

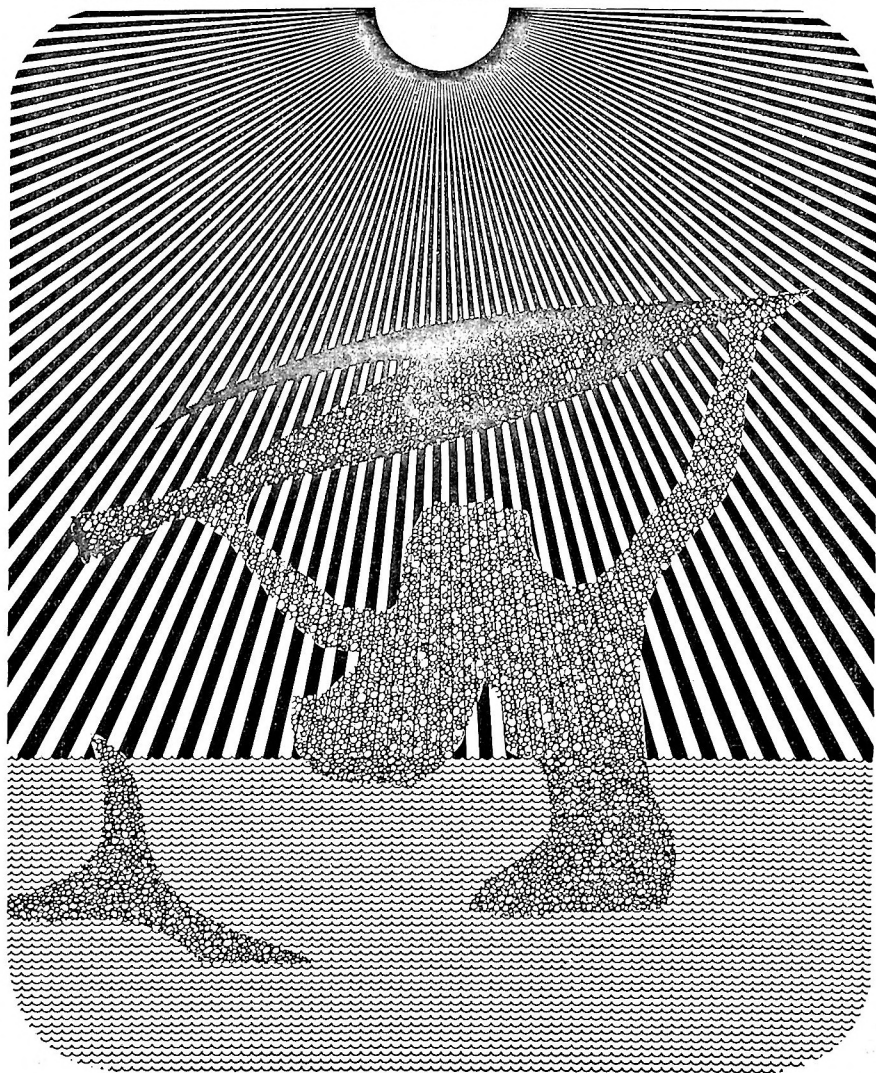
NOUMENON

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NOUMENON

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MAGAZINE

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COLIN WILSON (NZ) pp 8,10 (headings)

JIM MCQUADE (USA) pp 5,6

Editorial

Welcome to the much-belated *Noumenon* 12 — it must be the effects of the March air. The intended content of this issue has changed a few times, mostly as a result of trying different formats for the Index to Volume One. As I write this, I'm still not certain exactly what will get in. To avoid last minute additions to the Index, I will probably use the Locus "Recommended Books and Stories of 1976" in place of the normal review column. Much of *Noumenon* 13 is already under way so I still hope to catch up to our ("overly optimistic") desired publishing schedule.

Actually, *Noumenon* was originally planned as a 12 (sometimes 16) page news & reviews monthly, with occasional articles and reviews. I'm extremely happy it has reached the present scope and standard so soon. I'd like to thank various people who've helped greatly: *Denys Watkins*, for aid in the initial stages; *Colin Wilson*, who's put a tremendous amount of time, effort and skill into *Noumenon* — and long may his Strips last; the regular reviewers and contributors for helping make each issue distinct — *Bruce Ferguson*, *Rollo Treadway*, *Jim McQuade*, *Alan Freshwater*, *Rod Scott*, *Ray Jackson*, *Chris Fountain*, *Garry Tee* and *Tony Lovatt*; all the letter writers, especially a few who are virtually contributors — *Bert Chandler*, *Peter Graham*, *Lynne Holdom*, *David Bimler* and *Marc Ortlieb*; everyone else who's helped keep the venture going — subscribers, contacts at publishers (most of whom have been very helpful and generous — thanks *Adrian*, *David*, *Glenn*, *Malcolm*, *Peter*, *Shelley* and *Tyrene*), booksellers, and overseas well-wishers (*Carey Handfield*, *Charlie & Dena Brown*, *Leigh Edmonds*, *Susan Wood*, *Dick Geis*, *Andy Porter*, *Don D'Amassa*, *Jon Gustafson*, *Jon Noble*, *Peter Roberts*, *Keith & Rosemary Walker*, *Dennis Stocks*); and a big hug to *Deb* for so many things.

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

S. F. DIGEST

The first issue of S.F. Digest, New English Library's successor to **SF Monthly**, has reached N.Z. at last. At 11" x 8", 48 pages, with full-colour cover and some interior full-colour art pages around good-quality newsprint, it is an extremely well-produced offering.

Contents include: guest editorial by John Brunner ("SF On Screen"); a stimulating interview with Dr Chris Evans; an sf quiz; news columns; extremely interesting "Consumer Guides" (ratings on 18 novels each by various reviewers) to the sf of Heinlein, Asimov and van Vogt; and a pull-out poster of the cover.

Fiction is **Trading Post** by Michael Coney; **The Junk Shop** by John Brosnan; a reprint of Silverberg's **In The House of Double Minds**; Aldiss' **Last Orders**; and **Second Generation** by Rachel Pollack.

The cover art and poster is by David Bergen, with interior colour art by Tim White, Andrew Stephenson and Christos Kondeatis.

As far as I know, by the way, this was also the last issue of S.F. Digest.

FILM AWARDS

The Academy of Science Fiction, Fantasy and Horror Films have presented their 4th Golden Scroll Awards (for 1976). Winners were:

Best SF Film - **LOGAN'S RUN**

Best Fantasy Film - **THE HOLES**

Best Horror Film - **BURNT OFFERING**

Special Award - **KING KONG**

Life Career Award - Samuel Z. Arkoff (in recognition of over two decades of achievement in motion picture)

Best Actor - David Bowie (for **THE MAN WHO FELL TO EARTH**)

- Gregory Peck (for **THE OMEN**)

Best Actress - Blythe Danner (for **FUTUREWORLD**)

Best Supporting Actor - Jay Robinson (for **TRAIN RIDE TO HOLLYWOOD**)

Best Supporting Actress - Bette Davis (for **BURNT OFFERING**)

Best Direction - Dan Curtis (for **BURNT OFFERING**)

OBITUARIES

John Thomas Phillifent, who wrote sf under the pen name **John Rackham**, died on December 16 after a long illness. He began writing sf in the early '50s, though he wrote adventure novels primarily. He also wrote novelizations of episodes from **THE MAN FROM U.N.C.L.E.**

Edmond Hamilton, one of the pioneer writers of sf space opera, died on February 1st at the age of 72. He was one of the most prolific and popular of the pulp era writers, continuing to write until the late '60s and continuing to be one of the most accessible and likeable people in the sf community.

MINIATURES

Frank Herbert's **DOSADI EXPERIMENT** is due from Putnam in August, while the Berkley paper edition of **CHILDREN OF DUNE** had an 800,000 print run! But just for comparison, the Ace/Tempo **KING KONG** has 1,200,000 copies in print.

Larry Niven and Jerry Pournelle are working on a series of novellas, **FROM MURCHINSON'S EYE**, which will be a sequel to **A MOTE IN GOD'S EYE**. Niven has finished an outline of **RINGWORLD ENGINEERS**, a sequel to **RINGWORLD**.

The first issue of **Galileo** sold very well, even without news stand distribution. The print-run was 8,000 copies, which have sold, and issue 2 is selling well. They had 1,300 subscribers by about mid-February. The first issue of Isaac Asimov's **SF Magazine** also seems to have sold well.

The person using the pen-name James Tiptree Jr has identified herself. She is Alice Sheldon, 61, a semi-retired experimental psychologist who has also written fiction under the name **Racoonia Sheldon**. The Tiptree name was taken from Tiptree, Sussex, England, a place famous for its reserves. The recent death of Sheldon's mother, Mary Hastings Bradley (a world traveller, member of the National Geographic and Royal Geographic Societies, and author of such books as **I PASSED FOR WHITE** and **ALICE IN JUNGLELAND**), was one of the reasons for the decision to reveal the pseudonym.

Quite a bit of the information in **Quidnunc's** is courtesy of **Locus** (edited and published by Charlie and Dena Brown; see **Rags, Solecism & Riches** in **Noumenon** 11) and I'd here like to wish a "Get Well Soon" to Dena, who has been in poor health lately.

Two members of **STEELEYE SPAN** - Peter Knight and Bob Johnson - have put together a duo album described as "a Fantasy". It is based on Lord Dunsany's **THE KING OF ELFLAND'S DAUGHTER** and features actor Christopher Lee as a narrator.

Analog will be raising its price to \$US1.25 with the April issue. It is likely the others will follow and, with American paperback prices creeping up to \$1.95 (they used to be cheaper than British ones), we can expect N.Z. exchange rates to make paper bound sf somewhat expensive. Paperbacks for less than \$1.50 are scarce in N.Z. - as a glance at **Publishing Information** will show - and I'd put the average price for new titles at \$2.10. Hardbacks are \$8 to \$10.



1977 NEBULA NOMINATIONS

The final ballot for this year's Nebula Awards (for work published during 1976) has been circulated. The numbers after the categories are the total number of items recommended in that category. The numbers after the items are the number of recommendations by members of the SFWA which each item secured. As you can see, many items are recommended but few members agree on what are the best. Where known, I have added the publisher of British editions of the novels.

NOVEL (42)

MAN PLUS - Frederik Pohl (F&SF Apr-Jun '76, Random House, Gollancz) (15)

WHERE LATE THE SWEET BIRDS SANG - Kate Wilhelm (Harper & Rowe, SFB, Pocket Books) (12)

INFERNO - Larry Niven & Jerry Pournelle (Pocket Books) (9)

SHADRACH IN THE FURNACE - Robert Silverberg (Analog Aug-Oct '76, Bobbs-Merrill, Gollancz) (9)

TRITON - Samuel R. Delany (Bantam) (8)

ISLANDS - Maria Randall (Pyramid) (8)

NOVELLA (11)

The Samurai and the Willows - Michael Bishop (F&SF - Dec '75) (8)

The Eyeflash Miracles - Gene Wolfe (FUTURE POWER) (7)

Houston, Houston, Do You Read? - James Tiptree Jr. (Aurora) (7)

Piper at the Gates of Dawn - Richard Cowper (F&SF - Mar '76) (7)

NOVELETTE (46)

Custer's Last Jump - Steven Utley & Howard Waldrop (UNIVERSE 6) (9)

In the Bowl - John Varley (F&SF - Dec '75) (8)

The Bicentennial Man - Isaac Asimov (STELLAR 2) (8)

His Hour Upon the Stage - Grant Carrington (Amazing - Mar '76) (6)

The Diary of the Rose - Ursula K. LeGuin (FUTURE POWER) (6)

SHORT STORY (61)

Breath's a Ware That Will Not Keep - Thomas F. Monteleone (DYSTOPIAN VISIONS) (8)

A Crowd of Shadows - C.L. Grant (F&SF - June '76) (7)

Back to the Stone Age - Jake Saunders (LONE STAR UNIVERSE) (6)

Stone Circle - Lisa Tuttle (Amazing - Mar '76) (5)

Mary-Margaret Road-Grader - Howard Waldrop (ORBIT 18) (5)

Tricentennial - Joe Haldeman (Analog - July '76) (5)

DRAMATIC PRESENTATION (7)

HARLAN! HARLAN ELLISON READS HARLAN ELLISONS (6)

THE MAN WHO FELL TO EARTH (4)

LOGAN'S RUN (3)

"No Award" also appears on the ballot in all categories. The Award presentations will be made at the Nebula Banquet on April 30.

