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**THE ATOM-BOMB WATCHERS CLUB
FATHER AND SON EVENING**

EDITORIAL



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Volume 3 Number 1 – April 1978

Cover by MIKE POWNALL [NZ]

Interior Art by:

BURTON SILVER [NZ] – p 3.

VANYA [NZ] – pp 4, 7.

COLIN WILSON [NZ] – pp 5, 22.

TERRY JEEVES [UK] – p 6.

(continued below Editorial)

Well, of course, the first thing I should mention is this month's superb cover, which arrived just a few days ago and I couldn't resist using it as a cover. Thanks very much Mike and may the Great Crumb smile on you.

The absence of *Viewed From Another Shore* in this issue was because Rollo and I didn't have time between my return from Australia and the early deadline to assemble all the necessary bits & pieces. So hopefully we'll have a bumper one next month.

I've just finished pasting up the issue and, because *Rags, Solecism & Riches* didn't get that far, I'd like to mention the National Fantasy Fan Federation. They put out two publications (one edited by Lynne Holdom and one by Joanne Burger - see the annotation for Capsule Book Reviews in this issue) and both editors have given permission for us to reprint reviews, for which I'd like to express thanks here. The two publications are *Tightbeam* (the fan- and letter-zine) and *The National Fantasy Fan* (which includes the numerous Bureau reposts, plus news, reviews, articles, adverts and other oddments).

Coming up next issue we should have lots of items from UniCon, plus the Brian Aldiss Interview and a special section on *Alternatives/Space Colonies/Technology* etc. I hope we'll have a report from Colin Wilson on his five weeks of mental travels in the land of Oz as well.

I'd also like to thank Burton Silver for granting permission to reprint a couple of the Bogor cartoons. Bogor is one of the first things I turn to in each week's (NZ) Listener. A beauty. — Brian

TERENCE HOGAN [NZ] – p 8.

JIM STOREY [AUST] – pp 12, 13.

JIM MCQUADE [USA] – p 18.

BRUCE CONKLIN [USA] – p 22.

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.

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

QUIDNUNC'S PAGE

1978 NEBULA NOMINATIONS

The 1978 Nebula Award Nominations, for work first published in 1977, have been announced.

NOVEL

IN THE OCEAN OF NIGHT - Gregory Benford (Dial, SFBC, S&J)

GATEWAY - Frederik Pohl (Galaxy, St Martins, del Rey, Gollancz)

MOONSTAR ODYSSEY - David Gerrold (Signet)

CIRQUE - Terry Carr (Bohbs-Merrill, Dobson)

SWORD OF THE DEMON - Richard Lupoff (Harper & Row)

NOVELLA

Stardance - Spider Robinson (Analog - March)

Aztecs - Vonda N. McIntyre (2076: American...)

NOVELETTE

The Screwfly Solution - Raccoona Sheldon (Analog - June)

Particle Theory - Edward Bryant (Analog - Feb.)

The Stone City - George R.R. Martin (NEW VOICES)

The Ninth Symphony of Ludwig Van Beethoven and Other Lost Songs - Carter Scholz (UNIVERSE 7)

A Rite of Spring - Fritz Leiber (UNIVERSE 7)

SHORT STORY

Tin Woodman - Dennis & David Bailey & Dave Bischoff (Amazing - December 1976)

The Hibakusha Gallery - Edward Bryant (Penthouse - July)

Camera Obscura - Thomas Monteleone (Cosmos #2)

Jefty is Five - Harlan Ellison (F&SF - July)

Air Raid - John Varley/Herb Boehm (IASFM #1)

DRAMATIC PRESENTATION

A write-in is authorized by the SFWA committee. A plaque, not a Nebula, will be given to the winner.

NOVA AWARDS

As the BSFA Awards for the past four years have finally been manufactured, they were officially presented at NovaCon held late last year, for:

1973 - **RENDEZVOUS WITH RAMA** (Clarke)

1973 - **BILLION YEAR SPREE** (Aldiss) *Special*

1974 - **INVERTED WORLD** (Priest)

1975 - **ORBITSVILLE** (Bob Shaw)

1976 - **BRONTOMEK!** (Coney)

1976 - **A PICTORIAL HISTORY OF SCIENCE FICTION** (David Kyle) *Special Award* ■

FORTHCOMING BOOKS

Wm. Collins (NZ) Ltd. have an sf promotion planned for May, centering around the NZ release of Ash's **VISUAL ENCYCLOPEDIA OF SCIENCE FICTION** (\$NZ13.00). They have a huge selection of reissues and rereleases lined up to accompany the main item.

About 10 of Marion Zimmer Bradley's **Darkover** novels will be published by Arrow over the next year.

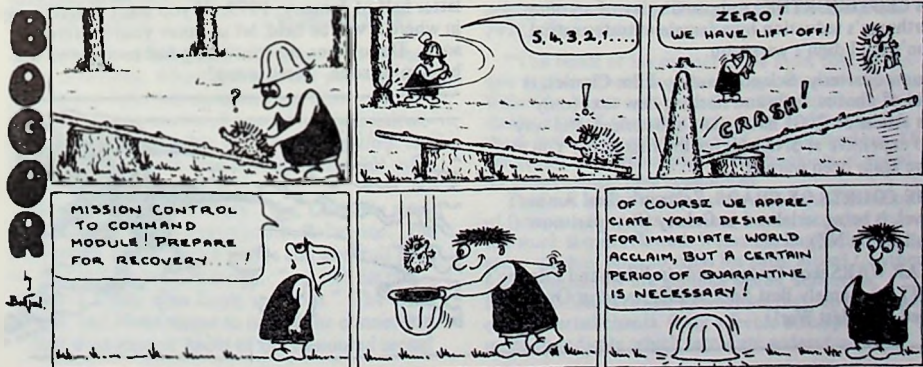
NEBULA AWARD STORIES 12, edited by Gordon Dickson, is due mid-year, along with Asimov's new **HUGO WINNERS** collection.

HEROIC DREAMS, ENCHANTED WORLDS, a critical book on "epic fantasy" by Michael Moorcock, is to be released soon by Pierrot/Big O. lavishly produced and with much original artwork. Artists represented included 'classic' such as Robinson, Dulac, etc., and 'modern' such as Chaykin, Matthews, Embelton, Drulilet, etc.

ELRIC AT THE END OF TIME, Moorcock's comedy in which Elric visits the End of Time setting - heavily illustrated by Rodney Matthews - is due in September from Pierrot.

Pierrot have also reached an agreement to do an ambitious **Eternal Champion** project, by Moorcock, Friedrich and Chaykin, which will be the long-awaited and much-asked-for third and final novel of the series.

Alison & Busby are to publish **THE NEW WORLDS BOOK**, a retrospective anthology dealing with the years of Moorcock's editorship. ►



Reprinted with permission.

4 QUIDNUNCS...

MINIATURES

Anne McCaffrey is trying to write music for some of the lyrics in her *Dragonriders of Pern* books. Jon Anderson of YES has agreed to help her. Anne thought his music, especially *OLIAS OF SUNHILLOW*, would be just the type to set the Dragon songs right.

Heavy Metal has, surprisingly, finally made general release in NZ. The first issue available is Vol 1, No 10 (January 1978), which comes through Gordon & Gotch at \$NZ2.00. Highly recommended.

Oui (November 1977) included an overview on "Future Rock", mentioning albums by Eno, Bowie, Iggy Pop, KRAFTWERK, T. DREAM and Philip Glass. Quite well written.

More news on **STARCRASH** (mentioned last issue). Director Luigi Cozzi says: "STAR WARS is real sf; mine is science fantasy. The space elements in the Lucas film are quite scientific. My film has many space elements, but also includes dream people, monsters, and lots of fantasy. Our heroes are a trio composed of an Amazon girl, a robot, and a humanoid from outer space -- all searching for a missing spaceship. Also, our galaxies have nothing in common with those in STAR WARS." Far out. (Ex Checkpoint)

Zpaced local collage artist Frank Womble featured in a whole page in the Auckland Star recently. Good background details, and Frank is currently working on a Zpace and Zpaceman phase.

For 50 cents you can obtain *The Amazing Adventures of NZ's No 1 Power Junkie: The True Story of Comcalco* in NZ from the Campaign Against Foreign Control in NZ (PO Box 2258, Christchurch, if it's not locally available), which is a clever and well-produced 'comic book' with story by Pete Lusk and art by Ron Currie.

SF must have come of age in NZ, what with Wholesale Book Distributors taking out one-third-page ads for **CHILDREN OF DUNE** in the *Listener* (one of NZ's largest circulation, general interest magazines).

CLOSE ENCOUNTERS OF THE THIRD KIND, plus innumerable and often dreadful plays on the phrase, is what's happening early-78. February's *Playboy* has CEOTFOURTH, a photo display of a young Earthman's seduction by a female extraterrestrial. Don't say I didn't warn you.

A new quarterly, *Science Fantasy Film Classics*, is a lot of photos, little and nothing-new text (only the article on 2001 having any substance), and way too expensive at \$NZ2.60 for the first issue. You have again been warned.

THE COURTS OF CHAOS, Zelazny's final Amber novel, is being serialized in *Galaxy* (first part now available in NZ).

STAR WARS won three awards in Films and Filming's 1977 list, namely Best Special Effects, Most Over-rated, and Best War!

The "New Revised Edition" of the **COLLECTED WORKS OF BUCK ROGERS IN THE 25TH CENTURY** (A&W Visual Library), a rather fine collection of the strips plus articles, correspondence, technical details, associated items, etc, was on the Sale table at Whitcoulls recently.

Nova is the title of the new sf/parapsychology/fantasy magazine announced by Bob Guccione, publisher of *Penthouse* and *Viva*. A monthly, the first issue will be in September, although no editor has been announced yet. A five million dollar budget has been mentioned, three million of which is for promotion. Charlie Brown of *Locus* comments that, for that price "they might as well buy all the other magazines and eliminate any competition."

(Joseph) Ward Moore, noted author of **BRING THE JUBILEE** and many sf short stories (best known being *Lot and Lot's Wife*), died recently after a 16 month incapacitating illness following a "slow stroke". He was 75.

Margaret Brundage, famous for the pastel nudes and torture scenes which graced the covers of *Weird Tales* from 1932 to 1938, died in late 1976. ■

MILLENNIUM SF CLUB

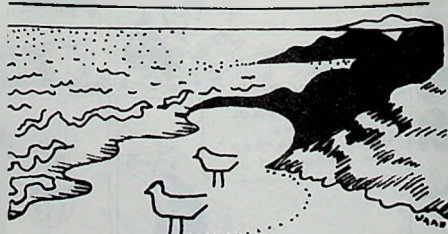
The third meeting of this Auckland-based club (April 3) was reasonably well attended, discussion taking place before the feature film and for quite a while afterwards. The club is eager to recruit new members (see *Noumenon* 20, page 3 for full details) and the organisers are going to great lengths to make the meetings varied and interesting.

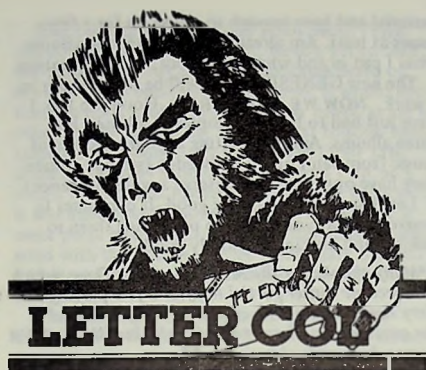
Following discussions between the committee and myself, members of the club will receive *Noumenon* as part of their membership, along with a more specific club newsheet.

The Club's next meeting is April 24, 8pm, at the Kelston Community Centre, Kelston.
GET ON UP THERE, AUCKLANDERS! ■

KIWI-CON

Following preliminary discussions between myself, Mervyn Barrett, a few people in Melbourne, and a few more in Auckland, odds are on that KiwiCon 1 (or whatever it eventually gets named) will take place within the next twelve months, most probably in the latter half of January, 1979. If you want to have a say in where it will be held, let us know your preferences soon. Discussions are continuing and more news will be coming soon. Start saving!





Alida Becker,
Running Press
38 South Nineteenth St.,
Philadelphia PA 19103,
U.S.A.

(23 March 1978)

Running Press is in the process of assembling a new book, **THE TOLKIEN SCRAPBOOK**, and it occurred to us that your publication might be willing to provide some assistance. At the moment we're planning several illustration sections, a number of essays on Tolkien and his work, as well as several more loosely organized sections of information and stories which might be described for want of a better word, as Tolkien trivia. We also plan to include several of the best stories and poems written in the Tolkien style by his admirers.

We'd be delighted if you'd care to suggest any candidates or forward any material you think might fit the bill. And of course we'd also welcome any pieces of Tolkien trivia you might know of.

With thanks in advance for any help you can give us.

****Go to it, fans, readers, writers, critics. But always remember to type your submissions if at all possible, and double-spaced. If you can only hand write, double space that too.****

Greg Hills
331 Featherston Street
Palmerston North
NEW ZEALAND

(18 March 1978)

I'm only just entering active fandom, after eleven years of reading. About Oct-Nov last year, the bug got me and I started ransacking my library for leads. As a consequence, I now have an American penfriend, am a member of an American club, am joining a British club, and am taking out this subscription to *Noumenon*.

Note to Michael Newbury: yes, Louis Wu would be Beowulf Shaeffer's proxy-son. Reference: *The Borderland of Sol*, where Carlos and Beowulf meet on Jinx and Carlos comments: "... left Earth a couple of weeks after Louis was born." The time is right, and Niven seems to intend the connection.

And does anyone know of the rumoured sequel

to *RINGWORLD*? I haven't been able to find much meat to this, and I'm going round the bend.

