

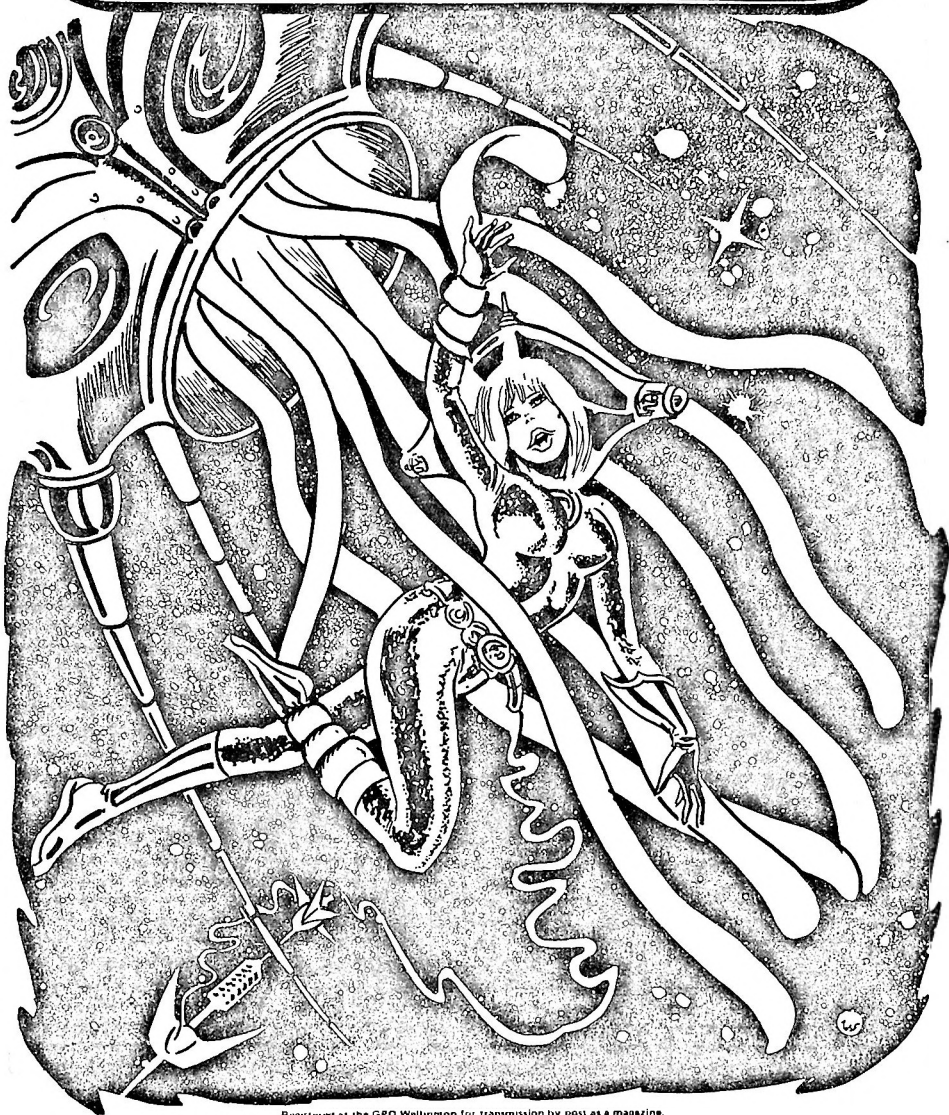
NOUMENON

THE NEW ZEALAND SCIENCE FICTION MAGAZINE

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NOUMENON

THE NEW ZEALAND SCIENCE FICTION
MAGAZINE

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BILL TAYLOR (NZ): pages 5, 10

COLIN WILSON (NZ): pages 4, 6, 11, 12, 18

EDITORIAL

Despite the feeling *Noumenon* 10 was the best-looking issue so far, I was still unhappy with the overall printing quality. So you are now reading the results of yet more changes to the paste-up and printing methods used to produce *Noumenon*.

One result is we get about a 14% wordcount increase for the same space. In other words, a 20-page issue in this style is equivalent (nearly) to a 23-page issue in the old style. By and large we'll use the extra space 'gained' for non-copy (i.e. artwork, photo-reproductions, possibly advertising), though each issue will still be dependent on content available.

Even with the 'extra' space in this issue a few things were held over. This will help us get *Noumenon* 12 out on time, however. (Don't try and organize new printing methods over the Christmas period in New Zealand. Most businesses close down, which is one reason this issue is a bit late.)

One problem I had with this issue was gathering all the Publishing Information. It is as complete as I could get it prior to going to press (Christmas close-downs, shipping delays, contacts on holiday/busy with conferences, and slow post office were the main problems). Most titles published in NZ in January are included; it was the additional information (edition, cover artist, even price) which seemed to take ages to track down.

So try this new-style format and perhaps by the twelfth issue *Noumenon* will have achieved more than just its first 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.

The following conventions are used in *Noumenon*: The titles of *novels* or *books* are in capitals, bold face. The names of *films* or *television programmes* are in capitals. The titles of *stories* or *magazines* are in capital and lower case, bold face. The titles of *articles* are in quotation marks. *Record album* titles are in capitals, bold face. *Song* titles are in capitals and lower case, bold face. The names of *musical groups* are in capitals.

Mailing label: The number after your name refers to the last issue of your current subscription. Please renew at least one issue prior to expiry to avoid unnecessary postage and to simplify accounting. A T indicates a trade copy; C indicates a complimentary copy; E means an 'experimental' copy (are you interested in seeing more, trading, contributing?).

QUIDNUNC'S PAGE

SILMARILLION GATHERS MOMENTUM

"While browsing today I came across **THE YEAR'S BEST FANTASY STORIES: 2**, edited by Lin Carter. The introduction contains the following information about **THE SILMARILLION**, obtained from one Glen Goodknight of the Mythopoeic Society.

"Tolkien's son, Christopher (presumably the C.J.R.T. whose initials appear on the maps) has given up his academic posts at Oxford to go with his family to France so as to complete the work. The book(s) will be out towards the end of 1977.

"The work will be in three parts, (I) **The Silmarillion** (as described in Appendix A of **THE LORD OF THE RINGS**), (II) **The Akallabeth** (also mentioned in Appendix A, I (i)), (III) **The Rings of Power** (a synopsis of events in Middle-earth from the start of the First Age to the end of the Third).

"Since the new, deluxe edition of **THE HOBBIT** now in the shops costs more than the (old) deluxe edition of **THE LORD OF THE RINGS**, better take out your second mortgage now!

"In closing, some Tolkien related titbits: a master's thesis in English on **THE LORD OF THE RINGS** has been accepted by Victoria University of Wellington; my war-gaming friends tell me that rules have been drawn up for fighting the battles of the Ring. It seems trolls make very good mobile earthworks; just bring them up under cover, expose them to light, and lo! instant stone fortifications."

(Michael Newbery
Wellington, NZ)

The (NZ) Listener ran an interview with Rayner Unwin ("the man who 'discovered' Tolkien") recently (Jan. 15, 1977).

"At the age of 10 Rayner Unwin first read the manuscript of **THE HOBBIT**. His father, the famous publisher, Sir Stanley Unwin, paid him a shilling for the task, accepted his son's favourable judgment, accepted J.R.R. Tolkien's literary offering. Soon after publication, **THE HOBBIT** became a "mild", prestigious success."

"Nowadays the same book is firmly established as a children's classic and Professor Tolkien's trilogy, **THE LORD OF THE RINGS**, is the basis of a specific publishing industry serving the craving of a student/freak, Middle Earth cult. In fiction there has been nothing quite like it since William Golding's **LORD OF THE FLIES** became a basic bit of philosophy for students in the 1950s.

"Tolkien's publishers, Allen & Unwin, haven't shirked their duty in catering for the demand. About three million copies of **THE LORD OF THE RINGS** have been sold in Britain and 'many, many more in the United States."

These introductory remarks led into some rather interesting comments and bits of information from

Rayner. For instance, there have been several analytical studies of Tolkien's mythology and in 1977 Allen & Unwin will "counter these raids by outside publishers and try to reassert its Tolkien monopoly." An "authorised" biography (by Humphry Carpenter) is the counter punch, which should be available in NZ by mid-year.

THE SILMARILLION "begins with the creation of the world. I really don't know when the last creation myth was invented but nothing seemed to deter Tolkien.

"He then chronicles the first and second ages of Middle Earth and takes us through to the departure of the elves. That, of course, brings the reader through to the same period of history described in **The Return of The King**."

I've also seen mention of "A glimpse at the man and his world of myth" (**TOLKIEN & THE SILMARILLION**, by Clyde S. Kilby - reviewed in Delap's, November 1976). Kilby is currently the Curator of the Marion E. Wade Collection of materials relating to Tolkien (and his literary friends at Wheaton), Charles Williams, C.S. Lewis and Dorothy L. Sayers. Kilby has authored two works on C.S. Lewis and he is among the "very, very few people" to have read a manuscript version of **THE SILMARILLION**, "and to have extensively discussed this work and **THE LORD OF THE RINGS**" with Tolkien.

It seems **THE SILMARILLION** will include "a good deal of related 'literary history' for the 'delight of the true believer.' Much of this will be included in **The Akallabeth** and will relate to the Second Age of Middle Earth and the fall of Numenor ("that mystical island of chivalry and grandeur beyond all Human History").

THE SILMARILLION should be available in New Zealand by Christmas 1977.

* * * * *

AN AUSTRALIAN (SF) FICTION MAGAZINE

****Further to the note in Noumeuon 7 about Peter's plans to publish a fiction magazine, we reproduce below his format/policy.****

"I've decided to make the magazine a 'Forum For The Development Of Science Fiction Writing In Australasia', and have scaled the production down a little. The standard of the work arriving in the mail, coupled with the attitude of the 'Hard Core' science fiction scene here (that the only 'magazine' as such worth reading is a carbon copy of the multi-million dollar slicks from America), warrants this style of journal. I will, therefore, only be able to pay a minimal fee for publishing each story, without securing the rights. (The Australian Society of Authors

(Continued on page 9)



Mike Glicksohn
141 High Park Avenue, Toronto,
Ontario. CANADA M6P 2S3.

My usual guilt feelings at receiving a new *Noumenon* and saying nothing about it are enhanced this time by your mention of increased production costs so I shall pen a few words of reply so at least you'll know No.7 has arrived and been looked at. If only I read sf nowadays, or if only I'd ever read it critically, I'd be in a better position to react to the reviews and articles that make up the majority of your contents. As it is, I'll restrain my reply to some of the news items and hope that a review in my fanzine review column might get you an additional subscriber or two.

I'd venture to say that Geis has actually written more porn than sf material, unless you count his reviews in *SFR*. Although I believe that recently he's been concentrating on supporting himself through *SFR* and hasn't written a sex novel in some time. Still, Dick isn't the only sf personality to have dipped into the quickly lucrative porn field. Andy Offutt and Dean Koontz come to mind as people who started off that way and Bill Rotsler still writes copiously for the mens' mags, although that isn't the same as porn.

Michael Newbery's point is one that has been a constant source of concern for years, ever since fandom began to take on a more international scope. However, despite the widening range of fans in non-North American countries, the problem is that the great majority of Hugo voters is still from the US. And an even greater majority is English speaking, of course. This isn't so much of a drawback for novel fiction, since most good novels are fairly readily available to the English-speaking world. (The chance of a non-English novel ever winning a Hugo — except possibly later in translation — is almost non-existent.) For shorter fiction it becomes a difficulty, there being so many more sources with much more limited distribution, and with categories such as artist, editor and the three fan categories, the chance of anyone other than an American winning gets even more remote. (Even when the worldcon was in Australia the two fan nominees who managed to make the ballot couldn't take the award, despite a heavier than usual regional vote.) No, I'm afraid the Hugos are very much an American award and unless the distri-

bution of fans and the nature of fandom alters dramatically this regrettable situation is unlikely to change. Deserving nominees who don't happen to be American will have to take their place beside a good many deserving nominees who do happen to be and take solace in the thought that the Hugos don't really represent the very best available.

Beats the heart of a fan so chill that the sound of the postman fails to thrill?

Jim Collins to the contrary, Ellison's collection of Hugos and Nebulas totals either eight or nine, more than Leibler's seven, while Freas, who certainly produces science fiction, has ten of the things.

****Thanks for taking the time to send in a letter Mike.**

One good way to broaden the base for the Hugo voting is for non-American fan to become supporting members of each WorldCon and to exercise their right to vote.

Another problem with the Hugos is the "year of publication" limitation. Not all books, not even all good ones, reach England, Australia, New Zealand before the voting deadline. The best way around this is for non-American fan to get a couple of good American review zines and note outstanding titles, which can perhaps be ordered. The corollary is for American fan to get non-American zines and see what people in other parts of the world consider outstanding writing, whether local or American. **

Gil Gaier
1016 Beach Avenue, Torrance,
CA 90501, U.S.A. (6 December, 1976)

With all the other *Noumenons* I'm sitting on, I started with 8/9 first. Handy, attractive, on top of the pile. You've been so... ah... faithful about supplying me that I'm embarrassed that *Phosphene 5* (the personalzine) only left the nest eight days ago. By boat. It should arrive by Christmas. But *Vert* (my fannish zine) is cranked up and will follow soon and so will *Guying Gyre* (the sercon one).