The hardcover editions of *FLOATING WORLDS* (by Cecelia Holland) and *RISSA KERGUELEN* (by F.M. Busby) were withdrawn in favour of the 1977 paperback editions. The serialized version of Algis Budrys' *MICHAELMAS* (F&SF, Aug./Sept. 1976) was withdrawn in favour of the expanded hardcover version. Jack Dann's novella *Starhiker* was withdrawn in favour of the 1977 novel version. Ben Bova's *BILLENM* was withdrawn (Bova has withdrawn all his works from Nebula consideration while he is editor of *Analog*).

(Information courtesy of Locus)

SF BY "BUZZ" ALDRIN

Circus reported recently that Aldrin is working on a book of sf stories. They deal with the possibility of past and future visits by beings from other worlds. "In my stories I deal with a civilization - far more advanced than our own - which existed 100,000 years ago. They visit our solar system and are unable to leave."

Circus asked if he thought Earth's civilization had been affected by extra-terrestrial visitors, as von Daniken's and the host of such books have theorised. "Those purport to be factual, mine is fiction - my aim is to stimulate thought," Aldrin replied.

UPDATES

Further to our appendices for the Fritz Leiber article in *Noumenon* 7, readers can add an interview with Leiber which appeared in *Amazing*, September, 1976.

Some additional stories are: *Trapped In The Sea Of Stars* (in *THE SECOND BOOK OF FRITZ LEIBER*) and *The Frost Monstre* (in *Flashing Swords No. 3: WARRIORS AND WIZARDS*).

Another article by Leiber on *Fafhrd & the Gray Mouser* appeared in issue 1 of *TSR'S* (*The Dungeons & Dragons* people) *The Dragon*. *TSR* have also released a game based on the series, called *Lankmar*.

Further to the notes on Tolkien and *THE SILMARILLION* in *Noumenon* 11, L. Sprague de Camp provided a long, extensive and well-researched article on Tolkien ("White Wizard in Tweeds") for *Fantastic*, November 1976. C.S. Lewis, the critical reception of Tolkien's works, and other oddments of related information are also discussed.

Further to the note on *Galileo Magazine of Science and Fiction* in *Noumenon* 10, I have received a letter, sample copy, general guideline sheet and one of their rejection form blanks. Thomas Owen (Assistant Editor) had the following to say:

Future issues of *Galileo*, which is a quarterly for its first year, will be just as attractive and entertaining as No. 1. We will have more covers by Tom Barber and George Barr, articles by Hal Clement and Carl Sagan, stories by Alan Dean Foster, Gordon Eklund, Brian Aldiss, Jacqueline Lichtenberg, Robert Chilson, poetry by Ray Bradbury and Diane Ackerman, and much, much more by many others. Unfortunately, due to the horrendous cost of postage, subscriptions outside the United States are \$6 for 4 issues, \$14 for 10 issues (surface mail).

One thing that may be of interest to people abroad is that we are open to stories, articles, and poems. Our rates, for the present, are low, 1-3c a word, but as we buy 1st. North American Rights, with an option for a possible anthology, we would be interested in stories that have already been published abroad. We want, basically, long, well-written stories with "hard" science.

Sword & Sorcery News

5

Robert E. Howard ...

The January issue of Delap's F & SF Review has a special section on Sword and Sorcery, concentrating on a number of recent titles by, and about, Robert E. Howard, who "virtually invented the heroic fantasy genre."

One surprise was a mention that, at present, the Conan collections "are available only from an English house."

Eleven Conan titles are currently available, published by Sphere. The early collections of tales are written by Howard (RH), edited and introduced by L. Sprague de Camp (SD). SD and Lin Carter (LC) later completed manuscripts and outlines left by Howard, eventually writing stories themselves to "fill the gaps between the extant Howard tales." SD also collaborated with Bjorn Nyborg (BN) on one book.

All books have introductions by SD (except the last, by LC), with both Howard's letter to P.S. Miller and part one of his article "The Hyborian Age" appearing in CONAN (part two is in CONAN THE AVENGER).

The titles available (in numerical order, not chronological) are:

CONAN THE ADVENTURER	(RH) (\$1.65)*
CONAN THE WARRIOR	(RH) (\$1.65)*
CONAN	(RH) (\$1.10)*
CONAN THE CONQUEROR	(RH) (\$1.65)*
CONAN THE FREEBOOTER	(RH; RH & SD) (.95c)
CONAN OF CIMMERIA	(RH; RH & SD; SD & LC) (.95c)*
CONAN THE USURPER	(RH; RH & SD) (\$1.65)*
CONAN THE WANDERER	(RH; RH & SD & LC) (\$1.10)
CONAN OF THE ISLES	(SD & LC) (\$1.10)
CONAN THE AVENGER	(BN & SD) (\$1.10)*
CONAN THE BUCCANEER	(SD & LC) (\$1.25)*

The titles with an asterisk have cover paintings by Frank Frazetta ("with grateful acknowledgement to Roy Krenkel, adviser"). Most are paintings collected in the Peacock/Pan THE FANTASTIC ART OF FRANK FRAZZETTA, for example "Berserker", "The Snow Giants" and "The Barbarian". The three titles without asterisks, although one is credited to him, do not appear to be Frazetta's work.

Other Howard titles recently published in British editions are the 3-volume set Skull-Face Omnibus (Skull-Face And Other Stories; The Valley of the Worm And Others; The Shadow Kingdom And Others - a 3-volume edition of the original 1946 Arkham House edition) from Panther (all \$1.90), and KING KULL (a collection of the stories in which Kull appears - includes one extra story than the 1967 Lancer edition) from Sphere (\$2.05). All four books have striking and suitable covers by Chris Achilleos.

... and Michael Moorcock

Meanwhile, America is being treated to uniform editions of Moorcock's popular S&S titles (some in paperback for the first time). Apparently many Moorcock titles were abridged and retitled - against Moorcock's wishes - for their original U.S. publication.

First there are the DAW Elric of Melniboné titles (ELRIC OF MELNIBONÉ and THE SAILOR ON THE SEAS OF FATE so far), though the Delap's reviewer suggests cover artist Michael Whelan should be flayed for presenting "an albino Conan with shoulders out to here and arms the size of a lesser man's thighs" instead of a true representation of Elric.

Second, Dell have released The Chronicles of Castle Brass (COUNT BRASS; THE CHAMPION OF GARATHROM; THE QUEST FOR TANELORN) in uniform editions, with cover art by Richard Cohen and design and graphics by Sylvain Michaelis. The Chronicles are a sequel to Moorcock's History of the Runestaff tetralogy, which in turn is being published by DAW (THE JEWEL IN THE SKULL so far), with similar cover layout to the Elric titles (though with cover art by Richard Clifton-Dey).

Just as a final teaser, number 3 in the Flashing Swords! series has been published (WARRIORS AND WIZARDS - Dell). The stories are The Frost Monstreme by Fritz Leiber, The Curious Custom of the Turjam Seraad by Lin Carter, Two Yards of Dragon by L. Sprague de Camp, Spider Silk by Andre Norton, and Caravan to Illiel by Avram Davidson.



Over...

LASER BOOKS SUSPENDED

Locus reports that Laser Books, the sf subsidiary of Harlequin Books, has suspended publication. It seems the books never reached the market they were intended for (general adventure audience rather than the usual sf one) and sales were lower than expected (unsubstantiated rumours place them in the 20,000-30,000 range - the lower end of usual American sf sales). Well-known authors sold substantially better than unknown ones, which went against Harlequin's philosophy of selling books by subject instead of author. There are 28 novels still in inventory and they may not be published; they may be sold to another publisher if possible.



CONVENTIONS

UniCon III, Australia's 3rd national University convention.

Organized by the Adelaide University Science Fiction Association (on behalf of the Australian Tertiary Science Fiction Association), UniCon will be held in Adelaide during Easter, 1977.

Dates: April 8-11, 1977.

Venue: Christies Beach Motel

Membership: (Till April 1st) \$7.50 attending; \$3.00 supporting; thereafter \$10.00/\$4.00.

Program: Films, Panels, Mad Hatters Tea Party, Slide Show, Discussion Groups, "a relaxed, informal affair - a good place to meet people."

Accommodation: \$20/night single, \$23/night double, \$25/night triple.

Contact: Don Ray, c/- A.U.S.F.A., S.A.U.A., office, University of Adelaide, Adelaide 500, AUSTRALIA.

(For further information on WorldCons, see Noumenon 5/6, page 11.).

SunCon, the 35th World Science Fiction Convention, has published its second Convention Journal: 28pp; 11" x 8½"; typeset, offset.

You will find all the relevant info on SunCon; profiles on Jack Williamson (the GoH), Robert Madle (fan GoH), and Robert Silverberg (toastmaster); an excerpt from Harry Warner's **WEALTH OF FABLE** (the second volume of his history of fandom); a lettercol; convention and membership lists; and interesting advertising.

Dates: September 2-5, 1977.

Venue: Miami Beach, Florida, USA.

Membership: Any interested person can join a convention and there are usually two types of membership, both of which entitle you to publications, program books, etc. For SunCon, the Supporting rate is \$7.50, Attending \$20.00.

Program: WorldCon

Contact: SunCon, PO Box 3427, Cherry Hill, NJ 08034, USA.

Later: SunCon's third Convention Journal arrived by air recently: 32pp; 11" x 8½"; typeset, offset.

Items include updated info; a lengthy article on 'Filksinging' (possibly the term originates from a slip of the finger, though someone said "a filksong is a fannish song in the ilk of a folksong"); a brief overview on MidAmeriCon, with 4 pages of photos; a piece on WorldCons as 'Potlatches'; membership lists; the Constitution of the WorldCon Society; plus ads and entreatments for coming cons.

The "Official Nomination Ballot" for this year's Hugos came with the Journal. Nominating and voting for the Hugos is an essential part of being an sf fan, so I recommend if you've not already joined SunCon (Supporting membership at least) and become eligible to nominate/vote, do it now! All nominations must be postmarked not later than April 15, 1977 to be counted. Even if you don't feel qualified to nominate in every category, go ahead and put in what has impressed you from the relevant period. The Nebula nominations and Locus recommendations mentioned in this issue may help your choice.

IguanaCon, the 36th WorldCon, has published its first Bulletin: 4pp; 11" x 8½"; typeset, offset.

This is mainly a pre-Progress Report newsletter.