Active fandom is proving hard to get my feet in: my store of data is growing too fast. For instance, I sent a letter off to Lynne Holdom (who edits the letterzine of the American club I joined). Two days later, half of the stuff in it was outdated, answered, or proved wrong. (A combination of Murphy's Law and my own tendency to place foot in mouth). Hopefully I can be forgiven. (And here's a pre-apology to Peter Graham for a comment I made if that letter's printed).

On the subject of sf music, Bo Hansson's been putting out some good stuff: **MUSIC INSPIRED BY LOTR**, **ATTIC THOUGHTS** (apart from a bad opening) and **FROM OUT OF THE MAGICIAN'S HAT**. All good to read or think by, setting a good mood. Best for fantasy, though; it's too quiet and leisurely for some of the more brawling sf.

****Greg also included a lengthy comment on our Dragon debate, which will appear next issue.**

Greg also mentioned the formation of a *Massey SF Club*, the aims being to get fens in contact with each other, "recruiting neofen" and general promotion of the genre.

Thanks for writing Greg and let's hear more about the Club. **

Fred Patten
11863 West Jefferson Blvd.
Culver City, California 90230
U.S.A.

(20 March 1978)

Thanks for the copy of *Noumenon* 20. On page 11 you mention trying to track down a glossary of fanish terms. Here's a photocopy of a review that I wrote of one a couple of years ago. I think it's badly flawed glossary because of numerous errors and definitions that are often so brief as to be cryptically meaningless; but it is extensive, and it's still available. However, Weinstein is currently a student at the University of Guadalajara and orders for the glossary are only processed when he returns home on vacation, once every few months (i.e. there may be quite a delay in shipment.)

****Fred's review was of *The Illustrated Fan Dictionary* (\$1.50 from Elliot Weinstein, 7001 Park Manor Ave, North Hollywood, CA 91605, U.S.A.), which originally appeared in *Delap's F&SF Review* (June 1975). Part of the review reads:**

"The result of his project is the most comprehensive dictionary of fan terminology ever assembled. Weinstein has sought out all the little mimeographed dictionaries of the past thirty years and integrated them into his worldwide poll of current fandom. The result fills two attractively offset booklets of about 85 pages apiece, plus appendices.

This will undoubtedly be the standard dictionary of fanspeak for years to come, which is a pity, for the work is quite flawed. Weinstein has packed in every unusual term to cross his path. Mixed together indistinguishably are genuine words, acronyms, fanzine titles, personal nicknames, ingroup jokes, and club fraternal chants. Only a feeble attempt was made to indicate which terms are widespread and

6 LETTERS...

which of only local usage. Neither is it clear which terms are current terminology and which are the fanish equivalent of the flapper slang of the '20s.

The Filled Fan Dictionary would have benefited immensely from severe editing. At least a third of the terms should have been eliminated, noting more clearly which words are universal fan-speak and which are regional dialect, as well as which are in current usage and which are hopelessly obsolete. If the acronyms and fanzine titles had to be included, they should have been put into a section distinct from the vocabulary.

Yet, despite these flaws, the work remains the largest compilation of the terminology of the sf literary subculture to date. In fact, it could serve as an excellent raw resource from which someone might distill a practical fan dictionary, since most of its faults are those of undisciplined excess, of trying to include too much. The real vocabulary of fandom is here; it only remains for the inappropriate terms to be pruned away."

*See also Fred's review of SPACE CRUISER YAMATO, which appears elsewhere in this issue. Thanks for all the info, Fred.***

Dave Wingrove
4 Holmside Court
Nightingale Lane
Balham, London
SW12 8TA
ENGLAND

(21 March 1978)

Am suffering eye strain, an aching back and various other minor ailments. The EasterCon is in four days time and yet I've a bit of a downer on (and thus am playing Neil Young and Peter Hammill to try to bring the mood right out so that I can clear my system). Enclosed is the MAGMA album requested in your last letter. Will try to dig out a few others as time goes by. This is MEKANIK DESTRUKTIW KOMMANDO, the most rigid and formalised of them all. Very much influenced by Carl Orff and his TRIONFO DI AFRODITE, even to the choral parts.

Am half way through the latest Vector, which is an Ian Watson special: a piece by Ian's wife, an interview with Ian, and a lengthy article by yours truly. Coming up are pieces on Cowper, Priest, M. John Harrison, Shekley, Disch, and lots of other non-specific articles. I am still being inundated with

material and have enough to cruise on for a few issues at least. Am already able to pick and choose what I put in and what I leave out; a nice situation.

The new GENESIS album will be in the shops in a week. NOW WE ARE THREE. Good job too. I have just had to buy new copies of all their last three albums. Am now getting a good selection of music from Jan Fornell in Sweden (strange groups they have out there that deserve a wider audience).

Last issue was good, very good. It continues to amaze me that you can keep producing them so quickly and looking so bloody good.

Many thanks for the MAGMA album Dave, which I've become rather partial to after a few playings. Very handy having the complete story included in the cover notes. Thanks also for the bundle of BSFA items which arrived recently.

Bruce Ferguson
1/22 Rongotai Rd,
Wellington 3
NEW ZEALAND

I read something about the movie of the Kurt Vonnegut play Happy Birthday Wanda June the other day in (of all places) the New Zealand Womens Weekly. The article dealt with all the movies that have been filmed but not released by a company and the Vonnegut play was one that was mentioned. So it goes.

Re-reading Noumenon, I have just noticed that at this moment you two will be in the land of Oz at UniCon. What is the present status of ideas about a KiwiCon? What feedback have you got back from prospective attendees and members?

Ideas about KiwiCon are still being thrown around, but tentative plans are mentioned in Quidnunc's.

Perry Middlemiss
PO Box 98
Rundle Street
Adelaide 5000
AUSTRALIA

(29 March 1978)

Having picked up vast numbers of your back issues at UniCon IV, I was at first tempted to write a loc covering them all. However, that way insanity and writer's cramp lies, so here's a few notes on Noumenon 18.



Eric Lindsay makes a good point about **THE SILMARILLION** not being sf. Having yet to read the book I can only make assumptions based on reviews of the book that I have seen. It would appear that the book is obviously a fantasy novel, as are the other novels by Tolkien. Someone at UniCon mentioned to me (God only knows who) that **THE SILMARILLION** should not have won UniCon's award for the Best International Science Fiction as it was undoubtedly not sf. I think that became a mute point in the light of all the other hassles associated with the awards. (There would have been no problems if the committee had just read the constitution.)

The first time I came across **THE KING OF ELFLAND'S DAUGHTER** I listened to the album three times in about four hours. I was most impressed, and still am for that matter. One gripe, which is only minor but could have helped round off the album, concerns the final piece of narration, which



is printed with the lyrics but doesn't appear on the album. I feel that the album could have achieved a better feeling of completion if it had been included.

The idea of astroforming is an interesting one but the scale of the operation must always be taken into account. Although it's more of a gut feeling than anything else, I feel that a sun is a finely balanced "machine" and a slight nudge in the wrong direction could produce some peculiar effects. If those effects are not advantageous and, let's face it, most of them will be, they are more likely to be cataclysmic than just plain disastrous. Still, it is an idea which is worth considering and should be used in association with terraforming -- reducing the scale of both operations enormously.

I agree with you about **MINDBRIDGE**. Haldeman obviously feels that "when you're on a good thing, stick to it," regardless.

Overall, the issue was quite impressive.

I don't know much about the NZ sf publishing scene but it appears that prices over there are comparable to those in our bookshops. Consequently I try not to buy anything but second-hand books in Australia, ordering direct from the UK and USA instead, dealing with Dick Witter (USA) and Barnicoats (UK). If you want more info let me know. Both provide far better prices than anywhere in Australia, with the average being around 2/3 of the Australian cover price.

****Yes, I'd like more information on the way you order direct - I'm sure many NZ readers would benefit.****

Mervyn Barrett
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Wellington 1
NEW ZEALAND

(20 February 1978)

A Song In The Depth Of The Galaxies starts out fug-headed and just gets worse. Try as I will, for instance, in no way can I seem to detect the social commentary of a Bach fugue. Or a Benny Goodman clarinette solo. A poetical incarnation of the zeitgeist? The late Victorian/early Edwardian times were, for Britain (and I'm trying to narrow this down to an era in one Nation's history and not an age in the world's), time of poverty, racist policies, war, greed and hypocrisy? Elgar's music is a commentary on this? And how does it complement the literature of Dickens, or Kipling or the Brontës?

All that stuff about sf as a literature that attempts to look beyond its own age... well a lot of sf is set in some future age but all the same what it's looking at, what it concerns, is this age or even the past. And as for music that looked beyond its age to extrapolate, and consider alternatives, what about the serialist composers of the '20s and '30s. Schoenberg, etc. "Until the last ten years there has been very little radical change in musical instrumentation..." should read, "During the last ten years..." Since the **BEATLES** happened there has been a dauntingly familiar look about the instrumentation of most pop/rock groups. It can vary a little but there's usually this drummer and a guy at piano - probably electric with a bit of other stuff thrown in, a guitar player and a bass guitar or a Fender bass, and they all believe they can sing.

"Hence the absence for so long of an sf-oriented musical form." I don't think this guy has any idea what form in music means. He never tells us what this form is.

"Jazz failed to provide a satisfactory medium for sf-oriented music..." Hell, all the years I've been listening to Jazz and I didn't even know it was trying to do that.

Wingrove keeps on about music but what he seems to be really concerned with is songs, or more particularly song lyrics. And the lyrics he quotes are banal, trite and pretentious. The "if it's obscure then it must be significant" school of writing, owing more to Marvel comics than to science fiction. Enough of this character and his dumb article.

****For those people still actively involved in music, there have been significant and at times fascinating developments in music. Virtually every person who says "there's been nothing new in years" or "so-and-so said it all/did it best" reveals, after selective questioning, that they haven't really kept up with music.**

Very often, people get into music while at University or in the early days of group flats/houses, etc. But as their priorities change, music may not remain in the top few. Or people pay more attention to certain musical styles, rather than remaining familiar with developments across the board. Thus, I prefer to listen to what someone like David has to say than accept that Bob Dylan/the BEATLES/STONES/Miles Davis (or whoever) has already said it all ** ▶

8 LETTERS...

Philip Stephenson-Payne
'Lindon'
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ENGLAND

(12 March 1978)

Many thanks for Noumenon 16/17 and 18, which I enjoyed immensely. I hope you enjoyed **Papberback Parlour** as much when it reached you, and are happy to trade for it. I'm sending issues airmail, on the grounds that the time-lapse is probably important to you.

First, a couple of comments on Ian McLachlan's list. There are a number of books he doesn't mention that I think deserve inclusion, such as **BUG JACK BARRON, HOTHOUSE, NEXT OF KIN, DAY OF THE TRIFFIDS** and so on, but the only one on his list I think totally outclassed is **PATRON OF THE ARTS** - amusing but hardly major. Of the ones he suggests excluding from your list, which I haven't seen, I cannot agree with his exclusion of **SOLARIS, FINAL STAGE** (Best Original Anthology Ever), **THE CITY AND THE STARS** or **DAHLGREN** (though come to think of it I would vote for **TRITON** instead). The others I have (mainly) enjoyed but would again not class as major.

As for your index, I think an annual index essential in this sort of zine, and an issue index occasionally useful (I've just started putting one in PP).

Shame on Colin Lester for talking of Blackwood's bookshop in Oxford. It is of course Blackwell's, and one of the best in the world. It is the only bookshop I know that will order any book (above a base value of about £1.50) from anywhere in the world and send it to anywhere in the world, and maintain a high quality of service while doing it.

Have just received a copy of Ash's **VISUAL ENCYCLOPAEDIA OF SCIENCE FICTION** that Colin mentions and, qua scholarship, it is abysmal. Ash has left out a lot of important information, put in hordes of trivia, and mixed it all up in a very confusing manner. The book opens with a year-by-year account of events in sf which is so inane as to be ridiculous (according to it, the only books of note in 1976 were Zelazny's **MY NAME IS LEGION** and Dick & Zelazny's **DEUS IRAE!**). The only good thing about the book is the packaging, which is very attractive with hordes and hordes of illustrations, many in colour.

I enjoyed the Tuck 'biography' immensely; it's always interesting to see the background of such interesting people. Despite the mistakes in his encyclopedia (and they were there) Tuck is a real scholar, unlike the dilettante Ash, and is prepared to admit to and correct his mistakes.

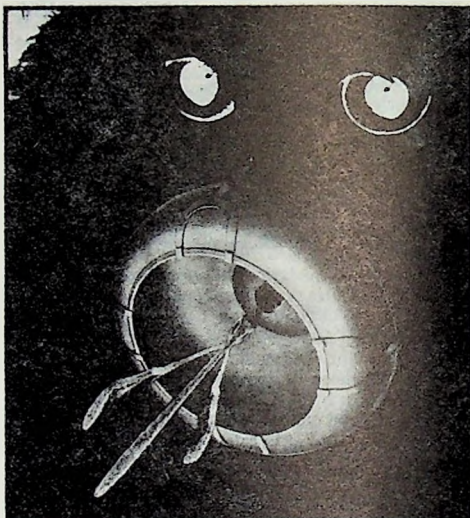
An interesting piece on **STAR WARS** - a film I found immensely entertaining - though I thought it a shame Rollo ended his piece on such a downbeat note. It will be a shame if there is a flood of crud in the wake of SW, but I would prefer that to no SW at all.

Bruce Ferguson on Vonnegut was quite entertain-

ing, though I don't think a lot of Vonnegut myself, and in particular felt his **WAMPETERS, FOMA & GRANFALLOONS** to be a big egotrip showing what a creep he really is, despite his blithe denials at the end. I was interested to see Bruce was not too convinced by **SLAPSTICK** which I thought juvenile.

