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Cover by Colin Wilson (NZ).

Interior Art by:

COLIN WILSON -- pp 5, 18, 22.

JIM STOREY (NZ) - p 6.

BRUCE CONKLIN (USA) - p 9.

EDITORIAL

Well, I was outwitted and outmanoeuvred by the dread NZ Christmas break (i.e. one month in which most businesses close down - staggered holidays, what are they?). And I hasten to add, I did send artwork for photoprocessing and address labels for copying into the respective firms in time (I *thought*) to get them back before Christmas. And then there was a delay with our envelopes. So *Noumenon* is slightly late again.

But ... I've mellowed. *Noumenon* has developed into a far better magazine than I'd originally hoped for, especially because we've received more and far broader contributions than initially expected. In fact, many items have taken me pleasantly by surprise. The three Fs (Bruce Ferguson, Chris Fountain and Alan Freshwater) have kept a steady stream of reviews coming our way. Colin Wilson has amazed with his consistently excellent and developing artwork, our regular letter writers (thanks to every one of you) have given *Noumenon* a very chatty and wide-ranging lettercol. Rollo Treadway's artcol is forever being mentioned in despatches, and other regular contributors (Tony Lovatt, Peter Graham, Michael Newberry, John Alderson, Jim McQuade, David Bimler, Lynne Holkom, Jim Storey, Garry Tee, Bert Chandler, Ira Thornhill, Roy Lavender, etc) have kept the pot boiling and interesting.

All this excellence of contribution (some is now being or shortly to be reprinted in other magazines and journals) has upstaged many initial plans.

Whatthehell, I say - the items coming in are far better and, even though a monthly schedule seems damn near impossible, 6-weekly or thereabouts is not worrying anyone and the wait is usually justified and worth the result. So, thanks to all contributors and people behind the scenes (publisher's reps, etc.) who make editing *Noumenon* such an enjoyable task.

—Brian

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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GUILDNUNC'S PAGE

AWARDS

The 1977 WORLD FANTASY AWARD Awards were presented at the World Fantasy Convention banquet on October 30 in Los Angeles. The winners were:

Novel: DOCTOR RAT — William Kotzwinkle.

Short Fiction: There's A Long, Long Trail A-Winding — Russell Kirk.

Collection: FRIGHTS — Edited by Kirby McCauley.

Special Professional Award: Alternate World Recordings.

Special Non-Pro Award: Whispers — Edited by Stuart Schiff.

Best Artist: Roger Dean.

Life Achievement: Ray Bradbury.

[A list of all nominees appeared in Noumenon 16/17]

CAMPBELL MEMORIAL AWARD

The John W. Campbell Memorial Award for the best sf novel published in 1976 was presented during a ceremony at the Swedish Author Organization's headquarters in Stockholm on October 7. The placings were:

THE ALTERATION — Kingsley Amis.

2nd place: MAN PLUS — Frederick Pohl.

3rd: WHERE LATE THE SWEET BIRDS SANG — Kate Wilhelm.

MINIATURES

Dale Books, a new paperback line from Davis Publications (who do Isaac Asimov's SF Magazine, Ellery Queen's Mystery Magazine, etc), will be publishing sf, fantasy and mystery books. The first sf titles will be two anthologies culled from Isaac Asimov's SF Magazine, titled ASIMOV'S CHOICE and BLACK HOLES AND BUG-EYED MONSTERS, both edited by George Scithers.

The Starblaze Series will be a new line of quality paperbacks from Donning Company and will be edited by Kelly and Polly Freas. The books will be 5"x8" with full colour cover and foldout, with 4 to 6 b&w interior illustrations. Australia's Lee Harding has sold a novel, THE GIFT OF TIME to Starblaze.

Del Rey Books, the sf arm of Ballantine, will enter the hardcover field this year, with Judy-Lynn del Rey as editor. First releases will include Foster's SPLINTER OF THE MIND'S EYE, THE COMPLETE GUIDE TO MIDDLE EARTH, THE FANTASTIC ART OF BORIS VALLEJO, THE WHITE DRAGON (Anne McCaffrey), and the new Arthur C. Clarke novel. Later titles include Frederik Pohl's autobiography (THE WAY THE FUTURE WAS) and the sequel to Terry Brook's THE SWORD OF SHANNARA.

Peacock Press will issue FRANK FRAZETTA BOOK THREE in May.

Australia's Lee Harding (*in the news a bit, aren't you mate*) has signed a contract with Hyland House, Australia, and Quartet Books, England, to edit an original sf anthology. Lee is very enthusiastic about the project and is aiming at the NEW DIMENSIONS and ORBIT level for anthologies. If successful, and a number of well-known overseas writers are "on board", the anthology could become an annual volume. ■

TOM REAMY DIES

Tom Reamy, Nebula Award winning author and a gifted editor, died at his home late last year of an apparent heart attack at the age of 42. Reamy sold his first two short stories on the same day in 1973. The first published, Twila, was a Hugo and Nebula finalist in 1975. His second published, San Diego Lightfoot Sue, won a Nebula in 1976. He also won the John W. Campbell Award for best new writer that year.

In a warm and personal note for Locus, Howard Waldrop also mentions a few works still to appear. A story for Ellison's LAST DANGEROUS VISIONS Patiphee, Petey and Me, is considered Reamy's finest short story. An "unbelievably good novel" was in negotiation at the time of his death, as were a short story collection and a screenplay. The last issue of Nickelodeon he worked on was going to press. ■



STAR WARS officially passed JAWS as the largest grossing American domestic film of all time on November 19, just under 6 months since its opening. Total US box office sales are around \$200,000,000 and worldwide sales are expected to pass \$400,000,000.

The novelization of the movie has sold over 3½ million copies, with other items -- music, calendars, blue prints, portfolios, toys, etc -- selling phenomenally well.

The second STAR WARS book (not for the sequel film), SPLINTER OF THE MIND'S EYE by Alan Dean Foster, will be published in the US in April.

Leigh Brackett, well known in both the sf/sword & sorcery and movie fields, is writing the script for the sequel film, which will start pre-production around mid-1978 for a January 1980 release. ■

4 QUIDNUNCS...

SF IN THE MAGS

STAR WARS is still popping up everywhere but an article on a few technical aspects which appeared in *New Scientist* (25 August 1977) is of note. The resurrection of the VistaVision process is discussed, while the author hopes the "pressure" on cinema managers to faithfully reproduce the Dolby-encoded "Surround Sound" music and effects will result in improvements to cinema sound equipment.

Talking of said film, I notice a few less-than-merely-gosh-wow reviews are starting to appear at last. Samuel Delany skillfully hammers home some points I was trying to make (in my review last issue) in an excellent and wide-ranging review in *Cosmos* (Vol 1, No. 4), bringing his considerable familiarity with both sf and film to bear on the film and finding it wanting in many areas.

Even Baird Searles, following a gosh-wow review in his *F&SF* film column, revisited the STAR WARS phenomenon in a subsequent column and expressed a few reflective doubts.

While our very own *New Zealand Listener* (December 10-16) used STAR WARS as an excuse for an appalling article on "Sci-Fi". Even the cover is misleading, in that the film gets a full colour cover and top billing and the "Sci-Fi in Focus" article is given second place. When turning to the relevant pages, we find "The True History of Sci-Fi" by Geoff Chapple takes up five-sixths of the space and the film gets a brief mention and a couple photos.

The article reads like one of those too-frequent journalistic attempts to cover up lack of knowledge about a subject by using gimmicky approaches and an off-beat style. Chapple's article reads like a fifth-rate reject from the slush pile of one of the pulp magazines. It is bad! I must mention Chapple's confusion of using parsec as a unit of time. But, nothing more - I just cringe at the likely effect this dumb article will have.

[At least Stephen Ballantyne managed to address some of the faults as well as achievements of the film in his review in the same issue, so perhaps the *Listener* is not a lost cause entirely.]

CLOSE ENCOUNTERS OF THE THIRD KIND is gathering momentum, articles now appearing all over the place. *Newsweek* (November 21) had an 8 page cover feature, including 4 pages on the film, a brief interview with Francois Truffaut, and lengthy pieces on Spielberg, special effects whiz Douglas Trumbull, and "The Galileo of UFOlogy" J. Allen Hynek. *Time* (November 7) presented a 3-page feature.

New Zealand Bookworld, a rather curious magazine about which I was initially enthusiastic but which has still to develop any character or style, has finally turned its head toward sf. The December 1977 issue has a good review of *THE SILMARILLION*, as well as three small but informed reviews by Harry Ellwood of sf titles (Dick's *THE SIMULACRA*, Le

Guin's *THE WORD FOR WORLD IS FOREST*, and *THE BEST OF ARTHUR C. CLARKE*).

Way back in their August 17 issue, *Punch* presented a gloriously clever piece titled *Report by the Outer Community of Galactic Civilizations on the Renewed Overtures from Planet Earth (as Deduced from Miscellaneous Artefacts found aboard the spacecraft Voyagers 1 and 2, recovered from a Black Hole on January 1, 1990, with a Unanimous Recommendation that these Overtures be Rejected in the General Interest of all Member Galaxies)*.

Playboy (December 1977) has a beautiful parody of a certain film by Laurence Gonzales, titled STAR SPRATS, which camps up the characters and pokes fun at the story-line in a most amusing and clever fashion. Highly recommended.

The same issue has a delightful story by Philip Jose Farmer which, though not sf, shows what a master-craftsman Farmer is.

One other attraction in the same issue is a free, pullout, fold-and-fasten paper starship! ■

DUFF

DUFF, the Down Under Fan Fund, is an established fan "charity" which has held five 'races' to 'exchange' Australian and American fans attending major conventions. This year's race will send an Australian fan to the 1978 WorldCon to be held in Phoenix, Arizona - Iguacon. Further information is on the ballot sheet which accompanies this issue. ■

CURIOUS COVERS

Does anyone know how Chris Foss was able to sell one piece of artwork twice over, and for books which appeared at about the same time? Or alternatively, why publishers would knowingly pass on rights to a piece of artwork if two separate titles could be released at the same time? The artwork I'm speaking of appears on Joe Haldeman's *MINDBRIDGE* and the new Orbit edition of Asimov's *TOMORROW'S CHILDREN*. The Haldeman is published by Macdonald & Janes, and the Asimov by Futura Publications. Unless the two publishers are linked? ■

SF YEARBOOK

The first issue of the *INTERNATIONAL SCIENCE FICTION YEARBOOK* is planned for publication in September 1978. Published by Pierrot, England, and edited by Colin Lester, it will be available in both English and non-English editions. All aspects of sf interest will be covered, with information and contributors gathered from all over the world. The deadline for entries is (Northern Hemisphere) Spring and so we should see details of contents shortly thereafter. ■





Elizabeth Duke
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NEW ZEALAND

(16 September 1977)

Wouldn't you be able to print letters from more people if you either proposed a reasonable maximum word limit, or engaged in a little tactful editorial pruning? I find many of the chatty bits detract from the interest of people's ideas.

Can anyone explain why sf lovers feel it obligatory to rehash the English language (fen, loccing, etc.)?

I have recently become interested in peace education and feel sf would be a very good means of provoking thought on the nature of violence and non-violence, and on the way in which society reflects or creates these. I should welcome suggestions of sf works which raise these issues, e.g. non-violent societies, morally 'good' societies (Bliss's **A CASE OF CONSCIENCE?**), societies which appear non-violent but depend on 'structural violence' (**BRAVE NEW WORLD?**). There are many related topics, e.g. the nature of free will and of compulsion, world government. Hoping I will hear from people.

****Actually, I engage in a great deal of "tactful editorial pruning" and as you fail to mention specifics I can't explain further. The Lettercol is both a chatty and a 'serious' forum and I do try to achieve a balance from whatever is to hand. Lynne's letter following is a good example. Interested readers write to Lynne about things she mentions, while Lynne writes direct to other Noumenon letter writers.**

"Rehash" may not be the applicable term, in that many 'sf words' are abbreviations and have developed in the same way as more general abbreviations -- through common usage. Language is not static, least of all English, and abbreviations or specialist terms are soon learned and understood by a newcomer to any field.

I'm sure many of Noumenon's American readers will contact you concerning various annotated lists and theme evaluation programmes.**

Simon Davis
14 Waru Street
Khandallah
Wellington 4
NEW ZEALAND

(14 September 1977)

Airing my frustrations (aside from money, politics, we are told New Zealanders have more books per head (so to speak) than elsewhere in the world. But to me far too many bookshops still do not realize the potential of sf (and it's been around long enough). There seems to be only a modicum of effort to separate out and improve ordering of sf (and only fool luck will help you in the corner dairy).

The book stores appear to know little about their wares (maybe they should read their Noumenons), as judged by the consistency in their stocks. Or are they just frustrated by the distances and difficulties between NZ and the USA or UK where most of the books are published. Leave any large city in NZ and sf is few and far between. Oh woe...

