

# NOVA

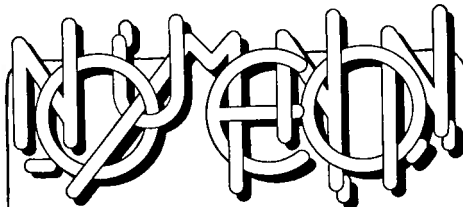
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## EDITORIAL

Welcome to the valiant catch-up attempt, special double, late-anniversary issue. The many and various reasons for the three month delay between issues are explained in one of the supplements to this issue: *Sing Me No Sad Songs*.

On the brighter side, this is a massive 48-page issue and means I've caught up in two outstanding areas: letters and zine reviews. I cut issue 12 down to allow 13 a chance to get out sooner, so that's why the dates on some of the letters seem dated. Fortunately, few usually discuss things that are not too time-bound, so you'll find plenty of interest.

I deliberately extended *Rags, Solecism & Riches* this issue so as to be right up to date. Thanks to all the editors who are sending zines and trading for *Neumenon*, and I'm sorry you've not seen a review sooner. (For some, the review will have to replace a letter in that my letter writing has also suffered of late.)

Special thanks are due to Colin Wilson for yet another stunning wrap-around cover and the new masthead. Other changes are: I've finally re-written our copyright notice (after discussion and research for about 9 months!); that most of the mailing labels should be up to date; and the inclusion of a small amount of advertising, which will always be self-related.

You've waited long enough for me to produce this wonder-ful issue (thanks contributors, friends, and Deb), so I'll not delay you any longer.

## 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.

*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.

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# CULDUNING PAGE

## CONAN CONTINUES

CONAN OF AQUILONA, the previously unpublished title in the 12-volume Conan saga, has now been published by Prestige Books (distributed by Ace) in America. The book had been tied up since the bankruptcy of Lancer Books but is now in print with the eleven earlier titles.

The American editions were published despite strong objection from various parties, however, including agents for the Howard heirs and estate, and L. Sprague de Camp, original editor of the series and author of much of the additional material.

In addition to the Prestige editions and the books mentioned last issue, Berkley will publish 3 Conan and 7 other Howard titles with the authorization of the Howard estate. Although the Berkley Conans will be in direct competition with the Prestige/Ace titles, they will be the original Howard text from the manuscripts or first publication (not the Lancer text edited by de Camp and others) and will have new titles. Meanwhile, Bantam are to publish 6 new Conan novels written by de Camp and Lin Carter.

Those interested might also like to read the biography about Sprague de Camp, written by Lin Carter, which appears in *Fantastic*, June 1977.

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## CHILDREN OF DUNE a Best Seller

Frank Herbert's CHILDREN OF DUNE was the first straight sf book to be on both the hardcover and paperback best seller lists. Berkley/Putnam produced 85,000 copies in hardcover, while the Berkley paperback, after an initial print order of 800,000 copies, went back to press before publication. There are currently 1,200,000 copies of the paperback in print.

On a recent 4-week, 13-city tour promoting the book in America, Herbert reiterated that the entire trilogy was planned and plotted before the first part was written; thus, he had 14 years' time and effort invested in the books.

John Schoenherr, who illustrated the Analog serialization of CHILDREN OF DUNE and is preparing an illustrated edition of DUNE for Berkley, has completed 13 paintings for a 1978 Dune calendar (also from Berkley).



## AWARDS

The 1977 Nebula Awards (for work first published in 1976) were announced at the Nebula Awards Banquet recently. The full list appears on page 42.

Gordon R. Dickson's **THE DRAGON AND THE GEORGE** (Ballantine) was the winner of the 1976 August Derleth Award presented by the British Fantasy Society. The runner-up was **CAMBER OF CULDI** by Katherine Kurtz.

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## NZ SF CONVENTION?

A group of us are looking at the possibility of NZ's first national sf convention, possibly to be held around February/March 1978. Though it is likely most attendees would come from the Auckland region, we are looking at sites at Taupo, The Chateau, New Plymouth, etc. as some concession for travellers from the rest of the land.

We plan to have a worthwhile programme -- panels, discussions, art show, films, etc. -- and hope to have lots more details next month. Overseas fan better start saving now.

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## MINIATURES

Interesting to note that Rock journalists are talking of "New Wave" groups and music -- and with as much divergence of opinion on worth as with the sf "New Wave" phase. I also see the music prozines are running music-fanzine reviews.

Meanwhile, August 1977 is the tentative start of shooting for the **STAR TREK** movie, with July 4, 1978, the scheduled opening date.

Harry Harrison has signed a contract with Sphere for a fourth **Stainless Steel Rat** book, to be published in September. He has also worked on a "pictorial history of sex in sf illustration" for Pierrot Publishing, called **GREAT BALLS OF FIRE** and also for September.

Philip Jose Farmer's third **Riverworld** novel has become two books. So the third in the series, **THE DARK DESIGN**, is 185,000 words and the final draft is complete. The fourth, **THE MAGIC LABYRINTH** (200,000 words), is at the first draft stage only.

## SF IN THE MAGS

The December 1976 *Viva* had an excellent reminiscence by Marion Zimmer Bradley on her "personal journey through a universe of demons". Using excerpts from her work, she weaves a fascinating and moving account of the different stages of her relationship to sf, from a lonely child finding the marvelous world of fantasy, to an adult making the final decision to become a professional writer. Definitely recommended reading.

In *Time*, May 30, 1977, you'll find a surprisingly well-written article on *STAR WARS*. Once you get past the initial gooey paragraphs, that is (perhaps that's as far as the *Time* everything-reads-the-same sub-editing got . . . good). Described as a "combination of *FLASH GORDON*, *THE WIZARD OF OZ*, the Errol Flynn swashbucklers of the 30s and 40s, and almost every Western ever screened -- not to mention the *HARDY BOYS*, *SIR GAWAIN AND THE GREEN KNIGHT* and *THE FAIRIE QUEEN*. The result is a remarkable confection: a subliminal history of the movies, wrapped in a riveting tale of suspense and adventure; ornamented with some of the most ingenious special effects ever contrived for film. It's aimed at kids -- the kid in everybody."

Lucas has this to say: "It's not a film about the future. *STAR WARS* is a fantasy, much closer to the Brothers Grimm than it is to 2001. My main reason for making it was to give young people an honest, wholesome fantasy life, the kind my generation had. We had westerns, pirate movies, all kinds of great things. Now they have *THE SIX MILLION DOLLAR MAN* and *KOJAK*. Where are the romance, the adventure, and the fun that used to be in practically every movie made?"

In *Psychology Today*, Vol 2 No 12, Nicholas Tucker (lecturer in Developmental Psychology, author of *SUITABLE FOR CHILDREN*, a book which deals with children's reactions to literature) takes a look at Tolkien's works in light of the recently published *THE FATHER CHRISTMAS LETTERS*. He makes a persuasive case for the need for epic heroism in our "age starved of heroes -- both in life and in literature" and suggests that, while "the epic form is not necessarily the best or only way to write stories", *THE LORD OF THE RINGS* "has a scarcity value and deserves its popularity."

Tucker quotes C.S. Lewis: "In the fairy-tale, side by side with the terrible figures, we find the immemorial comforters and protectors, the radiant ones," and goes on to say: "Society's before have had frequent access to this myth of the Radiant One, to use as each individual wished and needed. Our society today is distinctly short on such broad consolation and encouragement, although there is no

reason to think that people need this message less now than before. To offer it successfully in literary form, as Tolkien did, buttressed by his own powerful imagination, personal conviction and limpid prose style, is a major achievement in twentieth century literature."

The *Saturday Evening Post* for January/February 1977 had a "Science Fiction Bonanza", namely two short stories.

Roger Zelazny's *No Award* is a clever little thriller about an assassination attempt in America, not too far from now, after telepathic abilities had been understood and developed. How would it be possible to circumvent telepathic guards and assassinate an important figure?

Isaac Asimov's *Tell At A Glance* is an sf mystery, set around the time of America's Tricentennial, a time of the Federation of Orbital Worlds. A clever little piece.

(Thanks to John Millard for sending a copy. John also sent a copy of *Quill & Quire Update*, a Canadian book trade journal.)

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## MORE ENCYCLOPEDIAS

Peter Nicholls and John Clute, with contributions and research courtesy of the Science Fiction Foundation, have made considerable progress with their *THE ENCYCLOPEDIA OF SCIENCE FICTION*. They have apparently called on many writers, critics, and fans for information and contributions. It is scheduled for Winter, from Roxbury Press in the UK and Doubleday in America.

I've seen a dummy which, along with general information and comments from authors on work done so far, has a summary of the contents and a number of sample entries. It will have 6,500 entries and sub-entries, 750,000 words, and 845 illustrations/photos, in a 432 page 11" x 8" format. A special feature will be a large section devoted to examination of SF themes. Other sections include: authors (with major, medium and brief entries designated); editors; critics and scholars; illustrators; BNFs; film-makers & screenwriters; magazines; comics; movies; history; fanzines; pulps; anthologies; pseudonyms; awards; sf in various countries; series; terminology; publishers; sf on radio & TV.

The sample entries I've seen are very good; informative, accurate and well-written. If the presentation is as good as the contents, this will relegate all other histories and reference works to a minor, more specialist division (which is not to say worse, just more limited in scope).

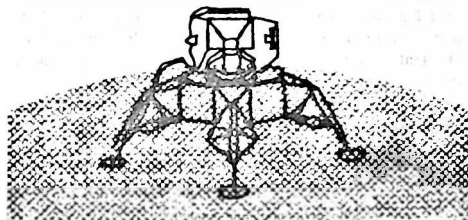
Brian Ash, regular contributor to *New Humanist* and *Psychology Today* and author/editor of *WHO'S WHO IN SCIENCE FICTION*, is also working on an encyclopedia.

## Nostalgia

I've just been thumbing through some of my old back numbers of *Astounding Science Fiction*. On page 16 of the British Edition of December 1952 I thought I had found what I was looking for. A rectangular space cut from the newsprint, slap in the middle of an excellent story by Jim Brown called *The Emissary*.

(In passing, . . . for those who are interested in the predictive powers of SF, this depicts the United States in a Vietnam type of situation. I was so impressed by the story that I can recall showing it to my father — a Medievalist who often states his opinion that nothing of importance has occurred since the fall of Constantinople in the 1490's or whenever. I remember getting the old man to read *The Emissary* to me one Sunday morning, and his surprise:

"However could they print this?" he wondered. "This story is nothing but Communist Propaganda." Dad's surprise was no doubt due to the recent election of Messrs Eisenhower and Nixon, helped, it was generally believed, by Nixon's trenchant "Anti-Communism". So much for the *Astounding* of the Campbell era as a reactionary tool.)



Now I have a good idea that I must have looked hard for this particular coupon . . . for the excision of an advertisement resulted in the missing newsprint. The back of the coupon was printed with a column lauding a cure for PSORIASIS . . . this meant that I had not had to mutilate a word of the text from my precious *Astounding*. Readers of *Analog* will be aware that this, in Ben Bova's own words, is "... a chronic problem with coupon offerings."

The coupon that I had cut out could only have been an advertisement for one of two things. Either it was for a postal subscription to *Astounding*, for, from December 1952 I have a continuous run through to March 1956, or, I had searched back through many years to find an enrolment form for the *British Interplanetary Society*.

I first became aware of the B.I.S. at the very end of the Forties or the beginning of the Fifties. My father came home one day and asked if I would like to go to a lecture of a student's society, which he had seen advertised on a Bodleian Library notice board. I remember there was some discussion with my mother as to whether or not the meeting might be too late. Anyway Dad and I went. The lecture was on the possibilities of Interplanetary Travel, and was given by Arthur C. Clarke, who was in those days Chairman of the B.I.S.

I can remember the lecture to this day. It was illustrated by slides of rocket engines real or projected, later published in Clarke's *Interplanetary Flight*.

All through the Fifties I kept seeing the advertisements for the B.I.S. in *Astounding*. I have a feeling that there may have been some kind of age limit, but finally I was able to join, in time for Volume 15, Number 4 of the *Journal of the B.I.S.* (July-August 1956). I can remember showing this to my father in the brick flagged kitchen.

"Huh," he grunted as I explained what the little buff coloured booklet was. "I say," he continued as he scanned the pages. "I didn't realise it was a genuinely learned society."

By now some of you readers must be wondering what the B.I.S. actually provides. Membership is open to all persons throughout the world and carries with it the following privileges:

- (i) To receive either of the Society's monthly publications *JBIS* or *SPACEFLIGHT* by post, free of charge.
- (ii) To receive the second of these publications at an annual subscription of £6.00 (US\$15.50). The annual subscription is £8.50 (US\$22.00) for Ordinary membership, with higher rates for other grades. The B.I.S. helped found the International Astronautical Federation in 1950. Further information concerning the Society's activities and grades of membership may be obtained from:

The Executive Secretary,  
The British Interplanetary Society,  
12 Bessborough Gardens,  
London, SW1V 2JJ.  
ENGLAND.

As a science fiction enthusiast and putative SF author, I find both *Spaceflight* and the *J.B.I.S.* mines of information. Especially the "Red Covered" *Interstellar Studies* issues of the *Journal* . . . these are filled with the latest theoretical studies of *Interstellar Ramjets* and *Nuclear Pulse Propulsion*, as well as evidence for extra-solar planets.

I assure that there are many potential B.I.S. members among *Noumenon's* readership — if any would like to call to have a look at the *Journal* or *Spaceflight*, they are welcome get in touch with me at 20 Burnley Tce., Mt. Eden, Auckland 4, NZ, and I'll arrange a suitable time.

I have to admit that I don't have a complete run of the *J.B.I.S.*, nor of the companion "popular" magazine *Spaceflight*, from 1956 until now. The main lacuna occurring when I was serving with the United States Army. I regularly used to clear out my wall-locker for Saturday Morning inspections in barracks . . . but don't think that I threw my precious *Journals* away. No, I used to donate them to the Company Day Room where, for all I know, they remain to this day, neatly filed with *Ebony* and the *Army Digest*. Perhaps one day I'll take a sentimental trip back to Fort Lewis, Wash., to see. But then I don't suppose a civilian would be allowed into the Aviation Battalion billets.

Tim Hassall  
New Zealand

# CAN THERE BE AUSTRALIAN SCIENCE FICTION?

Whilst I was in London in the early 'fifties I took an American acquaintance into Angus and Robertson's shop in Australia House, found an anthology of Australian short stories, opened it at one of Brian James' stories and gave it to him. The story begins, if my memory serves me well over twenty years, with: "Now Peter was a poet. . .". My American friend expressed his surprise, "Why, we just haven't got anything like this in the States!" I believe him; I had to drag him away from the book. Now hands up, dear readers, how many of you have heard of Brian James? Oh so few. How many of you have read his story, *The Bunyip of Barney's Elbow*? What? No-one!

I submit this story as a typical Australian science fiction story. It's better written than anything that has ever appeared in *Analog* or *F&FS* but they would never print it. The editors would not understand its science fiction connection whilst the fact that it is unmistakably Australian would damn it immediately.

Let me digress to illustrate what I mean. I read a story at the 1974 OZ CON workshop (presided over by Lee Harding) entitled *Crooked Mick and The Bunyip*. (It tied for first prize.) Lee (who is a friend of mine so there is nothing personal in this) categorised it as a "tall story". American editors who have seen it, and some of them write me letters or notes to tell me what they think is wrong with my stories, only too obviously did not understand what the story was about. What they did not and cannot grasp and what I think Lee did not grasp either, is that we in Australia can have our own legends, traditions, and mythology, and that we too, in our fiction, can have our own aliens in our midst. Whilst most of those present at that workshop knew of the bunyip as a legendary animal, I doubt if any of them knew that Crooked Mick is also a legendary character and has a whole folklore

featuring him.

Three points suggest themselves from the above:

1. Overseas editors (and most of their readers) cannot understand that we can have something different.
2. Australian fans know nothing of Australian literature.
3. Australian fans are so obsessed with overseas science fiction that they regard any departure from its precepts as outside the realm of science fiction.

It is fairly obvious that we cannot do very much about overseas editors. If Don Ashby is right (*Noumenon* 12) then the influence of Australian fans on overseas editors is negligible. Nonetheless, those same science fiction magazines are on sale in every newsagent in every country town I know of and I gather from those who order them that they are all sold. It is also fairly obvious, however, that Australian fans number insignificantly as sf readers, even of American science fiction. I think then, despite the fact that they are inveterate letter writers, that they are unimportant. If they are not, then why don't they try using their great talents on overseas editors and demand the use of a reasonable amount of Australian material, and that without the language being butchered!

In saying that Australian fans know nothing about Australian literature, I mean two things. Firstly, they know virtually nothing of Australian letters, full stop. Secondly, despite being sf addicts, they don't know anything about the science fiction that has been written and published in Australia.

During AUSSIECON I went with Robert Silverberg to Space Age Bookshop. He expressed disappointment that there was nothing Australian there. I think he expected at least a little section devoted to Australian material. There wasn't one and I doubt if there was a single volume on display printed or published in Australia. Other overseas visitors expressed the same disappointment. Yet at that time, several volumes of science fiction by Ivan Southall (published by Angus and Robertson) were in print. Now, as far as I have ever noticed, the only mention of Southall as a science fiction writer to appear in any Australian fanzine was a short article by myself in a fanzine published by Shayne McCormack. Why? Simply because Australian fans have not heard of him. Oh don't get the idea he's any great shakes as a writer -- he's nearly as bad as Andre

*Little did I know that Peter Knox's piece on his plans to publish an sf magazine in Australia would result in this article. John wrote the piece mainly as information for Peter Knox and Paul Collins, though it was sparked by Don Ashby's letter in Noumenon 12. John mentioned in a covering letter:*

*"Nothing that I say is personal; I know most of the people concerned but that does not make them wise."*

Norton — but he's still more likely to be reprinted next century than Robert Heinlein

I admit that many fans have heard of Russel Braden's **THE YEAR OF THE ANGRY RABBIT**, but they hastily add that it's not science fiction. Why isn't it science fiction . . . because it's one of the bitterest satires written on the Australian way of life, and everybody knows that satires on the Australian way of life are not science fiction. The same author's **GABRIEL COMES OF 24** is a savage exposure of, to use a find old local term, a madhouse . . . and this is even less known. Look at the cover, miss the "sf" label, and dismiss it as "mainstream". Perhaps this is just the point.

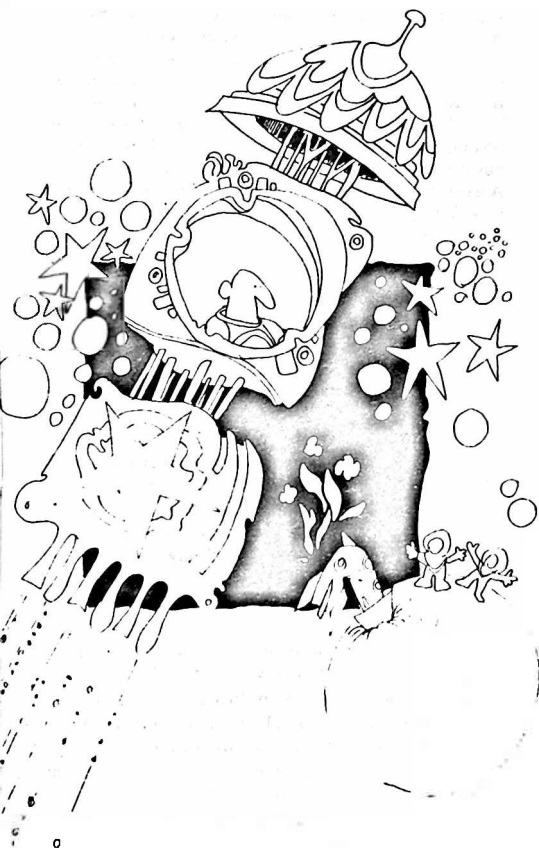
John Hay's **THE INVASION** is another book which as far as I know has not had any mention in a fanzine, except for one I wrote somewhere. It is a familiar post-holocaust story — except that it's Australian, set in Australia and its problems are Australian. Its readers have been among the non-fans and its overseas readers probably non-existent. And Bert Chandler's **THE BITTER PILL** has indeed been a bitter pill to

Australian fans. It is probably Chandler's best book — a lonely, bitter, frustrated book — but review: in Australian fanzines have not sold many copies. In my own review I said it was not science fiction (that is, by overseas standards) but that I was proud to add it to my Australian collection. If Bert had not been an established sf writer it would have been ignored by fans.

As another example of Australian fans' lack of knowledge about Australian literature, way back in the 'fifties and early 'sixties we had a golden age of short story writing in Australia. Mostly, though not wholly, these stories appeared in **The (Sydney) Bulletin**. They numbered amongst them several brilliant science fiction stories, as well as one or two pieces of fantasy. None of these stories have ever appeared in an anthology of science fiction. Possibly apart from myself, who also wrote for **The Bulletin** of that era, no-one in fandom has read them. Nor do fans know anything about the wealth of sf (for want of a better term) cartoons that appeared at the same time in the same journal. Now none of these stories, or books, or cartoons, depart materially from the science fiction as understood by fans here or abroad. Local fans are merely ignorant of the world in which they live.

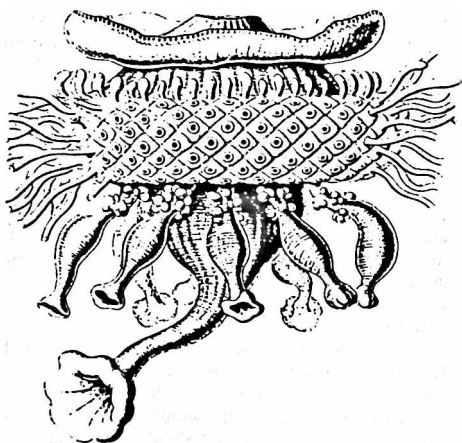
My third point is well illustrated by the stories submitted to the OZ CON workshop referred to above. Lee Harding read one of his own stories as an example — a simply typical American post-holocaust story. The other tie for first place was a story by David Grigg on the same theme. About two thirds of the stories had that same theme. Why? Because those present in the most part thought like pseudo-Americans.

In the discussion period I raised a point in Grigg's story about his use of the word "sling" or "sling-shot". He meant what is technically a catapult (shanghai or ging to use the Australian terms). Nobody, and I mean nobody in Australia uses the word "sling" when they are talking about a catapult. "Sling" is a technical word for a nasty and easily improvised weapon, the one David used to slay Goliath, and a "sling-shot" is the technical term for the ammunition. Now the Americans (alone) use the term wrongly, and to show how absurd they can get, in a **LOST IN SPACE** episode it was claimed that David killed Goliath with a catapult, though where the necessary rubbers came from in the Bronze Age was not explained. (Nor, for that matter, did Grigg explain where the rubbers came from in a post-holocaust world). But I was silenced with the fact that **everybody** uses the word "sling" for a catapult. Well bullshit to that! Another word I queried was Shayne McCormack's use of the word "corn". She meant maize. In Australia it means virtually nothing (though it is used by the Government statistician as a collective noun for coarse grains); it is a foreign word to us. In England it means wheat.



in Scotland, oats, whilst technically it is the usual grain used in any country to make bread. When I pointed out that the term was ambiguous, I was told that everybody knew what corn was; that McCormack had written a "mood-piece" and that the misuse of this word shattered the mood meant nothing.