Peter Graham was amusing in a rambling sort of way. I don't tend to go in for war-games much, but one I would recommend to devotees is a board-game called "Kingmaker" which is a 're-enactment' of The Wars of the Roses. It is an outstanding game, with surprisingly complex and clever rules. Its only problem is, as with many war-games, length, and I reckon a full-length 3-man game would take 15-18 hours to complete! Nevertheless, it is great fun and well worth a try.

Rollo Treadway on art was fascinating in both issues. As you will have seen from PP I am rather interested in the question of cover artists on British



paperbacks, and was overjoyed by his identification of Dave Roe as artist for the C.J. Cherryh books (and more recently for **DRAGONSONG**). I, too, wish I could put a name to Melvyn, who has done several more covers recently - Sphere editions of **FLOATING WORLDS** and **KNIGHT OF GHOSTS AND SHADOWS**, as well as the forthcoming **DARKOVER** series from Arrow. I hear through the grapevine that Dragon's World are to publish four more books of fantasy art à la **MYTHOPOEIKON**, the first of which will be on Achilles and the second on Penny Slinger. Could be interesting.

I must say I did enjoy both review columns as well. They seemed consistently well-written, though I didn't always agree with them. A.D.V. was, I thought, too severely flawed by the 70% crud to be very highly recommended despite the remainder and their gigantic size. Also I was exceptionally bored by the chat in **THE EARLY DEL REY** and thought the

whole a waste of time -- though not as bad as **THE EARLY WILLIAMSON** which has just appeared from Sphere. Conversely I agreed 100% with the reviews of **MYTHOPOEIKON** and **MINDBRIDGE**. **STELLAR SHORT NOVELS** is one I have not, unfortunately, read but I agree with the comments on the series as a whole. I also find myself somewhat in agreement with the views expressed on **THE SIL-MARILLION**, though I probably think more of the book than your reviewer does. By the way, who are your reviewers -- I couldn't find a key anywhere.

I would argue with Buck Coulson's comment that **THE STAINLESS STEEL RAT** is a third-rate novel -- it's a marvellous piece of sf humour, one of the best we have. I gather also, contrary to Foster's letter, that the **STAR TREK** series has been cancelled again -- or has it been re-scheduled?

In answer to Constance Yeabsley, the original Penguin paperback of Stapledon's **SIRIUS** had Klee's "In The Land of the Precious Stone" on the cover. There might have been others as well -- that early series of Penguin sf (with Aldiss as editor) had a whole series of surrealist covers from Klee, Picasso, Ernst, Magritte, Tanguy and so on. I would disagree strongly with her feelings on **NEW MAPS OF HELL** though, to my mind a relatively simplistic and uninformed book.

Why another review of **STAR WARS**? It added nothing new except a pseudo cast list with silly comments like 'The Masked One' as Darth Vader and 'C3PO' as See Threepio, when their real identities are well-known.

Chandler was fascinating and delightful -- I hadn't realised he knew Japan well. Keep him writing, we could do with more pieces like that. I also enjoyed David Bimler on astrogeriatrics -- an unusual topic.

Well that's about it for now. My only real regret about Noumenon was that I didn't know about it 18 months ago and so missed the first 15 issues. I'm enclosing a copy of a list of forthcoming sf in England that I did for Charlie Brown -- I don't know if it's of any use to you.

***Thanks very much for your excellent letter, the extremely useful UK sf lists, and the very welcome copy of PP. Yes, airmail is most desirable. I have forwarded earlier issues of Noumenon to you, which include the lists and comments thereon.*

The names of our reviewers appear in the box in the review column masthead.

*Re STAR WARS, Rollo's piece was basically a technical preview, while the second was an actual review. "Silly comments" are the crude attempts at humour the editor occasionally falls prey to -- beware of all such. ***

Tony Pelvin
20 Hart Street
Dunedin

NEW ZEALAND (5 March 1978)

Just a word of appreciation for the excellent job you are doing with Noumenon -- I'm not at all familiar with the 'zine scene but from all accounts Noumenon must rate very highly in the field. For

many people such as myself, relatively isolated from the mainstream of SF in NZ, Noumenon is a godsend. May your shadow never grow less!

I've been an avid reader of sf since 1955 when I bought my first copy of **Astounding**, I came in right in the middle of the serial version of Anderson's **THE LONG WAY HOME** -- a story I've always regarded with a certain mawkish sentimentality ever since. I must have spent hours sifting through second-hand bookshops before I found the copy with episode one. I know the recent paperback version was rather sneered at by some reviewers but, believe me, for a fifteen-year old whose only basis of comparison was **ERB** and **OUT OF THE SILENT PLANET**, it was **GREAT STUFF**.

Since I came to Dunedin some 14 years ago I've been teaching Languages and English in a local High School. The **STAR WARS** thing has really created a high level of interest among school kids for sf and I'm doing my best to proselytise for Noumenon.

As one of my particular interests is sf Art and its history I'd be interested to know if I can order **Ariel 2** and Harrison's **GREAT BALLS OF FIRE** through you. If not, perhaps you could put me on to a good bookseller who can get them. The local man I deal from is very efficient and obliging but (a) has no magazine licence, and (b) usually orders direct from overseas and I find the three month wait rather fraying on the nerves.

***Although in this instance I've written to Tony separately, I thought I'd mention HEADS 'N' TALES Bookshop (CML Mall, Queen Street, Auckland), which imports art titles such as GREAT BALLS OF FIRE, as well as having a good selection of locally available art books and a huge range of sf paperbacks.*

*I should also mention that GREAT BALLS OF FIRE will soon be generally available in a Penguin edition. ***

We Also Heard From

Peter Graham (NZ) *Whose letter will appear next issue.*

Chris Fountain (NZ) *Ditto the above.*

Chris Jensen (AUST) *Ditto next issue.*

Ron Primula (USA) *Ditto next issue.*

Dave Pengelly (CANADA) *Ditto next issue.*

Eleanor Moyles (NZ) *Ditto next issue.*

Ian Munro (NZ) *Ditto next issue.*

Jim McQuade (USA) *Thanks very much for the letter and illustrations Jim. Good on yer.*

Andy Richards (UK) *Thanks for the sub.*

Graham Blow (NZ)

L-5 Society (USA)

Susan Clarke (AUST) *Who apologised for not including a credit with the reprint of the **STAR WARS** article in Data.*

Jon Noble (AUST) *Who agrees **SCIENCE**

FICTION: HISTORY-SCIENCE VISION

is an excellent work, especially worthy for libraries.*

And a lot of people re-subscribing, to whom many thanks. ■

A Song In The Depth Of The Galaxies

(viii) Brief Mentions . . . [continued]

CROSBY, STILLS, NASH and YOUNG were affected enough to write *Wooden Ships*, a post-holocaust song of poetic beauty, and Neil Young delivered a classic with *After the GoldRush*. MAN dabbled with the genre, but without any real enthusiasm, and produced tracks like *The Future Hides Its Face* and *Back Into The Future*, although their spin-off band, THE NEUTRONS, are a better bet with their first album *BLACK HOLE STAR*.

The late Jimi Hendrix made use of the field as part of his sexual imagery on tracks like *3rd Stone From The Sun*, *Are You Experienced*, 1983 . . . (*A Merman I Should Turn To Be*) and *Night Bird Flying*. *Electric Ladyland* is his grand offering to this discussion, however, where Hendrix uses sf metaphor and his (then) highly innovative musical style in an entertaining and instructive admixture.

In 1966 and '67 THE MOTHERS OF INVENTION, under the guidance of Frank Zappa, were writing lyrics that were more sf than the most outrageous offerings of the most extreme "new wavers". Their albums *FREAK OUT* and *WE'RE ONLY IN IT FOR THE MONEY* used the sf-angle of extrapolating a situation to its extreme. Songs like *Who Are The Brain Police* and *Return of the Son of Monster Magnet*, with their deliberately banal renderings, succeeded without being didactic. They were fun. They were iconoclastic. They made their points. But again, the inspiration that made early tracks like *Let's Make The Water Turn Black* such a joy to listen to, waned rapidly and vanished completely after a very few years.

What the MOTHERS were doing in America was being achieved with greater refinement and subtlety in England where the BONZOS (THE BONZO DOG DODDAH BAND), under the manic influence of Neil Innes (now a camp member of Monty Python), used sf as the means of poking a humorous stick in the eye of the establishment. I'm *The Urban Space-man* is the well-known example of this, but better influences can be found on the album *THE DOUGHNUT IN GRANNY'S GREENHOUSE* with its two immediately captivating tracks, *We Are Normal* and *Humanoid Boogie*.

Less zany, but no less banal, is the album *JOURNEY TO THE CENTRE OF THE EYE* by NEKTAR (a British band living in Germany). This is science fiction of the fifties, reincarnated with



electronic embellishments, easily recognised from its trite words and Perry Rhodan theme. It leaves much to be desired and, with the exception of the quieter moments, it is *just* rock music played beneath a superficial garnish of science fiction. (I can't even term it sf, I'm afraid!)

But fortunately there are albums like *WIDE OPEN N-WAY* by the Danish group DAY OF PHOENIX. It is less accessible than *JOURNEY TO THE CENTRE OF THE EYE*, both musically and lyrically, but ultimately deeply satisfying. The three memorable tracks, *Mind Funeral*, *Cellophane* and *Wide Open N-Way* are intense and meaningful. The best literary comparison I can give is Malzberg. DAY

by
David
Wingrove

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

OF PHOENIX emphasise a duality of external/internal happenings. Occasionally it over-stretches itself musically, but then the music is complex and they handle it well if imperfectly. It is highly textured and manages to be relaxed and yet forceful. I feel most people will not like this on first hearing, but it grows on you.

*"Numberless faces of dumbfounded people
That carry the coffin the size of a matchbox.
Their red, bloodshot eyes can't believe what they
see. . .*

You're witnessing your mind's funeral. . .

Subtle, almost classical strains lead into boisterous, unsympathetic chordal sequences with excellent control. Music and words are one, unlike NEKTAR's work. I recommend this if you can find it.

Another surprising album is **AN ELECTRIC STORM** by **WHITE NOISE**. The concept of **WHITE NOISE** came from a radio-phonic workshop (no, not the BBC!) and the standard and use of electronics is excellent for its time (1969). The psychological thriller *The Visitation* renders the more timid efforts of groups such as **BLACK WIDOW** laughable. It is not just electronic noise and there is some excellent music throughout the album. The aforementioned track plays like Walpurgis Night, with lyrics of an "exorcist" nature and chillingly distorted vocals:

*Young girl with roses in her eyes
Hugs close the dark and cries
The words she hears are weak
Her lover's not asleep, he's dead.*

This is a good example of what the BBC could have produced with a little imagination and a little less catering to the lowest common denominator. Well worth a few listenings.

ROXY MUSIC, a commercial band if ever there was one, have produced songs which are good sf besides being vivid description of the more bizarre off-shoots of contemporary life. A good example is found in the lyrics of *In Every Dream Home A Heartache*:

*I bought you mail order, my plain-wrapper baby.
Your skin is like vinyl. The perfect companion.
De-luxe and de-lightful. Inflatable doll,
My role is to serve you. Disposable darling,
Can't throw you away now. . .*

Another painfully naive offering is **MYTHOS** by **MYTHOS**. The music is good, but the lyrics to the large sf track *Encyclopedia Terrae* are poorly copied from Arthur C. Clarke (or one of his imitators -- it sounds third hand and lacking inspiration). A slush-pile reject. They are best when they cut out the Perry Rhodmontade and let the music provide the message.

I have often heard it said that good sf only rates that "good" appellation if it is also good writing.

If the same criteria were to be applied to sf music as to literature, then there is possibly no excuse for mentioning **CAPTAIN BEEFHEART** AND **THE MAGIC BAND** in this article except to dismiss them. But that I cannot do. **THE MAGIC BAND**

are probably the least accessible musicians this side of John Cage (the composer of four-minute tracks consisting of silence). The best description of their work would be to call it "scripted anarchy". You have the impression that all five musicians were wearing headphones in the studio, and each playing a different song. That is the first impression. Listen closer and there is a manic order here. I explain all this to excuse my inclusion here of **THE MAGIC BAND's TROUT MASK REPLICA**. Easy listening it is not; when it does become harmonic it is almost by accident and doesn't last long. But on a two-record set they manage to put down ten songs that, in their own berserk manner, are excellent sf. The *Dust Blows Forward And The Dust Blows Back*, *Dachau Blues*, *Bill's Corpse*, *My Human Gets Me Blue*, *Ant Man Bee*, *The Blimp*, *Steal Softly Thru Snow* and others. The lyrics verge on pure surrealism at times and at others (as on *Dachau Blues*) are achingly real. It sounds as if parts of the album were recorded on an old battered tape recorder and the apparent disorganisation emphasises the genuine nature of this effort, unlike the "posing" of Bowie. These are psychotic visions of a present extending without hope into the future; insanity as the only way it can be. My favourite is *The Blimp* with its fanatical commentary of a starship landing:

*Children stop your nurses, and let's surrender in
fun. . .
The mother ship, the mother ship's the one. . .
. . . look up in the sky! There's a starship up
ahead!*

They are the exception that proves the rule, but then they sound (and look!) as if they originated on another planet.

HIGH TIDE produced an album called **SEA SHANTIES** in 1969 which was interesting for what it promised in the future. There was nothing strictly sf on it but it was hardly surprising that with their second album, **HIGH TIDE**, they would make use of sf as their proper medium of expression. The two shorter songs, *Blankman Cries Again* and *The Joke* were both heavily indebted, particularly the latter which describes what happens when it becomes illegal to laugh except at the appointed time:

*To laugh before the given time,
is his only crime. . .*

pleads the defence lawyer. The single-idea short story transferred to record, and one of the best instances. But they tend to be very heavy and over-complex, and after their demise in 1971 no one has stepped into the gap they left. One album is not, admittedly, overmuch, but it is worth noting that when **HIGH TIDE** toured with **HAWKWIND** they were considered by far the better band. My opinion is that they got it right first time and no one was ready for it. • Continued next month. •

* * The reproduced advertisement for the **NEKTAR** album is typical of current styles, especially the blending of sf and fantasy images in attractive packages. There are numerous other examples. —BAT*

12 AUSTRALIAN REPORT

SATURDAY, March 18, we finally finished packing within half an hour of departure (squeezing a few more copies of Noumenon into our suitcases around the few clothes). We caught a lift with good neighbours Pete & Hilary out to our airport-in-a-field and soon winged in the Cessna into Auckland International Airport.