Do you hanker for books which never arrive in NZ -- maybe I missed them but for example Niven's **THE SHAPE OF SPACE**, Pohl & Williamson's **STARCHILD**, Biggle's **THIS DARKENING UNIVERSE**. And so on.

Perhaps one problem is I only buy paperbacks -- they fit on my shelves (and who can afford hard backs).

One last word on our separation and isolation (oh the deprivation) -- don't you drool impatiently while waiting for such books as **IMPERIAL EARTH**, **CHILDREN OF DUNE** (both here at last), **DRAGON SONG** or Niven's latest, while reading about 6th editions, film rights etc. overseas. We seem about 1 1/2 years behind.

The cost of sf being what it is (you noticed?), will we hear more about sf etc. mail order services mentioned in earlier issues of Noumenon?

For all those who read the *Chronicles of Counter Earth* (i.e. all about Tarl Cabot of Gor). Have you noticed volumes 1 and 2 were copyright by John Lange, although cover credit is for John Norman. I want to know if this is the same John Lange who wrote **BINARY** (a thriller), who is now known to be Michael Crichton?

****The problem of poor book selection in other than high-population areas is common throughout the world. It's just worse in NZ because we have such a small population and thus few high-population towns and cities.**

Many of the people I've contacted at publishers and bookshops through Noumenon do have a working knowledge of sf. But small quantities mean few can specialise in sf alone -- whether publishers rep or a bookshop or shop assistant.

Most books mentioned in Noumenon are available on a mail order basis from us. A fully-fledged sf book club will have to wait a few years it seems however.

I don't know about Lange. Can any other readers help?*



6 LETTERS...

Lynne Holdom
P.O. Box 5
Pompton Lakes,
New Jersey 07442
U.S.A.

(20 September 1977)

The Hugo ballots were sent out very late to U.S.A. fans so I doubt it was a plot against foreigners -- just lack of organisation. Joanne Burger, who was at SunCon (I wasn't), liked it better than MidAmeriCon, mainly because she knew more people there and things weren't as crowded.

Interesting talking about workshops: I attended one this summer in NYC. I wouldn't say they are a total waste of time but I do think they are over-rated. A writer should have feedback and not from friends who may not tell you what you need to be told. However not all people, just by being sf writers, editors, etc., make good workshop instructors. Take Ben Bova (just got another Hugo): he has very definite likes and dislikes and will overlook gaping flaws in a story he likes, while attacking anything in something he dislikes. He does give you an idea of whether or not you'll sell to Analog.

STAR WARS (in paperback) hit the top of the N.Y. Times best seller list while it outgrossed any movie ever before being released overseas. It is definitely of the EE Smith tradition, out of Edmond Hamilton -- straight good versus evil -- and doesn't even try to be relevant. What it does want to be is entertaining. The desert parts were filmed in Tunisia and the jungle parts in Guatemala. By the way, Bova didn't like STAR WARS because it isn't relevant. It is in the Planet Stories tradition and he dislikes that tradition. However Wollheim (?) said that this is very popular right now as people seem to want magic and fantasy.

It can't be a total coincidence that **THE SWORD OF SHANNARA** (a mediocre Tolkien imitation) is 2nd highest seller in trade paperbacks. When STAR WARS was showing at Willowbrook Mall, the audience stormed into our bookstore and bought out 90% of all our sf paperbacks. Made some royalties go up.

The latest Darkover novel is **THE FORBIDDEN TOWER**. Next will be **STORMQUEEN**. MZB is encouraging people to write original Darkover short stories for a magazine. She wants me to do one but I have three other projects coming up first.

There are six novels in the Grainger series by Stableford. Of all of them, I liked **THE PARADISE GAME** (No. 4) the best.

I think Australian sf writers (or anyone) should develop their own style and vision. It's a mistake to try to imitate someone else anyway. I'm sure all my writing shows my interest in history, anthropology, legends etc. but any major interest or belief

that an author has will come through in his/her writing.

****As you will notice in my review, STAR WARS was far less a movie than it could have been (in my humble, minority opinion). Hype may be too strong a word, but I do wonder... (at least CLOSE ENCOUNTERS seems more to my taste, so all may not be lost for sf films).**

Perhaps I'll give Grainger another chance and try THE PARADISE GAME.**



Chris Fountain
96 Hackthorne Road
Cashmere Hills
Christchurch 2
NEW ZEALAND

(14 September 1977)

Noumenon 15 arrived yesterday and was devoured at once. I look forward to Noumenon's appearance in our mail box. Aside from the fact that it's a local zine, it's very well done. There's always something of interest.

I noticed my name at the masthead for the reviews after having flicked through the review pages. That's funny, says I, I didn't see my last review sent. So I trots back through the pages and see a review with my initials at the bottom. Aha. He's reprinting excerpts from old reviews when the British edition arrives.

I'm in two minds about that practice. On the

plus side, it is drawing attention to worthy novels (or collections, etc) that have once again become available (or available for the first time if you can't buy American editions in the corner store). On the negative side, it's taking up room that could well be used for something else. Perhaps a compromise. Perhaps a list of recommended books with a reference to the previous review.

I also received some copies of *King Kong Science Fiction* the other day. It might be of interest to any other readers of *Noumenon* who read Dutch. *KKSF* is a semi-prozine, published by

Rob Vooren
Hoge Rijndijk 14- A
Leiden
Holland

and costs 25 guilders for six issues (one year) if you live in the Netherlands. Unfortunately, Rob did not send me a quote for an overseas subscription. *KKSF* also serves as a progress report for the *KING KONG AWARD*, the Dutch language version of the Hugo and Nebula Awards with cash prizes. Each year's winner has the winning story published in *KKSF*. Altogether, a worth-while publication - if you speak the language.

The intention of the review excerpt approach is as you suggest. It was just a coincidence that four appeared in 15. I've wondered about a list of recommended books but, for a while, I'll leave such evaluation listings to others.

Don Ashby
738 Lygon St.,
Nth. Carlton
Melbourne
AUSTRALIA

(October 1977)

This is the fourth time I have tried to write to you since the last time. *Sing Me No Sad Songs* is largely the sort of thing I have been up against, one thing after another, till the advent of Armageddon would only cause a slight raise of the eyebrow and an eloquent shrug.

I trust you have recovered from your last batch of chaos. Though judging from a couple of pages in *N 15* you are still having trouble with your offset machine. Thanks to the conspiracy of circumstances my Gestetner went mad and had to be shot. It's got better now, but only after a terrible inky struggle for its life.

The cover for *N 15* is probably the best one to date, well drawn and a nice balance of line and space. Mike Pownall deserves congrats.

I feel that *SFWA* decision to drop its Dramatic Presentation Award is incredibly short sighted. Even though good examples of sf films or drama are few and far between, there should be the potential for awarding a Nebula if one should show up. What with Ursula resigning over the Lem business and now

Harlan Ellison resigning over this issue, *SFWA* is fast developing into an entrenched conservative clique, a sad fate for a society of 'speculative' writers.

Why publishers should be scrabbling over such writers as Niven and Pournell is beyond me. After that dynamic duo produced such dreadful books as *GOAT IN MODS EYE* and *INFERNO* I personally feel that they are both past it.

Oh Ghod now it's a *STAR WARS* cult. I suppose it will be a change from *STAR DREK*.

Ursula's *Earthsea* trilogy is being used by Coburg State College here in Melbourne as central works on a study of Childrens Lit. I went out there earlier this year and did a couple of talks on it for them and the student's response was fantastic. Every school library I go into has multiple copies of the books and they are being read like wild fire (judging by the borrowing slips). The favourite one seems to be the first, with *THE TOMBS* second. Many children have expressed difficulty with the third.

I liked Jim Collins' exposition of the trilogy and plan to bring it to the notice of some of the schools where *Le Guin* is big. It largely sums up my views on the series. It is a great shame that our own 'Magicians' do not show as keen a regard for the responsibilities of their actions as do the Mages of *Earthsea*.

Similar themes as *Le Guin* expounds in her books have emerged even more clearly in the latest of the Tolkien releases (*THE SILMARILLION*). The questions of balance and harmony and the evils of the unchecked ego are plain in the 'mythological' background to Middle Earth. I have recently been involved in a theatrical adaption of *The Epic of Gilgamesh*. This brought to my attention the incredibly large numbers of names and events which have been woven into both the works of *Le Guin* and Tolkien from Babylonian and Sumarian sources. The very name that the people call their planet in the *Earthsea* Trilogy (*Ea*) is the Babylonian God of Water. Marduk, the first of Denethors line had a wonderful horn and Marduk in Babylonian history also bore a large ox horn that would bring him aid if he blew it. Tolkien also borrowed many of the names of Kings and Queens of Numenno from Babylonian sources.

The Traps in Australia have been engaging in a spate of Gay bashings again. It says a lot for the mentality of our noble law enforcement agencies that all they seem to be able to do is bust poor old dope smokers and beat up Gays while armed robber and violent crime rates are sky rocketing.

To Lee Harding: admittedly, John Alderson's article reeked somewhat of paranoia but one never knows with John. I am convinced that most of the time he writes those sorts of articles to see who bite

8 LETTERS...

I personally disagree with your assessment of Crooked Mick, but as you said that is a value judgment so I too will pass on.

As I have said elsewhere, workshops are not designed to turn out instant literary giants. You were, I think, only half quoting what Silverberg said at AussieCon (I went through the tapes to check). What he said was: that no one who goes through a workshop couldn't do it under their own steam but the process is speeded up fantastically. I have attended quite a number of theatre workshops and though the situation is a little different, it helped me incredibly. What it allows you to do (and this applies to writing also) is to make your mistakes in a controlled situation where it will not bore the pants off the reading or theatre-going public. Or worse still, annoy them to the point of apoplexy.

Both you and John seem to have bad memories on the subject of Australian sf displays at the time of AussieCon. Space Age had both the PACIFIC BOOKS OF SF and a number of other titles on display at the convention site in their display - I saw them.

I have to agree with you on your mention of Wrightson, and John missing her out was a deplorable oversight. However, I think that the only one of her fantasy books that really worked was *THE NARGUN AND THE STARS*. It was a superb book and sadly underexposed in Australia.

The first thing that Keith heard about him being nominated for NAFF was reading about it in Noumenon. I just had it from him on the phone and wild horses wouldn't drag him to be the guest of honour or anything similar. Keith informs me he has gone off cons and prefers his company in small groups.

Viewed From Another Shore: I have to disagree with Mr Treadway on his opinion of F&SF covers. They have a peculiar style all of their own and have come up with some striking results. The one for the special Fritz Leiber edition springs to mind at once.

Well, thanks for yet another superb edition. I will look forward to many more. Give Deb my love.

***Don also wrote of his and Marian's life, as well as the ASFF's Instrumentality. Thanks Don, and see you in February.*

A. Person
Auckland

NEW ZEALAND

(October 1977)

The film *FOOD OF THE GODS* arrived here recently and after seeing it, I must say Rollo Treadway's criticism of it is a bit harsh. Sure, some of the dialogue is terrible, but apart from that, the film is great fun. On the whole the special effects are good and some of the matte work combining the actors and the live rats is excellent. So if you want some entertainment, go see it!

We've received two letters from Don recently (October 30 & December 7) and I've rearranged them to fit the issues discussed.

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

Noumenon 15 & 18 both arrived today, so I took time off from collating Mythologies to run through them. Both were up to your usual standards, and I even agreed with your book reviews.

#15: I was particularly happy to see that Garry likes David Masson, whom I've long considered one of the overlooked greats of the field. *Traveller's Rest* and *Lost Ground* are both among my all time favourite SF shorts.

I'm glad to see Rollo Treadway likes Tom Barber's work. We met the Barbers a couple of years ago at their first convention, and were some of the first people to see his major fantasy work. We've also seen his private collection, which includes some really fine work (fantasy and mundane) which he won't sell. We've bought an oil painting from him of a truly smug and menacing crocodile in a dungeon, which hangs behind my desk at work. It is vastly amusing to watch salesmen as their eyes periodically flick up over my shoulder and then back, nervously.

#16/17: I was heartily amused at the attempts to decide on a basic sf list. While I was in college many of us wasted many an afternoon arguing about that, and it took a long time to realize that no such thing could be developed; people's tastes and opinions vary too much. My own list would include such relatively unpopular pieces as *MODERAN* by Bunch, *BEYOND APOLLO* by Malzberg, *DYING INSIDE* by Silverberg, *THE SHINING* by Stephen King, *DROWNED WORLD* by Ballard, and others, as well as many that most fans would probably agree on. But even the more popular authors are controversial. Which Heinlein goes on? *THE MOON IS A HARSH MISTRESS*, or *DOUBLE STAR*?

I certainly hope *STAR WARS* gets to you soon. It's definitely worth seeing. I'm not really a movie goer, but I've been six times, and it's my favorite movie ever.