I'll review *Noumenon* if you'd like. Maybe even quote a bit from it. (I loved much of what you said in the first column of page 25.) Articles on music and art, a non-fiction book review, an Anthony overview (and, I thought, the weakest one of the bunch), and book reviews. Plus stuff on comics and news and publishing info. That kind of variety can't help but strike fire once with everyone.

My favourites were the editorial and the book reviews; Tee also did a good job on *Lundwall*. Ghod... I almost forgot your fine letter col. I met Steve Fahnstalk at MAC — you'll see his picture in *Phos 5* when it arrives. He is a fascinating man and almost as interesting in person as on paper. And it is so like Ira Thornhill to subscribe and then write a long loc. Ain't fans great!

****Yes ****



Ira M. Thornhill
1900 Perdido St., Apt B97
New Orleans
LA 70112, USA.

(10 December, 1976)

Noumenon 8/9 arrived 25/11/76 — as did **Algol** 27. Took a minute to look at **Algol's** cover, trying to decide if I liked it or not. Decided I'd have to make up my mind later. Looked at **Algol's** contents, glanced at "Propellar Beanie," and looked thru the lettercol to see who's there — then put the whole thing aside until later in order to read **Noumenon**.

Does a letter in a double issue mean that I get two issues added to my sub? (No, No, No — this is not going to be one of those letters, I intend to keep a straight face all the way thru, to be short and to attempt to stick to the point, etc., etc.)

Finally decided that I don't like the **Algol** cover. Various reasons, but none that need be mentioned here.

Noumenon is now my pick for best fanzine — Hugo and/or Faan award. I'll have to start up a campaign on your behalf.

Thirteen days later. And I'll let the above remain exactly as it is. It was done with every intention of winding thru another longish LoC. No more. It's too late, I'm too tired, and I'm too far behind in my letter-writing (which is the line I used just a few minutes ago as an excuse when making a short LoC out of what should have been a long one to the aforementioned **Algol**.) Terminal senility sets in. Beware . . .

Oh yes, it was nice to see that Steve Fahnestalk hasn't been completely FAFIA. The rest of the lettercol I'll have to let slide. Damn rain and depression is making me mean enough to ignore even the best of Loccers.

"Starship Minstrels" is beyond belief. The effort that must've gone into tracking down all of those records amazes me. No additions come immediately to mind but after this I will begin to look more actively. A real challenge. I do believe you mentioned groups that "capture the spirit" without necessarily exploring the subject — ever get into STEELEYE SPAN?? There recently seems to've been a deluge of fen coming out of the closet and admitting to being hardcore SS freaks (**Don-o-Saur**, **Starling**, etc.).

Swedish SF in two easy pages. Somehow, Toto, I don't believe they're in a 'golden age.'

Treadway on SF art is interesting. **Dan Dare** may've been SF, but **Marvel** comics?? **Spiderman** and **Hulk** and company SF??? No. Not even fantasy — any attempt that was made to make origins scientific were quickly forgotten. Smith, I'll admit, did do some fine sword and sorcery illustration in the early **Conan** and I therefore await his planned **Robin Hood**. And **Corben** has done some SF work — but I love **Corben** anyway so I'd be a prejudiced judge of his ultimate worth.

As unbelievable as it must seem this was the first review I'd ever read of **Kurtz's Deryni** novels. I'd seen them, but had heard nothing about their worth. I'll have to get into them sometime very soon.

"**Khthom**" might've been a bit longer without bothering me as I've yet to read **Anthony's** books

(again; see how poorly read I am.) The list of his novels even contained one I'd never heard of. Oh well.

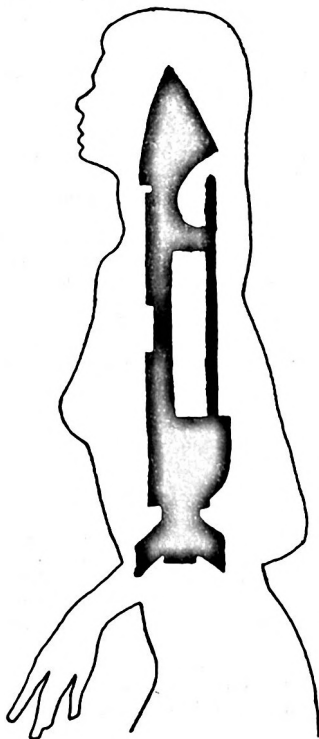
Two pages for **Bode**!! And most of that reproduced **Sunpot**. Surely you jest. Perhaps the greatest cartoonist of the second half of this century and there are only two pages. Tsk, tsk.

The art this issue is much improved, by the way. Largely because there seems to be so much more of it — and because it frequently actually illustrates the surrounding text. Fine.

Do I take you to mean that you would rather do without most of the toys of our 'civilization' ??? If so, consider that without them you'd lack the intelligence, ability, and opportunity to even consider the 'alternatives' that you mention.

***I'd be much happier about the 'toys' of our civilization if they were put to some good use, especially TV, the newspapers, even magazines. One of the main points about 'alternatives' is many of them are an older, more natural, ultimately 'better' way of doing things. The needs of our civilization have often overridden common sense (nature) and thus farming methods, the effects of industrialization, politics, economics and certainly social interaction now tend to militate against an independant person. The return swing of the pendulum is too slow; far too many people have suffered and now we see signs that all might suffer, irrespective of privilege. I'm not a doom-monger, merely one who abhors seeing wasted lives/life. ***

over . . .



Bruce Ferguson
2 RD, Ohaupo,
NEW ZEALAND.

(11 December, 1976)

Last week I had an interesting experience. After giving a pair some advice regarding Farmer's World of Tiers (a volume appeared to be missing), I developed a conversation with a guy who was also examining the shelves. After recommending books to each other I found out he had also read Noumenon and, despite one incident, he was impressed. His name was Ian Dalzell and you slated a review of his in Noumenon 5/6 — as a footnote to Rollo's column. He said you might hear from him sometime.

I enjoyed your comments in "Starship Minstrels" and tend to agree with your comments on the LP's I own. I too am a fan of YES, GENESIS, PINK FLOYD, KING CRIMSON, etc. Very good of you to include a mention about SEVENTH WAVE. The main sf influence on BRAIN SALAD SURGERY are Pete Sinfield's lyrics — also responsible for lyrics on early KING CRIMSON.

After reading the article I obtained a copy of STARCASTLE — the resemblance with YES is phenomenal.

I think the big danger with your article is that of developing from the concept of sf-related rock to progressive rock. P-rock is fine in itself (a la your article in Acoustics) but it is not sf. Neither are PINK FLOYD's later LP's — they are commentary on contemporary phenomena. It is not enough to sound like sf — the music must be about sf things. JETHRO TULL should not be included as Ian Anderson's songs are in legend — which is the antithesis of sf. RAGNAROK similarly deal with mythology.

***Now, surely much sf is "commentary on contemporary phenomena". In fact, most is I'd say. And it is enough to "sound" like sf. When a title of a piece, or if artists/musicians have stated their interest in sf, and/or when any lyrics reflect sf concern, I think it is safe to include such items in "Starship Minstrels". So PINK FLOYD, especially later work, must be included. My explanations for including JETHRO TULL still stand.*

*Since definitions of sf as 'modern legend' and 'mytho-poetic expression' can be well defended also, I'd rather keep the scope of sf broader than narrower, whether it be sf literature, music or illustration.***

Lynne Holdom
PO Box 5, Pompton Lakes,
NJ 07442, U.S.A. (12 December, 1976)

Got Noumenon 8/9 the other day so am writing while I have a minute.

The key word in my statement on SF books is average. Obviously a book like THE GODFATHER outsells any SF book; but a run-of-the-mill SF novel outsells a run-of-the-mill mainstream novel. In fact, genre books — Westerns, Gothics, Mysteries, SF — sell better than average. What are the typical best sellers? The latest Taylor Caldwell novel, A ROMANCE OF ATLANTIS, THE CAPTAIN AND THE KINGS (currently showing on TV), semi-occult books like

AUDREY ROSE which deal with reincarnation. We also sell a lot of books based on TV series. Just be thankful that "The Fonz" and "The Sweatlogs" haven't surfaced down there yet. I don't watch much TV as it is just not worth it, but I thought TV there was without commercials.

THE BIG BLACK MARK was published by Daw here. I read it — it's an up-dated MUTINY ON THE BOUNTY and is dedicated to Capt. Bligh. I enjoyed it but it's hardly a classic. Chandler's love for Australia shows through quite plainly.

One possible reason why THE SHOCKWAVE RIDER wasn't considered for awards is John Brunner wrote to many zines complaining that the book had been mangled in editing. This puts the reader or reviewer in an awkward position.

While I tend to agree much popular culture is a waste of time and that boredom is the chief foe in modern civilization (how much petty crime such as shoplifting is due to boredom?), I hardly think going back two or three levels in civilization is the answer; or that subsistence existence is either. Since we'd have to scratch more for a living, is that good? Given the modern world, education for leisure is necessary. But how many people really want to use their minds? I do — and am regarded as nuts by a lot of people because of it. I want to understand what's going on but, again, how many people do?



I also prefer books on TV. Unfortunately, I've come to the conclusion that we (you and I) are the odd ones and that we had better not make too many waves or we will be voted down. Any system which allows us to plan for them can become dictatorial pretty fast, which is why I dislike that.

Sure the Post Office is inefficient, because not enough people care one way or the other. Other than SF fan, who uses the PO a lot. Businesses — but then that's business expense. In fact the more experience I have, the more libertarian I become since I realize I'm in the minority.

***TV advertising in NZ is, by and large, terrible. Why businesses will pay thousands for 30 seconds of drivel is beyond me.*

Why is a reader/reviewer put in "an awkward position" after editorial mangling? Sometimes writers are too close to a work and view change, per se, as despoilation. However, I don't know the facts on SHOCKWAVE RIDER. If the book I read is not what Brunner intended, with whom should I lay the praise, especially for the things mentioned in the last paragraph of my review?

Who said anything about dropping back levels of civilization? I doubt we've come up any! Technology, the use of tools, is what we've developed and, as I said, most of the thought there rests with a few individuals. I see civilization as being a measure of the sociological development of a culture. Which, for Western humankind, has been negligible. Just think what technology might have achieved in the hands of a sociologically developed culture. We'd be to the stars already!!

*I don't agree with your sentiments in the penultimate paragraph, however. Independent minds don't worry about the masses, even though they may be literally or figuratively crushed by them. "The people get the government they deserve." If 10% strongly want a dictatorship (even though they want it unwittingly), they'll probably get it. If 10% don't want one, I doubt it would arise. If 10% keep their head down for fear they'll be seen, they won't be.***

Dave Pengelly
3/859 New South Head Rd,
Rose Bay, N.S.W. 2029
AUSTRALIA.

(15 December, 1976)

Several people expressed interest in Chandler's **THE BIG BLACK MARK** in *Noumenon* 8/9. It's an average story, just good light reading. What I really enjoyed were the names. Now, I read most of Chandler before I moved to Sydney, Australia. **MARK** and the story in *Analog* were the first for a long while and I was overjoyed to find I recognized many of the names.

The planet Botany Bay is named after the bay in the south of Sydney. Paddington is a trendy, inner-city suburb. The harbour is Port Jackson. Sydney has its North and South Heads. Manly is a suburb near North Head. Bradman is a cricket player. These are perhaps expected — after all, the planet was settled by Australians — but the kicker is the Empire of Waverley. Waverley is a suburb and local council area.

I'm wondering if Captain Chandler had some unfortunate experiences with the Waverley Council. I'm also wondering if some of the character's names have a hidden significance.

Take care, the picture of Australian life in **MARK** is idealized. People drinking large quantities of the local red wine have been known to get crushing hangovers... I plead guilty.

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

(14 December, 1976)

In answer to your query — yes, there is fandom, with all the trimmings, in Japan. My Seiun-Sho was presented at the All Japan Science Fiction Convention and accepted, on my behalf, by my translator Masahiro Noda, who is himself a fan as well as being a well known personality on Japanese TV.

Recently I received my author's copies of **THE BIG BLACK MARK** as published by Hayakawa. The cover's a beaut. It's a sort of montage with an auburn-haired wench in Federation Survey Service uniform

toting a formidable looking piece of hand artillery, HMS Bounty (with her name on the stern in English) under full sail, and a spaceship, the arse end of which looks like the mysterious goings on you see when you peer closely into the face of a quartz watch.

The wench — Vinegar Nell in the story — looked somehow familiar. And then, as we were watching TV, I looked sideways at my wife, who was holding her head at just the right angle...

I never thought that I should marry a cover girl or she that she would ever be one...

P.S. Have asked my Japanese translator for information on Japanese fandom.

Don D'Amassa
19 Angell Drive
East Providence
Rhode Island, 02914
USA

(18 December, 1976)

Another interesting issue of *Noumenon* (8/9). I don't understand how you can keep up your apparently frequent publishing schedule. It must be exhausting.