Now this is what I mean by Australian fans being obsessed with overseas values. I hope you grasp what I mean here. They are absolutely out of touch with reality. One of the reasons I have not been active in the (Melbourne) science fiction writers co-operative (whatever its difficult title is) is that they were and are wasting money, and I am not going to have them waste mine, in importing overseas writers like Chris Priest and Vonda McIntyre to show us poor uneducated colonial hicks how to write so that we will not offend the tastes and sensibilities of our



overseas lords and masters. Now I liked Priest and enjoyed a yarn with him, and McIntyre repelled me and I did not talk to her and that was possibly my loss, but nothing I heard either of them say was worth the train fare from Melbourne to Monash University, whilst on the other hand there was possibly a score of people just as well qualified, and probably better so, within twenty miles. The money spent importing those two writers would have been far better spent, for example, subsidising Void. And those concerned intend to continue with this cultural cringe, and we will not see a cent's worth of value for all the dollars spent.

One would think, from the efforts spent in Melbourne to aid sf, that workshops are something new and we don't know much about them. Fact is, that workshoping is an old tradition in Australia.

Meanjin ran a poetry workshop in the early forties. The Bread and Cheese Club have a tradition of workshoping going back nearly a century. The Council of Adult Education regularly run workshops for all types of literary expression. None of them have ever seen the necessity of importing overseas writers. The good intentions of the current sf fans is not questioned but, as Bryon remarked, hell is long since paved with good intentions.

The obsession with overseas ideas has blinded most fans to what has been published here and what has been written here. Naturally most fans would dismiss Patrick White's *A DUTIFUL DAUGHTER* as not being science fiction. The point is that, by overseas standards, it is not. This is, I think, just the sort of blindness that drove Jack Wodhams out of writing. His stories were sufficiently different and original to damn him in the eyes of overseas editors and Australian fans. I remember, quite vividly, one story of his which appeared in *Analog* of some tricksters who claimed to have invented a time machine (and who hadn't). Campbell bought it and I thought that Wodhams had successfully put it over Campbell too, because by American standards that story wasn't science fiction. The difference in this story is neat. In American science fiction the scientists always deliver the goods. In Australia they are likely to be con-men. I don't know how Wodhams ever got away with that story, it was unmistakably Australian in scene and character, but it was set in America. I, for one, object to Australian authors having to descend to such subterfuge. What is wrong with an Australian story set in Australia!

Now let me suggest something outrageous. The science fiction genre, like the bush ballad, like the Victorian three decker novel, is dead, and has been so for some time. I admit that this has not prevented Herbert from writing *POOR FELLOW MY COUNTRY* (which for size should have delighted any Victorian), or David Campbell from writing *THE MIRACLE OF MULLION HILL*, or Lee Harding from writing *A WORLD OF SHADOWS*. But *POOR FELLOW MY COUNTRY* is not a Victorian three decker novel, and *THE MIRACLE OF MULLION HILL* is not a bush ballad, and *A WORLD OF SHADOWS* is not science fiction, despite the superficial appearances. They have all been written, not by somebody on the bandwagon, but by somebody who had a problem which they tried to analyse, and their choice of medium was merely fortuitous.

It is well known that people wrote three decker novels long after the things went out of fashion, but Herbert had something to say that occupied a large space of book. David Campbell had a story to tell and choose a ballad-type structure for it (it's really a lyric). Harding had a problem to solve and choose a vaguely "science fiction" way of doing it. All three are essentially part of Australian literature, not of any particular genre.

Science fiction is still being written of course. The better part of it would be better left unwritten, or at least unpublished. The genre is now carrion, a zombie with no life of its own.

Well then, should we even bother considering as to whether or not we have, or should have, Australian science fiction? Well, yes. Let me, for sake of illustration, refer back to the bush ballad. It arose, via some obscure lineage, from the Scottish and English Border ballad, several centuries after Border ballads had died. The bush ballad lived and flourished (and successfully gave to English literature the long line they had been seeking for about four centuries) for a mere half century, and that may be stretching its life a little. But it was a real life, not a pseudo-life, and it left some worthwhile pieces which are deservably part of English as well as Australian literature.

With Australian science fiction we have a similar vague ancestry. There is every reason to suggest that it is not directly derived from British and/or American sources, and it is different, it is alive, and there is no reason to think it cannot flourish. Providing we don't have too many fools saying that it ought not to be allowed because it differs from overseas science fiction. It does differ, and it will because overseas science fiction is dead. Alexei Panshin, for example, insists that the present genre be called "speculative fiction",

a fair enough name for a literature that is largely irrelevant. The other extreme seems to have denegated into "sword & sorcery", the very antithesis of "Science" fiction. Odd science fiction stories may still be written, just as poets are still writing an occasional verse play... another extinct genre.

To continue with the old name, science fiction has been and is being written in Australia. Overseas publication is virtually impossible as too many overseas readers cannot understand it. At present we have no magazines regularly publishing any fiction of consequence (of any kind or type) and writers must rely on book publication for their stories. So brave men like Peter Knox with *Boggle* deserve support. So does Paul Collins with *Void*, though Collins has yet to learn to use a good story and be damned to what they use overseas. The market for Australian science fiction is in Australia... where at least it might be understood.

We have produced, in Australia, a healthy crop of short stories, of novels, of poetry, of plays, of painting, of sculpture... and of science fiction. The discerning know it not as a genre writing but as literature. It is never discussed at science fiction conventions.

The lesson is clear.

John Alderson  
(Australia)  
April 1977

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# Strips

Edited by  
Rollo Treadway

# Strips

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John Knight  
No. 4, R.D. Rakiaia  
Canterbury  
NEW ZEALAND

(14 February 1977)

**Noumenon 11** arrived today (so you can work out how fast or otherwise the Post Office is), the as always interesting contents enhanced by the new typography.

Have you considered acting as a clearing house for **Locus**? (That is, having issues airmailed in bulk to you and then posting them to N.Z. addresses). Or would the savings in airmail postage and the inconvenience to you be not worth the trouble?

One further note to Rollo's column: Boris Vallejo is reported to be doing the covers for Bantam's ph reissue of the Doc Savage series — his "overreliance on heavy musculature . . . and the uniformly wooden facial expressions of many of his subjects" should not be a disadvantage here; indeed, the reverse.

You mentioned Farmer's **THE IMAGE ON THE BEAST** (banned in the new Orbit edition) . . . it was remaindered at Whitcoulls sale in Christchurch last year among the cheap pbs. Not labelled Erotica in that edition, however.

Thanks for the copy of the Aldiss **SF ART**; the best of the art books I've seen.

*\*\*Yes, I have considered acting as an agent for various zines, an offer which still stands. I have been in touch with various editors, but most seem to have too few N.Z. subscribers to make special mailing worthwhile, at least at this time. Perhaps Rags, Solicism and Riches will lead to enough N.Z. subs to make the idea worth reconsidering.\*\**

Bruce Ferguson  
2 R.D. Ohaupo  
NEW ZEALAND

(18 February 1977)

Concerning the discussion in **issue 11** on sf book sales I would conclude that both Lynne Holdom and Don D'Amassa are correct. In one shop I visited, which had over 700 sf titles, I was told that 'science fiction' is their best seller — and they have good selections of Gothics, non-fiction, etc (but all paperbacks).

Shops like this are the exception, however. A

majority seem to be content to display a dozen or two titles and so naturally sf will not sell as well. A look at such shops over a period will show (a) the same book range appears in each shop, and (b) there are only slight changes from month to month.

In contrast, the first bookshop would change 10-30% of its titles weekly (a subjective survey over a period of 2½ months).

I have further information regarding your **Starship Minstrels**. One N.Z. band you overlooked created an album with a very high sf content — **DRAGON'S UNIVERSAL RADIO**. (It's a pity their second album didn't continue along the same lines). The title track has a post-apocalyptic theme, and **Weetbix** is reminiscent of **Triffid** (et al) although slightly more fantastic (in the original sense of the word). Also, what about **SPACE WALTZ** and **THINK** (both N.Z. bands).

*\*\*UNIVERSAL RADIO would definitely be of interest to sf music fan. Mention should also be made of Patina (medieval fantasy) and the cover illustration by Dick Frizzell (one of N.Z.'s leading illustrators). DRAGON'S music is not quite as textured and inventive as the best examples of sf Rock, but there are definitely enough good passages on the album to make it worth a listen.*

*SPACE WALTZ didn't really have any explicit sf content but I agree the interesting music and lyrics (similar to much of Bowie's work) put their album into the top echelon of N.Z. recorded music. I'm not familiar with THINK so I'll check them out on your recommendation.\*\**

A. Bertram Chandler  
Flat 23, Kanihmba Hall  
19 Tusculum St., Potts Point  
NSW 2011, AUSTRALIA

(1 March 1977)

Please forgive the tea-stained (have it analysed if you doubt me) Air Letter, but I'm short at the moment of this useful stationery and unable to lay in fresh supplies for a few days.

**Noumenon 11** is to hand and interesting as always. I was amused by Mr Pengelly's letter about **THE BIG BLACK MARK**. He was so right about everything but the Empire of Waverley. Never, in my wildest dreams, could I imagine anybody naming an Empire after that suburb of Sydney. The Empire of Waverley is as Scottish as all hell. It gets its name from Sir Walter Scott's Waverley novels.

Why I should want a Scottish empire, complete with Stuart dynasty, out towards the Rim the Odd Gods of the Galaxy alone know. For some reason it just happened.

In re the Japanese market, my latest novel, **THE FAR TRAVELLER** (expanded from the Analog novelette of the same name) sold to Hayakawa in Tokyo before it sold to DAW in New York. Other parts of the novel, however, will be appearing in the old **Amazing** and the new **Cosmos**.

In re Japanese fandom — there seems to be plenty of it, with Conventions and all the usual trimmings. Luckily my Faithful Readers write to me in English a bit weird at times, but a determinedly monolingual

person such as myself can feel only envy of overseas correspondents.

*\*\*For some reason, my comments (slight and of little consequence) on your previous letter were lost in the new typesetting procedure. I thought you'd be interested in Dave's comments and am glad you felt like replying. Readers might like to note that THE FAR TRAVELLER is the sequel to BIG BLACK MARK and that the sequel to TFT, STAR COURIER, was published recently.\*\**

Marc Ortlieb  
70 Hamlyn Road  
Elizabeth Downs  
S. Aust. 5113  
AUSTRALIA

(6 March 1977)

Wow, are you too hard to keep up with or are you too hard to keep up with? I got *Noumenon* 10 and thought to myself that I'd have plenty of time to reply to it. While I was thinking of writing (and working on *Min 1 & ANZAPA*) *Noumenon* 11 arrived. I'm willing to bet that the day after I post this 12 will arrive. Dammit, I just don't have the time anymore. (One of these days I'll become a full time fan.)

The lettercol is something quite amazing. I can see I'm going to have to start writing really scintillating prose to avoid being relegated to the WAHF column.

I found one thing in *Noum* 11 which annoyed me a little, and it is a fault to which all fanzines, including mine, are heir to. You try to deal with a very large topic in too small a space. Here, it is Bruce Ferguson's *THE LONG RESULT*. True, he did

qualify the article by using the word "glimpse" in the subtitle, but it is a pity you couldn't have given him time and space to produce a really long article. Maybe later. (Mind you, I shouldn't really be criticising, considering my snippet on *Aliens* in *Min 1*).

As usual, Rollo's column made good reading. As for your zine reviews, thanks for your kindness.

I got myself a *CURVED AIR* album (*AIRBORNE*) the other day and noticed, as you mentioned in *Noumenon* 8/9, a strong sf component. I also bought Patti Smith's *HORSES* and there again found the ubiquitous sf type imagery. In particular, there is a very good track called *Birdland* which looks at the problems of the half-blood son of an alien and an Earth woman when his father leaves. It has, as all Patti Smith has, real lyrical strength (But the lousy cheap record company won't print the lyrics dammit.)

By the way, getting back to my letter in *Noum* 10, according to my Aussiecon Programme booklet, Bode got the Fan Artist Hugo in 1969. Unfortunately, I don't have a complete run of *Galaxy* or *IF*, but Bode illustrations appear in copies from mid-1967 to early '68. Here are the ones I found.

**IF** July 1967: Illos for *Population Implosion* by Andrew J. Offutt.

**IF** November 1967: Cover; Illos for *In The Jaws Of Danger* by Piers Anthony; Illos for *Mail Drop* by C.C. MacApp.

**IF** February 1969: Cover; Illo for *The Petrified World* by Robert Sheckley.

**Galaxy** February 1967: Illos for *They Hilariated When I Hyperspaced To Earth* by Richard Wilson.

**Galaxy** February 1968: Cover; Illos for *Street Of Dreams, Feet Of Clay* by Robert Sheckley; (The illo for *The Planet Slummers* by Terry Carr & Alexei Panshin looks suspiciously like Bode too, though I can't find his name on it.)

Then there are the *Sunspots*. I'm fairly sure there would be more of his work in other *Galaxy* and *IF* issues around that time.

*\*\*Well, perhaps the lateness of this issue atones for our sins of regularity.*

*As this is a monthly (ahh, approximately) and can discuss the same topic in subsequent issues, I feel pieces like Bruce's are well suited. They open up a subject for discussion and allow both readers and the original writer to provide further info/articles. Also, with a topic like that, it is expecting a bit much of the person to read every relevant story before putting pen to paper.*

Yes, Bode did get the Fan Artist Hugo in 1969. When you mentioned his work for the prozines, I didn't think to check under Fan Artist and so only noted his nominations for Pro Artist. I see (in my incomplete collection) that Bode's work also appeared in *IF* July 1968: Illos for *We Fused Ones* by Perry Chapdelaine; Illos for *The Hides of Marrech*. *IF* November 1968: Cover.

I wonder if any overseas readers can give us some idea of Bode's reception at that time; his work in the issues I've seen looks remarkably modern and much better than a lot of the other interior illustrations. \*\*

over . . .



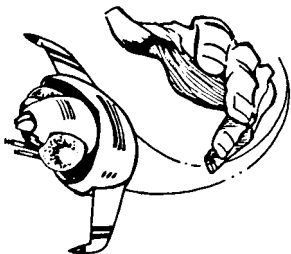
Ira M. Thornhill  
1900 Perdido St., Apt. B97  
New Orleans, LA 70112  
USA

(27 March 1977)

Brian: Glad . . . this is what happens between Mardi Gras and Jazz Fest, my time gets taken up by 17,000 other things so that I write a loc (for No. 10 in this case) and take so long in getting it typed and into the mail that the next issue (11) arrives. So, I'll "save" the first loc while I read and loc the new issue, only to then have mundania drag me screaming from my typer so that both letters get left in the notebook for weeks. Were I Glicksohn or Warner I might actually feel guilty but, since I'm only a rank amateur who doesn't pretend to anything approaching their greatness, I'll simply say that I'm sorry that everything in this letter is going to be so outdated (after all, it's already about time for No. 12 to be arriving). I received the copies of all the *Noumenon* backissues, for which, many, many thanks. You're on my list of persons that I'm someday going to have to do something nice for (and 8/9 is on my FAAN Awards Nomination Ballot for best single issue for 1976).

So, on to issue 10. I was interested in (and a bit surprised by) the fact that NZ has 'banned' Farmer's *THE IMAGE OF THE BEAST* and *BLOWN*. Didn't any of the concerned persons make a stab at reading those books first? A very revealing comment on NZ life. Could I possibly mail copies to anybody who might want to purchase them? Or would packages be checked for such dangerous materials before being delivered?

Too short a lettercol this time, Bertram Chandler's being the most interesting of the few that you did manage to squeeze in. I also like the idea of giving tiny pieces of the WAHF letters. And, while it's on my mind, could you possibly tell me how old Don Tuck is? Can we depend upon him to continue his work (which I agree is extremely valuable) for the next 30 or 40 years? He, by the way, is one of the people that I would most like to see interviewed if you should ever decide to try your hand at an interview or three.



I was interested in Garry Tee's two articles and, assuming that such articles will be appearing on a rather regular basis, I've a few recommendations. First, where at all possible these articles should strive to be something more than just lists of books (and plot summaries) by the better authors from the country being discussed. They should explore the manner in which the sfnal vision of non-english authors differs from the shared vision of what the future will be that has grown up among english-speaking sf authors (see Wollheim's *UNIVERSE MAKERS*). There should also be some mention of prozines in the nation under discussion and of fanzines and fandom (if any). It might even be better to explore the sf of any given nation in a series of related articles dealing with various authors and with sf in all its aspects, and in the media.

Second, whenever a book is mentioned — especially a book that is thought to be a good english translation — the address at which the book can be purchased (and its price) should be given. Without that information there's very little chance that most of us will ever be able to obtain the books dealt with in most of these articles. Most fen that I know just don't routinely deal with USSR, Japanese, Finnish, etc. bookdealers.

Wait now, what's this? !! I thought that Hupert was your comics columnist, and Treadway your SF Art columnist. Huh? ? Anyway, Rollo manages to agree pretty well with my own tastes (oh how I rejoiced when I first saw the new *Slow Death* anthology — finally I could retire my much-thumbed copies of the original comix.). And how deeply do I regret now not having bought several hundreds of copies of the *E-Man* comics as they were issued. I've managed to pick up only a couple — they seem to be very rare. Even better than Rollo's comics matter, however, is his overview of *SF Monthly*. I never even saw a copy of *SFM*, and had until now only a poor idea of what it was all about. Now that I know which issues are likely to interest me, maybe I can find a dealer who still has copies available . . . just maybe.

Strange indeed that George Metzger should be mentioned in the *Comic Fiend* this time. Only yesterday I received a copy of his 'book' *BEYOND TIME AND AGAIN*. From what little I had previously seen of *Moondog*, and from what I had heard of the book before ordering it, I expected Great Things. It doesn't quite measure up — it looks as if he drank about a case and a half of Dany Frolich, sat down and paged thru all the third-rate comix published in the last ten years, and then decided on an uncomfortable (5x11 or some such) format and proceeded. Blah . . . I can do without it. He could obviously do better things. He should go about doing them. I wondered there for a while if you planned on going to capsule reviews only . . . then you explain away my worries. Good.

Now about No. 11. A new printer and more words per page you say? Ah yes, I can see it now. . . in a year or so you'll be using print as small as Bowers in *Outworlds*. Which is fine. I don't mind at all but I do wish that you could find a way to go back to a slightly heavier paper than what you're currently using. This issue arrived all 'crinkled' like some wrapping paper left over from a Christmas package. Ugh! And it refused to completely uncrumple (now you'll tell me that your copy of *F&L* No. 1 was obviously put thru a shredder before being mailed - right? So I shouldn't bitch). It is a little thing.

The cover art is not (such) a little thing. It's the first cover that I've seen on *Noûmenon* in some time that just doesn't 'work' as far as I'm concerned. Maybe Colin Wilson's lovely wraparounds have me somewhat spoiled, but the only things that impress me about this particular cover are: the way the black of space blends into the black border around your title & price info; the way the white of the space monster/ship/whatever and of its tentacles blends into the white of the page; and the speckling of the stars - which is a pretty good effort. Well then, what's wrong with it you ask? It seems somehow flat, even



tho it is apparently a deep-space scene. We can't tell if it's supposed to be a space ship or a monster or whatever - and if it's meant to be a Deanish combination of the two it simply doesn't manage to get the idea across. The girl's suit and helmet are rather silly, and that 'arrow' thing hanging on a cord from a belt attachment that looks amazingly like a penis stuck right into the middle of her almost-but-not-quite-pregnant looking belly is worse than silly. And, the diagonals of the girl and the 'things' tentacles clash without apparent purpose or resolve. And finally, the 'thing' sits up in at the top left corner like a ten-ton weight without anything to really balance the cover in the other direction (the girl being too close to the center of the page). And now, before Jim McQuade jumps all over me with bare fangs, let me hasten to add that I liked his interior illos much better. In fact, his illos on pages 19 and 20 are two of the nicer illos that I've seen

recently. Jim can send me things like those two for Fear & Loathing anytime he likes.

**SILMARILLION** news . . . I heard or read somewhere that a large portion of the thing was going to be verse. You do realize, I hope, that with **SILMARILLION** planned for Christmas 77 it's going to cost in the neighborhood of \$100 to buy the two 'must purchase' books for everyfan's Christmas next year. Why? Well, **SIL** will probably cost between \$30 and \$50, and while in town last week Ellison said that the **LAST DANGEROUS VISIONS** is ready to go for next Christmas as a three volume boxed set at between \$30 and \$50 also. It'll contain about four or five times the wordage of **GONE WITH THE WIND**, and will include two complete novels. It'll have three full color jackets by Tim Kirk and a full page Kirk illo for each story. And will NOT be a book club selection. And the paperback won't be available for two or three years. We'd better start saving our coins now don't you think?

How nice, Gil mentions my first letter (thanks Gil) and then you follow it with my second letter. Ain't it fun to be the editor?

Let me clear up two points . . . (1) I did nominate *Noûmenon* 8/9 for the best issue FAAN; but (just to set the record straight) *Outworlds* 28/29 arrived after I'd written the last letter and proved once again how damn GOOD Bill can Do It. If Bill makes it onto the ballot he'll get my Hugo vote. For what it's worth.

(2) Alternatives: you say 'even magazines' and 'especially TV'. Well, I'd think that you have it backwards - we need to start with print and work into the other media. It's somewhat easier to make a person think once you've taught him to read and given him something to read than it is if all he's ever done is sit in front of a tube sucking the tit. You then say that the alternatives you would favor are "older, more natural" and "ultimately better". And you imply that they would allow each individual greater independence. I cannot agree. People who claim that a return to nature or the "old ways" etc. would be 'better' always fascinate me. First off, the idea that man was better off when each (extended) family unit was basically independent is patently false. They were at the mercy of disease, of malnourishment, of stupidity and all of its consequences, and of both natural disaster and other men. That was better? The alternative that is viable is not a return to the ways that are already buried in the past (and impossible to return to anyway - we know too much to live like that again), but a new step forward. We have to utilize every bit of technology to which we have access (and in some instances will need to invent new systems of technology) in order to gain a new independence in food and energy production (and, of course, economic independence, to a large degree, would

over . . .

follow). But we need to do all of that **without** losing the advantages of modern communication, transportation, education and medicine. And, without forgetting or 'losing' the technology that made it all possible in the first place. Do I make myself clear? We can have the best of both worlds.

Re your reply to Lynne Holdom's letter. Explain why we would already be to the stars if we were a sociologically 'developed' culture? I do realize that I should probably go ahead and relate this question to all of the above 'alternative' things and that I should just say my say . . . but I want you to expand on your original statement first.

Rollo Treadway is a gem. You'd best hold onto him as tightly as possible. His columns never fail to entertain me (altho I'm especially pleased whenever he sticks to discussing artwork that doesn't appear on the US editions of books — such as the White and Achilleos covers in this column — and even more pleased when you manage good reproduction of those covers — something you didn't quite manage this time, unfortunately). As sf art becomes more and more recognized as an important element in the success of a particular book I find it increasingly difficult to envision the publication of any **THE COMPLETE WORKS OF . . .** (fill in the blank with Blish, Clarke, Cordwainer Smith, etc., etc.) without including in the collection all of the cover and interior artwork from all published editions. And I do think that 'Complete Works' collections will be the next big step in sf publishing. Hyperion, Arno, Garland & Co. are proving now that it is economically feasible — and Russ Cochran is doing his part also with the publication of the collected Tarzan illustrations (the success of that particular book goes a long way toward proving that original illustrations must be considered an integral part of an author's legacy).