IguanaCon plan 5 PRs, plus a Program Book;

publication schedules for the PRs: Jan., June, Oct., 1977; Feb., June 1978.

Dates: Aug 30-Sept. 4, 1978.

Venue: Phoenix, Arizona, USA

Membership: Supporting \$7.50; Attending \$7.50 (Till April 1, 1977), \$15.00 (till Dec. 31, 1977), \$20.00 (till July 31, 1978), \$25.00 thereafter and at the door.

Program: WorldCon

Contact: IguanaCon, PO Box 1072, Phoenix, AZ 85001, USA.

Later: IguanaCon's Progress Report 1 has also arrived: 28pp; 11" x 8½"; typeset, offset.

Items include latest info; Harry Warner on "One Man's Fandom"; Phil Paine's Outline of Fandom; membership lists; suggestions/letter columns; and art and ads.

THE LOCUS SUMMARY

Recommended Books and Stories from 1976.

Each year the editors of Locus put together a summary of sf published, looking at the quantities published in various categories and providing (with the help of others) consensus lists of recommended reading. 1976 was another record year, in quantity at least, though some reservations were expressed concerning the quality, especially in novels and original anthologies. Clarke's *IMPERIAL EARTH* was listed again this year because the 1976 American edition was somewhat different from the 1975 British one.

Noumenon readers will notice that many of the novels have yet to arrive in N.Z. and so the listing will help selection when the British editions finally arrive. Many of the collections and anthologies recommended (and anthologies and magazines containing recommended short fiction) are, or will soon be, available in N.Z. I always find the Locus listings, in conjunction with the Nebula and Hugo nominations, very good guides to the better sf published during a year.

NOVELS

Bova, Ben *MILLENNIUM* (Random House, SFBC)
Bradley, Marion Zimmer *THE SHATTERED CHAIN* (DAW)
Budrys, A.J. *MICHAELMAS* (F&SF)
Clery, C.J. *BROTHERS OF EARTH* (SFBC, DAW)
Clarke, Arthur C. *IMPERIAL EARTH* (Harcourt, Ballantine)
Eklund, Gordon *THE GRAYSPACE BEAST* (Doubleday)
Haldeman, Joe *MINDBRIDGE* (St. Martin's, SFBC)
Herbert, Frank *CHILDREN OF DUNE* (Analog, Berkley/Putnam, Gollancz, SFBC, Berkley)
Holland, Cecelia *FLOATING WORLDS* (Knopf, Gollancz, Pocket Books)
McCaffrey, Anne *DRAGONSONG* (Atheneum, S & J)
McKillop, Patricia A. *THE RIDDLE OF THE* (Atheneum)
Moorecock, Michael *THE END OF ALL SONGS* (Harper & Row)
Niven, Larry A. *WORLD OUT OF TIME* (Galaxy, Holt SFBC)
Pohl, Frederik *MAN PLUS* (F&SF, Random House, Gollancz, SFBC)
Priest, Christopher *THE SPACE MACHINE* (Faber, Harper & Row)
Sargent, Pamela *CLONED LIVES* (Fawcett)
Silverberg, Robert *SHADRACH IN THE FURNACE* (Analog, Bobbs-Merrill, Gollancz)
Vance, Jack *MASKS: THAERY* (Berkley/Putnam)
Wilhelm, Kate *WHERE LATE THE SWEET BIRDS SANG* (Harper & Row, SFBC, Pocket Books)
Wilhel, Kate *THE CLEWISTON TEST* (Farrar Straus Giroux, Pocket Books)
Yarbro, Chelsea Quinn *TIME OF THE BOURTH HORSEMAN* (Doubleday)
Elazny, Roger *THE HAND OF OBERON* (Doubleday)
INGLE AUTHOR COLLECTIONS
Simov, Isaac *THE BICENTENNIAL MAN* (Doubleday, SFBC, Gollancz)
Ster, Alfred *THE LIGHT FANTASTIC* (Berkley/Putnam, SFBC Omnibus)
Ster, Alfred *STAR LIGHT, STAR BRIGHT* (Berkley/Putnam, SFBC Omnibus)
Viper, Richard *THE CUSTODIANS* (Gollancz)
Knight, Damon *THE BEST OF DAMON KNIGHT* (SFBC, Pocket Books)
Fritz, Fritz *THE WORLDS OF FRITZ LEIBER* (Ace)
Tin, George R.R. *A SONG FOR LYA* (Avon)
Joanna ALYX (Grege)
Bob COSMIC KALEIDOSCOPE (Gollancz)
Silverberg, Robert *THE BEST OF ROBERT SILVERBERG* (Pocket Books)
Silverberg, Robert *CAPRICORN GAMES* (Random House)
Vance, Jack *THE BEST OF JACK VANCE* (Pocket Books)

ORIGINAL ANTHOLOGIES

Carr, Terry *UNIVERSE 6* (Doubleday)
Dann, Jack & Gardner Dozois *FUTURE POWER* (Random House, SFBC)
Del Rey, Judy-Lynn *STELLAR 2* (Ballantine)
Knight, Damon *ORBIT 18* (Harper & Row)
McCauley, Kirby *RIGHTS* (St. Martin's)
Pohl, Frederik & Carol *SCIENCE FICTION DISCOVERIES* (Bantam)
Silverberg, Robert *THE CRYSTAL SHIP* (SFBC, Nelson)
Silverberg, Robert *NEW DIMENSIONS 6* (Harper & Row, Gollancz)
Weston, Peter *ANDROMEDA* (Orbit)
REPRINT ANTHOLOGIES
Carr, Terry *THE BEST SCIENCE FICTION OF THE YEAR* No. 5 (Ballantine, Gollancz)
LeGuin, Ursula K. *NEBULA AWARD STORIES 11* (Gollancz, Harper & Row)
Sargent, Pamela *MORE WOMEN OF WONDER* (Vintage)
Sargent, Pamela *BIO-FUTURES* (Vintage)
Silverberg, Robert *ALPHA 6* (Berkley)
Wollheim, Donald *THE 1976 ANNUAL WORLD'S BEST SF* (DAW, SFBC)

ASSOCIATIONAL ITEMS

Barr, George *UPON THE WINDS OF YESTERDAY* (Grant) - artwork
Bretnor, Reginald *THE CRAFT OF SCIENCE FICTION* (Harper & Row)
de Camp, L. Sprague *LITERARY SWORDSMEN AND SORCERERS* (Arkham House)
Turek, Leslie ed. *THE NOREASCON PROCEEDINGS* (NESFA Press)

NOVELLAS

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Cowper, Richard "Piper at the Gates of Dawn" (F&SF 3/76)
Eklund, Gordon & Greg Benford "The Anvil of Jove" (F&SF 7/76)
Tiptree Jr., James "Houston, Houston, Do You Read" (AURORA)
Wolfe, Gene "The Eyeflash Miracles" (FUTURE POWER)

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Cochrane, William E. "Weather War" (Analog 9/76)
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LeGuin, Ursula K. "The Diary of the Rose" (FUTURE POWER)
Martin, George R.R. "Meathouse Man" (ORBIT 18)
Offutt, Andrew J. "The Greenhouse Defect" (STELLAR SHORT NOVELS)
Saberhagen, Fred "Birthdays" (Galaxy 3/76)
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Ellison, Harlan "Seeing" (ANDROMEDA)
Grant, C.L. "A Crowd of Shadows" (F&SF 6/76)
Haldeman, Joe "Tricentennial" (Analog 7/76)
Knight, Damon "I See You" (F&SF 11/76)
Leiber, Fritz, "The Death of Princes" (Amazing 6/76)
Martin, George R.R. "This Tower of Ashes" (ANALOG ANNUAL)
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VIEWS FROM ANOTHER SHORE

Rollo Treadway discusses SF Art and Illustration

Since 1929 when Tarzan first appeared in comic form, the works of Edgar Rice Burroughs have provided a substantial source of inspiration for sf artists. ERB's pictorial style is ideally suited for translation from written to visual forms and over the last 50 years, as his work has been published and republished, Burroughs has been well served by artists visualising his unique imagery. At present Ballantine are republishing a major portion of their ERB catalogue and this has provided an interesting opportunity for several top sf artists to present comparable work within the same published range of titles.

Tarzan has seen the most benefit, with a series of 24 titles becoming available over the last few months (I believe two are yet to come – numbers 12 & 13) with four different artist's work utilised on the various covers. Notable painter and comic illustrator Neal Adams has provided the largest number of covers, with Boris Vallejo producing four (7, 8, 9, 10), Robert Abbott four also (19, 20, 21, 22), and Richard Powers two (23, 24). Of the four artists



Cover art for the Tarzan series by Boris Vallejo (detail)

represented I feel that the later two just do not cut it with Adams and Vallejo and, despite a healthy respect for Richard Powers standing in the sf field, their work here is just not in the same class.

Neal Adams always produces interesting work and, after following much of his production in the comic field (Batman, and lately some nice colour covers and b & w work on Marvel's Savage Sword of Conan), his covers for the Tarzan series comes as a special treat. His work here shows several similarities to the already mentioned Vallejo (see Noumenon 11), but by working with a different paint medium Adams is able to achieve essentially different goals. Working with oils demands a meticulously thought-out picture construction; little can be left to chance in the demanding medium unless the artist is willing to paint out or restart the painting and the overall picture dynamics (so important for an eye catching cover illustration) must be carefully planned. When working with water based paint material however, the



Cover art for the Tarzan series by Neal Adams (detail)

medium being so much more fluid and lighter, far more possibilities exist for dynamic, flowing picture content. Oils tend to produce strongly designed paintings with much of the action resulting from an inner conflict aspect, a writhing vitality so well exploited by masters such as Frazetta and Vallejo. Adams employs equally well constructed picture dynamics but his painting style tends to spread and splash the action throughout the frame – more like a flash than a grunt, if you follow what I mean.

The transparent qualities of water based paints tend also to produce light and airy illustrations when utilised to their fullest capabilities by a skilled artist such as Adams. The Tarzan covers have a splendid vitality that is impressive even on such a small scale as this. The ease with which the backgrounds are suggested by mere colour wash, and the remarkable detail in these covers is delightful. Adams has used a similar picture construction in several of these covers (for example, the strong line of force acting against a curving picture element in either the top

centre or top corners of each frame, as in **TARZAN AT THE EARTH'S CORE, TARZAN AND THE LEOPARD MEN, THE RETURN OF TARZAN**, and fully embellishes each painting with a wealth of colour and texture. An eye catching series when seen at this size, I am wondering what impact they would have if enlarged and produced as a series of full colour posters.

The Robert Abbett and Richard Powers covers are much weaker. Of the two artists, Powers is easily the more interesting – I remember reading somewhere recently that Powers has produced much notable work in the sf art field – unfortunately this particular style (at least as shown on the *Tarzan* covers) now looks awfully dated and rather lacking in overall impact. The Abbett work is even less interesting – very dated indeed. This style of artwork is, thankfully, seldom seen in these days of enlightenment and would have done nothing whatever to encourage new readers to pick the books up.

Old favourite Pete Jones hasn't been asleep these last few months and his cover artwork for **THE BEST OF MURRAY LEINSTAR** is a ripper. Originality is a Jones strongpoint and once again he has come up with another fearsome, yet entirely conceivable, 'monster', this time a giant octopus, to frighten the hell out of the unfortunate couple in the foreground of the cover illo. The most eye-catching feature of this cover is, however, the unusual colouration used – a startling purple-blue contrasting against stark white – which produces an entirely pleasing and noticeable effect that really jumps off the shelf and at the viewer. Another hit.