After a brief wait, teaming up with Colin (Wilson) and Ngila (Dickson) for a quick drink or two, the four of us proceeded to flabbergast the flight crew with our requests/complaints about window seats and etc. Still, the flight was a good chance for Colin and I to plan strategies for the coming weeks.

After arrival at Melbourne and a quick no-look, no-hassle breeze through customs we separated, with Deb and I met by Carey Handfield and duly whisked away. On the trip into the city we were given our first schedule of social engagements, etc that Carey had lined up.

(Sunday through to Thursday is covered in the other part of this Report. See note at end of this article.)

FRIDAY morning we arrived at the Town House to find the signing in, etc, a complete shambles. After a quick reconnoitre and a few rebuffs, we went for a walk to get some brunch. But, as it was Good Friday, we ended up with our only poor meal the whole two weeks - chinese slops at a Chinese take-away.

We finally gained entry and by about 12.30 had set up the Noumenon/Strips/Norstrilia stall/display. Notes on the various programme items I'll omit from this report and feature as separate articles in forthcoming Noumenons. Highlights of the afternoon were the Bruce Gillespie and the Brian Aldiss speeches.

That evening a great bunch of us dined at the *Cafe Sport*, my memory including John Foyster, Robin Johnson, Mark Lawrence, Damien Broderick, Stephen Soloman, Carey, Colin and some I didn't know by name. A great meal, followed by a great movie back at the Con - SLAUGHTERHOUSE 5 - which seems to me to improve with age.

SATURDAY morning Deb went "down country" to Arthur's Seat with Peggy, while I spent a lot of time on and around the stall meeting, in the flesh, lots of people known by name only. Highlight of the programme was the Zelazny speech that afternoon.

Dinner was at the *Green Cedars* Lebanese restaurant, Carey, Damien, Deb and I having an exclusive tete-a-tete on one table while a gang of yobs yahooped in the background (Gillespie, Johnson, people like that).

Back at the Con, we were just in time for an excellent Masquerade Party and a truncated Paul Stevens Show. By then, I was really annoyed at the organisation at the Con and, Saturday night/Sunday morning I wrote the following 'speech'.

I am very annoyed at the waste of time, effort and money I have spent to attend this concentra-

tion camp of an excuse for a convention.

I am very pissed-off at the mechanistic, non-human, nuts-and-bolts approach and programming which the convention committee has shackled attendees with, a nuts-and-bolts nightmare perpetuated by a group of people who apparently don't know a nut from an asshole nor a bolt from a sausage roll.

I am outraged that the convention committee has continued to treat attendees with the gross disdain evident at those insane, inane and barbaric opening hours.

Lest it sound that I am overstating the case, let me list a few examples of the convention's continued abuse of attendees present.

- (1) The totally inadequate and mindless registration procedure, for which there is no excuse - nor apology offered, I might add.
- (2) The diabolical check-in procedure for people wishing to stay at the hotel.
- (3) The lack of organisation during those opening hours with no information offered; no activities or displays planned or encouraged; no drink or food available for long-travelling attendees.
- (4) The lateness of the official opening, with no introduction nor setting of atmosphere for the two guests other than "here they are, do they want to say something?"
- (5) The continued lack of any attempt to make speakers feel welcome or comfortable on the podium. Lead them to the stage - late - and mumble "here is so-and-so", hoping that so-and-so can magically distract people from the discomfort and inadequacy of the cold, inhuman, cattle-yard approach and stance of the committee to this convention.
- (6) The "let them eat cake" arrogance of the committee concerning the provision of water and food for their shackled and parched cattle/attendees. I stress here that a large shackle is the Easter date for the convention and therefore, predictably, it has often not been possible to go anywhere near-to-hand to try to overcome the committee's inadequacies of organisation.
- (7) The committee's retreat from any pretence of ability to help run the programme, such that unless they have a captive speaker, attendees will find



disarray and tardiness at any other programme item. The most shameful cock-up was with the proposed round-table discussions, the only half-way introductory and/or potentially "friendly" (I'll explain that word if necessary) item on the whole programme.

(8) The delays and cock-ups with films on both Friday and Saturday, the deletion of items on Saturday's programme, the problems with other items.

(9) The near-total lack of readily available information on programme changes, additions or deletions.

(10) The petulant arrogance of certain uptight little upstarts on the committee.

(11) The overall unsuitability of the chosen hotel as a convention site, from the lack of adequate facilities (that lift is someone's demented idea of a joke -- there can be no other explanation for such a run-down refuge from a wrecking yard) to the obvious lack of communication between the con-committee and the hotel staff.

As it is obvious the con-committee has neither ability nor intention to treat attendees as people, as human beings living in the 1970s, I suggest the con-committee-cum-corporate dim-wits try to tamper with the nuts-and-bolts of their programme as little as possible. But for pity's sake, I hope they seek some advice and help from experienced hands before every attendee is alienated. God knows how many people have come in off the street, suffered unbelievable insults to their intelligence and humanity, and have vowed never to approach science fiction again.

I say 'speech' because I was going to deliver it at the Business Session on Sunday morning. As this turned out to be a crammed and inappropriate meeting in a person's room, I didn't do anything and waited for the Monday Business Session. I then spent a while enjoying SILENT RUNNING and put in another spell on the stall until the Aldiss and Zelazny sessions in the afternoon.

While the (reportedly poor) Banquet was taking place, Deb and I sloped off for a beautiful meal at the *Jamaica Inn*, returning for the clever FLESH GORDON (somepeoples have chopped bits out of it tho) and the excellent DUE L. After the movies, Deb, Colin and I returned to Wilson St to swap notes.

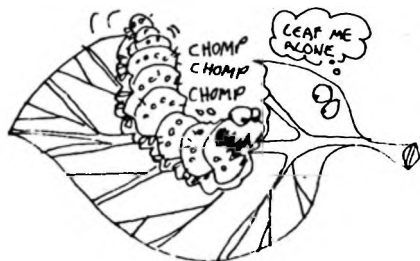
MONDAY morning I had breakfast with Aldiss and recorded the interview (next issue, folks), finding Brian very accommodating and getting the impression he rather likes his life as a 'man of literature'. As an aside, I'd like to mention that, though I was unable to get an interview with Roger Zelazny while at the Con (he developed a cold and his voice ran out), I hope to interview him when he is in NZ for a couple of weeks.

The Business Session was absolutely unbelievable. If this is how such things are planned/discussed in Australia, no wonder the Con was poor on organization. Along with attempts to rewrite the A.S.F. Soc. Constitution, and the re-vetting and re-awarding of the Ditmars presented the previous evening, there were more "one-legged" and ill-considered motions put

than any mortal would believe possible. I despair.

The afternoon Writer's Panel was rather fine, as was the impromptu WorldCon/Fandom panel which followed. After packing up and lingering goodbyes we went home, dumped bags full of acquisitions, and made our way to Stephen Solomon's for an exquisite meal.

GENERAL impressions of the actual convention run from disappointment to the pleasure of being in company with lots of friends and correspondents. A couple of interesting discussions include a room 'party' where Keith Curtis, Peter McKay, Eric Lindsay, Peter Simpson, Mike O'Brien and myself were tested with general sf knowledge questions from Keith (some unused from the Paul Stevens Show), and a discussion between Lee Harding, Damien Broderick, Don Ashby and myself concerning the relative merits of Noumenon.



I also very much enjoyed talking with Mark Lawrence, Marc Ortlieb, Jon Noble, Shayne McCormack, John Foyster, Leigh Edmonds, Valma Brown, Paul Anderson, Neville Angove, Paul Day, Bert Chandler, Robin Johnson, Bill Wright (thanks for the loan of the tape recorder) and many others. See you all at KiwiCon. —BAT

The second part of this Report, more personal and fannish in nature, will appear in *Kosmic Kiwi*, our ANZAPA contribution and occasional letter-substitute. All readers interested in receiving a copy (other than those who usually get it and most contactees at the convention, who will also receive a copy should write and request a copy. There will be plenty available. ■

Phew... I'm glad that's over. Hello, this is Deb. I have only good memories of the convention, which for me was a chance to meet and come to know lots of people whom I now count as friends. The organisation was at times appalling, but I think BAT has been a bit heated in his criticisms, and has failed to give the committee any credit for anything. The one thing they did do was get us all together, however primitive and poor the facilities, and I do look back on the convention as a pleasant few days 'people-wise', not 'organisation-wise'. And I had fun.

CLOSE ENCOUNTERS OF THE THIRD KIND

March 12, 1978 was the date of the NZ premiere of the film **CLOSE ENCOUNTERS OF THE THIRD KIND**. The film is a high quality, modern technology portrayal of a 1920s *science fiction* story. I want to emphasize that because the film has little to do with current speculation (and charlatanism) concerning UFOs.

So film making, generally a good guide to the state of consciousness and taste of the "masses", has blended up-to-the-minute special effects with a 1920s short story plot. In deference to those early writers and artists, however, I must state that the special effects in CEOTTK only give apparent three-dimensional reality to those early visions. For instance, the crowning glory of the film (the spectacular mothership) has many echoes of such illustrations as the floating cities pictured in Gernsback's *Science and Invention* of February 1922 (see David Kyle's **A PICTORIAL HISTORY OF SCIENCE FICTION**, Hamlyn, page 55).

The story of CEOTTK outlines events leading up to a secret (yet extensively monitored by experts and technicians in many fields) contact between mankind (Americanmankind) and an alien race. The mystery, confusion and cautious but unquenchable curiosity of people who have experienced sightings is well handled, while the initially unexplainable actions/desires of the lead characters add a compelling element to a film of considerable scope and power.

Of further note is the way Spielberg, even at momentous or frightening moments, presents his information with cool, calm and deliberate strokes. He mixes wonder, humour and dazzling special effects in a skillful way, achieving both stark realism and, at times, poetry with many scenes.

The alien craft are regarded throughout the film as actualities, having few elements of the vagueness and supposition apparently surrounding the majority of UFO "sightings". Thus the misleading trailer and advertising being used, most of which echoes the "unexplained" mysteries of alien-contact/god-astronaut hype currently popular, may well do damage to both science fiction and to serious attempts to investigate UFO phenomena. (An antecedent to this dangerous sort of confusion was the imprecise linking of sf and horror films from the 1930s through to the late 1950s -- both genres suffering more than they gained.) See *Appendix A, page 16*.

The acting throughout CEOTTK is very good, Richard Dreyfus especially turning in an extremely polished and wide-ranging performance (surely worthy of all the award nominations). Of special note is the humorous sequence when Dreyfus "robs" gardens to build his model/vision. The settings, most of which are standard 1970s America, are spoilt only by Spielberg's occasional excess and John Williams' frequently obnoxious soundtrack.

The special effects reach a zenith in the final minutes of the film when contact takes place between

◀ THE FILM

the two races, dwarfed by the stark majesty of Devil's Tower and the huge magnificence of the mothership. Words would be too clumsy and repetitive to describe the wonder of that moment in the film which is, unfortunately, spoilt slightly by the overbearing and inappropriate music by Williams.

Some of the special effects are merely there to dazzle - to 'appeal' to some curious attribute of human personality which producers seem to think deserves pinball machine effects in technicolour/wide screen/sensurround. Thus, the utility at the railcrossing and the kitchen-gone-mad scenes are dispensable and unnecessary.

Further, some of the scenes are dreadfully laboured, while the recurrent attempts to tug at your heart strings fail to work because they are so



Spielberg's climax, in which a secret scientific team waits to say its first

transparent. But overall the film may draw more people to sf proper, especially because of its serious handling of alien craft and the dignified meeting between the two races, both aspects capturing the wonder which typifies many sf stories of this type.

In a curious way, **CLOSE ENCOUNTERS** may become the reference 'starting point' for future sf film-making. It has the theme and scope of much 1920s written sf (the dawn of sf as a genre and the start of its chequered commercial popularity). By comparison, **STAR WARS** typifies the 1930s, with Buck Rogers, 'Doc' Smith and sf old enough to mock itself. While 2001: A SPACE ODYSSEY echoes the more serious, philosophical branch of sf which rose to prominence in the 1950s.

Spielberg thought he was directing a serious discussion of alien contact and UFOs 'explained'. In actuality his climax has reached, in effective cinematic form, the early part of many sf stories which had their origins in the 1920s. —BAT

PHOENIX Film Series

On Tuesday, 27 December 1977, a press dinner was hosted by Hinotori Productions of Tokyo at the New Otani Hotel in Los Angeles. The principal speakers were the studio's president, Kiichi Ichikawa, and Japanese sf author and animator Osamu Tezuka. The purpose of the conference was the announcement of a forthcoming film series based on Tezuka's multi-volumed novel **PHOENIX**, which he has been writing since 1954 (volume 8 is currently in serialization). This was described as the most expensive sf film project ever undertaken in Japan.

PHOENIX is an sf fantasy which encompasses the entire history of the human race, as observed by the immortal firebird. Each volume is a complete story,



"Hello" to creatures from outer space

in different eras of the past and future. Those in the past are set in Japan, but they are supposed to symbolize humanity's origins, not just Japanese history. They are roughly comparable to Samurai plots with a strong fantasy element. The stories in the future have settings ranging from Asimov's **I, ROBOT** to Clarke's **THE CITY AND THE STARS** (to oversimplify tremendously for the sake of recognizable comparisons).

