The basic problem with the album is that it has all been done before, and better (even by this group!). City of Lagoons, Aubergine and Chronoglide Skyway are the worst examples, while Kerb Crawler is a typical example of poor HAWKWIND and Kadu Flyer is dreary. Only the cover is of much interest.

BAT



# The Comic Fiend

Wherein Dennis Stocks  
comments on last month's  
column by Leo Hupert.

Dennis Stocks, PO Box 235, Albion,  
Brisbane, Queensland 4010, AUSTRALIA.

Thanks for Naumenon 8/9 which is surely  
heading for Hugo nomination...you really  
make me green with envy. Beautiful job.

I would like to comment on Leo Hupert's  
article on Vaughn Bode (note there's an  
H in his name which seemed to be lost in  
the title). \*\*Er, yes. Our headline artist  
(who shall remain nameless) and I noticed  
that horror about three days after the  
copies had been mailed out. BAT\*\* I don't  
feel there was any active "reluctance" to  
discuss details of Bode's death. In several  
obituaries I read details were men-  
tioned and people, I'm sure, didn't want  
to dwell on what is, after all, a morbid  
subject. I don't know which fanzines  
oriented towards comics Leo reads, but  
sufficient was printed to satisfy Bode  
fans' curiosity and obviously he missed  
it.

I feel the B&W work Bode did for National  
Lampoon was far superior to the colour  
pages. I'm fortunate enough to have a  
copy of the original Bantam edition of  
DEADBONE EROTICA and can compare it with  
the later Northern Comfort reprinting of  
the B&W work from Cavalier; DEADBONE carries  
less material but the larger format

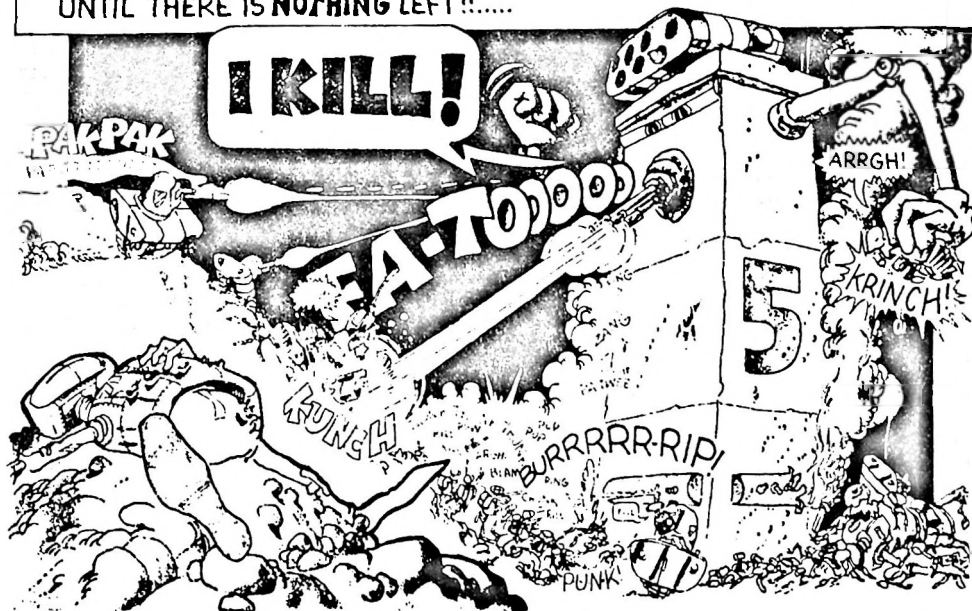
makes up for this.