Cover art by Pete Jones (detail)



While walking through a Queen Street bookshop early in January I spotted a book by Jim Fitzpatrick, which I feel would be of no small interest to readers of this column. Fitzpatrick is not your usual sf artist but many people may have been introduced to him through his excellent work within the rock music field, notably his L.P. cover artwork for Irish rock band **THIN LIZZY**. (Forget their latest Fitzpatrick L.P. cover for **JOHNNY THE FOX** however; the colour balance is all to hell and I suspect, as usual, the overall packaging concept is a mere shadow of its overall British/U.S. format.) Fitzpatrick's new book, **CELTIA**, (Motif Editions), collects over 30 of the artist's graphic works together into one excellent and extremely attractive volume, with each illustration portraying some aspect or personality from ancient Welsh/British mythology.

Having admired Fitzpatrick's work in rock I was pleasantly surprised by the overall standard of artwork by this Irish artist. Fitzpatrick works out of Dublin and has achieved world-wide recognition for his drawings and posters, **CELTIA** being his second book of published work. His graphic style relies on a superb sense of fine and decorative construction, which sometimes involves amazingly complex borders to surround his subject matter. Yet Fitzpatrick can manage this without sacrificing overall design legibility, not an easy task when working without colour or tone. His style obviously owes a great deal to the so-called 'art nouveau' artists of the late 19th Century, who developed a similar highly-refined decorative style (indeed, Fitzpatrick's *Macha* bears a remarkable resemblance to a minor *Mucha* illustration), but this in no way detracts from the fine work contained in *Celtia*.

My only reservation about the book is the lack of full colour material included (remember to mail the enclosed postcard for a free, full colour pamphlet of six Fitzpatrick illustrations), but perhaps the success of *CELTIA* will increase the possibilities for publication of more of Fitzpatrick's colour artwork in the near future. I hope so.

Rollo Treadway



LETTER COU

Dennis Stocks
P.O. Box 235, Albion,
Brisbane 4010, AUSTRALIA.

(8 January, 1977)

Q-Con 3 was a great success and the highlight seems to have been Bob Mathew's two talks on Japanese SF. Bert Chandler made it after last minute doubts about his ability to come; he was baby-sitting a ship for his former employers and it was sold at literally the last minute!

However, the main reason I'm writing is to ask if you know anyone who'd be prepared to review, in some depth, Jack Vance books for me. I'm intending to produce a look at Vance's works, including reviews, comments etc., on his books, and need 'high class' reviews — a cut above the fannish sort.

Hope you can help me out here... oh, naturally, review copies of the books supplied. And I'd appreciate any comments on Vance from your readers.

***Though I've replied to Dennis separately, I thought it a good idea to print his letter so readers who feel some affinity for Vance's work can write to Dennis direct. If any reader feels capable of the type of reviews Dennis wants, send an example review with any letter you send — this will save a lot of time.*

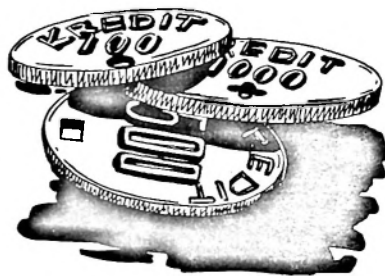
Dennis sent a copy of the Q-Con 3 Handbook with his letter. It is an attractive offset booklet, printed on a hammered paper (I think), and includes profiles on GoH Bert Chandler, Fan GoH Leigh Edmonds, "Special People" Lee Harding, Bob Mathew, David Grigg and Roy Russell, and a transcript of comments from various authors on "SF Illustration — A Dying Art?". James Blish, Bob Bloch, Sprague de Camp, Isaac Asimov, Keith Laumer, Ursula Le Guin, Poul Anderson, Bert Chandler, Terry Jeeves, Alexei Panshin and Bill Rotsler give answers and Kelly Freas has an extended commentary on the topic, sf illustration in general, and on the way he works. The programme, a Welcome and a few ads round out this 40-page booklet, while an 8-page Supplement provides comments from David Lake, a new and apparently prolific sf author (he has sold four novels to DAW in the last year). These are useful little works — thanks again for sending them Dennis. **

Neil Barron,
201 Los Arbolitos Blvd, Apt. 11,
Oceanside, CA 92054,
U.S.A.

(25 January, 1977)

Belated thanks for *Noumenon* 8/9, which was forwarded from my former address. What with the move and my other responsibilities, I've neglected to write earlier. I'm not certain how you obtained my name and address. Possibly from the mention long ago in *Locust* that I was editing a critical guide to sf, *ANATOMY OF WONDER*, which was published last July by the R.R. Bowker Co, New York, at \$US8.95 paper, \$14.95 hardcover.

I immodestly mention this guide since it apparently provides what some of your readers have been providing on a piecemeal basis; a core list of essential sf books. About 1100 works of fiction and 140 works of non-fiction are critically annotated, with the core titles starred and then listed separately for checking by libraries against their card catalogs. We cast our net rather widely, ignoring the silly distinction between sf and mainstream writers, and I have no doubt that you and your readers will often vigorously dissent from our selections and/or our judgements. Still, it should prove a very useful guide for its intended audiences, and I think you would do your readers a favor by reviewing it. If copies are not available in Auckland, they may be ordered from Bowker, Erasmus House, Epping, Essex, England. I don't know who distributes Bowker titles in N.Z. Any bookseller who has the American in-print annual, *Books in Print*, will know. Bowker is the principal publisher for the American book trade (*Publishers Weekly*, *Library Journal*, etc), and you should have no trouble obtaining a copy. Needless to say, Tuck's incomplete bibliography was a first purchase title and is a remarkable work. Whether you review it or not, I'd welcome your comments.



Should there be a second edition I will probably include mention of more audio-visual materials, such as the Alternate World Recordings of readings, and may call upon your expertise as exhibited in your piece on sf and rock. Maybe there are some undiscovered sf classics in Maori. I might add that the guide is largely restricted to books published in English, even if in translation. A future edition would probably include a highly selective listing of titles in western European, Russian and Japanese languages.

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RCJ Ray Jackson
DMK Deborah Knapp
ASL Tony Lovatt
RKS Roderick Scott
GJT Garry Tee
BAT Brian Thurogood
RT Rollo Treadway
SV Stefan Vucak

REVIEWS

Compiled under various categories, the index is then arranged in alphabetical order by author or editor, followed by individual titles. Some cross-referencing is made in the cases of series, works which fall into two categories, and works by more than one author. Where more than one work is reviewed, the key is placed once at the end of the relevant list of titles; where a book has been reviewed separately by different reviewers, both references are given. The key is arranged:

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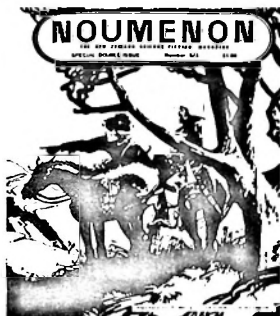
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GJT	Garry Tee
BAT	Brian Thurogood
RT	Rollo Treadway
SV	Stefan Vucak

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Aldrin, Col. "Buzz", Jr
RETURN TO EARTH
10, p.20, DMK
Asimov, Isaac
ASIMOV'S GUIDE TO SCIENCE
Vol. 1: Physical; Vol. 2: Biological
5/6, p.23, BAT
Baker, Ian and Tim Jones (NZ)
A HARD WON FREEDOM
3, p.10, BAT
Downing, David
FUTURE ROCK
10, p.20, BAT
Jones, Tim
— see Baker
Joseph, Franz
STAR TREK STAR FLEET
TECHNICAL MANUAL
8/9, p.34, PAG
Lichtenberg, Jacqueline (et al)
STAR TREK LIVES!
3, p.12, DMK
Mostert, Noel
SUPERSHIP
11, p.18, TRCH
Reader's Digest GREAT WORLD
ATLAS
4, p.16, BAT
Sagan, Carl
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1, p.10, BAT
Temple, Robert
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11, p.21, PAG
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GIFTS OF UNKNOWN THINGS
8/9, p.34, ARF

FEATURES

Number 1 (18 March 1976) 12pp
Cover: Denys Watkins
Science Fiction Reference Works — A Background (BAT)
Fandom — An Introductory Article on the SF Community
(BAT)
SF Magazines — A Listing (BAT)
1975 SF Awards Listings
Number 2 (20 April 1976) 12pp
Cover: Colin Wilson
Creator of the Cosmic Horror — H.P. Lovecraft (RKS)
Number 3 (29 May 1976) 20pp
Wraparound Cover: Stephanie Quirk
Interior Art: Colin Wilson
Notes Towards A Basic SF Collection (BAT)
1976 Nebula Awards
Number 4 (25 June 1976) 20pp
Cover: Denys Watkins
Interior Art: Watkins; Colin Wilson; Rod Scott
Interview with Jerry Pournelle (by Dick Geis)
1976 Hugo Nominations
Number 5/6 (27 August 1976) 28pp
Wraparound Cover: Colin Wilson
Interior Art: Jim McQuade, Mike Pownall
Fiawol — WorldCons (BAT)
The Superficial Side of Modern SF (SV)
Farmer's Worlds (BWF)
Futures Forum (ASL, BAT)

Number 7 (27 September 1976) 24pp
Cover: Photomontage based on Hugo winners
Interior Art: Colin Wilson; Jim McQuade
1976 Hugo Awards
Ad Astra (fiction) (TRCH)
The Fantasy of Fritz Leiber (JC)
Hard/Soft SF (JJA)
Number 8/9 (8 November 1976) 40pp
Cover: Bill Taylor
Interior Art: Taylor; Colin Wilson; Jim McQuade; Grant
O'Connor
Starship Minstrels — Notes Towards A Series of Articles on
SF and Rock (BAT)
OLIAS OF SUNHOLLOW Art Feature (Colin Wilson)
Some Swedish SF (GJT)
Khthom — Works by Piers Anthony (ASL)
Vaughn Bode — An Appreciation (Leo Hupert)
Number 10 (13 December 1976) 24pp
Wraparound Cover: Colin Wilson
Interior Art: Wilson; Bill Taylor
SF In the USSR (GJT)
THE MAN WHO FELL TO EARTH Film Review (BAT)
Starship Minstrels — Reviews (BAT)
Number 11 (28 January 1977) 24pp
Cover: Jim McQuade
Interior Art: McQuade; Bill Taylor; Colin Wilson
The Long Result — The Use of Time in SF (BWF)
Broad Moonlight (PAG)
Number 12 (11 March 1977) 20pp
Cover: Gunter Lechtenberg
Interior Art: Lechtenberg; Colin Wilson; Jim McQuade
Film Previews (RT)
Index to Volume One

Tell Chris Fountain that he is in error about the Healy & McComas anthology reprint being the first sf anthology. Wollheim's **POCKET BOOK OF SCIENCE FICTION**, 1943, is traditionally considered the first, although there are other claimants. If you had *Anatomy of Wonder* on your desk, you'd have known that — ain't knowledge wonderful?

