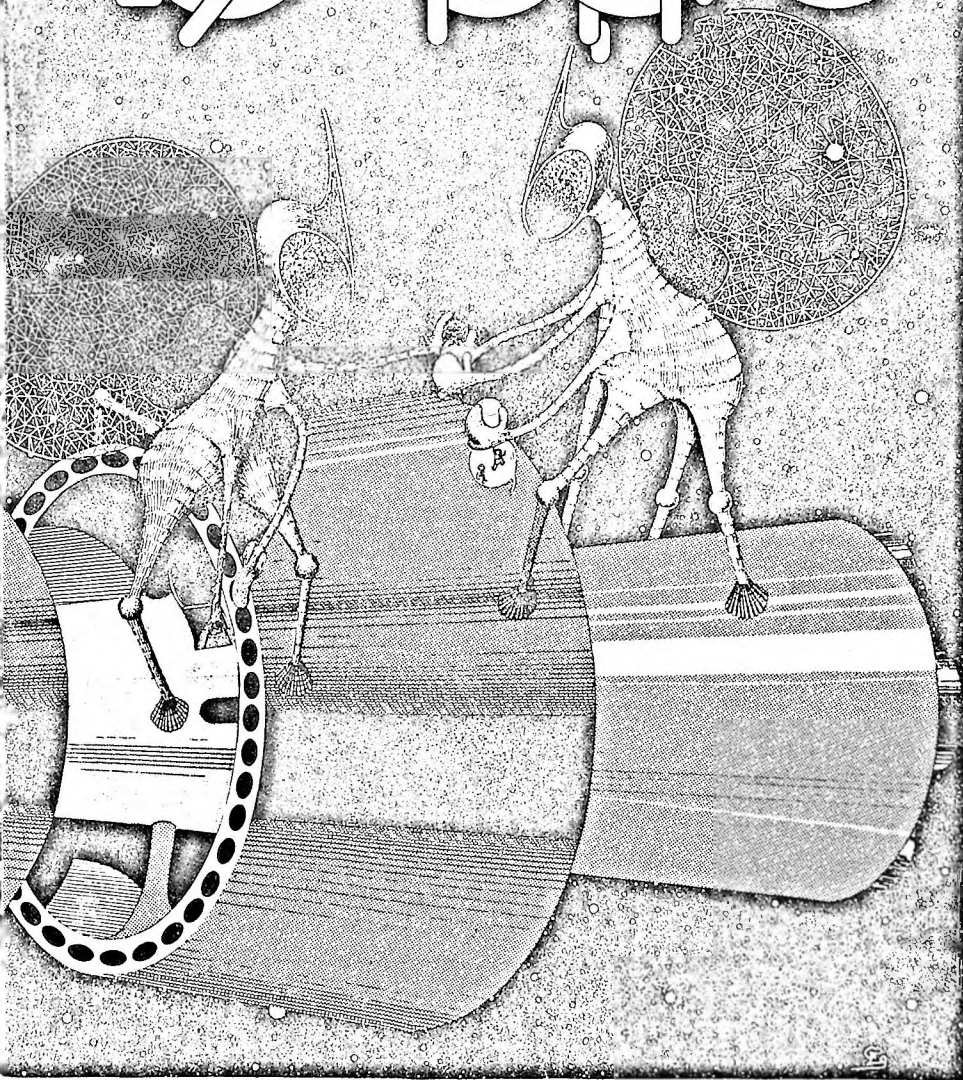


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COLIN WILSON [NZ] - pp 6, 13, 22.
JIM STOREY [back in AUST] - p 9.
BRUCE CONKLIN [USA] - p 10.

EDITORIAL

Lots of changes this issue. We experimented with a new typesetting measure last issue, which gives us 10% more type per page. As it works, we'll use it. And now that we're up to issue 20 (after 23 months of publication) I've decided that 10 issues per year is a good optimum (yes, it's the new metric Noumenon folks!). So taking the page count, extra type, increased airmail postage (now 70¢ per issue to the USA, 85¢ to the UK) and new five-weekly schedule into account, the adjusted sub rates appear at left.

Of course, 10 issues per year upsets my volume numbering. To simplify, this will be Volume 2 Number 8, and next issue will be Volume 3 Number 1 (with 10 issue volumes hereafter). And I think we can manage an issue every 5.2 weeks now, especially as our new studio/library/workshop is nearly finished ("I've got blisters on my fingers!").

On the personal front, Deb and I are going over to Aussie for UniCon. We'll be in Melbourne from March 18 to April 2, combining business with eating and pleasure and eating and holidaying and eating (no, there aren't many good European restaurants in NZ - let alone on Waiheke!) and sf and film-going (oh, mostly porn actually) and eating and, hopefully, lots of partying with wallabyfen.

And now, an official goodbye and bon voyage to Adrian Bourne (from Hodder & Stoughton), a good friend to myself and *Noumenon* these past few years - Adrian's going "back home" to England to reap the benefits of North Sea oil. —Brian

Finally, a brief mention of a few things which were squeezed out of this issue. *Rags, Solecism and Riches* was not updated in time (hang in there faneds) and Dave Pengelly has a good article, "Fringefan at SunCon", which I'd hoped to include but lack space. And Richard Bergeron sent a newsletter about the Willis issue of *Warhoon* (details next month). —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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QUIDNUNC'S PAGE

NEW NZ SF CLUB

Millennium, a new Auckland based sf club, held its first meeting on January 25, very well-attended for only word of mouth advertising. The main object of the club is to "further the interests of people who derive enjoyment from the genre of science fiction and fantasy." It is hoped to have meetings as varied and diversified as possible, covering science fact, films, and TV as well as books, authors, news, etc. A film will be shown at most meetings.

"One of the prime objectives of this club is that all members should be involved in some way or another with the organisation and programming of this new venture. With this aim in mind, the Executive Committee have deemed that ALL members MUST (with the co-operation of other members if they wish) be prepared to present a significant topic of their choice to at least one club meeting a year. This doesn't mean you will have to get up and speak for an hour or more -- ten minutes will do fine.

"Membership is open to anyone who has an interest in any aspect of the Science Fiction World, whether it be as a reader, film viewer, writer or artist. Membership is by way of an annual fee due after the third visit to a club meeting. Up till that time you will be termed a guest and charged a slightly higher admission fee than club members.

The charges are as follows:

Full Membership for 1 year	\$10.00
Guest Membership per visit	1.00
(maximum 3 visits)	
Full Member attendance fee	.50

The second meeting, February 27, was attended by myself and behind-the-scenes brains. Colin Wilson. Details of forthcoming meetings were presented, special guests were introduced (er, yes... us), I gave a brief talk on Noumenon, and then we listened to a taped comparison of the music for SW vs CLOSE ENCOUNTERS while oggling over precious, very rare stills and display posters.

Following cups of tea, a 17 minute 8mm condensation of THIS ISLAND EARTH was shown, appreciated, and discussed. Then, with the organiser's programme proving a bit light, BAT thrilled the audience with an extensive and wide-ranging impromptu talk on the entire history of fandom, Hugo and Nebula awards, fanzines and art -- all in 15 minutes! Questions, a bit of discussion, and swapping and selling of books rounded off the evening.

The Club's next meeting dates are April 3 and April 24, at the Kelston Community Centre, Kelston, Auckland, at 8pm. A club worth supporting, Aucklanders, so get on up there! The organisers show great promise. ■

FILMS

Spielberg's CLOSE ENCOUNTERS OF A THIRD KIND has broken all opening records at its two initial engagements (at the Zeigfield, New York and the Dome, Hollywood), with unanimous praise from the critics. Opens in NZ on March 17th.

Stanley Kubrick's film of Stephen King's THE SHINING (for Warner Bros) is due to start production at FMI Elstree Studios early this year.

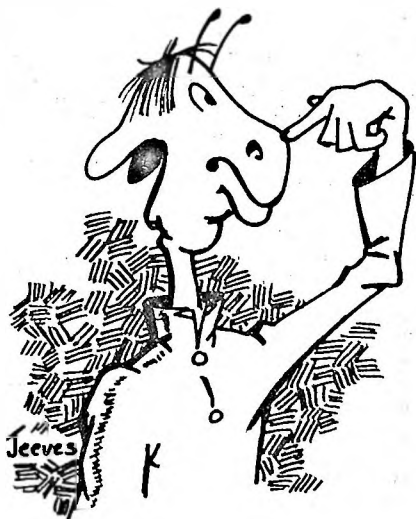
Dino De Laurentiis plans to make a version of FLASH GORDON, with Nicolas Roeg as director. With an incredible budget of \$20 million, Gordon Larkin hopes it will be better than De Laurentiis' KING KONG and ORCA.

Warner Bros are planning to rerelease George Lucas' THX 1138, this time the uncut version and the selling on Lucas' name.

Donald Sutherland and Leonard Nimoy star in United Artists' INVASION OF THE BODY SNATCHERS, directed by Phil Kaufman.

STARCRASH is a new American/Italian science fantasy film in the same vein as SW. It will cost \$4 million and stars Christopher Plummer, plus Caroline Munro as the leather-clad space pilot Stella Star (!).

Harlan Ellison has been signed by Warner Bros to script the theatrical film of Isaac Asimov's I ROBOT for \$100,000. Isaac is reportedly delighted at the choice. ▶



4 QUIDNUNCS...

Rick Sterbach is working on the new Disney sf movie, **SPACE PROBE 1**.

Marvel Comics have produced an Official Collectors Edition for **STAR WARS** (\$NZ3.25), billed as "the incredible behind-the-scenes story of the most extraordinary motion picture of our time." It is a curious blend of a pop/horror history of sf and a selection of stills from "antecedent" movies. Thus you'll find Robby the Robot, Woody Allen (SLEEPER) and Laurel & Hardy alongside SW's duo; various "Monstrosus (sic) Misfits"; Errol Flynn; John Wayne and Gary Cooper alongside Han Solo; and The Shadow alongside Darth Vader. Actually, I couldn't agree more. But you'll also find tons of stills from the film, a Glossary of SW terms (including a "persec - a measure of distance"), brief articles on the leading characters, generous profiles on Lucas, Ralph McQuarrie, John Dykstra, John Williams, and the Hildebrand Brothers, and behind the scenes shots of the making of the film.

Mad has finally done its spoof in the January 1978 issue, titled **STAR ROARS**, which must be one of the best they've done. All the characters and main scenes are given the treatment, with surprising similarity to the way critics have (cynically) re-interpreted certain "facts" as portrayed in the film.

"What fantastic luck! Who arranged for you to carry a handy rope on your belt with a hook that happens to fit over that projection so we can swing over this bottomless pit?"

"Probably the same clever guy who saw to it that 500 sharpshooters could fire at us and miss from a distance of ten feet!" ■

MINIATURES

The third part of Philip Jose Farmer's *Riverworld* series has finally been published, titled **THE DARK DESIGN** (Berkley/Putnam, 420pp, \$US9.95), and it has received very mixed reviews - from delight at the length and wealth of detail, to rejection of the "tedious" and "stalling" nature of the writing and story progress. I don't think it is being serialized so we will just have to wait for a British edition. Lester del Rey provides a very interesting 'background' review for the December Analog, with details of the series' initial rip-off non-publication.

New Scientist's Autumn Review of Books supplement included a page overview of recent sf releases, mentioning, among many others, Asimov's third collection of **THE HUGO WINNERS** (Dobson; three volumes: 1970-72, 1973, and 1974-75 - Lord knows what he's filled them up with).

Bantam have started a new series, **STAR TREK FOTONOVEL**, with stills from the TV episode and the dialog in balloons.

NZ publishers expect a good-selling sf title to clear 3-5,000 copies. According to the (NZ) Listener, total sf sales are about 220,000 a year (sounds a bit light from figures I've received over the years). NZ's

best sf seller to date is **DUNE**, at 30,000 copies since 1965. It is hoped that the **STAR WARS** novel will reach 50,000.

While on figures, attendances at the previous sf movie biggie (2001) were 274,000. For comparison, **JAWS** was 400,000. It will be interesting to see what SW totals. ■

UNICON IV

The Unicon (1978 National Australian SF Convention) committee has issued a *Progress Report*, which along with introductory information, has a proposed timetable, profiles on the Guests of Honour, and detailed information on many of the programme items.

Date: 24-27 March (Easter) 1978.

Venue: Melbourne Town House Hotel, 701 Swanston Street, Melbourne.

Guest of Honour: BRIAN ALDISS.

Special Guest: ROGER ZELAZNY.

Membership: Supporting: \$4.00

Attending: \$10 until March 1st; \$15 thereafter.

Address: UniCon, Box 106, Melbourne University, Parkville, Victoria 3052, AUSTRALIA.

If you would like a copy of their information sheets or Progress Report, drop me a line. Otherwise, join - even if it is only a supporting membership. You can send money to Noumenon or to UniCon. ■

MAGAZINES

Starforce is a new English sf poster magazine and the first issue includes features on **STAR WARS** (wadda ya mean, you guessed?), **THE PEOPLE THAT TIME FORGOT** and **SINBAD AND THE EYE OF THE TIGER**, plus a checklist of sf on British TV. Sounds like a pommy version of Starlog.

Science Fiction, Horror and Fantasy Magazine is a new quarterly film journal and the first issue has lotsa news and photos, plus Disney's **THE RESCUERS**, Christopher Lee, Ray Harryhausen . . . oh, and **STAR WARS**.

Starburst (something similar about many of these names . . .) is a new prozine which combines comic strips and articles.

Analog, \$US 1.25, is now \$NZ 1.65. F&SF, now \$NZ 1.40, will probably be the same as from the March issue when they go from \$US 1.00 to \$1.25 as well. Isaac Asimov's SF Magazine (IASFM?) is now bi-monthly at \$US 1.25. Amazing and Fantastic will also go to \$US 1.25 this year, though no date has been given yet.

Penthouse have announced a new companion magazine devoted to "Science Fiction, Science Fact and the Occult."