The studio's plans are to make a separate feature movie of each volume, with those in the past filmed live-action and those in the future as animated cartoons. This will allow them to release one feature each year, and have two years to work on each cartoon. The first feature, subtitled **DAWN**, is due for release in Japan in August. They hope to have American distribution by the end of the year. The second feature is scheduled for completion by the end of 1979.

The speakers took considerable pains to make sure the audience understood that **PHOENIX** is a serious, philosophical film, comparable to 2001 and

CLOSE ENCOUNTERS, rather than the stereotyped Japanese giant-monster kids' fare. They feel the time is right for such a film now that Ralph Bakshi has won acceptance for animated fantasy with adult plots, and 2001 and **CLOSE ENCOUNTERS** (and, financially, **STAR WARS**) have accustomed the public and the business community to consider sf films as respectable cinema and as worthwhile investments. They also cited the rising popularity of Oriental philosophy, especially Zen Buddhism, among American intellectuals and youth as an encouraging sign for **PHOENIX**'s box-office potential in the USA.

Presumably the public's response will determine whether **PHOENIX** ever gets past the first two features currently in production. A major stumbling block may be what kind of American distribution it gets. There is the recent example of the 4-hour Japanese sf film released in the USA as **TIDAL WAVE**, cut by the American distributor to less than half its original length so there was no understandable story left -- just a collection of spectacular disaster scenes. A "philosophical" film like **PHOENIX** could be similarly butchered. Also, despite Bakshi, it will be an uphill fight to get distributors and audiences to see animated cartoon sf movies as anything more than kiddies' fare. If **PHOENIX** can surmount these obstacles, however, it could well become one of the sf film classics; a sort of Oriental **THINGS TO COME**.

It was also announced that an English translation of Tezuka's novel has been prepared, at an American college. If the film is a success they will try to market it to American publishers. — Fred Patten

SPACE CRUISER YAMATO

Considering your recent coverage of **STAR WARS**, you might be interested in an advance review (or warning) of a new movie in the same vein, **SPACE CRUISER YAMATO**. This is billed as a 1977 release, and I understand it's playing theatrically in Britain, while in Los Angeles its premiere has been on television (Sunday, Feb. 26th). You'll probably be getting it in NZ soon.

This "movie" has been hastily cobbled together (following **STAR WARS**' success) from a 1974 26-episode Japanese TV serial, a space-opera animated cartoon. The visuals are indeed very beautiful, but the plot is even more bang-bang-you're-dead school-boyish than **STAR WARS**. It's rather like **THIS ISLAND EARTH** in reverse. The year is 2199 A.D.: Earth has been under attack from invading aliens for a century, and her last defenses are crumbling. The only hope lies in getting superscientific help from the planet Iskandar, deep into the galaxy. Earth's last resources are poured into restoring the World War II battleship *Yamato* from the bottom of the Pacific, fitting her with a forcefield and antigravity drive, and sending her to Iskandar. Naturally there are enemy spacefleets lurking behind every gas cloud and stellar cluster *en route*. The action is a relentless succession of World War II naval movie clichés ▶

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against astronomical backgrounds. The Yamato even has x-wing-type fighter spacecraft that dip as they take off the deck runway. My favorite scene, which almost sent me into hysteric convulsions, was when the commander of the 72,000-ton battleship orders it to "Dive! Dive!" into a planetary atmosphere.

As if that weren't bad enough, *SPACE CRUISER YAMATO* suffers from being condensed into less than 16% of the original serial's length. The movie consists almost entirely of battle-scene climaxes and cliffhangers from the 26TV installments, with about 15 seconds of voice-over narration between each to describe how the Yamato has travelled from the previous scene to its new predicament. All footage establishing characterization, human interest, comic-relief interludes, romance, etc., has been cut out. The hero goes from being an almost anonymous cadet-trainee to the acting commander of the Yamato with almost no transition; major supporting characters appear and disappear without explanation. Almost all scenes involving women have been cut, since they aren't among the battle crew.

Further (as if more were needed), the English dubbing is very poor. Scenes showing tense-faced space sailors at battle stations will have dialogue like, "Oh, darn, the evil villains have just launched another interplanetary bomb at the earth," spoken in an offhand, conversational tone of voice. Most of the voices sound very young, as though the dubbing had been entrusted to a high-school drama class.

Still, the movie is visually very impressive. Almost any given scene would look superb as a piece of space-opera artwork. Several local fans have commented that the film became much more enjoyable after they turned their TV sound down, or played their records of John Williams' *STAR WARS* score as a background to it. Some fans have expressed interest in the Yamato crew's uniforms for sf convention costume purposes. So the film is certainly not totally worthless.

Reportedly Japan has dozens of space-opera adventure cartoon serials like this. It'll be interesting to see if any others get translated into English, and if the results are any more successful, in the rush to cash in on *STAR WARS*' popularity. —Fred Patten

Appendix A

A very good example of the dubious results of regarding sf and UFOs as much the same topic can be seen in an article in *Psychology Today* (January 1978). "Why *STAR WARS* is a Smash Hit" yells the cover, with our metallic duo front centre. The actual article is titled "Why we need stories like *Star Wars*", written by Howard Rankin and Martin Raw (psychologists working at the Addiction Research Unit of the Institute of Psychiatry).

Skipping past the introductory mood-setting, we come to the bones of their article.

"In the early 1950s, about 90% of people surveyed professed belief in God. By the mid 1970s, about 65% believed. In our own survey, the figure is slightly less — about 60%. Our study also shows an extremely high rate of belief (91%) in other life beyond the Earth, and it is a pity we cannot compare this to such belief twenty years ago.

They then say, in a blinding flash of inspiration (stupidity, sloppy thinking, whatever you like):

"These two facts — the decline in religious belief and increased interest in science fiction, may reflect an important psychological need to understand and interpret life in terms of an acceptable mythology. We believe that science fiction is replacing some of the functions of religion, though it may be doing so for the wrong reasons. But the main psychological significance of the rise of science fiction in the cinema and elsewhere lies in what it tells us about peoples' attitudes towards the supernatural."

Therefore, belief in extraterrestrials = science fiction = the supernatural. Later, they say:

"The faery stories of pagan Celtic mythology, of Greek mythology, of Christian mythology, of 'Lord of the Rings' are being replaced by faery stories of science fantasy. It is in this light that we interpret the incredibly high incidence, in our study, of belief in extraterrestrial life."

And later still Von Daniken and Mooney are thrown into the muddled pot.

Finally, I'd just like to say the article is poorly written (or edited) and, the final straw, is put under the overall department heading of "Escapism". Remind me to steer well clear of psychiatrists and their ilk. —BAT



20 Rags, Solecism and Riches

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

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

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

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

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

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

Continued from Noumenon 19 . . .

PHOSPHENE 6 - May; 40pp; A4; typed; offset.
[Gil Gaier - see Guying Gyre]; quarterly; act.

Gil's personalzine, wherein he throws out some "comment hooks" and then runs through letters received. Fannish though also sercon (slightly).

REQUIEM 16 - July; 32pp; A4; typeset; offset.
#17 - October; 32pp; A4; typeset; offset.
[Norbert Spehner, 1085 Saint-Jean, Longueuil PQ, CANADA J4H 2Z3]; bimonthly; act; \$5/6.

Canada's premier professionally produced zine, all in French with news, reviews, some of the best art appearing in zines, letters and all the other good things of fine fanzines. Recommended.

SCIENCE FICTION REVIEW 22 - August; 80pp; ph-ty; offset. [Dick Geis, Box 11408, Portland, OR 97211, USA]; quarterly; \$4.50/year.

Yet another huge and rambling issue of the finest sercon/personal/review zine around. Dick includes depth, wit and scope in a delightfully readable format, with a huge number of reviews, letters from Important People (and lesser mortals), and all the while tempered by sensible, cynical observations. Highly recommended.

SF COMMENTARY 52 - June; 24pp; A4; typeset; offset. [Bruce Gillespie, GPO Box 5195AA, Melbourne, Victoria 3001, AUST]; irregular; \$5/5.

The second of Bruce's "professional" SFcs; and there's still a few bugs, like unnecessary and inconsistent borders (often poorly drawn), and even feature headings on pages not related to the text.

So, you get a lengthy article on D. G. Compton; George Turner on the 1977 Writers Workshop; two long reviews; a lengthy summary of the past few sf years by Bruce; and a meaty lettercol.

SIDDHARTHA 8 - August; 28pp; A4; duplicated.
[Jan Williams, 6 Greta Tce., Chester Rd., Sunderland, SR4 7RD, UK]; irregular; act.

Fannish English personalzine; a bit esoteric to us in the colonies.

THE SPANG BLAH 14 - Summer; 20pp; ph-ty; o/s. #15 - Autumn; 28pp; ph-ty; offset.

[Jan Howard Finner, Box 2038, Fort Riley, KS 66442, USA]; quarterly; \$3/5.

Rapidly developing into the definitive international general interest zine, by 15 there are lengthy articles, good artwork, and even a comic strip in addition to all the usual features (international news, reviews, comments, etc). Jan also reprints Shaw's "Bermondsey Triangle Mystery" (see *Maya*) and includes the superb Jim Barker illustrations which accompany it (which I forget to mention above). Highly recommended.

STARLING 36 - May; 42pp; A4; duplicated.
[Lesleigh & Hank Luttrell, 525 W. Main St., Madison, WI 53703, USA]; quarterly; act.

The cross-cultural, media-oriented, sf subculture in all its guises, fannish zine, wherein you find many columns, articles, letters and reviews. Recommended.

STRIPS 3 - June; Noumenon size; 36pp; typeset; o/s. #4/5 - October; ditto; 48pp; typeset; offset.

[Rollo Treadway, Box 47-385, Ponsonby, Auckland, NZ]; bimonthly; \$3/year (NZ); \$5 overseas.

NZ's own comic fanzine must surely be one of the best in the world - I've not seen any others as good and the letters from overseas indicate not many other people have either. #3 has a brief piece on Dick Frizzell, one of NZ's leading graphic artists; further adventures of Maureen Gringe (a good strip); Australia's John Ryan on Syd Nicholls ("one of the best loved comic artists in Australia"); Gus's 801, an obscure Eno/sf strip; Barry Linton's Look A Yonda; plus letter and review columns.

#4/5 is a masterpiece! Gringe part 3 is definitely brilliant, so many nice touches and Joe Wylie's humorous touch fitting in perfectly with his stunning artwork; Australia's Paul Powers guests with part one of Professor Om, also slightly sf and good; Colin Wilson's Chronicles of Spandau returns, with much impressive artwork (but that script sure needs some work on it!!); while John Ryan looks at Hart Amos; and the issue closes with Helen Cross's The Frame, also sf and very well done. The usual news, letters and reviews round out the issue, while the back cover is nothing short of brilliant.

VECTOR 80 - April; 32pp; A4; ph-ty; offset.
[Chris Fowler, 72 Kenilworth Ave., Southcote, Reading RG3 3DN, UK]; bimonthly; \$7/6.

V is the journal of the British SF Association and is a vast and meaty zine. David Wingrove's ►

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survey of SF and Rock (currently reprinting in Noumenon) leads the issue; then DW talks to Michael Coney; and on to huge letter and review cols (the print is tiny!), the latter excellent. Some nice interior illus round out a fine zine.

VECTOR 81 - June; 32pp; A4; ph-ty; offset.

NEXUS 3 - June - 26pp; A4; duplicated.

MATRIX 12 - June; 34pp; A4; duplicated.

V 81 has articles on Le Guin, Blith, Silverberg, Aldiss, plus an interview with Farmer; columns by Stahleford and Chauvin; the huge letter and review columns and good art

N 3 is a reviews supplement, with offset covers.

M 12 is a newsletter [Tom Jones, 39 Ripplesmere, Bracknell, Berks RG12 3QA, UK] and includes news, reviews, a chat with Keith Freeman, letters, other short items, and an offset photo-montage cover. The BSFA is certainly very active.

VOID 3, 4, 5 - No dates; 84pp each; typeset; offset. [Paul Collins, Box 66, St Kilda, Victoria 3182, AUST]; irregular (?); \$1/1.

Australia's other fiction zine (cf Boggle), V is a little more professional, with science fact articles and occasional longer pieces of fiction.

YANDRO 240 - July; 46pp; A4; duplicated. [Robert & Juanita Coulson, Route 3, Hartford City, IN 47348, USA]; irregular; \$3/5.

A fine fannish zine, with long editorials, occasional articles and stories, Buck's huge book review column, and of course a lengthy lettercol.

And now for the batch which arrived in the first couple of months of this year. Zines received after about mid-March are in the next batch, hopefully mentioned next month.

Where zines were mentioned in Noumenon 19 or earlier in this issue, I have omitted addresses, etc.

ARGO NAVIS 2/2 - November; 42pp; A4; dup.

Lead article concerns SF in Comics, followed by a science-fact article (Special Theory of Relativity Made Simple), a profile on Fred Pohl, a lettercol, a reprint of Professor Om, and closes with a review section. A good issue.

BEM COMIC NEWS 18 - April 1978; 20pp; Qto; o/s. [Martin Lock, 3 Marlow Crt, Britannia Sq, Worcester WR1 3DP, UK]; 5/year; \$3/6, 60c/1.

Like the title says, plus an interview with Steve Gerber, review columns, art, ads, letters and oddments. Incorporates the Fantasy Trader. Good presentation, tho the type's too small for extended reads.

BEYOND ANTARES 5/6 - October; 52pp; Qto; dup. [Same info as Data]; Irregular; act or \$1/1.

Australian STAR TREK genzine.

BOGGLE 3 - Summer; 56pp; A5; ph-ty; offset.

Australian fiction zine, this issue includes an interview with Van Ikin as well as the fiction.

The British Fantasy Society:

BULLETIN V5/N5 - Yule; 24pp; A5; ph-ty; offset.

