

# NUMEROUS

**No. 25**

THE NEW ZEALAND  
SCIENCE FICTION  
MAGAZINE

ISSN 0110-036X

**60c**





## EDITORIAL

*Noumenon* is published 10 times per year, hopefully at 5-weekly intervals.

### Subscriptions are:

NZ [incl. postage]	.....	\$4.75/10 issues
America [Airmail]	.....	\$10.75/10 issues
[Surface]	.....	\$5.50/10 issues
Britain [Airmail]	.....	\$11.75/10 issues
[Surface]	.....	\$5.50/10 issues

### Trade terms are:

Retail [New Zealand]	.....	60c/copy
Trade Discount	.....	Less 1/5

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Subscription cheques, postal notes or Bank drafts should be made payable to *Noumenon* and sent to the above address.

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**AUSTRALIA**  
\$7.75  
10 issues Airmail  
\$5.50  
10 issues Surface

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Carlton  
Melbourne 3053  
**AUSTRALIA**

Volume 3 Number 5 — September 1978.

Cover by JIM McQUADE (U.S.A.).

Interior art by:

MIKE POWNALL (NZ) — page 3.  
KEN GORRIE (NZ) — pp 5, 8, 14.  
VANYA (NZ) — p 15.  
COLIN WILSON — pp 5, 10, 14, 20 (headings).

One of the problems lately has been that I've felt like there's only one of me, instead of the usual one-and-a-half or two. No, seriously. There's a certain place where I feel fit and able for virtually anything that comes up, where too little money and too many things to do are only temporary setbacks. Carey Handfield put it so well when he said I appeared to be claiming I'm only a mere mortal (opening passage of a recent letter). In short, some of my current projects (running the local newspaper, helping with Pendragons, being on the Council, maintaining "the grounds" and trying to finish all the building work) are slipping backwards for want of time.

Meanwhile, some future projects seem ripe for work (personal matters, arranging KiwiCon, enjoying the approaching Summer, the basketball season) and I wonder where those reserves of strength have disappeared to. Then again, and without too much clear evidence, I feel some sort of impending major changes in NZ society. I want to simplify, to unhook from the system as much as possible, to "quietly enjoy" what precious things I have managed to achieve. And that Quietly enjoy is also constructive, in that I'd like to expand *Noumenon* slightly, I'd like to put those finishing touches to nearly-completed projects, and etc.

Each issue of *Noumenon* represents the culmination point of the previous few weeks. The wide scope and occasional weighty pieces herein certainly cover the period since N 24. So thanks to all the contributors and good luck readers! — Brian

## EXPLANATORY NOTES

*sf* is the standard abbreviation used for the term *science fiction* throughout this magazine: *SF* is considered unnecessary, and *sci-fi* undesirable.

*WorldCon* is the standard abbreviation for the annual World Science Fiction Convention.

*GoH* is the abbreviation for Guest(s) of Honour at a convention or gathering.

\*1 • \*2\* (etc) are used as the standard footnote indicators. I feel the asterisk is an under-used symbol and can be used in place of brackets in certain instances.

The following conventions are used in *Noumenon*: The titles of *novels* or *books* are in capitals, bold face. The names of *films* or *television programmes* are in capitals. The titles of *stories* or *magazines* are in capital and lower case, bold face. The titles of *articles* are in quotation marks. *Record album* titles are in capitals, bold face. *Sung* 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

## HUGO AWARDS

The 1978 Hugo Awards, for work first published in 1977, were presented in Phoenix, Arizona, at IgnotaCon, the 36th World SF Convention. The Award winners were

Novel: **GATEWAY** — Frederik Pohl  
 Novella: **Stardance** — Spider & Jeanne Robinson  
 Novelette: **Eyes of Amber** — Joan Vinge  
 Short Story: **Jeffy Is Five** — Harlan Ellison  
 Dramatic Award: **STAR WARS**  
 Pro Artist: Rich Sternbach  
 Pro Editor: George Scithers (IASFM)  
 Fan Artist: Phil Foglio  
 Amateur Magazine: **Locus**  
 Fan Writer: Richard E. Geis

(The full list of Hugo nominations for this year's Awards appeared in Nounemon 22/23, pages 38-39.)