A little like Moorcock in his interlock-  
ing of several story lines, Bode began  
what I feel is his finest work in Graphic  
Story Magazine with The Machines. Here  
humankind have retreated below the Earth's  
surface, leaving the many and various  
machines to fight out a war everyone's  
forgotten. Essentially it appears the  
machines have banded into clans, ruled by  
a central computer (Big Momma) and, rather  
than the conflict involving two distinct  
sides, these clans wage war on each other.  
These machines appear from time to time in  
the Deadbone strip. I've enclosed a page  
from Graphic Story Magazine which may be  
of interest. Another creation were the  
Tibbits Tong, who were mobile in their  
spheres; "The Collector's Portfolio on  
Tibbits Tong" was reprinted in a recent  
copy of Junkwaffel.

All in all I'm overjoyed to see a column  
such as Leo's in your 'zine. Another artist  
I find superb is George Metzger. Of  
note are Master Tyme and Mobious Tripp and  
his comic strips without word balloons or  
text in any form. Also, the Moondog and  
Kalieda Smith series. I hope Leo will  
consider this fine artist sometime in the  
future.

(23 November 1976)

**ON THE SURFACE, A WAR OF MACHINES RAGES ACROSS A  
STERILE WORLD....ONE GOAL UPPERMOST IN THE DIM MINDS OF  
THE METAL AND PLASTIC COMBATANTS: KILL, DESTROY, ANNIHILATE  
UNTIL THERE IS NOTHING LEFT!!.....**





Col. "Buzz" Aldrin, Jr. - RETURN TO EARTH  
(Bantam 1974 \$1.75)

Excellent autobiographical account by Aldrin, second man on the moon; lots of details of the space program, and interesting social and psychological commentary on the lives of astronauts. Recommended if you're into non-fiction.

-DMK

Brian Ash - WHO'S WHO IN SCIENCE FICTION  
(Elm Tree 1976 \$9.50)

This has proved an excellent reference work. The capsule biographies concentrate on significant dates and works, rather than (for me, less interesting) personal details. Ash speaks of "noted writers, editors, illustrators" being included so there are a few grumbles. Why not include all Hugo and Nebula winners, for example (especially artists). Charles and Dena Brown, Michael Coney, Tom Clareson, David Kyle, Kit Reed, George Stewart, Thomas Burnett Swann, Don Turk and Peter Weston should have been mentioned (and Pangborn's DAVY, among stories or books omitted), especially as such as Rex Gordon, Joseph Green, Alfred Bennett, Dieve Cartmill, David Duncan, Clare Harris, R.W. Mackelworth, Tom Purdom and Jerry Sohl are given entries. And Rollo has a list of artists as long as his arm he'd like to know about. But what's there, and there is a lot, is extremely useful and Ash and Elm Tree should be thanked warmly. - BAT

Isaac Asimov - BUY JUPITER And Other Stories  
(Gollancz 1976; Panther 1976 \$1.95)

Sorry. These may have been good then but they're bloody awful now. Asimov's chatter between stories here becomes tiresome. I think Asimov has exhausted

the value of this format. He certainly has for me. - BAT

Lloyd Biggle, Jr. - MONUMENT  
(NEL 1975; NEL 1976 \$2.40)

Another of Biggle's sensitive treatment of alien natives on a paradise-like planet faced with the eternal choice: development and destruction, or simplicity and survival. Nice reading, though somewhat predictable. - DMK

Philip K. Dick - THE MAN IN THE HIGH CASTLE  
(Gollancz 1975; Penguin Reprint 1976 \$2.10)

In a delightful, almost humorous, stylised manner Dick gives us an alternate world story wherein the Axis powers won W.W.II. The book is finely crafted (a Hugo winner) and has a beautiful Japanese flavour. Highly recommended. - BAT

David Downing - FUTURE ROCK  
(Panther 1976 \$1.95)

A stimulating if superficial and patchy coverage of social commentary and other sf themes used in Rock. Some parts are very good (chapters 3,5,7,10, the latter half of 11) and others surprisingly weak (FLOYD, YES, ch. 12, electronic music). There are many instances of poor writing and evaluations, and too much time is spent on the '50s and Pop. I'd say the book was written in early 1975 and so many of the recent albums in the Disco-graphy are not mentioned in the book. But, as I say, stimulating. - BAT