BULLETIN V5/N6 - Jan-Feb; 12pp; A5; ph-ty; o/s.

[Edited by Gordon Larkin; free to members; send subscriptions and enquiries to Brian Mooney, 447A Porters Ave, Dagenham, Essex RM9 4ND, UK; \$8 per year includes Bulletin, a magazine Dark Horizons, and various other goods and services.]

Both these issues are packed (tiny type) with news, reviews and letters, plus plenty of art and a few photos. Good standard of writing, Ken Kessler's column is amusing and informative, everything put together in an attractive fashion. Recommended.

BFS Booklet #3: LONGBORE THE INEXHAUSTIBLE - February 1978; 16pp; A5; ph-ty; offset; \$1.

This is a clever and outrageously funny parody of the Sword & Sorcery sub-genre, beautifully illustrated by Simon Horsfall. Written by Adrian Cole.

BFS Booklet #4: EPIC POOH - Michael Moorcock; February 1978; 20pp; A5; ph-ty; offset; \$1.50.

This is a chapter from Moorcock's forthcoming critical work on "epic fantasy" - HEROIC DREAMS, ENCHANTED WORLDS (see *Quidnunc's*). This is thought-provoking commentary by Moorcock and I look forward to the book eagerly.



The British Science Fiction Association:

VECTOR 83 - October; 32pp; A4; ph-ty; offset.

[Edited by Christopher Fowler]

VECTOR 84 - Nov-Dec; 60pp; A4; dup; o/s covers.

[Edited by David Wingrove]; free to members of BSFA (\$10/year to Dave Cobbledick, 245 Rosalind St, Ashington, Northumberland NE68 8AZ, UK, which gets you other BSFA goodies as well); Or you can subscribe direct (\$8.50/6, same address).

83 is the last Fowler issue, leading with "The Needs and Demands of the Science Fiction Reader: A Sociological Perspective" by Brian Stahleford (good reading), followed by a lengthy reviewcol (tiny type, again!), an article on METROPOLIS, and a profile on Philip E. High. Recommended.

84 is the first of an unfortunately-we-have-to-cut-expenses period duplicated effort - but the quality of writing is definitely still there. Philip Stephensen-Payne and David Wingrove tackle WE, by Zamyatin, followed by Aldiss and "One Man's Weak" (a clever piece), then into lotsa reviews. You'll also find letters, notes, brief articles, longish pieces on Burroughs and Borges, and lots more reviews. Recommended.

THE VECTOR REVIEW INDEX - A4; duplicated.

This covers issues from 59 through 82, a 14-page glimpse at the wonder which is Vector.

MATRIX 14 - October; 30pp; duplicated.

MATRIX 15 - December; 34pp; dup.

[Edited by Andy Sawyer]

The BSFA Newsletter, with news, chat, letters, informal articles, consumer reviews. 14 includes an interview with Peter Nicholls (administrator of the Science Fiction Foundation, who has recently resigned to pursue a career as a freelance writer), and both issues have reams of the items mentioned.

TANGENT 3 - No date; 32pp; A4; duplicated.

[Edited by Ian Garbutt: free to BSFA members if they request it; 2 or 3/year; 30p/1 to Keith Freeman, 269 Wykeham Rd, Reading RG6 1PL, UK.

The BSFA amateur writers magazine.

CAPSULE REVIEWS Volume 1 - May; 54pp; A4; dup.

[Written by Lynne Holdom, PO Box 5, Pompton Lakes NJ 07442, USA; Published by Joanne Burger, 55 Blue Bonnet Ct, Lake Jackson, TX 77566, USA]

These reviews were originally started as a memory aid to help avoid purchasing reissues with new names and/or covers. In a brief introduction Lynne outlines her tastes, then it's straight into the 400-odd reviews. A title index is also included. I've already found this a most useful item. Recommended.

CHECKPOINT 85 - December; 4pp; Qto; dup.

CHECKPOINT 86 - February; 8pp; Qto; dup.

Peter's catch-up issues after his holiday in USA. The British fannish newswire.

ALGOL 29 - Summer/Fall; 68pp; A4; typeset; o/s.

ALGOL 30 - Winter; 84pp; A4; typeset; offset.

Main feature in 29 is a special section on Clifford Simak, by Simak, Heinlein and Williamson; then there's a profile on Andre Norton; an overview on Haldeman's novels; and columns by Wood, DiFate (first of a two-part interview with Richard Powers), Pohl, Lupoff (excellent as usual) and the lettercol. The fiction piece is a new Berserker story from Saberhagen, plus an intro by the author. A good issue in content as well as looks.

Issue 30 leads with an updated reprint of Marion Zimmer Bradley's "My Trip Through SF"; a different view on Gernsback by Schweitzer; and an interview with Mike Moorcock. The Pohl and Wood are followed by an excellent wee piece by Aldiss on "The SF State" (a useful metaphor). Ursula Le Guin's poem "I am the dragon's daughter" is so similar in feel and construction to the lyrics of Jon Anderson of YES that I wonder whether Anne McCaffrey will feel upstaged in her plans (see the item in *Quintessence*). The second part of the Powers interview is followed by a mediocre Lupoff and an excellent lettercol. Recommended.

CREATIVE COMPUTING V3/N5 - Sept-Oct; A4; typeset; offset; colour and lavish production.

"Thanks for the write up in Noumenon but I think you erred in mistaking our 12-page catalog, which describes the magazine and books we sell, with the magazine itself. The catalog is free for the asking. The magazine, 144 pages of applications, software, programming techniques, reviews, articles on microcomputers, fiction and humour, is \$8/year (\$12 foreign surface; \$20 foreign air). I've enclosed a copy with my complements.

"I was fascinated by Mike Pownall's art strip in the centre-fold and found your magazine good reading. Thanks." - Burchenal Green, Managing Editor, Creative Computing, 51 Dumont Place, Morristown, NJ 07960, USA.

And the magazine is just like Burchenal says it is - thanks for the letter and copy.

DATA 8, 9, 10, 11, 10, 2, 11 - Qto; duplicated.

The Australian news&views STAR TREK zine.

DEVILS REVIEW 2 - October; A4; duplicated.

[Robert & Juanita Coulson - see Yandro]

The long-awaited, second, and final, issue of Buck's fanzine review zine, with hard-hitting comments on hundreds of fanzines produced over the past few years in the 40 pages. Watch Yandro for future zine reviews, if Buck feels like it.

ENIGMA V8/N2 - July; 54pp; 10x7; mimeo.

ENIGMA V8/N3 - October; 60pp; 10x7; mimeo.

[Van Ikin, S.U.S.F.A., Box 249 Holme Building, Sydney University, NSW 2006, AUSTRALIA; quarterly?; \$4/4, 60c/1, or \$2.50 for 3 issues posted in Oct.

You'll find a similar sort of mix of reviews, articles, art, letters, etc here as in Noumenon, plus some fiction and poetry. By and probably aimed at Uni readers. V8/N2 has a poorly written and poorly edited article on the Dune saga, plus a lengthy review column (of often minor works). N3 has a better one.

FANFLETTLETTER (lots) - 2-8pp; A4; duplicated.

Now up to 98 and Leigh threatens to make 99 the last issue. It will be a loss.

FANZINE FANATIQUE 28 - Dec.; 10pp; A4; dup.

Ditto the remarks in Noumenon 19, plus a thanks for the kind words about Noumenon. The recommendation is that N gets itself a British agent. I don't really know anyone well enough so, if a UK Noumenon reader wants to be an agent, please let me know.

FORTHCOMING SF BOOKS 40, 41 and 42; A4; dup.

The three issues since my last mention.

JANUS V3/N3 - No date; 54pp; A4; ph-ty; offset.

Another attractive issue of this top-ten zine, altho the lettercol is so tiny as to be almost unreadable. Content is slightly less up-front-feminist this issue, with sections on films, SunCon, a few lengthy reviews, and lots of columns and short articles. There's also a three-piece art portfolio by Robert Kellough, who also created the beautiful cover. Lots of people help with the production (and finances) of this fine zine.

KARASS 32, 33, 34, 34 - 12-18pp; A4; dup (34 c/s).

The latest issues of this soon-to-cessate newswire.

MINADOR 4 - December; 24pp; A4; duplicated.

Which has a great stack of letters, many referring to John Alderson's various and provocative musings which often appear herein, one this issue about religion. There's also a Q-Con report by Leigh Edmonds.

NEW MATRIX 1 - August; 40pp; various; offset.

[Ira Thornhill (see Fear 'N' Loathing) & Delmonte]; irregular; act; \$1/1.

New genzine with a heavy emphasis on art, plus columns, comics, photo reports, reviews, a light item on sf in the classroom, and an article on Roger Dean. Looks promising - I hope they work out paper tho.

PAPERBACK PARLOUR 6 - Dec.; 20pp; A4; dup.

[Philip Stephenson-Payne, 1 Lewell Ave, Old Marston, Oxford OX3 0RL, UK]; Bimonthly; Free to BSFA members; 10p/1 or trade.

Short to medium-sized reviews of a huge selection of recent British paperback sf, plus art and reference titles noted and, as a supplement, an index to books reviewed in volume 1. One of the most consistently accurate (i.e. I agree with the evaluations) and therefore useful book-purchase indicators I've seen. 5 stars.

• Continued next month. •



Alan Freshwater
Peter Graham
Tim Hassall
Dennis Jarog
Deborah Knapp
Michael Smith
Robert Sombrio
Brian Thurogood
M. E. Tyrrell

The C. J. CHERRYH Section

BROTHERS OF EARTH – C. J. Cherryh
(Orbit, 1977, 1st British edition, 190pp, \$2.15)
Cover art by Dave Roe.

The "C" in C.J. Cherryh stands for Carolyn, she's a teacher, and she lives in Oklahoma. That's all I know about this author, but, judging from **BROTHERS OF EARTH**, her second novel, we should be hearing more soon.

Not that it's a perfect book. The plot, which I won't attempt to summarize, is wobbly in places, particularly near the beginning. Characters run around doing things, but the reader isn't sure *why* they do them. Nor is the writing breathtakingly beautiful. It is good prose which moves the story along smoothly, and there are passages which intimate that the author may yet develop beautiful writing.

The main strength of the novel is the depiction of an alien civilization in a multitude of details. There are only two humans in the book – aside from the degenerate tribe of Tamurlin – Kurt Morgan, the protagonist, and Djan, his Hanan enemy. The rest of the characters are nemet, and it is the unfolding of their culture, seen primarily through Kurt's eyes, that intrigues the reader. Cherryh is especially good at delineating the religious beliefs of the nemet – at one point she sets forth a marvelous mythology – and the politico-religious differences of the Sufaki sect and the Indras majority in the city of Nephane, complicated by the interference of another city, Indresul. Kurt becomes more and more involved in nemet life. First he is taken in by the Elas family, then he marries Mim, a nemet woman, whose death sets off most of the action of the latter part of the novel. Most important, and another strong point of the book, is his developing friendship with the nemet Kta t'Elas u Nym. This "alien" is much more likeable (and understandable) than many human characters I've

read about.

There are occasional missteps. Kta describes the "character of Elas" as "reckless", yet the family, as all the nemet, seems to be very careful and gentle. Even in war, even confronted with heresy (the question of whether or not Kurt has a soul), the nemet take time to consider alternatives and to try to reach a fair decision. Kurt, in his evolution from stranded human to near nemet, is believable, but Djan is a contradictory character. Nevertheless, the book is a satisfying experience, and I look forward to seeing more of Cherryh's work. — MET

GATE OF IVREL – C. J. Cherryh
(Orbit, 1977, 1st British edition, 190pp, \$2.15)
Cover art by Dave Roe

"Never since reading **THE LORD OF THE RINGS** have I been so caught up in a tale as I have in **GATE OF IVREL**." So writes Andre Norton in the introduction to this book. While I would not go quite as far as that (being a Tolhien fan from way back and not prone to make such comparisons lightly), I must admit that this novel ... contains that something which keeps the reader reading on past his normal 'lights out' time.

"The author has drawn an entirely believable hero on an alien and enchanting world, working customs and beliefs into the history in a clever way. If you don't like *Sword & Sorcery* this will convert you; and if you do, here is a minor masterpiece to add to your collection." — ARF

[*Noumenon* 5/6, August 1976, of the DAW original]

HUNTER OF WORLDS – C. J. Cherryh
(DAW, 1977, \$US1.75)

I admit it. Cherryh didn't excite me all that much when she first began writing. **BROTHERS OF EARTH** turned out pretty good, but hardly in a league with someone like Le Guin in constructing

detailed alien psychologies and societies.

But now, with this new work, Cherryh moves into the Big Time. The two principal species involved here are the Kallira, descendants of herbivorous proto-humanoids, and the Iduve, whose genetic forebears were unremitting predators. There are also humans (mostly reduced to savagery, as in her first book) and a fourth, troll-like race -- but both are comparatively inferior. I found the Iduve psychology utterly fascinating; the reader must acquire gradually an almost intuitive understanding of them, as does the Kalliran, Aiela.

Action there is plenty, and Cherryh is learning how to build the tension in a scene until it almost makes your teeth hurt. There's a glossary of some 50 key words, Kalliran and Iduve (of which perhaps ten are really essential in supplying a handle for an alien abstract concept), which I found I no longer had to refer to after the first couple of chapters -- so skillfully does the author maintain her context. But I suggest you read the glossary first ... and then, *read the book, PLEASE.* — MKS

THOSE WHO WATCH — Robert Silverberg
(NEL, 1977, 176pp, \$2.45)
Cover art by Tim White.

The more I read of this book, the angrier I got, basically because of the simplistic way in which the plot was developed. Some books are so obviously *written*, with every aspect of the plot carefully constructed to fit perfectly. That is generally not a negative description of an author's ability, but I'm afraid with this book it is definitely negative.