In an unexpected move, Phil Foglio announced upon accepting his second Hugo in as many years that he would withdraw his name from the category. This gracious act to spread the Hugos to other equally deserving fans was carried on by Charlie & Dena Brown (their fourth Hugo for *Locus*), and by Rich Sternbach (his second Hugo in two years).

Others, non-Hugo awards were also presented at the Hugo ceremony

John W. Campbell Award: Orson Scott Card  
 Gandalf Award: Poul Anderson  
 Gandalf Best Novel: **THE SILMARILLION**  
 E.E. Evans "Big Heart" Award (for service to fandom): Bill Rotsler  
 First Fandom Award: E. Hoffman Price

The bidding for the 1980 WorldCon was won by Boston, to be titled NoreasCon Two. \*

## SOME STRANGE ALIEN WINDS



## CONVENTIONS

Karen Lewis wrote to us about the forthcoming Australian Star Trek Convention, hoping some NZ ST fan would attend

DATE: 10-11 March, 1979  
 VENUE: Menzies Hotel, Sydney  
 GUEST: James Doohan ("Scotty")  
 RATES: \$15 if under 13 years; \$20 other  
 \$18 and \$23 after February 1, 1979.  
 Supporting/non-attending: \$5.00  
 ADDRESS: PO Box 110, Rockdale, NSW 2216, Australia

Write for all other details, including the many competitions.

Warren Nicholls wrote about next year's National Australian SF Convention, SynCon '79, sending some information booklets.

DATE: 10-13 August, 1979.  
 VENUE: Hyatt Kingsgate (probably), Sydney  
 GUEST: Gordon R. Dickson  
 RATES: \$10 attending; \$4 supporting.  
 ADDRESS: PO Box J175, Brickfield Hill, NSW 2000, Australia  
 NZ readers who would like a copy of the info booklet please drop a line to Nounemon. \*

## NOVA GOES OMNI

Penthouse have changed the title of their new slick sf/parapsychology/fantasy/future probabilities magazine from *Nova* to *Omni*. Ben Bova, sf editor jokingly remarked he may change his name to Romni.

The first issue of *Omni* will have a print run of a million copies. It contains fiction by Asimov, Sturgeon, Gould and Hall, an interview with Freeman Dyson; articles on radio astronomy, life extension, Nobel Prize predictions, etc; and columns on the sciences, parasciences and arts. The magazine is 184 pages and features "fine" art instead of straight illustrations. See pages 78-79 of the June Penthouse for a lovely Fuchs illustration and more info. \*

## SCHMIDT TO ANALOG

Conde Nast has announced that Stanley Schmidt will take over as editor of *Analog*. Schmidt, 34, started selling to *Analog* in 1968 while in graduate school. He plans to give up writing magazine fiction while editor but will continue to write books. \*



## 4 QUIDNUNCS...

### THE MAGAZINE RACK

**Future**, companion magazine to **Starlog**, is the best and most interesting of the new glossy mags to appear recently. The approach is similar to **Starlog**: lots of news columns (more science related); short articles; feature reviews and columns; feature articles. Regular features include: "Civilization in Space" (dramatized extrapolations); "Future Forum" (experts and writers comment on specific issues); "SF Graphics" (the art, sf, advertising interface); and "Tomorrow" ("extrapolative projections by today's outstanding visionaries" -- so far, articles by Bova, Pohl, Spinrad, etc).