Lynne Holdom seems to think that science fiction in general sells better than mainstream fiction. In isolated cases this is undoubtedly true, but in general it isn't. Even mediocre mainstream novels outsell most SF, and pure SF novels never (well, rarely ever) get close to bestseller status.

Garry Tee is uncertain about the Father Carmody stories. They were indeed written by Philip Jose Farmer, the most noteworthy of which is the novel **NIGHT OF LIGHT**.

Chris Fountain is a bit too rough on **SERVING IN TIME**, although I did think it was rather low quality Eklund. It's still better than most of the other Laser books, and it was a fair, slight adventure story. Nothing to brag about, though.

Chris to the contrary, incidentally, **ADVENTURES IN TIME AND SPACE** was not the first SF anthology. It was published in 1946, and Donald Wohlheim's **POCKETBOOK OF SF** (to name one) was published in 1943.

Similarly, I note that Harness is mentioned as making a hit in the "early '60s" with **RING OF RITORNEL**. That's pretty clever, since it was first published in 1968.

Tony Lovatt missed **THE ESP WORM** in his listing of novels by Piers Anthony, although he didn't miss very much at that.

Enjoyable issue. *Mythologies* 10 should be in the mail by the end of the year. Hope you'll find it interesting.

***The monthly schedule is made possible more by contributors/letter writers/reviewers than by excessive amounts of hard work on my part. I'd hoped monthly would result in such response and am please it has. Monthly also helps the refining/evolving process along.*

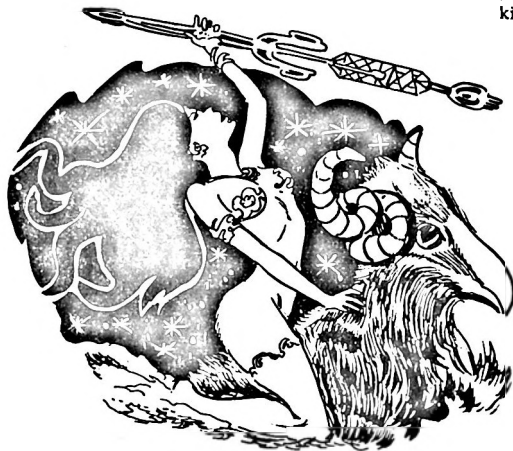
*Sloppy sentence structure results in the ambiguous Harness information. The intended meaning was Harness rose to prominence in the '50s/early 60s.***

Alan Dean Foster
Box BC1-11
Big Bear Lake
CA 92315, U.S.A.

(24 December 1976)

Jim McQuade, a good friend, was kind enough to show me a copy of *Noumenon* 8/9. Allow me to compliment you on a most professional looking and, more importantly, well-written and laid out 'zine. In fact, I'm going to compliment you even if you don't let me!

It's a damn shame we didn't know about you and your excellent *Noum de plume* or JoAnn and I could have dropped by after the Melbourne Worldcon last year. We were travelling through NZ a couple of weeks after. Since we were getting rained on anyway, our schedule could have been easily adjusted. We



don't travel with tour groups, a practice I've always preached. Had we been on a group tour, we probably would have missed visiting Waitomo. The caves were flooded out (in, rather), but we hung around anyway and the water lowered enough one day for several groups to get in.

I especially enjoyed your article (cleverly disguised as "A Series of Notes toward . . .") on SF and rock, a far too neglected area as far as most SF writers are concerned. The thrust of mutuality, interestingly enough, has come from the inspired musicians instead of from the writers. Perhaps this is because a majority of SF writers don't enjoy rock. Yet you'd think more of them would examine it in their work at least because of its current social importance. I tried once, in a story called *Wolfstroker*, about an Amerind electric guitarist who happens to be the tail end of fifty generations of medicine men. But music and SF have always gone together for me.

Incidentally, on the review of del Rey's *BEST SF OF THE YEAR* in that issue, a pinch of trivia. My story in that volume was erroneously printed *Dream Gone Green*, when it was actually *Dream Done*

Green. However, the typo resulted in an interesting title, which is unusual in such cases.

Leo Hupert's appreciation of Vaughn Bode echoed my own feelings toward a much admired artist, who will be missed. Hupert's supposition about the manner of Bode's passing is correct, according to everything I've been told.

Everyone might keep an eye out for a film called *STAR WARS*, an \$8.5 million (US\$) space adventure scheduled for release in the U.S. someday in May 77. Directed by George Lucas (*AMERICAN GRAFFITI*, *THX 1138*), it stars Mark Hamill, Carrie Fisher (from *SHAMPOO*) and Alec Guinness, plus a couple of interesting robots, Peter Cushing, and a seven-foot tall Wookiee. Most of the money has gone for special effects, and the film looks like it's going to be a helluva lot of fun.

Again, my compliments on your zine, and Happy Holidays to everyone the length and breadth of kiwiland.

Thanks for your letter and kind words Alan. I'm interested you say "a majority of SF writers don't enjoy rock" and wonder if you mean older sf writers. Though many comments I've seen in fazines suggest that many younger fen/writers don't understand contemporary Rock (watch the sparks fly now) and I think there are parallels here between sf and Rock. Not all of the best sf writing of today finds its way into the "Best of the Year" anthologies. Similarly, not all the best Rock finds its way onto the charts (or radio or TV in NZ). So enthusiasts like myself find both sf and Rock very exciting at the moment, while many people moan about the dearth of "good", "exciting" and/or "major" works in both fields. I hope one major function for *Noumenon* to fulfil is the passing on of enthusiasm from one person to the other - primarily relating to sf but, as you can see, other fields certainly get mentioned.

Bruce Ferguson

(4 January, 1977)

Noumenon 10 is like the proverbial curates egg - being good in places. Colin Wilson's artwork never looked better and improves in excellence each issue.

Your comments about media: I think that sf is like any other artistic category and is not confined to one medium. *Noumenon* initially looked at only written and illustrative sf (i.e. books and 'sf art and illustration' - Rollo's column) and it is good to see expansion into music and cinema sf.

And now for the bad parts. Many of your letters say that *Noumenon* improves with each issue. Generally this is true, and it may be said about issue 10 with one exception. The review section is inadequate in several respects. I hope this is only because of the deadline you and Deb had to meet but I would not like to see some things recur.

The worst fault of the reviews is their length. You have returned (justifiably) reviews because there were too short. If *Noumenon* is to continue to provide serious commentary on sf it must avoid any sort of capsule evaluations. In any quantity-quality decisions

I think you must (always) choose quality. I would be curious to see how many readers disagree with me. Readers do not read reviews merely to get a reviewers opinion about a book (film, LP, etc.). If they did, all that any review need consist of is 'good' or 'bad'. I think it is more important for a reviewer to justify his evaluations. This is of more value to the reader than good/bad grades for the book. Some illustrative material about the writer/series etc., is also welcome by the reader. Reviews can be too long but this is preferable to them being too short.

One aspect of Piers Anthony's research was overlooked by Tony in his article. At the end of OX, Anthony tells the reader about the games the characters play — Hexaflexagons being one, the other a strange one with dot patterns. Anthony received many enquiries about the game 'Sprouts' mentioned in MACROSCOPE, so he decided to forestall any enquiries about the games in OX.

****Wait a minute, wait a minute. What is wrong with capsule evaluations? Longer reviews may expand on the reviewer's impressions of a book but extra wordage doesn't necessarily help a prospective buyer. In many cases, longer reviews tell the reader more about the reviewer, the weather, other books by the author under discussion, and/or titbits of biography. Nothing wrong with that, either. While quantity doesn't necessarily result in quality.**

I like both concise and rambling reviews. I appreciate longer, critical appraisals also. But Noumenon requires a variety of approaches each issue and number 10 suited capsule reviews. They also serve as a useful example to prospective reviewers who feel a little unsure about attempting something

detailed or 'comprehensive'.

OX was released in NZ after Tony wrote the piece on Anthony. Thanks for the additional information. **

* * * * *

We also heard from:

Chris Fountain (NZ) *Who said: "One of the reasons British artists don't usually win Hugo Awards is the poems don't have any artists in the same class as Freas, Sternbach, Fabian or Kirby; another is the lack of art credits on most British paperbacks."

Rollo replies:

"Haven't they? More than a passing glance at some of the work by such 'poems' as Foss, Pennington, White, Woodroffe or Pete Jones with at least one eye open should give you the answer. Different style maybe, but certainly just as 'classy'."*

Jon Gustafson (USA) *Who, shrivel his fingers (but only temporarily), was 'kind' enough to make ours the first letter typed on their (New Venture's) IBM Selectric Composer. Now, if we can just get 4,000 new subscribers . . . By the way Jon, what's happened to New Venture 4 and the Special Art Issue?*

John Thomson (NZ) *Who sends chatty letters, both letters and envelopes adorned with insignia/illustrations.*

Peter Graham (NZ) *Who for a period there managed a couple of typed, five-page letters per week. See Peter's new column on pages 16-17*.

QUIDNUNC'S continued . . .

demands at least 8 cents a word for Serial Rights, and for a magazine that will contain around 40,000 words . . . well, I just can't afford to buy rights and pay for production at the same time.) I'd like to be able to include one story by an established Australian S.F. writer, and the only way I can afford to do that (frankly) is to forego buying the rights to lesser known writers' works. The established writers in this country (by established I mean that they have had a number of their stories published in overseas S.F. magazines) don't seem willing to help the science fiction scene to its feet before sending it off sprinting in the World Olympics, yet they sit and wonder why there is no viable S.F. scene here.

I'm not as bitter at this attitude as I seem to sound, but I know that I would rather have every story I wrote published (without American censorship to make them conform to that country's English) at around half the fee, than only one out of every twenty for the overseas rate. Still, the people who 'run' the S.F. scene in Australia have set their standards, and I should commend them for sticking to them. It is, I suppose, a way of making sure that they are paid in accordance with their talent, and perhaps someday the standard of the S.F. publishing in this country will manage to catch them up.

Meanwhile, I intend to publish the developing writers in the field who are willing to accept only a publishing fee, and can put up with the criticisms and discussions of their work that I hope to foster through my magazine. Can incentive breed improvement? I'll print each story as it comes to me, with only ridiculous errors edited, and will invite comments from readers/contributors. I hope I can persuade one of the established writers to make his comments as well. Any developments in writers' careers, and in the S.F. scene itself, will go into the magazine. No, it will not be a 'Fanzine'. The emphasis will always be on the stories, not on S.F. as a social phenomenon. It will be 100 pages thick, will appear quarterly, and the production will be good.

What do people think of this 'Workshop By Mail' idea? Will authors contribute for only a publishing fee? By the way, any money that is left over(?) after each issue will be divided amongst the contributors on top of their publishing fees."

Peter Knox,
P.O. Box 225,
Randwick,
N.S.W. 2031
AUSTRALIA.

THE LONG RESULT

A Glimpse At The Use Of Time In SF

Time has been one of the most frequently used themes in sf since the days of H.G. Wells' **THE TIME MACHINE**. This is because Time is so versatile. As one of the foundations of existence, the 4th dimension may be used to provide an infinity of exotic scenes — witness the TV series **TIME TUNNEL** or **DR. WHO**.

Time is more than a means of providing a location; more than just a mechanism. It is an energy; a force to be used by heroes and villains and science. A.E. Van Vogt's *See-Saw* applies mechanics theory to time and 'levers' a device 2 weeks into the future where it will be destroyed. Time has other uses in this story: it is the most potent of all energies and McCallister (the hero) is charged with 500 years of time energy. All nicely explained and resolved.

Time is also adaptable. Because present science knows so little about it, sf writers break no laws by ordering it to behave in certain ways. Philip Jose Farmer's **TIMES LAST GIFT** is an extreme and slightly dissatisfying example.

The great attraction for time travel is summarised in Walter Miller's *The Will*. Time travel is simultaneously feasible and impossible. Kenny uses just a few tools of today to send a message forward in time to when they have time machines able to travel back in time. After all: "what difference does time make when you have a time machine." (Kenny's words).

Too many writers regard time only as a means of providing an exotic yet familiar scene. The two TV programs mentioned are frequently guilty of this, but they are not alone. Even Isaac Asimov has done so — in **PEBBLE IN THE SKY**.

However, Dr Asimov has looked at time from many angles — his first (unpublished) sf story involved time travel. A chronoscope in his *Dead Past* is a device controlled by the government for looking into the past — the dead past! The question this story asks is: when does the past begin — yesterday? an hour ago? 5 minutes ago?