Three aliens fall to earth, after their flying saucer explodes over New Mexico, in their earth-body disguises. They land in various parts of the desert, and are picked up by three earth people: a precocious, eleven-year old Pueblo Indian boy, a bitter and twisted astronaut flunkie who now heads the military unit relegated to investigating UFOs, and a recently widowed, sex-starved, thirty-year old woman. Now there's drama right from the start!

The three aliens are disguised as a voluptuous earth-female, young buxom, sensual and feminine; a young, virile, well-built young man, any woman's dream; and an older, wiser man who naturally imparts wisdom and knowledge. Three guesses which earthperson finds which alien ...

Young boy finds wise man, woman finds handsome prince, spent army guy finds lovely lady ... just like in the fairy books. And naturally, they all fall in love -- not the boy and his alien, however, there is more of a paternal kind of love here. And so in the course of the story the aliens discover they can also make love, even with broken legs and internal injuries (their alien bodies are encased in human-like ones, with neural hookups). They don't excrete as humans do, much to the dismay of those who found them injured and battered from their fall, and nursed them back to health. But, they do work out how to perform the acts of love ... funny?

And so the story goes on, following the blossoming

love affairs, the boy and the older man hiding in a cave in the desert, and the attempt by fellow-alien to find the three fallen angels. In the end, they do of course succeed, and the lovers must part ... but not without that final insult -- match-making between the military man and the widow. As I said, so obviously 'written' and quite an unrealistic finale to a pretty basic, uninspiring tale.

Seriously lacking in depth, and not one of Silverberg's better stories -- it almost seems like it was written just to add another book to his name.

The best thing about this book is undoubtedly the cover art -- a very relevant painting by Tim White, which clearly connects with the story. But don't expect much guts inside. —DMK

CALLAHAN'S CROSSTIME SALOON

— Spider Robinson
(Ace, 1977, \$US1.50)

Tavern stories are always a lot of fun. You can find a shoulder to cry on, a friend to joke with. Many important decisions are made in bars and, if nothing else, it is a place where you can forget the world for a while. But sometimes a saloon becomes a place of mystique with its own population and the outside becomes extemporaneous and not really worth considering. Such a place is Callahan's. It lies, by repute, somewhere on Long Island amidst the crossings of several space-time continua so that the patrons can vary from the sedate to the extraterrestrial. Most important though are the regulars. Each night is an adventure into the realms of the unknowable.

The stories of Callahan's bar have appeared in *Analog* and *Vertex* (R.I.P.) but now have been collected in book form by Ace. Among some of the classics are *The Guy With the Eyes*, *The Time Traveler*, and my personal favourite *A Voice is Heard in Ramah*. And let me tell you a little about that one. It was Punday night at Callahan's (there have been a great many punsters in and about sf during the years and I think Spider is one of the better ones around) and three of the regulars were vying for the title and free drinks. In comes a woman and this was enough to quiet the joint, for women are a rare thing there. And so in the fullness of time, she outpunned everyone with some of the most outrageous puns that never should be heard again. Many of those and one would have ground his teeth down to the gums. But the real point of the story I will save for the reader.

Callahan's has traditions too -- each drink is 50¢ (I would like to find a place like that). For another four bits, you can smash your glass into the fireplace -- marvelous aggression remover.

The stories of Callahan's place are lightly constructed moments of joy, but contain pain as well and are well worth reading. He is a psychologist, a counsellor and a friend as well. Perhaps if there really were such places we all might be better off. The saloon does help us to escape and, even if the burdens are lifted but a little while, it helps. The stories are highly recommended and better yet, there is the promise of more. —DJ

22 REVIEWS...

TRITON — Samuel R. Delany
(Corgi, 1977, 380pp, \$2.80)
Cover art uncredited (Anthony Roberts?)

This is a bewildering novel, reminiscent of James Joyce in some respects. On the surface it seems to be the story of how Bron, a male ex-Martian gigolo now living on Triton, meets a street actress called The Spike. To forget her he takes a political trip to Earth (he is just along for the ride), gets picked up and interrogated by Security, is released and meets The Spike again. Leaving just before Triton gets into a pansystemic war with Earth, he arrives to find a letter from The Spike which says she rejects him. He undergoes a sex change in disgust/reaction and then, back on Triton, meets The Spike again and is again rejected. She (Bron) ends up sorry for herself.

But wait, there are two Appendices in the novel. Corgi appears to have printed these in reverse order, thus rendering the novel still more obscure. But in what is here the first Delany has a statement on the nature of sf: it has two heroes, main and secondary, or the landscape and the episteme — and an ice-opera form and structure. Delany compares each by indirect hint.

In ice opera the Main Character is always male, the one caught by the Titanian wildlife is always a woman (the "Lust Interest of the Main Character"). There is a traditional scene in which the MC "Masterbates while Thinking of the Lust Interest", said to be "for Bron, a Bit of a Drag". If you think of that and the heavy brooding on The Spike by Ms. Bron ("and who wanted to watch another shindo expert pull up another ice-spar and beat her way out of another blue-coral bush, anyway?"), you may decide it is upbeat in the ending after all.

And then there are experimental ice-operas in which the real Main Character hardly appears and "the rest was devoted to an incredible interlocking matrix of Minor Characters' adventures." Which may suggest that Bron is a Secondary Lust Interest trapped by The Spike, satellite life form, for Audri, his boss who proposes a relationship near the end when he is she. Or, then again... it is fun squashing the novel into possible ice-opera structures.

The second Appendix tends to explain The Spike and the off-stage Ashima Slade, whose work Bron is applying (or misapplying) for a living. It also gives some meaning to talk of sf having "landscape" as hero — relating it to the options given newcomers to a society to adapt/conform or to self-destruct. (Since The Spike is paid by the local authorities to perform in areas where the folk dissatisfied with local rules are most likely to be, you could surmise she is an inducement to self-destruction perhaps — she mouths anti-satellite bits that might draw dissidents out).

But the novel is richer than this; there is a game "vlet" like a cross of fantasy wargame, Tarot-like gin rummy, and 3-D chess. All the main decisions in the game are taken by battles in a 6 x 6 x 6 "astral cube" between 7 god pieces (and there are 7 governing boards on the outer satellites, p.49), of whom

only 5 are named. And this game is specifically contrasted with the fixed-move men in chess. It may symbolise the racist/sexual inequality/ despotic rigid-lawed Earth society.

So, it is not a novel that reveals all to a first perusal. In fact, you may well feel initially like putting it down, although it has lots of highly interesting detail (gems that are memory aids for the mentally handicapped; sections of city that have no law but keep orderly on the whole; 3-D laminated photos; gravity-making machines; and war by induced gravity cuts/excesses, etc), plus a persistent and annoying misspelling of one satellite name.

The cover, for which no artist seems credited, is irrelevant to the contents and a Lost Opportunity. There are abstractions that could be inspired by the novel, or, for realists, scenes derived from the story would be much better to have on the cover.

All I can say now about this novel is that it demands more of a reader than he might wish to give. If you have rigidly restrictive sex morals don't start, but I feel a fairly large minority may finally find it quite rewarding. If you like simple adventure only, forget it. —PAG



TRITON — Samuel R. Delany

Samuel Delany is a good writer who can turn out good novels. Two have won Nebulas and should have. **TRITON**, though, is anything but a good novel, and while more readable (infinitely more readable) than **DHALGREN**, it is far below his potential as evidenced by other works.

It's certainly not the plot that makes **TRITON** poor, though I was hard-pressed to find just what the plot was. After reading through some 330 pages, what seems to appear is a love story between an alienated man in a decadent society and a care-free, wandering street actress.

As possible war looms on the horizon, Bron Helstrom is bumped into by The Spike. It is love at first sight, for Bron anyway, and he is swept up by The Spike's casual indifference to the rules upon which decadence is based. Alas she must leave after a few days.

But hope! With the possibility of war and all, Bron is laid off and decides to travel to Earth (the potential enemy) on a sort of vacation with a friend of his. While taking it easy in Outer Mongolia, he bumps into The Spike again. After he wines and dines her, he fails to connect, and she gives him the old "23 Skiddo".

Bron returns to Triton, crushed of course, and war breaks out. Earth loses (some 85% death rate at that). Too wrapped up in the rejection he has received, Bron fails to be bothered that much by the death and destruction around him. To forget The Spike he opts for a sex change, a relatively simple thing really. Perhaps now he can forget.

No such luck. She bumps into The Spike again, begs her to just let her be with her (don't be confused by the pronouns) and is again rejected. The book ends with Bron feeling very sorry for herself.

All this, as well as the various sub-plots, could have made a good story. My book shelves are filled with that theme. Delany seems to have forgotten that it is an author's job to (1) tell a story and (2) tell it well. With TRITON, he prefers to dazzle his readers with word play (e.g., an utterly unreadable explanation of metalogics), vague symbolism (e.g. redundant references to an unplayable game), and lengthy, poorly written conversation which, like vast sections of MOBY DICK, can be glossed over or avoided all together without losing the slender thread of the story. Bron's character development is nil, and the vast array of minor characters paraded through the book seem shadowy and distant.

Delany is currently working on another novel which he says is more . . . well . . . normal science fiction. This reader hopes so . . . I'd like to see something from him that's just plain good again. —RS

CHILDREN OF DUNE — Frank Herbert

(NEL, 1977, 380pp, \$4.05)

Cover art by Bruce Pennington

"The main criticisms I've seen of the Dune saga seem to revolve around why it has to be so intricate and what the ultimate goal is. A few of my marginal comments (I always read with a pen) will give you some idea of what I find so exciting about Herbert's writing: "beautiful writing", "remarkably effective dialog", "an excellent observation", and "such skillfully handled intrigue". In other words, the journey can be far more exciting than the destination.

"Who else can write three or four consecutive stories, cutting at such vital points, each new start immediately drawing you in, and the whole a fascinating and richly woven tale? For me, this is brilliance. I'm glad Herbert can share so much of his mental life in such a rewarding way for the reader. Highly recommended." —BAT

[*Noumenon* 10, December 1976, of the Analog serialization and the Gollancz hardcover.]

THE INCANDESCENT ONES — Fred & Geoffrey Hoyle

(Heinemann, 1977, 185pp, \$8.05)

Jacket art by Ian Robertson.

Once you have read two or three books by the Hoyleys you know what to expect from them. This new title maintains that standard -- neither more nor less. A young American exchange student headed for the Soviet Union finds himself enlisted as a spy -- but he has no idea what the mission is. He discovers along the way that both he and his missing father are not entirely human . . . and from then on it's all typical Hoyle. Not outstanding but quite competent. —MKS

THE TIME OF ACHAMOTH — M.K. Joseph

(Collins, 1977, 185pp, \$8.95)

Jacket illustration by Errol McLeary.

This is a time travel story. The physical problems of time travel are overcome by having it occur in some kind of psi- or Ballard-space. Intertemporal Communication occurring in a dream state. I recall a Brian Aldiss story in which travel into the past was accomplished in this way (AN AGE).

In Joseph's book, hero Hollister starts his adventure in the Waitomo caves. There is a confusing sequence in which a visiting Chinese is assassinated and Hollister meets someone (himself?) I did not get it straight, something like the scene in Harrison's **TECHNICOLOR TIME MACHINE** where one character is reassured that everything will be alright). I was not clear how this jibed with the psi-state bit. Time travel writers (including myself) seem unable to resist having a character meet himself. Anyhow Hollister is suspected of the assassination, or thinks he is, and flees. Good description of the back road from Waitomo past Maracopa falls to Kawhia. Near Kawhia, Hollister comes on the Tau Station, a British Commonwealth Intertemporal Facility, run on a shoe string and pots of Naafi tea. To reveal much more of the plot would be to spoil the story.

As befits the product of a University teacher of English, the book is better written than most science fiction I have read. The story moves, and held my attention. Despite the cover illustration, the ending surprised me. —TRCH

WHO'S WHO IN SCIENCE FICTION — Brian Ash

(Sphere, 1977, 220pp, \$3.25)

This book has been fairly seriously discredited in its early form (Elm Tree Books, 1976, reviewed in *Noumenon* 10, p20) so, although I've found it quite handy, I've not used it as an accurate reference. The critics of the book have noted very large numbers of errors, as well as commenting on numerous omissions.

The Sphere edition is revised but whether a large percentage of the errors have been corrected I do not know. There have been minor rewrites in the introduction, a couple of additions to the magazine listings, and a few noticeable additions to the main entries. In fact, it almost looks like some authors wrote to Ash/Elm Tree and substantially corrected their entries. There have also been a few new main entries added, including one for Ash. It seems there are still too many omissions to make this much more than a superficial reference work, while the limited scope of many entries and the reportedly large number of errors still keeps the book at the limited, 'pop' level. —BAT

Michael Morcock and Harry Harrison have also resigned from the SFWA. • Joe Haldeman has sold paperback rights for **ALL MY SINS REMEMBERED** to Avon for a reported \$85,000. • Ace Books has dropped the Perry Rhodan series. • The American paperback edition of **CHILDREN OF DUNE** has 1.5 million copies in print.

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BAT	Brian Thurogood
RT	Rollo Treadway
DW	David Wingrove

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Number 13/14 (10 June 1977) 48pp.

Wraparound Cover: Colin Wilson.

Interior Art: Wilson, Grant O'Connor, Jim Storey,
Gunter Lechtenberg, Mike Pownall, Vanya.

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Number 16/17 (23 September 1977) 36pp.

Cover: Terence Hogan.

Interior Art: Bill Rotsler, Bruce Conklin, Jim
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Number 19 (23 January 1978) 28pp.

Wraparound Cover: Colin Wilson.

Interior Art: Wilson, Jim Storey, Bruce Conklin.

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Wraparound Cover: Gunter Lechtenberg.