Features of the first four issues have included interviews with Arthur C. Clarke, Larry Niven, Gerard O'Neill, Alvin Toffler, Allen Hynek, William Nolan, and Keith & Carolyn Kenson (co-founders of the L-5 Society); films have been examined (THINGS TO COME, Disney's TOMORROWLAND series and related projects, the new tv FLASH GORDON, the films of JULES VERNE); human-dolphin communication research is surveyed, radio astronomy research is discussed; and artists Boris Vallejo and Bob McCall are given extensive features with many illustrations reproduced.

In short, **Future** (\$NZ2.30) is an excellent magazine all round.

**Starburst** ("Science Fantasy in Television, Cinema & Comics") has a lot of content you've seen lots of (puff 'features' on SW, CE3K, ST, SUPERMAN, LOGAN'S RUN, etc, etc; a bit of news; popularised articles). At \$NZ1.35, give it a browse first

*\*\*Greg Hills reports on ConFed, rambles on a bit, and raises a couple of other matters.\*\**

First off, ConFed: the meeting went off more or less as planned, starting at 2.00. There were ten Confederates and Frank Macskasy of NASF present (not too bad a turn out -- I knew about five people couldn't come, and that a number more wouldn't). Interspersed with lively chatter and comment, we chewed our way thru the Rules (details will be in **Tanjet 4**) which were mainly adopted with minimal modifications, centering around sub- next year. T will cost \$2 for six issues (means I still subsidise it -- and why not? -- but that some of the load is off my bank). But you'll see all that when T4 is out.

Once the Rules were fixed up, a lively discussion set in, in which Churches (Greater Reunificatory of the Globe Artichoke thereof), Black Holes and Dragons wove a complicated dance around our heads. Frank Macskasy passed out (free) copies of **Warp 4** to all present, plus NASF flyers. Three Confederates elected to join and others drifted off (later) to think about it. However, it was decided that SFFC and NASF would remain separate, but keep in close touch. SFFC will take members from anywhere in the world (benefits are in the works for non-local members).

The third **Science Fantasy Film Classics** features (well, what did they have left?) **STAR TREK**. At \$NZ2.55, with only brief additional articles on **LASERBLAST** and **THIS ISLAND EARTH**, beware.

**Fantastic Films** (August, \$NZ2.60) has a lengthy, well-illustrated interview with Douglas Trumbull which spans his whole career. There's also a good interview with John Dykstra, shorter conversations with Susan Sackett and Kenny Baker, a speculation by Woody Allen on UFOs, and a couple of other items. This is a good issue, though will only appeal to the sf movie enthusiast.

**Starforce** is a hotchpotch of media sf, including items reprinted from English mags, and seems to be mainly filler material.

**Star Warp** is another grab bag of celluloid sf, old and new, in black & white on newsprint.

**Isaac Asimov's SF Adventure Magazine** went on sale in July in America (Fall 1978 issue) and is magazine size, 120 pages, good quality newsprint with a full colour cover illustration by Paul Alexander (reproduced as a double spread give-away poster in the middle). Asimov provides an editorial on "Adventure!", Ron Goulart answers a request about what he's been doing lately (the first letter), Lin Carter comments on the previous issue ("and never mind that this issue is our first ...") (the other letter), and then you're into the fiction, half of the issue taken up with Harry Harrison's **The Stainless Steel Rat Wants You**. All of the stories have illustrations, mostly hurried and simple hack work I'm afraid. \*

David Bimler sported a furred broly painted with the Union Jack: he is pastor for the local ALF's Imperial Army Contingent. Negative masses chased point-masses up to light-speed (and beyond?). Everyone had fun, and the meeting finally broke up at 5.00 because some members had to go to dinner downstairs before serving finished, and Frank Macskasy had his wife hanging in a cupboard (or something) in a motel in Palmy, and a long journey back to Wellington ahead of him.

Now to N 22/23. I don't approve of "double issues". 40pp against a normal 28-30pp is cheating a trifle. Not even a "1½ issue".

Lettercol was enjoyable (and ta for mentioning ConFed in Quicnunc's), but, far, far too short for the issue. The 'special section' was fascinating. I'm not sure I'd like too many such, but this time was fun.