***It's quite likely your (former) address came from a mention in Locus. I've yet to see a copy of ANATOMY OF WONDER (shipping from Britain and wharf delays being what they are), but your comments and the review in Delap's F&SF Review (December 1976) make it sound an extremely useful work for newcomers to sf and for libraries.*

*Being somewhat sercon, I have to agree knowledge is wonderful. But also being somewhat philosophical, I think it is essential and liberating. Thus my comments on civilization, the arts, censorship, etc, which so often appear.***

Don Ashby
33 Brunswick St, Fitzroy,
Melbourne, 3065,
AUSTRALIA.

(St. Valentines Day)

I have just been reading the latest issue of *Noumenon* and it is, as usual, excellent.

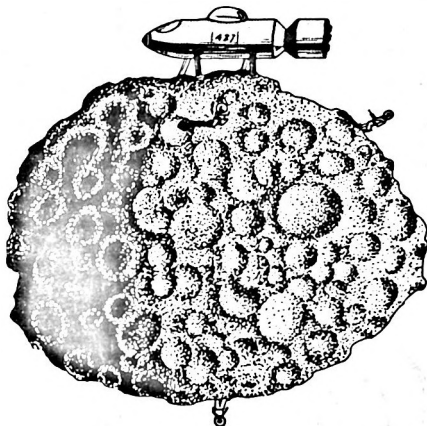
I was most interested in what you had to say about *THE SILMARILLION*. Your info is far more up to date than what we have in Space Age Books. The Price we have for it is \$40.00; Allen and Unwin have become very greedy.

I think it is a very sad thing that *LOTR* is so cultified. It has devalued and obscured the meaning of the book for the serious reading public. So many people of whose opinion I have learnt to respect have had the first reading of the book spoiled for them by the mountains of sensational nonsense and tripe that has been poured out about the book. I am of the opinion usually that any book that becomes a cult is not worthy of serious consideration. Books like *STRANGER IN A STRANGE LAND* by Adolf Heinlein, *DHALGREN* by Delaney and that pretentious pseudomythic waffle *DUNE* (et al) support my opinion. The plethora of fantasy books bearing the inscription — "in the tradition of *LOTR*" further obscure and confuse an honest attempt at approaching the book as literature. Also, the "cute" illos by Pauline Baynes are enough to turn anyone off the book for good. That ghastly green map she did a number of years ago still causes me nausea when I look at it. The map in the end papers of the British hard back are by far more suited to the books spirit and are better rendered.

Enough of outraged indignation. You might be interested to know that Keith (Dennis More) Taylor has sold another story to Ted White and is at present collaborating on a novel with Andy offutt. The novel is his reworking of Howard's Cormack Mac Art character and the early chapters I have seen are well written and exciting (if you like that sort of thing). Keith is at present in Tasmania doing some research for the book. He informs me that Launceston Library

is better than our one in Melbourne — something I find a little hard to believe — but he has seen both and I haven't.

Bruce Gillespies plans for going offset with *SFC* are in their final stages. The mag is typeset and Irene Pagrim is helping him with the layout this week. If he can achieve as functional and pleasant a layout as you have he ought to be more than satisfied.



***While I agree 'cultism' can work to the detriment of its source, I'm greatly at odds with the examples you choose: I read, and was impressed by, STRANGER IN A STRANGE LAND long before I knew anything about the cult surrounding it; DHALGREN I found/ find a most enjoyable meander through a very rich, though perhaps still maturing, imagination, and the DUNE series I consider a wonderful statement of elements of Herbert's "world view", and totally lacking in contrivance I might add.*

Getting back to the main issue, I think publishers are the culprits, rather than authors or readers. But it is too easy to say publishers shouldn't succumb to the lure of commercialism; that they shouldn't try to draw attention to their particular books. A book gets published and, if the blurb is false, that author/publisher will be treated with caution thereafter. This sort of discrimination and follow-through is only likely in genre fiction, so for sf and fantasy, where blurbs may be at their most extravagant, the claims will tend to fall on deaf ears.

*It also strikes me that reaction to, and appreciation of, fantasy is a lot more personal than for most other art forms. Ursula Le Guin's FROM ELFLAND TO POUGHKEEPSIE and Tolkien's On Fairy-stories in TREE AND LEAF make a lot of sense to me in regard to this topic. Elfland, the "Perilous Realm" of Faerie, has such depth and power that I doubt cultism will affect it greatly.***

Frank Catalano,
P.O. Box 3781,
Santa Barbara,
CA 93105, U.S.A.

(29 January, 1977)

I've been receiving *Noumenon* for the past few issues gratis so I feel that the least I can do is comment occasionally on the contents and hope that this keeps us some type of trade.

And, for some odd reason, I feel that I should comment on your article "Starship Minstrels." I've been a radio announcer for a couple of years now at a Santa Barbara contemporary Rock radio station, as well as freelancing science fiction stories and writing both rock and science fiction review columns for a few publications. I'd like to think (I hope) that this qualifies me to comment on, and make some additions to, your article.

I agree with your suppositions in the intro about the unique s-f/rock combination — and it's interesting to note that most of the s-f oriented rock seems to originate with the foreign imports. Groups you've already mentioned (TANGERINE DREAM, HAWKWIND) and others from Europe (AMON DUUL, etc.) seem more into the concept "s-f album than their American counterparts.



Below are some probable additions to your list:
AUTOMATIC MAN :: their debut album is a type of Atlantis concept album, including *Atlantis Rising Fanfare* and *Interstellar Tracking Device*.
BEATLES :: a lot of their later stuff (late sixties, notably the albums *SGT. PEPPERS* and especially *MAGICAL MYSTERY TOUR*), like *I am the Walrus* and *Strawberry Fields Forever*.
BLUE OYSTER CULT :: most of their LP's, not to mention the recent American top ten single from the album *AGENTS OF FORTUNE*, *Don't Fear the Reaper*.

BOSTON :: if not their debut album, how about the unusual cover art of the *Earth* exploding and different cities on guitars making the exodus?
BILLY JOEL :: from the album *TURNSTYLES*,
Miami 2017. Fascinating lyrics:

*I've seen the lights go out on Broadway --
I saw the Empire State laid low.
And life went on beyond the Palisades,
They all bought Cadillacs --
And left there long ago.
We held a concert out in Brooklyn --
To watch the Island bridges blow.
They turned our power down,
And drove us underground --
But we went right on with the show.
You know those lights were bright on Broadway --
But that was so many years ago . . .
Before we all lived here in Florida --
Before the Mafia took over Mexico.
There are not many who remember --
They say a handful still survive . . .
To tell the world about . . .
The way the lights went out,
And keep the memory alive . . .*

There's a lot more of them, especially between lines ten and the rest, but you get the general idea.

JAY FERGUSON :: *Snakes on the Run*, a song about communications breakdown, from *ALL ALONE IN THE END ZONE*.

ELTON JOHN :: quite a bit of his stuff. From *CARIBOU*: *I've Seen The Saucers*; *TUMBLEWEED CONNECTION*: *Where to Now St. Peter?*, about a man who has dies and not sure exactly what is going on; *GOODBYE YELLOW BRICK ROAD*: *Grey Seal*; and *Dan Dare* (*Pilot of the Future*) from *ROCK OF THE WESTIES*.

MOODY BLUES :: quite a lot of their stuff, too, notably *ON THE THRESHOLD OF THE DREAM'S* In the *Beginning*, *The Dream*, and *Voyage*. I'm afraid I'm not familiar enough with a majority of their albums to give other examples.

PARIS :: title cut from *BIG TOWNE 2061*.
STEELY DAN :: In my obviously biased opinion, the best of them all. I like their music, their style and basically their handling of science fiction topics. As far as I'm concerned, *King of the World* from *COUNTDOWN TO ECSTASY* is the definitive *apres le holocaust* tune:

*Hello one and all
Was it you I used to call
Can't you hear me call
On this old ham radio
All I got to say
I'm alive and feeling fine
If you come my way
You can share my poison wine
No marigolds in the promised land
There's a hole in the ground
Where they used to grow
Any man left on the Rio Grande
Is the king of the world
As far as I know*

From *KATY LIED*, *Black Friday* is the pre-holocaust tune that seems to match *King of the World*. And

their newest album, **ROYAL SCAM**, has two possible nominees: *Sign in Stranger*, and *Caves of Alamira*.

Hope these additions will be of some help.

****Thanks for writing Frank and I'd say you're eminently qualified to comment.**

The **BEATLES** were considered for the original article but I felt poetic imagery was often the source for lyrics/songs which could have been included at a pinch. I tried to limit that first piece to explicit sf-related references or to groups/artists who seemed to be dealing in the themes/moods of sf. **BOSTON'S** album I find rather boring, with the exception of the 'monster hit single', and it lacks any sf content – a big disappointment I might add. We'll see how the second album sounds.

I agree Elton John is worth mentioning, if only because he and Taupin manage to write some of the most touching and accessible social commentary presented in musical form. Their *Rocket Man* should also be mentioned. The **MOODY BLUES** I find so unrelievedly plastic and contrived that I have great difficulty listening to them at all.

STEELY DAN are definitely Rock as an Art form and I'm very much biased in their favour also. Perhaps you'd like to write an article on their music, emphasising the sf elements/topics and discussing their distinctive lyrical style.

AUTOMATIC MAN has only recently been released in NZ so I've yet to hear it, while the others I'll check out on your recommendation.**

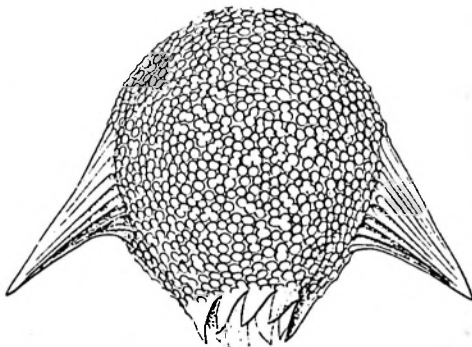
Lynne Holdom,
P.O. Box 5, Pompton Lakes,
NJ 07442, U.S.A. (23 February, 1977)

Thanks for *Noumenon* – always glad to get it. However, you did misunderstand two things. First, it is "Sweathogs" rather than "Sweatlogs" (my rotten handwriting, no doubt). Second, by "not making waves" I don't mean not to comment, vote or write your congressman, but simply not to imagine that you (as me) are in tune with the average. Awhile back my congressman sent questionnaires out on different issues, which I filled out and later got the results to. It turns out that 80% believe that the energy crisis, oil shortages etc are caused by companies wanting to raise profits. People don't want to believe that cheap energy is running out, that they will have to change their life-styles. The average American would rather die than give up his car or steak dinner. Congress knows this. Sure, educating people to the necessity would help, but how? Certainly not T.V. and the schools have enough controversies around them. I'm not sure schools should propagandise anyway – it's all too easy to set a precedent and then have them support something you hate. One good point is that cattle should be fed grass, rather than corn.

I have one of the books Peter Graham mentioned, **MAINSPRINGS OF PROGRESS**. It has all sorts of climate cycles in it and some are most interesting. We have a drought in the Western Plains here and in the West generally. This will mean a much-lowered grain crop – less food reserve (this is also true for Canada). It seems we had a very good spate of weather

from 1900 to 1965 and that this is coming to an end. I don't know the whys and wherefores, but food will be tighter. The U.S. will have less (if any) surplus. Now obviously I believe in population control (something the ZPG people don't take into account is the 30% U.S. population growth from illegal immigrants), but how far can you coerce people. Tax rates can be changed but, if someone is on welfare, what can be done?