The April issue of F&SF will be a special all-British issue, with *The Gulf in the Forest: Contemporary SF in Britain* by Brian Aldiss, plus fiction by Christopher Priest, Keith Roberts, Richard Cowper, Robert Aickman, John Brunner, Kenneth Bulmer, Ian Watson, and Brian Aldiss. ■

AN OPEN LETTER TO NON-NORTH AMERICAN FEN

5

Unless I miss my guess I'd say that, of the 2000 - 3000 members of SunCon, no more than 100 or so of the members, including supporting members, came from outside North America. This in a year when the major site bid came from the United Kingdom.

Many excuses have been given for this sad state of affairs. The most common is "I'd never be able to go anyway." Perhaps true, but still an excuse.

Let's look at the Hugo nominations. Of the 42 nominees two were Canadians and one British. Come on now, where are such names as Eddie Jones, Dave Hardy, Karel Thole, Harry Bell, Jim Barker, Bob Shaw, Helmut Pesch, Maya, Andromeda, Munich Roundup, Vittorio Curtini, Luis Vigil, and many more, whom I slight unintentionally thru omission and they have my apologies. Are they inferior to the North American product? Not necessarily. Then what is the problem?

It boils down to this: if you want to nominate and vote, you have to be a member of the World-Con. Now what does it take to be a VOTING member of the World-Con? ANY Supporting or Attending membership allows a fan to vote. You don't have to attend to vote! All you have to be is a Supporting Member!

OK, let's look at the cost of joining a World-Con. It will cost you \$7 or equivalent to join IguanaCon. For your \$7 you get (a) to nominate for the Hugo Ballot, (b) to vote for the Hugo Awards, (c) to vote for the site of the 1980 World-Con, and (d) the several Progress Reports & Program Book from IgY. Is \$7 too much to make your voice heard?

SeaCon is an even better deal. Until 31 March '78 a Supporting Membership only costs \$5 or equivalent. You get the same benefits; however, in this case you will be voting on the 1981 site. There is also the fact that the earlier you join, the less it will cost you. For instance, while SunCon cost \$35 at the door, I had an attending membership for \$5. Why? I joined back in 1975, when the vote was taken.

So if you think there are Hugo calibre nominees in your country, you will have to join the World-Con in order to nominate and vote for them, in order to make YOUR voice heard.

How does one select a World-Con site? The World-Con site is selected two years in advance, hence the vote at SunCon was to chose the site of the 1979 con; at Phoenix in '78 for the 1980 con; and at Brighton in '79 for the 1981 con.

Anyone who is a member of the World-Con can vote in the site selection election held by that World-Con. Thus, in order to have voted for the '79 World-

Con site, you had to be a member of SunCon; to vote for the site of the 1980 World-Con, you will have to be a member of Iguanacon; and to vote for the site of the 1981 World-Con, you have to be a member of SeaCon. NO ONE ELSE CAN VOTE!

How do you vote? Easy! The site selection ballot is mailed to all members at the time of the mailing. (Members who join after that date or don't vote by mail, can vote in person at the World-Con.) You mark your ballot and pay a predetermined amount of money; this year it was \$5, which gets you a supporting (and sometimes attending) membership in the World-Con, for which you just voted. Thus, the act of voting for the site also gets you a membership to that convention regardless of who wins. This also means you join the con at the MINIMUM registration fee. Joining the con after the vote means your cost can be higher. How much depends upon when you actually join. Obviously the trick is to join by voting.

I would like to note here that, in order for a story to be eligible for a Hugo, it needs to be published in the English language. This means those award winning stories written in a language other than English, in particular novels, must be first translated and translated WELL, before they can be considered.

I'll make no claims on how many publishers in the U.S.A and the UK read Spang Blah, but I'm more than willing to print book reviews, of roughly 250 words in length, of any award winning novel, which is, as yet, unpublished in English translation. I don't think it can hurt, and who knows, maybe a publisher somewhere actually does read the SB.

***Jan's Open Letter was distributed with Spang Blah No. 15 (see Rags, Solecism & Riches). I have reproduced it, with a few minor alterations, as it states very well my own feelings on the matter -- as regular readers will have seen previously. Details of IguanaCon and SeaCon were in Noumenon 15, page 5. ***

A clipping sent in by a reader:



**Annuit Coeptis is pronounced An-u-it Sep-tis and it means: "God watches over our endeavors."*



Peter Graham
P.O. Box 264
Papakura, Auckland
NEW ZEALAND

A suggestion: why not get Colin Wilson to do one of his terrific wrap-arounds but have him draw the alien mythic bestiary star patterns for one of David Bimler's grand night-sky-from-elsewhere charts. David now has an example for Mu Draconis, which was called Arrakis on some old star maps -- but not, sadly, the "Dune" one. As for the details, best see David -- I've only a mini portion of the chart.

Do you recall any sf tales by one John Pearse? I can't but I ran across his name as having been an sf writer in the bio blurb of his *Make And Play The Dulcimer*. Said 3-string Appalachian instrument has been modified by him to a model that uses no soundbox -- tables, cupboards, suitcases, etc. will do -- for easy carrying.

I've just sent David a copy of Hogan's *INHERIT THE STARS* on loan. I got it from Lynne Holdom (and if she ever has a fan club guess who'll be in it?) along with some missing books in my Darkover collection -- so look out for a possible overview of the ten or so novels in the series.

See Andre Norton has a historical romance out, *VELVET SHADOWS*. The blurb says by the famous sf writer so it's not just a pen-name duplication. Speaking of out-of-field novels, J.T. Edson's tales set on a counter-earth stuck behind the sun are not his first dip into sf. One of his Dusty Fogg (yeah, what a name choice that was!) had some saucerians in it -- telepathic refugee from Salem/planetary survey folk. His cowboy hero fell for a fabulous femme among them. She got killed. The others give him amnesia so he won't suffer from the loss of her.

Incidentally another western writer, Louis L'Amour, dips right into fantasy in his *CALIFORNIOS* -- pre-Indians with six fingers in another

dimension with odd-space/time connections to ours have a large say in the plot. Anybody know if this relates to Californian myths?

I feel, though, that Adrian Berry's *THE IRON SUN* will be of much more interest to you. Basically, it tells how a Kiwi mathematician, Roy Kerr, worked out the way to describe rotating, as opposed to static, black holes -- others then built on this basis. It turns out ALL black holes rotate and that, in theory, you can pass through such holes without hitting the central chaos, and exit elsewhere from the matching white hole to the black hole you entered. As it happens only some ways in will let you out. Apparently you must align your orbit to parallel the black hole's equator and also match its velocity of rotation. Then you slip in sideways.

It also turns out that such exit-possessing holes are not too stable. You can overload them with too much mass. If you do, the exit vanishes and your tourists just keep going to the central crush.

But, we lack handy local holes. No problem, Berry says. We herd the interstellar dust with a fleet of robotic Bussard ramjets and in a mere 40 years, bingo, a hole. So we use it. Make another hole at the far end by the white hole we just left. This creates a matching white hole back home and we can make a round trip. To keep the earth safe we make the holes about a light year away.

Doesn't this instant travel elsewhere sound familiar: it should from Joe Haldeman's *THE FOREVER WAR*. Only this instant jump is apparently sound in theory. Berry foresees holes guarded by security forces against isolationist saboteurs, intent on converting exit holes to non-exit holes.

I would also guess at troubles: who decides on the dust-herding rights around local star systems? (we've had "cod" wars over fishing on earth, so ...); and what if you herd all that dust onto a star system? it becomes a black hole or, if less, it gets more mass -- maybe making low-mass stars over into Sol type stars); and what if you don't like star system X? (just form a black hole elsewhere in the right place and the corresponding white hole gobbles up his far-distant system).

As the Chinese put it, they'll be "interesting times".

***We'll see what Colin and David can come up with. No, I don't know of and can't find trace of any sf novels by Pearse. Perhaps he wrote only short stories. Yes, I would be happy with an overview of the Darkover series.*

*Yes, they'd be interesting, but also rather temporary from the sound of it. "Now Wait for Last Year" may be upon us. ***

Michael Newbery
111 Houghton Bay Road
Wellington 3
NEW ZEALAND

(13 November 1977)

Actually, 17 issues in 18 months is pretty good for any fanzine but you've done far more than just keep up the issue count -- Noumenon is good!!

Science-fiction into Science dept: the "Land Master" vehicle used for the movie DAMNATION ALLEY is described in Popular Science (March 1977). It seems it may be far more successful as a real vehicle than the movie as a movie.

Nice work if you can get it dept: The August 1977 F&SF features A Snark In the Night by Gregory Benford -- a novella billed as a portion of a forthcoming novel IN THE OCEAN OF NIGHT, which was the name of a novella published in May-June 1972 IF. Admittedly the F&SF version has been re-hashed but that will make twice the story has been sold before the novel hits the streets.

Some wargames I am peripherally involved with have produced (are producing) rules for space war. Preliminary games indicate that missiles are practically useless against an undamaged craft. Rules for blimp warfare a la C.C. MacApp's Prisoners of the Sky (IF, February 1966) have also been evolved.

Dept. of Meaningless Statistics: the entire timespan of LORD OF THE RINGS is covered in THE SILMARILLION in 19 pages (in much the same condensed style as the rest of THE SILMARILLION) -- so if THE SILMARILLION had been written in the same style as LOTR it would be about 15,750 pp long!

Every so often serendipity unfolds a bejeweled claw to reveal a totally unexpected masterpiece. I refer to a TV programme (or movie made for the box) yclept TWILIGHT PEOPLE, so appalling bad that it outdoes even THE WALTONS, which was thrust upon unsuspecting public, courtesy of TV2 recently. TWILIGHT PEOPLE seems to have been based on THE ISLAND OF DOCTOR MOREAU, with a healthy admixture of all that is worst in sci-fi (as opposed to sf) movies. Lumbering around in an impossible plot about a mad doctor who wants to change the hero into a superman (don't worry about the plot, the cast don't -- they leave it to die 1/3 through), we have the mad scientist's beautiful daughter (well, prettier than the doctor -- this was a low budget movie), the standard ex-SS type who gets his jollies from hunting men, and various impossible half-man/half-beast types who spend the last part of the movie tearing the throats out of the baddies (who are terrible shots), especially one bat-man who "flies", presumably by telekinesis since there is no way that his wings would keep him aloft. At the end the doctor's long lost wife, whom he turned into a beast in the course of his experiments, despatches her spouse and bat-man flies into the sunset. I am sure the show was put together with Gahan Wilson's Horror Movie Pocket Computer.

Two possible conclusions suggest themselves--

- 1) There is a stone mad sf freak lurking in the depths of TV2 programme acquisitions who managed to sneak one past the Powers That Be.
- 2) Someone actually thinks this drek is entertainment (as opposed to high camp).

A recent Scientific American gives details of a remarkable "unbreakable" cipher. Anyone can encode a message but only the holder of the key can decode it. To break the cipher using the biggest computers envisageable would take longer than the life of the universe, and I estimate that using micro-processors the encoding/decoding equipment should be within the price range of anyone who wants it. Truly an Oasis of Privacy in the world of Big Brother!

***From a later letter . . . ***

Please find enclosed a clipping from *Windy Summer Sound* a giveaway newspaper produced by the local private radio station. As a fan of J.R.R.T. the news that Walt Disney Productions are making an animated film of THE HOBBIT induces a feeling of helpless horror. As one Tolkien critic said (alas I cannot recall who): when the Disney machine finally gets its hooks into Tolkien, if Frodo does not actually look like a gopher, he is sure to meet some along the way.

The dipping mentions that the film will be shown as a two-hour TV special in America, but released as a movie elsewhere.

Bruce Ferguson
1/22 Rongotai Rd,
Kilbirnie
NEW ZEALAND

(6 January 1977)

Enclosed are a few reviews/articles that you might be able to use. I wrote the Omnibus article as an appendix to Tony's Kthorn in Noumenon 8/9. The Asimov review has been a long time in writing due to the delays in getting volume three.

GENESIS (the rock band) fen might be interested to read A BOOK OF IMAGINARY BEINGS by Jorge Luis Borges (Pelican 1970). There are chapters on various mythological, legendary and imaginary creatures, including one on the Squonk (Lacrima-corporis dissolvens) and the Lamia. The reference to the Squonk on the GENESIS album A TRICK OF THE TAIL is very similar to the one in the book. The Squonk was originally described in William Cox's FEARSOME CREATURES OF THE LUMBERWOODS, WITH A FEW DESERT AND MOUNTAIN BEASTS. So the suggestions that the Squonk was Rutherford's interpretation of Gabriel's departure are born of ignorance.

Alan Freshwater's un-review of THE SILMARILLION deserves congratulations. Such a book cannot be ignored, yet it would take far more space than your magazine has for it to be fully analysed, criticised and reviewed. Alan's offering is perfect in its humility.

Thanks for the reviews and information Bruce and yes, I'd forgotten the Borges book as a useful sf reference.

8 LETTERS...

Alan Morgan
1026 Konini Street
Hastings
NEW ZEALAND

(22 December 1977)

For the first time in months I had time to just browse in the local library and I was thrilled to find, tucked in a remote corner, 3 copies of an NZ SF fanzine - namely, *Noumenon*.

I devoured all three last night and today I just have to send off a sub and this letter.

I was very interested to see references to a "Basic List" of sf. Could I ask, "What kind of basic?" If it is a study collection then obviously it must include books by such as Verne, Wells, Stapledon, E.E. Smith and Campbell. If it is a basic "Reading for Pleasure" list, then your lists will be as varied as are fans.

Is the discussion still open, as I would like to submit a list if it is. My own collection is of 500-600 sf, fantasy (a few) and related books, plus an almost complete set of *Astounding/Analog* since 1947 when I first encountered sf in high school.

My first contact with active fandom was in 1952 when, for about 6 months, I lived in Parnell and attended a weekly get together of fans. Perhaps the most memorable night was when we had Bert Chandler as a guest. It was good to see in No. 18 that he is still active with fanzines as well as an author.