I notice Peter Graham refers to the game *STARSHIP TROOPERS*. In true loyalty to the book, all the scenarios are weighted so heavily in favor of the humans that the aliens cannot possibly win.

I disagree with Rollo Treadway that F&SF suffers from its lack of interior art. Do paperbacks suffer the lack? I enjoy SF art when I'm in the mood for looking at pictures. But when I want to read, I want words.

#18: I see John Alderson took offense to my taking offense to his remarks. Well, if John wants to interpret disagreement as "wilful" misreading of his remarks, I suppose I can interpret his whole argument as a parochial attempt to color the entire world with his paranoia. But I'll be nice. I'll simply point out that it is not true that all US sf prozine

editors worship technology (Ted White? Ed Ferman? Terry Carr? Robert Silverberg? Damon Knight? David Hartwell?) But facts have never interfered with John's ability to maintain a stance before, and I don't expect they will this time. But to be serious, is he really saying that Australians are seekers after truth and us Yankees are seekers after bigger machines? That sounds like the True Faith to me, and sf, whether it be Australian or Paraguayan, strikes me as a pretty poor basis for that kind of religious faith.



Andy Porter
Algol
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USA

(30 November 1977)

The Collins article (in Noumenon 15) would have been better if Collins had read the Algol-published booklet DREAMS MUST EXPLAIN THEMSELVES, by Ursula le Guin, which he obviously hadn't. (In fact he obviously didn't know what it was -- "small press collection of various items").

Ursula's title essay is about writing children's fantasy generally and the Earthsea stories specifically. The booklet also contains a map of Earthsea; The Rule of Names, an early story set in Earthsea and not included in the three volumes of the trilogy; an interview; and her National Book Award acceptance speech (when she won for THE FARTHEST SHORE).

Just by coincidence we still have 180,000 copies in the spare room, and the price is \$3US to the above address.

It would be interesting (to me, alone, maybe) for Rollo Treadway to do something on Algol.

No. 15 just received this week, if you're wondering how the post office is at delivering the mail. If you've got a spare day, let me tell you some horror stories.

***Although Jim included a bibliography, I was responsible for the updating and including the comment on DREAMS. Whether Jim has read it or not I don't know.*

*Three months between NZ and America (or Europe) by surface mail is par for the course, I'm afraid. Thus my enthusiasm for airmail.***

Jan Howard FINDER
PO Box 2038
Fort Riley, KS 66442
USA

(6 November 1977)

I must disagree with Treadway on his conclusion to his STAR WARS article. True the schlock has started already, but to say that it is SW fault is to put the blame on the wrong place. It is like cursing the bastard child for the sins of the parents. The blame belongs right where it belongs: on the brain damage cases who only see \$ signs and not what a property can become. DAMN NATION ALLEY is so rank, that you could smell it in a vacuum. It is a real dead TURKEY! Christ, there are even "KILLER COCKROACHES" in it.

Lucas did what he intended to do, which was to do up a Space Opera right. With little money and less talent any one can butcher the idea. By the way there is a chance that CLOSE ENCOUNTERS OF THE THIRD KIND may give SW a run for its money. I haven't gotten to the review in Time, but it is not unfavorable at all. It mentions it in the same breath as JAWS and SW in a most favorable way. Oh dear, the possibility of two GOOD sf flicks in one year is almost too much to comprehend.

***As I've noted elsewhere, a few non-gosh-wow reviews and appraisals of STAR WARS are starting to appear which will hopefully save sf from total disrepute, especially as so many god-awful cash-ins are promised. DAMNATION ALLEY (originally to be released as SURVIVAL RUN) was scrapped; but then resurrected after the success of STAR WARS. The rot has already set in. ***

Jon Noble
c/- Wilyama High School
Morton St
Broken Hill, NSW 2880
AUSTRALIA

(24 October 1977)

Peter Graham's reference to his being a war-gamer as well as an sf fan (Noumenon 16/17) and his mention of the Fletcher Pratt Naval War game, raises the interesting relationship between wargames and sf. It seems to me that a great number of fen are also interested in wargames, while many wargamers are also sf readers. Witness the vast explosion of sf games in the field. Look also at the sf writers who have an interest in wargames. Fletcher Pratt has already been mentioned; it was through his game that L. Sprague met him. H.G. Wells more or less started the whole hobby with his book THE LITTLE WARS.

Fred Jane, now remembered for such works as JANE'S FIGHTING SHIPS, JANE'S ALL THE WORLD'S AIRCRAFT and JANE'S DRAGONS AND BASILISKS OF LOWER MIDDLE EARTH, also created a naval wargame (in the 1905 JANE'S FIGHTING SHIPS). Fred Jane's connection with sf is that he was not only a well known illustrator of the 1880's and 90's (or thereabouts) but that he also wrote a number of sf books in the 1890's which enjoyed

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a modest popularity in their time.

Fritz Leiber and Harry Fisher created a game based on the Gray Mouser stories, now marketed by TSR as *Lankmar*. As well as numerous fan there are also a number of pros who play such games as *Dungeons & Dragons*. Jerry Pournelle mentions the game (and some other wargames) in his *Galaxy* column.

My, Jack Vance seems to get around. I thought he was a Californian so I have my doubts as to whether he'd be a Memphis Magician -- but still, it's possible, I suppose. Under his proper name he writes mainly mystery stories.

Elron was quite a noteworthy sf author in the 40's. If he hadn't founded scientology who knows what his quite obvious imaginative talents would have produced.

***Judging by the article in Time (December 26) games of all sorts are a huge success in America at present, sf-oriented games presumably part of a much wider interest and trend. ***

David Bimler
706 Massey Street
Hastings

NEW ZEALAND

(13 November 1977)

First things first . . . congratulations on your Waiheke Island election results! And many thanks to Peter Graham for his kind words in *Broad Moonlight*.

Dragons next. Jon Noble mentions their evolutionary history in *Noumenon* 16/17. Well, they probably split away from the rest of the vertebrate family tree at the end of the Devonian era, about 350 million years ago. The lobe-fishes then had 6 limbs (and so have the coelacanths today), but their land-dwelling descendants chose to drop a pair (the shame of the Bimler ancestry). "Unimaginative beasts, what was good enough for a bedstead was good enough for a labyrinthodont".

However, dragons evolved from a stock of lobe-fishes which kept all 6 lobes. The continents were drifting together during the Devonian and forming Pangaea; except for China, an isolated clump of clustered rock at the time. Perhaps 4-legged amphibians got the first fin-hold on the mainland while the 6-legged latecomers were restricted to China.

Dragons might indeed resemble the warm-blooded and feathered dinosaurs. They could also have evolved like the pterosaurs (*Sordus Pilosus*, "the hairy devil", in particular) -- these were covered in fur. Or maybe their wings were originally used in temperature control, by absorbing heat and radiating it, and were later altered for flight. Anyway, you'll soon be up to your printing press in such letters as "Dragons versus Dinosaurs: Effects of the Great Permian Ice Age".

The first flying vertebrate seems to have been a 300 million year old shark. Its fossil was reported at the beginning of the year; it could glide a few hundred metres over the water. It might yet turn up as the gimmick in a disaster movie.

Mention of China reminds me -- did you know that K'uei-hsing is the Chinese god of examinations? One of his colleagues is "Red Jacket", who protects candidates who are not very well prepared. Did you care?

***Of course I care! Do you think this is a mere journal of useful and immediate information. Why, we've even promised items for the next issue which have not appeared even 10 issues later. How many others can claim such a record? ***

Lynne Holdom
PO Box 5
Pompton Lakes, NJ 07442
USA

(9 December 1977)

Thanks for *Noumenon* 18. I enjoyed reading Chandler's account of his trip to Japan but there's not too much to comment on. I haven't heard too much about pirated editions of novels. I do know that anyone who buys a coverless book is stealing from both author and publisher. You see, here in the US bookstores tear off covers of books they return to the publishers. (The publisher then issues a refund). Thus coverless books, which often sell in second-hand stores for very low prices, are rip-offs. Most authors get a certain percentage of recorded sales, so this practice hurts them as well.

STAR WARS is not meant to be serious sf -- at least in my opinion. It's a fun film in the tradition



of all those old Errol Flynn swashbucklers. I happen to like this genre but can see where others might not. I think one reason that STAR WARS is so popular is that it isn't relevant but simply fun. Is escapism wrong?

John Alderson's arguments are the old ones that are trotted out to slam GOR novels (which I loathe). Look, publishers are out to make money. To do so, they must sell the books they publish. Therefore a successful editor had a pretty keen idea of what will sell and what won't. Unfortunately downbeat stories about people realizing (or not realizing) themselves don't sell very well. SF readers (in

general) want adventure; they want the good guys to win. So a successful publisher tries to give that to them. A beginning writer (whether British, American, Australian or Antarean) should be aware of this. Wolheim once remarked that he personally liked Michael G. Coney's work but that it died on the shelves. He tried different cover artists - everything - and it still died. So now, regretfully, he's not buying Coney's work. On the other hand, he isn't overly fond of John Norman's work but it is the all-time best seller for DAW. Those horrible Gor novels finance beginning authors who may or may not catch on.

Yet I can't believe that Australian authors should become pseudo-American to sell their work. I suppose the best thing is to become known so that one has more freedom in later works. However space opera is coming back in due to you know what. The *Lensman* series is going great guns in sales (double normal) as a result of STAR WARS. Fantasy of the sort that C.J. Cherryh and M.Z. Bradley write is also very popular and is what editors want more of. *THE SWORD OF SHANNARA*, a mediocre Tolkien imitation, was 2nd on the NY Times best seller list. STAR WARS (the pb) was on top.

By the way DAMNATION ALLEY is pure junk. Even *THE EGGPLANT THAT ATE CHICAGO* is better, or even *(gasp)* *THE GREEN SLIME*. Roger Zelazny should sue. I also saw the tv show based on one of Zenna Henderson's stories. It wasn't bad. I tend to agree with Buck Coulson. Kim Darby was the lead.

Paul Walker will be the new reviewer for *Galaxy*. J.J. Pierce is the new editor. My friend Anji Valenza is doing artwork for them and I'm reading the slush pile. You want to read really bad sf?

***Thanks for your letter Lynne and the Birthday and Christmas wishes. Birthday?, the reader asks. Yes, y'umblle editor, being a Sagittarian twit, celebrated his splotch/erase birthday on the 17th and a fine time it was too. A mere 200 closest friends helped the celebration, from 3pm to dusk (well, a little after), and highlights included a mountain of food, a spitted lamb, gallons of imbibements, and Rollo "Frisbie" Treadway. ***

Alan Dean Foster
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Big Bear Lake, CA 92315
U.S.A.

(4 December 1977)

Many thanks for Noumenon 18. To bring you and your readers up to date on the new STAR TREK, here's the latest. The series is, at least temporarily, off (postponed, officially). However, since numerous performers had already been signed for the show, and since a good deal of money has been spent on sets and supporting personnel, plans now are to go ahead and produce a theatrical film version of ST. Next week they may decide to do a western instead. This is how it is in the TV-film world of Hollywoodland, where past, present, future, and the fourth dimension coexist, and where the most important and creative decisions

appear to be made in the last named region.

STAR WARS has just passed JAWS as the all-time American box-office champ, with over \$US120 million in revenues. It is expected to surpass the latter in overall revenues as overseas box-office receipts begin to come in. None of which means a damn, you understand. BIRTH OF A NATION is probably still the all-time box-office champ, if one had a way to record paid admissions, instead of monetary totals.

CLOSE ENCOUNTERS OF THE THIRD KIND, as I suggested in my previous letter, is well on its way to becoming another box-office smash. While the special effects are over-rated, they are still excellent, and the film is very much worth seeing. It'll never do the business that STAR WARS is doing because it doesn't appeal to as many age groups or cut across as many lines of interest as STAR WARS, but it will show a nice, fat, profit for Columbia studios.

DAMNATION ALLEY was finally released, but according to those who've seen it, retaining the original title of Zelazny's book was about as true to the story as the film got. Even despite the fact that most sf fans I've talked to consider the picture a turkey, it's still doing reasonably good business.

The rock group QUEEN is using Kelly Freas' first astounding cover in its ads and on their new album (the soulful eyed robot holding the dead man, for those who don't recall the painting).

Oh, and Rollo Treadway might be interested to know that the young farmer and his wife on the cover of my short story collection WITH FRIENDS LIKE THESE (Del Rey, December release) are none other than Mr and Mrs Michael Whelan. Mike painted himself and his lovely missus into the story.

***Thanks again for keeping us up to date Alan. It seems STAR TREK will need a book titled something like THE ALMOST BUT NOT QUITE FILMS, TV AND STAGE SHOWS OF A CULT CLASSIC. ***

Ian McLachlan
37 Hillcrest St
Masterton
NEW ZEALAND

(7 December 1977)

I've been re-reading 15 and 16/17 and, finding various points of interest, decided to pass a few thoughts on to you.