I feel a sane society would handle things differently. I have postulated a society of sociologists in the SF I laughingly try to write. They are not liked around the Galaxy, partially because they culled what they consider undesirable traits from the populace many years earlier. No, I don't consider any of the societies I create ideal. Some are better than others but, as I hate preachiness in SF, I just paint societies to be evaluated by the readers.



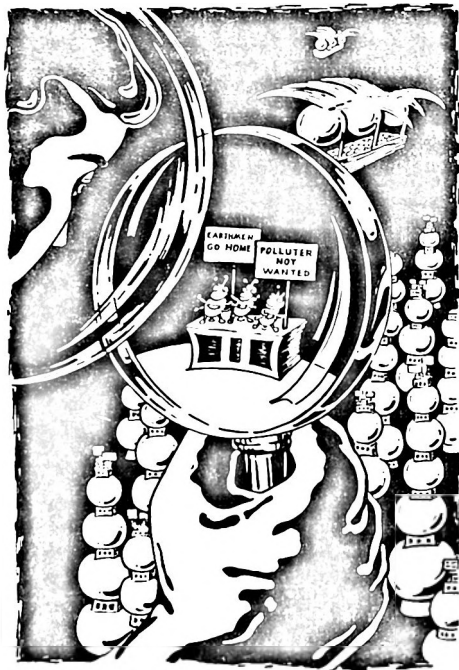
I do like some T.V. One program I would recommend (if it ever gets there) is **ROOTS** which, though over-simplistic in spots, is excellent. There are some inaccuracies. Usually white slaves shipped slaves while black slaves captured them. West Africa was/is malarial and whites couldn't survive there; so without black co-operation, there would have been a much diminished slave trade. However, the show is very good and does show society from the black point of view. American Indians weren't enslaved because they would literally rather die first. Cherokees kept black slaves, however.

On Australian SF: Why should Aust. SF have to conform to U.S. SF and usage? I can see Peter Knox's point. People in the U.S. once had to conform to British usage and we all said nuts to that. I notice U.S. SF published in the U.K. conforms to British usage.

You might mention that I would like any non-U.S. editions of Marion Bradley's *Darkover* novels. I would be glad to swap for any U.S. SF wanted.

****I wonder if the 80% figure you give has changed since the questionnaire? How long ago was it done, what type of questions were asked, which socio-economic groups were canvassed? The point is, people have been hoodwinked by the governments of the developed nations (in concert with the pressures from business/commerce) to believe in cheap energy,**

etc. Thus, it is not necessary to "educate" people to anything. Just stop the half-truths and lies, present the real costs/facts, and let people make their own choice. The ones who choose energy-wasteful and environment-damaging lifestyles will soon find their money (which is allowing them to live the way they choose) running out and thus will be unable to continue such practices and hold such attitudes. That is, if we get the real prices put on everything soon enough. When the real costs of maintaining the developed countries are revealed, ZPG may be too high a figure and some decrease may be necessary. I know Jerry Pournelle tells us how to avoid collapse, stabilise technological development, colonise space for our materials, etc. but as it is unlikely any of these things will happen in time, some big changes will eventuate. If we choose to make the changes, rather than blindly follow our existing collusion course and suffer the consequences, many of the disruptive effects can be minimised. **



Don Ashby

(27 February, 1977)

Yet another letter from me. You probably know more about Peter Knox than I do and will maybe scream when you read what I have written in the enclosed copy of a letter I am sending to him. It was his piece in your mag that inspired me to contact him, so I feel you as an interested party might like to print or at least read the letter. I know I am venting my

spleen somewhat, but a few people in Melbourne are getting a bit peeved at off-the-cuff criticism levelled at hard-working people by others who don't know what they are talking about. Perhaps I am being a little over-reactive, but this is in the order of the last straw etc.

You can print the letter or not, as you see fit. I rely on your discretion to delete anything that I say through ignorance.

I hope that you and Deb are in good shape and I look forward to the next Noumenon.

****All I know about Peter is that he's written to me twice and I've printed in Noumenon what he had to say. I'm not screaming and feel you've been rather objective in your letter to him. When I ran his format/policy I deliberately avoided commenting at the time, feeling he may have trodden on a few toes and wondering if anyone would leap to the defence. Your letter arrived just before this issue's deadline so, while I am printing your letter to Peter (which says some very necessary and timely things), we will have to wait till next month for any comments he may wish to make.****

Dear Peter,

If you have been bombarded with letters offering unsolicited advice about your prospective magazine and are sick to death of it, please throw this letter away.

Ok, you are still reading. You may or may not know who the hell I am. I have heard of you however; rumours of your publishing activities have been circulating amongst Melbourne fens for quite a while. I noticed your piece in Noumenon 11 yesterday and I felt constrained to write to you then and the feeling has been growing on me all day. Your plans both excited me and annoyed me by turns. To be a little more accurate, your plans excited me and your remarks about fans and "the people who run SF in Australia" annoyed the holy shit out of me. Not only me but I have noticed quite a few other people foam at the mouth about it too.

I think the basic idea of a writers' forum is sound. It already exists in a thing called Expository Lump (and others) put about by people who attended the 1975 Writers Workshop with Ursula at Booth Lodge (which could, with more organization and greater frequency, be a really creative organ for developing writers). The idea of trying to publish this as a mass media publication is (if you will pardon my bluntness) absurd. Now don't get riled yet. Do it by all means and it will be a great asset to writing - like Bruce's magazine is for Australian SF criticism. Bruce Gillespie isn't making any money out of it and neither will you.

I have just come to your bit about the "hard core SF scene here" and the thing about "multimillion dollar slicks". Some SF fans in Melbourne buy SF magazines; they are usually old and set in their ways and keeping up their complete runs, or under sixteen and don't know any better. I say this possibly with the exception of Analog. Ben Bova keeps a sufficient editorial check on quality to make it worth reading. No one could describe any of them as Multimillion Dollar slicks - most of them pay their staff and

contributors (the latter, at least as far as Ted White is concerned, only on publication) and just about have enough left for the editor to buy a hamburger. As for being "slick", then ones last about as long as a snowball in hell — exit *Visions Of Tomorrow*, followed by *SF Monthly* and *Vertex*. *Algol* survives only because the editor appears to be able to live by the process of photosynthesis, which saves on hamburgers.

Now, I am afraid, the feathers start to fly. A professional writer makes his living by writing. It provides his bread and butter and rent. Keith (Dennis More) Taylor lives in our house, he has starved to death practically to write, he spends all his time pounding the typer, it takes him maybe a month to get a story into shape, and you complain because he won't sell it for peanuts? Yet people like Keith and Lee Harding have spent time and effort helping writers with advice and encouragement. Lee ran a workshop at Oz Con in 1974 and also edited the '75 workshop book. In case you hadn't noticed, the Australian SF scene is well and truly OFF it's feet. In the past two years we have had Ursula Le Guin, Vonda McIntyre and Chris Priest in Australia and next year we will have other writers here. These people are here to organize and run SF writers' workshops to help people write. People like Robin Johnson, Peter Darling, Carey Handfield, Kitti Vigo, Merv Binns and others too numerous to mention (and are, I assume, "the people who run science fiction in Australia") fought, organized and sweated to make this happen. Out of the last workshop David Grigg has now been published several times, as have others. Australian SF is Off It's Feet and developing at a rapid rate. Your magazine will help a great deal in its growth. If you don't alienate everyone by making injudicious remarks in print.

I have noticed that Paul Collins, like you, seems to think that a fanzine is something loathsome and lingering in your kidneys, instead of which they are the backbone of SF fandom. It is a strange attitude. *Algol* is a fanzine and if you can get up to that standard you will be a miracle worker. Your description of how your mag works is describing perfectly a fully functioning fanzine, except you are producing fiction not literary criticism, and I say good luck to you. I will subscribe and write letters and we will see what happens.

If you haven't already, you should contact the ASFF and see if they can give you a hand. The organization is set up to promote SF and has a reserve of knowledge and expertise in all fields to do with Science Fiction; why not use them?

I hope I haven't antagonized you too much, but for your own survival you have to come to grips with the fact that there is a well-organized and very sensitive group of fans in Australia's capital cities who don't like being talked to like cretins and who are, like you, trying their best to enlighten the rest of the world to the glories of SFF.

fiawos
Don Ashby



IMAGINE MY SURPRISE

19

Having communicated with various people, some active N.Z. fen in the '50s and '60s, and not receiving the slightest indication of any active N.Z. fandom besides a couple of University discussion groups, I put the note in the *Rags, Solicism and Riches* column last issue about Noumenon being "the first sf magazine/fanzine produced from and for New Zealand."

So there I was, glancing through Issue No. 70 of *Authentic Science Fiction* (June 15, 1956), when I noticed the following letter:

CALLING NEW ZEALAND!

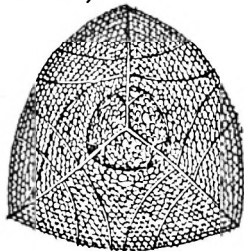
The Auckland Space Club is a science fiction club with a difference; its oldest member is only sixteen! A short while ago about eight fans and I got together and formed our own club. We have since increased in numbers — all members in the 14 to 16 age group — and have communicated with other N.Z. fan groups. We possess a good library and carry on the usual fan activities. We have published three quarterly issues for our fanzine *Nova* and we know of only two other N.Z. fanzines to date. There seems to be a considerable lack of fandom in N.Z. generally, which seems surprising in view of the fact that SF in its various forms is abundant here.

R.J. Horrocks,
Auckland Space Club,
18 Hazlemere Road, Mt. Albert, S.W.1,
New Zealand.

Your intrepid (belated) sleuth then, in a blinding flash of inspiration (guilt), checked the phone directory and lo: Horrocks, R.J., 30 Waima Cres, Titirangi, Auckland 7 N.Z. I phoned Roger and, having established our various identities, Roger kindly agreed to send me a few of the fanzines in his collection from that period to have a look at. I've now seen *Fanzine Time* (Mike Hinge & Monica Naughton), *Focus 5* (Mervyn Barrett), *KiwiFan 6* (Horrocks & John McLeod), *ParaFANalia* (Bruce Bum) and *KiwiFan 9* (which has a very useful 'history' of fandom in N.Z., plus a chart of fanzine publishing in the '50s). All of these date from the mid and late '50s, most of them associated with various fan clubs.

It seems a large enough percentage of N.Z. fen left N.Z. in the late '50s/early '60s to have a detrimental effect on the clubs. But even though organized activity ceased, many of the NZers continued to be interested in sf and fandom. Mike Hinge and Mervyn Barrett will be names known to many fen, though why they've not mentioned the activity in N.Z. in the '50s I don't know.

Roger has agreed to put together an article on this earlier area of Kiwifandom and I hope Mike, Mervyn and others will come out of the closet a bit and provide additional information. (We can't let heritage go to waste!)



Rags, Solecism and Riches

In this column 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 (Continued from last month)

Mota – Edited by Terry Hughes (4739 Washington Blvd., Arlington, VA 22205, USA); Irregular (); act. No. 19 (Aug/Sept) 40pp; 11” x 8½”; duplicated.

A “Special British Issue”, 19 opens with an excellent article by Tom Perry, “Mein Con”, detailing his re-entry into fandom (by way of attending ManCon). A couple of shorter items follow, then a lettercol and a special section on British fanzines.

Outworlds – Edited and published by Bill Bowers (PO Box 2521, North Canton, OH 44720, USA); Quarterly; \$5/4.

No. 28/29 (November) 68pp; 11” x 8½”; typeset, offset.