One comment on No. 12 - I can't help feeling Don Ashby must be one of those unfortunate who cannot help putting down automatically things which others praise. I agree with you completely, Brian, that there is too much of value in the *Dune* series, in *STRANGER IN A STRANGE LAND* and in *DHALGREN* to put them down merely because they have become popular and cultified. Their very success tends to indicate their value, surely, both literary and as sheer story telling.

One last thought. In a forum such as yours there must be a great wealth of knowledge about our favourite reading and its authors. I am thinking particularly of pseudonyms, etc. I suppose everyone knows that Paul French is Isaac Asimov; that John Wyndham wrote also as John Beynon, and Johnson Harris, and John Beynon Harris; that Henry Kuttner is also Lewis Padgett and Lawrence O'Donnell. Another one who springs to mind is L. Ron Hubbard who wrote the *Ole Doc Methuselah* stories as Rene Lafayette.

There is one I don't know though and this prompts my question: A book - sheer space opera, but it lives in my memory -- called *GUNNER CADE* is by Cyril Judd. I have a suspicion that this is a collaboration by Cyril Kornbluth and Judith Merril. Does anyone know? And if it was, was it a husband/wife collaboration.

****Thanks very much for your letter and enthusiasm Alan.**

Way back in Noumenon 3 is Notes Towards A Basic SF Collection (with my initial lists) which was to be followed by updates, etc. As I mentioned last

issue, many original plans have been "upstaged" by contributions coming in. I still have the notes and long lists of recommendations from various readers and I will put them together probably when the new studio/library is finished and I can spread out a bit. The discussion is still very open and I'd be interested in your comments/recommendations. Ian McLachlan sent a fairly self-contained list recently, which is printed in Noumenon 16/17.

*Yes, Cyril Judd is Kornbluth/Merril, though not a husband/wife thing (as far as I know). ***

Marc Ortlieb
79 Hamblynn Road
Elizabeth Downs
South Australia 5113
AUSTRALIA

(12 January 1978)

I must apologise first off for the lack of communication recently. I seem to have just recovered from a minor bout of *gafia* which will no doubt put in a re-appearance when school starts again in February. These holidays I've been trying to catch up with all the correspondence I'm behind in.

Thus the arrival of *Noumenon* 18 allows me to cover my letter debt to you. Though I must admit, despite another beautiful issue, it is rather short on comment hooks for me. My sf reading of late has been rather sporadic. In fact I'm only now getting around to reading *CHILDREN OF DUNE*, and you tell me there's yet another sequel due out. *ARRRGH!!* Do I take your comments on *Unicon IV* to mean that you will be there? If so, great.

Ira is doing a nasty thing in hinting all sorts of things about Bode and fandom and then not divulging the real dirt. How about taking that offer and getting a full article out of it. Perhaps you could persuade Ned to do likewise and run a special issue.

****Yes, Deb and I will be at UniCon - gods permitting. We've booked the flight, etc., so can't see any reason not to attend.**

Yes, the idea on a special Bode issue is good. I'd happily do it, if Ira, Ned, etc, would - but I wonder whether such a project isn't already underway in some other zine. (I'd be surprised if it isn't.) What say you, Ira and Ned?

*Marc also commented on STAR WARS, which you'll find in a separate section. ***

B.T. (Terry) Jeeves
230 Bannerdale Rd.
Sheffield S11 9FE
ENGLAND

(27 January 1978)

Very many thanks for *Noumenon* 18 which arrived here safe and sound today. A very neat and well-produced zine indeed, and it makes my own little *Erg* look like a poor relation.

I particularly liked the handy two-column layout. It makes for much easier reading than the straight across. I also liked the news items and was highly delighted to see that *STAR TREK* will Boldly Go once again, even if Spock won't be there to see. My own little sf going ought to take in *STAR WARS*

come next Tuesday . . . that is if I can get in the cinema.

Letters were good (and interesting) and very nicely pointed up by the accompanying fillos.

Returning to STAR WARS -- on scanning the review I fancy that its success (at the box office and bank account) will very soon be reflected in further epic sf films from other companies. I rather suspect that we might even see an attempt to emulate the Bond films (i.e. snap up all one author's space opera yarns and bring them to the screen) and if that happens, what possible other choice is there for a character to rival Bond than Kinnison and the Lensman saga -- it wouldn't take much alteration to put Kinnison in the number one spot in each film. Care to bet??

As to pop music . . . well, you puts in you magazine just what you fancy . . . but I have no inclination to read about the latest single from THE LEAD FOOTED, EAR PIERCING STOMPERS. It may be terrific, but I'm just not interested in that line (sorry). Now the piece on artwork was right up my street. That's the stuff to give we old fageys. Which just shows that you can't please all the people all the time (so why sweat about trying?).

Again, good marks for the reviews . . . a bit dated by the time of arrival here, but enjoyed nevertheless. People tend to think that only one type of person is interested in a review (i.e., a prospective buyer) but it ain't so. A would-be buyer IS certainly interested in what is available (and this your reviewers do admirably) but, also, people who have READ the book (bought or borrowed) often like to see how their opinion stacks up against the reviewers' . . . does he back up their good judgement? or is he a stupid idiot and pans what they know is a rattling good book? So keep 'em coming.

All in all, a darned good magazine -- so more power to your elbow. Might I suggest you get a UK agent though. People prefer to use handy cash, mailed internally, rather than argue over money orders or suchlike to be mailed overseas. It might increase your overseas sub rate at a bound.

***Many thanks for writing Terry and sending the fillos, some of which should appear in this issue. I've liked your work for some time and, now that Noumenon is out of the neo league (I hope), I'm sending it further afield (and hoping for contributions).*

*Far be it for me to argue, but the Rock and occasional Jazz music mentioned in Noumenon is a far cry from the "Pop" to which you refer (who says? Says me, that's who). Rock contains some of the most interesting music (of all types) being produced today, far more inventive than much classical music, as wide-ranging and skilled as much Jazz, and light years ahead of mindless Pop. [End of station break. We'll return you to 'real' sf shortly.] ***

Colin Lester
Pierrot Publishing Limited
17 Oakley Road,
London N.1.
ENGLAND

(2 February 1978)

Many thanks for a consistently-high-standard Noumenon 19. Keep it going. A few brief notes;

Page 4, Curious Covers: yes, Macdonald & Janes are linked with Futura, who paperback M&J's h/c efforts. But see Algol 30 for more general comment and resale by publishers of used cover artwork.

Page 5, letter from Elizabeth Duke: 2 encyclo-▶



10 LETTERS...

pedias coming soon will help this sort of thematic query - Brian Ash's **VISUAL ENCYCLOPEDIA OF SF** (Pan, March) has an entry by Fred Pohl on Cities & Cultures in sf, and one by Phil Farmer on Religion & Myths, which might help (haven't read them yet); and Peter Nicholls' **SF ENCYCLOPEDIA**, due later this year, has heavy concentration on thematic. There are some small thematic lists too, some of them rather bizarre, though one of the better by Richard McKinney is available from FACK at Lund, Sweden (write there for details).

Page 7, letter from Chris Fountain: Holland has a prozine now, **Orbit**, first issue spoiled by some poor illos, second one a good deal better, superior paper, Eddie Jones covers, A4, includes some Perry Rhodan-type fiction (a lot of PR-fandom in Holland at present); overseas Hfl 25.00 each; airmail rates on request: Kees van Toorn, PO Box 3411, 3003 AK Rotterdam. I met Kees at Sfancon and he's very keen to make this a success. For details of other European mags, see the **Yearbook** when it appears (that was just a teaser). The King Kong Awards, by the way, are not really equivalent to the Hugo & Nebula, having been going only 2 years and the recipients being chosen by Rob Vooren himself up to now. They're getting a lot of support though, and may overtake the Sfan Awards as the major Flemish (Dutch/Belgian) ones. For details of more awards, see **Yearbook** in September.

Page 7, letter from Don Ashby: some prominent British writers have resigned from the SFWA too. I've joined - and I wasn't even offered honorary membership!

For your info: **Pacific Quarterly** (Hamilton, NZ), a small literary journal now going into world-wide circulation, is running one or two of my sf book reviews; I'm planning to put together an sf edition for them in about a year's time. Any NZ sf writers you'd like to put me in touch with? Or Australian? Or exotic? Good stuff only.

Thanks for all the info Colin. I hope some of our local writers have fiction to the quality you want. Note what Colin said, writers - "good stuff" only.

David Bimler
Student
Massey University
Palmerston North
NEW ZEALAND

(3 February 1978)

Elizabeth Duke has unearthed an interesting matter -- fan-type terms (gaffiation, FAFIA, loccing). It's not enough to say they developed "through common usage": why are they commonly used? There's little gained in shortness by writing "fen" and "Ghod" for "fans" and "god". This specialist vocab has maybe the same function as Freemason ceremony and such.

Anyway, although these terms are easily understood, a glossary and history would be nice. And whence came the custom of slipping "h" into everything (as in "ghood friend")?

I submit to the highly esteemed Ira Thornhill that a dracopter's rotor is a living organ. It must grow, repair damage, and react to circumstances; it must have all manner of connections to the rest of the animal for blood and nerves. Though a car crankshaft (say) can take rotary motion from the reciprocating pistons, it needs lack any intimate links with them. Some sort of revolving muscle action seems simpler - given reasonable excuse, a diagrammed proof shall follow.

I sit corrected on the significance of immune response to cultured tissues.

Dragons. Evidence for these having feathers comes from "feathered serpent" legends throughout Indian America. There be Quetzalcoatl, Kukulkan, Balokong. All these, like dragons in China, are benevolent and associated with rain... any thoughts why?

Which brings me to the use of Finnish and Norse mythology in **THE SILMARILLION**. In the latter, Ilmare is "A Maia, the handmaid of Varda"; in Finnish myth Ilmari or Ilmarinen is the primeval blacksmith. Ilmen is "the region above the air where the stars are" according to Tolkien; Ilma (air) is the name for Ilmarinen's homestead. And so forth.

THE SILMARILLION weakens its appeal to me by trying to link this planet with MiddleEarth (via Atalante/Numenor). If I seriously believe Atalante and Atlantis to be one, or that Avallone is Avalon, I need also believe in hobbits and orcs. This is not to be considered!



Joe Haldeman's **MINDBRIDGE** was read here, but was found rather unsatisfying and unenlightening. It seemed a sort of tour-de-force on the uses of arbitrary assumptions. The space teleport system in it has contradictory, empirical properties. There's an alien beast with obscure powers and origins, plus two alien races acting in incomprehensible fashion. The hero is granted unique powers to communicate with one of these races. . . . there is no cause-and-effect between any of them.

Haldeman may be parodying some of conventions (unexplained transport methods, unusual races, psi capabilities-- he even respectfully mentions Kirlian fields). I suspect he is not taking himself altogether seriously.

***I think there have been attempts to put together "a glossary and history" of Finnish terms. I'll see what I can track down and whether such can be made available to NZ fan.* **

Michael Newbery (6 February 1978)

Noumenon 19 was a pleasure to receive, as always. One point, in your panel at the front, shouldn't it read "Overseas Agents", not "Overseas AGents"? (pedants of the world, unite!) Isn't it nice to know that most criticisms of Noumenon recently have to do with minor typos like that?

In answer to your question as to how Chris Foss sold one piece of artwork twice over -- practice maybe? His artwork for the Panther edition of **TRIPLANETARY** was also used for another book out at the same time (a collection by Zelazny I think).

If, as Lynne Holdom says, the Lensmen series is selling so well, might we one day see that on the silver screen? For once Hollywood could only improve the dialogue and it is almost the archetypal space opera -- mind you the special effects and casting required (Worsell? Nadreck!!!!?) would be something else!

In **RINGWORLD** the chief protagonist is of course Louis Wu. He has Beowulf Shaeffer's trip to the exploding core of the galaxy described to him by Nessus. Now, Shaeffer married one Sharrol Jans but, being an albino, was forbidden to father children on Earth, which Sharrol could not leave. So Carlos Wu, a friend of theirs with an unlimited breeding licence, agreed to provide them with a family. Question: is Louis Wu Beowulf Shaeffer's step-(grand) son?

***Michael also commented on our various spellings of his surname (well, it's our glasses, you see), added some info on STEELEYE SPAN (see below), and a comment on STAR WARS (see separate section).*

Don Fitch
3908 Frijol
Covina, CA 91722
U.S.A. (8 February 1978)

It looks like the long-promised (to myself) loc on

Noumenon will not be forthcoming in the near future. There are at least a half-dozen mss. starts floating around here, but it's the sort of thing I set aside to devote proper time and attention to, and at best that rarely works out. And 'best' hardly describes the current situation -- whatever variety of 'flu it is that's going around has left me enervated and even further behind than usual with various pressing tasks, at the same time the illness of my (87-year-old) mother has resulted in even more time-consuming housekeeping chores. *Sigh* Sometimes I almost envy people who are bored because they have nothing to do . . . but not quite.

I would like to write a letter of comment, however. Noumenon is, in some ways, a bit sercon for my taste (though it's well-done serconism, and quite proper for the only sf fanzine in a country), but every issue has at least two or three things I find *extremely* interesting and enjoyable (Chandler's jottings, such as 'Bagless in Beppu' this issue, Treadway on sf art, the pieces on sf & Rock, and especially the few little bits of personal writing by yourselves) and -- like someone else recently (Mike Glicksahn?) -- I always feel guilty when Noumenon arrives and I realize that I haven't written a loc on the previous issue yet . . . or sent money for a subscription. The latter, at least can be rectified here and now. You wouldn't believe how complicated it is to get an International Postal Money Order, and I figure the easiest and perhaps best way would be to send cash, on the assumption that you can convert it easily, use it to buy books or whatever from the US, or (I hope) bring it along to spend at the WorldCon in Phoenix.