The 1977 Locus Poll was extremely interesting. I can only say it would have been great to have been able to read some of the original novels listed. If it had not been for magazine serialisations only four of the ten would have been available (to me at least)

Viewed From Another Shore: Rollo has turned back to the line I prefer, and lately has been much improved. No, not improved, just more to my taste I suppose. I was amazed to see that none of the long established prozine artists (Freas, Gaughan, Schoenherr, etc) made it to the Hugo finals.

I notice various mentions of New Zealand sf by M.K. Joseph and the like. Another book not mentioned is *THE RIM OF ETERNITY* by Adrienne Geddes. It concerns a post holocaust

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world in which NZ and Australia have survived, along with (from memory) parts of China and isolated pockets elsewhere. Into this world comes a race of insect-like aliens. I don't recall how it ended now, but most (if not all) the story takes place within NZ and over a fairly long period of time. The book was published by Collins in 1964.

As a matter of interest can you give us an idea of how many copies of *Noumenon* you print each issue? I recently received a sample copy of SF Commentary and wonder how your print run would compare.

Lastly, we come to the Low Blow Department: have you made any progress with the Book Club; the NZ Convention; the poll? I don't really expect any detail but would be interested to know if they are still being investigated or have been dropped for lack of response.

Keep up the good work.

***I don't know the Geddes book and can't say I've seen it (or the author) mentioned anywhere. Does anyone else have any info?*

On circulation, I print around 500 copies, distributed as follows (rounded figures): 340 (NZ), 60 (AUSTRALIA), 60 (USA/CANADA), 20 (BRITAIN/EUROPE), which includes subscribers and bookshop sales (plus trades for other zones)

*A Book Club is not possible yet, it seems (lack of space and time), the convention takes a great deal of organising and again time has hindered progress (while UniCon in Australia at Easter has pre-empted plans for early 78 in NZ), but the Poll may yet surface in *Noumenon* 20!***

Glenn Webster
39 Woodside Road
Henderson
Auckland 8
NEW ZEALAND

(December 1977)

Greetings and salutations. A thousand thanks for the complimentary issues of *Noumenon*. Your patience must be phenomenal. I haven't even phoned in over six months and still they come. Well, here's a cheque just to prove I still exist.

I am most impressed with the magazine and find the index of contents ideal.

A most impressive item just out from Ballantine is *Ariel: The Book of Fantasy*. Originally by Morning Star Press, this large format paperback book contains the 'prelude' to *A Boy and His Dog* by Harlan Ellison, articles by Ursula Le Guin and G.F. Ellwood (Frodo as Christ), and an interview with Frank Frazetta. All illustrated in colour and b&w. One strange item is the credit on the front cover for J.R.R. Tolkien. No such inside... still well worth adding to any sf collection, nonetheless.

I must agree with ARF to having been disappointed in *SILMARILLION*. Priceless no doubt, but less than compelling.

THE KING OF ELFLANDS DAUGHTER goes on my must buy list, but what's this "split in STEELEYE SPAN" bit. That would be sheer

tragedy. Please elucidate.

Astro-forming sounds like a fine idea -- perhaps volunteers should bring their own technology.

***Glenn was one of the many people in NZ publishing who gave *Noumenon* a helping hand in the format stages -- he's left that side of publishing but I'm glad to see his interest in sf continues. Where are all those reviews you half-promised Glenn?*

*I don't know details on STEELEYE SPAN. Perhaps some other reader can help.***

We Also Heard From:

Mike Pownall (NZ) *Who sent some more artwork, for which many thanks Mike.*

Bruce Ferguson (NZ) *Who sent a chatty letter early in November and suggested Rollo look into the overlap between sf art and record album covers -- in his spare time, like. Bruce made a number of suggestions which I've passed on to Rollo, and the recent NZ availability of the **ALBUM COVER ALBUM** may be another spur for Rollo. Stay tuned.*

Maureen McKee (NZ) *Who sent copies of a few Library Journal reviews of sf titles.*

Colin Lester (UK) *Who sent an update of info on the **INTERNATIONAL SCIENCE FICTION YEARBOOK** (see *Quidnuncs* also).

Vanya (NZ) *Who sent a very nice hand-drawn Chrissie card.*

David Wingrove (UK) *Who says **SPLIT ENZ** are doing quite well over there, even to televised concerts. Thanks for the other notes too Dave.*

Carey Handfield (AUST) *Who sent some most appreciated Aussie cartoon books to give us Kiwis some idea of how weird things are over the Tasman also.*

Dave Cobbledick (UK) *The new membership secretary for the B.S.F.A.*

Roger Horrocks (NZ) *Who says he "will sooner or later write that article" (on early NZ fandom). We're still holding our breath Roger, so please come through soon.*

Roger de Vere (NZ) *Who sent a few of his new poems. Thanks, Roger.*

Joanne Burger (USA) *Thanks for the compliments and offer of reprinting Joanne.*

Kerry Doole (UK) *Who sent another muchly-appreciated bundle of clippings and comments on sf and music, some of which will pop up here and there.*

Dave Pengelly (now in Canada) *Whose con report should appear elsewhere in this issue.*

John Brunner (UK) *Who sent a personally-designed humorous postcard, guaranteed to leave on in no doubt as to John's evaluation of your previous communication to him.*

And quite a few others whose letters will appear next issue.



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A Song In The Depth Of The Galaxies

(i) Toward The Distorted Mirror

Music and literature: both of them mirrors of their age. Thus it could once be comfortably said. Both served in the role of social commentary, as historical embellishment, poetical incamation of the *zeitgeist*. A careful comparative study of these two forms over the last six hundred years would show clearly this complex relationship and illustrate how effectively they complemented each other in this role.

And why state the above if I were not now going to illustrate how this situation no longer exists.

Music, like literature and art, consists of many strata. I state the obvious, but sometimes that is necessary. Within this small (small?) genre of sf there is a diversity unparalleled elsewhere. But what impression does Joe Soak have of it? Doctor Who, Space 1999, Dan Dare, Monsters, Rockets and Robots! The better-informed may even have read some of the stuff — Wells, Orwell, Perry Rhodan! Thus with music. To many the shell is the egg, and they don't bother to look at what is underneath the shell. Pop, light orchestral, trad, jazz — that is the shell of contemporary music. And how does this relate to sf? Ahah, I return to my first statement, mirrors of the age, for in sf we have finally a literature that attempts to look beyond its age, to extrapolate and consider alternatives. It is a distorted mirror, if you like, not entirely escaping the limitations of this present, though seeking something else in the reflection, something innovative, some aspect of transition. However, until very recently it was most noticeable that there was no movement within music that paralleled this situation.

I can propound several of my own theories as to why this should be so, but they can all be condensed into one simple factor: technology. Until the last ten years there had been very little radical change in musical instrumentation, and within the last decade, as in so many other fields, this has been rectified to the point that one man can take the place of an orchestra (and play a damn sight louder, too!), one instrument can reproduce every conceiv-

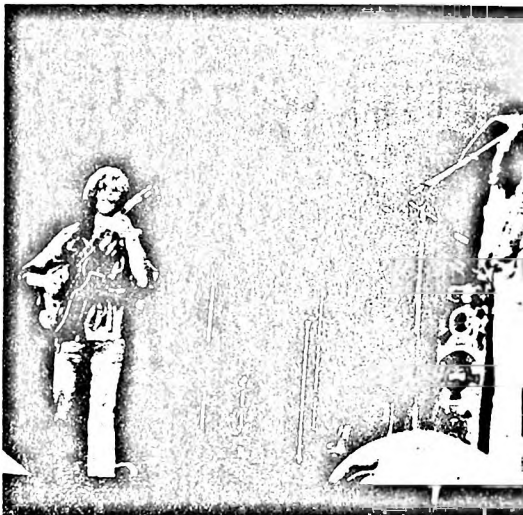
able sound, and a computer can write a "symphony". Words can be shaped stylistically by the human mind: music needs technology to achieve the parallel result. Hence the gap. Hence the absence for so long of an sf-oriented musical form.

And where do we find this form?

Certainly not in the BBC's Radio Workshop, nor (heaven help us!) on a re-issued copy of the Tornados' Telstar. Grab the headphones and a teaspoon: we'll break the shell and see what's within.

(ii) A Satisfactory Medium

Jazz failed to provide a satisfactory medium for sf-orientated music primarily because it was a dionysian strand of the musical tree; music of the body, a spontaneous outpouring. More basically it failed because the bias was upon instrumentation, and its scant lyrical message was existential rather than



apocalyptic. It was an off-shoot of jazz, however, a nephew several-times removed, that finally captured the spirit of the genre; that incorporated the grandiose with the isolate, the gothic with the absurd, the technological with the fantastic.

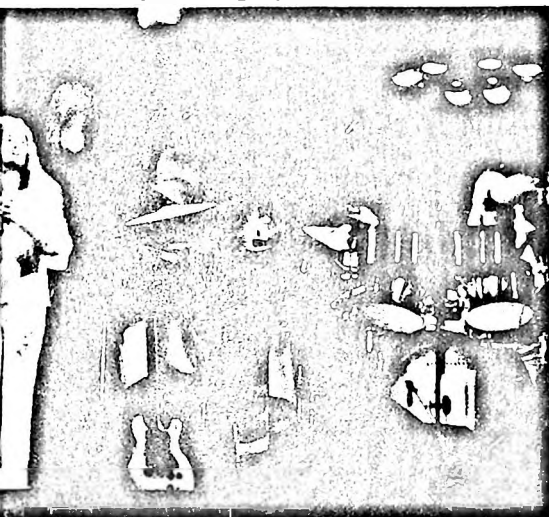
Contemporary rock music (and I do not mean all rock music) has adopted the ideas and imagery of sf as its currency and is slowly producing a whole body of music that must be considered alongside the literary, artistic and cinematic offerings when evaluating what sf is at present. Some of the names may be familiar, others completely alien to the average sf fan (and I hope none of you out there are average). One fact is certain, however; most of the musicians seriously producing these works earn far more than the better-known sf writers. Yet little is known or heard of

them within sf circles.

If I utter a few names such as YES, PINK FLOYD, HAWKWIND, the GRATEFUL DEAD and David Bowie — ah, then you've heard of some of them! But what of Peter Hammill and AMON DUUL, CAN and MAGMA, KAHN and HIGH TIDE. The list is much longer. Rock music is impregnated with sf references to the core. Its semasiology is identical to that of sf (fantasy or fiction). What follows is only a brief summary of a few examples of a far wider range of musical offerings that originate from within sf and are much concerned with topics that are the constant diet of the sf writer.

(iii) **The Aerosol Grey Machine**

If gothic literature has its counterpart, in music, it is in the work of Peter Hammill, individually or as part of the group VAN DER GRAAF GENERATOR.



ERATOR. His powerful, insistent themes consistently overlap the concerns of the sf writer and, throughout a sequence of masterful albums, he has explored numerous aspects of the solitary human adrift in a hostile environment. Much of this consists of personal statements of a contemporary nature — songs of disillusioned love and religious condemnation — and so does not concern us for the purposes of this specialised resume.

The 1970 album **THE LEAST WE CAN DO IS WAVE TO EACH OTHER** contained two songs that are immediately identifiable as sf:

*Flame sucks between the balls of steel;
nothing moves, the air itself congeals ...
Look at the flame if you want to,
hear the sharp crack of the fission,
smell the brief vapour of ozone.*

feel static motion!

The words are from **What would Robert have said**, and the reference is direct (to R.J. Van der Graaf of MIT), but it is the unusual use of instruments and Hammill's distorted vocal style (the distortion physical not technical) that complete this vision of a new era of omniscience. The growl and rumble of electric organ and drums beneath a screeching saxophone makes for disturbing listening. The atmosphere is threatening, hinting at overwhelming force, lulling and then lurching into open hostility. And such effects could not have been achieved without the considerable developments in instrumentation of the last decade.

More blatant is **After the Flood** which describes (musically and lyrically) the apocalyptic demise of Mankind as a nuclear war rages and the polar ice-caps melt (an ingenious effect upon organ). It is blunt. It is simple. But the simplicity marks this down as the ultimate holocaust song. There is even a touch of bathotic humour:

*The final man is very small,
plunging in for his final bathe ...*

Again — and like all of Hammill/VDG's music it is not easy listening. The central riff, with its atonal basis, has a discomfiting effect, followed immediately by Einstein's unforgettable prophesy of "total annihilation". It is powerful stuff, capturing the grandeur and overwhelming superiority of nature and emphasising the frailty of Man.

On their third album **H TO HE, WHO AM THE ONLY ONE**, Hammill set out to write a specifically sf piece. The result was **Pioneers Over C**, a chilling tale of how the first men to travel in excess of the speed of light cease to exist. I could quote the whole song, for it is a marvellous example of sf poetry. Here is a brief extract:

*I am the lost one, I am the one you fear, I am
the lost one. I am the one who went up into
space, or stayed where I was. Or didn't exist
in the first place ...*

The whole conception is perfect. The music emphasises the isolation, the emptiness, the fear and the confusion. Again there are the atonal riffs, a trademark of VDDG, and when the music stops there is Hammill's voice alone in the void, intimidating and shrill.