I'm glad to see you're still mentioning the Space Age Books catalogs. I've yet to find anything in them that I couldn't get in the US, but I do find them great fun to rummage around in — one learns so much about what it must be like to be a fan down under.

*Broad Moonlight* is lovely. Now, get Peter to do it every month.

Must all books end by explaining away everything? **ICE AND IRON** probably should have won the 74 Hugo. It is an amazing work, and beautiful. And the Doubleday version is better still. I'll also maintain that the only weakness in Wilhelm's **WHERE LATE THE SWEET BIRDS SANG** — and the factor that might possibly cause it not to win both Nebula and Hugo this year (if that's possible) — is that Kate resolves everything too fully in the end. Alas.

**\*\*With this issue so amazingly late, I'll not hold your tardiness in loving against you! No, I doubt anyone read the Farmer books. The label 'Erotica' was probably sufficient in itself. You probably could mail copies in that I imagine the ban applies to certain editions, not necessarily to the title itself.**

*I've written to Don Tuck and asked for some biographical information and any thoughts he has on sf. I agree interviews are worthwhile but interviewing by mail takes a long while. Still, I think I'll try after the chalet is completed.*

*I agree also with your ideas on non-english sf and hope Garry (or others) can do as you suggest. Garry's two articles were intentionally introductory. On the addresses and prices I don't agree. Both change frequently and surely a large library or bookshop can track down availability of a given title, author, date and publisher.*

*Heavier paper = more money. Both for the paper and postage. As you can see with this issue, however, I've decided a heavier cover is necessary.*

*Perhaps Jim will have a few comments on your evaluation — Jim? And that does sound like an expensive Christmas.*

**Alternatives:** *I don't think in terms of just alternatives to today's ways and policies. If there had been enough people with vision to encourage alternatives to the expediencies of politics and economics that have put us where we are, I think our world would be a far better place.*

*Some examples: Governments, of which I know of few quality-of-life oriented ones; Transport, where alternatives to just the internal combustion engine would have given far different roading and land-use patterns, and city life-styles; Economics, where restraints on the effects of using money may have averted current economic crises; Medicine, where embracing the unknown (i.e. 'folk', eastern medicines) would have averted the present mono-treatment; Metaphysics/Philosophy, where adherence to a few 'views of the universe' held back human knowledge and development for centuries (and may still be doing so); Farming, where agri-culture has been mono-culture for far too long; Families, where the independent, competitive nuclear family is far more 'dangerous' than the extended family unit you mention, dangerous in the sense of waste of life/lives.*

*As I said to Lynne's letter, I'm happy about technological development, but don't confuse that with 'levels' of civilization. We can have the best of both worlds, when our sociological development catches up with our technological. We know how to construct a physical church, but not a spiritual one (if such be necessary); we can design 'perfect' tyres, but not shoes; we waste energy at every turn, yet can't manufacture/accumulate it efficiently; we live 'moral' lives, yet slavery, racism, and genocide have been our way of relating to others. What use are "modern communication transportation, educa-*

tion" when they are merely used to impose and extend our neurotic values?

A sociologically developed society could have quality of life for all citizens as one of its basic goals. Bodycrafts (biology, yoga, athletics, etc.) and mental development would be highlighted, with academic and physical obsession presumably far less than in our society. The study of philosophy would be core education, with rich and diverse philosophies given equal attention and not treated solely comparatively. Science (and religion, if any) would be a broad, adventurous pursuit, neither tied to technology nor dogma. Humour and wit would be pervasive (neither censored nor forced as is usually the case with us) with 'the fool' a commonplace. Joy of pushing the boundaries of knowledge and experience ever back would have eliminated petty, myopic concerns and entrenchment, allowing for terrestrial exploration of a non-conquering type, the different racial beliefs, myths and visions combining with each other to both co-exist and perhaps meld into key 'views of the universe'.

The expansiveness and developed/developing wisdom of such societies would overcome any national, racial or economic fears and wars, allowing international (if separate nations existed) co-operation and discussion on such topics as energy manufacture and use, agriculture, scientific endeavours and, surely much earlier than with our societies, exploration of Space. The wish to get out into the universe would stem from feelings about the wonderfulness and beauty of existence, the joy of being a self-conscious organism in an infinite Garden of Eden.

Let me put it another way. As long as such statements as DAY OF THE DOLPHINS, for example, have to be made, our society has failed.

A firm yes to all you say concerning collected artwork.\*\*



Garry Tee  
Flat 3, 7 Domain St.,  
Devonport, Auckland 9  
NEW ZEALAND

(7 April 1977)

In a recent *Noumenon* it was asserted that the instability of a Niven-type Ringworld was proved by the pioneer woman mathematician Sof'ya Vasil'yevna Kovalevskaya (1850-1891).

Actually, she did publish one paper on the form of Saturn's ring on the hypothesis that it was a liquid, and she did considerable further research into the stability of such a liquid ring. She did not publish that work, however, since it had become clear that Saturn's ring was composed of many small particles; and in the year after her death Dyson proved that a liquid ring would be gravitationally unstable.

I enclose a copy of an article about S.V.K. which I published recently in the journal *Mathematical Chronicle* (Vol. 5, 1976-77; Department of Mathematics, University of Auckland, Private Bag, Auckland NZ) which you might find of interest.

**\*\*The "copy" is a 30-page booklet, complete with 7 photographs of Sof'ya and others important in her life. The article traces Sof'ya's life and her development as a mathematician, with much commentary on mathematical and scientific thinking during her time. Thanks Garry.\*\***

Peter Hassall  
21 Invermay Ave.,  
Mt. Roskill, Auckland 4  
NEW ZEALAND

(11 April 1977)

Having all the issues of *Noumenon*, I decided it was time to write and give my thoughts on the direction the magazine is moving in.

I only bought the first issue because it was New Zealand's first science fiction magazine. The cover was unimpressive and the lack of interior art was another bad aspect. *Quidnunc's Page* and the article on science fiction mags were the only interesting parts of the magazine. The price of 60 cents seemed steep for only a slim 12 pages.

When the second issue came along, my attention was immediately drawn to the fantastic cover by Colin Wilson. Unfortunately, this was offset by the ugly interior art of Derek Snoad. *Quidnunc's* was again my favourite. But still only 12 pages!

The cover of issue three was midway between the covers of one and two in quality. Excellent interior art by Colin Wilson. But too many book reviews for my liking. *Viewed From Another Shore* impressed me with the reproductions of book covers, but better examples of Chris Foss' art could have been used.

I was outraged that none of Harry Harrison's books were included in *Notes Towards A Basic SF*

*Collection!* What about his **S STAINLESS STEEL RAT** and **DEATHWORLD** series? It made me happy to see that some of Larry Niven's books were included. He certainly deserves a place among every sf reader's collection.

But lo and behold . . . twenty pages and still 60 cents! Well done!

The cover of issue four was terrible. Sorry Denys Watkins but I hate drawings that I cannot understand. The same goes for Roderick Scott — what the hell is the ugly creation on page 12 meant to be? Colin Wilson's art was great (as usual!).

I liked the idea of IQ test excerpts to fill up the gaps. The different type for the Jerry Pournelle interview looked good. *Quidnunc's* was interesting and the Frazetta reproductions in *Viewed From Another Shore* were good.

The double issue 5/6 had a good Wilson cover, but it looked a little rushed. The reproductions throughout (Chris Foss mag, Star Trek photos, Mid-AmericaCon Program etc.) were good.

Issue 7: Tim Hassall's story was interesting and well-written. Good Wilson art. Why didn't Rollo include any illustrations from *Star Fawn* in his column? I have a copy and it's fantastic! More intriguing IQ test excerpts. A fairly good cover. A whole 24 pages!

I thought the *Starship Minstrels* article in double issue 8/9 was very good, with the appreciation of Vaughn Bode another highlight. Some interesting interior illos as well.

But issue 10 has been the best issue yet. An absolutely fantastic Colin Wilson cover. Great interior art by him also. The articles on David Bowie and the follow-up on Bode were great (the Bode illo was good). The record article and *VFAS* had good reproductions.

Issue 11 — "The Long Result" was ok, but should have been a lot longer. There are a lot more time travel stories in sf than those noted. **THE FLIGHT OF THE HORSE** by Larry Niven is a recent one (since the article) that is well worth reading.

The McQuade cover was good (but not quite as good as Colin Wilson could do it). The part about dragons in *Broad Moonlight* was very interesting. I wonder . . .

With issue 12 I think *Noumenon* is progressing well. The zine as a whole is a vast improvement over the earlier issues and is at a very good standard at the moment. Good *VFAS* reproductions and I was pleased to see the mention of *Strips*.

The *Publishing Information* column is always useful.

In conclusion, more Colin Wilson art, more reproductions of book and comic covers and keep the same number of pages. The magazine is continually getting better and I hope it continues to do

so. Just make sure that you continue to publish Colin Wilson's art.

*\*\*Well, thanks for the comments Peter and I hope you continue to find that Noumenon improves. The Basic SF Collection listing was intentionally a first draft and I hope you'll find the update more acceptable. As for number of pages, I have a continual battle to keep it down; time and money do not, as yet, permit much more than a 24 page. Colin Wilson will definitely be kept — if necessary, on a leash. No! Colin! I meant. . . \*\**

David Bimler  
706 Massey Street  
Hastings  
NEW ZEALAND

(13 April 1977)

Golf-ball typewriters are all. . . the machine I am using here is about 35 years old. It has a hinge in the middle, and folds up for carrying. The back-space lever has just fallen off again, the rubber band that operates the ribbon-advance works is missing, so I be typing with carbon paper instead of ribbon. No matter — such distractions are trivia to the true artist.

But I digress. Jon Noble is right — pet dragons can indeed create problems. Another is droppings. The annoyance of this is proportional to the maximum height the dragon can fly at. All geologists know that a rock which disagrees with your theory is probably a dragon dropping.

Brief pause while I paint "Beware of the Dragon" sign for the front lawn.

The question of dragon flight remains open. Dragons with boro-fluoro-silicon biochemistry are probably as dense as rocks, and just as likely to fly. Peter Graham has thought of "dragons": these seal their wings at the edges to form gasbags; then inflate them with hydrogen or hot air and leave the ground. On Earth, though, a medium-size 100 pound dragoon needs a gas bag of 4.42 metres diameter, to fly. Leave these for dense-atmosphere planets.

Highly Esteemed Bimler counter-proposal is the dragon/helicopter (dracopter? dragyron?). Ordinary helicopter design is unsuitable for dragons . . . living materials strong enough for the rotors are hard to come by, and I can't imagine an impressive, majestic dragon swooping through the air with a little rotor whirring at the end of the tail. Therefore use egg-beater rotors, one per side of the dragyron. Extend head or tail to keep balance.

Notice that dragyrons and dracopters need special rotary muscle action, to replace usual linear contraction and expansion. Exact details of new muscle structure left as an exercise for the reader.

And now: a special bonus — a quote from the September 7 *Science* magazine. According to experiments, "certain types of animal and human tissues lose their ability to provoke an immune

response in a new host if the tissues have been grown in a culture medium for a critical length of time prior to transplantation." Five possible explanations for this were offered. I prefer the suggestion that the cultured cells change "into a more primitive embryonic state in which they are unable to produce proteins, sugars, or other substances which might be recognised as foreign by the host."

This agrees with the point that "a substantial fraction of the cells in the cultured tissue die."

Note applications of this for body banks, etc. Note also that if the above theory is correct, and if the method doesn't disrupt complex organ functioning, grafts (including grafts from some person to himself) should live longer than untransplanted organs.

Must stop — backspace lever is attacking me.

*\*\*Peter Graham's thoughts on dragons, I'm afraid, are in the Broad Moonlight column which got squeezed out of this issue at the last minute. I'll just have to leave comments on the feasibility of dracopters and cultured cells to the biochemists in the audience.\*\**

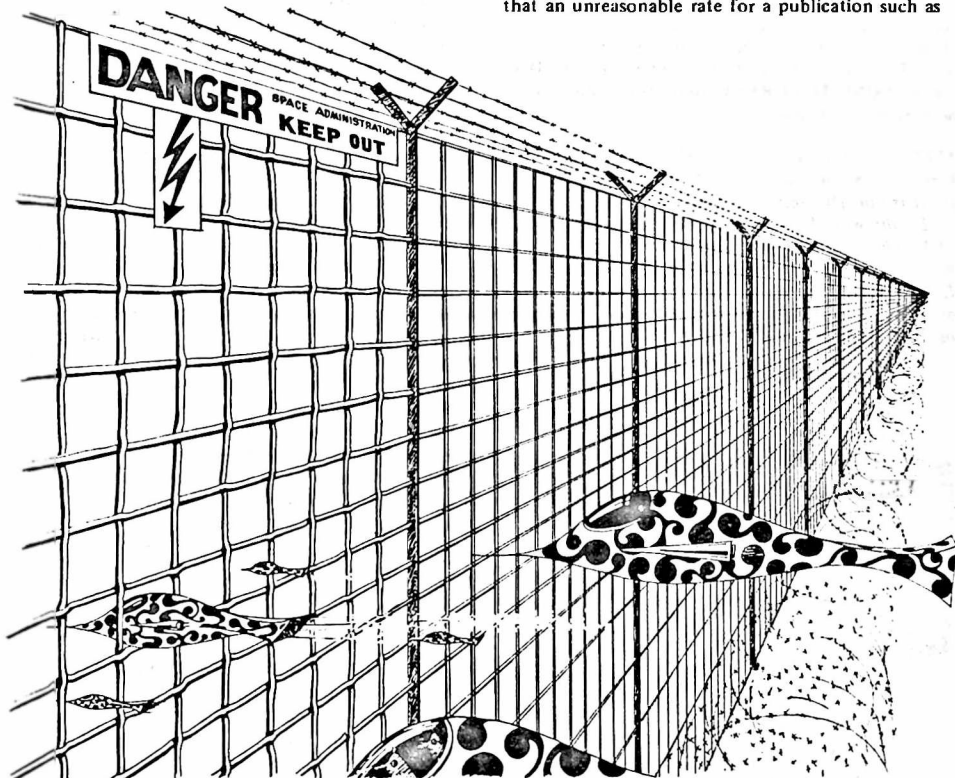
Lee Harding  
P.O. Box 186  
St. Kilda 3182  
Victoria  
AUSTRALIA

(16 April 1977)

Thanks again for sending me *Noumenon*. As you can see, I have made a slight change of address — but that is not my main reason for writing.

Firstly, I would like Don Ashby — and your readers — to know how much I appreciated his 'few words' written to Peter Knox. I for one am pleased to see some lively new blood appearing on the local scene, but I remain unimpressed by these annoying slurs which Don so nicely puts down.

For my own part, when Peter Knox wrote to me and enclosed a copy of his 'manifesto', I did something I am rarely known to do: I took time off from the horrid grind of writing to type a calm and compassionate reply — a genuine letter of encouragement and with not a tinge of a put-down. I advised him in certain areas where I thought he was misled. For example, there is no reason why he HAS to pay the recommended A.J.A. rate of 8c per word. If Ted White — and others — can get away with 1c per word in the US of A, I did not think that an unreasonable rate for a publication such as



he envisaged. And a few more things like that.

This was written two months ago, and so far I have not even received the courtesy of a reply. I wonder how many other well-intentioned people who replied to his 'questionnaire' have been put off by such a lack of response?

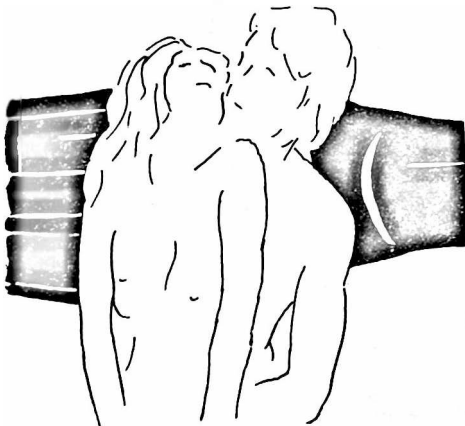
I enjoyed issue 12: good to look at, if a bit tight on the content. And Rollo Treadway makes a teeny error when he writes that Francis Ford Coppola was attracted by George Lucas' work on THX 1138 and "took Lucas into his company to produce AMERICAN GRAFFITI." The truth is that Coppola saw the original short, student-produced version of THX 1138 and then signed Lucas up to make a full-length movie on the same theme. The original was only about 20 minutes. The full-length version was produced by Coppola's San Francisco-based Zoetrope Company.

Keep up the good work!

P.S. I think it only fair to those concerned to point out that neither Norstrilia Press nor Dennis Wren have so far made any money out of publishing sf in this country, nor have I from the books I have edited for them. The difference is that they do not complain about the fact, nor do they become paranoid. On the other hand, contributors to both **THE ALTERED** I and **BEYOND TOMORROW** were paid - and on acceptance. So it goes. . .

*\*\*Thanks for writing Lee and I've yet to hear from Peter - or see a copy of his Boggle, which I understand is out. (Whoops, see Rags, Solecism & Riches).*

*By the way, I was very interested in the comments of Vonda (McIntyre) and Chris (Priest) on the Monash Writer's Workshop (reproduced in Fanew Sletter 77/78). It sounds like Australian sf writing is becoming more and more something to be reckoned with. I hope publishers rise to the occasion!\*\*\**



Michael Newbery  
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Wellington  
NEW ZEALAND

(20 April 1977)

With reference to Rollo Treadway's article in issue 12 concerning the dreck masquerading as sf movies these days, may I recommend the short story/article (?) by Gahan Wilson entitled "The Science Fiction Horror Movie Pocket Computer" (first appeared National Lampoon; anthologised in **THE YEAR'S BEST SCIENCE FICTION** NO. 5, ed. Harry Harrison & Brian Aldiss). Since it is in the form of a flow chart for producing movie plots, a friend of mine ran it through a computer which developed a fixation on "Earth burns up, or freezes, or falls into the sun and everybody dies (The End)." A programming error of course (?). And while on the subject of Gahan Wilson, might one expect to View Him From Another Shore sometime soon?

A note on the information explosion: It seems that over 50% of the working population of the USA are employed in jobs classifiable as information processing (including teachers etc.). Also, there is a burgeoning new fandom extant these days, the personal/micro computer fandom, with "fanzines" like Byte and Creative Computing. For about the cost of a new TV one can have more computing power than the early (i.e. 1960's) commercial machines (future shock anyone?) and there are liable to be millions of such personal computers in operation within a very few years - there are already thousands. The Age of the Pussyfoot by Frederik Pohl portrays what our society may be like due to this, except that he was unduly pessimistic as to the cost of such things.

Re *Starship Minstrels*: As a rabid STEELEYE SPAN fan, I most heartily endorse Ira Thornhill's comment (Noumenon 11) that they 'capture the spirit' of sf. E.g. the track **Fighting For Strangers** off **ROCKET COTTAGE**, a precursor of **When Johnny Comes Marching Home**, reminds me irresistibly of Harry Harrison's **BILL, THE GALACTIC HERO**:

*A recruiting sergeant came our way  
To the Inn nearby at the close of day,  
He said young Johnny you're a fine young man  
Would you like to march along behind a military band*

*With a scarlet coat and a big cocked hat,  
A musket on your shoulder.  
The shilling he took and he kissed the book  
Oh poor Johnny what'll happen to you.*

*They said he was a hero and not to grieve  
Over two wooden pegs and empty sleeves . . .*

By the way, what happened to the *Annual Noumenon Poll* (issue 4, p 15) and the updates to the *Basic SF Collection* lists?

Books: Now available (at least in Wellington from our local specialist sf bookstore) are re-issues (Popular Library-paperback) of Jules De Grandin stories by Seabury Quinn, from the old days of **Weird Tales**. The De Grandin tales were **Weird Tales'** most popular series, ahead of H.P. Lovecraft, Clark Ashton Smith, R.E. Howard etc., or so the intros to the books tell us. One introduction also warns the modern reader that chauvinism was in fashion in the 1930s, which it may help to remember. The stories themselves would delight any Freudian analyst, replete as they are with blood, nubile (and scantily-clad) maidens, snakes and plump young children. Also, De Grandin is not above executing miscreants himself if he deems the law inadequate to the task. Nevertheless the stories are quite readable, more occult-mystery stories than cyclopean horror, and it is good to see some of the authors from **Weird Tales** being resurrected (if that is a suitable word).

**\*\*The Poll should be with this issue, while the update is still in preparation. Where I'm to find the time and money to do everything I would like with Noumenon I just don't know. The cover of Fanzine Fanatique 24 may be the answer. As I write this, the hot water cylinder has sprung a leak, which will lose another few hours of planned Noumenon time.\*\***

Phil Randal  
71 Herald St.,  
Wellington 2

**NEW ZEALAND**

(12 May 1977)

**CLOSE ENCOUNTERS OF THE THIRD KIND** promises to be one of the most important movies of 77. Spielberg has based the film loosely on some of the incidents described in Allen Hynek's **THE UFO EXPERIENCE**. A "Close Encounter of the Third Kind" (Hynek's terminology) is a UFO incident "in which the presence of animated creatures is reported". Hynek wrote to Spielberg pointing out the title's origin. "That's right," Spielberg replied. "I got it out of your book. It fairly leaped off the page at me as a movie title." Whether Spielberg goes all out for sensationalism or seriously dramatizes the UFO phenomenon is the \$14 million question.

**\*\*Phil also enclosed a cutting from the San Francisco Examiner, which detailed Spielberg's "not talking" about the film. Spielberg did say a few things, however, like how he invited Hynek to become technical adviser and how the film's central incidents are loosely based on various encounters described in Hynek's book.**

"It's always the same story," Spielberg said. "Typically, you get a reliable witness. A judge. An attorney. A police officer. But people won't believe them. The movie takes place in Indiana, and one of the sightings is by a guy who works for the local department of water and power. He's played by

Richard Dreyfuss, who was the shark expert in 'Jaws'. The sighting leads to an odyssey from Indian to Wyoming to India. It's an adventure thriller, not science fiction but science speculation."

**Hynek said a few words too:**

"In my 25 years of work in this field, I've heard the same two statements over and over. First, they say they've never seen anything like this before in their lives. Then, they say if they ever see anything like it again, they're not going to say anything about it to anybody.

"People get ridiculed, laughed at... it's a scientific research problem. You can't get anyplace unless you have good data, and you can't get good data if people won't report. And people won't report if they're going to have to go around being asked how many little green men they've seen this week."

**Even though nobody's talking, it seems this will be an interesting film.\*\***

**We Also Heard From:**

Ray Jackson

K.G. Hinds

Bruce Hookham

Ken Gorrie

Anne Barwell

Shayne McCormack (AUST)

Jim McQuade (USA)

Don Miller (USA)

John DiPrete (USA)

Carey Handfield (AUST)

Bruce Conklin (USA) \*Who sent some photocopies of art and I hope we'll see some of his work in **Noumenon** soon.\*

Mike Pownall

Michael Stanwick (NZ-UK)

Bruce Ferguson \*To whom I owe many letters.\*

Colin Lester \*Who has left the Science Fiction Foundation and is now with Pierrot Publishing, working on an International Science Fiction Yearbook.\*

Dave Pengelly (AUST - USA - CANADA)

Chris Fountain \*Who pointed out, nicely, that the typesetter couldn't read and so the error in the Index.\*

And many thanks to the people who when renewing their subscription, have said such encouraging things about **Noumenon's** development over the first twelve issues.