***Letter and cash much appreciated Don. Yes, I can always use to buy books and mags from USA (and I bet it's harder getting money out of NZ than out of America). Nope, we won't be at Phoenix. But we hope to go to Britain in '79 and will stop off in the states for a month or so either coming or going. Might see you then.* **

Lynne Holdom
PO Box 5
Pompton Lakes, NJ 07442
USA (4 February 1978)

I hate to say this but I thought **INHERIT THE STARS** was overly talky with a bunch of scientists just explaining things to each other. Sort of, here's Prof. Geggenschin and his scientific ego scanner where the prof explained forever and ever. I keep saying show, don't tell.

This leads me to John Alderson's remarks: Look, I read slush for Galaxy while a friend reads for Amazing and Fantastic and we both met Darrell Schweitzer who reads for Asimov's SF Mag. None of us are technological sf lovers -- but what if we were? Believe me, in the slush pile business the most important is separating the competent from the incompetent. (Would you believe a space academy training angels named Lenny and Marvin who are sent to destroy Sodom and Gomorrah?) Ben Bova is very technologically oriented, but not all editors are. ►

12 LETTERS...

However most don't like extremely solipsistic musings or much "New Worlds" type stuff because *readers* don't like it. How many readers like serious modern literature as opposed to Harold Robbins or **THE GODFATHER**? This is what most critics forget when comparing sf with "modern" mainstream lit.

As to getting books that are unavailable. Well the best thing is to know someone overseas with better access to books. I've resorted to this and trade quite a bit. There are books that have been o/p here so long that I was gnashing my teeth -- but some are available in British editions.

STAR WARS has spawned all sorts of groups and may spawn fanzines, except that the film company is fighting it. I rather deplore all this but ... I also liked STAR TREK for what it was but never went overboard. Jumeaux 2 has some comments on ST by Marion Zimmer Bradley which I quite agree with. I guess I'll have to send you a copy of Jumeaux so you can review it, but somehow I have the feeling that you don't much care for Darkover.

***A really good sf title may reach 10-20,000 sales in NZ. Books such as THE GODFATHER and FUTURE SHOCK have sold around 100,000. But I don't know what constitutes "serious modern literature" and don't quite understand the point you are making. It seems you are saying more readers prefer 'adventure' rather than 'experimental' writing no matter whether within sf or fiction generally. But then you compare sf with 'mainstream' -- are you saying sf, in general, is the experimental form of mainstream?*

*I don't know why you assume I don't care for Darkover. I've only reviewed one title in Noumenon and there I complained of certain elements of style, even though praising and recommending the book overall (Noumenon 5/6, page 23). ***

We Also Heard From:

Gary Perkins (NASF, NZ) *Thanks for the kind words Gary and for passing on the UniCon info. The circulation info is on page 12 of Noumenon 12.*

Peter Graham (NZ) *Who has two interesting suggestions: why not create a "Nostradamus-consistent future; And how about an "aliens-as-they-wrote-of-them" gallery, a sort of "guess which novel this came from" series. Both excellent suggestions, especially the latter (another excuse to bump up Noumenon's illustration percentage -- get to it, penwielders.*

Dick Geis (USA) *Who gave permission to reprint Sturgeon's 'definition of sf' and said "Noumenon continues to be a very high quality, information-packed fan magazine. I hope you're selling enough to keep it going." As to finances, I don't mind whether I subsidise Noumenon to 20 or 40 or 60% -- I enjoy producing it. But all things considered, I think it 'pays' for itself easily.*

Helen Steere (NZ) *Who hopes to have some illustrations for Noumenon shortly and mentioned some

other zines her work appears in. Most titles mentioned in Noumenon are available from us, if you have difficulty getting them in your home town.*

Dave Wingrove (UK) *Who mentioned, among lots of other things, that SPLIT ENZ are reaching some big news sources and that he has joined "Frenz of the Enz", a "weird fan club" organisation. David will be reprinting Bruce Ferguson's overview on Vonnegut (Noumenon 16/17) in the BSFA's Vector.*

Bruce Ferguson (NZ) *Who sent a review of Hogan's INHERIT THE STARS (see Noumenon 19, page 25), agreeing with MKS that it is an excellent book -- ideas, writing, length and resolution.*

Susan Clarke (AUST) *Who will be reprinting the STAR WARS article (in Noumenon 16/17) in Data.*

Martin Lock (UK) *Who says Noumenon is "really a very professionally put-together fanzine, comparable to American zines like Algol." (Love that man!) He also mentioned that Bemusing 17 is under way, probably in the mail by the time this is read.*

Irene Whyte (NZ) *Thanks for the note, Irene.*

Jan Howard Finner (USA) *New address: Box 428 Latham, NY 12110, USA.*

Kevin Doole (AUST) *Thanks for the card.*

John Norman/John Lange/Michael Crichton

Andy Richards (UK): "John Norman, author of the controversial Gor series of counter-Earth novels, is really John Lange, Professor of Philosophy at the City University of New York."

Colin Lester (UK): "John Norman = John F. Lange, Jr, apparently different from John Lange = Michael Crichton."

Lynne Holdom (USA): "John Lange, struggling philosophy teacher hoping for tenure, wrote his novels under the name John Norman. Meanwhile another novelist, Michael Crichton, decided to use the name John Lange when writing. The two do not know each other as far as I know. The funny thing is that Anji Valenza knows, or knew, John Norman. He was faculty advisor to the yearbook at the college she attended and she was art director so they had to work together. She says he was ultra conventional and very mousy in type. Next time I'm over, she's going to dig the yearbook out of the basement so I'll get to see what the infamous John Norman looks like."

STEELEYE SPAN Split

Michael Newbery (NZ): "Herewith elucidation on the split in STEELEYE SPAN. With the release of **THE KING OF ELFLAND'S DAUGHTER**, Johnson and Knight took a temporary leave-of-absence from STEELEYE which seemed to become permanent when Martin Carthy (a former member) and John Kirkpatrick were brought in to replace them. This marked a return to a more traditional style (Carthy is a superstar in the British folk scene), with the group refusing to play material from their most successful (280,000

Continued on page 25 ...

OMNIBUS

A look at a trilogy by Piers Anthony.

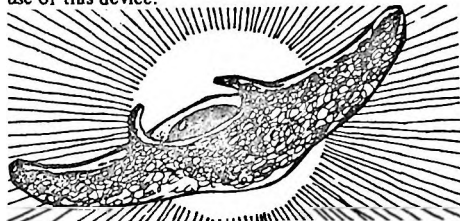
OMNIVORE, ORN and OX.

(Corgi, 1977, \$2.30, \$2.45, \$2.45)

Cover art for all three by Pete Jones.

In the days when I first started reading science fiction I was captured very early by a Gollancz publication called THE ISAAC ASIMOV OMNIBUS. Later known as his FOUNDATION series, this book was one of the three by Gollancz to collect the major works of a major 'Golden Age' writer -- the other two were Arthur C. Clarke and Robert Heinlein. Trilogies have not yet gone out of fashion: Samuel Delany's FALL OF THE TOWERS, Farmer's RIVER-WORLD (which may end up as a quartet!), while Piers Anthony has two to offer us -- SOS THE ROPE, VAR THE STICK, NEQ THE SWORD and OMNIVORE, ORN, OX.

Tony Lovatt has discussed several of Anthony's other novels (including SOS THE ROPE trilogy) in Noumenon 8/9. Throughout Tony's article reference is made to Anthony's "dichronic" style. Alternate viewpoints are used for each chapter and thus the ending arrives "completely". CHTHON is the most extreme, most obvious, and best example of the use of this device.



The surface plot of OMNIVORE has Subble searching for three returned explorers. The trio have returned with eight specimens of fungoid that have amazing abilities. Subble's search also helps him discover what happened on the fungoid world of Nacre. First he meets Veg, a physical giant who cannot eat meat (Herbivore). On physical terms the two compete and the first third of the tale on Nacre is told. Aquilon, a beautiful female artists, meets Subble next and that part of the tale is told from her viewpoint. Subble finally meets Cal, the brains side of the brains-beauty-brawn trio.

Where the first book is an adventure in space on a distant and strange planet, ORN takes place on an alternate Earth entered via a transworld gate. The world of Orn is strangely similar to prehistoric Earth. The research that went into this book was necessary because of the nature of Cal -- he is the one who can explain what is going on because of his knowledge of the Paleocene period. For example, while on a raft travelling through a swamp the group see a dinosaur -- initially described as a 'snake', and then as a Brontosaurus, and finally after telling his companions how to tell the difference, it is revealed as a Brachiosaurus. It takes a detailed knowledge of

dinosaurs to know that!

Each chapter of ORN is told from the viewpoint of one of the four main characters -- Cal, Aquilon, Veg and Orn, a bird born with genetic memory. Even when the exploratory trio meet up with Orn, the alternating viewpoints continue to give insights into events and characters. Together and separately, the four characters give us a tour of some of the world. Always, the ever-present manta (the fungoid beings from Nacre) help their human companions.

The final book of the trilogy introduces another leading character, also a strange life form. Instead of having a fungoid or physical form, Ox consists of a pattern. A highly complex three dimensional pattern is 'life' as defined by Martin Gardner, whose game 'Life' is described, played and used in the book OX (the book) does not take place on a world but rather on an alternality as the trio chase each other through alternates. This book is the most structured of the three, and the most advanced.

Throughout the trilogy are the manta. The intelligent fungoids behave like pet dogs defeating opponents, and like ambassadors communicating with the amorphous Ox. The manta is sexless although it is mentioned that, because Circe's companion is female, some of it/her reactions are likewise. The manta behave like carbon copies of each other, although each is named after a distant geometrical pattern (Lin, Circe, Tri, Pent, Diam, Star, Hex, and Oct) which they can produce. So while they don't behave like individuals, two do show particular loyalty to Veg and Aquilon.

Another theme in the trilogy is an ecological one. The Herbivore/Carnivore/Omnivore balance is a precarious one and the personal conflict of emotion between the trio (Veg, Cal and Aquilon) is similarly close to falling into an undesirable state. The vital balance between the Brains, Brawn and Beauty show that although one (Brains) is 'better' than the others, a combination of all three is necessary for survival. The omnivorous nature of Man (responsible for the destruction of several worlds) is absent from Veg and Cal (one a compulsory carnivore, the other a vegetarian).

A final aspect of the trilogy I wish to discuss is pattern. There are several. From a world in space, to an alternate world, to alternality itself. A third world kingdom dominated by fungoids, a prehistoric world of reptiles and an intelligent bird, to an amorphous Ox. The numbers of manta decrease throughout the trilogy: from a world full, of which 8 are saved; one dies fighting Subble; two die on a spaceship; two more suicide on Paleo. Each time the spores leave the dead body of the manta ready for regeneration. Each time Agents arrive to eradicate the spores.

Piers Anthony has a degree in creative writing and it shows in his published work. His stories are craft and if something appears in a certain place, it is for a reason (although the reader may not discover why until the end of the book). So this trilogy will provide, as well as insights into the nature of man, a great story for the sf reader (actually three great stories, and they can be read separately). --BWF

14 THE "STAR WARS" DEBATE

****Having received quite a few comments on this biggie, I thought a special section might be appropriate to deal with the discussion. I've omitted addresses from people with letters in this issue.****

Michael Newbery (NZ): From conversations with non-fen I gather that, although they enjoyed STAR WARS, they were concerned with the plot (or lack thereof). Many seem to have expected 2001: Part II and been disappointed accordingly -- others have complained about the print quality (which is not even 70mm down here in Wellington).

P. Lyle Craig, 2815 Amarillo Street, Baton Rouge, LA 70805, USA (9 January 1978): As usual, enjoyed receiving this ish (No. 18) of Noumenon. Especially enjoyed your review of STAR WARS. Since it hasn't been over there long, the full effect of SW's mania hasn't struck yet (while here in the States it is over and I really don't think I could sit through the film again, even though I've only seen it 6 times). Adding to your comment, I enjoyed CLOSE ENCOUNTERS OF THE THIRD KIND more than SW.

CETK is a much more engrossing, overpowering film as far as I'm concerned. It's believable. If you're into special effects then perhaps it's not for you, since the special effects (which I consider grand and more overwhelming in content with this film than the ones in SW) concern only about the last 10 or 15 minutes of the movie. I enjoyed this much more than SW and plan on going to see it at least 3 or 4 more times.

Lynne Holdom (USA): 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 SW is so popular is that it isn't relevant but simply fun. Is escapism wrong?

Neville Angove (Epsilon Eridani Express), 13/5 Maxim St, West Ryde, NSW 2114, AUSTRALIA (1 February 1978): I think you missed the real importance of STAR WARS: even though the film is far more complex than is at first realized -- you have to see it a few times to really take it all in -- its real value lies in the development of techniques and standards for future films; it makes most other special effects seem like shit (and STAR TREK is included!).

Marc Ortlieb (AUST): I think your STAR WARS review has missed the one fact which most of the reviews, and indeed the promoters, of SW have missed and that is that, along with everything else, SW is a gentle send-up of the entire pulp sf tradition. Hell and dammit, STAR WARS is funny. From the very first "Once upon a time in a galaxy far from here..." through the barroom scene which couldn't have been more stereotyped if it tried, to the BUTCH CASSIDY AND THE SUNDANCE KID-type dialogues between Princess Leia and Han Solo; the

thing is played for laughs. Oh sure, you have the "serious" bits concerning THE FORCE, but even the violence contrives to be more ridiculous than realistic.

True, there is more than one side to STAR WARS. There is the hackneyed plot of the farm boy who discovers that he is 'more' with the aid of the wise old man who turns out to be more than he seems, and there are moments of sadness when (for instance) the boy discovers his home destroyed and his foster parents dead. But the over-all feeling I got from the film was humour, whether it be the slapstick of the two droids or the more subtle use of WWII type dogfight scenes in the attack on the Death Star.

I must agree that SW does not deserve the hype that it has received in the press, and I have a feeling that some of the imitators are going to find it difficult to achieve the balance and feel that Lucas achieved in SW. Your review knocks the film for



not being what you thought it should have been. It isn't another 2001, and anyone who goes along expecting it is going to be rather disappointed. But it is a funny movie.