Another album, another song. On **PAWN**

by
David
Wingrove

Part One. Reprinted from Vector, the Journal of the British SF Association, with permission.

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HEARTS Hammill presented the track *Lemmings*, an examination of the question "What course is there left but to die . . . in search of something we're really not too sure of?" The song is of a future that is already seeded in the present; where the young can see no point in continuing. This stark visualisation of the world as a machine "out of control" is soberingly like the futures visualised by writers such as Brunner. But it is a song with hope:

*Cowards are they who run today,
the fight is beginning,
no war with knives, fight with our lives,
lemmings can teach nothing.*

On his solo albums Hammill tends to produce a much richer, if less straightforward, tableau of songs. He creates scenarios that would make fine Hammer movies, and they read like a collocation of Fritz Leiber and H.P. Lovecraft, the lyrics opulent and loaded with throwaway references. (In the *Black Room* on the album **CHAMELEON IN THE SHADOW OF THE NIGHT** is the first of these inner-space operas, pulsing and poignant, followed by the even more extreme *A House is not a Home* (with a blatant reference to Aldiss' *Barefoot in the Head* and the idea of omnivision) on the album **THE SILENT CORNER AND THE EMPTY STAGE** (which has two tracks which are also sf: *Modern* and *Red Shift*). The third of these powerful solo efforts is *Gog and Magog* (in *Bromine Chambers*) on the **IN CAMERA** album, which attempts to relate God to Evil, Good to the Devil and Heaven to Hell.

Here I am perhaps straying from direct sf reference (i.e. there are no berserk robots, alternate worlds, space ships or little green men). But the wealth of material that Hammill assimilates into his visions necessitates more than a brief mention, and I judge them here much as one would evaluate a marginally-sf story by an established sf writer; in terms of its relationship to the genre.

(iv) On A Sailing Ship To Nowhere

An important aspect of the preponderance of the music I am discussing here is its dependence upon the technological advances evidenced in instruments such as the electric bases, the clavierorgan, the moog, the tone generator, the copi-cat, and various other instruments of distortion and amplification. What was not to be expected however, but which is nevertheless more than apparent, is the technical skill of the musicians making use of these new implements of sound. VDGG are excellent and well-disciplined musicians. So too are **YES**, **KING CRIMSON**, **MAGMA** and **PINK FLOYD**. It must therefore be said immediately that without the oral punctuation supplied by

these newly-developed instruments, the lyrics could seem rather trite, even banal.

And so I come to **YES**, who are, in my opinion, the best of the musicians I shall discuss, though not perhaps the group most deeply interested and involved in sf. In their music this condition of the musical punctuating the lyrical is developed to a fine art:

*Yesterday, a morning came, a smile upon your face,
Caesar's palace, morning glory, silly human race,
On a sailing ship to nowhere, leaving
any place, If the summer change to winter,
yours is no disgrace.*

An excerpt from the post-holocaust song *Yours Is No Disgrace* on their **YES ALBUM**. [YES can be obscure lyrically and yet there is never any doubt of the emotional intent. The

YES can be obscure lyrically and yet there is never any doubt of the emotional intent. The music lifts the words to a higher level of meaning. Through tracks like *Astral Traveller*, *Yours Is No Disgrace*, *Starship Trooper*, *Close To The Edge*, and *The Gates of Delirium*, they have pursued a relentless course, undertaking to illustrate the movement by man towards a higher state, a state of grace. In their philosophy, the individual may be frail but never unimportant; the species often in error but never, ultimately, less than sublime. There is an optimistic view in direct contrast to VDGG's dystopian views.

Jon Anderson, their singer and lyricist, admits to the influence of the writer, T. Lobsang Rampa, and the abstruse wording of the last three albums is certainly evidence of this influence. Their pieces inhabit a fantasy realm of the spirit, a mystic wonderland linked tenuously by their imaginations. Their choice of Roger Dean as the illustrator of their albums is only part of this overall pattern (see **SFM**, vol 1, no 11 and vol 3, no 3, on Dean's work).

Of all their songs/pieces, the most directly associated with sf is *Starship Trooper* on **THE YES ALBUM**. It is a powerful piece of work with several references to Heinlein's book:

*Sister Bluebird, flying high above,
Shining wings, onward to the sun . . . "*

Its climax, *Wurm*, with its gradual, repetitive build-up, convincingly evokes the image of a mile-long spaceship thundering through the void, majestic and Van Vogtian. The heavy bass notes, the forceful descending organ chords, and the slow, regular insistence of the drum produce a spine-tingling crescendo that eventually erupts. Sf's answer to Wagner!

YES have become more subtle, if no less grandiose, since the time of *Starship Trooper*, and their 80-minute work **TALES FROM TOPOGRAPHIC OCEANS** can as easily be interpreted in sf

terms as it can in terms of a spiritual search. It traces Mankind's development from near-lizard to a creature of pollution, cities and war, and then extrapolates towards the final man who acknowledges his "source" and admits to the harmony of life. The *Ritual*, the fourth and final part of this work, culminates in the ritual incantation: "*Nous sommes du Soleil . . .*" (We are of the sun. . .).

Perhaps Utopias are unpopular in current sf, subdued and submerged beneath the weight of innumerable dystopias, yet the musical presentation of these ideas by YES makes it very hard to reject either their emotional or intellectual appeal. Personally I am sceptical of Utopias (and wouldn't want one if you gave it to me . . .) but if they played music of a comparative standard all day and every day I think I could easily succumb.

And YES are still improving, still exploring their fantastic realm. *RELAYER*, their last album (at time of writing), and its major piece *The Gates of Delirium* continues this investigation of the dominion of the spirit. As in all important sf, they examine an aspect of the mundane world outside of its natural parameters and, by stripping it of its secular trappings, highlight its failings and its marvels:

*Soon, Oh soon the light
Ours to shape for all time, ours the right.
The sun will lead us
Our reason to be here . . .*

There is a whole tangential off-shoot of sf-orientated rock at which I have only the time (and inclination — it's a deep diversion) to hint at in this summary. That is: purely instrumental music inspired by and dedicated to the genre. Much of German contemporary music is of this nature and it is, in itself, a growing sub-culture. Alas that the originators of this highly imaginative hybrid are no longer with us, or, should I say, they are but their interest has waned. . . the vision has withered and died.

PINK FLOYD astonished the complacent musical world in 1967 with an album that combined fantasy, sf and children's songs in a magical way. *THE PIPER AT THE GATES OF DAWN* (incidentally a chapter-title from *THE WIND IN THE WILLOWS*) presented *Astronomy Domine*, *Interstellar Overdrive*, *Matilda Mother* and *Chapter 24*. The music was pregnant with the imagery of sf, the hollow thunder of drums and the pulse of bass and organ. Then, in 1968, they produced an even better offering with *A SAUCERFUL OF SECRETS*, less magical but more mystical. Besides the title track there were three other tracks to entice the imagination: *Let There Be More Light*, *Remember A Day*, and *Set The Controls For The Heart Of The Sun*. The words hinted and the music completed

the image; the longer songs instrumental journeys between the planets. (Listen to the quiet passage in *Set The Controls . . .* on their live *UMMAGUMMA* album.) A promising debut hinted at better things to come, and the promise was at first fulfilled.

The *Narrow Way* on *UMMAGUMMA* (with its live versions of their earlier works), *Cirrus Minor* on *MORE* and *Echoes* on *MEDDLE* were all developments of those early themes. But the impetus slowly drained away, leaving only the lifelessness of technically perfect albums such as *DARK SIDE OF THE MOON*. There are no concessions to sf. The visions have clouded over, to be resurrected only at concerts when "the old stuff" is played. The early offerings were gems, and we have them to thank for the ever-widening sub-culture of sf-related instrumentalists, typified by *TANGERINE DREAM*, *CLEARLIGHT SYMPHONY* and a host of German rock bands. The first of these deserves a brief mention, being the only performers of this manner of music to have reached a wider commercial audience. • Continued next month. •





VIEWED FROM ANOTHER SHORE

**Rollo Treadway discusses
SF Art and Illustration**

December is usually a big month for books, especially coffee-table books, and this last month has been one of the best Christmas months for readers interested in sf art. While a little hard on the pocket, a surprisingly large number of sf art publications of note have appeared and I'll mention a few that have caught my eye.

After a rather long wait Ariel (Morning Star publications) has finally made an appearance in NZ bookshops. Strangely, Ariel 1 has been overlooked and the second issue is so far the only one available. An enticing conglomeration of fiction, art and comics, Ariel 2 is a beautifully-produced full-colour publication of excellent quality throughout, containing artwork by Rich Corben, Frank Frazetta, Bruce Jones and others. Frazetta and Corben gain special attention with an interview with the former and a full colour comic strip by the latter. Both

features are incomplete, however, as the reader requires Ariel 1 for the first instalment of each, which detracts somewhat from the publication's overall appeal.

But perhaps the greatest drawback is the rather extreme \$9.75 cover price. Ariel was originally planned as a quarterly and, despite the improvements in production since the first issue, I think the future for this publication at this price must be extremely doubtful.

At \$8.80 THE ART OF FRANK FRAZZETTA Volume 2 (Pan) is perhaps a better bargain, but this book has its limitations also. As a follow-up to the very successful Volume 1, the same format of the earlier volume is retained, thereby once again severely limiting the amount of written material presented about the artist and the paintings. Betty Ballantine provides another short and rather uninformative introduction, the only written material supplied. The artwork itself, while



not up to the standard contained in Volume 1, is still very fine indeed and can only add to the reputation of this impressive artist.

One obvious drawback, however, is the inclusion of all thirteen paintings contained in the 1977 Frank Frazetta Calendar. As much of the remainder of the material is either pen and ink illustrations or watercolour works, the repetition detracts a little from the book's overall appeal. But it is still a fine publication.

Slightly larger in page format (10 1/4 x 10 1/4), and to comic fans like myself, somewhat more appealing, is Harry Harrison's GREAT BALLS OF FIRE (Pierrot). Supposedly a study of sex and sf illustration, the book suffers from several drawbacks. The written material is lightweight to an extreme, the illustration captions repetitive and rather nebulous, and so it is left to the illustrations to carry much of the reader's attention. But this they certainly do! Delightfully crossing the rather artificial barrier dividing sf illustration from comic

Ariel

THE BOOK OF FANTASY



BY HARRY HARRISON
ILLUSTRATIONS BY FRANK FRAZZETTA
AND OTHERS

strips, Harrison has chosen a remarkable array of material to highlight his text.

Illustrations are presented from such far-flung sources as sf prozines from all ages, American comics, and Metal Hurlant/Heavy Metal. The latter publication especially has provided several outstanding pieces of art by Druillet and Moebius, two brilliant sf comic writers and artists who I hope to mention in later columns. Overall, **GREAT BALLS OF FIRE** is a very good publication but, like most coffee-table books, eventually somewhat lightweight. With perhaps a little more work on the written text (and a bit more information supplied in the illustration captions) it could have been an excellent publication. It still remains a visual delight.

ALBUM COVER ALBUM is a book on LP cover art, and within its 160 beautifully-produced pages are several hundred LP jacket designs produced over the last 20 years. Most have little to do with sf art, but the work presented is of such a high standard, and drawn from such a wide field, that I feel the title justifies a short recommendation here. The book is edited by Hipgnosis and Roger Dean and followers of their work will need no further recommendation. The book is published by Big O. At \$15.45 the book is certainly not cheap, but it has been so well produced it will remain the definitive collectors item for some time.



As with art books, December 1977 has been a bumper month for sf calendars. With the non-visual material standard in each case the success of individual sf calendars rests entirely with the visual material. The standard was certainly set by last year's 1977 **Frank Frazetta Calendar**. For the 1978 version the same successful format has been retained and, with thirteen new or seldom-seen Frazetta paintings, the calendar could be nothing but a winner. While not as strong as the 77 calendar paintings, Frazetta's work contained here is still a delight and well worth the \$6.15 cover price.

Certainly the most well presented of this year's collection is the **Rodney Matthews/Michael Moorcock 1978 Calendar** (Big O). As with all Big O publications

the presentation is superb, the layout and especially designed typography splendidly complementing the 12 Rodney Matthews works contained within. The artist's technical limitations are not as apparent here as when the same work is in a much larger poster format, and with several new paintings included here the calendar is certainly impressive.

Not so impressive is the **Roger Dean 1978 Calendar**, also from Big O. In fact this one is something of a disappointment. The format is much smaller and less impressive and the calendar contains no new work from Dean. With the artist's work already widely available in much more useful



forms this writer wonders why Big O went to the trouble of producing this calendar when they also publish the much more impressive Rodney Matthews example. Dean's work is certainly popular but he appears to have produced no new visual material since the publication of **VEWS** in 1975.