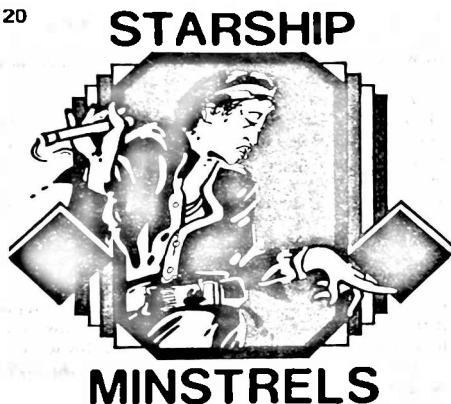
## MARKET PLACE

**FOR SALE:** An almost complete collection of Andre Norton's science fiction.

Barbara Price, 11 George Street,  
Levin, NEW ZEALAND.

**WANTED:** Back numbers of **Science Fiction Monthly**, prepared to pay good prices.

Burnet Brosnan, Galaxy Book Exchange,  
49 Lower Stuart St., DUNEDIN, NZ.



Kerry Doole  
184 Munster Rd.,  
Fulham, London SW 6  
ENGLAND

(12 April 1977)

My nomadic lifestyle of late has meant I've only just received copies 8 through 11 of *Noumenon*. A most enjoyable deluge it was too.

Congratulations on completing a year of what must have been very hard work. You have ample reason to feel satisfied for *Noumenon* has improved immensely; I like the new format too.

My favourite piece to date has undoubtedly been your *Starship Minstrels* feature in 8/9 as I readily admit to being a music fanatic as well as an sf fan. As I'm sure you'd agree, I find knowledge of both fields enhances enjoyment of each one.

I think you were correct in employing wide terms of reference in your correlation of the two fields, and I found your overview more satisfying than similar ones I've read. Please find enclosed a recent sf/music survey printed in *Melody Maker* (April 9, 1977).

I found it somewhat thin and unconvincing, despite Moorcock's humorous bit about 'downer freaks'. M. John Harrison's condemnation of Herbert, Bowie, and rock music generally as being banal is more a reflection of his own ignorance. Similarly, the cry that rock music, sf and any fusion of the two are dead is a sterile and in my view unfounded statement.

My major criticism of your article would be that it appears loaded towards English groups. Apart from Todd Rundgren and some jazz artists you mentioned, most of the American groups you noted produced much of their work at least five years ago — i.e. the BYRDS. JEFFERSON AIRPLANE/STARSHIP and Crosby, Stills, Nash and Young.

It could justifiably be claimed that English

artists such as YES, PINK FLOYD, GENESIS and of course Bowie have made the most recognisable, possibly most substantial, sf-oriented music. Across the whole spectrum of American contemporary music, however, there abound examples of sf-influenced or -oriented music, much of which I find more stimulating and enjoyable than that produced by English and European artists. (Confession time: I find some of the work of YES, Rick Wakeman and ELP self-indulgent and ponderous. I hope you will still talk to me, Brian!).

In my view, two of the best rock albums of 1976 were *AGENTS OF FORTUNE* from the BLUE OYSTER CULT and *HORSES* by Patti Smith, both of which contain discernible sf influences.

The BLUE OYSTER CULT have been on the scene quite some time with their sonic assault approach, but *AGENTS* finds their music at a more refined, but no less exciting, level. As well as the evocatively futuristic cover painting, the album contains two overtly sf tracks: *E-T-I (Extra-Terrestrial Intelligence)* and *The Revenge of Vera Gemini*, co-written by Patti Smith, who also contributes her compelling vocals.



BLUE OYSTER CULT

I could eulogise Patti Smith's own album *HORSES* for hours. She takes "new risks etched forever in a cold system of wax" (her words), and to me her risks pay off. The whole feel of the album is futuristic, and at least 3 of the tracks invoke sf themes. One is *Birdland*, a 9 minute flight of fancy into the mystic inspired by an episode in Peter Reich's *BOOK OF DREAMS* in which a young boy craves reunion with the father he has seen abducted by alien beings. Another is *Break It Up*, co-written by Tom Verlaine of *TELEVISION*. Then we have the tour de force of *Horses*, the sinister, often erotic 'Land'.

To me, Patti Smith's music does not have to depend on a barrage of synthesizers and mellotrons. To her, "rock 'n roll is royal warfare. . . the universe is our battleground."



Those fans finding **HORSES** or its successor **RADIO ETHIOPIA** to their taste would be well-advised to sample the equally powerful **MARQUEE MOON** from **TELEVISION**. To quote an ecstatic **NME** review, "... **TELEVISION** are out there hanging fire, cruising meteorite-like with their fretboards pointed directly at the music of the spheres."

Across on the West Coast, two other rock groups who have employed sf themes are **JOURNEY** and **SPIRIT**. **JOURNEY** includes ace drummer Aynsley Dunbar, and Greg Rolie (ex **SANTANA**), and one of their specifically sf songs would be **Kohoutek** on the first album.

**SPIRIT** have been around quite a while, but have failed to gather more than a cult following. Their centre-pin, Randy California, may well have taken too many powerful tablets, but he produces intriguing sf-oriented pieces. Their latest album **FUTURE GAMES - A MAGICAL KAHAUNA DREAM** (probably not released in NZ) contains tracks like *Star Trek Dreaming*, *The Journey Of Nomad*, and *Hawaiian Times/Gorn Attack/Interlude 2001*.

**RUSH** is a top Canadian heavy-metal trio who have produced one album **2112**, which is completely sf in conception, and another partially so, **FLY BY NIGHT**. Two other Canadian artists with a futuristic slant to their music would be **SYMPHONIC SLAM** and **GARFIELD** (possibly available only on import).

The world of American soul/funk music may seem an improbably source for sf-based music, but the two are linked in the enigmatic forms of George Clinton and the now disbanded **LABELLE**. Clinton is the brains behind not one but three popular US funk groups - **PARLIAMENT**, **FUNKADELIC** and **BOOTSYS RUBBER BAND**. His songs are bizarre, yet amusing, and often have strong sf influences. Examples are **PARLIAMENT**'s album **MOTHERSHIP CONNECTION** and **FUNKADELIC**'s **THE CLONES OF DR FUNKENSTEIN**.

As you mentioned in *Starship Minstrels*, a great number of jazz-oriented artists have been influenced by sf. One important omission from the list you gave would be the violin virtuoso Jean-Luc Ponty. Those who saw him in NZ last year will testify to the vivid aural landscapes he creates. The titles of his albums reflect their sf leanings: **AURORA**, **UPON THE WINGS OF MUSIC** and **IMAGINARY VOYAGE**.

Other French artists to produce futuristic music include **MAGMA**, led by Christian Vander, but their albums may be unavailable in NZ.

Two notable German avant-garde groups you overlooked were **AMON DUUL II** and **CAN**; sample sf-based albums respectively being **HYACK** and **SOON OVER BABALUMA**.

I know you enjoy Klaus Schulze's work. He just gave two well-received concerts here, the first ever at the London Planetarium, a most appropriate venue for his brand of synthesiser music. Look out for his latest album **MIRAGE**.

Did you know **GO Mk II** has just been recorded, with Marty Balin on vocals? Should be worth waiting for.

Well, I have raved on, haven't I, but hope you find something of interest in there. If any **Noumenon** readers have trouble locating any of the above-mentioned albums, I'll be quite happy to put them in touch with shops here or to obtain them myself.

I've also enclosed two most-complimentary review of the Moorcock **Jerry Cornelius** series just complete. English Sunday newspapers often give coverage to recent sf works: they are much more open-minded than their American counterparts in that respect.

*\*\*Thanks very much for the letter and enclosed items Kerry. I agree the Melody Maker piece, though long, is slight.*

The 8/9 article was "loaded towards English groups" but, as I mentioned, NZ has been poorly served with 'fringe product' and since the government decided to slap a 40% sales tax on records and cassettes (I must do a rave about taxes on art and cultural items!) the record companies, understandably but not inexcusably, have been less likely to release specialist items that may not return their investment. So there are gaps, and I hope many more letters as informative as your help fill them. Your mention of **GO Mk II** has me excited!! I must say.

The "Parliamentfunkadelic Thang" is an extravagant stage show which toured America recently. Basing itself on the albums you mention, it is a three-part "funk opera" and deals with "extra-terrestrial beings who travel to our planet on the U.S.S. Ego Trip ship in search of funk. The aliens find that earthlings have abused the gift of funk. Through a process called 'supergroovalisticpresifunkstication' they attempt to restore funk to the world, thereby redeeming man and his planet. So! \*\*

over ...

## 22 STARSHIP MINSTRELS continued . . .

### NOOKS — RAGNAROK

(Polydor 2390 109)

Cover by Rick Maynard

The line between mythology and sf is vague (read F. Leiber's *Myths My Great Granddaughter Taught Me*). RAGNAROK are a NZ group who perform songs dealing with elements of Norse mythology. The songs on their first album appeared particularly relevant to the near future, especially with titles like *Fenris*, *Fire In The Sky* and *Dawning Horn*.

RAGNAROK's first album showed them to be a group of very competent songwriters and musicians. NOOKS indicates a further development and perfection of their style. The album contains 7 songs composed by the group, which consists of Ramon York (guitars, effects & vocals), Ross Muir (bass, synthesizer & vocals) Mark Jayet (drums, percussion & vocals) and Andre Jayet (drums, keyboards, synthesizer & vocals).

**Five New Years** opens the album and displays a textured sound and structure similar to many YES songs. It's a song with many moods as it flows; a moving narration sounds above a remorseful chorus.

**Waterfall** — Capt. Fagg is a melody that begins with a series of gently descending chords. The music progresses through several changes -- shades of KING CRIMSON, YES -- and the Capt. Fagg segment is a parody of D. Bowie et al., which shows RAGNAROK can also play rock and roll. The song peacefully closes with the 'waterfall' chords of the start.

Synthesizers whirl as we begin **Fourteenth Knock**, one of the two instrumentals on the album. It's a feature for the two percussionists of the band and Mark Jayet also provides some bass effects. It is akin to T.DREAM or FLOYD. A synthesizer climaxes this number, which concludes with an aeroplane and the song (literally) going down the drain.

The final track on side one is Ramon York's *Paths of Reminiscence*, which features some fine classical guitar. RAGNAROK's vocals have certainly improved from the first album. Here they almost sound like Simon & Garfunkel or GENESIS. It is a song of solitude, memories and companionship.

Side two may be regarded as a Trilogy: with a nautical feeling it recalls ancient sagas of the Norse seamen.

The timbers creak, the waves pound, the seabirds cry as *The Volsung* sing their song: "we are the Volsung . . . die for Valhalla". The Norse influence is most evident here as the song sails along -- a song of the inevitable struggle and yet a song of hope. A gentle guitar solo leads this song to its conclusion.

The journey continues with *Semolina* "seaward drifting, riding silently on the tide". You can almost hear the surging of the waves.

The album concludes with the title track, a lengthy instrumental that is a tasteful blend of many

styles and yet distinctly RAGNAROK. A T. DREAM-ish mellotron opens and the track builds gradually from this remorseful beginning towards a climax. There are a few changes, but the album concludes on an optimistic note.

A lyric sheet is also provided which contains a plethora of production information. The cover is a subtle beauty in tan shades: rocks strewn along a sea shore and a hill scene that could be almost anywhere in NZ. This is a world class album full of thought and talent. — BWF

### RA — UTOPIA

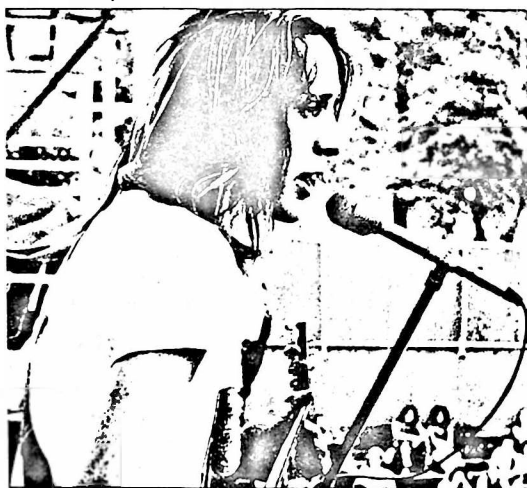
(Bearsville BR 6965)

Cover photos by Ron Slenzak

This is the latest recording from Todd Rundgren and his cosmic cohorts, and if you are at all acquainted with Rundgren, you will know that he always manages to give us "an elpee's worth of toons."

Though Todd's influence is forever present on this album, it is easy to observe that he isn't always in the forefront -- as has been the case on previous recordings. Many of the songs have been penned by other members of UTOPIA.

The songs are overflowing with mystical statements covering most aspects of the esoteric milieu. Everything from the Pyramids to 'Eternal Love' is mentioned.



Todd Rundgren

**Magic Dragon Theater** brings to mind Hesse's STEFFENWOLF. It is a nice little number telling us that we can blow our minds and realise that anything can happen if we just liberate ourselves from the garbage that western society is forever pumping into us.

Rundgren does expound his mystic/psychedelic theories, and it is refreshing to see that his convictions haven't wavered over the past few years.

**Eternal Love**, written and sung by bassist Kasim Sultan, is another optimistic song, again with a basic spiritually-oriented theme. It is the kind of song that would do well on a Top 40 playlist. Musically, the number is uptempo and typically Todd-influenced.

**Sunburst Finish** is a philosophical advertisement, dealing with paradise-Utopia. Getting there:

*Please take your seat onboard,*

*The destination is Utopia.*

Side two opens with an ominous reminder of how evil mankind can be if the war-mongers have total control. The track is **Hiroshima** and it is a heavy little number !!

The final piece on **RA** is **Singring And The Glass Guitar**, an epic "electrified fairy tale" about the adventures of a creature in the land of "Harmony". By the sounds of it, Rundgren and his Utopians have had an overdose of Tolkien lately. Nevertheless it is quite an amusing composition. **Singring** is also a group effort, although the Runt's mystic madness shines through.

Rundgren and friends seem to be pushing the Utopian viewpoint as far as they can; it is easy to see that they firmly believe in what they are preaching. Good luck to them, as too many Rock bands nowadays tend to lean more towards Dystopia - punks, decadence, smack and violence. It is a promising change to see a group like **UTOPIA** making changes on the Rock scene.

Musically, the album is superb. Roger Powell, on keyboards, compliments Rundgren's pristine guitar work. Drummer John Wilcox and bassist Kasim Sultan also work well. On the whole **UTOPIA** is a composite band, and will remain so for the next millenia. -RKS

## 2112 - RUSH

(Mercury Records: 6338 678)

Cover design by Hugh Syme

With written introductions to side one's concept piece, **2112**, and to each of side two's songs, this album is a fairly serious attempt at sf music. The lyrics give a more poetic slant to the first-person story given in the introductions, while the music is mostly heavy Rock with energetic vocals and raging guitar instrumentals.

**Overture** has a spacey intro to some good, heavy "strong-arm" Rock and includes echo and effects. **The Temples of Syrinx** tells of the "benevolent wisdom of the priests" and is similar in content to FLOYD's **Welcome to the Machine** ("What did you dream? It's alright we told you what to dream..." on **WISH YOU WERE HERE**), if not musically.

This is followed by our protagonist's **Discovery** of non-programmed activity, in this case making music. But when he presents his find to the priests he is told there is "no need for ancient ways". **Oracle: The Dream** tells of our hero's dream - both actual and figurative -- of the return of 'real' human-

kind "to tear the temples down". But **Solitiquy** just leaves us with despair and vain hope.

Side two is not associated with the concept piece and gives some fair, but not outstanding, heavy Rock songs with occasional acoustic guitar passages and gentler vocals. You can probably dispense with side two altogether, in that it reflects the youth of the musicians. But side one does stand up to scrutiny and is better than many other attempts at blending sf and Rock. - BAT



## FOR SALE

**Algol** - Winter 1977 \$2.50

**Eternity 3** - May 1974 \$1.00

**ERBdom 76** - April 1974 \$1.00

**THE SCIENCE FICTION BOOK: An Illustrated History** - Franz Rottensteiner Cost \$6.95 new, mint condition, sell for \$6.00.

OR: All four items for \$9.00.

**1-Sheet Movie Posters (40" x 27")**

\$5.00 each: **The Towering Inferno**; **The Man with the Golden Gun**, **Dracula 1972 A.D.**; **Magnum Force**; **Gumball Rally**.

\$6.00 each: **Rocky**; **Carrie**; **The Enforcer**; **The 7% Solution**.

[These are original movie posters, large size as used by theatres. New titles are becoming available all the time. All are in very limited supply.]

**Also For Sale:** **UFO/Occult/Monster** magazines, paperbacks, a few hardcovers.

**Over 900 Comics** at 1976 **Comic Book Price Guide** prices.

**Vertex**, most back issues available.

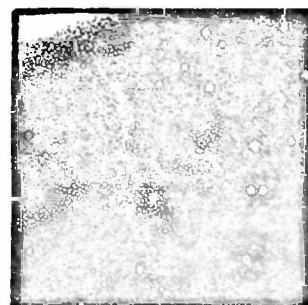
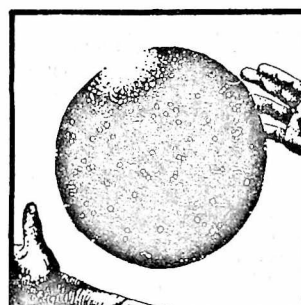
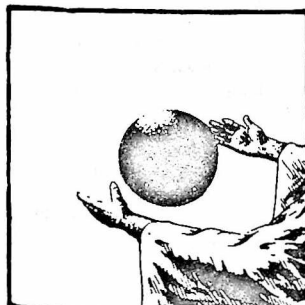
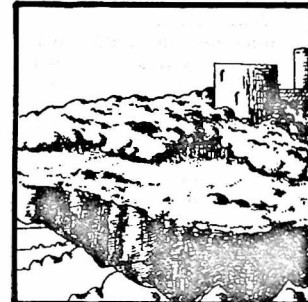
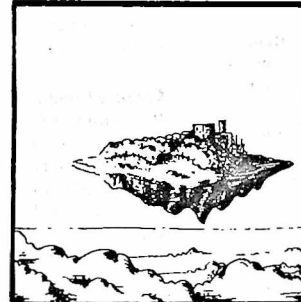
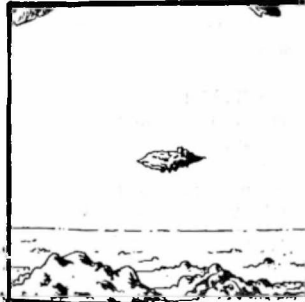
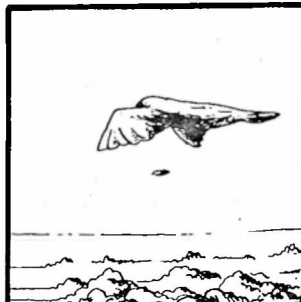
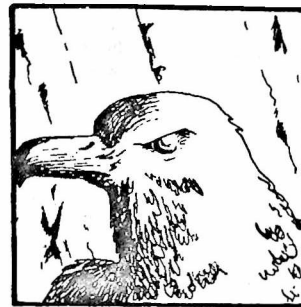
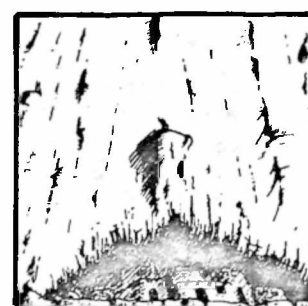
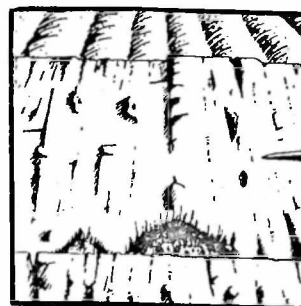
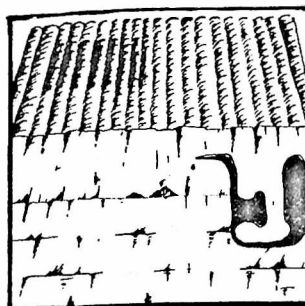
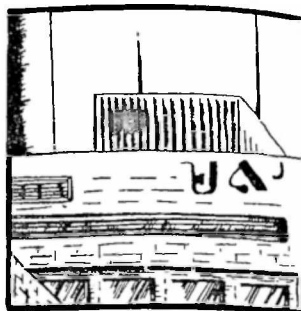
**Warren's Vampirella**.

**PHONE:** Peter, at 695-953 (evenings).

**WRITE:** Peter Hassall, 21 Invermay Avenue, Mount Roskill, Auckland 4, NEW ZEALAND.

## OVER THE PAGE:

The centre-spread art strip is by New Zealand artist **Mike Pownall**, one of a series of art strips Mike has been working on. He kindly gave permission for **Noumenon** to reproduce this one [#41 of 120]. If you would like a copy, write to **Noumenon** and we will pass on the order. Thanks again, Mike.



# 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.

U.S. A4 = 11" x 8½" (approx.)

**After The Flood 110 - December 1976: 40pp.**  
A4: duplicated "on 100% recycled paper".

This has a similar cross-section of contents to Noumenon and I can recommend it. This issue features: an article by Keith Justice on anthologies, mainly a rebuttal of Darrel Schweitzer's comments in *SFR* 18; two pieces by David Griffin on Martinsson's *Aniam*; a lengthy lettercol; a survey of pro-zines throughout the world; and a well-written, informative book review column. Good art on the front and back covers, though the reproduction could be better.

I take David's publishing schedule very much to heart: "ATF is a quarterly publication, coming out three times per year, in May and October. The 1977 issue is due in May."

**Algol 27 - Fall 76/Winter 77: 68pp.**  
U.S. A4: typeset, offset;

Lead article this issue is "From The Pulp to The Classroom" by James Gunn and, although I usually enjoy sercon pieces, this one seems dry and dull - perhaps I've read too many such generalised accounts. "Amateur" and "professional" are then compared by L. Sprague de Camp, an interesting piece including discussion of such as Lovecraft and Clark Ashton Smith. The Interview is with Asimov and is fairly informative, especially where he talks of Isaac Asimov's *SF Magazine*.

*Lupoff's Book Week* is excellent as usual, and Andy has appended "Marta's Lupoff Week", wherein Marta Randall reviews three books by Richard Lupoff. Susan Wood's *Propeller Beanie* surveys the current crop of British fanzines, and Vincent Di Fate discusses various artists in his *Sketches* column. James White's "The Exorcists of IF" is reprinted

from Terry Hughes' *Mota*, with an introduction by Bob Shaw. The lettercol is shorter this issue but, with an Eddie Jones cover and much excellent interior art, this is to the usual professional standard.

**Boggle 1 - 1977: 92pp.**

Quarterly; 8" x 5"; offset.

Subtitled "A Forum For The Development of Australasian SF Writing", Peter should be applauded for getting the mag under way. It is printed in brown ink, which is a poor choice I think, but the worst aspect of the production is the decision to justify the right hand side of the copy - by the use of hyphens to carry words over, no matter where they break!! For example:

from the dias, some of them still dissenting some patting his shoulder in a way of encouragement. But his heart was heavy. He hadn't come to this decision lightly. Nor was his purpose entirely fulfilled. This thing wasn't finished yet. Not yet ...

This is enough to put me off trying to read too much and the reviews I've seen have been less than encouraging about the quality of the fiction. Also included in this issue are an editorial, a fictionzine listing, a couple of poems, an interview with Paul Collins, and a few letters.