Frank Herbert - CHILDREN OF DUNE  
(Analog 1976; Gollancz 1976 \$9.05)

The main criticisms I've seen of the Dune saga seem to revolve around why it has to be so intricate and what the ultimate goal is. A few of my marginal comments (I

always read with a pen) will give you some idea of what I find so exciting about Herbert's writings: "beautiful writing", "remarkably effective dialog", "an excellent observation", "such skillfully handled intrigue". In other words, the journey is far more exciting than the destination. Who else can write three or four consecutive stories, cutting at such vital points, each new start immediately drawing you in, and the whole a fascinating and richly woven tale? For me, this is brilliance. I'm glad Herbert can share so much of his mental life in such a rewarding way for the reader. Highly recommended. - BAT

Damon Knight, Editor - PERCHANCE TO DREAM  
(Gollancz 1974; Coronet 1976 \$2.70)

Thurber, Wells, Dostoevsky, Kipling, Maugham, Leiber and others are gathered in this collection of "dream trips into the fantasy world of sleep." Some stories are good, others not so outstanding, but all in all an interesting book. Not really sf, however. - DMK

Ursula K. LeGuin - THE LEFT HAND OF DARKNESS  
(Ace 1976 Reprint \$2.75)

This book won both the Hugo and Nebula Awards for its year and deservedly so. It is a wonderful vision, most skillfully crafted by one of today's outstanding writers. In the introduction "commissioned especially for this edition", Ursula talks of thought-experiments (rather than predictions); artists, and the way they use words; of how artists are not predicting or prescribing, but describing; and why metaphors can be so exciting.

Highly recommended. - BAT

Vonda N. McIntyre & Susan Janice Anderson  
AURORA: BEYOND EQUALITY  
(Fawcett 1976 \$1.25)

Nine stories, supposedly "amazing tales of the ultimate sexual revolution", by Raccoona Sheldon, James Tiptree Jr., Dave Skal, Mildred Downey Broxon, Ursula LeGuin, Joanna Russ, P.J. Plauger, Craig Strete, and Marge Piercy. Intended to be stories of nonsexist futures and alternate role possibilities...some very fascinating stories. Good reading. - DMK

John Flint Roy - A GUIDE TO BARSOOM  
(Ballantine 1976 \$2.50)

A reader's guide to the Mars of E.R.B. Chapters include: a Brief History of pre-Carter Mars; a Geography of Barsoom; a Biographical Dictionary; the biology, including a Dictionary of Plants; Language, Religion, Customs; a Glossary; Quotations, Proverbs; Barsoomian Science; and a brief biographical sketch of Burroughs.

A must for the enthusiast. - BAT

Bob Shaw - A WREATH OF STARS  
(Gollancz 1976 \$8.60)

Real people in real situations becoming involved in very unreal happenings;

definitely a worthwhile book with a strong plot and good characterization. Moves nicely from the simple to the complex, without any holes. Highly recommended. - DMK

Robert Silverberg - NEW DIMENSIONS 6  
(Gollancz 1976 \$8.95); Anthology

The stories herein are mostly failures, being either dreary experimental/new wave efforts (Effinger, Tiptree, Pollack, Randall), outdated (Pollack, Jeffers) or inferior to the author's other works (Gotschalk, Malzberg, Reamy, Farmer). If these really were the best new visions, the future of literature would be bleak. - BAT

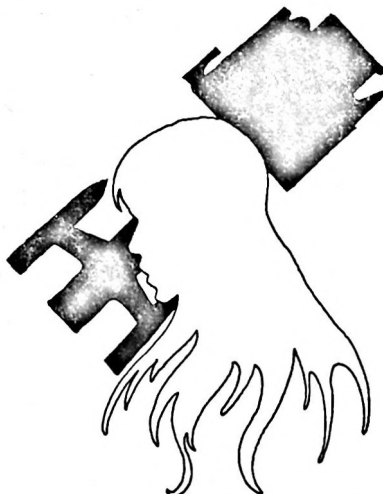
A.E. Van Vogt - THE UNDERCOVER ALIENS  
(Panther 1976 \$1.60)