Another wondrous treat of one of the most attractive and professionally produced zines. Bill’s editorial, andy offutt’s remarks on sf as literature, Poul Anderson’s “Beer Mutterings” (wherein the demise of the English language is strongly challenged) and Susan Wood’s Energiewoman column all demand attention and praise.

Derek Carter provides a humorous account of MidWestCon, profusely illustrated with his zany, cheeky and very clever cartoons/sketches. Robert Lowndes gives a long reminiscence on his years as editor, and writer. An interview with Robert Shea, a longish poem/ballad by Joe Haldeman, a fannish photo-montage, and extracts from Gregory Benford’s writing journal have points of interest, as does the “Fan Writer Symposium”, wherein many notables answer a set of questions.

The main attraction is, as usual, the layout and the wealth of good illustrations. Besides Carter’s excellent pieces you’ll find a folio of Stuart Gilson’s visionary/macabre work, an impromptu strip produced in rotation by a host of fine cartoonists/illustrators, the four cover showcases and good spot illos.

Highly recommended.

Phosphene – Produced by Gil Gaier (1016 Beech Ave., Torrance, CA 90501, USA); Quarterly; \$2/3; act. No. 5(November) 40pp; 11” x 8½”; offset.

Gil Gaier, a person with a penchant for comparative, satirical evaluations, puts out a number of worthy zines. Phosphene is a personalzine, containing “Comment Hooks” from Gil and a long lettercol. Gil’s MidAmerican report is the kind he “most enjoys reading” – people/incidents/reactions – I enjoyed it too.

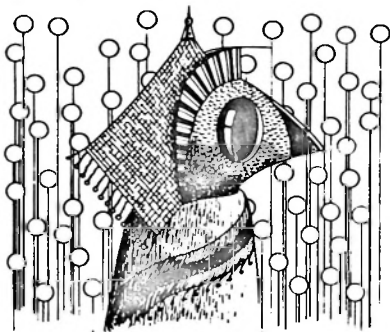
Bilingual section 2:

Requiem – Edited by Norbert Spohner (1085 Saint-Jean Longueuil, P.Q., CANADA J4H 2Z3); Bimonthly; \$5/6, \$1/1; act.

No. 12 (Oct/Nov) 28pp; 11” x 8½”; typeset, offset.

No. 13 (Dec/Jan) 28pp; 11” x 8½”; typeset, offset.

Two further issues of this attractively produced genzine. It is all in French, includes a few (good) interior illos, and covers most sf media. (Perhaps I should have paid more attention in my French classes.)



Science Fiction Review – Edited and published by Richard Geis (PO Box 11408, Portland, OR 97211, USA); Quarterly; \$US4.50/4, \$1.25/1.

No. 19 (August) 56pp; 11” x 8½”; typeset, offset.

I look forward to SFR and Dick seldom disappoints. Interviews with Philip K. Dick and Kelly Freas; excellent items by Bruce Robbins on the sf “scholar” Pierre Versins and his SF Museum; humorous extracts from “The Notebooks of Mack Sikes” by Larry Niven; letters from all and sundry; the art column by Freff; with good book reviews interspersed and Geis columns fore and aft. As usual, highly recommended.

(Note: SFR is available from Leo Hupert, PO Box 4043, Wellington, N.Z. \$1.25 issue.)

Starling – Edited and published by Hand & Lesleigh Luttrell (525 W. Main, Madison, WI 53703, USA); 3 or 4 issues/year; \$0c/1, \$2/5; act.

No. 34 (August) 36pp; 11” x 8½”; duplicated.

A music issue, with pieces on folk, electronic, 10 pet hats, unclaimed classics, and Robert Crumb’s Cheap Suit Serenaders. There is also the lettercol, Joe Sanders review column, a piece each from the editors, and plenty of interior sketches.

I've listed the following journals as Sercon (serious and constructive) because, while academic, they retain a feeling of fandom (the joy of reading and discussing sf is still present). All three are digest size.

Extrapolation: A Journal of Science Fiction and Fantasy — Edited by Thomas D. Clareson (Box 3186, The College of Wooster, Wooster, OH 44691, USA); Biannual (May & December); 96pp/issue; \$4/2, \$10/6, \$2.25/1; typeset, offset.

Ex is the journal of the MLA Seminar on SF and also serves the SF Research Association. All libraries with more than the barest sf collection should have **Ex**. Articles, biography, extended reviews, notes on "SF in the Classroom", brief reviews and notes on contributors appear in each issue.

Foundation — The Review of Science Fiction — Edited by Peter Nicholls (The Science Fiction Foundation, North East London Polytechnic, Longbridge Rd., Essex RM8 2AS, ENGLAND); 3 issues/year; 132pp/issue; £2.70/year; typeset, offset.

This is usually livelier in design and content than either **Ex** or **SFS**. Major pieces by sf writers are included, letters are given more prominence and there is an extensive review section (fiction, non-f, children's). Also recommended for libraries, especially school and university.

Science Fiction Studies — Edited by R.D. Mullen and Darko Suvin (English Department, Indiana State University, Terra Haute, 1 47809, USA); 3 issues/year; 108pp/issue; \$7/year (surface), \$10 (air); typeset, offset.

While drier in tone, I always find a lot to interest me in **SFS**; there is perhaps greater continuity to the articles. Whereas **Ex** is more academic and **Foundation** is closer to fandom, **SFS** is the more literary in orientation. Also recommended for libraries with an sf collection.



NZ COMIC FANZINE

Strips — Edited by Rollo Treadway & Colin Wilson (P.O. Box 47-385, Ponsonby, Auckland, NEW ZEALAND); Bimonthly; 60c/1, \$3/6; USA \$3.50/6 (surface), \$5.50 (air); UK \$3.50 (surface), \$6.00 (air); act. No. 1 (February) 24pp; 10 x 7½"; typeset, offset.

The same size and format as **Noumenon** (though on a slightly heavier paper), the first issue of **Strips** is an excellent debut to the fanzine field. Regular readers of **Noumenon** will be familiar with the richly imaginative and technically very competent work of Colin Wilson, who is responsible for much of the art in **Strips** 1.

The wraparound cover pays homage to "Wrightson, Bellamy, Eisner and Associates. Thanks fellas, it's all your fault." Page 2 is an ambiguously downbeat one page strip, 3 being the index and 4/5 editorial and a review by Contributing Editor Terrence Hogan (on Leo Baxendale's *Willy The Kid*).

The first main strip is a 5-page by Barry Linton and, featuring Dan Dog, it is in the head comix/reggae mould. The 4-page *Sample* (story, Hogan; art, Wilson) is an extremely fine (sf) work, featuring some excellent illustrations and imaginative framing. A page and a half of comic and fanzine reviews separate this from *The Chronicles of Spandau*, the 7-page first episode of a "shambling wreck of an epic sword and sorcery comic story." (The high percentage of sf/fantasy themes in this issue is "in no way an editorial policy and relates only to the dominant interests" of the editors.) *Spandau* also features striking art and the framing is often very spacious.

The themes and artistic styles in this first issue suit my tastes very well and I look forward to many further issues.



Cover Art by Colin Wilson

The Waste Of A Thousand Suns - SF Film Previews

Been hearing too many cover versions lately? Read too many tired and second-hand plots these last few paperbacks? Got a bad case of run-down de ja-vu? If you think you are having a bad run at the moment, wait until you catch a glimpse of the latest bunch of science fiction movies currently screening or in production. And I use the term science fiction loosely. SF cinema just happens to be riding the crest of a giant popularity wave at the present time but the artistic rejuvenation that the genre enjoyed in the early 1950's is missing; the spirit just isn't there.

If you, like myself, are an avid fan of that peculiar strain of sf 'B' movie developed during the '50s, then you may have experienced some initial interest in the much-publicised re-emergence of the form. But unfortunately, as the individual films slowly filter through to us here in New Zealand, the outlook doesn't look too bright. In fact the outlook looks damned bleak! Be warned.

Big budgets, stars, and publicity have characterized the two big sf films which have already reached us. Unfortunately, both films have little to do with science fiction (I'm not even going to mention KING KONG). **THE MAN WHO FELL TO EARTH** (see *Noumenon* 10) somehow metamorphosed from an excellent sf novel into an amazingly confused directorial exercise under the hand of Nicolas Roeg, despite the casting piece-de-resistance of David Bowie as the male lead. The Rock fans were annoyed because Bowie didn't sing, and fen were annoyed because he did little else. Bowie came off surprisingly well in afterthought, but an actor is only as good/bad as a director like Roeg allows. I would be interested to hear from anyone who actually enjoyed **THE MAN WHO FELL INTO THE MAZE** . . . good film it was not. And from here on its all downhill!

The less said about **LOGAN'S RUN** the better. It appears that those responsible for this half-baked, hodge-podge of rubbish decided to make an sf movie, were given a budget of multi-millions, and then spent it all on some nifty perspex holograms and lights. The costumes are bad-taste sf aka 1961, the sets cheap and plastic, the credibility went out the window when some idiot decided to film the interiors of a 'modern' (and already existing) department store(!) somewhere in southern USA, and the acting is wooden to say the least. 70mm doesn't disguise the moronic intent of this film - it just makes the film look more moronic on a larger screen. A pornographic waste of dollars.

Which brings us to the films yet to arrive in New Zealand. At least to the films likely to be shown if they eventually arrive.

FUTUREWORLD should be the first one to limp onto our silver screens, but I will not be holding my breath for this one either. You see, it is the sequel to **WESTWORLD** and, lets face facts, that wasn't too good. You liked it? Peter Fonda stars in **FUTUREWORLD** (just about the kiss of death to any

film these days) and it follows on from its predecessor (after the goodies finally won through). Same Delos setting (although some of the filming is reported to have been shot on location at Johnson Manned Spacecraft Centre in Houston) and same plot. Yawn. Nothing to do with the reasons the robots are revolting (actually, like **WESTWORLD**, the robots are far more fun than the humans) or why the real world outside is in such a hell of a mess that a bunch of strapping males want to make out with a lot of resistors and transistors. It's the old shoot-em-up-and-watch-the-sparks-fizz routine. And the boring old 'humans' win out again, damn it all. Sequels, bah!

Next we may (just may, you understand) get to see **SQUIRM**. That's the one about enlarged (and enraged) killer worms taking over the world. Now that's a little bit more to my liking. **SQUIRM** is more horror than sf but I've got to at least give it a mention 'cause it is funny. And that's the mysterious ingredient X which has been missing from all the others so far. They're all so damned serious. If they can get **SQUIRM** a little further off the ground than last year's promising **BUG**, then we may be on to something.

And then it's back to Marjoe Gortner in **THE FOOD OF THE GODS**. Remember Gortner in **EARTHQUAKE**? He was the blond peace-brotherhood-love fellow who turned into the machine gunning National Guard hawk during the big flap. Amazing what an earthquake can manage, even in modern America. Anyway, Marjoe discovers this farm in deepest Canada where all the animals have been scoffing something called 'Food for the Gods' (clever huh?), which makes 'em bigger. Probably gives 'em heartburn too, just like the film is likely to do to us. So be warned about this one - just like the Chariot Search for/Gold varieties - things to avoid at all costs.