**Checkpoint: 77-81 - Dec. 76 - April 77: 6pp/issue.**  
Monthly; Qto; duplicated.

British newswzine, mostly fannish these last few issues, presented in a chatty fashion.

**Creative Computing 11 - 1977: 12pp.**

Bi-monthly; 17" x 11" newspaper; newsprint.

Some extra copies were sent to David Binler, asking him to give them to interested people (to increase subscribers): "The magazine is good; I can recommend it to FORTRAN and sf freaks. At the moment, though, they are sending my copies to a 'Mr. D. McBimler' (possibly a relation to Mad Dan Eccles)."

This issue is virtually a catalogue of computer-related items: applications for personal computers; games and simulations; reviews of computer bits; calculator games, tricks and puzzles; fiction, poetry, cartoons, graphics; computer art; posters, prints, t-shirts. Seems like a good thing to me, though I've not got me own terminal yet.

**Data: 4 & 5 - Jan. and March 1977: 10pp/issue.**  
Qto; duplicated.

Australian STAR TRK newswzine (clubzine?), plus items on other TV and movie series.

**Delap's F&SF Review - 40pp/issue.**

Monthly; U.S. A4; typeset, offset.

The essential review journal of American releases,

covering fiction (hardcover and paperback), reference, media arts (films, recordings, comics), "young people" books. The standard of reviewing is generally very high, most issues having a special "theme" section -- eg. Malzberg (Feb.), Poul Anderson (March), Horror (April). Most covers are reproduced. Libraries should get this journal.

**Enigma** - Vol 8, No 1. (March 1977) 60pp.  
Quarterly; 10" x 7"; offset.

Published by the Sydney Uni SF Association and includes fiction, articles, fanzine and book reviews, letters and art. Two pieces on ROLLERBALL head this issue; an article by Peter Knox outlines his plans and beginnings for *Boggle*; and the lengthy review column seems well-written (I've not read enough of the books to judge).

**Exotica Erotica 1** - January 1977; 8pp.  
Quarterly; U.S. A4; offset.

A rather unusual personalzine by P. Lyle Craig, at least half of each page taken up with exotic and erotic illustrations. The text summarises Lyle's wish for a more emotionally expressive society, then provides some background on his introduction to SF illustrating. Recommended and I hope it keeps coming.

**After The Flood** - David Griffin, 8 Woodville Rd., Ealing, London W5 2SF, ENGLAND \* act; 25p; 60c.  
**Algo** - Andrew Porter, Box 4175, New York, NY 10017, USA \* 3/year \$4.50; 2 yrs \$7.50; \$1.95/1; "trades arranged"; Aust agent, Space Age Books.  
**Boggle** - Peter Knox, Box 225, Randwick, NSW 2031, AUSTRALIA \* \$2/1.  
**Checkpoint** - Peter Roberts, 38 Oakland Dr., Dawlish, Devon, ENGLAND \* act; 50p/5, £1/12; USA: \$1/6 (airmail); NZ & AUST: 50p/4 (airmail).  
**Creative Computing** - Box 789-M, Morristown, NJ 07960, USA \* \$2/1; \$10/year (\$15 institutions).  
**Data** - Susan Clarke, 6 Bellevue Rd., Faulconbridge, NSW 2776, AUSTRALIA \* act.  
**Delap's** - 11863 W Jefferson Blvd., Culver City, CA 90230, USA \* \$13.50/year (\$18 institutions); \$1.50/1; \$1.50/1; (Australian agent, Carey Handfield).  
**Enigma** - Van Ikin, Department of English, University of Sydney, NSW 2006, AUSTRALIA \* \$4/4.  
**Exotica Erotica** - P. Lyle Craig, 2815 Amarillo Baton Rouge, LA 70805, USA \* act; \$1/3.  
**The Eye** - Sydney University Tolkien Society, Box 272, Wentworth, NSW 2006, AUSTRALIA.  
**Fan's Zine** - Wally Stoelting, 2326 Deewood Dr., Columbus, OH 43229, USA \* act; 30c/1.  
**Fanew Sletter** - Leigh Edmonds, Box 103, Brunswick, Victoria 3056, AUSTRALIA \* \$4.40/20. (American agents, H. & L. Luttrell).  
**Fanzine Fanatique** - Keith & Rosemary Walker, 2 Daisy Bank, Quernmore Rd., Lancaster, Lancs., ENGLAND \* act; 15p/1.  
**Fear And Loathing** - Ira Thornhill, 1900 Perdido St., Apt. B97, New Orleans, LA 70112, USA \* act; \$1/3; Foreign: \$1/2.

**The Eye 3** - 1976 (?) : 64 pp.  
Qto; duplicated.

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This is put out by the Sydney Uni Tolkien Society but no other details are mentioned. Most of the issue is Tolkien related -- news, reviews, crossword, articles, fiction, art, quiz -- though there is a good overview on "The Fantasy of Ursula Le Guin." A weighty tome.

**Fanew Sletter**: 75-80 - March - May 1977; 2pp.  
Fortnightly; A4; duplicated.

The Australian newszine, usually one sheet but recent extras have included: statements on the ASSI Writer's Workshop (at Monash, Feb. 1977) by Peter Darling, Kitty Vigo, Vonda McIntyre, Christopher Priest; review supplements for prozines and fanzines. Very useful for Australasian fan.

**Fan's Zine 11** - February 1977; 20pp.  
U.S. A4; offset.

An improving, basically review zine with letters, fanzine review column, and covering books, comics, TV, films, booklets.

**Fanzine Fanatique**: 23 - Nov-Dec 1976; 14pp.  
No. 24 - Jan-Feb 1977; 14pp.  
Bi-monthly; A4; duplicated.

The review zine of fanzines, invaluable for fanmail and zine fan. Comments on "criticism of zines" have been prominent lately, a raging war in British fandom it seems.

No. 24, with the faned saying to His Devilness "Make it an electric duper, and six reams of paper, and I'll sign" on the cover, has a piece on "Pre-War Fanzines in Australia" (reprinted from *Etherline*). Also mentioned is the "war" over an Award for British Fanzines.

**Fear And Loathing In The Night**  
No. 1, January 1977, 16pp; No. 2, April, 32pp.  
U.S. A4; duplicated.

Ira's personalzine, with quite an accent on art and illustration (lots by Ronnie 'Delmonte' Lee who also helped on *Exotica Erotica*). Good letter-col in the second issue. The problem with duplicating/mimeo is the fuzziness of the type and the poor reproduction of art. Perhaps Ira can try offset for the main art pages, not just the cover.

**Gegenschein 29** - January 1977; 44pp.  
Irregular; Qto; duplicated.

A "Personal Journal", this issue dealing with much of Eric's travel over the last while, plus diagrams of how to build electronic jewelry, comments on Eric's schooling, and a stack of letters.

**Gegenschein** - Eric Lindsay, 6 Hillcrest Ave., Faulconbridge, NSW 2776, AUSTRALIA \* act; money.

OVER . . .

## 28 RAGS, SOLECISM & RICHES cont . . .

**It Comes In The Mail 25** – December 1976; 16pp.  
U.S. A4; duplicated.

Brief comments on: letters, information from publishers, books, small-press items, bookshop catalogues, etc; plus brief fanzine reviews. Very useful for bibliophiles like myself.

**Janus** – Vol 2, No 3 (September 1976? ); 50pp.  
U.S. A4; duplicated.

This is the first I've seen of this zine and it seems a blend of good writing and occasional juvenile lapses (the worst was JB vs JB, wherein John Bartelt makes some good points, while Janice inserts wisecracks). They have a good contributor in Thomas Murn, though, plus some good book reviews.

**Karass: 25/26** (Nov. 1976); **27** (Dec/Jan); **28** (Feb 1977); all 18pp.  
Monthly; U.S. A4; duplicated.

The American fannish newswire. I particularly liked one comment, under "British News", that "parts of NovaCon and John Brunner were filmed by the BBC". I've always been suspicious of the Beeb Beeb Ceeb and now the truth is out: soft porn in the archives. Lots of chatty news, fanzine reviews, convention lists, and classifieds make this a welcome arrival.

**Kipple 1** – February 1977; 48pp.  
A4; duplicated.

David uses an elite typewriter, two columns per page format similar to Eric Lindsay's. David's printing is not as good, however, and many pages are hard to read. The contents are good though, with a long review/article of Ian Watson's **THE EMBEDDING** and **THE JONAH KIT**; an interview with Michael Coney; some fiction; a piece on prisons; an excellent overview on the music of Peter Hammill and **VAN DER GRAAF GENERATOR**; columns by Maxim Jakubowski and Tom Jones; and film and book reviews. An excellent first issue.

**Knights 16** – June 1976; 72pp.  
Quarterly; U.S. A4; duplicated.

This zine does have the "promise" of reaching the **Algol/Outworlds/SFR** class, as Mike mentions, and his plans for an offset 17 (due January 1977, he said) might achieve it. This issue features Don D'Ammassa on Larry Niven (with some comments by Niven appended); columnist Thomas F. Monteleone on "The Mothers and Fathers Italian Association", about his work for Elwood and Laser (rather sobering, especially concerning fandom's treatment of Monteleone's books); a piece by Mike Glickson on how to win a Fanzine Hugo; columnist C.L. Grant on the poor literary "education"

in schools and (eventually) its affect on sf writing and the trend towards "anti-intellectualism", a lengthy, juicy lettercol; and a folio of drawings by Mike Streff. Recommended.

**Locus: 197 - 200** – January - April 1977; 16pp/issue.  
Monthly; U.S. A4; offset.

The essential "Newspaper of the SF field". All the news on people, markets, magazines, books, movies, conventions, workshops, publishers; lengthy book reviews alternate with capsule-review listings every few issues; monthly publishing info lists for Britain and America; a welcome prozine review column; informative ads all make **Locus** a goldmine for the serious fan.

**Maya 12/13** – January 1977; 32pp.  
Irregular; A4; typeset, offset.

One of my favourite fanzines, this issue leads with an amusing piece by Roy Kettle on his non-career as a writer. It is illustrated by the superb Jim Barker, though there is plenty of other good art, especially the cover by David Higgins. Some strong reviewing from Christopher Priest follows, mainly disheartened comments on David Kyle's **PICTORIAL HISTORY OF SF**; Gregory Benford's appreciation of Chesley Bonestell is reprinted from **Amazing**; Malcolm Edwards rips into fanzines in **The Dissecting Table**; Peter Weston talks of his fanzine publishing history, a running letter war between Walt Willis and Charles Platt, a fanzine publishing 'competition' between Platt and himself, and Platt being a "wrecker as far as fandom is concerned"; and a meaty lettercol rounds the issue. Recommended.

**Minardor: 1** (Feb 1977) 30pp; **2** (April) 36pp.  
Irregular; A4; duplicated.

This is Marc's follow-up to **Mad Dan Review**, then **Marc**, and is still a curious blend of personalzine and discussion platform. Fiction, poetry, articles, letters, and reviews are mixed into a chatty format. Women, farming, Dungeons & Dragons and porn movies are discussed, along with sf (occasionally).

**Mythologies: 10** (Jan. 1977) 60pp; **11** (Feb) 78pp.  
Quarterly; U.S. A4; duplicated.

Another of the works of art and love. #10 was rather late and Don explains why and that this is a "catch-up" issue. Then Don writes about the sf of Robert F. Young, an interesting article. Results of a Poll follow, then it is straight into **Elaborate Lies**, the wonderful lettercol wherein all manner of topics are discussed.

#11 leads with an excellent article on Erich Fromm and Rollo May by Don. Jerry Pournelle wrote an article for Denis Quane's **Notes From The Chemistry Department**, asking "Is sf anti-feminine" and "Are most sf writers anti-feminist" and whether those are equivalent questions. George Fergus researched and

wrote a lengthy response which, due to length and Quane's gaffigan, had not been published. Now Don has reprinted Jerry's original piece, coupled with George's and a reply from Jerry. The exchange totals 27 pages and is remarkably thought-provoking, especially the detailed and extensive Fergus article. After some small items Bonnie Dalzell provides a humorous piece on "Urban Coursing", followed by *Elaborate Lies*.

Recommended.

**The New Forerunner:** 15 (March 1977) 10pp; 16 (April) 16pp.

Irregular; Qto; duplicated.

The Sunday News of Australian fanzines, you also find some (slanted) bits of real news, plus an occasional column by John Bangsund. Issue 14 was dated September 1973, so I don't feel so bad.

**Nickelodeon 2** — 1976; 52pp.

Irregular; U.S. A4; typeset, offset.

Subtitled "the exotic sf&f quarterly", 2 is only a year late (those sunspots have affected all faneds). It is a 'quality' production -- heavy, colour cover; all typeset; art paper interior -- in a word, glossy. The content doesn't quite match the production: Grant Carrington and Tom Monteleone write of their slush pile reading days for *Amazing* and *Fantastic*, with a few hopeful letters reproduced; then there's 6 pages

of stiffly-posed "pin-ups" of Fran Calhoun (a "Neofan Discovery"); a couple of short articles: the "Centrefold", 7 pages of Jim Thomas; 5 pages of letters; an Interview with Fred Pohl; an anachronistic piece of 'fiction' by Howard Waldrop; a re-appraisal of Menzies' *THINGS TO COME*; and finally Tom Reamy on Agatha Christie.

Nevertheless, this is an ambitious project and I hope they'll develop a little style -- like David Hamilton as contributing photographer, perhaps?

**Passing Parade 6** — 1976; 24pp.

Irregular; A4 offset.

Ah, another irregular, in this case three years since the last issue. Mainly a personalzine, this issue consists mostly of the Trivia Quiz presented at Wester-Con. The impression given, however, is that issue 7 won't be far away.

**Requiem: 14 (Feb.-Mar. 1977) 28pp; 15 (April-May) 32pp.**

Bi-monthly; U.S. A4; offset.

I enjoy receiving and looking at this zine -- not reading it, as such, since my French is so poor, though I'm working on it -- as it is attractively produced, with heavy covers and good interior illos and design. Reviews, articles, fiction, interviews and letters are included, recent features being on KING KONG, Ursula LeGuin, the Cthulhu mythos, and Monique Corriveau.

**Science Fiction Review: 20 (Feb 1977) 56pp; 21 (May) 80pp.**

Quarterly; U.S. A4; offset.

Here are two reasons *Noumenon* is late. I can usually spend 20 or 30 hours a week on *Noumenon*-related activities. When a new *SFR* arrives, I always have a quick look at the contents and Geis' editorial. So that's a couple of hours. Then I'll read the interviews and art column a few days later -- more hours. Sometime a few days later I'll glance at everything unread, read most everything, check the reviews, and reread some Geis ramblings. Then I'll glance through an issue a few more times, backwards or forwards, re-appreciating the interior illos and cartoons, perhaps starting a few letters of comment. Thus can *SFR* steal many hours. Thanks, Dick.

#20 has: Interviews with Theodore Sturgeon and Joe Haldeman; columns by John Brunner (personal), Darrell Schweitzer (book reviews) and Jon Gustafson (art); letters from Ian Watson, Bloch, Tucker, Farmer, Malzberg, .....; art by Tim Kirk, Harry Bell, Alexis Gilliland, Jim McQuade . . . ; and reviews galore.

#21 has the expanded Geis *Monolog*, where Dick lists and comments on books, letters, ideas received during the day/week -- often with some biting comments on modern 'civilization' and America's 'democracy' in the process. Interviews are with

continued on page 46 . . .

**It Comes In The Mail** — Ned Brooks, 713 Paul St., Newport News, Virginia 23605, USA \* act.

**Janus** — Janice Bogstead & Jeanne Gomoll, Box 1624, Madison, WI 53701, USA \* act; 75c/1; \$3.50/5.

**Karass** — Linda Bushyager, 1614 Evans Ave, Prospect Park, PA 19076, USA \* act (trades 1-for-1); \$2/5.

**Kipple** — David Wingrove, 4 Holmside Ct., Nightingale Lane, Dalham, London SW 12 5JW, ENGLAND.

**Knights** — Mike Bracken, E-3 Village Circle, Edwardsville, IL 62025, USA \* act; \$1.25/1; \$4/4.

**Locus** — Charles & Dena Brown, Box 3938, San Francisco, CA 94119, USA \* \$15/12 (air), \$6/12 (sea).

**Mays** — Robert Jackson, 71 King John St., Heaton, Newcastle upon Tyne NE6 5XR, ENGLAND

\* act; 75c/1; \$2.25/4; (Aust agent: Robin Johnson, GPO Box 4039, Melbourne, Victoria 3001, AUST).

**Minardor** — Marc Ortlieb, 70 Hamblin Rd., Elizabeth Downs, SA 5113, AUSTRALIA \* act; 40c/1.

**Mythologies** — Don D'Amassa, 19 Angel Dr., East Providence, Rhode Island 02914, USA \* act; \$1/1.

**The New Forerunner** — Gary Mason, Box 258, Unley, SA 5061, AUSTRALIA \* act; \$3/10.

**Nickelodeon** — Tom Reamy & Ken Keller, 1131 White, Kansas City, Missouri 64126, USA

\* act; \$10/year (airmail), \$8 (sea); (trades arranged).

**Passing Parade** — Milton Stevens, 14535 Saticoy St., #105, Van Nuys, CA 91405, USA \* act; \$2/4.

**Requiem** — Norbert Spohner, 1085 Saint-Jean, Longueuil P.Q., CANADA J4H 2Z3. \* act; \$5/6; \$1/1.

**Science Fiction Review** — Richard Geis, Box 11408, Portland, OR 97211, USA \* \$1.50/1; \$4/year;

\$7/2 yrs; trades arranged; (Aust: Space Age Books).

# MYSTIC FICTION

My first interaction with sf was an early (to NZ c 1960) TV film, an unforgettable 'aliens on earth' piece. [\*1\*] Briefly, it involved an emotionally aware teacher in a remote (Arizona desert?) school-house discovering that some of her pupils had telekinetic and other psi abilities. That these children had come from elsewhere (their vessel's arrival having been labelled a meteorite by locals. USAF, etc.) mattered little to my young mind. What really 'filtered in' was the possibility of worlds beyond the sense data here and now, with the excitement that this engendered coming from two main sources: one, the element of added mystery to life, and two, the feeling of essential rightness of this more open-ended view of the possibilities in life.

Since then, there have been a number of sf (and other) books which have led to quantum jumps in my interior (spiritual/psychic/mystic) development, but three sf books which stand out are **CHILDHOOD'S END** by Arthur C. Clarke, **MORE THAN HUMAN** by Theodore Sturgeon and **DUNE** by Frank Herbert. **CHILDHOOD'S END**, read in early adolescence, had a profound impact with its central concept of the evolution of humanity into a single psychic entity. Here too the interaction was twofold: at the psychological level, I found it emotionally satisfying to feel that my tiny life and attempts at self-fulfillment were part of a larger pattern of human development (adolescent idealism in full flight!); but there was also a feeling of goodness about the book, a feeling which welled up from greater depths within me than the emotions.

Some time later, as adolescent idealism began to be tempered with an awareness of the necessity for the practical expression of principles, I encountered **MORE THAN HUMAN**. Whereas **CHILDHOOD'S END** had rather glossed over the details of the evolutionary jump in humanity's progress, **MORE THAN HUMAN** dealt with the mechanisms of the developmental step warmly, sensitively and realistically. Sturgeon's postulate of the unification of a small group of people into one psychic person was to me more biologically acceptable and more personally useful than Clarke's overnight revolution.

**DUNE** had a rather different effect. Whereas the previous two novels encouraged my own personal growth to a more universal awareness, I saw **DUNE** as an example of a conscious attempt by a man, having attained some spiritual knowledge, to pass on some of his knowledge via the sf medium. Thus the key point for me in **DUNE** was that, no matter how far we carry on our individual development, and by whatever path, we are still part of a greater whole, within which we have our fitting part to play whether we be Mentat, Kwisatz Haderach, Dune

Messiah, or writer of sf.

While I have chosen the above three books as examples of what I call mystic fiction, there are many others in the sf genre which I would put in this category. It is perhaps interesting to note that, in line with a recent *New Scientist* survey [\*2\*] more and more sf is exploring these new frontiers. For instance Asimov, perhaps the doyen of technological sf writers, in **THE GODS THEMSELVES**, has intuition playing an important role in his version of the unfolding of humankind's destiny. Similarly, there have been a number of books in the mystic non-fiction (**CENTER OF THE CYCLONE** - J. Lilly; **BE HERE NOW** - Baha Ram Dass) and science speculation (**IMPOSSIBLE POSSIBILITIES** - Pauwels & Bergier) categories which I have found personally productive. The personally useful aspects of the books which I have classed as mystic are their relevance and resonance on many levels, whether simply as stories to be enjoyed or as signposts on the mystic path.

Thus, to me, some sf constitutes enjoyable, sometimes escapist, explorations of the sense data world, while some is mystic fiction, exploring and helping humanity's growth into new realms of truth.

"Sky"

New Zealand

May 1977

## Notes:

\*1\* I can't remember the title of the film now but I assume it was based on one of Zenna Henderson's **The People** stories.

\*2\* *New Scientist*, 25 January 1973, Vol 57 No 830, p 209: "Parapsychology What the Questionnaire Revealed" by Dr Christopher Evans. There was a very large response to the questionnaire, indicating "that parapsychology is clearly counted as being exceedingly interesting and relevant by a very large number of today's working scientists."

25% of the survey held ESP to be "an established fact", with another 42% declaring it "a likely possibility". 88% held the investigation of ESP to be "a legitimate scientific undertaking", though only 20% felt it "fell within the province of academic psychology" and 42% believed it fell only "partly" within that province. Dr Evans, with another 11% saying it had almost nothing to do with academic psychology, wondered whether "parapsychology is really the best and most durable word to describe this field of research."

A striking feature of the poll was that only 30% of respondents felt that parapsychologists were "attacking their problem in the best way", with 46% confident they were definitely not. Further, only 9% felt the study was "making steady scientific progress", while 53% believed "parapsychology is a very important aspect of science but it is making little if any progress."

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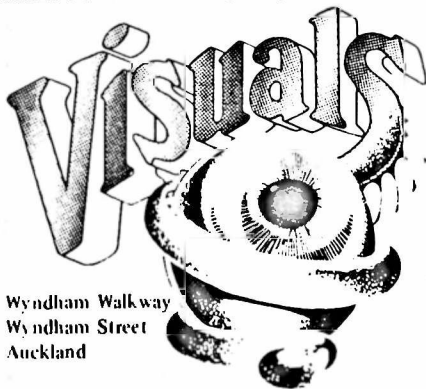
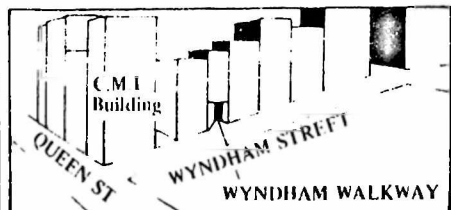
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## VIEWED FROM ANOTHER SHORE

**Rollo Treadway discusses  
SF Art and Illustration**

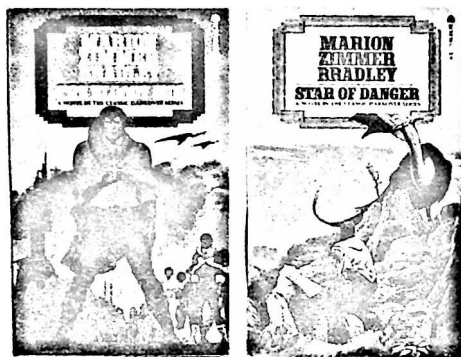
Last month's column mentioning the ERB Tarzan series brought to mind another ERB series that has been available for some time now, but which I have yet to mention in *Viewed From Another Shore*. This is the Mars series (Ballantine) with cover artwork by Gino d'Achille.

d'Achille, from what little research I have managed on the fellow, is a young artist producing a large amount of commercial artwork in Britain at present. On his Mars series of covers he has developed an interesting brushwork style vaguely reminiscent of his US brushwork counterparts Frazetta and Vallejo. d'Achille, however, has gone for a little more background detail than is usual with this type of coverwork, which here produces nicely detailed wrap-around covers. The limited colour palette chosen has, however, produced an unusual, and unsuccessful 'dusty' appearance which I'm sure was not the original intention of the artist. These covers are surely more impressive in their original artwork and Gino d'Achille's true potential will be realised, I am sure, when subsequent sf covers become available to us here.