The 1978 **Dune Calendar** by John Schoenherr (Berkely) is I feel a far more interesting project. Schoenherr is a regular contributor to several of the prozines and was the artist who produced the black and white illustrations published in **Analog** when **CHILDREN OF DUNE** was serialized in early 1976. For the calendar Schoenherr has produced twelve paintings drawn from the Dune mythos. While the artist's colour technique is not as immediately impressive as his black and white illustration, the calendar is rather interesting. For all readers of the Dune epic the imagery contained is accessible and well defined.

Of course, every reader has his own mental visualisation of the Dune reality and this is an extremely difficult handicap for an artist to overcome, yet here Schoenherr has succeeded by refusing to define any detail in absolute sharpness. The visualisation of the worms is especially successful, conveying their drama and impressive size yet defying the viewer's search for detail and accuracy. Although the artist is less successful elsewhere, the 1978 Dune calendar remains one of the best available.

The same can certainly not be said for the 1978 **Star Wars Calendar** (Ballantine). Passing over Ralph McQuarrie's impressive production visuals, the publishers have chosen to present thirteen colour photos from the movie and thereby reduce any lasting value greatly. I'll wait for the NZ appearance of the **STAR WARS PORTFOLIO** by McQuarrie.

—Rollo Treadway

20 Rags, Solecism and Riches

In this column we attempt to cover as many levels of writing about sf as possible, hopefully giving both NZ fan and libraries a guide for subscription or enquiries.

Because of the delays with surface mail (you send a zine by sea, which takes 3 months to arrive, I review it and return by sea, and you see a return for your effort 6 months later) Noumenon prefers air mail trades with other zines. Editors can suggest a monetary adjustment if they think an air-mail, year-for-year trade is inequitable.

act = available for contributions or trade (most zine editors are always looking for news, letters, articles or art and will put you on the mailing list for frequent contributions, act is also referred to as "the usual" in many zines).

subscriptions — because many zines arrive by sea, I have just listed an indicative price for most of them. A letter with a dollar or two will get you up-to-date information from most editors.

A4 — A4 is the new metric paper size which replaces Qto and F/C (quarto and foolscap) and is 11 1/2 x 8 1/2 inches. American A4 (previously Qto) is 11 x 8 1/2 inches approximately.

A5 is an A4 sheet folded in half, ie 8 1/2 x 6 (approx).
ph-ty = photo-reduced typewriter text.

ALGOL 28 - Spring; 72pp; A4; typeset; offset.
[Andrew Porter, Box 4175, New York, NY 10017, USA]; 3 issues/year; \$4.50/year.

I'm sorry to have to say this, especially to Andy, but this is a poor issue. It has the faults of many 'glossy' magazines — poor content, slick finish.

H.L. Drake's profile on Van Vogt is poorly written, while Sagan's piece is so bad I wonder if it was edited at all. Still, the Williamson and Pohl pieces are reasonable and the columns are up to standard, even if Di Fate doesn't actually say much. But with so much to play with, I wonder why Andy failed to lay out the reprint of Bester's Here Come the Clones in some better fashion (ditto the book reviews).

A poor issue, but Algol is still one of the tops.

ALVEGA 4 - No date; 40pp; A4; ph-ty; offset
[Alyson Abramowitz, 638 Valmont Place, Elmont NY 11003, USA]; irregular; act.

A fanish issue, with columns by Terry Jeeves, Doug Barbour, Terry Hughes, Mike Glicksohn, John Alderson, and Ye Editor. The issue is rounded out by a pleasant short story and lengthy lettercol.

ARENA 6 - August; 36pp; A5; ph-ty; offset.
[Geoff Rippington, 15 Queens Ave, Canterbury,

Kent CT2 8AY, UK]; Irregular; Australasian subs (\$1/1 airmail only) to M. Ortlieb - see Minador.

A good issue, with part one of an interview with Robert Shekley, a lengthy examination of Shekley's work by David Wingrove, a very good piece on sf for children by Andrew Sayer, a well-presented lettercol, and some fine art throughout the lot. Recommended.

ARGO NAVIS - August; 38pp; A4; duplicated.
[L.U.S.F.A., c/- S.R.C., LaTrobe University, Bundoora, Victoria 3083, AUST]; irregular; act.

Leads with a profile on Delany, then a convoluted lettercol, a do-it-yourself guide to "Basic Alien Building for TV (and Cheap Movies)", a lengthy science-fiction article on Cosmology, a few reviews, and a brief article on the sf of John Sladek.

BLACK WHOLR 4 - August; 28pp; A4; duplicated.
[Andrew Brown, 23 Miller Cres, Mt Waverley, Victoria 3149, AUST]; irregular; act.

Leads with an article on "Fictionalised Science" by John Alderson, then a piece on Sword & Sorcery by Keith Taylor, a short piece by Don Ashby on eggs, chickens and ducks, a Con report by Andrew, a lengthy zine reviewcol (thanks for the kind words Andrew); and a short lettercol.

BOGGIE 2 - Winter; 68pp; A5; ph-ty; offset.
[Peter Knox, Box 225, Randwick, NSW 2031, AUST]; irregular; \$2/1.

Subtitled "A Forum for the Development of Australasian sf Writing", Peter has at least improved the appearance by dispensing with his dread hyphens. This issue is printed in blue, with lots of short stories and brief biographical notes. There's a story by NZ's Tony Lovatt (a Noumenon contributor), as well as a (rather poorly drawn) comic strip parody - SPACE 1939. Also included with this issue are the 'Workshop Pages', a listing of comments on each story from #1.

CHECKPOINT 82, 83, 84; 6pp each; Qto; duplicated.
[Peter Roberts, 38 Oakland Dr., Dawlish, Devon, UK]; approximately monthly; act; £1/7 airmail.

British fanish newzine which is in temporary limbo while Peter "cruises around America" after attending SunCon. 84 was for August.

DATA 6.1, 7.1, 7.2; 12pp each; Qto; duplicated.
[Susan Clarke, 6 Bellevue Rd, Faulconbridge, NSW 2776, AUST]; monthly; act.

Australian STAR TREK newzine.

EPSILON ERIDANI EXPRESS 1 - March; 32pp.
#2 - September; 32pp; both A4; ph-ty; offset.
[Neville Angove, 13/5 Maxim St., West Ryde, NSW 2114, AUST]; irregular; act; \$A4/4.

#1 was a promotional, introductory issue, certainly good enough as a first effort in anyone's book. There's an introduction by Nev; a reprint of an autobiographical piece by Arsen Darnay (from Galaxy); a disillusioned piece on fandom and cons by Heber Decknam (a pseudonym?); a reprint of a long review of Coney (from SF Commentary) by Nev; plus more reviews and a few letters.

#2 has some longish con reports; book, film and zine reviews (thanks Nev and I am watching); a long lettercol; and a short story. Recommended.

FANWE SLETTER (lots) - 2 or 4pp; duplicated A4.
[Leigh Edmonds, Box 103, Brunswick, Victoria 3056, AUST]; fortnightly; \$4.40/20.

The leading Australian newszine from Noumenon's honorary promotional officer (he says such nice things). This is the place you'll get all the gossip — both fannish and professional. Recommended.

FAN'S ZINE 12 - February; 22pp; A4; duplicated. #13 - No date (June?); 18pp; A4; duplicated. [Wally Stoelting, 2326 Deewood Drive, Columbus, OH 43229, USA]; irregular; act.

Devoted to various areas of fannish subculture, here you'll find reviews and comments on books, zines, films, comics, apas, and anything else that takes Wally's fancy. For the enthusiast.

FANZINE FANATIQUE 25 - April; 14pp; A4 dup. #26 - August; 4 pp; emergency overseas issue. #27 - September; 10pp; also A4 duplicated. [Keith & Rosemary Walker, 2 Daisy Bank, Quernmore Rd., Lancaster, UK]; irregular; act.

FF is the complete critical guide to fanzines, wherein trained and experienced eyes survey the current crop. Apart from such a valuable service, you'll also find comments and articles on fandom and various issues. Recommended for enthusiasts.

FORTHCOMING SF BOOKS - 8pp; A4; dup. [Joanne Burger, 55 Blue Bonnet Ct., Lake Jackson, TX 77566, USA]; bimonthly; \$4.50/year.

"This is as comprehensive a listing of the sf books announced for publication as I have been able to compile. FSFB is published in the first week of every odd-numbered month and covers a four month period."

Although covering American releases, I find FSFB very useful as an indicator of what to look for. I must apologise to Joanne for not mentioning it in this column previously but it usually goes into my 'working' pile and I have overlooked listing it here. Recommended for the enthusiast.

GUYING GYRE 7/8 - May; 112pp; A4; duplicated. [Gil Gaier, 1016 Beech Ave., Torrance, CA 90501, USA]; approx quarterly; act.

Herein you'll find all the info on Gil's Project, namely the Personal Preference Evaluation Number project. People send in their number evaluations of specific books and Gil and his troops collate and average the evaluations. Of course, you'll find great long letters, both for and against the system, and brief articles and comments. Part two of this double issue has an author, book, PPEN listing.

THE INSTRUMENTALITY 2 - 12pp; A5; offset. [No dates, subs or address, but try GPO Box 4039, Melbourne, Victoria 3001, AUST].

The Newsletter of the Australian SF Foundation and the content is a little thin on the ground, what with same-size typewriting, lots of adverts, illos and forms; some info on the ASFF is of interest.

JANUS V3 N2 - No date; 74pp; A4; ph-ty; offset. [Janice Bogstad & Jeanne Gomoll, Box 1624, Madison, WI 53701, USA]; quarterly; \$3/4.

A fat issue of one of the better current sercon zines, here with a slight emphasis towards the feminist movement. Long editorials, lengthy zine review col, and an enormous lettercol lead the issue. Then some con reports; another enormous lettercol, this time dealing specifically with a transcript of a conversation concerning women and sf; two articles on Suzy McKee Charnas' *The Motherlines*; good book and film review cols; and two stories. Recommended.

KARASS 29, 30, 31 - 18pp each; A4; duplicated. [Linda Bushyager, 1614 Evans Ave, Prospect Park, PA 19076, USA]; monthly (or was).

American fannish newszine which is about to go into limbo, or so I've read.

KNIGHTS 17/18 - July; 122pp; typed; offset. [Mike Bracken, E-3 Village Circle, Edwardsville, ILL 62025, USA]; irregular; act; \$5/4.

Mike's been going through some changes but, overall, this is still a good issue - even if it did take months to finally appear. A 50-page article on the "Themes of Robert Heinlein" by Richard Wilber leads; followed by Cy Chauvin's examination of David Gerrold's work; Tom Monteleone's column (on women in sf); a reply-article by Jerry Pournelle to Grant's previous column on anti-intellectualism in sf; an interview with Grant Carrington; a huge lettercol and a few other short pieces. Recommended

MAYA 14 - No date; 24pp; A4; ph-ty; offset. [Robert Jackson, 71 King John St., Heaton, Newcastle upon Tyne NE6 5XR, UK]; irreg.; \$2.40/4.

One of Britain's finest current zines, here you'll find Adliss on "The British Contribution to SF"; the brilliantly hilarious Bob Shaw's *The Bermondsey Triangle Mystery!*, about which I could rave for hours but suffice it to say its by far the best writing (of any sort) I've read in ages; Mike Glicksohn on the differences between USA and UK fandom; plus three other 'introductions' to British fandom; and a meaty lettercol. A very fine "Britain in '79" issue.

MINADOR 3 - August; 30pp; A4; duplicated. [Marc Orlieb, 70 Hamblinn Rd., Elizabeth Downs, South Aust 5113, AUST]; irregular; act.

A hot pot of fannish Aussie writing, with articles, reviews, poems, outraged letter writers, poems, art.

N.A.S.F. NEWSLETTER 4 - July; 18pp; typed; offset. [National Association for SF, Box 6655, Te Aro, Wellington, NZ]; irregular; no subs listed.

Short articles, reviews, letters from this still-in-the-infant-stage association, although they have started an Auckland branch recently.

NEWS FROM BREE 22 - August; 24pp; A5; ph-ty; o. [Hartley Patterson, 7 Cambridge Rd., Beaconsfield, Bucks HP9 1HW, UK]; irregular; \$3/5.

Deals with sf and fantasy games of all sorts, with reviews of games and their variants and equipment, zine reviews, letters and the occasional in-depth article. For the enthusiast.

NEW VENTURE 5 - Fall; 122pp; A4; typeset; offset. [Steve Fahnestalk & Jon Gustafson, Rt. 2, Box 135, Pullman, WA 99163, USA]; irregular; \$4/4.