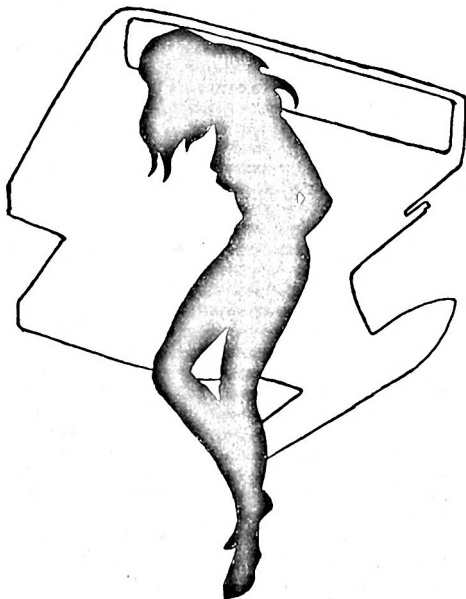
Time is even more mechanistic for Asimov in **THE END OF ETERNITY**. Cause-effect relationships are deliberately manipulated by the Eternals — there is a continually changing present. Obviously this hinders Man's true destiny, but the situation is resolved by the end of the book. A *Time Pussy* is a cat-like creature that exists in 4 dimensions: "a foot long, six inches high, four inches wide and stretched somewhere into middle o' next week . . . if you petted their heads they wouldn't wag their tails till next day, Mebbe. Some of the big ones wouldn't wag till the day after. Fact."

Other 'time' animals are on the increase. Philip Jose Farmer's chronowolves and tempus fudgers provide an example of ecological time animals (from **GATES OF CREATION**). Kurt Vonnegut has a more unorthodox picture of time in his kalaidoscopic **SLAUGHTERHOUSE 5**. His Tralfamadorians sense

in four dimensions and this perception is described to the reader. In **THE SIRENS OF TITAN** a time trap oscillates between 2 stars and engulfs Winston Niles Rumfoord.

The time travel mechanism is as often examined as any theory about time. Sometimes technology is sacrificed for punchline — as in Asimov's *The Message*. In other stories technology makes way for mysticism — Poul Anderson's **CORRIDORS OF TIME** or John Brunner's *No Future In It*. Brunner suggests that the only difference between science and magic is Time.

Robert Heinleins massive **TIME ENOUGH FOR LOVE** concludes with Lazarus Long journeying to his childhood aboard a spaceship. The time-space co-ordinate theory (everywhen and everywhere exist in space and time and can be reached if you know where/when to go) treats time travel like a bus ride. In **DRAGONFLIGHT** Anne McCaffrey tells us that the journey is slightly more uncomfortable. *The Will* (mentioned earlier) uses a simpler device — Dragons and starships being so hard to find nowadays.



There are many subtle variations on time. Two examples from Harlan Ellison's **DANGEROUS VISIONS** are Robert Bloch's *Toy for Juliette* and Brian Aldiss' *The Night That All Time Broke Out*. The first story makes standard use of a time machine to transport colourful characters from history for Juliette's amusement. Brian's story is slightly more unorthodox — time gas possesses anaesthetic qualities by moving the mind back to more pleasant memories.

Clifford Simak bases his parallel worlds in **ALL FLESH IS GRASS** on Time. Simak's first published story, *The World of the Red Sun*, involves a one way journey through time to the end of the Earth.

One of Time's great gifts to sf is paradox. It takes special talents to deal with this. Alfred Bester in **EXTRO** simply states that an identity cannot exist in 2 places at once. John Brunner in **JAGGED ORBIT** uses an electronic paradox (transtemporal feedback) to destroy the story's villain (and savior?)

The best handling of paradoxes I have encountered is Harry Harrison's **STAINLESS STEEL RAT SAVES THE WORLD**. Harrison not only understands time but can explain it. Where Asimov (in . . . **ETERNITY**) manipulates cause-effect relationships, Harrison is content to describe the consequences of causal loops. The inevitable commercialisation of time paradox is told in **THE TECHNICOLOR TIME MACHINE**. A less humorous but still interesting time paradox is in Heinlein's **By His Bootstraps**. At times there are up to 3 copies of the hero involved in the conflict in this story.

SF writers make use of time because it is so usable. It is versatile, adaptable and truly infinite in scope. It is becoming one of the more common themes in sf and is replacing space opera in popularity — with space travel now a reality. For the final word Fritz Leiber, in **Myths My Great-Granddaughter Taught Me**, suggests that part of our heritage is a fatal message from the not too distant future. Time does have many uses.

BIBLIOGRAPHY

This is merely a listing of the books and sources of short stories mentioned in this article. I acknowledge that there are many more stories involving Time and which I haven't mentioned. With the number of such stories so large, perhaps further articles on this subject will be forthcoming.

I. NOVELS

Isaac Asimov — **PEBBLE IN THE SKY** (Sphere)
 Poul Anderson — **CORRIDORS OF TIME** (Panther)
 Alfred Bester — **EXTRO** (Methuen)
 John Brunner — **JAGGED ORBIT** (Arrow)
 Philip Jose Farmer — **TIMES LAST GIFT** (Panther)
 Philip Jose Farmer — **GATES OF CREATION** (Sphere)

Harry Harrison — **TECHNICOLOR TIME MACHINE** (Orbit)
 Harry Harrison — **STAINLESS STEEL RAT SAVES THE WORLD** (Sphere)
 Robert Heinlein — **TIME ENOUGH FOR LOVE** (NEL)
 Anne McCaffrey — **DRAGONFLIGHT** (Corgi)
 Clifford Simak — **ALL FLESH IS GRASS** (Pan)
 Kurt Vonnegut — **SLAUGHTERHOUSE 5** (Panther)
 Kurt Vonnegut — **SIRENS OF TITAN** (Panther)
 H.G. Wells — **THE TIME MACHINE**

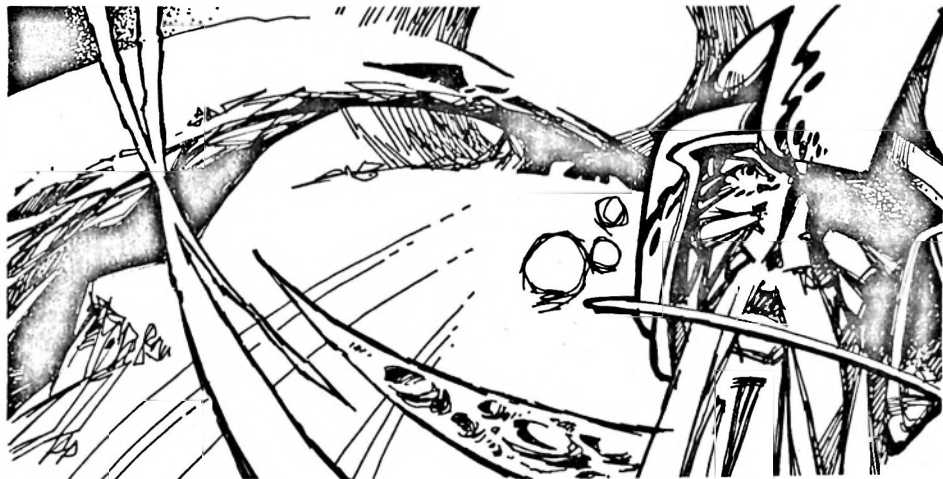
II. SINGLE AUTHOR COLLECTIONS:

Isaac Asimov — **EARTH IS ROOM ENOUGH** (Panther)
 (for **The Message and The Dead Past**)
 Isaac Asimov — **THE EARLY ASIMOV** (Panther)
 (for **Time Pussy**)
 John Brunner — **NO FUTURE IN IT** (Panther)
 (for **No Future In It**)
 Walter Miller — **A VIEW FROM THE STARS** (Panther)
 (for **The Will**)

III. ANTHOLOGIES

Kingsley Amis & Robert Conquest (Eds.) — **SPECTRUM I**
 (for **By His Bootstraps** — Robert Heinlein)
 Isaac Asimov (Ed.) — **BEFORE THE GOLDEN AGE** (Orbit)
 (for **World of the Red Sun** — Clifford Simak)
 Harlan Ellison (Ed.) — **DANGEROUS VISIONS** (Sphere)
 (for **Toy for Juliette** — Robert Bloch and **The Night That All Time Broke Out** — Brian Aldiss)
 Harry Harrison (Ed.) — **A BACKDROP OF STARS** (NEL)
 (for **Myths My Great-granddaughter Taught Me** — Fritz Leiber)
 Damon Knight (Ed.) — **BEYOND TOMORROW** (Pan)
 (for **The See-Saw** — A.E. Van Vogt).

Bruce Ferguson
 (New Zealand)
 December 1976





VIEWED FROM ANOTHER SHORE

**Rollo Treadway discusses
SF Art and Illustration**

A glance at the *Publishing Information* pages in the last issue of *Noumenon* reveals a rather healthy frequency of the name Boris Vallejo. Who the hell is Boris Vallejo? Well, one look at any of his bookcovers will instantly reveal the stylistic similarities to the old master, Frank Frazetta. Vallejo looks like he could run circles around all the other Frazetta look-alikes, and perhaps even do the odd job on the master himself. Yes, I think he is that good. The fellow can certainly paint and, if not for the signatures and odd credits here and there, I would probably have jumped to one large, erroneous conclusion.

Boris Vallejo has been around for a year or two at least . . . not that we would ever know in New Zealand. He produced the cover painting for Marvel's very first *Savage Sword of Conan* the Barbarian back in August 1974 and has been producing excellent cover paintings for *Savage Sword* and its brother *Savage Tales* ever since. I suspect that he has also been producing paperback cover paintings during this time; but it wasn't until the first six books in John Norman's *Gor* series (Ballantine) were published in New Zealand that we've finally seen a reasonable amount of this artist's work. The six covers are not by any means the very best that Vallejo is capable of, but they do display both the highlights and weaker points of his work.

Vallejo has a beautifully imaginative style, especially in the detailing of realistic body armaments, jewellery, and savage villains and monsters. While his picture construction is not as radical as Frazetta's, Vallejo uses the same carefully controlled brush work and lighting to draw the viewer's eye to the focal point in each painting. Take for example the cover painting for *OUTLAW OF GOR*, the second book of the series. The triangular picture construction begins from the strong base line of the writhing enchained maiden in the foreground . . . the eye is drawn up the body of the crouched villain on the right . . . to finish squarely on the upper torso of the warrior in the upper left of the painting. The entire spiral/triangular effect is heightened by the drawing of the viewer's eye completely into the frame . . . the focal point being the figure the greatest distance from the viewer. This

spiral effect is accentuated further by the glowing, orange branding iron the figure on the right clenches in his fist, which points directly at the warriors face and accelerates the viewers eye to that point.

The *Gor* series also serve to illustrate two irritating nuances of the Vallejo style . . . his over-reliance on heavy musculature (a fault within the entire sword and sorcery field), and the uniformly wooden facial expressions of many of his subjects. These are not as apparent in his larger cover work for Marvel, where it appears more freedom is also allowed for dynamic picture construction, but I find his paperback covers suffer a little from these characteristics.



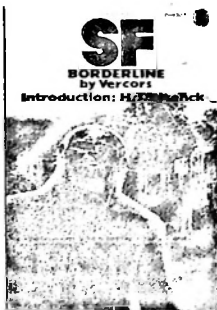
Cover art by Boris Vallejo

Another Vallejo cover to catch my eye over the last month is the splendid painting for Gordon R. Dickson's *THE DRAGON AND THE GEORGE* (Ballantine). Again the artist attracts the viewer's eye into the painting's focal point with carefully controlled attention to construction and lighting. As is usually the case with a Vallejo painting, the detailing and modelling are superb, the mounted warrior's armour and riding gear especially so in this instance; and the viewer is presented with an eye catching and entirely believable visual hook to carry forward into the novel itself. What more should a cover provide?

Two English sf cover artists have been gaining a lot of mileage from NZ book publishers these last few months and, after last month's bunch of releases, we could do with viewing a lot more of their work. Tim White has been producing excellent work over the past few years, his silver embossed painting for Lloyd Biggle Jr's *MONUMENT* (NEL) being especially memorable. But White has been one of those artists seldom receiving cover artwork credits and therefore remaining somewhat anonymous to the average sf artwork fan. This is sure to change, however, with his fine work for NEL. Two eye-catching examples last month were his covers for Arthur C. Clarke's *EXPEDITION TO EARTH* (NEL) and Verco's *BORDERLINE* (NEL), the latter getting my nod thanks to White's beautifully-conceived fuzzy goliath plonked squarely in the immediate foreground. White's attention to background detail is also marvelously inventive and both of these covers present interesting and well executed 'scenarios'.



Cover art by Tim White



The second artist, Chris Achilleos, has also been producing interesting work for some time I suspect, though has remained unrecognised and uncredited until recently. A very large number of his paperback covers have been released over the last few months and, with the obvious improvements and refinements of his painting style, his painting ability now easily matches the imaginative ideas. Whereas Tim White leans towards technology for many of his covers, Achilleos revels in sentient subject matter. While not yet in the class of Patrick Woodroffe for sheer scope and inventiveness, Achilleos has produced some striking cover paintings. Take for example his excellent cover artwork for Poul Anderson's **WAR OF THE WING MEN** (Sphere). Achilleos has placed a stunning winged creature squarely in the centre of the cover (and on an almost featureless background),



Cover art by Chris Achilleos

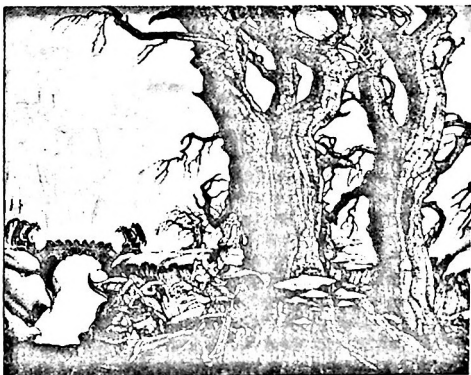
and yet the cover is certainly not lacking in picture dynamics. The dark bat-like wings of the creature frame the booktitle centred in the top section of the cover, which draw the eye down onto the wing-man himself. Action is provided by the strong diagonal carried through from top left to bottom right by one wing and the creature's tail, and by the battle axe, sword, and shield complete with arrows all radiating out from the centre of the painting. The eye is drawn slowly around the contorted creature's body to arrive finally at the glaring, savage cat-face of the winged creature (which also strengthens the diagonal

mentioned earlier) facing out the bottom left of the picture area.