Marion Zimmer Bradley's complex **Darkover** series is currently proving a popular seller. Of the several publishers editions of the seven titles so far available (out of ten so far written), Ace has produced the most successful overall packaging concept. The four Ace titles have graphics and typescripts common to all four books, and with one artist, Mike Whelan, producing the cover artwork.

Whelan has been a favourite artist of mine for some time now due to his excellent cover artwork for both paperback titles and large-format Marvel Comics (e.g. *Savage Sword of Conan*) and his four **Darkover** covers are very fine. Most interesting from an art point of view is **THE PLANET SAVERS**, with imagery similar to Whelan's **LITTLE FUZZY** and **FUZZY SAPIENS** work. All four covers feature strong picture construction with attractive colour selection and detailing, and these factors combine well with the overall style of the title/author box design to produce a striking packaging concept. The most successful covers are **THE BLOODY SUN** and **STAR OF DANGER**.



Cover art by Mike Whelan

The three other **Darkover** titles at present available do not have such impressive covers. **THE WORLD WRECKERS** is also an Ace publication but, as an earlier edition, does not belong to the design series mentioned above. Kelly Freas was responsible for the cover on this edition and the overall appearance in no way matches the standard attained by Whelan.

The two remaining **Darkover** titles are published by DAW books, with artwork by Jack Gaughan and George Barr. I have located two editions of **DARK-OVER LANDFALL** with a cover by each of the artists – but both are equally unsuccessful. Gaughan's cover artwork for the remaining **Darkover** novel **THE HERITAGE OF HASTUR** is more successful but fails to match the remarkably similar, yet far more impressive, Whelan effort on the previously mentioned **BLOODY SUN**.

Extreme Left: Cover art by Gino d'Achille  
Near Left: Cover art by Mike Whelan

Two of my favourite English sf artists have produced the most eye-catching cover artwork on the paperbacks reaching my desk over the last month. Like his work on the previous Mick Farren novels, Pete Jones has once again created a stunner for **SYNAPTIC MANHUNT** (Mayflower), with an erotic and (this time) somewhat erotic visualisation dynamic enough to produce interest in the most jaded of sf readers. **SYNAPTIC MANHUNT** immediately joins my ever-enlarging nominations for the sf Cover of the Year award.

Patrick Woodroffe's artwork for **CONTINUUM 1** and **CONTINUUM 2** (Star), while not amongst this artist's best work, still stand out from the usual month's releases due to their eye-catching technique and colour. The idea here is to include the creature featured in each cover into the background of the next cover in the series. The four titles will eventually form one large, combined illustration (similar to Woodroffe's cover artwork for Piers Anthony's **SOS THE ROPE** trilogy). Unfortunately, the first two covers do not share a continuing background.



Cover art by Patrick Woodroffe



While discussing Patrick Woodroffe and his always excellent sf cover artwork, I cannot finish off without mentioning his amazing book **MYTHO POEIKON**, recently published in Britain and soon to be in New Zealand. Luck has allowed me a short preview of this beautiful publication and, needless to say, I am very, very impressed. You should also see mention elsewhere in this issue of a comprehensive range of Woodroffe posters.

In an early *VFAS* col I mentioned a Fiction Illustrated title **Starfawn** (Pyramid Books). Fiction Illustrated has a companion line entitled **Weird Heroes**, also published by Pyramid Books, and number 3 in this series has now appeared here, entitled **QUEST OF THE GYPSY**. Written by Ron Goulart and illustrated by one of my favourite sf comic illustrators, Alex Nino, it is a none too successful



Left: Cover art by Pete Jones



Right: Cover and interior art by Alex Nino

paperback, with responsibility resting almost entirely on whoever decided the format for the **Weird Heroes** series. Unlike Fiction Illustrated, the emphasis here is on the written word, so that little room is available for an artist as talented as Nino to extend the publication further than the old fashioned 'book-with-illustrations' idea — complete with inherent limitations. Nino's artwork is interesting, but fails to transcend the limited structure of the publication. And Ron Goulart's story? **QUEST OF THE GYPSY** is the first of a planned double trilogy and, as Goulart is not one of my favourite authors and the format breaks little new ground, I will certainly not be holding my breath.

Rollo Treadway  
(New Zealand)  
May 1977

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Footnote: A few lucky people may have seen copies of a large format (20" x 16") sf art book in a few shops recently. The book is titled **HEYNE: Science Fiction Art** (at least I assume "HEYNE" is part of the title; the small amount of text is in Dutch) and features 13 full-page reproductions of the art of Karel Thole. Karel (Carolus Adrianus Maria) Thole was born in Holland in 1914 and has been a regular contributor to magazines during his working life. He has also provided cover illustrations for many European (and a growing number of British and American) book covers and has been an attendee (and Guest of Honour) at many European sf conventions (and was present at AussieCon, I think).

The book is bound so you can take the pages out to use as posters. The subjects certainly suit that treatment. With vivid splashes of colour, geometric designs and many fascinating human and part-human figures — often put together in a surreal manner — this is an artistically informative folio. — BAT

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### INTELLECTUAL IRRATIONALITY?

**ECOTOPIA** — Ernest Callenbach  
(Banyan Tree Books, Berkeley, California, 1975 \$3.50)

**ECOTOPIA** is a fictionalized "Sermon On The Mount" for the contemporary religion based on concern for the environment and world ecology ("The New Religion").

Northern California, Oregon, and Washington have succeeded from The United States twenty years before as this description of the Ecotopian Age begins. The story line is of so little importance that we need waste no time thereon. The exposition of The New Religion and its effect on everyday livings as demonstrated in this book is of interest if for no other reason that most of the elements of The New Religion are expressed herewith in one volume.

The roots of Ecotopian life are found in the age old repetition of the collectivist-statist argument call it what you wish: socialism, communism, fascism, etc. This collectivistic "ideal" has repeatedly failed whenever and wherever it has been imposed upon individuals, yet it seems that each generation of so-called academic minds — particularly those which do not have the ability to focus and discipline their thinking — seem to yearn after this "moral ideal". Reduced to a simple statement of economic empiricism, the New Religion is the same mindless waste product being re-cycled from Plato's Republic through Karl Marx. Apparently these academic minds cannot grasp Santayna's dictum: "People who fail to understand history are doomed to repeat its errors." This "thinking" is also the result of American education, which teaches history on the "good King" (or Queen) vs the bad King concept. See page 38 for proof.

I did not specifically count the total number of references wherein The New Religion would FORCE individuals to CONFORM, but I am sure that it was suggested well over one dozen times. Individuality and freedom are excluded, as in all collectivistic dream worlds. In the only reference to freedom, the idea is contemptuously dismissed with the implication that it is of no value because it is conditional. So what. Life is conditional. Everything is conditional. It is the responsibility of the would-be "philosopher Kings" to define the conditions based on objective metaphysical observation and identification. The New Religion is primarily based on the personal expression of the author using another age old and naive conceptualization: "I have a good ideal and I am pure and honest, therefore everyone must be forced to adhere to my thinking for their own good". This intellectual irrationality has kept individuals subjugated to political chicanery and warfare for over 5,000 years. It helped a peanut farmer win a recent popularity contest.

Obviously, some of the superficial aspects of life in Ecotopia as drawn in the narrative have appeal. After all, who for instance would, on the surface, object to a work week of twenty hours? How about a free rail pass or a tree lined stream down Market Street in San Francisco? (Though on this last element I think I could object. I always thought Market Street was much more interesting as a thoroughfare when there were four streetcar lines with frequent, noisy street cars serving the ferry-building-to-Twin-Peaks route in San Francisco. Should I devise my own "ideal" and force everyone to travel up and down Market Street on this same system?) Incidentally, as you might now have guessed, the motor car is a no no — absolutely — in Ecotopia. It would appear from reading this book that the only noise permitted in

this garden of eden will be the crying of babies and children and your neighbor's Hi-Fi set!

My objection to this description of life is not based on a liking for air and other pollution, but on a recognition of philosophic values which are based on man's need to be productive to himself. The New Religion emphasizes non-production. The problems of pollution and other "evils" cited could very well be eliminated, but it will be through productive action, not the non-productive and worship of trees. Limiting individual production to the up-tight concepts of these new collectivists, and in the process replacing what they now think is up-tight, would be as effective to individual citizens as the communist take over in Russia and China has been from the collectivists that previously held power. The creators of this New Religion have spent too much time talking to themselves in academic environments — particularly coffee shops it would seem. To promote "the good life" in this world is going to require much more physical production and less conversation, which is of course the reverse of the norm in academia.

It is interesting to note that the intellectually handicapped who have given forth with this undisciplined pattern of human behavior recognize the fact that their places of learning have indeed failed. Some of the more sound ideas promulgated in this book are expressed in the chapters dealing with education. Proof that experience is the best teacher, not the school.

A surprise to this reviewer was the revelation that The New Religionists believe that the solution to the racial (color) problem will resolve itself in Ecotopia by following the South African program of apartheid into separate one-color states. The author notes that of course the Ecotopian solution differs from South Africa because in Ecotopia the action is "voluntary", while in South Africa "force" is used. This is only one of many contradictions: Tobacco smoking, while not RULED out, is considered "bad", but smoking of marijuana is a "good".

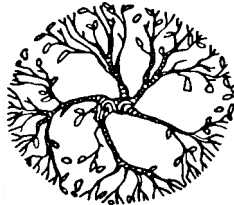
Everyone in Ecotopia is FORCED to watch government-issue TV, as if the author has never read Orwell's 1984. Reading is a "good" in Ecotopia, but the founders of utopia do not read themselves! I will refrain from citing additional horrors so you can quickly return to your own television set.

The most revealing aspect of the entire book is of course the nature of these would-be collectivists: all emotions are to hang out at all times; they are afraid to be alone, afraid to exert self-responsibility, afraid to commit themselves to any long term or permanent relationship or arrangement; they are afraid, period. Everything must be standardized. Who was it who said: "People who love take the world; people who are afraid make rules"? Ecotopia is ruled almost exclusively by women, who are all aggressive sexually and otherwise. The Heroine (if that is the correct word) would appear to this reviewer as a female Tarzan. The Hero is a jerk. If he were an Eskimo he would have

been the man who bought the refrigerator. 35

Enough is enough. ECOTOPIA can be summed up in one word: Juvenile. —PHG

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## IMAGINATION RUN AMUCK

### THE DRAGON AND THE GEORGE —

Gordon R. Dickson

(Ballantine, 1976, \$2.90)

Cover art by Boris Vallejo

How to react when confronted with talking dragons, courageous but simple knights, a smattering of merry men of the woods, and a ferocious wolf who's a sucker for being tickled behind the ears by a pretty maid.

All these problems and more have to be coped with by Gordon Dickson's character Jim Eckert in this book.

Jim has been transported through the mists of alternate time in search of his lady love, Angie, a rather obliging young woman, who, while in the employ of a young scientist, had found herself partaking in a little accidental scientific research. Need I say more?

Angie was thinking of dragons as she sat in the astral projection machine, and had found herself on a world where humans were called georges and dragons could talk. Poor Jim found himself with something more of a handicap when he arrived on the world; he had been transported into the body of a rather unfortunate young dragon called Gorbash. The only possibility of being returned intact to their own world lay in the hands of a somewhat waggish and wily old wizard with a penchant for dicking over magic. And for good measure there is a quest against the dreaded Evil Tower before anyone is allowed to go anywhere.

I think I'm trying to tell you I liked it. Gordon Dickson has written a book which is familiar in many guises and forms in sf fantasy. But humour, lively characters and the good old battle between good and evil never seem to go amiss as relaxation from the more demanding fields of sf, and as a chance to let your imagination run amuck visualising the various complex personalities and their topsy-turvy world. The book also keeps a delicious balance between light hearted dialogue and gripping action. A lovely tale indeed, and recommended to anyone in need of a large dose of magical mystery tour. — NRD

**THE FIFTH HEAD OF CERBERUS** Gene Wolfe  
(Ace, 1976 \$2.50)  
(Quartet, 1976 \$1.65)  
Both with cover art uncredited.

Gene Wolfe's novel is one of those rare ones which lingers on in the mind for days after reading it. Only time will tell whether it will be a classic which will be remembered for years. My guess is that it will be.

It is in fact three novellas - **The Fifth Head of Cerberus**, "A Story" by John V. Marsch, and V.R.T. - some or all of which have appeared separately as early as 1972. The three are linked both in setting and in characters: the situations described unfold delicately as each is read. Each enriches the other two, somewhat in the manner of the four parts of **THE ALEXANDRIA QUARTET** by Lawrence Durrell. The language and poetic imagery used are also reminiscent of the style of Durrell, as are the subtle hints and suggestions linking the stories.

Familiar science fiction themes abound: alien cultures, colonisation of planets, biological cloning, robots, bodily takeover by minds of other species, interplanetary travel. These however are the backcloth on which the author weaves the tapestry of his character's experiences. More significant is the search for self-knowledge by the major character in each story. This, of course, is not a theme exclusive to sf and is perhaps what helps to shift the novel into the realm of greater significance.

Myths, dreams and legends of a primitive aboriginal culture are of great importance in the book, as is the reaction of the aboriginals to the impact of a strong colonising society. The author is obviously well versed in such sociological matters.

Finally, what is the significance of the title? In Greek Mythology, Cerberus, a three-headed dog, guarded the gates of Hell. Ghosts of the dead, after crossing the river Styx, met Cerberus and had to appease him before proceeding to judgement. It is over to the reader to search for the significance of this and to see how it fits into the jigsaw of pieces scattered by Gene Wolfe. Get the book, read it and read it again. Without reservation I consider it one of the most exciting and extraordinary books I have read. - DBT

**A TRANSATLANTIC TUNNEL, HURRAH!**  
Harry Harrison, Introduction by Auberon Waugh  
(NEL SF Master Series, 1976, \$2.15)

It had to happen. This collection of sf masters by Harrison and Aldiss had to include at least one story by Harrison himself. In the book Harrison has employed the H.G. Wells principle: make one major change from the everyday world.

The pre-condition for this story is that the Christians lost the battle of Navas de Tolosa in 1212. Hence: Spain remained Muslim, Cabot discovered America,

America lost the war of independence and is still a British colony. Auberon Waugh lists further consequences in his "Foreword" - nothing more than a transcribed review from *The Spectator*.

This is classic sf in the literary tradition of Jules Verne. Sir Isebard Brasse-Brunei is responsible for the concept and design of the Transatlantic Tunnel. Gus Washington is also an engineer and is in love with Sir Isebard's daughter, Iris. As the tunnel proceeds under their joint leadership, life is not easy for either. Several times, Gus earns permission to visit Iris and within minutes is once again banned from their household. In the Verne tradition, in the end, he marries his love, completes the tunnel, and discovers that Sir Isebard has a heart of gold under his arrogant exterior after all. Not only that, but he achieves his life's goal too! - BWF

**ICERIGGER** - Alan Dean Foster  
(Ballantine, December 1975, Reprint \$2.25)  
Cover by Dean Ellis.  
(NEL; first British edition \$2.75)  
Cover by Tim White.

**ICERIGGER** is a member of that sub-genre of sf where one or more persons become stranded on an alien world where humans (or, at least, civilization) are unknown to the natives. The stranded party has to proceed against all sorts of odds to some other part of the planet, from where they can return to their fellows. In the meantime the castaways introduce a bit of technology to a friendly bunch of natives who are often persecuted by another crowd and who use the technology to defeat their enemies. Excellent examples of this sub-genre are Harrison's **DEATH-WORLD 2**, Niven and Gerrold's hilarious **THE FLYING SORCERERS**, and Vinge's **THE WILTING**.

In **ICERIGGER** three passengers on the starship **Antares** accidentally become involved in the kidnapping - as victims - of another couple (a father and daughter who are incredibly rich and would command a large ransom). The kidnappers are delayed by their victims, and as they leave the **Antares**, all are caught in the blast from a bomb which was set to hide the evidence of their activity (i.e. the absence of seven people from the ship). The crippled lifeboat crashes onto the surface of the planet (where the equatorial temperature reaches -3degrees C on a hot day) and the kidnappers are overpowered, one of the two criminals being killed in the process. The next day, as the survivors plan their journey through the sub-zero temperatures to the human outpost, (though they do not know their own location) they encounter some of the natives of the planet.

The natives are well adapted to their environment, with retractable blades on their feet for "chivaning" on the ice and membraned "dan" which catch the wind like a sail. They find walking an uncomfortable necessity when on land and they much prefer to be

on ice. The group who befriend the humans are from a city, which is about to be preyed upon by a nation of nomads. The nomadic nation move about the world of Tran-ky-ky threatening to destroy the towns unless the townsfolk pay them a tribute and throw the town open to them for a period of time. The folk of Wannome finally decide that they had had enough of the nomads and to try to put an end to them or die in the process. Needless to say, the townsfolk are vastly outnumbered, but they have human technology on their side.

This book is not really award material but it is fun to read. I recommend it to those who are looking for a couple of evenings' light entertainment. —CRF

#### SHADRACH IN THE FURNACE --

Robert Silverberg  
(Gollancz, 1977 \$8.70)

**SHADRACH IN THE FURNACE** was serialized in *Analog* last year, and it has already been mentioned in correspondence in *Noumenon* on organ farms/body banks (Issue 8/9).

The themes of organ supply, storage and transplantation have become increasingly familiar in contemporary sf thanks to writers like Larry Niven, Pohl, Williamson and Silverberg himself. To me, Silverberg's strength as a writer lies in his ability to infuse common sf situations with new light and vitality. **SHADRACH** is a pleasing confirmation of this prognosis.

The novel is set in the year 2012 and it portrays a world united under the all-powerful Genghis II Mao IV Kahn. The world, however, is no land of milk and honey and John Denvers. Most of its population is slowly dying from the dreaded organ-rot disease while the available antidote is reserved for the administrative and technical elite. Obviously this is a most effective way of ensuring obedient employees, along with the existence of organ farms stocked by any 'social dissidents'.

The farms' most regular customer is Genghis Mao himself, for his ageing body is rejuvenated by healthier organs as often as we swap socks. His obsession with survival means that his personal physician, Shadrach Mordecai, is of crucial importance to him. There is more than an orthodox doctor-patient relationship, however, for Genghis Mao decides that the transfer of his mind's electrical pattern to the brain of a donor would be a more permanent solution to his health problems. When it is revealed that Shadrach will be the unwilling donor (this will be his furnace) the reader is engulfed in his dilemma, for Silverberg cleverly tells the story from the doctor's viewpoint.

The tale moves along rapidly to a skilfully developed climax, but I refuse to reveal details.

As well as being a most exciting story, the book gives an intriguing Silverberg scenario of life in the

early 21st century. His descriptions of the transtemporalism and death dream cults (the elite's fashionable 'escapes' from a banal reality) are a joy to read.

The work does have its flaws. As in some of his other stories, Silverberg's treatment of sex is often embarrassingly clumsy, e.g. "... he longs to bury his sex into her hot unforgiving depths." At other times he appears just a little too eager to demonstrate his admittedly impressive knowledge of mythology, world history and medical science.

The portrayal of a dictator using any means available to ensure the continuance of his life and rule, though, is chillingly credible. The 'Genghis Mao' of the story is, of course, a thinly veiled reference to the now-departed Mao, but we have other examples of almost unnaturally prolonged authoritarian rule in our times. Spain's General Franco stubbornly clung to life with most of his stomach removed; Portugal's Salazar continued to rule after a crippling stroke; and the unity of Yugoslavia may well depend on the fragile physical health of Tito.

In the possibly very-near-future, what guarantees will we have that all world leaders and elites will not use medical technology solely to ensure their own survival and maintenance of their privileged position?

It's been said "the good die young".

If the bad never die, what hope is there? — KD

#### THE SCIENCE FICTION QUIZBOOK

— Martin Last & Baird Searles  
(Drake, 1976, \$7.15)  
Cover art by Ted Enik  
Interior illustrations by Vincent Di Fate

Let me first admit that I get somewhat less than 100% in most of the "quizzes and conundrums drawn from the by now vast body of science fictional lore that has appeared in print and on the big and little screens" which appear in this book. "With them, you can test the amount you've read in the field, perhaps renew acquaintance with an alien planet you'd forgotten about, or be inspired to search out a novel or film you hadn't encountered before." All of which is very true.

The questions display (and require) quite an extensive knowledge of the sf field. Drake publishes other quizbooks, experience which probably helped make this the success it is. The only errors I've seen have been typographical.

I must mention the interior illustrations. There are 30 of them, all by Di Fate, making the book somewhat of a showcase of his talent. A variety of styles are represented and the majority of pieces work very well. The stylish robot on the cover of the November 1975 *Analog* is one theme which recurs.

Recommended for all levels of interest.

BA1



## OUTWARD &amp; INWARD BEAMS

## SCIENCE FICTION AT LARGE

Edited by Peter Nicholls

(Gollancz 1976, \$13.45)

"A collection of essays, by various hands, about the interface between science fiction and reality."

*This book results from a series of lectures delivered at the Institute of Contemporary Arts in London, from January to March 1975. The lectures were part of an elaborate festival of science fiction which also involved a film/discussion series, a drama series for children, an art display, and even a section devoted to futuristic fashion design. — from the Introduction by Peter Nicholls.*

Peter, in his capacity as administrator of the Science Fiction Foundation\*, had the responsibility of organizing the lectures and editing the resulting book. The lectures are printed in the book in exactly the order they were given, with one contribution by Philip K. Dick (who was prevented by ill-health from travelling to England to deliver it).

Peter chose speakers who were "contemporary", riding on the crest of imagination and output. He also requested the speakers to relate sf to the "real world"; in other words, "science fiction *and*". I would love to have attended the lectures but, unless tapes were made, I'll happily make do with the book, a collection of marvelous insights into sf, presented from knowledge and experience, and with wit.

Ursula LeGuin opens with a moving and well-reasoned statement of why Virginia Woolf's "Mrs Brown" should have a place in sf; as with all novels, the expression of character must be an essential part of sf novels. Should sf, a new literary "tool", "reflect poor old Mrs Brown — who may not even be amongst us anymore? Do we care, in fact, if she's alive or dead?"