Roger de Vere, 64 Grange St, Dunedin, NEW ZEALAND (20 January 1978) **Roger sent a longish article, titled STAR WARS (The Death of Science Fiction? from which I've excerpted the following. The rest took the 'scientific' accuracy of parts of the film to task. **: I was so disgusted that I nearly walked out. Yes, I was so annoyed that I fumed all the way through SW. The build up to and the advertising of the movie led me to believe that I was going to see something really extraordinary. What I saw was a load of rubbish!

The producer of the film, George Lucas, stated that the film was flotsam and jetsam from the period when he was twelve years old -- that it was derived from all the books, films and comics of his

day! How old does he think he is -- 100 years old? Lucas was born in 1944 and is 33 years old. So, it wouldn't be until the 1950s and 1960s that Lucas started to read or view science fiction. One would think he was trying to give the impression that he was born 50 to 60 years ago instead of 33. In one thing he is right -- his film is a load of flotsam and jetsam; a 1½ hour movie of absolute trash.

As you know the film was called STAR WARS, but I never saw any fighting between stars. I saw a few feeble looking space ships, if one can call them that, blasting inefficiently away at the Death Star, an iron monstrosity the size of a planet. What happened to the Death Star's force field? Did it have an anti-gravity device to counteract gravitation, or did its outer core rotate to produce gravity? The attacking rebel ships should have been repelled by the gravitational effect of the Death Star.

There are other shortcomings like the names of the two robots: Artoo Detoo and Threepio! My God, who the hell thought those up?! Then the characters Chewbacca (the 8ft wookiee) and pirate captain Han Solo made me want to cover my ears



and eyes in shame. Chewbacca was able to fly around in spaceships and fire laser guns yet he was unable to communicate! An alien advanced as he should have been able to communicate instead of grunting! Oh yes, the rebel's planet was named Tatooine??? The only characters that appealed to me were Darth Vader and Grand Moff Tarkin.

STAR WARS in all its entirety was a complete let down. I shudder to think of Lucas' planned follow up to this film. His sociology and science in the first effort leave so much to be desired that it may be possible to better it slightly, however, I suppose.

Mervyn Barrett, Flat 4, 151 Abel Smith St, Wellington 1, NEW ZEALAND (20 February 1978): I may as well get in my two cents worth about STAR WARS. I didn't expect it to be very good but it was actually less good than I thought it would be. I think it was just one of those situations in which everyone gets carried away with enthusiasm for what they think

they're creating, then realize half-way through the project that they've got no picture. It was rather like a James Bond film -- conceived in set pieces and special effects and no story.

The inspiration that Lucas had for SW was the old Flash Gordon serials. He seemed to think that by transferring the elements of those picture to his film he could re-create the feeling that people had for them when they were first seen. All he managed to transfer was the bad dialogue, and the wooden acting. (Except for Guinness, who can say how good the actors in STAR WARS could be? They had nothing to work with.) What he couldn't transfer or recreate was the innocence of the original FLASH GORDONS. The faults are mostly movie faults and Lucas, who is a good director and a good sf film maker (on the basis of THX 1138), should have realized what they were much earlier in the game.

George Lucas (from various sources): I didn't want STAR WARS to be an intellectual trip, like 2001. I wanted something closer to the Brothers Grimm, a film of pure fun, a fairy tale made up out of the comic books and films I loved as a child. A new generation has arrived that wants this, that has no Lone Ranger, no Roy Rogers.

It's a lot of fun, that's the word for this movie. Young people today don't have a fantasy life anymore; not the way we did. All they see are movies of disasters and realistic violence.

Kids today seem to be having a very boring childhood and I wanted to make something to relieve that boredom. Kids may be a lot more worldly than we were, but I still think they'd like to have some sort of honest clean . . . I mean, they should be able to go to the movies and see *something*.

The reason I made STAR WARS is that I want to give young people some sort of faraway, exotic environment for their imaginations to run free.

Samuel Delany, in an excellent essay in *Cosmos* (Vol 1 No 4), finds the film very wanting, whether for kids or adults. One of his main criticisms is the lack of real imagination and invention evident in the result! A highly recommended essay.

****In answer to Neville, my review in N-18 was mostly positive, only one-third tackling briefly a few of the film's "faults". The only reasons I mentioned 2001 was as a comparison for special effects -- I thought they were less effective, Neville thinks differently -- and as a warning to people not to expect something similar.**

Another review I'd like to mention is Jonathan Rosenbaum's in *Sight and Sound*, wherein he takes Lucas to task for duplicity, pandering to lowest-common-denominator requirements, and for a "good, clean, healthy fun" type of "odourless and bloodless" destruction, annihilating and dismembering -- "solitary, narcissistic pleasures" and "an occasion for sexual release devoid of any partner". **

From the 'Home Office'

DAVID WINGROVE, DIRECT FROM ENGLAND, PREVIEWS NEW BOOKS

This is the first of an occasional series of overviews I've been asked to write for Brian. Fortunately there are plenty of things happening in the publishing world and the real problem is knowing what to mention. After a long period of uninteresting books and frustrating reprints, a whole crop of new books have arrived on the shelves, and amongst them are some very notable titles.

Brian Aldiss continues to produce varied work of extremely high quality, with three titles out recently. **THE MALACIA TAPESTRY** (Panther paperback) is by far the best-written of the three. Graced with the illustrations which made the hardback such a delightful volume, Aldiss's creation of a world where progress has halted and where the Saurian strain of Mankind rules supreme is more fantasy than sf, and has been marked as mainstream fiction. The adventures of Perian de Ehirolo, the protagonist, are captivating. The whole book is a rich cloth of sensual imagery and machiavellian intrigue. Whilst it has not won the critical acclaim it rightly deserves, it may well receive fresh attention in its new, more economically accessible format. Definitely recommended. Less accessible but perhaps more interesting is his **BROTHERS OF THE HEAD** (Pierrot Publishing), which is available in both hardcover and paperback versions. This illustrated 10"x10" volume follows the story of a pair of siamese twin boys (with a dormant third head a la Walter Miller) who become rock stars. Both writing and illustration are first class, and any Aldiss-phil will find this volume a rare delight. The last offering is the collection, **LAST ORDERS** (Jonathan Cape, hardback), which presents 5 of Aldiss' thoughtful enigmas and 9 of his best mid-seventies short stories. They display his astounding eclecticism and prove once again that sf can still evoke exotic imagery and intelligent ideas in the hands of its best practitioners.

Chris Priest, firmly established in the sf world but as yet not so well recognised beyond the genre, has produced a further example of crafted and thoughtful writing with his latest novel, **A DREAM OF WESSEX** (Faber), where an experiment to shape reality through dreams is the vehicle for the story. Rob Holdstock, a relatively new name on the sf scene, has produced a 'sequel' to his first novel **EYE AMONG THE BLIND** with **EARTHWIND** (Faber), which mixes several threads of narrative successfully. Holdstock is concerned with the behaviour of his characters as circumstances force them to change rapidly - a layer of symbolism accentuates the theme of the book (that of reversion to a primitive culture, incidentally the secondary theme of **EYE AMONG**).

Ian Watson continues to produce first rate sf novels and his two 1977 offerings, **MARTIAN INCA** and **ALIEN EMBASSY** (both from Gollancz)



are stylistic improvements upon his earlier works. The idea content is as strong as ever and dispels fears by many that, after a fascinating debut with **THE EMBEDDING**, he would dry up rapidly. Whilst his philosophical asides sometimes seem tortuously complex, this is always compensated for by a strong sense of imagery. **THE MARTIAN INCA** tells of the mental awakening (through the medium of a Martian soil sample) of a Peruvian Indian. His 'power fantasy' enlightenment is contrasted against the reasoned response to the same kind of 'awakening' of an American astronaut. Watson balances intellect and action deliciously. In **ALIEN EMBASSY** Watson has finally escaped any sign of the woodenness that occasionally belaboured and almost marred his first three books. This work flows in the most thoroughly entertaining manner. Levels of illusion are cast aside until the final revelation is made about the true nature of the new utopian world. It is possibly (barring two exceptions, which I'll mention) the best written sf book seeing first publication in Britain in the last six months.

The two exceptions are both from relatively new writers, better known in the US than in the UK. The first, John Crowley, has just received a "Highly Merited" notation in the John Campbell Awards for his second novel, **BEASTS**. His first novel, **THE DEEP**, meanwhile, has been issued both in hardback and paperback by New English Library in Britain. It reads like a blend of Macbeth and Le Guin's **THE**

LEFT HAND OF DARKNESS. Its purity, simplicity and sense of mystery are quite amazing. I found it the most moving book I read in 1977. Its 'cast' of Reds and Blacks are set in a world where 'The Folk' constantly scheme to rule each other, where time 'stands still' although the seasons pass, where the world is on a pillar around which is coiled a serpent. It approaches fantasy, but has none of the excesses of sword and sorcery. I cannot recommend it enough.

The second exception is *George R.R. Martin*, whose **A SONG FOR LYA** collection has just been published by Coronet in paperback. Martin has a small cult following here, which may well extend after this volume. I enjoyed his story *For A Single Yesterday* in the Elwood/Silverberg anthology **EPOCH** and sought this volume out deliberately on the strength of that. I was far from disappointed. All ten stories are well written, entertaining, and most are moving tales of very genuine characters. The title story is probably known to many, but overall the stories dwell on a broad spectrum of subjects (and reminded me much of Keith Roberts' **MACHINES AND MEN**), with a consistent sensitivity and insight.

Another collection worth noting is **THE SHAPE OF SEX TO COME**, edited by Douglas Hill and

published by Pan in paperback. Silverberg, Aldiss, McCaffrey and Moorcock provide a variety of sexual visions, whilst Disch and Sladek attack the sexual dilemma of Man by means of black humour. There isn't a weak tale in the collection, and they are all fascinating visions of the way things could be.

Richard Cowper's CUSTODIANS is another of Pan's recent issues in paperback. All of Cowper's sf novels so far have shown an awareness of the more literary stream of the genre (Aldiss, Stapledon, Le Guin) in their acknowledgement of the dominance of characterisation over idea. This is a collection of four novellas that reiterate Cowper's growing stature as a writer. He is a wordmaster of considerable power and manages to meld nostalgia, romance and hard-edged realism in an emotively explosive package. His earlier books **TWILIGHT OF BRIAREUS** and **CLONE** were strong signs of this most interesting development. I prophesy that Cowper will begin to reap his fair share of the sf awards before long.

Just in from publishers (and thus I'll make comment next time around) are several offerings from Lem, Le Guin's **THE WIND'S TWELVE QUARTERS**, and new books by Sladek, Sheekley, Disch and Sturgeon. Lots of re-issues, as ever, but more than the usual amount of stimulating reading. ■

It's the Biggest!/Best!

Believe it. It is the biggest. It is the best. Roger Moore has struck a mighty blow at the venerable image of Sean Connery this time. **LIVE AND LET DIE** was okay. **THE MAN WITH THE GOLDEN GUN** was disappointing. But **THE SPY WHO LOVED ME** is absolutely fantastic! If, as rumoured, this is Roger Moore's last Bond film, we can thank him for giving us something to truly remember him by. There are very good reasons for this film being the best despite the fact that a total of eleven Bond films have passed before.

The first being that **THE SPY WHO LOVED ME** is a mixture of successful elements from many previous Bond films. We see updated versions of the **FROM RUSSIA WITH LOVE** helicopter attack, the **ON HER MAJESTY'S SECRET SERVICE** ski-chase, the deadly **THUNDERBALL** motorcycle and the **DR NO** flamethrower. Our new villain keeps a shark in his pool as did **Disco (THUNDERBALL)** and shares Dr No's love of undersea life. The plot is a combination of the nuclear hijack premise of **THUNDERBALL (GOLDFINGER)** has a nuclear bomb too!) and the spaceship kidnapping idea of **YOU ONLY LIVE TWICE** (substitute submarines for spacecraft).

The hardware is still with us. Instead of **YOU ONLY LIVE TWICE's** kit-set helicopter, Bond now has a kit-set motorbike on water skis. The Aston Martin (which featured high-pressure water sprayers, a multiple tack-thrower, etc) of **GOLDFINGER** and the flying car of **THE MAN WITH**

THE GOLDEN GUN have been replaced by an aquatic Lotus Esprit which features retractable wheels, pop-out fins, missiles, rockets, harpoon guns, a radar screen, protective steel louvres, a smoke-screener and finally, a periscope.

Another excellent reason is "Jaws", who happens to be the world's only seven-foot tall body-guard with a bad case of braces who likes bouncing Roger Moore against train roofs and giving numerous people (plus one shark) deadly love bites. This virtually indestructible character (not many people can still look mean after having been pushed out a train window, being crushed by several tons of ancient monument and crashing a car vertically downwards into a house roof) got at least as many cheers as Bond at the first session of this film and will just have to be in the next Bond film. No other Bond villain has come anywhere near as close to killing him as "Jaws" has. Bond has killed Dr No, Grant, and dozens of others but at the conclusion of **THE SPY WHO LOVED ME** "Jaws" remains alive for a sequel.

When you add some of the best scenes of the past Bond movies (updated, of course), brilliant special-effects, ingenious hardware, fantastically futuristic (plus luxurious; plus large) sets, a character like "Jaws", humour, incredible action with lots of spectacular explosions, and the most beautiful girls available... it is impossible to come up with anything less than a blockbuster of a movie.

—Peter Hassall



VIEWED FROM ANOTHER SHORE

Rollo Treadway discusses SF Art and Illustration

Once upon a time I used to think I was the only sf fan who also had a consuming interest in comics. Responses to a couple of early *VFAS*'s changed my mind on that score. The recent success of a new sf-oriented comic publication has reinforced the new outlook. *Heavy Metal* is an intriguing mixture of sf, fantasy, sword and sorcery and, in the odd-

case, near porn. *HM* has blossomed into a huge success since its American introduction last April.