*\*\*Thanks for the info on ConFed and the nice words about Noumenon. Page count, however, is usually more than economics allow, which means I subsidise Noumenon to a greater or lesser degree each issue. 16 or 20 pages per issue was the original plan, but invariably we creep up to 24 and 28. Therefore, a 40 page double issue is not 'cheating', not even a trifle. Most issues are "1½ issues", in effect.\*\**



Brian Aldiss  
11 Charlbury Rd  
Oxford, OX2 6UT  
ENGLAND

(29 August 1978)

Thanks so much for sending me *Noumenon* 24 -- and two copies at that.

I see you printed the interview we put together despite various difficulties. Some of the inventions are inspired. Why didn't Shelley get it together and write **DEFENSIVE POETRY**? He would be greatly indebted to your suggestion.

And I like imagination having "golden awe" in it. An improvement on the ore I originally had in mind.

One thing that perennially delights me about the science fiction field is the sense of humour manifest in its adherents. As exemplified by most of the guys I met on my brief Australian trip. And by your laughable review of **MALACIA TAPESTRY**.

Keep up the good work!

*\*\*Yes, I tossed up whether you meant awe or ore (sorry, couldn't resist that one) but was decided finally by your next statement, which seemed to suggest that lack of breadth and depth of imagination was one major modern malaise.*

*How would "Shelley's DEFENCE OF POETRY" sound? (Must have been the bacon and eggs muffling the tape microphone.) Please apologise to him for me next time you write. (Sorry... again I'm sorry. Must be 'cause it's Spring!)*

*Thanks for writing Brian and I hope you get a few laughs this issue too. \*\**



Steven J. Green  
33 Scott Road  
Olton, Solihull,  
Warwickshire,  
ENGLAND

(25 April 1978)

Many thanks for *Noumenon* 21. Up to now, I've been fairly ignorant of sf fandom down under (or up above, depending on your point of view), so *Noumenon* will help to fill a gap in my knowledge. I'm not sure how you came to hear of Astron (in BEM, perhaps?), but we're a quarterly (hopefully bi-monthly soon) sf/comics zine, costing 20p plus post. In your country's case, that'll be around 75¢ (though our audience hasn't stretched that far up to now).

I'm interested in hearing from all forms of fandom in your part of the world, since through my column "Reality Plus" I'm presently trying to list as many zines and groups as possible for the purpose of international fandom co-operation. The first edition of the column (last summer) was reasonably international, but more recent editions are distinctly British. All it takes to get mentioned in the column is the cost of postage, and if you could mention it in *Noumenon* I'd be very grateful. Groups and societies will also appear in *Meta*, the fanzine I help produce for the Birmingham SF Group, which is one of the largest sf societies to meet in the UK. Apart from organising NovaCon every year, we meet on the 3rd Friday of each month in the Imperial Hotel, on Temple Street, Birmingham City Centre -- so if you're ever up this side of the world, why not drop in?

Back to *Noumenon* -- overall, a very interesting, if largely review-oriented, issue. I'm not sure how they've handled the publicity campaigns in New Zealand, but the British have just suffered a massive over-kill from Twentieth Century Fox over **STAR WARS**, followed by a virtual "hush" order to the press from Columbia-Warner about **CE 3K**. The **STAR WARS** publicity is still bombarding us with posters, cards, toys, etc. (and I have to admit I have most of the posters myself) and the **CE 3K** guys are still keeping a very low profile. It sure seems strange behaviour for men who are advertising what are basically only two movies, no matter how much fun or philosophy they contain.

I'm not too sure that Fred Patten and I have watched the same version of **YAMATO**. Maybe there are two (like the **HERETIC** had three), his with the "very impressive" visuals, mine with lousy animation and insomnia-curing screenplay. The **sfX** is more akin to **MARINE BOY** than **STAR WARS** and the dialogue ("We must accept this dishonourable defeat" from a guy with an American accent?) the final straw. And he wants to see more of the same? What kind of masochist is he -- or is it a sadistic dislike for other members of the cinema audience?