A range of 12 posters by the English artist Rodney Matthews has arrived at the Auckland book/poster shops HEADS'N'TALES and are well worth a closer look. Totally unfamiliar with any details of this artist, I was therefore pleasantly surprised by the overall standard of these posters, all of which draw their imagery and characters from Michael Moorcock's fiction. Matthews' situations range from the pictorial *The Ice Spirit* to the raging sword and sorcery of *Hawkmoon/Castle Brass* and *Warriors From the Sky*. The characters range from seemingly human to really bizarre, orc-like, insect creatures.

My personal favourite is *The Great Mishassa* (for sheer depth of interest) and strangely enough this is one example where Matthews' obvious debt to Roger Dean is less in evidence. Two warriors, one human and the other something else again, battle for their lives atop a giant spider creature. Several interesting looking architectural structures/ruins are scattered about the frame, but the overall dominating interest arises from the poster's beautiful rich blues. I've no idea which particular Moorcock situation the poster is illustrating, so heaven knows exactly what is going on . .

Rodney Matthews' weakest point is perhaps his over-reliance on black line to delineate tonal differences and texture. This leads in some cases to his posters existing more as coloured pen-and-ink illustrations, lacking in substantial picture depth, and also suggests a certain stiffness of style which could prove a problem if used for bookcover artwork, though happily this is not a problem with the posters.



Detail from *Twelve Towers At Dawn* by Rodney Matthews.

The only example of Matthews' cover artwork I've seen was for Moorcock's **LEGENDS FROM THE END OF TIME** (W.H. Allen \$7.55), and this is interesting enough to hope that more of his work will be appearing in this way in the near future. We may even find several of the paintings now available as posters appearing on new editions of the corresponding Moorcock works presently in print. But instead of waiting until then, why not buy a copy of the odd poster?

Rollo Treadway
(New Zealand)
January 1977

Rags, Solecism and Riches

(incorporating
ZINES RECEIVED)

This column is beginning to cover such a variety of material that a new name was deemed necessary. Overseas readers should understand that Noumenon was the first sf magazine/fanzine produced from and for New Zealand. Thus, we attempt to cover as many levels of writing on sf as possible, hopefully giving both New Zealand fan and libraries a guide for subscription. Because of the delays with surface mail, Noumenon prefers air mail trades with other 'zines. Editors can suggest a monetary adjustment if they think an air mail, year-for-year trade for Noumenon is inequitable.

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.

FANZINES

AlVega — Edited by Alyson L. Abramowitz (4921 Forbes Ave, Apt. 205E, Pittsburgh, PA 15213, USA); Quarterly; 75c/1; act.

No. 3 (Summer 1976) 48pp; 11" x 8½"; offset.

This is another fanzine with interesting contents, good art, and is well printed, but is slightly spoiled by sloppy stapling and folding. I wouldn't mind a dollar for every zine I've had to re-bind!

The pieces by the "official" columnists, Doug Barbour and Jodie Offutt, are fair; Doug on a 'post-modern' work — Ray Smith's **LORD NELSON TAVERN** — and Jodie on laying new tiles in the kitchen. There's a short piece on attending "my first con", and then 26 pages of letters round out the issue.

Thus, AlVega is a fannish zine (concerned with fans and their interests/experiences, rather than with sf). Most of the letters are anecdotal or comments on previous letters/items. The layout is functional and somewhat wasteful — but Alyson apparently scores very cheap printing rates. The letter col could benefit from some pruning, especially of repetitive remarks.

Checkpoint Edited and produced by Peter Roberts (38 Oakland Drive, Dawlish, Devon, ENGLAND); Monthly; 50p/4 (airmail Aust. & NZ); act.

No. 75 (October) 6pp; Qto; duplicated.

No. 76 (November) 6pp; Qto; duplicated.

The chatty British newszine, very similar in feel to **Locus**, with professional and fannish news nicely mixed.

Delap's F & SF Review — Edited by Richard Delap; Associate editor and publisher Frederick Parten (11863 West Jefferson Blvd, Culver City, California 90230, USA); Monthly; \$9/year (individuals), \$12/year (institutions); 36pp; 11" x 8½"; 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.

Issue 20 (November) featured a special section on the "Best of the Year" anthologies.

Fan's Zine — Edited by Wally Stoelting (2326 Deewood Drive, Columbus, OH 43229, USA); Monthly (?); 30c/1; act.

No. 10; 20pp; 11" x 8½" duplicated.

A very interesting review zine, covering apas (amateur press associations), books, lots of comics, films, zines, and even catalogs. Also included: a question and answer column; a spoof on a John T. Gallagher expedition.

A very useful publication and I look forward to seeing further copies.

Fanzine Fanatique — Published by Keith & Rosemary Walker (2 Daisy Bank, Quernmore Rd., Lancaster, Lancs., ENGLAND); Bimonthly; 15p/1; act.

No. 22 (Sept/Oct) 6pp; A4; duplicated.

The review zine of fanzines. No. 22 is an emergency catch-up issue. No. 21 — a special on UK fanzines of the past 20 years — is already in preparation. No. 23 is shortly to follow.

Keith & Rosemary know most fanzines well and give constructive comments on older ones, changes of approach, and new attempts. Of Noumenon they say: "Sercon but never boring... Aimed primarily at an audience wider than mere fandom, Noumenon is the right vehicle one feels for converting the heathen non-fan SF reader to fandom."

Karass — Written, edited and published by Linda E. Bushyager (1614 Evans Ave., Prospect Park, PA 19076, USA); Monthly (approx); \$1/3; act (but trades 1-for-1).

No. 24 (September) 18pp; 11" x 8½"; duplicated.

The American fannish newszine: reports on awards, conventions, people, magazines, fan funds, changes of addresses. Classified ads, occasional articles and good art also appear.

Kratophany — Edited and published by Eli Cohen (AFTER MARCH 1, 1977: 2236 Allison Rd., Vancouver, B.C. V6T 1T6, CANADA); Irregular; \$1/1; act.

No. 9 (August) 26pp; 11" x 8½" duplicated.

A fine personalzine with an excellent editorial, good art and lettercol, and a fine "Essay on Taoism" by Eli.

No. 10 (December) 48pp; 11" x 8½"; duplicated.

The special Fifth Annish, mostly of historical interest to those concerned, with reprinted items from earlier issues. Susan Wood provides a good piece on the Zen Centre, but the highlight is a comic strip "Wendy and the Yellow King" (written by Mike Mason, drawn by Judy Mitchell).

Locus — Edited and published by Charles & Dena Brown (PO Box 3938, San Francisco, CA 94119, USA); 15/year; \$15/15 (air), \$6/15 (sea); 11" x 8½"; offset.

The essential "Newspaper of the SF field" and last 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.

Mad Dan Review — Edited by Marc Ortlieb (70 Hamblin Rd, Elizabeth Downs, South AUSTRALIA 5113); Irregular; act.

No. 6 (October) 44pp; Qto; duplicated.

A fanish zine with short articles, poetry, reviews, fanish anecdotes, and a chatty lettercol. "Asimov's Stolen Histories" is interesting reading. Marc — Edited by Marc Ortlieb (info above).

No. 1 (November) 32pp; Qto; duplicated.

This replaces MDR, which "died of a bad case of forced humour." Marc is still fanish and is actually not much different to MDR: John Alderson's 'spoo' column; a few book, film and record reviews; some fan fiction; lengthy lettercol; and a strange piece, "Eros Vs Pornographos Vs Art" by one BAT.

Bilingual section 1:

Magnus — Edited and published by Eric Batard (Rue Kleber, 37500 Chinon, FRANCE); Irregular; 50c/1, \$2/4, \$3.50/8 (surface); \$1/1, \$3.50/4, \$7/4 (airmail); act.

No. 8 (August) 34pp; A4; duplicated.

No. 9 (November) 26pp; A4; duplicated.

As well as **Magnus**, a zine totally in French, Eric is working on **BULLET-INN** (International News Network) and **Quaint** (a fanzine) both in English. Of **Noumenon**, Eric says: "... Mais en tout point, un tres bon fanzine ... tres bien presente, agreeable a lire. Une petite merveille ...". Eric is multi-lingual, reviewing English, Belgian, Dutch, etc., fanzines, books, films. I assume **Magnus** is the French equivalent of **Karass**.

(Continued next month)

* * * * *

ACCESS

Peter Robert's Little Gem Guide to SF Fanzines — Edited and published by Peter Roberts (18 Westwood, Cofton, Starcross, Near Dawlish, Devon, ENGLAND). Fourth, revised edition: 8" x 6"; 12pp; offset.

Peter explains the different kinds of fanzines, provides an annotated list of fanzines, from all over the world (this edition includes **Noumenon**) and makes a few recommendations. Anyone more than mildly interested in fanzines will find this booklet very helpful — good for libraries too.

(Note: Available from **Noumenon** for 60c — includes postage)

Fanzine Directory — compiled by Steven Beatty (303 Welch No. 6, Ames, IA 50010, USA); Annual; 60c (surface), \$1.20 (air); act.

No. 1: 1976 edition; 54pp; 11" x 8½"; duplicated.

"This directory is a bibliography, international in scope, of amateur publications in certain subject fields, including science fiction, fantasy, comic, movies, wargames, as well as other overlapping interest areas." (For the year 1975).

Steve has listed all zines he's seen, or seen mention of. Each entry consists of a code number, title, issues in 1975, editor, address, price, average page count, page size/method of reproduction, and a very brief comment on contents/format/coverage (usually one or two words).

There is an index of editors (cross-referencing all code numbers), former abbreviated titles, co-editors, and sponsoring organizations. Corrections and additions are desired and will be included in a supplement. The second edition (covering 1976) is planned for the first quarter of this year.

The **Fanzine Directory** is an excellent piece of work, for which Steve should be praised. Invaluable for serious fan.

NASA Mission Status Bulletin — (Jet Propulsion Laboratory, Pasadena, California, USA); No other details mentioned.

No. 45 (October 21) **Viking Project**; 8pp; 11" x 8½" (double folded); typeset, offset.

This was one of the fascinating goodies brought by Carey (Handfield). There are probably many such items available from NASA, but I've yet to receive a reply from a letter. More info next month (perhaps).

NASF Newsletter — Edited by H. Morpeth & Frank Macasky Jr. (PO Box 6655, Te Aro, Wellington, NEW ZEALAND); Quarterly; free to members. No. 2 (November) 20pp; A4; duplicated.

This is put about by the "National Association For Science Fiction", though it seems mostly high school/Star Trek in scope. There are notes on reviews of the films **KING KONG**, **ESCAPE TO WITCH MOUNTAIN**, **PLANET EARTH**: a short piece on "SF and Wargaming" (Perry Rhodan mostly!); news pages solely concerning **STAR TREK**; a list of the Hugo Awards; a review of **STAR TREK LIVES**; a couple of short items, poems, and letters to the editor.

SPACE AGE BOOKS (305 Swanson Street, Melbourne 3000, AUSTRALIA).

No. 26 (Christmas Catalogue) 36pp; 9" x 9"; typeset, offset.

SF Supplement 5 (November) 28pp; 9" x 9"; typeset, offset.

These are more than just mail-order catalogues. The folk at Space Age take particular interest in sf and include bits of news, advance information, reviews, even articles, along with their listings and mentions. You'll also find info on comics, comic books, films, TV series, horror/occult, calendars, records, art/photography, alternatives, philosophy/psychology/mysticism, humour and children's books.

Subscriptions are \$3/year.

BROAD MOONLIGHT

An occasional column

by Peter Graham

About dragon lore — "Dragons are visible only when they are awake because when they are asleep the luminosity is withdrawn into themselves. The fiery dragon is a hot but not thick nebosity. It shines either because of the dragon's motion or by the vomiting of its internal fires. These lights are more abundant in summer because their emanations rise more readily to the upper atmosphere" (from the Jesuit Franz Reinzer, "meteorologia Philosopico-Politica" pub. in 1709 in Augsburg). From this you can see that dragons are basically plasmoids, which may or may not be intelligent. Assuming data storage in a plasma is possible (2 modes have been suggested, both giving a more human-like kind of memory than present computers have — see *New Scientist*, I forget exactly which issue), then plasmoid computers might be ideal. The STAR kind (Self Testing (Training?) and Repairing (Reproducing)) would be low mass, self energising and mobile — so if they were possible I'd expect somebody to build them somewhere, say as interstellar probes. UFO's, anyone?