Although *Heavy Metal* is produced by the same publication house that brings us *National Lampoon*, much of its material comes direct from the "parent" publication *Metal Hurlant*. *MH* has been produced for about two years now and it publishes the work of many of France's best comic writers and artists. The written material is, as one would expect, in French and in many ways *Heavy Metal* is the English translation of *MH*. There are some alterations however.

Page count in *HM* is usually more (a rather unexpected bonus in a high quality mag such as this, especially so for only \$1.50 per issue), frames are reduced and cropped slightly for larger borders, all the written material (film, book, TV, and record reviews, articles, advertising) has been dropped and replaced by American material, and a slightly larger ratio of colour material is used per issue. That's right, colour. *MH/HM* is not one of your usual low-print-run, low-print-quality underground type publications. No sir, this is a full sized, beautifully printed, glossy magazine with about one half of the contents printed in full colour. And after a glance through several issues one wonders why this sort of publication hadn't appeared earlier.

The French humour is, to say the least, rather foreign. Very droll, sometimes ironic and often extremely violent. Perhaps not to everyone's taste, however, and with this in mind *HM* has added the occasional US-originated material. So far their selection has been very apt, with *Sunpot* by Vaughn Bode and *Den* by Rich Corben added to the *HM* material.

But it is the French material that provides the highlights. Many of the artists have developed variations on what amounts to a 'national style' and, in the work of Bilal and Moebius, this fine-lined, vibrant, cross-hatching technique is fully realised. The latter artist, who also produces, in another style altogether, the excellent western series *Lt. Blueberry* for another French publisher) is especially prolific and has produced many breathtaking stories in both colour and b&w. But truly, there is enough high quality variation here to please any sf comic fan.

We aren't, of course, ever likely to see *Heavy Metal* in New Zealand bookshops. It's likely the 'questionable' (for some, anyway -- I happen to rather like this type of thing) contents will disqualify *HM* from NZ general release but, after all, it is a comic isn't it? But for those who do want to know I suggest they write to Minotaur Imports (PO Box 253, Doncaster, Victoria 3108, AUSTRALIA), enclose some money, and tell them that Treadway sent ya. I'm sure you won't be disappointed.



While on the subject of comics perhaps I should make mention of an article published in my own comic-zine Strips (plug, plug) about a new sf comic strip now appearing in US newspapers. **Star Hawks** is written by Ron Goulart and illustrated by Gil Kane and marks something of a revival of the sf-oriented newspaper adventure strip in America. Both artist and writer are well known names in their respective fields and the success of **Star Hawks** must, in large part, be attributed to these two rather than as a water-shed following the success of **STAR WARS** and **CLOSE ENCOUNTERS**. **Star Hawks** presents the adventures of two agents of the Interplanetary Law Service in a future familiar to any reader of sf. Their adventures are published daily in a new two-tier newspaper format, which allows the action to progress further each day than would have been possible in the usual three frame, single-strip format. Altogether a rather exciting sf comic development and I suggest anyone interested should check out the article by John Ryan in Strips 6.

Despite the general lack of interesting sf paperback covers these last months I cannot let this column go by without at least a mention of yet another excellent Pete Jones effort. Surely one of the most prolific and successful of the present day sf paperback artists, he has really pulled one out of the bag for the covers of the Mark Adlard **Tcity** trilogy **INTERFACE**, **VOLTEFACE**, **MULTIFACE** (Orbit). The covers, while noteworthy individually, really become something when placed together to form one single painting.

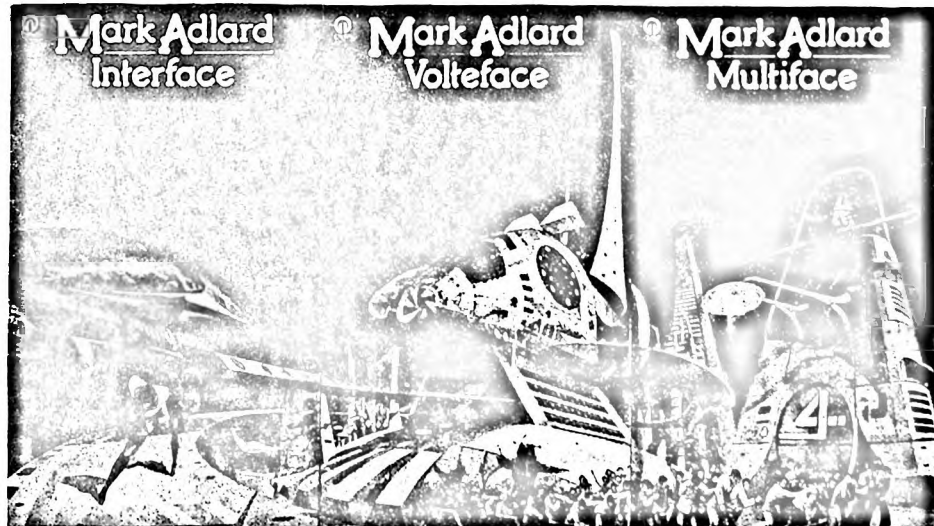
Now this sort of thing is not easy to do. An artist must produce illustrations which are capable of standing up as covers individually, yet gain something extra when considered as a whole. Chris Foss didn't quite manage it on Asimov's Foundation

trilogy (Panther), while Patrick Woodroffe really pulled it off with his covers for Piers Anthony's **Sos the Rope** trilogy (Corgy). Here Jones succeeds rather well, especially so when the covers are considered as a whole. The sweeping curves developed to the left, with the two principal characters sprinting towards the viewer in the left foreground, are beautifully complemented by the towering machinery rising from the middle and background in the centre and right of the painting. The background sky tones are dark and rich, allowing the bright colours of the fore and midground to realise a well-developed depth to the three covers, and once again the clarity and sharpness are excellent. A fine effort.

A couple of the prozines have produced some rather interesting developments since I last gave them a mention in VFAS. With the winter '77 issue **Isaac Asimov's Science Fiction** is now publishing interior b&w illustrations, which brings this magazine rather more into line with its competitors in the field. Strangely, the art director (or whoever makes these decisions) has chosen to present work by already established sf artists appearing regularly elsewhere, and appears to have done little to develop any individuality in IASFM. Odd, especially when one sees these same artists performing less than spectacularly in the competitive publications. Come on IASFM, break some new ground - try something (and someone) different.

Galaxy on the other hand have gone the other way. Their September '77 issue is illustrated solely by Stephen Fabian. Including the cover! Could this have something to do with the fact that this same Stephen Fabian is now listed as the art director for **Galaxy**? Fabian is good, but is he this good?

Rollo Treadway



A Song In The Depth Of The Galaxies

(vi) Sunrise In The Third System

TANGERINE DREAM picked up the threads PINK FLOYD appeared to have discarded with A SAUCERFUL OF SECRETS and, in 1970 and 1971, produced two crude but interesting albums, ELECTRONIC MEDITATION and ALPHA CENTAURI. Like Stockhausen they "prepared" their music mathematically, writing their compositions as graphical representations, combining electronic and natural sounds to form a haunting texture. ALPHA CENTAURI, is heavily biased towards sf. The title track and the two smaller pieces, Sunrise In The Third System and Fly And Collision of Comas Sola all evoke the atmosphere of space and distance, of isolation and the vacuum. The climas of the album, with its echoed voice (as if relayed from afar), majestic organ chords and wistful choir, is most impressive and is a good example of what this type of music can aspire to. Five more albums have appeared to date: ZIET (1972), ATOM (1973), PHAEDRA (1974), RUBYCON (1975), and RICOCHET (1975). With PHAEDRA the band reached a high standard in both performance and composition, blending electronic tones with near perfection.

TANGERINE DREAM and their many contemporaries and emulators, are producing music which can best be described as "soundtracks for the imagination". The lack of overt human influence and the repetitive nature of much of the music draws one into the music much more than could otherwise be achieved with words. It is beautiful, peaceful and complex; certainly not the pulsing, body-shaking stuff one expects from a "rock" album these days. TANGERINE DREAM are the best introduction to this side-alley, but there is a whole wealth of music there if you are willing to seek it out: LAVA, GURU GURU, CLUSTER, GROBSCHNITT, EMBRYO, THIRSTY MOON, KOLLEKTIV and the previously-mentioned CLEARLIGHT SYMPHONY, not forgetting Klaus Schulze who, since leaving TANGERINE DREAM, has released five albums all tenuously linked with sf: IRLICHT, CYBORG, BLACK-

DANCE, PICTURE MUSIC and TIMEWIND. No doubt I have left out many people and groups who deserve a mention here, but there is a lot of chaff amongst the wheat within this sub-genre.

(vii) A Short Stop At The Transylvanian Brain-Surgery ...

And whilst still on the subject of German music, two groups have consistently touched upon sf themes over a number of albums: AMON DUUL II and CAN. The release of PHALLUS DEI by AMON DUUL in 1969 caused no great stir. It was different certainly, rhythmical and aggressive, but rather unpolished and uninspiring. It certainly did not prepare anyone for their next two offerings, two double albums. YETI and DANCE OF THE LEMMINGS. Most of the music was heavy rock, well played and imaginatively written. The lyrics, however, were replete with images like the best sf poetry. Archangels Thunderbird on YETI is a good example of this:

*Rent a destroyer and sail to Cape Up,
There lives a lion, and they call him love.
There is no other way to do it, but a hole in
the sand.*

*Shocked corridor, standing.
People with their eyes in their hands.*

It is a covert relationship that is strengthened by their choice of titles and the musical interpretation (Halluzination Guillotine, Flesh-coloured anti-aircraft Alarm, Pale Gallery, Cerberus).

DANCE OF THE LEMMINGS added to this impression, even Melody Maker sat up and paid attention: "the first fully-integrated album of space rock" was their comment. In particular the track Restless Skylight Transistor Child, with its assimilation of electronics and subtle movements from section to section, makes this a memorable album, combining the best aspects of TANGERINE DREAM's school of music and the imagination inherent in the more avant-garde sf poetry.

Unfortunately, like PINK FLOYD before them, technical accomplishment began to outweigh the vitality of the vision. After LEMMINGS they became polished and mellowed. The sf-related tracks still appeared: Deutsch Nepal, Wolf City and Sleepwalker's Timeless Bridge on WOLF CITY (1972), Apocalyptic Bore on VIVA LA TRANCE (1973). But the spirit was dying and the captivating

by
David
Wingrove

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

imagery with it. Apocalyptic Bore seems to express it all. When it is all perfect and there is nothing left to achieve, when life gives all and denies nothing, then purpose dies and with it every reason for carrying on.

AMON DUUL seemed to have reached that point with **VIVE LA TRANCE** and their next album, **HI-JACK**, was so mediocre it could hardly be credited that it was the same band.

Perhaps it is hard to sustain an intense level of imagery album after album, but **YES** and **VDGG** manage. (And most sf writers also, though their problems are perhaps of a different order. It is difficult to conceive and produce a piece of music where the lyrical content is emphasised by the musical, particularly where the imagery is as external as it is in sf, i.e. not about love, work, and society-as-it-is.)

CAN, like **AMON DUUL II**, began by producing a very heavy, rhythmically-based music but, unlike

It is cerebral music, tending towards modern jazz, always emphasised by the solid rhythmical foundation given to the music by Jaki Leibzeit on drums and Holger Czukay on bass. Irmin Schmidt, their organist, studied under Stockhausen and this training often surfaces in his bizarre use of the instrument. The sound is multi-layered, frequently brutal, but often soft and gentle. It is difficult to listen to and much of it will be incomprehensible to the casual listener -- but to the curious it will bring its own rewards. This is what sf is in musical terms, far more so than Bowie or the music of Dr Who:

When I saw the mushroom head.

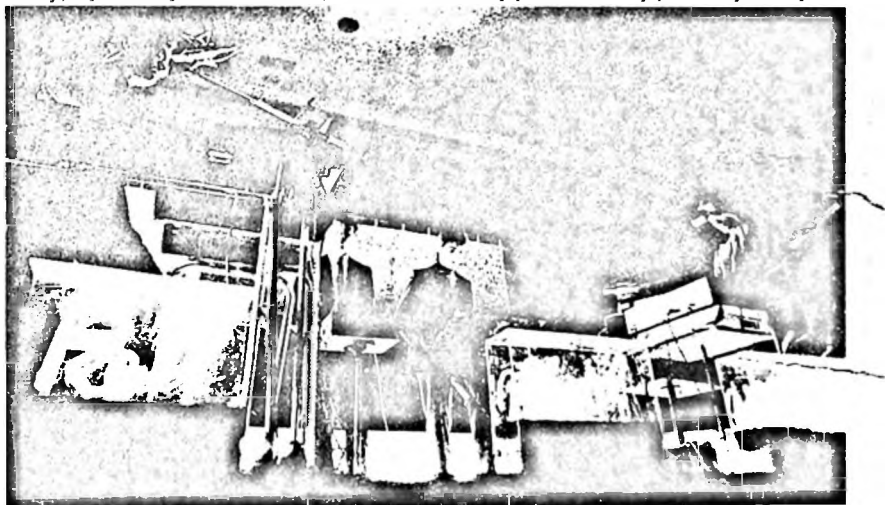
When I saw the mushroom head.

I was born and I was dead.

I was born and I was dead.

(viii) Brief Mentions . . .

The vast majority of sf-orientated rock music has been produced in the last seven or eight years. I have already put forward my pet theory of why this



AMON DUUL, they have maintained that feel and left harmony as a secondary consideration. Their first album, **MONSTER MOVIE** (released in Britain in 1969) was the first revolutionary shot from a group who have never ceased to follow their own direction. They are innovators and not emulators and it is for this reason that they have managed to produce a body of music which is constantly surprising and which shows no sign yet of becoming jaded.