This is the Special Art Issue (\$2) and is an excellent piece of work. It is spiral bound, mostly illustrations, with brief notes on the artists. I'll mention all the artists included because I think this would be an extremely valuable introduction to both fan and pro sf artists: I'll even list them alphabetically: Kelly Akins, Terry Austin, Craig Anderson, George Barr, Harry Bell, Greg Bear, Grant Canfield, Vincent Di Fate, Ed Emshwiller, Stephen Fabian, Frank Kelly Fries, Jack Gaughan, Michael Gilbert, Mark Gruenwald, Eddie Jones, Clint Keller, Todd Klein, Roy Krenkel, Tim Kirk, Randy Mohr, Ray Nelson, Skip Olson, John Schoenherr, Alex Schomburg, Rick Sternbach. An index is included. Highly recommended. ●



Bruce Ferguson
Michael Smith
Brian Thurogood

****There are huge numbers of sf titles being released at the moment, not least because British publishers seem to have finally realised that sf can be good business. Thus there are many American-published titles now being released in British editions for the first time, both in hardcover and paperback.**

Two recent developments may help NZ readers keep up with the flood. England's David Wingrove will be providing a regular column on new books, while America's Joanne Burger has given permission to reprint reviews from the National Fantasy Fan Federation's journal, which means (mostly) relevant reviews from Michael Kalen Smith's New Book Report. These two developments are not intended to replace our review column or reviewers (keep em coming in folks!), but hopefully to give advance previews or capsule reviews of important new titles and an introduction to newer or less-well-known authors. My thanks to David, Joanne & Michael.**

THE JONAH KIT — Ian Watson
(Panther, 1977. 190pp, \$1.95)
Cover art uncredited.

This novel, first published in 1975 (Gollancz), won the Futura British Science Fiction Award (presented for the best sf novel published in Britain the previous year) for 1976. I'm not certain it deserves it, despite the back-cover-blurbs: "Complex ... brilliant ... cosmos-shaking" (Christopher Priest in the Oxford Mail) and "Rich, subtle and clever ... provocative brilliance."

I agree the presentation is complex, though muddled is the term I'd use, and there are rich and clever pieces of writing. But brilliance, of any sort, is not evident. Watson has thrown a few interesting speculative ideas together (which, after all, is what sf is all about) and written a very confused and jumbled story around them, peppering the book with a strange mixture of skilful observations and cardboard characters.

If I'm reading a story and I'm aware of what

the author has attempted to do (but failed), I feel cheated. Why didn't the author (or subsequent editor) re-examine such passages. There is no merit in presenting an interesting idea in a sloppy, jumbled fashion, as if the author hadn't quite come to grips with the idea fully. Even the many lectures which pepper the book (for example:

"Well, even my wife's capable of asking me that one! It's easy." He ticked off the stages on his fingers. "First, there's the Egg, with all space wrapped around it. Second, this explodes in the Fireball, generating space as it expands. Third, all particles ...")

are often unconvincing, while the attempted portrayals of international intrigue are thin and laughable (what was the purpose of Mikhail and Georgi's defection).

I'm sorry, but the promise of this book was wasted by insufficient care -- and the inappropriate attempt to make it a 'modern novel' (Tom Wolfe does it much better). —BAT

SCIENCE FICTION: HISTORY-SCIENCE-VISION
Robert Scholes & Eric S. Rabkin.
(Oxford University Press, 1977, 260pp, \$4.10;
hbk \$14.60)

Cover design by Susan Gebel/photo by Glen Heller.

If you have more than a passing interest in sf, this will be the best \$4 you've spent in ages. The book is divided into three sections as indicated by the subtitle, presented in five chapters. The first chapter, *A Brief Literary History of Science Fiction*, is an excellent 100 page overview, a very informed, concise and accessible presentation. Further, there are enough new and cogent observations to make the chapter a vital part of current sf criticism. Older authors are given refreshing appraisals and many younger authors receive due credit. This chapter is worth the price of the book alone.

The second chapter looks at sf in other media, including an interesting reason why sf and horror films are often linked together, brief comments on radio and TV, and a useful survey of sf in comics.

The second section (third chapter) deals with *The Sciences of Science Fiction*, presenting a well-informed discussion on the way aspects and even the 'philosophy' of various sciences make for thought-provoking sf, including the soft and 'pseudo sciences'.

The fourth chapter, "Forms and Themes", opens the third section, *Vision*, with Myth-making, Fantasy, Utopias, Imaginary Worlds, Imaginary Beings, and Sex and Race discussed and related to various stories and novels.

The final chapter examines "Ten Representative Novels" with Scholes and Rabkin displaying a fine working knowledge of the field, as well as making valid connections to other fields of literature where relevant.

Then follow very well-annotated bibliographies, the History & Criticism of SF and the Science Background sections quite extensive. Some Comic and Film titles are also mentioned along with a list of IFA, Hugo and Nebula Award-winning Novels. Then follows a very detailed index.

The book is packed with thought-provoking discussion, comments on books which have you searching your memory or bookshelves to re-appraise a story, and tantalising capsule reviews which leave you eager to read an overlooked work. Scholes and Rabkin have achieved a landmark in the field of

sf history and criticism. Very highly recommended.

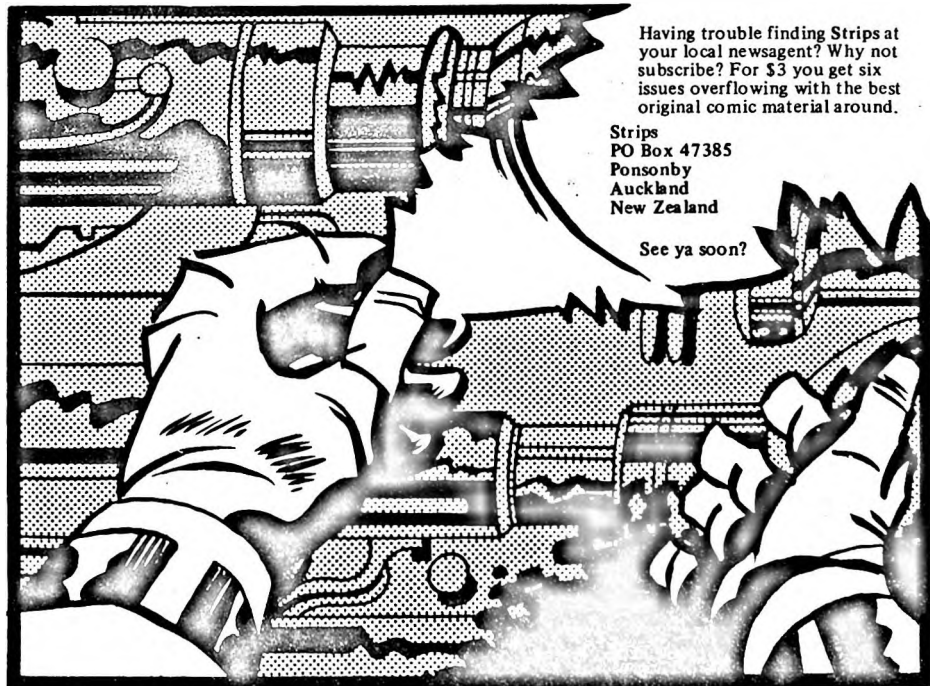
[I do have one criticism of the paperback edition, unfortunately, and that is the poor binding. I am very careful with books yet a number of pages are loose after only moderate re-reading and occasional reference to certain sections. I hope I just received a poor copy because this is an essential book for all libraries, as well as serious fan and scholars of the field.] —BAT

GATEWAY — Frederik Pohl
(Gollancz, 1977, \$8.50)

This is the latest in Pohl's "Heechee" series, wherein an artificial asteroid once used as an alien docking platform still contains hundreds of Heechee ships. Their technology is too much for Earth to handle -- but they can go on preprogrammed FTL trips and return, sometimes with treasures and sometimes with dead crews.

Life being what it is on the depleted Earth, there's no shortage of volunteers for such trips and one of them is Bob Broadhead. He makes three FTL voyages which show him more of space than he ever wanted to see -- and the reader is enlightened about the thoroughly unglamorous realities of space travel.

I remarked to Pohl at a recent convention that the book would make a fantastic film; he replied that he was delighted to find someone who agreed with his own opinion -- and that he was working on it. An extremely well-written and suspenseful novel -- and an obvious Hugo nominee. —MKS



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The big 1977 bestseller—from **SPHERE BOOKS**

A HOLE IN SPACE — Larry Niven
(Orbit, 1977 reissue, 200 pp, \$1.90)
Cover art by Anthony Roberts

Larry Niven is one writer who is consistently writing good novels and stories. Several of his books have appeared recently and this one is a collection of diverse stories previously published in such magazines as *Galaxy*, *Vertex*, *Analog*, *Quark* and *Alfred Hitchcock's Mystery Magazine*.

Rammer is a story that I have read previously somewhere, but it loses nothing upon rereading. Medicine is still unable to cure the diseases of its cyrogenically stored patients but it can offer them a new body, if they will accept a debt to society. The useful job given to Corbett is a **Rammer**: a pilot of an interstellar exploratory spaceship.

Then there are four stories dealing with Niven's displacement booth society. The criminal uses of **The Alibi Machine** lead up to **A Kind of Murder** and **The Last Days of the Permanent Floating Riot Club**. **All the Bridges Rusting** is a result of the booth when the crew from a displacement spaceship discover trouble in a conventional, distant ship. Displacement technology helps to recover the ailing craft.

Louis Wu of **RINGWORLD** fame gambles for scientific treasure in an off world adventure titled **There Is a Tide**. **Bigger Than Worlds** is a discussion of extra-terrestrial habitations -- flying cities, generation starships, Niven's own **RINGWORLD** and several more even larger concepts (originally appeared in *Analog* in 1974). Recommended for any science fan.

Less memorable is **\$16,940.00**, a tale of blackmail. **The Hole Man** is a scientist investigating Quantum black holes (a microscopic version of a stellar black hole).

The final story is about an alien who visits a bar on Earth and in order to communicate with the barman (who is telling the story) gives the human some knowledge pills. The secret service investigate William Morris (the barman), who tries to conceal the extent of his knowledge. The ending is open and optimistic.

Larry Niven is one of the great talents of the genre today. This collection confirms his place -- highly recommended. —BWF

THE PRAYER MACHINE — Christopher Hodder-Williams
(W&N, 1976, 205pp, \$8.60)
Jacket art by James Campus

This new book from one of sf's newer writers concerns a physicist-turned-metaphysicist who volunteers as a medical guinea pig in order to infiltrate a supersecret government project. A psychosis-inducing drug catapults him into an alternate reality -- a dangerous society which is also an imminent threat to our world. Can he come back from his drug trip in time to warn the world? And will the doctors simply interpret his warnings as paranoid left-overs from the trance? A highly original style and tight control on his subject make this Hodder-Williams' best work to date. —MKS

THE WORD FOR WORLD IS FOREST 25
— Ursula Le Guin
(Gollancz, 1977, 130pp, \$5.40)

This parable of colonial expansion and racial conflict is, as LeGuin admits in a fine Introduction, one of the few times she has "succumbed, in part, to the lure of the pulpit." While this may be a fault in certain instances, Le Guin rose above those compulsions and crafted a fascinating story around the didactic foundation. The **Athsheans** are a well-drawn race and the Earth colonists, while a few are exaggerated caricatures, are nonetheless very real.

The expansion and conflict metaphors aside, this is also an interesting story of sociological interaction between and development of two races, not least because the Hainish background to many of Le Guin's stories also makes an appearance. This is an accessible and stimulating story of the fiction-as-an-experimental-laboratory type, its discussion of the various states of consciousness of the **Athsheans** both a pioneer and an extension of the current sociological/psychological/spiritual interface. Recommended. —BAT

INHERIT THE STARS — James Horgan
(Ballantine, 1977, 220pp, \$2.25)
Cover art by Darrell Sweet

This is a superb example of the idea-as-hero brand of sf. With a minimum of formal plot there is just a simple declarative -- a 50,000 year-old corpse is found on the moon. All the rest is the logical outgrowth of this astounding discovery: the biological examination, a sudden interest by the academic community in lunar archaeology, the discovery of a new planet, and the remains of a totally alien civilization. An intellectually absorbing and totally fascinating book. —MKS

BSFA

THE BRITISH SCIENCE FICTION ASSOCIATION

- An organization designed to promote and advertise science fiction activities.
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PUBLISHING INFORMATION

SF (AND RELATED) BOOKS PUBLISHED IN NEW ZEALAND - NOV. & DEC. 1977

— Listed in order under their NZ publishers and distributors

Associated Book Publishers (NZ) Ltd:

[Incorporating Hicks Smith & Sons Ltd, Sweet & Maxwell NZ Ltd, and Methuen Publications NZ Ltd]
ANALOG 9 - Edited by Ben Bova (Dobson \$9.85): First British edition; Jacket art by Richard Weaver.
UNIVERSE 4 - Edited by Terry Carr (Dobson \$9.85): First British edition; Jacket art by Richard Weaver.
TIME THIEVES - Dean Koontz (Dobson \$9.45): First British edition; Jacket art uncredited.
ARRIVE AT EASTERWINE: The Autobiography of a Klistec Machine - R. A. Lafferty (Dobson \$9.85); First British edition; Jacket art by Richard Weaver.
WORLDS FOR THE GRABBING - Brenda Pearce (Dobson \$9.85): First Br. ed.; Jacket by R. Weaver.
MISTER JUSTICE - Doris Piserchia (Dobson \$9.85): First British edition; Jacket art by R. Weaver.
THE THORBURN ENTERPRISE - John Rankine (Dobson \$9.85): First Br. ed.; Jacket by R. Weaver.
ACROSS A BILLION YEARS - Robert Silverberg (Gollancz \$8.70): New ed.; Jacket by Terry Oakes.
DOWNWARD TO THE EARTH - Robert Silverberg (Gollancz \$9.10): New edition.
TWO DOZEN DRAGON EGGS - Donald Wollheim (Dobson \$9.85): First Br. ed.; Jacket by R. Weaver.