Incidentally, the dragon/plasmoid hypothesis works in very sweetly with Rudolf Steiner's nutty views on evolution. Amusing.

Somebody's just reinvented Asimov's Nightfall theme — see "Stars of Summer", Auckland War Memorial Leaflet No. 12, by R.A. McIntosh FRAS at page 3: "And what fears would be aroused if, by an unusual permutation of motions, these 6 suns all gathered on one side of the planet, creating the first night on the other side. We could imagine no more terrifying experience." He's talking about the Castor system — I did some calculations and as a result I feel sure he didn't — the effect he describes does not seem to fit the details I have of the system.

I've recently seen *THE HYPNOTISM HANDBOOK*, co-authored by one A.E. Van Vogt, the "Slan" man, with his photo on the back dust jacket. It's a do-it-yourself textbook and has a bit on Bibliotherapy — reading to patients to cure them — just like the scenes in *THE PAWNS OF NULL-A*. He suggests, and claims cures for stammering, by reading *GENERAL SEMANTICS* to hypnotised patients. Now, what else in his books has been tested in use?

Just borrowed Aislinn's copy of Shulamith Firestone's *THE DIALECTIC OF SEX* — most sf-ish Lib book I've seen yet and I may review that content in it for you. We had an argument about UFOs — if there are mother ships, why has nobody seen them in orbit — and got myself totally floored. She threw an item in *Nature* by John Bagby on ephemeral satellites at me. What he thought a captured meteoric satellite in a decaying orbit could equally, she said, be a mother

ship (*Nature* July 16, 1966: "Evidence of an Ephemeral Terrestrial Satellite"). Apparently we may have had 2 moons from Nov. 17, 1956 to Dec. 14, 1965.

More on dragons — Chapter 17 of Bernard Heuvelman's *ON THE TRACK OF UNKNOWN ANIMALS* has data used in Andre Norton's *DRAGON MAGIC*, and L. Sprague de Camp's *THE DRAGON OF THE ISHTAR GATE* (an historical novel — if it's as fine as his *AN ELEPHANT FOR ARISTOTLE*, in which Alexander the Great gets his own back on tutor Aristotle by sending him an elephant, it would be superb). Heuvelman also has an interesting piece on moas.



About that Prashad language — how about an address for Keilty please — I can't find a copy and I am a language nut ever since I found Loglan in *Scientific American* (to say nothing of Novial, Esperanto et al).

**James Keilty, 1219 Kearny Street, San Francisco, CA 94133, U.S.A. **

Alter the Aifex Indian figures a bit and you get quite handy pieces for a Martian chess set — rules as in Edgar Rice Burrough's *THE CHESSMEN OF MARS*. For variations see John Gollon's *CHESS VARIATIONS* — it has some 3-D chesses in it, but what the rules actually mean is quite uncertain. I tried to get rules for the 3-D chess of Dr. Ervand Kogbetliantz via the Playboy Advisor (who aren't bad), the U.S. Chess Federation, and several firms that publish him. No luck, blast it. It's the chess Matta showed in a painting "The Heart Players", and is also mentioned in *THE CHESS TREASURY OF THE AIR* (Penguin).

Can't resist including this snippet of news . . . The Hollow Earth Society in Sydney are planning a 1977 look for the polar openings — obviously Pellucidar lives!

While Burrough's is the topic . . . The atmospheric ring with planets in it of his **BEYOND THE FARTHEST STAR** sounds very like the latest data on gas toroids about Jupiter and Saturn — strange, is it not, that his wildest ideas should resemble reality so much.

Just found out Auckland is hosting an **Astrology Con** (its first ever) — April 22-25, 1977 — complete with overseas speakers. And we still haven't had an sf con yet! Still, the news is of interest, especially in view of all the items on astrology in **Analog** in the past.

About **Lovcraft** — copies of a fake **Necronomicon** have been sold to deluded occultists who took it for real truth hidden in the mythos tales, and Anton LeVey, the Californian Satanist, has a **Cthulhu** ritual in his book **THE SATANIC RITUALS**. I kid you not.

Found another sf chess reference — in William Burrough's **THE NAKED LUNCH** a computer playing 6-dimensional chess with a human goes nuts (p.55, Corgi edition).

Remember the map of the world 50 million years from now in the October 1970 **Scientific American** — it extrapolates known trends of continental drift. Well, if you do the same for the year/day changes in the October 1966 issue, the year then appears to have only 360 days in it.

About all the Age of Aquarius mutterings — you might like these rough tables of mine, giving sundry future astrological "Ages". Here are rough starting dates for them:

Aquarius — 2400 A.D.
Capricorn — 4500 A.D.
Sagittarius — 6900 A.D.
Scorpio — 8600 A.D.
Libra — 10700 A.D.
Virgo — 12800 A.D.
Leo — 15000 A.D.
Cancer — 17100 A.D.
Gemini — 19300 A.D.

Want any other tips on the future — non-astrologers in U.S. claim peaks in pure science creativity come in a roughly 164 year cycle, so you can expect theorists to suffer future shock in 2137, 2301, 2465, 2629, 2793 and 2957 (I've only given those close to the 800 year life the Auckland Star promised us in **The Weekender**, Sat. Sept. 4, 1976).

You can expect the east to hold political dominance from about 1980 to 2490, when the western nations will regain it. Expect droughts in China/England in 2490. Watch out for civil wars in sundry places in 2150, 2320, 2660, 2830 and 3000 A.D. . . . (These are all cycle-based predictions).

By the way, the current English droughts were predicted by a Prof. Wheeler in Kansas, back in 1937. There's proof in a 1945 book **MAINSPRINGS OF CIVILIZATION** (Ellsworth Huntington) — and lots more in it, as well. I may do a calendar of likely events to guide me through that 800-year lifespan the Star **Weekender** promised me.

Lynne Holdom had some fascinating comments on the effect of language in Anderson's **Time Patrol** stories in a letter to me. And a lovely note on politics: Lynne says in the Iroquois League only women voted but only males could hold office. Sounds like an interesting balance of power to me.

I'd talk about the purple grass and jungles sf will soon be loaded with . . . but I know very well you too will have heard that some bacteria are using rhodopsin ("Visual purple") in place of chlorophyll for photosynthesis — and that some plants (seaweeds) don't use cellulose either.

Peter Graham
(New Zealand)

meanwhile...

From our Science ("We can get there if we only fry") Correspondent . . .

Ron Primula
Somewhere
ABBA 362436
U.S.A.

(1 January, 1977)

Behind the Scenes With the Space Program? There's not really much of a scene to be behind. The presidential election turned out with a Democrat win (read rampant socialism) and the big struggle will be to keep anything alive in anything not connected with welfare, national health programs etc. Fortunately Pres. Ford made sure that the B-1 bomber would get as much boost as possible before he steps out. As for Shuttle, it was in trouble before the elections. With the cost of using the Shuttle at around \$500 per pound-in-orbit and a full load at 30,000 to 60,000 pounds (depending on orbit height), its going to be a big problem to find money for 52 or more flights (52 is the current magic number where the shuttle becomes cheaper than throw away boosters).

The Single Stage to Orbit concept has been around for several years now. As originally conceived as a large aircraft shaped vehicle that would start off from any large airport as a hydrogen burning jet engine with afterburner, then shift to ram jet with boost (the high bypass engines still working) and later at extreme altitude using rocket engines burning hydrogen and oxygen and so on into orbit. Around the same class carrier as a DC-10 or 747. With the majority of the fuel burned it would land at a wing loading of fifteen pounds per square foot. That's about the same as an old DC-3, meaning any airport with a paved runway more than a couple thousand feet long.

The most recent development has greatly simplified the design and eliminated everything except the LOX/Hydrogen rocket engines. The latest figures are around \$15 per lb-in-orbit. Used as a replacement for a supersonic aircraft, it would make the airfreight costs across the Pacific competitive for cargo valued over \$500 per ton.

Unfortunately, NASA has their bets down on Shuttle, so it must run its course and I know of no large corporation willing to stick their stockholders necks out to finance the SStoO, even though it can be shown to pay off even faster than current jets. ■



REVIEWERS
 Bruce Ferguson
 Chris Fountain
 Peter Graham
 Tim Hassall
 Rod Scott
 Brian Thurogood

THE WITLING — Verner Vinge
 (DAW, 1976, \$1.70)
 Cover art by George Barr.

On the planet Giri a mammal developed the ability to teleport objects. This gave the mammal and its descendants a huge advantage over all other creatures. Even if they could teleport objects only over small distances, they could kill a predator or competitor by teleporting matter in one of the other's vital organs. The result: a planet populated by telekinetic mammals. The larger the brain, the greater the power of teleportation.

In the process an intelligent humanoid species, complete with the ability to 'reng' objects, arises. They develop a civilization based on their power and can travel immense distances by renging: They fight wars by renging objects from another part of the globe, the velocity relative to the new position skillfully calculated to strike the enemy. In addition to the ability to reng objects, an animal possesses the ability to protect itself from being 'renged' by another of lesser or equal strength. The Kingdoms are set out across the globe at points equidistant from the equator and since no person can reng an object to or from another place without first sensing that place (either by seeing it or 'senging' it - and only the 'Guild' can seng over long distances; they are the super-Talented in the society), the best soldier is a well-traveled one.

Yonnine Leg-Wot and Ajao Bjault are two humans who become stranded on Giri through no fault of their own. They are Witlings and are at the mercy of the Talented natives. In their attempts to contact their own people they become involved in the Girians' political intrigues and their knowledge of science will upset the balance of power in the favor of those for whom they work. But it is not just homesickness that spurs them on in their attempts to return to their own planet; the vegetation of Giri contains heavy metals which are slowly killing the humans.

To contact their compatriots, Yonnine and Ajao must reach an island halfway around the globe. However, they cannot cross the ocean to get to their telemetry instruments as it is inhabited by mammalian sea-monsters (remember, the power to keng is proportional to brain size). So the only way to reach the island is by renging. But that's out, too. They would appear with such a velocity that they would surely be killed. Even members of the Guild cannot teleport to the island in safety.

Nevertheless, the two humans and a prince of the Summerkindom (who is also a Witling, and consequently under a sentence of death) set out to reach the island.

THE WITLING is a well told tale, and an excellent hard science novel in the Hal Clement tradition. Vinge has devoted considerable thought to the Girians, their society, and their methods of transport. Highly recommended.

CRF

SUPER SHIP — Noel Mostert
 (Warner Books, 1976, \$US 1.95; Penguin, 1976, \$2.75)

This is not science fiction but science fact in the same investigative reporting style as **SILENT SPRING**. I would say this book is must reading for the ecologically concerned. After an introduction on the economics of Super Tanker operation and misuse, Mostert describes a voyage he made in an ST in his best New Yorker prose. I read all 382 pages in one sitting and was left with the feeling that as of now Very Large Crude Carriers are more of an ecothreat than existing nuclear power plants. Yes, truly!

Appositely, my copy was sent by a friend from New England in late December so the descriptions of bad tanker handling, with reasons and likely consequences, were right up to the minute.

TRCH

THE YEAR'S BEST SF 9

Edited by Brian Aldiss & Harry Harrison
(Orbit, 1976, \$2.35)

Cover art uncredited
(Weidenfeld & Nicolson, 1976, \$9.10).

This is the "Best of the Year" anthology I usually prefer. Harrison provides a brief introduction, which is followed by Algis Budrys' moody *A Scraping at the Bones*. If there comes a time like Budrys describes, a mystery/detection writer of that period will probably write a very similar story. Is Budrys' story sf, therefore? Don't misunderstand — the story is a very fine piece of genre writing, whichever genre applies.

The problem of genre also arises with *End Game*, an extract from Joe Haldeman's *THE FOREVER WAR*. *End Game* is nothing more than a poor war story, marred further by lengthy explanations at the end.

Lisa Tuttle's *Changelings* is an emotionally-loaded piece on the old theme and will seem obvious to fen. *The Santa Clause Compromise*, by Thomas M. Disch, is unimaginative, derivative, cutesy crap; Moorcock's *A Dead Singer* is similar. Both suffer from poor taste, bankrupt imagination and unsuccessful satire. Malzberg's *A Galaxy Called Rome* is exactly the sort of rubbish (literature) that eventuates from trying to write the dreary rubbish (content) he describes.

Yes, there are some good items. Peter Redgrove's poem *A Twelvemonth*; Richard Cowper's *The Custodians* (see *Notmenon* 8/9, page 32); Louis Phillips' *The Lop-Eared Cat That Devoured Philadelphia*, another (clever) poem; and Stephen Robinett's *The Linguist*, a cunningly disguised thriller.

M. John Harrison's *Settling the World*, though attempting more than many stories in this anthology, is flawed, while John Updike's simplistic *The Chaste Planet* reads like a school assignment.

A moderately successful anthology, not deserving of its title; and the Aldiss "summing-up" of the sf year is much too short.

BAT

ICE AND IRON — Wilson Tucker

(Ballantine, 1975, \$2.00)

Cover art by Darrel Sweet.