Their flirtations with sf have been borderline for the most part, although they have produced pieces that are definitely sf tracks: **Father Cannot Yell** on **MONSTER MOVIE**, **Mushroom** on **TAGO MAGO**, and practically the whole of both their **SOON OVER BABALUNA** and **FUTURE DAYS** albums.

should be so, but it also occurs to me that, with the massive expansion of the recording industry in the self-same period, the opportunities have been there for the more imaginative (or bizarre, if you like) musicians to put onto record a far wider range of preoccupations than ever before.

Sf is a literature of change and innovation. Young people welcome change and innovation. The music industry is currently dominated by young people. Put those three factors together and you have another possible explanation for the marvellous phenomenon we are now witnessing. In its extreme cases (like **MAGMA**, **GONG** and **HAWKWIND**, whom I shall come to in due course) it can attain cult status, but there are very few musicians it has not touched, even if only briefly. *Continued next month*



Bruce Ferguson
Peter Graham
Deborah Knapp
Michael Smith
Brian Thurogood

SCIENCE FICTION: A Collection of Critical Essays
—Edited by Mark Rose
(Spectrum, 1976, 180 pp, \$3.85)
Cover illustration by Stanley Wyatt

Sorry to say but this book, in the "Twentieth Century Views" series, has a great deal of academic overkill to its disadvantage. Many of the more serious (but non-academic) fans have viewed virtually all forays into academic evaluation and examination of sf with considerable contempt. Even articles or books I have found of interest and value have been given the thumbs-down in many quarters. But I'm afraid I found very few pieces of note in this collection of reprinted essays and extracts from books, which are put into three sections: Backgrounds, Theory, Approaches.

Kingsley Amis's "Starting Point" is taken from his *NEW MAPS OF HELL* (1960) and is still a reasonable, if brief introduction. Robert Conquest's "Science Fiction and Literature" (1963) is one of the better discussions of the relationship between sf and 'mainstream' literature, which displays a wide working knowledge of both 'fields'. Robert Scholes has an extract from *STRUCTURAL FABULATION* (1975), "The Roots of Science Fiction", which summarises the basic theme of the book and is perhaps the best essay in this collection.

For Theory, Rose has selected particularly 'dense' pieces - which unfortunately display all the pitfalls of such approaches. Darko Suvin's "On the Poetics of the Science Fiction Genre" (1972) contains such a large amount of academic posturing (sentence structures, lengthy footnotes, 'clever' sub-headings) it is unreadable. Lem's "The Time-Travel Story and Related Matters of SF STRUCTURE"

ing" (1974) is waffle, and Rabkin's "Genre Criticism: SF and the Fantastic" (1967) is very flawed (my margins are littered with question marks).

With Approaches the standard improves only slightly. C.S. Lewis's "On Science Fiction" (1966) is tedious to the extent that he overstates every point. Sontag's "The Imagination of Disaster" (1966) is so questionable it is little more than stylishly-written rubbish. Michael Holquist's "How to Play Utopia: Some Brief Notes on the Distinctiveness of Utopian Fiction" (1968) is a thoughtful, detailed and well-written piece, a welcome respite from the previous few offerings. David Ketterer's "The Apocalyptic Imagination, SF, and American Literature" is an extract from his *NEW WORLDS FOR OLD* (1974) and, though short, is also good. The final essay, John Huntington's "SF and the Future" (1975) deals mainly with his mis-conceptions of sf's past, plus a few nit-picking observations on other writer's works.

A book to be wary of. —BAT

A WORLD OUT OF TIME — Larry Niven
(Macdonal & Janes, 1977, 250pp, \$10.55)
Jacket art by Anthony Roberts

I've long been fascinated by the premises of Larry Niven's "Hainish" future. This new title concerns Jaybee, a corpse who awakens to find his mind in the body of a criminal type being sent out on a seeding mission in a ramship. (No, I'm not going to explain those words; read the book.) He gets involved with a time warp (Niven uses a black hole to explain this - an interesting idea) and lands 3,000,000 years in the future on an unrecognisable Earth. The hardshell science, taut adventure, and carefully constructed social concepts all continue to result in first-rate stories. —MKS

THE FORBIDDEN TOWER

—Marion Zimmer Bradley
(DAW Books, \$US1.95)

Recently there has been a trend in sf to have the "s" stand for sorcery/swords rather than science. More recently still the trend has been towards an s for a "sex" type of story, in which the nature of personal interactions comes under scrutiny. Does loving one person very much mean you only sleep with him/her? Can you have that true closeness between several people? Since this novel is partly dedicated to Theodore Sturgeon nobody needs to wonder if it deals with such topics.

Maureen Duffy, writing on sf and eroticism, compared sf to twelfth-century Arthurian romance, claiming that both dealt by symbols with moral taboos — one exploiting Christianity to provide imagery in which to cloak other values, the other to exploit "the technological idiom to produce something which is basically anti-scientific". To her, sf is largely a disguised way to break taboos, to talk of alternative moral values — mainly sexual.

But, what of novels which do this openly? What is wrong with disregarding moral taboos when there is no rational cause to maintain them? If the struggle to rid oneself of such cultural debris and be bound only by the limit of real, not traditional ill, is not a fair topic for sf, what is?

THE FORBIDDEN TOWER is not only a novel in MZB's Darkover series. It is also a sequel to THE SPELL SWORD, both dealing with several common characters. The treatment of them is very different. The series of stories is set on a world called Darkover, a cold planet circling a dim star, and is concerned with the person-to-person/Terran-to-Darkover relationships — complicated by gem-mediated psi powers and a telepathic clan of rulers. MZB feels over-attention to details may ruin a novel as a unit standing alone so the series is not noted for its literal consistency.

In this story we have the marriage between a Keeper, one of the psi-gifted aristocracy who has been a virgin almost by profession since sexual arousal is bad for psi-use, and a Terran. The marriage has problems — he has Earth moral hang-ups and finds it hard to see why the sister should sleep with him if his wife can't. The sister cannot see why her offer upsets him. Further, his telepathic broadcasting of sexual frustration is not fair on others, so surely he has an obligation to remedy it. Mental pollution and all that.

Also present are psionic warfare/duels over the question of whether psi should be used only in special places, the Towers, or outside them — an analogue of the religious life which ended on Earth with sacraments reserved for professionals. On Darkover, the use and the morality of psi has become a religion. Since the use is via crystals, the right to hold and employ these becomes the

centre of the final climactic psi battle of the novel. Should the psi "priestess/priest" folk be allowed to live in the world and have full sexual lives, or must psi be restricted to persons Tower-bound both ways?

The book reverberates with a number of barely hidden analogies to Earth today regarding attitudes on esp and religion, even extending to the sportsman's dilemma — is sex before the big event okay? Frankly, much as I like the Darover series, I found the novel heavy going. At first I figured this was due to having some personal hang-ups on the analogous realities myself. But in earlier Darkover novels there is more of the joy of discovery and the pleasure of the different — the bells of tiny size ringing in the hair of Dio Ridenow at a dance, delighting in shocking the staid types. Here, the poor characters must struggle with themselves.

So, I liked parts of it but, as a friend (Sally Greaves) says about an earlier Darkover novel... "It was depressing, people dying and being wounded all over" and that describes it. Throughout most of the novel, most of the people are having a horrid time with duties and responsibilities. And even if the four person love affair ends in a mutual consummation, the memory of pain lingers. Of people being wounded by their own love and compassion and upbringing.

I read it once, I did not enjoy the reading, yet I feel it was worthwhile. But I almost dread what the next Darkover novel will bring. It is fascinating watching the series develop — when post holocaust tales were in, hints that Darkover was such a world came in. When the back-to-nature movement was in we got DARKOVER LANDFALL and computer-memory-bank vandalism and hallucinogenic pollen on the wind. You can almost trace the meanderings of sf through the series. —PAG

THE FINGER OF SATURN — Victor Canning (Book Club Associates, 1977 reprint)

An incredibly cunning, masterful book, full of love, passion and suspense — all the elements which make it difficult to put down.

The story has a more or less contemporary setting, taking place in England. Because of the skilled plot construction, it is difficult to tell whether the book is actually science fiction or merely a very well-written adventure/thriller. This is what makes the resolution so fascinating — the way in which the author develops the science fiction element and weaves it into the story so subtly — almost without the reader being aware of it. To tell much more about the plot or characters would reveal too much.

Read it for yourself. I thoroughly enjoyed this book and consider it a very interesting possibility.
— DMK

24 REVIEWS...

HIGH COUCH OF SILISTRA — Janet E. Morris
(Bantam, 1977, 250 pp. \$2.50)
Cover art by Boris Vallejo

"Janet Morris lives in Hyannis, Massachusetts. She is thirty years old, and is a professional musician who sings and plays the bass guitar. This is her first book. She has written one very short story, which has never been published." — A brief biographical note at the back of the book. You'll also find a lengthy Glossary at the back too, unmentioned and so undiscovered until I reached the last page of the story, and a map at the front.

Like the hulion (a large, winged, furred, intelligent carnivore with esp ability) beautifully portrayed on the cover (the other figure has its appeal also), this book is a mixture of various influences. *Sword & Sorcery* of the action kind is fused with *Dune*-type intrigue, van Vogtian universal questioning, and *Russ/Wilhelm* intelligence/woman's-point-of-view. And, despite a few minor flaws (mostly style), the book works and works well. Considerable attention has been paid to characterisation, planetary detail, the social systems, philosophical questions, and to plot and presentation.

In short, Morris's first novel is a curious mixture and a success. Recommended. —BAT

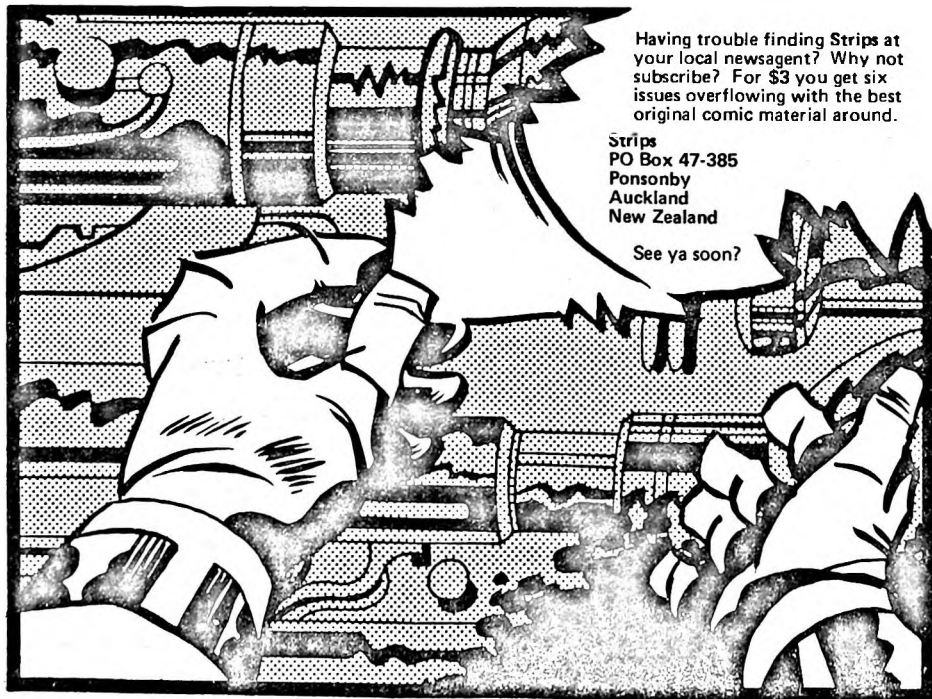
THE STONE THAT NEVER CAME DOWN —
John Brunner
(DAW, 1973, 190 pp. \$1.35)
Cover art by Kelly Freas

Harlan Ellison, seated at the right hand of God, searched for a word to describe the work of John Brunner. Eventually, they agreed on "charming". That certainly wasn't the word to describe the dystopian visions of **JAGGED ORBIT**, **STAND ON ZANZIBAR** or **SHOCKWAVE RIDER**. The happy ending of **THE STONE THAT NEVER CAME DOWN** makes a pleasant change from the solutions to the conflicts and battles in his other novels.

World War II is about to start and Maurice can see the destruction with his drug/virus-induced vision. He intentionally introduces Malcolm Fry, unemployed schoolteacher, to VC - an artificial virus which acts as an intelligence and sensitivity amplifier. Malcolm and Maurice's associates try to avert the crisis.

The book is in three parts: Ascent, Crescent and Dissent - thus continuing Brunner's use of literary plagiarism, pun and pollution. There isn't much more of Brunner's usual McLuhan-istic wit, however. If that's what you want, read his other books.

The book also has its villains: Lady Amelia Washgrave (a pious politician in the mould of Mary



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Whitehouse and Pat Bartlett) and the Right Honorable Henry Charkall-Phelps (her fellow crusader for the Campaign against Moral Pollution).

Set in England, the book has an international flavour as the infected heroes travel around the world solving key crises and infecting key individuals. In some ways the book is similar to Edmund Cooper's book **KRONK** but with a far happier solution. Brunner is also far more realistic; he has made an excellent job of writing this story of benevolent infection. —BWF

ANTIGRAV — Edited by Philip Strick (Arrow, 1975, 184pp, \$1.40)

Philip Strick has deliberately tried to assemble a collection of off-beat sf stories to illustrate the humorous side of sf writing. On the whole he has been successful in his selection and, although all the stories have been published previously, I have never read any before.

Harry Harrison begins the collection with his **Space Rats of the CCC**. It is humour in the style of **BILL THE GALACTIC HERO**. Another highlight of the book is the result of a collaboration between James Blish and L. Jerome Stanton, entitled **The Glitch**. It successfully satirises Isaac Asimov's inventions — the Laws of Robotics and Multivac. Every programmer or individual involved with computers should obtain and read the **Laws of Computerics** which are offered in this story.

Larry Niven offers another glimpse of the displacement booth society revealed in **Flash Crowd** (from **FLIGHT OF THE HORSE** — reviewed in *Noumenon* 16/17). This story describes a displacement booth as "the Alibi Machine" and points to the ease of crime with the booth. The ending is reminiscent of Asimov's **It's Such A Beautiful Day**. Uta Frith's three page **Emergency Society** is a 'gimmick' story showing how the perfect society will conquer boredom and give its members a purpose.