Wm. Collins (NZ) Ltd:

NON-STOP - Brian Aldiss (Pan \$1.85): Reprint; No further information available at press time.
RING OF ICE - Piers Anthony (Fontana \$1.95): New edition; No further info available.
THE PRESERVING MACHINE - Philip K. Dick (Pan \$2.15): Reprint; Collection; Cover art uncredited.
APPROACHING OBLIVION - Harlan Ellison (Pan \$1.85): First British paper edition; Collection; With a Foreword by Michael Crichton and an Introduction by Harlan Ellison; Cover art uncredited.
RED SHIFT - Alan Garner (Lion \$1.95): Reprint; Juvenile/adult; No further info given.
100 YEARS OF SCIENCE FICTION Book One • 100 YEARS OF SCIENCE FICTION Book Two - Edited by Damon Knight (Pan \$2.15 ea): Reprint; Cover art uncredited.
SPY IN SPACE - Patrick Moore (Armada \$1.35): Juvenile; No further info given.
PLANET OF FEAR - Patrick Moore (Armada \$1.35): Juvenile; No further info.
EXCHANGED PILGRIMAGE [?] - Clifford Simak (Fontana \$2.25): No further info given.
INTELLIGENT LIFE IN THE UNIVERSE - I.S. Shklovski & Carl Sagan (Picador \$4.50): No further info.

Gordon & Gotch (NZ) Ltd:

OMNIVORE - Piers Anthony (Corgi \$2.30): First Br. ed. of Part One of trilogy; Cover art by Pete Jones.
ORN - Piers Anthony (Corgi \$2.45): First Br. ed. of part 2 of trilogy; Cover art by Pete Jones.
CATCHWORD - Chris Boyce (Panther \$2.35): First paper edition; Cover art by Chris Foss.
NEW WRITINGS IN SF 28 - Edited by Kenneth Bulmer (Corgi \$2.30): First paper ed.; Cover art uncred.
THE WHITE MOUNTAINS - John Christopher (Beaver \$1.95): Juvenile; New edition; First of a trilogy.
THREE EYES - Stuart Gordon (Panther \$2.95): First paper ed.; Third of series; Cover art by Jim Burns.
KAMPUS - James Gunn (Bantam \$2.50): First edition; Cover art uncredited ["Bob Darkin"?].
SEEKING THE MYTHICAL FUTURE - Trevor Hoyle (Panther \$1.85): First edition; First in the "Q" series; Cover art by Peter Gudynas.

SHIPWRECK - Charles Logan (Panther \$1.85): First paper edition; Cover art by David Bergen.
NORMAN CONQUEST 2066 - J.T. McIntosh (Corgi \$2.30): First edition; Cover art uncredited [Foss?].
GRIMUS - Salman Rushdie (Panther \$2.65): First paper edition; Cover art by Peter Goodfellow.
REBECCA'S WORLD - Terry Nation (Beaver \$1.85): First paper ed.; Juvenile/adult; Cover and interior illustrations by Larry Learmonth.
THE ZERO STONE - Andre Norton (Beaver \$1.40): First paper ed.; Juv./adult; Cover by John Raynes.
NIGHT WALK - Bob Shaw (Corgi \$2.30): First paper edition; Cover art uncredited.
WHITE HOLES - John Gribbin (Paladin \$4.70): Non-fiction; First edition; Photo cover.

Hodder & Stoughton Ltd:

CRYPTOZOIC - Brian Aldiss (Sphere \$2.50): Reprint; Original title *AN AGE*; Cover art uncredited.
THE DANCER FROM ATLANTIS - Poul Anderson (Sphere \$2.50): First Br. ed.; Cover art uncred. ["Meryn"?].
WAR OF THE WING MEN - Poul Anderson (Sphere \$2.05): Reissue; Cover art by Chris Achilleos.
THE BALLAD OF BETA 2/EMPIRE STAR - Samuel Delany (Sphere \$2.50): First ed.; Cover uncredited.
THE JEWELS OF APTOR - Samuel Delany (Sphere \$2.50): Reprint; Cover art uncredited.
COUNTER-CLOCK WORLD - Philip K. Dick (Coronet \$2.25): First British ed.; Cover art uncredited.
THE BEST OF FRANK HERBERT 1952-1964 • 1965-1970 - Edited by Angus Wells (Sphere \$2.50 ea): Reprints; Cover art uncredited.
UNFAMILIAR TERRITORY - Robert Silverberg (Coronet \$2.90): New edition; Collection; Cover uncred.
THE UNIVERSE MAKER - A.E. van Vogt (Sphere \$2.50): First British paper edition; Cover art uncred.
THE LEGION OF TIME - Jack Williamson (Sphere \$2.50): First British edition; Cover art uncredited.
THE SECRET PEOPLE - John Wyndham (Coronet \$1.95): Reprint; Cover art uncredited [Tony Roberts?].

THE SLEEPERS OF MARS - John Wyndham (Coronet \$1.95): ditto the above.
STOWAWAY TO MARS - John Wyndham (Coronet \$1.95): ditto the above.
WANDERERS OF TIME - John Wyndham (Coronet \$1.95): ditto the above.

Hutchinson Publishing Group Ltd:

THE TESTAMENT OF ANDROS - James Blish (Arrow \$1.90): New edition; First published in 1973 as
BEST SF STORIES OF JAMES BLISH; Chosen and annotated by Blish; Cover art by Chris Foss.
THE BEST OF ARTHUR C. CLARKE 1932-1955 • 1956-1972 - Edited by Angus Wells (S&J \$9.10ea):
Two volume edition of 1973 one-volume collection; Jacket art uncredited.
MAYENNE - E.C. Tubb (Arrow \$1.55): First British edition; #9 in Dumarest Saga; Cover art uncredited.
JONDELLE - E.C. Tubb (Arrow \$1.55): First British edition; #10 in Dumarest Saga; Cover art uncredited.

Oxford University Press:

EARTHWIND - Robert Holdstock (Faber \$11.40): First edition; Jacket art by Dave Griffiths.
IN SOLITARY - Garry Kilworth (Faber \$10.55): First edition; Jacket art by Dave Griffiths.
SCIENCE FICTION: History, Science, Vision - Robert Scholes and Eric Rabkin (OUP \$4.10 pb/\$14.60 hc):
First edition; Non-fiction; Cover design by Susan Gebel; Cover photo by Glen Heller.

Penguin Books (NZ) Ltd:

SOFT ENERGY PATHS - Amory Lovins (Pelican \$2.95): First edition; Non-fiction.

Wholesale Book Distributors:

[I've hassled over WBD's releases for ages. This list represents most of their titles over the past few months, in approximate month of release (ie. September through December). Errors and omissions = WBD, not me!]
VIRGIN PLANET - Poul Anderson (Warner \$2.00): Reprint; Cover art by Charles Moll.
SOUL OF A ROBOT - Barrington Bayley (Orbit \$2.15): New edition; Cover art uncredited.
WEB OF EVERYWHERE - John Brunner (NEL \$1.90): First Br. paper edition; Cover art by Tony Masero.
BEYOND THE FARTHEST STAR - Edgar Rice Burroughs (Tandem \$1.65): New edition; Cover art uncredited.
THE MONSTER MEN - Edgar Rice Burroughs (Tandem \$1.65): New edition; Cover art uncredited.
BROTHERS OF EARTH - C.J. Cherryh (Orbit \$2.15): First British edition; Cover art uncredited. [Dave Roe].
GATE OF IVREL - C.J. Cherryh (Orbit \$2.15): ditto the above.
THE SWORD WOMAN - Robert E. Howard (Zebra \$1.95): First paper edition of collection of related stories;
Introduction by Leigh Brackett; Cover and interior illustrations by Stephen Fabian.
THE SEEKING SWORD - Jaan Kangilaski (Ball. \$2.90): First edition; Cover art by Darrell Sweet.
EXCALIBUR - Sanders Anne Laubenthal (Ball. \$2.90): Reprint; Cover art by Darrell Sweet.
THE MASKS OF TIME - Robert Silverberg (Tandem \$2.50): Reissue; Cover art uncredited.
THORNS - Robert Silverberg (NEL \$2.10): New edition; Cover art by Keith Laban
THE QUEEN OF AIR AND DARKNESS - Poul Anderson (NEL \$2.00): New edition; Cover by Tony Masero.
THE QUINCUNX OF TIME - James Blish (Arrow \$1.40): Reissue; Cover art by Chris Foss.
Space 1999: THE PSYCHOMORPH - Michael Butterworth (Star \$2.20): First edition; Photo cover.
BEST SCIENCE FICTION OF THE YEAR #1 • #2 • #3 - Edited by Terry Carr (Ball. \$2.90ea): Reissues.
CONTINUUM 4 - Edited by Roger Elwood (Star \$2.20): First British edition; Cover art by Patrick Woodroffe
BEYOND TOMORROW - Edited by Lee Harding (NEL \$ 2.60): Abridged paper edition of 1976 anthology.
THE DAY AFTER TOMORROW - Robert Heinlein (NEL \$1.00): Reissue; Cover art uncredited.
THE THRICE BORN - Andrew Lester (NEL \$2.45): First paper edition; Cover art by Bruce Pennington.
CITY OF THE BEAST - Michael Moorcock (NEL \$2.00): New edition; Cover art by Tim White.
ANDROMEDA 2 - Edited by Peter Weston (Orbit \$2.45): First edition; Cover art uncredited.
HROLF KRAKI'S SAGA - Poul Anderson (Del Rey \$2.90): Reprint; Cover art by Darrell Sweet.
ROBERT E. HOWARD OMNIBUS - (Orbit \$2.75): First British edition; Cover art by Pete Jones.
A CURE FOR CANCER - Michael Moorcock (Futura \$2.30): Reprint; Cover art by Patrick Woodroffe.
THE SAILOR ON THE SEAS OF FATE - Michael Moorcock (Orbit \$2.15): First paper ed.; Cover uncred.
THE SLEEPING SORCERESS - Michael Moorcock (Futura \$1.95): Reissue; Cover by Patrick Woodroffe.
THE PLAGUE OF SOUND - Alex Raymond (Star \$1.90): 2nd in Flas Gordon series; First ed.; Cover uncred.
MYSTERIES OF THE EARTH - Jaques Bergier (Futura \$2.30): Reprint; Photo cover.
FORBIDDEN UNIVERSE - Leo Talamonti (Futura \$2.60): Reissue, Non-fiction.
ANCIENT ENGINEERS - L. Sprague de Camp (Tandem \$6.05): New edition; Non-fiction; Cover art uncred.
BRAIN WAVE - Poul Anderson (NEL \$2.60): New edition in SF Master series; Cover art by Tim White.
Perry Rhodan 26: COSMIC TRAITOR - Kurt Brand (Orbit \$1.85): First British edition; Cover art uncred.
QUEENS OF DELIRIA - Michael Butterworth (Star \$2.50): First edition; 2nd of Hawklords trilogy.
Space 1999: THE TIME FIGHTERS - Michael Butterworth (Star \$1.90): First edition; Photo cover.
THE DEEP - John Crowley (NEL \$2.80): First British edition; Cover art by Joe Petagno.
THE RINGWAY VIRUS - Russell Foreman (NEL \$2.95): First paper edition; Cover art by Tim White.
THE MIND OF MR SOAMES - Charles Eric Maine (NEL \$3.10): New ed. in SF Master series; C/Tim White.
BEFORE ARMAGEDDON - Michael Moorcock (Star \$2.05): Reissue; Cover art uncredited.
A SENSE OF WONDER - Edited By Sam Moskowitz (NEL \$2.00): Reissue; Cover art by Bruce Pennington.
NIGHTWATCH - Andrew Stephenson (Orbit \$2.60): First edition; Cover art uncredited.