Sometime in the not-to-distant future the glaciers begin to creep forward, moving into the domain of man. Against the ice, moving Southward at a record rate of sixty-one meters per year, man has no defence. The northern-most United States, all former Canadian provinces, are evacuated in the face of a foe which gives no quarter. A few scientists and troops remain to study the ice's progress.

Then they begin to discover objects that are out of place. They find mud bricks with grass stuck onto them . . . under light coverings of snow in areas where there hasn't been a thaw for years. And along with the artifacts, they find the bodies of naked men. The men and women of the ice age set out to investigate the phenomenon, discovering a live savage and the fact that these things are falling from the future.

Tucker tells the story in alternate chapters, entitled alternatively *Ice* and *Iron*. The *Iron* chapters

each have a different POV character, who are savages and a slave and who all have dealings with a band of efficient soldiers (soldiers armed with a weapon that sends its target back in time). Each chapter of *Iron* fills the reader in with a little more detail of the society to be found in the age after the ice's retreat.

The *Ice* chapters tell of the scientists' investigations in the present. In these chapters the POV character is one Fisher Yann Highsmith, whose affinity for home-made bourbon is similar to that which Bob Tucker is reputed to feel for Jim Beam. Highsmith is a misfit, refusing to use the drugs which are the accepted social lubricant. What he wants most of all is to throw in his job and to settle in Mexico with the team's polylibrarian. He is a "Hawkeye Pierce" type of character, and some of his dialog would not be out of place in *M⁺A⁺S⁺H*.

Tucker's writing is good . . . up to a point. He dangles the mystery (how and why are these things appearing) in front of the reader right from the start. Then, as the book progresses, most of the initial questions are answered and new ones skillfully substituted (Why are the matriachs invading the north? Will there be an interaction between the two time streams? Will the savages be defeated?). However, the aforementioned point is the ending. Right to the last thirty pages or so the book builds up to a climax; then it peters out, leaving the reader with a cheated feeling. If this is the rewritten ending (and I assume it is; the book has two copyright dates) which Lester del Rey mentions (*Analog*, March 1975), I'm thankful that I haven't read the Doubleday version.

With a satisfactory resolution this book would have ranked among the best from 1974. As it is, it is still above average.

CRF



over . . .

NOTES TO A SCIENCE FICTION WRITER —

Ben Bova
(Scribner's, 1975. Price \$US6.95 plus postage).

SCIENCE FICTION HANDBOOK, REVISED —

L. Sprague de Camp & Catherine C. de Camp.
(Owlswick Press, 1975. Price \$US8.50 plus postage).

"Thousands of contacts with the public over more than thirty years cause me to estimate the number of aspirant writers among the adults of this country (USA) at fifty percent — or more."

Robert Heinlein, Channel Markers
(Analog, January 1974)

Heinlein then goes on to list a number of reasons why all those millions of people who feel a desire to write are narrowed down to the few hundred who actually become pro writers. One of these reasons is that many of the people who finish a piece of writing never submit it, either because they can't be bothered or because they are afraid of being turned down. Here in New Zealand, the aspiring sf writer finds another problem. There's no local market in which he can sell his work.

If a writer produces a short story, the largest paying market is in the US prozines (the hardcover and paperback original anthologies buy little unsolicited material). Since the aspiring author wants the greatest number of people to read his work, the best word-rate, and prompt payment, he'll choose Analog.

And that's where Ben Bova's **NOTES TO A SCIENCE FICTION WRITER** comes in. Bova (Analog's editor and four time winner of the Hugo Award for th Best Professional Editor) claims to have written the book in self-defence. The tradition at Analog is that the editor reads all the incoming manuscripts, which makes for some long and frustrating evenings. ("... Because in story after story I see the same basic mistakes made, the same fundamentals of storytelling being ignored.") In the book Bova hopes to help new writers learn a few things about the craftsmanship of short story writing ("... to make my slushpile-reading hours more enjoyable. I like to find good stories in the slushpile!")



The book is divided into six sections: the introduction (dealing with the slushpile facts of life); a section each on Character, Background, Conflict, and Plot; and a final section dealing with manuscript preparation, cover letters, ideas, slanting etc. Each of the four main sections is divided into three parts:

a theoretical discussion of Background or whatever, a short story by Bova which serves as a model to illustrate the points being studied, and finally a chapter showing how the theoretical ideas were handled in the stories.

The style of the book is very readable, and Bova carries out his promise to "... speak directly to you, just as if we were sitting together in the Analog office discussing craftsmanship face to face." While the stories are perhaps not the greatest ever written, they serve their purpose admirably. If you're intending to write for Analog it may be advisable to read a copy of **NOTES** to learn Bova's idea of a good story; however, the principles stated in **NOTES** are, in the main, equally applicable to the other prozines (with the possible exception of *Amazing*).

If you feel that you can write adequately, then the de Camps' book, **SCIENCE FICTION HANDBOOK, REVISED**, is the book for you. This book does not emphasise the prose aspect of writing as much as **NOTES**, complementing Bova's work nicely.

The first two chapters deal with the history of "imaginative fiction." I feel that they devote too much time to the distant past and to fantasy, allowing only twelve pages to cover sf from the first issue of *Amazing* to the present day. This results in hasty resumes of some writers and their works, giving the reader the impression of dust jacket biographies.

The next two chapters are titled "Editors and Publishers" and "Readers and Writers." The former deals with the differences between writing for magazines and writing for book publishers, with editors as a breed, with the rights an editor buys, word-rates, writers' guides, and more. The latter deals with the type of person who reads sf, fans, fanzines, the type of person who would make a good writer, and the results of a survey of eighteen leading writers (made when the original **SCIENCE FICTION HANDBOOK** was written).

"Preparing for a Science Fiction Career" covers the use of English and the reference material that a would-be writer may find useful, as well as a few pitfalls for the writer to avoid.

"Those Crazy Ideas," "Plotting an Imaginative Story," and "Writing an Imaginative Story" deal with the sources of ideas and the conversion of those ideas to good fiction, covering the rules of writing, and giving many hints. These chapters supplement the chapters on Plot, etc., in Bova's **NOTES**.

"Selling an Imaginative Story" covers manuscript preparation, cover letters, agents, agents' contracts, and criticism (professional and amateur).

"The Business Side of Writing" is, perhaps, the most important chapter of the book. Most new writers know little of this aspect of writing, and (because publishers deal continuously with writers and know all about their business) they sometimes get a raw deal. Written by Catherine C. de Camp (who majored in economics at Barnard College and has written extensively on personal and family finance), the chapter introduces the new writer to the financial considerations that are a part of writing. It goes into the all important Authors' Guild Model Contract, royalties, record keeping, taxes (in the USA), and so

on. This chapter passes on vital information, which (in many cases) has been learned the hard way by the authors.

* * * * *

Both books are excellent, being written by people intimately involved with science fiction writing. But if it came to a choice between the two (and the price for each is a little more than that which is paid in the US, what with postage and the steady devaluation of our currency), I'd have to pick **SCIENCE FICTION HANDBOOK, REVISED** as it covers more ground. However, **NOTES TO A SCIENCE FICTION WRITER** is the better book on the craftsmanship of writing.

CRF

Footnote: I don't know of anyone stocking these books in NZ. Bova's book can be ordered from:

Conde Nast Books
P.O. Box 3308,
Grand Central Station,
New York, NY 10017
U.S.A.

The quoted price is \$US6.95, plus 51c (surface mail) or \$4.22 (air).

The de Camp's book is available from:

Owlswick Press,
P.O. Box 8243,
Philadelphia, PA 19101
U.S.A.

The price was \$US8.50 (includes surface postage), air mail about \$5 extra. I got my copy from **SPACE AGE BOOKS** in Melbourne (\$8.50, plus postage which I can't remember).

CRF



THE SIRIUS MYSTERY — Robert Temple (Sidgwick & Jackson, \$17.80).

21

This book, written (with the encouragement of Arthur C. Clarke) from research assisted by an incredible array of people — e.g. Robert Graves, who's **THE GREEK MYTHS** proves very relevant to this book — is based on the discovery among the Dogon tribe of secret rituals that reveal a precise knowledge of the binary star system of Sirius. Period, elliptical nature of the orbit, and even the nature of the white dwarf companion star of Sirius are all known clearly. But the star Sirius B needs a good telescope for anyone to know of its existence in such detail.

Progressing from there, the author shows a possible interpretation of Egyptian god myths as also being descriptive of the same binary system — if it is true of the Dogon tribe of Africa it could be true of the Egyptian myths, although this seems less plausible (in the case of the Dogon a few priests agreed to reveal an inner tradition).

Next, the great similarity of Egyptian and Sumerian astronomy is taken to be evidence of a common origin for both, and a direct Egyptian/Dogon link is set out.

The inclusion of the Sumerians allows their traditions of drawing their civilisation from amphibious "abominations" to take on the role of describing the proposed Sirian aliens, who might account for the Dogon knowledge. Like the author, I find the repulsion felt for these entities increases the likelihood of some factual base for this myth, which is not to say I can actually credit his proposed one.

Hesitantly I'll offer a few comments. The anthropological data is of recent origin and I don't feel at all certain that Africans in 1931 to 1950 need have been totally ignorant of western astronomy texts — that western elements can form nuclei for local religions is obvious from the cargo cults of the Pacific, and perhaps from the Io controversies of Maori myth. Secondly, having once thought of the possibility of a Sirian habitable world and checked it against the Stephen Dole stable orbit conditions in his **HABITABLE PLANETS FOR MAN**, I am a little dubious of the chances of any such world in the Sirius system.

But don't let me put you off reading it and judging for yourself — it is the sanest of the "Aliens-were-here" books — and the author very kindly provides summaries as you go in the myth-maze of Part Two. Fascinating is the word for Parts One and Three. Wait for the paperback — I'd think it both inevitable and a must when it appears.

PAG

Footnote: This book reminds me of some interesting correspondences in Maori myth, in which Sirius is called "Rehua". Maoris say Rehua is a star, a bird with two wings; one broken, the other whole. Not a bad account of a binary with a white dwarf component (star ember, if you like). Some tribes call Antares "Rehua". But that doesn't help the problem much as Antares is also a binary, of only 3" separation. How do/did these ancient people know such information?

PAG

TWILIGHT OF BRIAREUS — Richard Cowper
(Gollanacz, 1974; Orbit, \$2.45)
Orbit cover art uncredited (Achilleos?)

This is a very well written book. Unfortunately, the plotting goes adrift at about the same time you feel Cowper lost the philosophical thread which helped put the book near the "sf we're not ashamed to recommend to outsiders" standard. Overall, it seems too many characters are either callously disposed of or else given lucky breaks. (Sounds just like life, you say?)

The writing is good, however — quite gripping in the early stages — so you can do far worse than try this example from a relative newcomer to the sf field.

BAT

STAINED GLASS WORLD — Kenneth Bulmer
(NEL 1976)

Bulmer has written quite a few good science fiction tales, though without receiving the recognition he deserves. His stories usually concern impossibilities, as is the case with **STAINED GLASS WORLD**.

The novel deals with life in a drug-infested future where two classes of people exist, "The Uppers" and "The Workers". The latter spend the bulk of their free time consuming hallucinogenic drugs in 'Tripjoints' or 'Lucimech Palaces'. The Uppers pass the time by drinking 'Joy Juice' or controlling the activities of the workers. The Uppers obtain the Joy Juice from the workers, but they don't buy it. They extract it.

Bulmer tells us in detail how the draining is performed. It so happens that the Uppers have installed devices in every Tripjoint and Lucimech Palace which drain the drugged workers of the precious Juice. The reader is also given blow by blow descriptions of the trips the characters take. Bulmer has taken great pleasure in describing the manifestations which occur during the hallucinogenic trips; everything from orang-utans to jovial dwarfs and Leopard women.

This is not one of Bulmer's space opera/galactic adventure novels. As a speculative work — it is possible such a culture could occur if our drug-orientated society (or the dope culture) developed to extremes — **STAINED GLASS WORLD** is good reading. Some sections could have been presented in a better fashion, but, overall, I doubt readers will be disappointed.

RKS

SCIENCE FICTION MOVIES — Philip Strick
(Octopus, 1976, \$5.95)

This appears in the Movie Treasury series and because of its reasonable price, stimulating and representative collection of stills, and the informed comments in the text, I think it is a good title to bring to the attention of sfers. I've not read all the text (nor necessarily agree with all the appraisals I have read), but the overview and examination of various themes make it a useful and worthy general work.

BAT

BUY JUPITER and Other Stories — Isaac Asimov
(Gollanacz, 1976 \$7.85)
(Panther 1975, \$1.95)
Panther cover art by Peter Jones

Isaac Asimov is one of the major writers of sf and he has also gained prominence in producing non-fiction. He is one of the most frequently anthologised writers but, as any Asimov fan knows, nobody anthologises Isaac's stories quite like Isaac himself. **NIGHTFALL** and **ASIMOV'S MYSTERIES** are both highly recommendable.