Barry N. Malzberg's **A Delightful Comedic Premise** is the best representative of black humour in the book. John Sladek and his **Elephant With A Wooden Leg** are involved with a group of eccentric scientists. Other contributions, albeit lightweight, come from Stanislaw Lem, Theodore Sturgeon, Brian Aldiss, and others. An acquired taste. —BWF

CATCHWORLD — Chris Boyce (Gollancz, 1975, 250pp, \$10.00) (Panther, 1977, 250pp, \$2.35) Panther cover art by Chris Foss

I don't often not finish a story I'm reviewing but I'll make an exception for this "Award Winner". The crystalloid alien invaders, Machine Intelligence computers, and brainwashed spaceship crews are so absurd, the pace so tedious, and the plot (if plot there be) so confused and complicated that they make me doubt the publisher's editorial sanity. —MKS

TO DIE IN ITALBAR — Roger Zelazny (Corgi, 1977, 175pp, \$2.30) Cover art uncredited

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Zelazny is noted for his blending of classical mythology into his earlier stories, while in the **Nine Prince in Amber** series he adds large helpings of occult and mystical allusions (both 'traditional' and 'invented'). With **TO DIE IN ITALBAR** he has extrapolated mythology, mysticism and psi into a hard science future, giving all aspects equal weight, and achieves a curious, 'invented', future myth.

As with classical myths, much extraneous detail is dispensed with and the story details only the larger-than-life exploits of Zelazny's future gods. Further, because Zelazny cuts from one 'god' to another continuously there is little adventure as such — you either thrill to the exploits and the telling or you don't. Zelazny's style in this book is very lean, perhaps deliberately to achieve a "told for many generations and thus pruned to essentials" effect. In fact, the few stylistic and grammatical devices he uses seem somewhat out of place.

So while the book is fairly good as sf and better than much of the dross, it is only middleweight Zelazny — the only fireworks (neither mental nor stylistic) are a few physical ones thrown in at the end of the story.

While the cover depicts two of the 'characters' of the book, they are never in league as is suggested, nor do they come physically close throughout most of the book. The illustration does capture much of the feel of the story, however. —BAT

STOLEN FACES — Michael Bishop (Gollancz, 1977, 180pp, \$6.60)

Maybe it's a personal failing but I just can't get too excited about Bishop's writing. His latest is set in a bleak, narrow, quasi-Aztec society (on the planet Tezcatli!), with many bloody rituals of mutilation and sacrifice. The protagonist is only there (a s an outsider) because he was demoted for insolence to a superior officer. The whole thing ends with a rather gruesome climax which doesn't really solve anything. —MKS

Continued from page 12 . . .
copies in UK) and most commercial album, **ALL AROUND MY HAT**. This has taken many of their fans aback somewhat — although the new lineup has done some touring it doesn't seem to have settled down; with Maddy Prior releasing a solo album it looks as though the group may split completely." The Sun (c/- David Wingrove, UK), February 3, 1978
"STEELEYE SPAN Britain's top folk-rock group, are calling it a day. The band, who lifted British folk music out of dingy clubs and put it in the pop charts, begin their final British tour tomorrow. Two London concerts next week will be recorded for a live album to be released in the spring — STEELEYE farewell offering to their devoted fans."
Gordon Larkin (UK): Gordon summarises the info above and says he too thinks highly of **KING OF ELFLAND'S DAUGHTER** which he reviewed in the *British Fantasy Society Bulletin* recently. ■

PUBLISHING INFORMATION

SF (AND RELATED) BOOKS PUBLISHED IN NEW ZEALAND - JAN. & FEB. 1978
— Listed in order under their NZ publishers and distributors

Associated Book Publishers (NZ) Ltd:

[Publishing and shipping delays mean some of the titles listed last month did not become generally available]
MICHAELMAS — Algis Budrys (Gollancz \$9.10): First British edition.
UNIVERSE THREE — Edited by Terry Carr (Dobson \$9.85): Anthology; First British edition.
A SCANNER DARKLY — Philip Dick (Gollancz \$9.10): First British edition.
GATEWAY — Frederik Pohl (Gollancz \$10.20): First British edition.
THE BARONS OF BEHAVIOUR — Tom Purdom (Dobson \$9.85): First British edition.
OF MEN AND MONSTERS — William Tenn (Gollancz \$9.10): First British edition (?).
ALFEN EMBASSY — Ian Watson (Gollancz \$9.55): First edition.
OPERATION ARES — Gene Wolfe (Dobson \$9.85): First British edition; Jacket art by Richard Weaver.

Wm. Collins (NZ) Ltd:

[No titles or other information provided before our deadline]

Beckett Sterling Ltd:

INHERITORS OF EARTH — Gordon Eklund & Poul Anderson (Pyramid \$1.85): Reissue; Cover art uncred.
A SPELL FOR CHAMELEON — Piers Anthony (Del Rey \$2.90): First edition; Cover art by Michael Whelan.
MILLENIUM — Ben Bova (Del Rey \$2.90): First paper edition; Cover art by Joseph Csotari.
THE BEST OF LEIGH BRACKETT — Edited by Edmond Hamilton (Del Rey \$2.90): Collection; First edition; Cover art by Boris Vallejo; Introduction by Hamilton; Afterword by Brackett.
TIMES WITHOUT NUMBER — John Brunner (Ace \$1.50): Reissue; Cover art by Don Puchatz.
MIDNIGHT AT THE WELL OF SOULS — Jack Chalker (Del Rey \$2.90): First ed.; Cover by van Dongen.
MOON OF MUTINY — Lester Del Rey (Del Rey \$2.25): New edition; Cover art by Dean Ellis.
OUTPOST OF JUPITER — Lester Del Rey (Del Rey \$2.25): New edition; Cover art by Dean Ellis.
THE END OF THE MATTER — Alan Dean Foster (Del Rey \$2.60): First ed.; Cover by Darrell Sweet.
THE TAR-AYM KRANG — Alan Dean Foster (Ball. \$2.25): Reprint; Cover art by Dean Ellis.
WANDOR'S JOURNEY — Roland Green (Avon \$1.50): Reissue; Cover art uncredited.
THE BEST OF EDMOND HAMILTON — Edited by Leigh Brackett (Del Rey \$2.90): First edition; Cover art by H. R. van Dongen; Introduction by Brackett; Afterword by Hamilton.
THE LONG TWILIGHT — Keith Laumer (Berkley \$2.25): Reissue; Cover art uncredited.
ALIEN — George Leonard (Playboy \$2.60): First edition; Background photo on cover by David Muench.
UNDERSEA QUEST — Frederik Pohl & Jack Williamson (Del Rey \$2.25): Reprint; Cover art by van Dongen.
WEIRD HEROES: Volume One — Edited by Byron Preiss (Pyramid \$2.25): Reissue; Includes Quest of the Gypsy - Ron Goulart/illustrated by Alex Nino; Stalker: The Darkstar File - Archie Goodwin/illus by David Sheridan; Guts - Byron Preiss/illus by Steranko; Rose in the Sunshine State - Joann Kobin/illus by Jeff Jones; Minstrel of Lankmar: A Discussion with Fritz Leibler; and Greathair Silver in Showdown at Shootout - Philip Jose Farmer/illus by Tom Sutton.
COLLISION COURSE • NEXT STOP THE STARS • THE SEED OF EARTH • THE SILENT INVADERS • STEPSONS OF TERRA — All by Robert Silverberg (all Ace \$2.25): All reprints with new introductions by Silverberg; All with cover art uncredited; Matching title designs.
THE STARDUST VOYAGES — Stephen Tall (1.85): Collection; Reissue; Cover art uncredited.
SON OF THE TREE • THE HOUSES OF ISZM — Jack Vance (Ace Double \$1.50): Reissue; Covers uncred.
STARMOTHER — Sydney van Scyoc (Berkley \$2.25): Reissue; Cover art uncredited.
AWAY AND BEYOND — A. E. van Vogt (Jove/HBJ \$2.60): New edition; Collection; Cover art uncredited.

Gordon & Gatch (NZ) Ltd:

[G&G are now agents for Eyre Methuen (Magnum) paperbacks for distribution in New Zealand]
THE WRONG END OF TIME — John Brunner (Methuen \$1.95): Reissue; Cover art uncredited.
THE CRACK IN SPACE • DR FUTURITY • THE SIMULACRA • THE UNTELEPORTED MAN — All by Philip Dick (all Methuen \$2.30/2.10/2.45/1.75): All reissues; Cover art uncredited (Chris Moore).
CAMP CONCENTRATION — Thomas Disch (Panther \$1.95): Reprint; Cover art uncredited.
TRITON — Samuel Delany (Corgi \$2.80): First British edition; Cover art uncredited.
HADON OF ANCIENT OPAR • FLIGHT TO OPAR — Philip Jose Farmer (both Methuen \$2.45): First British edition; Both with cover art by Bob Fowke.
THROUGH THE EYE OF TIME — Trevor Hoyle (Panther \$1.85): First edition; Second in the Q series; Cover art by Peter Gudynas.
MANALONE — Colin Kapp (Panther \$2.35): First edition; Cover art uncredited.
OFF CENTRE — Damon Knight (Magnum \$2.15): Collection; New edition; Cover art by George Smith.
THE PRICE OF THE PHOENIX — Sondra Marshak & Myrna Culbreath (Corgi \$2.45): First British edition; "A New Star Trek novel"; Cover art uncredited (Petagnio III).
THE END OF ALL SONGS — Michael Moorcock (Mayflower \$2.95): First paper edition; Final volume in the Dancers at the End of Time trilogy; Cover art uncredited.

DEEP SPACE — Edited by Robert Silverberg (Corgi \$2.30): Anthology; First British paper edition; Cover art uncredited (Pete Jones).

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CEMETERY WORLD • A CHOICE OF GODS • TIME AND AGAIN • TIME IS THE SIMPLEST THING • WAY STATION — All by Clifford Simak (all Magnum \$2.30/2.15/2.45/2.30/2.25): All reissues; Cover art by Chris Moore except TIME AND AGAIN by Tony Roberts.

THE CLOCKWORK TRAITOR • GETAWAY WORLD — E.E. 'Doc' Smith & Stephen Goldin (both Panthe \$1.85/1.95): First British editions: Volumes 3 and 4 of the Family d'Alembert series; CT cover art by Chris Foss; GW cover art by Angus McKie.

AUTHORISED MURDER — Isaac Asimov (Panther \$2.45): Mystery; First British paper edition.

Hodder & Stoughton Ltd:

WHO'S WHO IN SCIENCE FICTION — Brian Ash (Sphere \$3.25): Non-fiction; Revised paper edition.

ALL FOOL'S DAY • SEED OF LIGHT — Both by Edmund Cooper (both Coronet \$2.40): Reprint/First British edition; AFD cover art by Chris Foss/SOL cover art uncredited (Chris Moore).

TO RIDE PEGASUS — Anne McCaffrey (Sphere \$2.75): Reprint; Cover art by Pete Jones.

TO OPEN THE SKY — Robert Silverberg (Sphere \$2.75): Reprint; Cover art uncredited.

EARTH'S LAST FORTRESS • TYRANOPOLIS • THE WINGED MAN — ELF and T by A.E. van Vogt/Wm by van Vogt & E. Mayne Hull (all Sphere \$2.75): ELF and T are first British paper editions/Wm is a reprint; ELF cover art by Chris Foss/T cover art by Pete Jones/Wm cover art by "PE".

A MARTIAN ODYSSEY — Stanley Weinbaum (Sphere \$3.25): Collection; First British edition; Introduction by Isaac Asimov; Afterword by Robert Bloch; Cover art uncredited.

THE HUMANOID — Jack Williamson (Sphere \$2.75): First British edition; Cover art by Chris Foss.

Wholesale Book Distributors:

INTERFACE • VOLTEFACE • MULTIFACE — All by Mark Adlard (all Orbit \$2.30): New editions; The three volumes of the Tcity trilogy; Cover art by Pete Jones spans all three volumes when put together.

LIEUT GULLIVER JONES: HIS VACATION — Edwin Lester Arnold (NEL SF Master series \$2.95): New edition; Introduction by Roger Lancelyn Green; Cover art by Petagno.

THE BEST OF BRITISH SF: Volumes One and Two — Edited by Mike Ashley (both Orbit \$2.90): Anthologies; First editions; Cover art uncredited.

THE CAVE GIRL • THE LOST CONTINENT — Edgar Rice Burroughs (both Tandem \$1.90): Both first British editions; Both with cover art uncredited.

ASSIGNMENT IN ETERNITY • THE MOON IS A HARSH MISTRESS — Both by Robert Heinlein (both NEL \$2.45/3.25): New editions; Cover art on both by Tim White.

CHILDREN OF DUNE — Frank Herbert (NEL \$4.05): First British edition; Cover art by Bruce Pennington.

DEATH CLOUD — Michael Mannion (NEL \$2.30): Reprint; Cover art by Tim White.

SOJAN — Michael Moorcock (Savoy \$2.50): Collection of items by and about Moorcock and his works, including the Sojan tales and items on Elric and Jerry Cornelius; Cover and interior art by Jim Cawthorn.

THOSE WHO WATCH — Robert Silverberg (NEL \$2.45): First British edition; Cover art by Tim White.

THE EPSILON ERIDANI EXPRESS

The fanzine which takes an irreverent look at science fiction and fandom (and anything else which might strike the editor's fancy). Book and zine reviews, weird humour, fiction, articles of deep significance — or often of no significance at all — for sf readers and fans, insulting letters, nice letters, artwork, and the most innocuous and humourless editorials ever published in a fanzine.

* * * * *

Issue #2 looks at *Star Wars* (the phenomenon - with pictures, too!), the 1977 Australian National SF Convention, and also features an A. Bertram Chandler nude centrespread (well, sort of...), plus a short story by the Albert Vann of *Man* fame.

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