*\*\*Thanks for the letter and copy of Astron (which, coming seamail, arrived too late for this month's review selection -- it's A4 duplicated, 20pp, with zine reviews, an interview with Harvey Kurtzman, TV SF, news, and a few letters, reviews and ads). \*\**

## 6 LETTERS...

Michael Newbery  
111 Houghton Bay Road  
Wellington 3  
NEW ZEALAND

(23 July 1978)

New Zealand once sponsored a motion for universal penny postage. Considering that I am paying 1 1/3 times the sub for the privilege of getting ASFN air mail I heartily wish it had succeeded. Communications are important. By the way, rumour hath it that when STD was introduced here it was initially going to be free because it would be cheaper to run!

The equipment required to monitor calls and do the billing etc is expensive to install and maintain. Seems that the proposal got stomped on somewhere about cabinet level on the grounds that if they did want to start charging at a later date they couldn't do it easily -- so your STD charges pay largely for the privilege of being charged! It is only rumour mind you but it seems plausible.

You may notice that my cheques claim that I am Michael Newberry; since my statements address me as Newbery. Micheal, I am reluctant to say the least, to have the matter rectified. Who knows what might happen?

Merv Binns, may his shadow never diminish, is not one of the world's great spellers either. ASFN has an "OBITUARIES" column, not to mention Waihere Island. And on a related subject -- why is some of the special section in Noumenon 22/23 in sans serif typeface? I mean pp 17, 20 and 21

*\*\*I use the sans serif (a) to differentiate between two writers on the same subject, (b) to separate my comments, (c) as a contrast to the serif face, and (d) as whim takes me. It is a subtle thing, but readers can get tired eyes reading the same typeface all the time, so in magazines and newspapers a change (eg. serif/sans serif; medium/bold; different measures) is as good as a rest. For books it is not such a problem as an easily-read typeface (as large as possible and serif) is used.\*\**

Peter Knox  
PO Box 225  
Randwick, N.S.W. 2031  
AUSTRALIA

(6 June 1978)

Just a note to let you and your readers know that Boggle is still in the running and hasn't fallen under the pressures of the pocket. The fourth issue is just about ready to come out: I've bought myself a printing press and it took just a little extra while to teach myself to use it, which is the major excuse for the delay. I guess some people will interpret that to mean I've made lots of money from the first three issues of Boggle, and have blown it all on a press, rather than put it back into paying extra for submissions, etc. Not so. I still owe a good half of what it cost me to set the printing thing up, and I thank my close friends for financing my dreaming. The first three issues cost me approx. \$400 each to have printed, and that was for quite a small print

run. The second hand machine has cost me \$1000 and I can now increase my print run to keep up with the subscription list. (Quote from usual printer for extra-size print run: \$800.) So, in the long run, it'll save some money, I hope. At least I'll be able to experiment with covers, etc, without having to think of the expense. (We know that the actual material expense needed for each run isn't that large.) This next issue promises to be a bumper already over 120 pages thick, and still with the Zelazny interview to be squeezed in somewhere. Should work out at around 128 pages all together.

Kerry Doole  
30 Lena Gardens  
London W. 6  
ENGLAND

Last week I saw DARK STAR (leaflet enclosed) and loved it. There's no reason why sf movies have to be deadly serious or else superficial and simplistic (a la STAR WARS), and I laughed more in DARK STAR than in any film for ages. Has it been released in NZ?