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THE SPY WHO LOVED ME Review (P. Hassall)

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THE WILLIS ISSUE OF WARHOON

"Once upon a time, long before Charles Platt had a pie thrown at Ted White, there were other forms of fannish humour.

It was said lightly in that luminous era that "the pun is mightier than the sword" and fans were willing to build the first bridges of good-will across the Atlantic in proof of that proposition.

Much of that humour was created by Walter A. Willis and his inspiration created a mood which came to be known as Sixth Fandom. It was a time of Tucker Hotels, and Enchanted Duplicators, and fanzines devoted to punctuation marks and fannish greetings.

Once upon a time there was a fanzine named *Warhoon* whose editor planned an issue which would be composed largely of the writing of Walter A. Willis and who is just now getting perplexed by this idiotic style into which he has wandered.

If we can skip from the pumpkin without changing into a magic slipper (I look terrible in magic slippers) it seems the Necromonicon of Fandom has finally materialized in the plane of existence we laughingly inhabit.

Warhoon 28, comprising some 600 pages and years of my life, can now be described: it contains all 44 installments of "The Harp That Once Or Twice" (the famous column Willis wrote for *Quandry, Gopsla, Warhoon*, and *Quark* from 1951 to 1969); "The Harp Stateside" (Walt was imported by US fandom in 1952 and this was his report on that trip, you may recall); "... Twice Upon A Time" (the never-before-assembled account of the 1962 trip to the US whose new title came into existence when the editor recalled the last line of "The Harp Stateside"); "The Enchanted Duplicator" (Jophan's Quest and what he learned on his way to the Tower of TruFandom); "The Harp In England I & II" (the early convention reports which completely renovated the form), as well as an additional three reports on British conventions of the 50s; "I Remember Me" (100 pages of memoirs and opened letters by the man who knew where all the skeletons were closeted); "The Slant Story" (or how to go quietly mad: one letter-press at a time); "Willis In Slant" (a selection from the *EoFannish Willis* including the complete text of *Slant No. 1*); "Willis Discovers America" (the way Walt thought it was going to be before he set foot on the Neptunia); as well as nine other articles comprising an appendix, of sorts, that covers some topics not otherwise touched on (oddly enough) in the other 500 pages.

Also crammed in are: Harry Warner's *A Wealth of Fable* (his biography of Willis which was his first use of the title - not his wonderful fan history volume); Peter Graham's "Inside The Harp Stateside" (some observations on the Willis style and his relationship to fandom and fans); "The Night I Went To Barcelona By Way Of Donaghadee" (an

account by Tom Perry of a visit to the Willises in 1974 which brings us up to date on things IFN); an eight page bibliography of Willis writing - an amazing amount of which did not find its way into the issue; and 70 pages of color art by Lee Hoffman, Arthur Thomson, Bob Shaw, James White, Shelby Vick, and the editor (reproduced in offset by none other than the John S. Swift Planograph Company - one of the bete noires of "The Enchanted Duplicator").

The *Wash* (*Warhoon 28*) has hardcover binding, gold stamping, and everything but a magic wand (come to think of it, it does contain one: one named Contact).

Well, since we're back in the land of elves, gnomes and stylists, I might as well mention that *Contact* seems to have waved over the future of *Warhoon*, too, and inspired the exhumation of the old thing. Oh, I hope, a slightly more frequent schedule than has been the case in recent decades. *Warhoon 29* is also available, featuring material by Tom Perry, Patrick Hayden, and Bob Shaw (more or less) for 50¢ or trade. The *Wash* being a bit more ambitious in scope is priced at \$20 while the supply lasts. After that you'll have to haunt the subterranean world of forgotten fanzine dealers where your treasure chest is worth more than your life: even if it only contains 50¢."

Richard Bergeron, 11 East 68th Street, New York City, NY 10021. U.S.A. ■



Formed to unite fantasy fans everywhere, in all areas of interest (Weird, Heroic, Horror, Supernatural) and forms (Literature, Films, Art, Music). When you join you receive information on BFS publications & services, relevant addresses, and back-issue material.

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SINUOUS, INDEED

At the same time, however, this open-formed multicplicity is rooted to an almost omnipresent foundation of sustained clusters, a propensity for sinuous lines based on involuted chromatic pitches (articulated clusters, in other words), and a familial resemblance binding its variegated musical gestures. The result is an organic synthesis of unity and diversity, continuity and contrast. -Program note, Boston Symphony Orchestra.

Market Place

FOR SALE FROM NOUMENON

SCIENCE FICTION ART: The Fantasies of SF — Compiled & Introduced by Brian Aldiss. (New English Library, 15"x10%", 130pp, b&w + c). This critically acclaimed introduction and loving reproduction of the history of sf art (reviewed in Noumenon 5/6, page 21) is still available at the old price of \$8.50. Order early, only a few left.

ALTERNATE WORLDS: The Illustrated History of SF — Written & Compiled by James Gunn (A&W Visual Library, 12"x9", 260pp). An extensive work and the best illustrated history produced so far (winner of various awards). You've got 100,000 words and 700 pictures (including many in colour) to learn all you'll want to know, called "brilliant", "intelligent, comprehensive, and above all objective ... a minor miracle." \$11.65.

THE VIEW FROM THE EDGE — Edited by George Turner (Norstrilia Press, Australia). We are the sole NZ agents for Norstrilia Press and this new title came out of the Writers Workshop conducted by Vonda McIntyre, Christopher Priest and George Turner. A fine collection which also documents the writing process. \$3.95.

THE ALTERED I — Edited by Lee Harding. This similarly documents a writing experience, in this case the Workshop held with/by Ursula Le Guin, and includes pieces by Le Guin. \$3.95.

WILD ANGELS — Ursula Le Guin (Capra). A selection of Ursula's poems, published in the Capra Chapbook Series. \$2.95.

Peter Robert's **LITTLE GEM GUIDE to SF Fanzines** (Assembled and published by Peter). 50c. Introductory notes on the various kinds of zine and other hints and suggestions, followed by the listings from around the world + recommendations.

PENDRAGONS' STOCK CLEARANCE
Pendragons Bookshop, Waiheke Island, is having a clearance of stock, including many sf titles. Write c/- Noumenon for a free list, hardcopy + paperback.

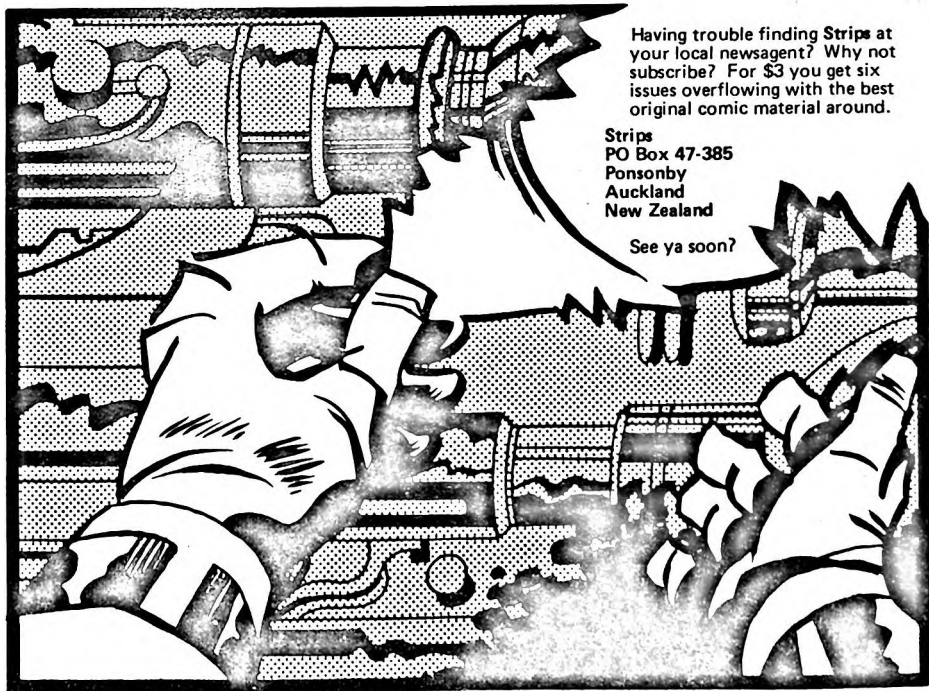
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URM Le FOU and VUZZ by Philippe Druillet.
Replies c/- Noumenon.

Media Scene: numbers 10, 15 and 16.
Replies c/- Noumenon.

Science Fiction Monthly: Volume 1, numbers 3, 4, 5, 6, 7. Replies c/- Noumenon.

Back issues of **Cinefantastique**. Send a list of what you have available, plus prices, c/- Noumenon. ■



PUBLISHING INFORMATION

SF (AND RELATED) BOOKS PUBLISHED IN NEW ZEALAND - MARCH 1978
- Listed in order under their NZ publishers and distributors

Associated Book Publishers (NZ) Ltd:

MEANWHILE - Max Handley (Arlington \$12.05): First edition; Double-fold-out cover by Ken Laidlaw.

Beckett Sterling Ltd:

THE BEST OF ROBERT BLOCH - Edited & introduced by Lester del Rey (Ball. \$2.90): First edition; Cover art by Paul Alexander; Afterword by Robert Bloch.

WHIPPING STAR - Frank Herbert (Berkley \$2.25): New edition; Cover art uncredited.

GATEWAY - Frederik Pohl (del Rey \$2.90): First paper edition; Cover art by Boris Vallejo.

CITY - Clifford Simak (Ace \$2.25): Reissue; Cover art uncredited.

Wm Collins (NZ) Ltd:

[Although I don't like to do it, I'm putting this list together from their release sheets because I've still been unable to get further information from Collins. I don't want to be longer than two months overdue in this column so I've no option but to list what information is known.]

THE DEEP RANGE - Arthur C. Clarke (Pan \$2.15): Reprint in a new cover.

BRONTOMEK! - Michael Coney (Pan \$1.85):

THE PROMETHEUS CRISIS - Thomas N. Scortia & Frank M. Robinson (Fontana \$2.40):

THREADS OF TIME - Robert Silverberg (Fontana \$2.40):

NO DIRECTION HOME - Norman Spinrad (Fontana \$2.40):

THE MIND RIDERS - Brian Stableford (Fontana \$1.95):

THE PARADISE GAME - Brian Stableford (Pan \$1.85):

PROMISED LAND - Brian Stableford (Pan \$1.85):

MASKE: THAERY - Jack Vance (Fontana \$2.25):

THE FIRST MEN IN THE MOON - H.G. Wells (Fontana \$2.25): Reprint in a new cover;

THE INVISIBLE MAN - H.G. Wells (Fontana \$2.40): Reprint in a new cover;

ARMADA SCI-FI 3 - Edited by Richard Davis (Fontana \$1.35): Reprint;

ARMADA SCI-FI 4 - Edited by Richard Davis (Fontana \$1.35):

Gordon & Gotch (NZ) Ltd:

OX - Piers Anthony (Corgi \$2.80): 1st British edition of part 3 of the trilogy; Cover art by Pete Jones.

ECOTOPIA - Ernest Callenbach (Bantam \$2.75): New edition; Cover art uncredited.

PLANET OF JUDGMENT - Joe Haldeman (Corgi \$2.30): STAR TREK novel; 1st Br. ed.; Cover art uncred.

DOCTOR RAT - William Kotzwinkle (Bantam \$3.15): First paper edition; Cover art uncredited (Sendak?).

CRITICAL MASS - Frederik Pohl & C.M. Kornbluth (Bantam \$2.50): First edition; Cover art uncredited.

THE GRAIN KINGS - Keith Roberts (Panther \$1.95): First paper edition; Cover art by Chris Foss.

MONSTERS - A.E. van Vogt (Corgi \$2.60): Collection; Reissue; Cover art uncredited.

THE SPACE VAMPIRES - Colin Wilson (Panther \$2.35): First paper edition; Cover art uncredited.

Hodder & Stoughton Ltd:

THE PEOPLE OF THE WIND - Poul Anderson (Sphere \$2.75): First British edition; Cover art by "Melvyn".

BABEL-17 - Samuel Delany (Sphere \$2.50): Reprint; Cover art uncredited.

THE EINSTEIN INTERSECTION - Samuel Delany (Sphere \$2.50): Reprint; Cover art by "PE".

THE MAN WHO AWOKE - Laurence Manning (Sphere \$2.75): First British edition; Cover art uncredited.

CLOSE ENCOUNTERS OF THE THIRD KIND - Steven Spielberg (Sphere \$2.75): First British edition.

Hutchinson Publishing Group Ltd:

JACK OF EAGLES - James Bligh (Arrow \$2.15): Reprint; Cover art uncredited (Anthony Roberts?).

Penguin Books (NZ) Ltd:

THE FOUR-DIMENSIONAL NIGHTMARE - J.G. Ballard (Penguin \$1.85): Altered reprint of the 1965 edition, with The Overloaded Man and Thirteen to Centaurus replacing Prima Belladonna and Studio 5; six other stories; Cover art by David Pelham.

Wholesale Book Distributors:

THE BEST OF ROBERT BLOCH - See entry above under Beckett Sterling.

Perry Rhodan 29: A WORLD GONE MAD - Clark Dalton (Orbit \$1.95): First British edition; Cover art uncredited; (Would someone please tell me what the publishing credits in these books mean!?).

MOON OF MUTINY - Lester del Rey (del Rey \$2.10): New edition; Cover art by Dean Ellis.

THE FLYING SORCERERS - David Gerrold & Larry Niven (del Rey \$2.45): Reprint; Cover art by Vallejo.

TALES OF KNOWN SPACE - Larry Niven (Ball. \$2.45): Reprint; Cover art by Rick Sternbach.

THE FEMALE MAN - Joanna Russ (Star \$2.60): First British edition (?); Cover art by Pete Jones.

THE PRIMITIVE - E.C. Tubb (Orbit \$1.95): First edition; Cover art by Pete Jones.