Originally published as THE HOUSE THAT STOOD STILL in 1950; a fast-moving, well-written detective/adventure/hero-heroine tale with an interesting twist. - DMK

James White - HOSPITAL STATION/STAR SURGEON  
(Corgi Reissues 1976; \$2.15, \$1.95)

Chronicles of Sector General, a huge space hospital. Too many quasi-medical terms and details, but interesting for a while. - DMK

\*\*We do have the usual type of reviews from other contributors on hand but it seemed capsule evaluations were better for this issue. The use of both types of review will become a common feature in Noumenon from now on. BAT\*\*



\*\*\* SF (AND RELATED) BOOKS PUBLISHED IN NEW ZEALAND - NOVEMBER & DECEMBER 1976 \*\*\*  
\*\*\* - (listed in order under their NZ publishers and distributors) \*\*\*

OX - Piers Anthony (Avon \$2.15); First edition; Cover art by Rich Corben  
THE STONE THAT NEVER CAME DOWN - John Brunner (Daw \$1.75); Reissue; Cover art by Freas  
AT THE EARTH'S CORE - Edgar Rice Burroughs (Ace \$2.50); New cover on old edition (?)  
DR. BLOODMONEY - Philip K. Dick (Ace \$2.15); Reissue; Cover art uncredited  
THE WORM GYROBOROUS - E.R. Eddison (Ballantine \$2.75); Reprint; Cover art uncredited  
THE RADIO PLANET - Ralph Milne Farley (Ace \$2.15); SF from the Great Years edition;

THE LEFT HAND OF DARKNESS - Ursula K. LeGuin (Ace \$2.75); Reprint, with an added introduction (copyright 1976); Cover art by Alex Ebel

A GUIDE TO BARSOOM - John Flint Roy (Ballantine \$2.50); First edition; Cover art by Boris Vallejo; Interior illustrations by Neal MacDonald  
THE TOURNAMENT OF THORNS - Thomas Burnett Swann (Ace \$2.15); First edition

THE DYNOSTAR MENACE - Pedlar and Davis (Pan \$2.35);  
THE INVISIBLE MAN - H.G.Wells (Fontana \$2.35); Reprint

BUY JUPITER AND Other Stories -- Isaac Asimov (Panther \$1.95); First British paper ed.  
THE MAGICIAN OUT OF MANCHURIA - Charles G. Finney (Panther \$1.70); First British edition;  
Cover art by Peter Jones

THE SHADOW KINGDOM - Robert E. Howard (Panther \$1.95); Skull-Face Omnibus Volume 3; First British paper edition; Cover art by Chris Achilleos  
 STARTREK: THE NEW VOYAGES - Edited by Sondra Marshak & Myrna Culbreath (Corgi \$2.15); First British edition; Cover art (which is dreadful) uncredited  
 THE RED TERRORS - Kenneth Robeson (Bantam \$1.75); The Amazing Adventures of Doc Savage number 83; First book edition (?); Cover art by Boris Vallejo  
 CLONED LIVES - Pamela Sargent (Fawcett \$2.15); First edition; Cover art uncredited  
 THE IMPERIAL STARS - E.E. 'Doc' Smith with Stephen Goldin (Panther \$1.70); First volume of "the classic Family d'Alembert series"; First Br. ed.; Cover art by Peter Jones  
 STAR CHILD - Fred Mustard Stewart (Corgi \$2.15); First Br. paper ed.; Cover art uncred.  
 THE SEEDBEARERS - Peter Valentine Timlett (Corgi \$2.45); First book of a trilogy; First Corgi edition; Cover art by Patrick Woodroffe  
 PLANETS FOR SALE - A.E. van Vogt (Tempo \$1.75); First Tempo ed.; Cover art uncredited  
 THE WEAPON MAKERS - A.E. van Vogt (Tempo \$1.75); First Tempo ed.; Cover art uncredited  
 THE WORLD SET FREE - H. G. Wells (Corgi \$1.95); First Corgi ed.; Cover art by Achilleos  
 FUTURE ROCK - David Downing (Panther \$1.95); First edition; Non-fiction; A survey of sf and futurism in Rock, extending to social commentary in both Rock and Pop  
 UNACCEPTABLE RISK: The Nuclear Power Controversy - McKinley C. Olson (Bantam \$3.15); First edition; Non-fiction; The American equivalent to Walter Patterson's book