"Well, yes. Speaking strictly for myself — yes. I do care. If Mrs Brown is dead, you can take your galaxies and roll them up into a ball and throw them into the trash-can, for all I care. What good are all the objects in the universe, if there is no subject? It isn't that mankind is all that important. I don't think that Man is the end or culmination of anything, and certainly not the centre of anything. What we are, who we are, and where we are going, I do not know, nor do I believe anybody who says he knows,

except, possibly, Beethoven, in the last movement of the last symphony. All I know is that we are here, and that we are aware of the fact, and that it behoves us to be aware — to pay heed. For we are not objects. That is essential. We are subjects, and whoever amongst us treats us as objects is acting inhumanly, wrongly, against nature. And with us, nature, the great Object, its tirelessly burning suns, its turning galaxies and planets, its rocks, seas, fish and ferns and fir-trees and little furry animals, all have become, also, subjects. As we are part of them, so they are part of us. Bone of our bone, flesh of our flesh. We are their consciousness. If we stop looking, the world goes blind. If we cease to speak and listen, the world goes deaf and dumb. If we stop thinking, there is no thought. If we destroy ourselves, we destroy consciousness.

Ursula has few equals at producing consistently good fiction and non-fiction. Her humanity and wisdom are ever-present in whatever she writes. This must have been an excellent start for the series of lectures, as well as providing insights into a few of LeGuin's works.

Surprisingly, the two weakest lectures came from 'social commentators' — Edward de Bono and Alvin Toffler. I find de Bono's ideas and suggestions thought-provoking and strangely 'rational'. His talk was about those ideas, and thus has little connection with sf. Indeed, he ties sf in only in the last few paragraphs. Toffler's piece, which comes after Harry Harrison's, is a slight statement about sf's "revolutionary" social function.

John Taylor, the third speaker, considers sf to be "the art of making a scientific 'if' interesting", and he recognises the 'if' may not be involved with "mainstream science". Thus, while sf has little to do with fundamental science, it has relevance to technology, can capture the "excitement" of scientific research and discovery, and may help prepare for/avoid "future shock". Taylor also mentions some interesting research on the fringes of the 'known'.

John Brunner's "Science Fiction and The Larger Lunacy" is, in a word, brilliant. He takes to task all the pseudo-scientific charlatan claims and theories that many people link with sf — you know, the claims advertised in most sf magazines — and provides a remarkably amusing and sobering comment on our society, its gullibility and priorities. Worse, many of the claims, besides being "sloppy nonsense", are often lies, distortions or deliberately misleading, with little hope the scales will be balanced. The piece is delightfully presented, however, and Brunner makes a very positive statement of how sf can help combat such mish-mash.

Harry Harrison presents a convincing case for the parallel-world theme as one of great importance in sf. He discusses a number of examples, including

\*The Foundation is a small unit in the Faculty of Arts at the North East London Polytechnic and it sponsored the lectures. It is devoted to co-ordinating research into science fiction in the UK, and to investigating the educational areas in which science fiction might usefully be put to work, both at school and university level.

the genesis of his own **A TRANSATLANTIC TUNNEL. HURRAH!**

Alan Garner's "Inner Time" is a gripping, subjective account of the cathartic/catastrophic/therapeutic effects that writing can have on an author. It is an extraordinary statement and shows how powerful are the forces the writer can touch/liberate.

Tom Disch discusses the "embarrassments" of sf and shows that many of its conventions and concerns are slight and suspect. He concludes, however, that while such 'faults' are intrinsic, so are sf's characteristic strengths.

Then Peter Nicholls lays into some of the conventions, "monsters" he calls them, in detail, performing the exorcism both knowledgeably and wittily. He also delivers some needed back-handers to the various groups of critics which cluster around sf.

Robert Sheckley "stood in" for Philip Dick as the final speaker for the series. In an engaging, humorous and philosophical manner, Sheckley takes us on a journey through the marvels and amorality of science, the value of fantasists, the "secret sadness" to which sf can give hope, and a grab-bag of personal reminiscences. Surely a successful climax to the lectures.

Philip Dick's contribution is 'amazing', wherein he leads and pushes you through many layers of reality/aspects-of-his-mind, blending comments on matters at large with some revealing appraisals of his own work.

I recommend this book highly to all who take more than a passing interest in sf, its creators and practitioners, and in literature in general. Peter must be very satisfied with such an array of riches. — **BAT**

**THE FUTUROLOGICAL CONGRESS** — Stanislaw Lem  
(Avon, 1976, \$US1.25)  
(Orbit, 1977 \$1.95)  
Cover art uncredited

Avon bill this as the first paperback appearance of the "modern master of science fiction" but I must admit that I bought a British paper edition of **SOLARIS** at Kew Books last year (Arrow, 1973).

There are two main ideas in **CONGRESS**. The first is one-way time travel via cold sleep. I thought Lem handled this better than did Pohl in **THE AGE OF THE PUSSYFOOT** and there are definite similarities between the two novels. The second idea is of a "chemocratic" system of government — rule by mind-bending drugs (remember Michael Innes and **OPERATION PAX/THE PAPER TUNDBOLT** in the 'forties, or **BRAVE NEW WORLD** even earlier). Lem seems to be closer to the technology, as it filtered out of Fort McCellan, Ala., back when I was a G.I.

This is a very good read if you like to get spaced out by words rather than chemicals.

**THE HOLE IN THE ZERO** — M. K. Joseph  
(Blackwood & Janet Paul Ltd., 1967)

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This book may be hard to find but, since the author has been a Kiwi (NZ'er) since age ten and was an Associate Professor of English when he wrote this, it deserves a look. After all, a book with anti-gravity beams, robots and parallel times has to be sf if you'd think.

That background — in an age of intergalactic colonisation — opens where one Paradine is observing a sort of anything-goes space which is usually shrinking in size. In 2758 it happened to suddenly expand and "it took out three whole galaxies", so you can see why an observer is needed.

Then super-tycoon Kraag, daughter Helena, and fiancée Merganser come to Paradine. They insist on taking a trip in a shielded vessel into this odd volume of space. They do. On it they argue. Kraag rejects his right hand thug, the fiancée, who promptly sabotages the ship. After this anything can happen, and much does.

Aside from names and sexes, the characters now become quite fickle. Their memories, former lives and professions alter often. They die impermanently a few times. In consequence of this no happy or otherwise ending is possible, since in this space there can't be any. Where anything can happen, nothing matters.

The book has lots of lovely touches in it. For example, the robots are "huxleyized", and given personality tapes, and what tapes! I liked the robot pilot: "I mus' be or'f me bluddy rocker to go otherside in a big bluddy can like that jus' fer this crowder bluddy drongoes." Then there is a secret lever disguised as a book on bee-keeping by Mr S. Holmes, a view of NZ as a fascist country, with secret entry by sub and surf-board, and other snippets.

It is impossible to see much unity in this book on a surface level, and impossible not to like extracts. It should probably have been made into a number of shorter tales. However with one character also Christian (named Hyperion — "Hyperion to a satyr"?), there may be some deeper linking theme. I did enjoy the deftly daft look at theology — two space scouts of opposing views called Merganser and Paradine — grafted into one two-headed god. Their two contradictory statements on all problems are converted to conventional church ethics in 1967 New Zealand. With such delights as this, who'd worry about links?

If you must worry, there is a link between the culture flying endlessly above polluted earth in the purer stratosphere and the password "From following the sun around like the birds" in the fascist NZ section. — **PAG**

## VISIONS, ART, AND BEAUTY

## NEBULA AWARD STORIES 9 -

Edited by Kate Wilhelm  
(Corgi, 1976; \$2.45; First British edition)  
Cover art uncredited.

## NEBULA AWARD STORIES 10 -

Edited by James Gunn  
(Harper & Row, 1975; U.S. \$7.95; First edition)  
(Gollancz, 1975; \$8.95; First British edition)

## NEBULA AWARD STORIES 11 -

Edited by Ursula LeGuin  
(Gollancz, 1976; \$9.55; First British edition)

While the Nebula Awards are an interesting summary of which stories sf writers consider of merit, the annual anthologies, which collect the shorter fiction award winners coupled with the editor's preferences from the runner-up, are not always met with unreserved approval. Reviewers consider the selections too dependent on the editors' tastes. This does have a positive side, however, in that the editors are always writers of note and their choices and introductions throw some light on how they view sf.

Kate Wilhelm writes against the specialization with scientific research, which "*left philosophy with little to debate except ethics and morality, which have proved inaccessible to rigorous scientific study.*"

"Ethics and morality were not to be debated for long however, because the school arose, elegantly explicated by Bertrand Russell, that turned philosophy inward to examine the words and syntax it used and had always used. This was the final turn from the great ideas that had stirred men's passions over the ages. It is hard to become passionately involved with the logical analysis of syllogisms.

"Ideas that are archetypal in their universality, that arouse passions, that inspire people to write dense 800 page books, and other people to read them, don't die; and the concepts of Plato, Kant, Descartes, Schopenhauer, Bergson, are alive and exciting for this simple reason: the questions they raised are still awaiting answers. And this is what science fiction is about."

In other words, the "same philosophical concepts that have intrigued mankind throughout history" are the same "ideas" that are essential to sf.

Wilhelm chooses Gene Wolfe's Nebula-winning novella -- *The Death of Doctor Island* -- to begin the anthology. It is certainly a story of search for identity and meaning of life, being enigmatic, moving and full of fanciful touches. It is a joy to piece together the 'shape' of Doctor Island, the reasons for the characters, the relationships between them.

Edward Bryant's *Shark* deals also with intelligence and purpose, here in the light of personality transfer from one animal/being to another. Though short, it is well-written and says many things.

George R.R. Martin's *With Morning Comes Mistfall*, though having a message I subscribe to, is over-written and drips with a little too much sentimentality. It is liked by others, however, and is one of his better stories. Wilhelm likes it because of its concern with mysteries, superstitions, myth -- would you want to live in a time when all questions were answered?

Next is an article by Ben Bova -- *The Future of Science: Prometheus, Apollo, Athena* -- where, in the course of asking where science is going, he looks at what it has done. It is thought-provoking in true Bova fashion, though somewhat questionable in places: "Fusion power will be cheap and abundant enough to be the driving force of our second-generation technology."; "There is an entire solar system of natural resources waiting for us . . .".

Vonda McIntyre's Nebula-winning novelette -- *Of Mist, and Grass, and Sand* -- is one of the most beautifully moving stories and, if you should bemoan stupidity and ignorance, remember they are likely in any culture. And that there will always be some who rise above the shortcomings, though it be a lonely, sad place.

Harlan Ellison's *The Deathbird*, such a multifaceted tale it blinds with its sparkling, may be the type of art and importing of 'wisdom' that will help avoid its climax. Ellison feels strongly and thinks broadly, reasons why I find so much of his work exciting.

Norman Spinrad's *A Thing of Beauty*, quite popular by all accounts, I find cute and slight.

James Tiptree Jr's Nebula-winning short story -- *Love is the Plan the Plan is Death* -- deals with the passion and torments of destiny, touching on the early stages of self-consciousness and the importance of oral tradition. It's also a fine story and you'll thrill at the writing too -- unless you're too world-hardened.

Carol Emshwiller's *The Childhood of the Human Hero* is a short epilogue, a re-telling of an image of the archetypal child, with a few twists.

The ancillary items are: a brief comment on "The Year in Science Fiction" by Damon Knight; a list of the Nebula winners and runners-up for the year; the list of Nebula winners since inception; and some brief notes on each author included.

The book is a marvelous statement, both from sf and Wilhelm. She says: *Your fingers are in the reality-clay, as are mine; together we are shaping (the) world.*

\* \* \*

James Gunn is more academic and so his introduction to the 10th anniversary volume (I will discuss the Harper & Row edition; see Complaints below for comments on the Gollancz) is rather dry and statistical, as are his notes on the authors and stories. So let's move to the stories and articles.

Roger Zelazny's *The Engine at Heartspring's* Centre is surely modern/future myth. Where many of his stories are re-tellings of classical myths, or stories based on such, I don't know of any classical myth *The Engine* might refer to. Zelazny is one of sf's gifted writers and, though short, the story is both visionary and deep.

Gordon Eklund & Gregory Benford's Nebula-winning novelette -- *If The Stars Are Gods* -- is a curious, mystical contact-with-aliens story. All the more powerful for the straight-forward and hard-nosed manner in which it is presented. The story is not likely to raise your regard for either human-kind, or our sun.

Tom Reamy's *Twilla* is a modern (in the sense of explicit) horror story which is not up to the standard of his usual fine writing. Parodies which parody themselves seem mostly a waste of time.

Gordon Dickson's article, *Ten Years of Nebula Awards*, has much to commend it. He argues against sf, as exemplified by the Nebula winners, as a genre, preferring to regard it as a "separate and developing current of literature, with a diversity of style and theme as large as that of the so-called literary mainstream." While the ten-year span is insufficient to gauge the possible direction(s) sf will go in, Dickson, like Wilhelm, feels sf is a literature of both ideas and human values; "siblings of the same philosophical family". He proposes three specific characteristics of sf -- which I agree with -- and discusses them at length. This is one of the better articles on sf to have appeared in recent years.

Robert Scholes, author of *STRUCTURALISM IN LITERATURE* and a study of sf entitled *STRUCTURAL FABULATION*, provides a literary, academic, outsider's view of sf in his *As The Wall Crumbles*. It is generalized and says things 'insiders' have been saying for years.

Philip Jose Farmer's *After King Kong Fell* is along the lines of, "What did you do when King Kong fell, Grandpa?". I'm afraid I don't see what others like about the story.

Ursula LeGuin's Nebula-winning short story -- *The Day Before The Revolution* -- is a crisp, wise and very moving account of a very influential elderly 'lady', a story of an ever-hopeful revolutionary whose vision was achieved amidst sorrow and the 'pressure' of reality.

C.L. Grant's *The Rest Is Silence* is a mock-Shakespeare tale which I found utterly pointless.

Robert Silverberg's Nebula-winning novella -- *Born With The Dead* -- is a guided tour through some bleak (half-formed, perhaps) ideas which presumably stem from Silverberg's research into many matters. This is a story I'd like to come back to in a few years; at the moment it draws on too many things, suggests others, and appears a maze.

Overall, a very literary collection which has too many stories written for the cognoscenti.

Ursula LeGuin's introduction is all-too-short, its observations deserving of expansion and further examples. "*The profound change in sf during the last couple of decades may come down to just that: an intensification of moral consciousness, of conscience.*"

Fritz Leiber's Nebula-winning short story -- *Catch That Zeppelin!* -- is a strangely charming glimpse of the world had certain "cusps" eventuated differently, in this instance the course of WW2. It is a light and well-told tale with just enough plausibility to keep you thinking.

Joe Haldeman's *End Game* is an excerpt from his Nebula-winning novel, *THE FOREVER WAR*. It is a dressed-up war story, tedious and exactly the direction I hope sf is not going to take. The attempt to make conflict tales like this plausible is their major weakness. Man won't get to the stars if he holds onto such myopic, chauvinistic and imperialistic attitudes as are presented in such tales.

Peter Nicholls' *The Year In Science Fiction* is self-admittedly generalized, a bit more than a superficial overview but which belabours some of its points unnecessarily.

Roger Zelazny's Nebula-winning novella -- *Home Is The Hangman* -- is a good blend of sf and mystery writing and, as is usual with Zelazny, calls the reader to think and examine its points from a broad perspective. The writing is a little too functional in places, though that is judging it by Zelazny's standard.

P.J. Plauger's *Child of All Ages* is along Super-girl lines, though Melissa is far more sagacious and believable than others of this ilk.

Vonda McIntyre's short *Potential vs Actuality in Science Fiction* is a combination of personal reminiscence and hopes for the field: "*a tool for emotional and psychological exploration*".

Harlan Ellison's *Shatterday* is a startling story of the triumph of 'good' over 'evil' in one man, yet another plus in Ellison's outstanding career.

Tom Reamy's Nebula-winning novelette -- *San Diego Lightfoot Sue* -- is an excellent piece, with enough emotional hooks to last you a week and some absolutely beautiful camp scenes. It is also a story of innocence lost, magic, and many types of friendship.

Craig Strete's *Time Deer* is slightly downbeat but it has many qualities of modern legend (in the sense of a learning story which is best passed on orally). It is a story of dreams and sadness and has many similarities of style to tales of the American Indians.

The stories collected in these volumes show sf as a rich and diverse literary genre or current, with many impressive, captivating, even beautiful,

approaches and themes. The editors have chosen quite a spectrum of stories, surely broad enough to have some appealing to most tastes (and thus the few I get nothing from, but which other readers/reviewers praise). As collections, the Nebula series can be recommended to all who enjoy sf, and to those newcomers or interested people who would like to find out whether sf is to their taste or not.

**Complaints:** **NEBULA AWARD STORIES 9**, though presenting the most non-fiction information, has neither an index nor original publication and copyright information.

The Gollancz edition of **NEBULA AWARD STORIES 10** does not contain the two articles in the original Harper & Row edition, even though the articles are referred to in the introduction. The Gollancz edition also omits the list of Hugo winners. —**BAT**




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## 1977 NEBULA AWARD WINNERS

The 1977 Nebula Awards, for work first published in 1976, were presented at the Banquet in New York recently. The results were:

### Best Novel

- 1: MAN PLUS** — Frederik Pohl [F&SF Apr-Jun 1976; Random House; Gollancz]  
**2: WHERE LATE THE SWEET BIRDS SANG** — Kate Wilhelm [Harper & Row; Pocket Books]  
**3: SHADRACH IN THE FURNACE** — Robert Silverberg [Analog Aug-Oct '76; Bobbs; Gollancz]

### Best Novella

- Houston, Houston, Do You Read** — James Tiptree Jr [Aurora]  
**2: The Samurai and the Willows** — Michael Bishop [F&SF February 1976]  
**3: Piper at the Gates of Dawn** — Richard Cowper [F&SF March 1976]

### Best Novelette

- The Bicentennial Man** — Isaac Asimov [STELLAR 2]  
**2: In the Bowl** — John Varley [F&SF Dec. 1975]  
**3: Custer's Last Jump** — Steve Utley & Howard Waldrop [UNIVERSE 6]

### Best Short Story

- A Crowd of Shadows** — Charles Grant [F&SF June]  
**2: Tricentennial** — Joe Haldeman [Analog July '76]  
**3: Stone Circle** — Lisa Tuttle [Amazing March '76]

### Best Dramatic Presentation

No Award

### Grand Master Award

Clifford D. Simak

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## FLOW MY TEARS, THE POLICEMAN SAID

Philip K. Dick

(Panther 1976 \$1.95)

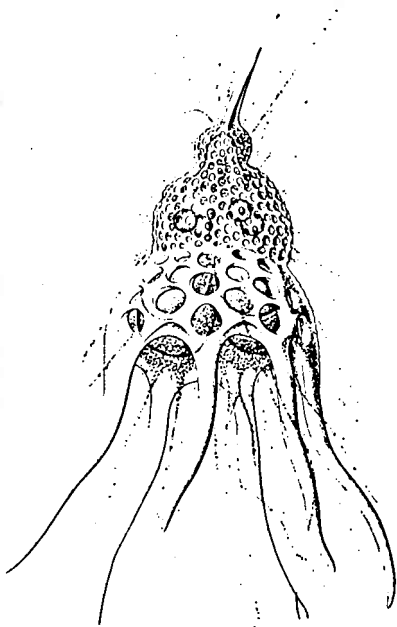
Cover art by Richard Clifton-Dey

This book is similar to the other books I have read by Philip K. Dick recently: **THE MAZE OF DEATH**, **NOW WAIT FOR LAST YEAR** and **THE WORLD JONES MADE**. All deal with the struggle of an individual against reality and/or his perception of reality.

Jason Tavernier is a TV star who wakes up in a sleazy hotel room to find that no-one knows him. This has happened in countless mystery/thrillers. The plot follows his struggle to obtain his previous reality.

But the book is more than that. It presents a dismal picture of a world akin to Orwell's 1984 but is far less kaleidoscopic and catastrophic than the visions of Brunner, Bester, Heinlein (in the era of **FEAR NO EVIL**) or Vonnegut.

The policeman of the title does not rise to importance till late in the book. Then the importance of everything is apparent, including the role of Jason as the instrument of revenge.



Further details regarding the contents or conclusion of this book I leave the reader to discover. It is a mystery story à la Alastair McLean or Desmond Bagley, set in the future, with an ending that could only occur within the extrapolation technique of sf.

**Footnote:** In the novel category of the 1974 Nebula Awards, this novel achieved second placing to Ursula LeGuin's **THE DISPOSSESSED**. —BWF

## GLIMPSES OF A POST-APOCALYPTIC WORLD . . .

From one of science fiction's master writers

**DAVY** — Edgar Pangborn  
(Ballantine, May 1976 \$2.15)  
Cover art by Voris Vallejo  
(Star, \$2.50)

This book has the somewhat common sf background of a post-nuclear-war-and-plague world in which man has lost much of his technology and is ruled by a reactionary religion. In this world all pregnancies must be reported and every expectant mother must be accompanied by a priest from the sixth month onward. All births must be supervised by a priest to make sure that the baby is normal. Mutants are killed on the spot. Pangborn envisions the eastern portions of the US split into several nations linked by their common religion (centered in the holy city of Nuber, where Abraham is believed to have died on the Wheel) and the rest of the world is unexplored, unknown except for a few forbidden maps and books that are relics from the past.

Davy was born in a brothel in Skoar, a city in the nation of Moha. In Moha no child may be raised in a brothel, so he is taken to a state orphanage. He is given a religious upbringing until the age of nine -- the age when orphans are bonded out. As a bond-servant the government takes three-fourths of his pay as a reimbursement for his first nine years. At eighteen he will become a freeman. "This was the Welfare System."

At the age of fourteen Davy took yet another illegally day off work and, while wandering in the woods outside Skoar, met a mue. His first thoughts were to kill the mutant, as the church required, but the mutant seemed to want to show him something. The mue took Davy to his haunt and revealed to him a beautiful, golden old-time horn. Davy fell in love with the horn and contrived to steal it. He tricked the mue into taking a bath in a nearby pool while he stole the instrument.

The next day he found his conscience troubling him, so he skipped work to return it (the daughter of the publican to whom he was bonded had done his chores the previous day and covered for his absence; Davy was secretly in love with her). He finds the mue dead, killed by a tiger. Returning to

Skoar that night, he falls asleep waiting for the changing of the guard. When he awakes, he climbs the wall and is caught by a guard. During the ensuing struggle, the guard is killed. Davy returns to the 'Bull-and-Iron' to make love to Emmia (the first of the many women promised by the blurb of the Ballantine edition) and then flees.

**DAVY** is the story of a youth making the arduous journey to adulthood, told from the memories of the man who completed the voyage. Throughout the novel Pangborn gives the reader glimpses of the character and life of the twenty-eight year old writing the autobiography, thus unfolding two compelling stories in parallel.

I found this an excellent book, and one that should have received a Hugo when it was first published. Even at \$2.50 for the British edition, **DAVY** is well worth buying. Pangborn was a magnificent writer. —CRI

**THE SCIENCE FICTION OF ISAAC ASIMOV** — Joseph F. Patrouch, Jr.  
(Panther 1974, \$2.45)  
Cover art uncredited

This reference book contains both historical and critical commentary on the science fiction of Isaac Asimov. There are nine chapters which deal with the good Doctor's output: the Earliest Asimov, Asimov's Robots, Foundations (2 chapters), Novels (2), Collections (2), and the final chapter deals with his more recent work.

All these chapters follow the same format. A listing of the books of the period, followed by a large serving of criticism with occasional words of praise. All this results in the obvious conclusion: the tales are pretty good after all because they are (a) clever, (b) simple-styled, (c) Asimov's, (d) interesting, or any permutation or combination of the mentioned reasons.