By this time someone may finally get the go ahead to film the long awaited movie of **STAR TREK**. Not exactly my cup of tea (was the T.V. series really that good?), but undoubtedly there are a lot of people around who will be right into this one. The Trekkies alone should be enough to guarantee success, no matter how much money Shatner and Nimoy demand to co-star. (Pointed ears don't come cheap these days it seems . . .). But I cannot for the life of me help but get the feeling that someone is going about all this the wrong way round. Most movies start with a plot, a theme, or an idea, not a popular movement. Popular movements usually produce awful sequels. The **STAR TREK** movie will be one of the first to have a huge following of supporters before the first camera even begins to roll. A diabolical handicap for any film.

Then of course you must have heard about **DEMOM SEED**. That's the one where Julie Christie gets layed by a computer. Yes, that's right, a computer! Is this what sf is all about? Ahh!

The two most promising projects are still as yet way into the future. Both are in editing now (and have been for quite some time) and both will be blockbusters. The first we are likely to see should be Steven Spielberg's **CLOSE ENCOUNTERS OF THE THIRD KIND** (starring Richard Dreyfuss). Spielberg is the excellent director responsible for (amongst others) **DUEL** and **JAWS**, and has been working on **ENCOUNTERS** since completion of the latter. Reported to be well over budget (initially \$10 million, now over \$12m and still going) and under close wraps, the film is reported to concern itself with man's first contact with an alien culture, and the effect of this contact on a small U.S. corn-belt town. With Douglas (2001) Trumbull in charge of special effects, this one should be a knockout.

The second promising venture is George Lucas' **STAR WARS** (starring Alec Guinness). Lucas is an especially interesting director, young like Spielberg and also working on an sf film after a major success (Lucas directed **AMERICAN GRAFFITI**). Not too

many people (myself included) saw Lucas' first film, an sf work entitled **THX 1138**, which is a pity for **THX** sounds like a damned interesting, if seriously flawed, sf film exercise. The film was a commercial brick but was noticed by several people, including Francis Ford Coppola (**THE CONVERSATION**, **GODFATHERS I & II**, and the eagerly awaited Vietnam war **APOCALYPSE NOW**) who took Lucas into his company to produce **AMERICAN GRAFFITI**. Secrecy also surrounds **STAR WARS**, except for an enigmatic "it's a space (soap) opera, nothing more" remark from Lucas himself, but look for some beautiful sets and special effects from British newcomer Ralph McQuarrie in this one.

So there it is, the sf films expected over the next 6 to 8 months. Not too promising is it? Me, I think I will wander up to the classic cinema and catch George Pal's excellent **WAR OF THE WORLDS** again, to tide me over until a Spielberg or Lucas arrives. Things were a lot simpler back then . . .

Rollo Treadway

One of Ralph McQuarrie's designs for **STAR WARS**



PUBLISHING INFORMATION continued . . .

THE ADVENTURES OF UNA PERSSON AND CATHERINE CORNELIUS IN THE TWENTIETH CENTURY - Michael Moorcock. (Quartet \$9.10): First edition; Jacket art uncredited.

MERLIN'S MIRROR - Andre Norton (S&J \$9.10): First British edition; Jacket art by David Hardy.

THE BEST OF FREDERIK POHL - (S&J \$11.15): Collection; Photocopy of the Ballantine edition; Jacket art by David Hardy.

THE PARADISE GAME - Brian Stableford (Dent \$7.45): First British edition; Jacket art by Bob Marchant.

Penguin (NZ) Ltd:

THE SCIENCE FICTION OF EDGAR ALLEN POE - Edited by Harold Beaver (Penguin \$2.95): Collection; First edition.

THE TIME GARDEN - Edward Eager (Puffin \$1.40): Reissue; Juvenile.

SPACESHIP MEDIC - Harry Harrison (Puffin \$1.25): First paper edition; Juvenile; Cover art by Anthony Roberts.

Wholesale Book Distributors:

THE ETERNAL SAVAGE - Edgar Rice Burroughs (Tandem \$2.05): First British edition of U.S.A. title **THE ETERNAL LOVER**; Cover art uncredited.

THE LAND OF HIDDEN MEN - E.R. Burroughs (Tandem \$2.05): First British edition of U.S.A. title **JUNGLE GIRL**; Cover art uncredited.

Perry Rhodan 19: **MUTANTS Vs MUTANTS** - Clark Darlton (Orbit \$1.55): First British edition; Cover art by Chris Foss.

The First Orbit Book of **HORROR STORIES** - Edited by Richard Davis (Orbit \$2.15): Combination reprint and original anthology; First British edition of **DAW'S THE YEAR'S BEST HORROR STORIES: SERIES 3**; Cover art by Patrick Woodroffe.

ICERIGGER - Alan Dean Foster (NEL \$2.75): First British edition; Cover art by Tim White.

THE BEST OF HARRY HARRISON - (Orbit \$2.45): Collection; First edition; Cover art uncredited.

Abbreviations used: Ball - Ballantine; S&J - Sidgwick & Jackson; NEL - New English Library; HH - Hamish Hamilton; W&N - Weidenfeld & Nicolson.

Note that most hardcover titles mentioned are available on indent from England and may need to be ordered.

PUBLISHING INFORMATION

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

Beckett Sterling Ltd:

- A JUNGLE OF STARS - Jack L. Chalker (Ball. \$2.25): First edition; Cover art by H.R. Van Dongen.
EXPEDITION TO EARTH - Arthur C. Clarke (Ball. \$2.25): Collection; Reprint; Cover art by Stanislaw Fernandes.
PRELUDE TO SPACE - Arthur C. Clarke (Ball. \$2.25): Reprint; Cover art by Stanislaw Fernandes.
REACH FOR TOMORROW - Arthur C. Clarke (Ball. \$2.25): Collection; Reprint; Cover art by Dean Ellis.
TALES FROM THE "WHITE HART" - Arthur C. Clarke (Ball. \$2.25): Collection; Reprint; Cover art uncredited.
THE COMPLETE ENCHANTER - L. Sprague de Camp & Fletcher Pratt (Ball. \$2.90): Contains THE INCOMPLETE ENCHANTER and THE CASTLE OF IRON, with a new Afterword, "Fletcher and I", by de Camp; First paper edition; Cover art by The Brothers Hildebrandt; "The Magical Misadventures of Harold Shea".
BUNDUKI - J.T. Edson (DAW \$2.25): First edition of an "authorised" novel about Tarzan's adopted son and granddaughter; Cover art by Michael Whelan.
HADON OF ANCIENT OPAR - Philip Jose Farmer (DAW \$2.25): Reprint of an "authorised" novel about Tarzan's Africa and the City Opai; Cover art by Roy Krenkel; Interior illustrations and maps by Roy Krenkel.
THE BLIND SPOT - Austin Hall & Homer Eon Flint (Ace \$2.60): First book publication, in Ace's Science Fiction of the Great Years series, of a 1921 serial; Introduction by Forrest J. Ackerman; Cover art uncredited.
THE SURVIVAL GAME - Colin Kapp (Ball. \$2.25): First edition; Cover art by H.R. Van Dongen.
MERLIN'S GODSON - H. Warner Munn (Ball. \$2.90): Contains KING OF THE WORLD'S EDGE and THE SHIP FROM ATLANTIS; First paper edition; Cover art by Darrell Sweet.
THE COMPLETE VENUS EQUILATERAL - George O. Smith (Ball. \$2.90): Collection; First edition; Introduction by Arthur C. Clarke; Cover art by Rick Sternbach.
STAR TREK CONCORDANCE - Bjo Trimble (Ball. \$9.75): Non-fiction; First edition; 11" x 8 1/2" paperbound.

Gordon & Gotch (NZ) Ltd:

- HOUSE OF THE HATCHET - Robert Bloch (Panther \$1.95): Collection; First British paper edition; Cover art by Anthony Roberts.
THE CITY: 2000 A.D. - Edited by Ralph Clem, Martin Greenburgh & Joseph Olander (Fawcett \$2.75): Reprint anthology "Urban Life Through Science Fiction"; First edition; Cover art uncredited.
STAR TREK LOG 5 - Alan Dean Foster (Corgi \$1.95): First British edition; Cover art uncredited.
THE BEST OF MURRAY LEINSTER - Edited by Brian Davis (Corgi \$1.95): Collection; First edition; Cover art by Peter Jones.
REIGN OF TERROR: The First Corgi Book of Great Victorian Horror Stories - Edited by Michel Parry (Corgi \$2.15): Reprint anthology; First edition; Cover art uncredited.
SCIENCE FICTION DISCOVERIES - Edited by Carol & Frederick Pohl (Bantam \$2.15): Original anthology; First edition; Cover art uncredited.
TETRASOMY TWO - Oscar Rossiter (Corgi \$1.95): First paper edition; Cover art uncredited.
CAUTION! INFLAMMABLE! - Thomas N. Scortia (Bantam \$2.15): Collection; First paper edition; Introduction by Theodore Sturgeon; Cover art by Szafraan.
THE POWER OF THE SERPENT - Peter Valentine Timlett (Corgi \$2.45): Second book of The Seedbearers trilogy; First edition; Cover art uncredited.
NEBULA AWARD STORIES 9 - Edited by Kate Wilhelm (Corgi \$2.45): Reprint anthology; First British edition; Cover art uncredited.
THE UNEXPLAINED: A Sourcebook of Strange Phenomena - William R. Corliss (Bantam \$2.75): Non-fiction; First edition; Cover art uncredited.

Ross Haines & Son Ltd:

- (Ross Haines & Son Ltd is the newly formed company which supercedes Oswald-Sealy (NZ) Ltd.)
WORLDS BEYOND: A Report on the Search For Life in Space - Ian Ridpath (Wildwood House \$7.90): Non-fiction; First edition; Reissue; 12" x 8 1/2" paperbound.
DEEP SPACE - Edited by Robert Silverberg (Abelard \$9.85): Reprint anthology; First British edition; Jacket design by Graham Tucker.

Hicks Smith & Sons Ltd:

- THE YEAR'S BEST SF 9 - Edited by Brian Aldiss & Harry Harrison (W&N \$9.10): British hardcover edition; Cover art uncredited.
BEST SCIENCE FICTION OF THE YEAR 5 - Edited by Terry Carr (Gollancz \$10.25): British hardcover edition.
EYE OF THE PEACOCK - Oliver Goff (Methuen \$2.35): First British paper edition.
NEBULA AWARD STORIES 11 - Edited by Ursula K. Le Guin (Gollancz \$9.85): Reprint anthology; First British edition.
SCIENCE FICTION AT LARGE - Edited by Peter Nichols (Gollancz \$14.25): 'A collection of essays about the interface between SF and Reality'; First edition.
MAN PLUS - Frederick Pohl (Gollancz \$8.05): First British edition.

Hodder & Stoughton Ltd:

- (The February 11 & S titles were inadvertently listed in the January listing last issue. Treat that listing as January-February for H & S.)
THE DARK SIDE OF THE MOON - William Corlett (HH \$6.50): First edition; Juvenile; Jacket design by Peter Bate.
TIME PIPER - Delia Huddy (HH \$8.05): First edition; Juvenile; Jacket art by Mike Kelly.

Hutchinson Publishing Group Ltd:

- NEW WRITINGS IN SF 29 - Edited by Kenneth Bulmer (S&J \$9.10): Original anthology; First edition; Jacket design by Dave Summer.
THE BEST OF HARRY HARRISON - (S&J \$11.15): Collection; Slight photo-reduction of the Orbit edition (see below); Jacket art (same as Orbit edition) uncredited.
DRAGONSONG - Anne McCaffrey (S&J \$9.10): First British edition; Jacket art by David Hardy.

(Continued on page 23)