THE STAR DIARIES - Stanislaw Lem (Secker & Warburg \$8.95): First British edition; Translated from the Polish edition by Michael Kandel; Interior line drawings by Lem

VULCAN'S HAMMER - Philip K. Dick (Arrow \$1.35); First British ed.; Cover art uncredited  
THE GRAIN KINGS - Keith Roberts (Hutchinson \$8.95); Collection; First edition; Cover  
art by Chris Foss

(Prentice Hall International and Whitcoulls C.A.D. agencies are now being handled by Whitehall Books Ltd., PO Box 28-076, Auckland 5; PO Box 9644, Wellington.)

SCIENCE FICTION - Edited by Mark Rose (Spectrum \$3.85); First edition; "A Collection of Critical Essays"; Cover design by Stanley Wyatt

Hicks Smith & Sons Ltd:

ANALOG 8 - Edited by John W. Campbell (Dobson \$10.95); First British edition; The best from Analog circa 1968-70; Jacket design by Richard Weaver  
 DR. FUTURITY - Philip K. Dick (Methuen \$2.10); First British paper ed.; Cover art uncred.  
 THE UNTELEPORTED MAN - Philip K. Dick (Methuen \$1.50); (No other info available)  
 CHILDREN OF DUNE - Frank Herbert (Gollancz \$9.05); First British edition  
 BRUNO LIPSHITZ AND THE DISCIPLES OF DOGMA - John Robert King (Gollancz \$8.60); First edition; "A Delightfully Refreshing Science Fiction Satire"  
 THE EXILE WAITING - Vonda N. McIntyre (Gollancz \$8.90); First edition  
 ANDROID PLANET - John Rankine (W & N \$8.35); (No other info available)  
 THE FEAST OF ST. DIONYSUS - Robert Silverberg (Gollancz \$8.50); First British edition; Collection of 5 stories  
 NEW DIMENSIONS 6 - Edited by Robert Silverberg (Gollancz \$8.95); First British edition  
 ALIEN SEED - E. C. Tubb (W & N \$8.35); (No further info available)  
 THE SPACE VAMPIRES - Colin Wilson (Hart-Davis, MacGibbon \$9.05); First edition; "A Tour de Force of Science Fantasy"

Hodder & Stoughton Ltd:

WHO'S WHO IN SCIENCE FICTION - Brian Ash (Elm Tree \$9.50); First edition; Biographical briefs on writers, editors and illustrators  
 THE HOUNDS OF SKAITH - Leigh Brackett (Sphere \$1.95); Reissue  
 THE COMING OF STEELEYE - Saul Dunn (Coronet \$1.95); First edition; Book one of the Saga of Steeleye; Cover art uncredited  
 STEELEYE: THE WIDWAYS - Saul Dunn (Coronet \$1.95); First edition; Book two...  
 THE GREEN ODYSSEY - Philip Jose Farmer (Sphere \$1.95); Reissue  
 A TOUCH OF INFINITY - Howard Fast (Coronet \$2.40); First British paper edition; Collection; Cover art uncredited  
 PRIME NUMBER - Harry Harrison (Sphere \$1.95); Reissue  
 TWO TALES AND EIGHT TOMORROWS - Harry Harrison (Sphere \$1.95); Reissue  
 PERCHANCE TO DREAM - Edited by Damon Knight (Coronet \$2.70); First British paper ed.; Anthology; "Dream Trips into the Fantasy World of Sleep"; Cover art uncredited  
 DRAGONQUEST - Anne McCaffrey (Sphere \$2.40); Reissue  
 MISSION TO THE STARS - A.E. van Vogt (Sphere \$1.95); Reissue  
 THE WORLD OF NULL-A - A.E. van Vogt (Sphere \$1.95); Reissue  
 THE PAWNS OF NULL-A - A.E. van Vogt (Sphere \$1.95); Reissue