My main criticism of this (and similar works) is that the critics find it far easier to condemn than to praise. Because it is easier to find the bad points in any story, they take the easy way out. Patrouch apparently likes Asimov's writing, but fails to adequately say why! With a nit-picking approach he tears assunder the Foundation and Robot series and concludes by saying that they are excellent.

On the plus side, however, this book is an excellent summary of Asimov's science fiction up to the time of **THE GODS THEMSELVES**. It also refers to other critical works on Asimov and, in this respect at least, is a useful reference work. Anyone interested in the life of Asimov in more detail can do no better than to read, in succession, Asimov's **BEFORE THE GOLDEN AGE**, **THE EARLY ASIMOV**, **NIGHTFALL AND OTHER STORIES**, and **BUY JUPITER** (reviewed Noumenon 10 by BAT and Noumenon 11 by BWF). —BWF

# PUBLISHING INFORMATION

SF (AND RELATED) BOOKS PUBLISHED IN NEW ZEALAND — MARCH & APRIL 1977  
— Listed in order under their NZ publishers and distributors

## Beckett Sterling Ltd:

- OMNIVORE** — Piers Anthony (Avon \$2.90): Avon/Equinox SF Rediscovery edition of 1968 novel; Cover art by Bill Maughan
- ALPHA CENTAURI OR DIE!** — Leigh Brackett (Ace \$2.25): Reissue; Cover art by C. Ochagavia.
- THE COMING OF THE TERRANS** — Leigh Brackett (Ace \$2.25): Reissue; Cover art by C. Ochagavia.
- THE NEMESIS FROM TERRA** — Leigh Brackett (Ace \$2.25): Reissue; Cover art by C. Ochagavia.
- THE DARK INTRUDER And Other Stories/FALCONS OF NARABEDIA** — Marion Zimmer Bradley (Ace Double \$1.40): Reprint Reissue; Cover art by Kelly Freas/Cover art by Mitchell Hooks.
- THE PLANET SAVERS** — Marion Zimmer Bradley (Ace \$2.25): Reprint of a 1962 Darkover novel, coupled with a 1976 short story *The Waterfall*, also a Darkover story; Cover art uncredited.
- THE SWORD OF ALDONES** — Marion Zimmer Bradley (Ace \$2.25): Reissue; Cover art uncredited.
- AGE OF MIRACLES** — John Brunner (Ace \$2.25): Reissue; Cover art uncredited.
- THE JAGGED ORBIT** — John Brunner (Ace \$2.90): Reissue; Cover art uncredited.
- TIMES WITHOUT NUMBER** — John Brunner (Ace \$1.40): Reissue of the completely revised and expanded 1969 edition; Cover art uncredited.
- THE MUCKER** — Edgar Rice Burroughs (Ace \$2.25): Reissue; Cover art by Frank Frazetta.
- THE SPACE BEYOND** — John W. Campbell (Pyramid \$2.60): Collection; Introduction by Isaac Asimov; Afterword by George Zebrowski; Cover art by Rick Sternbach.
- THE LIGHT AT THE END OF THE UNIVERSE** — Terry Carr (Pyramid \$2.25): Collection; First edition; Introduction by Harlan Ellison; Cover art by Mike Presley, and Pyramid give a one page biography on him!
- AGAINST THE FALL OF THE NIGHT** — Arthur C. Clarke (Pyramid \$1.85): Reprint; Cover art uncredited.
- A HOSTAGE FOR HINTERLAND** — Arsen Darnay (Ball \$2.25): First edition; Cover art by Boris Vallejo.
- THE PRESERVING MACHINE** — Philip K. Dick (Ace \$2.90): Collection; Reprint; Cover art uncredited.
- THE KING OF ELFLAND'S DAUGHTER** — Lord Dunsany (Ball \$2.90): Reprint; Cover art by Darrell Sweet.
- LOVE AIN'T NOTHING BUT SEX MISPELLED** — Harlan Ellison (Pyramid \$2.60): Collection; Contains 13 of the 22 stories from the 1968 Trident hardcover edition, plus 3 new stories and a new introduction by Ellison; Cover art & design by Leo & Diane Dillon.
- Weird Heroes 3: QUEST OF THE GYPSY** — Ron Goulart (pyramid \$2.25): First edition; Cover art and interior illustrations by Alex Nino.
- THE BEST OF C. M. KORNBLUTH** — Edited by Frederik Pohl (Ball \$2.90): First edition; Cover art by Dean Ellis.
- SWORDS AND DEVILRY** — Fritz Leiber (Ace \$2.25): Reissue of the first of the Fafhrd & Gray Mouser story collections; Cover art by Jeff Jones.
- THE WARLORD OF THE AIR** — Michael Moorcock (Ace \$1.10): Reissue; Cover art uncredited; Interior illustrations by James Cawthorn.
- RITE OF PASSAGE** — Alexei Panshin (Ace \$2.25): Reissue; Cover art uncredited.
- FUZZY SAPIENS** — H. Beam Piper (Ace \$2.60): Reprint; Original title *THE OTHER HUMAN RACE*; Cover art uncredited. (The sequel to *LITTLE FUZZY*).
- SENTINELS FROM SPACE** — Eric Frank Russell (Ace \$2.25): Reissue; Cover art by Vincent Di Fate.
- CITY** — Clifford Simak (Ace \$2.60): Reprint, with a new Foreword by Simak; Cover art uncredited.
- THE SPACE BORN** — E.C. Tubb (Avon \$3.35): Avon/Equinox SF Rediscovery edition of 1956 novel; Cover art by Segrelles.
- ISLE OF THE DEAD** — Roger Zelazny (Ace \$2.25): Reissue; Cover art by "Garland".
- FOUR FOR TOMORROW** — Roger Zelazny (Ace \$2.25): Reissue; Introduction by Theodore Sturgeon; Cover art by "Garland".
- BEST SCIENCE FICTION STORIES OF THE YEAR 2** — Edited by Lester del Rey (Ace \$1.85): First paper edition; Cover art uncredited.
- THE BEST FROM GALAXY Volume 2** — The Editors of *Galaxy* (Award \$1.85): Reissue; Cover art uncredited.
- THE BEST FROM GALAXY Volume 3** — Edited by James Baen (Award \$2.25): Reissue; Stories from 1974. Cover art by Stephen Fabian.
- THE BEST FROM IF Volume 2** — The Editors of *If* (Award \$1.85): Reissue; From 1973. Cover art uncredited.
- CLARION SF** — Edited by Kate Wilhelm (Berkley \$1.85): First edition; Stories from the Clarion Workshop; Cover art uncredited.
- THE HOLLOW EARTH** — Dr Raymond Bernard, A.B., M.A., Ph.D. (Dell \$2.25): Reissue; Non-fiction (?).
- BULFINCH'S MYTHOLOGY** — "A Modern Abridgement by Edmund Fuller" (Dell \$2.90): Reprint.
- CONSTELLATIONS: A Concise Guide in Colour** — Josef Klepesta & Antonin Rukl (Hamlyn \$3.20): Reprint.
- KING KONG** — "Conceived by Edgar Wallace & Merian C. Cooper; Novelization by Delos W. Lovelace (Ace \$2.90): First edition; Cover art by Frank Frazetta.
- THE MAKING OF KING KONG** — Orville Goldner & George E. Turner (Ball \$6.95): First edition; Large format paperback, with many stills and photographs.
- LETTERS TO STAR TREK** — Susan Sackett (Ball \$2.90): First edition; Introduction by Gene Roddenberry; Arranged in various sections, with many photographs; Cover art by Joseph Csatri.

**PSI & THE CONSCIOUSNESS EXPLOSION** - Stuart Holroyd (Bodley Head \$12.05): First edition; Jacket art by Gerard Leccour; Non-fiction.

**Wm. Collins (NZ) Ltd:**

**OPTIONS** - Robert Sheekley (Pan \$1.85): First British edition; Cover art uncredited.

**THE PEOPLE TRAP** - Robert Sheekley (Pan \$1.85): Collection; Reprint; Cover art uncredited.

**CASE AND THE DREAMER** - Theodore Sturgeon (Pan \$1.85): Collection; First British edition; Cover art uncredited.

**Gordon & Gorch (NZ) Ltd:**

**THE GODS THEMSELVES** - Isaac Asimov (Panther \$1.95): Reprint; Cover art by Chris Foss.

**TALES OF THE BLACK WIDOWERS** - Isaac Asimov (Panther \$1.95): Collection; First British paper edition.

**SPOCK MESSIAH: A STAR TREK NOVEL** - Theodore R. Cogswell & Charles A. Spano (Corgi \$1.95): First British edition; Cover art uncredited (probably J. Petagno III).

**FLOW MY TEARS, THE POLICEMAN SAID** - Philip K. Dick (Panther \$1.95): First British paper edition; Cover art by Richard Clifton-Dey.

**THE STONE GOD AWAKENS** - Philip Jose Farmer (Panther \$1.95): First British edition; Cover art uncredited (probably Bruce Pennington).

**SYNAPTIC MANHUNT** - Mick Farren (Mayflower \$2.45): First edition; Cover art by Pete Jones.

**THE JOY MAKERS** - James Gunn (Panther \$1.95): First British paper edition; Cover art uncredited.

**STORIES OF FIVE DECADES** - Hermann Hesse (Panther \$3.15): Collection; Edited and introduced by Theodore Ziolkowski; Translated by Ralph Manheim; First British paper edition; Cover art by Justin Todd.

**HERO'S JOURNEY** - Sterling Lanier (Panther \$2.45): First British paper edition; Cover art uncredited.

**A BILLION DAYS OF EARTH** - Doris Piserchia (Bantam \$2.15): First edition; Cover art by "Ken Bar...".

**IN THE PROBLEM PIT And Other Stories** - Frederik Pohl (Corgi 2.15): First British edition; Cover art uncredited.

**GROUND ZERO MAN** - Bob Shaw (Corgi \$1.95): First British edition; Cover art uncredited.

**TALES OF SCIENCE AND SORCERY** - Clark Ashton Smith (Panther \$1.95): First British edition of the 1964 Arkham House collection; Cover art uncredited.

**WILL-O-THE-WISP** - Thomas Burnett Swann (Corgi \$1.95): First British edition; Cover art by Chris Achilleos.

**THE LEFT HAND OF THE ELECTRON** - Isaac Asimov (Panther \$2.45): First British paper edition of a collection of F&SF essays; Cover art uncredited.

**VISITORS FROM SPACE** - John A. Keel (Panther \$2.45): First British edition of **THE MOTHMAN PROPHECY**; Cover art uncredited (Achilleos? Vallejo?).

**THE SCIENCE FICTION OF ISAAC ASIMOV** - Joseph F. Patrouch, Jr (Panther \$2.45): First British edition.

**WHISPERS FROM SPACE** - John W. Macey (Paladin \$4.95): First British paper edition; Science speculation.

**Hicks Smith & Sons Ltd:**

**THE BICENTENIAL MAN** - Isaac Asimov (Gollancz \$8.05): Collection; First British edition.

**Hodder & Stoughton Ltd:**

**Vampirella 1: BLOODSTALK** - Ron Goulart (Sphere \$2.25): First British edition; Cover art uncredited.

**Vampirella 2: ON ALIEN WINGS** - Ron Goulart (Sphere \$2.25): First British edition; Cover art uncredited.

**INCONSTANT MOON** - Larry Niven (Sphere \$1.25): Collection; Reprint; Cover art by Eddie Jones.

**TOMORROW MIGHT BE DIFFERENT** - Mack Reynolds (Sphere \$2.25): First British edition; Cover art uncredited.

**Illuminatus Part 2: THE GOLDEN APPLE** - Robert Shea & Robert Anton Wilson (Sphere \$2.55): First British edition; Cover art uncredited.

**BORN WITH THE DEAD** - Robert Silverberg (Coronet \$2.55): First British paper edition; Cover art uncredited.

**DAMNATION ALLEY** - Roger Zelazny (Sphere \$2.05): "Soon to be a Major Film" Reprint; Cover art by E. Jon.

**FUTURE CITY** - Edited by Roger Elwood (Sphere \$2.55): First British edition; Cover art uncredited.

**SCIENCE FICTION: THE GREAT YEARS** - Edited by Carol & Frederik Pohl (Sphere \$2.55): First British paper edition; Cover art by Pete Jones.

**WAMPETERS, FOMA & GRANFALLOONS** - Kurt Vonnegut Jr (Panther \$2.45): First British paper edition.

**Noamenon:**

**ECOTOPIA** - Ernest Callenbach (Banyan Tree Books \$3.50): First edition.

**Penguin (NZ) Ltd:**

**THE CRYSTAL GARDEN** - Elaine Feinstein (Penguin \$1.95):

**FOOD RESOURCES: CONVENTIONAL AND NOVEL** - N. W. Pirie (Pelican \$2.75): New edition; Non-fiction.

**TIME, SPACE AND THINGS** - B. K. Ridley (Peregrine \$4.95): First edition; Non-fiction.

over . . .



#### 46 PUBLISHING INFORMATION continued . . .

##### Wholesale Book Distributors:

- THE SHOCKWAVE RIDER - John Brunner (Orbit \$2.60): First British paper edition; Cover art by Eddie Jones.  
CONQUEST OF THE AMAZON - John Russell Fearn (Orbit \$1.55): First Futura edition; Cover art by Achilles.  
THE FUTUROLOGICAL CONGRESS - Stanislaw Lem (Orbit \$1.95): First Futura edition; Cover art uncredited.  
2018 A.D. OR THE KING KONG BLUES - Sam J. Lundwall (Star \$1.70): First English language edition, translated by Lundwall; Cover art uncredited.  
ON A PLANET ALIEN - Barry Malzberg (NEL \$1.90): First British edition; Cover art uncredited.  
THE MOTE IN GOD'S EYE - Larry Niven & Jerry Pournelle (Orbit \$2.90): First Br. paper ed.; Cover art uncred.  
LITTLE FUZZY - H. Beam Piper (Orbit \$1.85): First British edition; Cover art uncredited (Maurice Sendak?).  
FUZZY SAPIENS - H. Beam Piper (Orbit \$2.15): Uniform edition, info as above.  
TOMORROW'S CHILDREN - Edited by Isaac Asimov (Orbit \$3.15): Reprint; Cover art uncredited; Interior illustrations by Emanuel Schongut.  
CONTINUUM 1 - Edited by Roger Elwood (Star \$2.05): First British paper edition; Cover art by Patrick Woodroffe.  
CONTINUUM 2 - same as the above.  
Perry Rhodan 20: THE THRALL OF HYPNO - Clark Darlton (Orbit \$1.55): No idea what the credits refer to; First British edition; Cover art uncredited.  
Perry Rhodan 21: THE COSMIC DECOY - K. H. Scheer; same info as above.  
SPACE 1999: # 5: LUNAR ATTACK - John Rankine (Orbit \$1.40): First edition; Cover art a still from the series.  
SPACE 1999: # 6: ASTRAL QUEST - John Rankine; same info as above, except \$1.60.  
SPACE 1999: # 9: ROGUE PLANET - E. C. Tubb; same info as above, except \$1.55.  
SPACE 1999: PLANETS OF PERIL - Michael Butterworth (Star \$2.05): A new series which include 8 pages of photos per book; First edition; Cover art a still from the TV series.  
SPACE 1999: MIND-BREAKERS OF SPACE - Michael Butterworth; same info as above.  
THE MAKING OF DOCTOR WHO - Terrance Dicks & Malcolm Hulke (Target \$2.05): Revised and updated edition of the 1972 Pan edition; Includes 8 pages of photos from the TV series.  
CAN YOU SPEAK VENUSIAN - Patrick Moore (Star \$1.70): New edition; Cover art uncred.; Science speculation.  
CETI\* - Jack Stoneley (Star \$2.05): \*Communication with Extra-Terrestrial Intelligence; First British edition.

#### RAGS, SOLECISM AND RICHES continued . . .

Leigh Brackett & Edmond Hamilton (reprinted from *Tangent*) and Tim Kirk; columns by Barry Malzberg, Schweitzer and Brunner; many letters; and very many reviews in the new 80-page format.

Highly recommended.

SF Arena 5 - February 1977; 24pp.  
8"x6": offset.

I assume this is a successor, in name and format, to *Titan* and so is the 'first' issue. With a similar layout to *Noumenon* and, it would seem, a similar intent, Geoff has gathered some fine contributors and artists.

George Hay discusses why sf has failed to have any political and sociological influence on the world at large (even though it is visionary and, at times, revolutionary), and mentions a few other activities. Andrew Darlington provides a thoughtful article on alien intelligence, while Andrew Tidmarsh and Roger Waddington handle the book and zine review columns. The lettercol is good, and I was impressed by Alan Hunter's artwork.

SF Commentary: 48/49/50 (Oct/Nov/Dec 1976)  
146pp.

A4; duplicated

#51 (March 1977) 20pp.

U.S. A4; typeset, offset.

48/49/50 is the last duplicated issue, mainly an attempt by Bruce to clear his files before starting

the new offset format. *Algol* has its professionalism of approach, content, design and production; *SFR* is mildly serious, delightfully edited and presented; *SFC* is serious and starkly presented, the highlights being the often exquisite writing of Bruce and his contributors, and the thoughtful, informed and detailed reviews and comments in letters. This triple issue is another excellence, the article-reviews (on LeGuin, Coney, Delany, Disch . . .), letters and review-reviews a wealth of good reading. Special note should be made of Bruce's labour of love:

Original Fiction Anthologies 1973-1975, wherein he reviews most from the three years! Highly recommended.

Every word in 51 concerns Robert Silverberg and his writing. George Turner discusses "Sounding Brass, Tinkling Cymbal" and refers it to other writings; Gillespie, Lem, Paul Anderson, Van Ikin, Barry Gillam and Derrick Ashby review various titles; and Bruce and Don D'Amassa "present differing views of DYING INSIDE". There are a few illos and largish leterset headings, but I hope not too many people are put off the new format by the monotone of this example.

South of Harad, East of Rhun 8 - 1977; 46pp.  
Irregular; Qto; spirit duplicator.

Basically a Tolkien zine, this is the first anniversary issue (slightly illegible). The lead article "The Races of Middle Earth", is mixed in with reports

of BotCon, the lettercol (including DR, WHO, D&D),  
fanzine reviews and a crossword.

**SPACE AGE BOOKS** Newsletter 27 / SF Supplement 6 (Jan. 1977) 28 pp.

**Science Fiction Supplement 7** (April ?) 24pp.  
Irregular; 9"x 9"; offset.

As well as category listings and brief comments (often publishers blurbs?), each booklet has articles, reviews and bibliographic material provided by various Australian fan and writers. Well laid out and informative, with many covers and illos reproduced. I find them a treat. A duplicated "Bargain" list arrived recently also. Most NZ fan would find it worthwhile receiving these booklets.

**The Spang Blah 13** - Winter 1977: 20pp.  
Quarterly (?); U.S. A4; offset.

The new-look format, still providing the best international coverage for news and events, with added articles ("Games Fen Play", "Middle Earth Weapons", "SF Wargames"), columns (by Lee Killough, Marion Zimmer Bradley, Bert Chandler, Annemarie Kindt, Ian Watson) and art. Recommended.

**The Spanish Inquisition 9** - February 1977: 42pp.  
Irregular; U.S. A4; duplicated.

One of the best fannish zines, with columns by Loren MacGregor, Jon Singer, John Curlovich, Jeff Schalles and, of course, the two editorials. A good lettercol and quality illos make this a pleasant read.

**Starling 35** - December 1976: 44pp.  
Quarterly approx; U.S. A4; duplicated.

Another of my favourites, with regular articles on comics and music, plus a lively lettercol. The art, often related to the text, is always good, while the regular columnists usually get the brain going (and the letters coming). Two good long articles on comics in this issue.

**Strips 2** - April 1977: 32pp.  
Bi-monthly; 10" x 7½"; offset.

A bigger and better issue, with a lengthy and discursive lettercol, a glorious new strip, Maureen Cringe, by Joe Wylie, an article about the Mobil Disney Giveaways, another Dan Dog strip, review columns, and the fiendish second part of Spandau (chopety, chopety, chop!!).

An excellent sf-oriented comiczine.

**Tangent 6** - Winter 1977: 96pp.  
Quarterly approx; U.S. A4; offset.

One of the best and developing zines aspiring to the Algol/Outworlds/SFR class. Interviews are a feature with Tangent and Ben Bova, Alfred Bester and Joe Haldeman appear this issue. The artwork is also outstanding, especially the many illos by Robert Fuller. The book, fanzine and film reviews are all of

a high standard (*But Dave, Noumenon is not the "New England SF Magazine"*), with a photo column (of fans and pros), some poetry, a growing lettercol, and an article on "Evil in SF Cinema" rounding out an excellent issue. Recommended.

**Toscini 1** - 1977: 28pp.  
Oto; duplicated.

This is another return to publishing after a lapse of a few years, though regular readers of British fanzines will have seen Harry's artwork making frequent appearances. Following an editorial reminiscence by Harry, Kevin Williams talks about people and experiences at ManCon, Australia's Robin Johnson tells of a brief stopover in Samoa, Harry Turner and Rob Jackson provide personal history, with the lettercol having some good comments on sf art and art shows at conventions.

**Yandro 239** - March 1977: 36pp.  
Irregular; U.S. A4; duplicated.

"A small annish; this is an old fanzine, and tired. Maybe for the 25th Anniversary next year... or maybe not."

Nonetheless, a good issue, with Buck and Juanita personally-involving writers, Linda Michaels providing a column, L. Sprague de Camp a poem, Buck reviewing 80 books!!, and the lettercol chatty.

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**SF Arena** - Geoff Rippington, 15 Queens Ave., Canterbury, Kent CT2 8AY, ENGLAND \* 25p/1, 75p/1; USA: 60c/1; AUST: 50c/1 (agent, Marc Ortlieb).

**SF Commentary** - Bruce Gillespie, GPO Box 5159AA, Melbourne, Victoria 3001, AUSTRALIA \* \$1/1; USA & Canada: \$6/5 (agents, H. & L. Luttrell).

**South of Harad** - Jon Noble, 2/208 Hereford St., Glebe, NSW 2037, AUSTRALIA.

**Space Age Books** - 305 Swanston St., Melbourne, Victoria 3000, AUSTRALIA \* \$3/year (I think).

**The Spang Blah** - Jan Howard Finner, Box 9163, Fort Riley, KS 66442, USA \* act; 75c/1; copies available from Noumenon.

**The Spanish Inquisition** - Suzanne Tompkins & Jerry Kaufman, 880 W 181st St., 4D, New York, NY 10033, USA \* act; 50c/1.

**Starling** - Hank & Leslie Luttrell, 525 W Main St., Madison, WI 53703, USA \* act; 50c/1; \$2/5; (Australian agent, Leigh Edmonds).

**Strips** - Rollo Treadway, Box 47-385, Ponsonby, Auckland, NEW ZEALAND \* act; NZ: \$3/6; AUST: \$3.50/6 (surface), \$5/6 (airmail); USA: \$3.50, \$5.50; UK: \$3.50, \$6.00.

**Tangent** - David Truesdale, 611-A Division St., Oshkosh, WI 54901, USA \* act; \$1.50/1; \$5/4.

**Toscini** - Harry & Irene Bell, 9 Lincoln St., Gateshead, Tyne & Wear NE8 4EE, ENGLAND \* whim.

**Yandro** - Robert & Juanita Coulson, Route 3, Hartford City, IN 47348, USA \* 75c/1, \$3/5, \$5/10; UK: 45p/1, £1.85/5, £2.90/10.

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