If you've read **THE EARLY ASIMOV** and **BEFORE THE GOLDEN AGE** you will be aware how the doctor has arranged these collections around a chronology of his life. **BUY JUPITER** follows **EARLY A.** (which concluded with the publishing of **PEBBLE IN THE SKY**) and, like its predecessors, provides further glimpses of his life between stories (some readers have found his commentary even more enjoyable than the stories themselves).

There are 24 stories included here, which make it one of the larger one-volume anthologies of the Doctor's. Most of the stories are short, however, so none become tedious. Buy Jupiter is a favourite about advertising on a cosmic scale.

Surprise endings are the Doctor's forte and there are some excellent examples here: **Exile to Hell** is about a future 'crime' and its punishment; **Silly Asses** tells of mankind's progress in the galactic Federation; and **Rain, Rain Go Away** is a suburban tale similar to some of Vonnegut's.

Asimov's robots and machines also make appearances. **Max** (in **Light Verse**) is a maladjusted robot similar to **Bicentennial Man** (in **STELLAR 2**, reviewed Noumenon 7), and his omnipresent **Multivac** appears in **Key Item**.

Shah Guido G. is, as its title implies, a shaggy dog story. It is ornately written, concerns oppression and liberation, and concludes with an utterly terrible pun!

There are some mediocre tales — **Day of the Hunters**, **Button Button**, **The Pause** — but none are dislikeable. There are of course some excellent stories and these make the collection worthwhile — **Each an Explorer**, **Founding Father**, **Take a Match**, **Shah Guido G.**, **Does a Bee Care** and **Buy Jupiter**.

This is a worthy companion to Asimov's other collections and to anyone who doesn't have any of Asimov's books (dread the thought), it is an excellent introduction to the best sf short story writer around.

BWF



Note: We welcome reviews. If you read a lot of sf, or if you've read a very good book of late, send us a review. Reviews can be any length from a capsule evaluation to long discussions of a work/author. The reviews published in each issue will give you some idea of the styles we like.

TODAY AND TOMORROW — Isaac Asimov (Coronet \$2.05): Non-fiction;
 THE BEST OF JOHN W. CAMPBELL (Sphere \$2.55): First British edition;
 SWAMPWORLD WEST — Perry A. Chapdelaine (Coronet \$2.40): First British paper edition; Cover art uncredited
 OCEAN ON TOP — Hal Clement (Sphere \$2.05): First British edition; Cover art by Dave Bergen
 STEELEYE: WATERSPACE — Saul Dunn (Coronet \$1.70): First edition; Book 3 of the *Saga of Steeleye*; Cover art uncredited

NOVA 4 — Edited by Harry Harrison (Sphere \$2.25): First edition; Cover art by "PE"

NOVA 1 — " " " " (Sphere \$1.45): Reprint;

NOVA 2 — " " " " (Sphere \$1.50): Reprint; Cover art by Eddie Jones

NOVA 3 — " " " " (Sphere \$1.70): Reprint; Cover art by Anthony Roberts

KING KULL — Robert E. Howard (Sphere \$2.25): First British edition;

STRANGE CREATURES OF TIME AND SPACE — John Keel (Sphere \$2.55): Non-fiction; 1st Brit. paper ed.

ILLUMINATUS I — Robert Shea & Robert Wilson (Sphere \$2.55): First British edition; Non-fiction;

STONEHENGE — Leon Stover & Harry Harrison (Sphere \$1.00):

FOOD OF THE GODS — H.G. Wells (Sphere \$2.25): First British paper edition;

MEN LIKE GODS — H.G. Wells (Sphere \$2.25): First British paper edition; Cover art by Dave Bergen

STAR-BEGOTTEN — H.G. Wells (Sphere \$1.25): Reprint; Cover art by Bruce Pennington

THE SLEEPER AWAKES — H.G. Wells (Sphere \$1.65): Reprint; Cover art by Dave Bergen

Hutchinson Publishing Group Ltd:

FALLEN STAR — James Blish (Arrow \$1.90): Reissue; Alternate title THE FROZEN YEAR;

TOYMAN — E.C. Tubb (Arrow \$1.55): 3rd in the *Dumarest Saga*;

KALIN — E.C. Tubb (Arrow \$1.55): 4th in the *Dumarest Saga*; First paper edition;

THE JESTER AT SCAR — E.C. Tubb (Arrow \$1.55): 5th in the *Dumarest Saga*; First paper edition;

LALLIA — E.C. Tubb (Arrow \$1.55): 6th in the *Dumarest Saga*;

Wholesale Book Distributors:

THE HISTORY OF THE SCIENCE FICTION MAGAZINE Part 1: 1926-1935 — Edited by Michael Ashley
 (NEL \$2.25): First paper edition;

ALIEN WORLDS — Edited by Charles N. Brown (Mews \$2.05): No further information available before deadline

STARMAN JONES — Robert Heinlein (NEL \$2.30): No further information available before deadline

THE CALTRAPS OF TIME — David I. Mason (NEL SF Master series \$2.10): Introduction by Harry Harrison

THE COMPANY OF GLORY — Edgar Pangborn (Star \$1.80): No further information available before deadline

WEST OF THE SUN — Edgar Pangborn (Star \$1.95): No further information available before deadline

The F.A.T.E. series, written by "Gregory Kern" (First British edition of the Cap Kennedy series):

No. 1: GALAXY OF THE LOST (Mews \$1.40): Cover art uncredited (probably Tim White)

No. 2: SLAVE SHIP FROM SERGAN (Mews \$1.40): Cover art uncredited (probably Tim White)

No. 3: MONSTER OF METELAZE (Mews \$1.40): Cover art uncredited (probably Tim White)

No. 4: ENEMY WITHIN THE SKULL (Mews \$1.54): Cover art uncredited (probably Tim White)

No. 5: JEWEL OF JARHEN (Mews \$1.60): Cover art by Tim White

MARKET PLACE

WANTED TO BUY OR SWAP

Analogue: Wants August and September, 1971.

February, March, May and June, 1972.

August and September 1973.

Chris Fountain, 96 Hackthorne Road,

Cashmere Hills, Christchurch 2, N.Z.

THE NATURE OF THE CATASTROPHE; BEST SF
 STORIES FROM NEW WORLDS Numbers 1 and 6 —
 All edited by Michael Moorcock.

Zak Reddan, Lemming Manor,

11 Queen Street, Petone, N.Z.

Analogue: Wants June and November 1974. Send your
 price to:

Garry Tee, Flat 3, 7 Domain Street,

Devonport, Auckland 9, N.Z.

Science Fiction Monthly: Volume 1, numbers 1 and 3.

Gary Macdonald, 237 Whirinaki Road,

Bay View, Hawkes Bay, N.Z.

FOR SALE

Noumenon still has a few copies of THE ALTERED I:

An Encounter With Science Fiction by Ursula K.

LeGuin And Others (see Noumenon 7 for reviews and

full details). \$NZ3.60.

We should have available to readers (by the time this
 issue goes in the mail) a few copies of the A & W

Visual Library paper edition of James Gunn's

ALTERNATE WORLDS: The Illustrated History of

Science Fiction. \$NZ11.65.

PUBLISHING INFORMATION

* SF (AND RELATED) BOOKS PUBLISHED IN NEW ZEALAND - JANUARY 1977 *
 * - Listed in order under their NZ publishers and distributors *

Beckett Sterling Ltd:

THERE WILL BE TIME - Poul Anderson (Signet \$1.85): Reprint; Cover art uncredited
 A PLAGUE OF ALL COWARDS - William Barton (Ace \$2.25): First edition; Cover art uncredited
 DARKOVER LANDFALL - Marion Zimmer Bradley (DAW \$1.85): Reissue; Cover art by Jack Gaughan
 THE ATLANTIC ABOMINATION - John Brunner (Ace \$2.25): Reprint; Cover art uncredited
 The Ballantine 'Authorized Editions' of Edgar Rice Burroughs' TARZAN Novels:
 No. 6 - JUNGLE TALES OF TARZAN No. 13 - TARZAN AT THE EARTH'S CORE
 No. 14 - TARZAN THE INVINCIBLE No. 15 - TARZAN TRIUMPHANT
 No. 16 - TARZAN AND THE CITY OF THE GOLD No. 17 - TARZAN AND THE LION MAN
 No. 18 - TARZAN AND THE LEOPARD MEN Uniform section; Cover art by Neal Adams; all \$1.85
 No. 19 - TARZAN'S QUEST No. 20 - TARZAN AND THE FORBIDDEN CITY
 No. 21 - TARZAN THE MAGNIFICENT No. 22 - TARZAN AND THE FOREIGN LEGION
 No. 23 - TARZAN AND THE MADMAN No. 24 - TARZAN AND THE CASTAWAYS

Second, uniform section of edition; Cover art by Robert Abbott (Richard Powers No. 23 & 24); all \$1.85.
 STELLAR SHORT NOVELS - Edited by Judy-Lynn del Rey (Ballantine \$2.25): First edition; Cover art by Darrell Sweet

MARTIAN TIME SLIP - Philip K. Dick (Ball \$2.25): Reprint; Cover art by Darrell Sweet
 THE SIMULCRA - Philip K. Dick (Ace \$2.25): Reissue; Cover art uncredited
 THE VARIABLE MAN And Other Stories - Philip K. Dick (Ace \$2.25): Reprint; Cover art uncredited
 THE DRAGON AND THE GEORGE - Gordon R. Dickson (Ball \$2.90): 1st paper ed.; Cover art by Boris Vallejo
 THE RADIO BEASTS - Ralph Milne Farley (Ace \$2.25): Reprint; Cover art uncredited
 THE TROUBLE WITH TRIBBLES - David Gerrold (Ball \$2.90): Reprint; "The complete story of one of STAR TREK's most popular episodes"

THE MAKING OF SPACE 1999 - Tim Heald (Ball \$2.90): First edition; Illustrated
 THE WHENABOUTS OF BURR - Michael Kurland (DAW \$1.85): First edition; Cover art by Kelly Freas
 SHIPS TO THE STARS - Fritz Leiber (Ace \$2.25): Reissue; Cover art uncredited
 GARGAN THE ETERNAL - Andre Norton (DAW \$1.85): Reprint; Cover art by Jack Gaughan
 PERILOUS DREAMS - Andre Norton (DAW \$1.85): First edition; Cover art by George Barr
 SPELL OF THE WITCH WORLD - Andre Norton (DAW \$1.85): Reprint; Cover art by Michael Whelan
 THE BOOK OF ANDRE NORTON (DAW \$1.85): Reprint; Cover art by Jack Gaughan
 ISLANDS - Marta Randall (Pyramid \$1.85): First edition (?); Cover art by Vincent Di Fate
 GALACTIC MEDAL OF HONOUR - Mack Reynolds (Ace \$2.25): First edition; Cover art by Vincent Di Fate
 SO BRIGHT THE VISION - Clifford Simak (Ace \$2.25): Reissue; Cover art uncredited
 TIME AND AGAIN - Clifford Simak (Ace \$2.60): Reissue; Cover art uncredited
 THE TROUBLE WITH TYCHO - Clifford Simak (Ace \$2.29): Reissue; Cover art uncredited
 MARUNE: Alastor 933 - Jack Vance (Ballantine \$2.25): Reissue; Cover art by Darrell Sweet
 THE BOOK OF A.E. VAN VOGT (DAW \$1.45): Reprint; Cover art by Karel Thole
 THE WITLING - Vernor Vinge (DAW \$1.85): First edition; Cover art by George Barr
 DIRECT USE OF THE SUN'S ENERGY - Farrington Daniels (Ball. \$2.90): Reprint; Non-fiction
 WE ALMOST LOST DETROIT - J.G. Guller (Ball. \$2.90): Non-fiction

Gordon & Gotch (NZ) Ltd:

(Shipping delays have affected the scheduled G & G releases for January. G & G hope for a large release in early February, possibly followed by the normal February release later in the month.)

SCIENCE FICTION MOVIES - Philip Strick (Octopus \$5.95): First edition; Non-fiction

Hicks Smith & Sons Ltd:

THE YEAR'S BEST SF 9 - Edited by Brian Aldiss & Harry Harrison (W&N \$9.10): British hardcover edition
 BEST SCIENCE FICTION OF THE YEAR 5 - Edited by Terry Carr (Gollancz \$9.75): First British edition
 DARGASON - Edmund Cooper (Dobson \$8.05): No further information available before deadline
 FLOATING WORLDS - Cecelia Holland (Gollancz \$10.45): First edition
 I'VE ANYTHING TREE - John Rackham (Dobson \$8.05): No further information available before deadline
 COSMIC KALEIDOSCOPE - Bob Shaw (Gollancz \$8.05): Collection; First edition

Hodder & Stoughton Ltd:

110HOUSE - Brian Aldiss (Sphere \$2.05): Reprint; Cover art by Eddie Jones
 THE BROKEN SWORD - Poul Anderson (Sphere \$1.10): Reprint; Cover art by Patrick Woodroffe
 THREE HEARTS AND THREE LIONS - Poul Anderson (Sphere \$1.10): Reprint; Cover art by Patrick Woodroffe
 THE WAR OF THE WING MEN - Poul Anderson (Sphere \$2.05): 1st British ed.; Cover art by Chris Achilleos