Penguin (NZ) Ltd:

SPACESHIP MEDIC - Harry Harrison (Puffin \$1.25); Juvenile ("ten years and over") Gift Sets;  
 J.G. BALLARD (Penguin \$4.20); THE EARTHSEA TRILOGY - LeGuin (Puffin \$4.45); THE COMPLETE CHRONICLES OF NARNIA - C.S. Lewis (Puffin \$8.95); THE BEST OF GEORGE ORWELL (Penguin \$7.00); THE PUFFIN SCIENCE FICTION GALAXY (Puffin \$6.95); THE WORLD OF JOHN WYNDHAM (Penguin \$11.95). All except the last are reissues.

Wholesale Book Distributors Ltd:

(W.B.D. have had problems with both short supply and shipping, so some of the following may have been and gone. New supplies of most are expected, however. Also note that W.B.D. are now the sole agents for New English Library (NEL))  
 EVIL EARTHS - Edited by Brian Aldiss (Orbit \$3.10); First paper ed.; Cover art by Thole  
 THE YEAR'S BEST SF 9 - Edited by Aldiss & Harrison (Orbit \$2.35); First edition; Cover art by Peter Jones (?)  
 GLIDE PATH - Arthur C. Clarke (NEL \$2.15); New edition; WW2; Cover art by Tim White  
 THE BOOK OF MARS - Edited by Jane Hipolito & Willis E. McNelly (Orbit \$2.90); Collection; (No other info available)  
 OTHER WORLDS, OTHER GODS - Edited by Mayo Mohs (NEL \$2.15); Anth.; First Br. paper ed.  
 THE BULL AND THE SPEAR - Michael Moorcock (Orbit \$2.15); New cover on the Quartet edition; Cover art by Chris Achilleos  
 THE LAND LEVIATHAN - M. Moorcock (Orbit \$2.15); New cover on Q ed.; Cover by Achilleos  
 THE LIVES AND TIMES OF JERRY CORNELIUS - M. Moorcock (Futura \$2.15); New cover on the Quartet edition; Cover art by Chris Achilleos  
 MOORCOCK'S BOOK OF MARTYRS - M. M. (Orbit \$2.35); New cover on Q ed.; Cover by Achilleos  
 Perry Rhodan 15: ESCAPE TO VENUS - Clark Dalton (Orbit \$1.80); First British edition; Cover art by Peter Jones  
 Perry Rhodan 16: SECRET BARRIER X - W.W. Shols (Orbit \$1.80); Info same as 15  
 MONUMENT - Lloyd Biggle Jr. (NEL \$2.40); First Br. paper ed.; Cover art by Tim White  
 EXPEDITION TO EARTH - Arthur C. Clarke (NEL \$2.00); New edition (?)  
 TWILIGHT OF BRIAREUS - Richard Cowper (Orbit \$2.45); New cover on Quartet ed (uncred.)  
 THE TRANSATLANTIC TUNNEL, HURRAH! - Harry Harrison (NEL SF Master series \$2.15)  
 THE UNPLEASANT PROFESSION OF JONATHAN HOAG - Robert Heinlein (NEL \$2.40); Collection; First NEL edition; Cover art by Tim White  
 BORDERLINE - Vercors (Jean Bruller) (NEL SF Master series \$2.15)  
 Perry Rhodan 17: THE VENUS TRAP - Kurt Mahr (Orbit \$1.80); Info same as 15 above  
 Perry Rhodan 18: MENACE OF THE MUTANT MASTER - K. Mahr (Orbit \$1.80); Info as above