## JOHN CARPENTER'S DARK STAR

Noumenon certainly continues to go from strength to strength. Just one minor (or maybe not so minor) black mark would relate to Colin Wilson's cover a few issues back (No. 21), with a woman's torso (head blanked out) in the back-

ground to a stereotyped macho figure with a gun -- not only was this not very good or original art, but the 'social' attitudes involved are not overly credible -- the woman as body-dominating man type imagery. Quite possibly I'm over-reacting, but I'd be interested to hear if any other readers have expressed similar views. I enjoyed the verbal abuse I received from Thomas Muir in *Noumenon* 18 over my comments re Patti Smith and the **BLUE OYSTER CULT**. The fact that he thinks Patti Smith writes and sings bad songs obviously shows he has radically different tastes from mine. I saw Patti Smith live a few weeks back and my high expectations were not disappointed. I will see **BOC** live in two weeks time and if I find the energy I'll send you a review that you may be able to use. Although I find **SPECTRES** less satisfying than **AGENTS OF FORTUNE**, I'm hoping for good things live. Thomas Muir's attitude seems to be that their music should merely remain the property of a cult (following (excuse pun) than achieve mass acceptance. I'd rather see the Cult and Patti Smith in the Top 10 than the Bee Gees or Peter Frampton.

*\*\*Thanks for the letter and all the other info Kerry. No, DARK STAR has not been released in NZ yet (see Stephen Ballantyne's review of FOR-BIDDEN PLANET this issue). Kerry sent a review of the Brian Aldiss/Ian Pollock collaboration BROTHERS OF THE HEAD (Pierrot Publishing) which appeared in the Observer and which read in part.*

*"Fully illustrated works of fiction tend to be two-headed affairs afflicted with Siamese twin problems. There is the matter of priority -- what comes first, text or images? There is the question of compatibility. No wonder then that all sorts of reasons, some anti-pictorial literary, others crushingly economic, are advanced to explain why book illustration is impractical beyond the classics and juvenile markets.*

*"This short story was written to be illustrated. It's a refined, punk fable concerning the rise and tragedy of a Siamese twin combo from remotest Norfolk who get taken over by a third head. Naturally they are a great success on the superstar circuits and attract undesirable types. Cue for illustration. Ian Pollock furnishes beautiful pictures in high-precision hypodermic line and jaundiced water-colour. The upshot is a story to be seen as much as read; a powerful hybrid."*

*I couldn't resist the metaphorical use of the content of the book as an introduction to the "hybrid" problem. \*\**

# LOCUS

The Newspaper of the Science Fiction Field

Edited & Published by Charles N. Brown.

Locus is the essential zine for all serious sf readers, collectors, writers, artists, editors, libraries/librarians, and quidnuncs. Major news; People, Market & Media Notes; Columns: Reviews; Interviews; Surveys & Summaries; even important adverts -- all are in Locus. --BAT

20-24 pages; 11"x8½"; offset

\$A9/year seairmail; \$18 airmail -- individuals.

\$10/year seairmail; \$20 airmail -- institutions.

PO Box 3938, San Francisco, CA 94119, U.S.A.

Brian Tawn  
29 Cordon St.,  
Wisbech, Cambs.  
PE13, 2LW  
ENGLAND

(3 September 1978)

Many thanks for the excellent *Noumenon* 21. A very well put together zine which must take an awful lot of effort and soak up the time like crazy.

The Moorcock Big O titles you mention in the forthcoming section won't appear for some time -- about a year in fact. **HEROIC DREAMS** is scheduled for next summer and the *Elric* one for next September. The writing is done, but they have to wait for the rather exotic artwork. The next Moorcock things to appear will be (over here, at least) the pb of **GLORIANA**, the pb of **THE GOLDEN BARGE** and (this month or next) Jim Cawthorn's adaptation of **THE JEWEL IN THE SKULL**.

David Wingrove's music article is very good. I'm glad he makes mention of **HIGH TIDE**, a band with great talent who should have done far better than they did and perhaps would have done if they had released a single or two instead of relying on albums. Of the band, I think only two are still involved with music -- Simon House playing with **HAWK WIND** and Pete Pavli playing with Mike Moorcock -- they're working on two albums, **GLORIANA** and **ENTROPY TANGO** on an on-and-off basis. (BTW that I mean that when they both have time to spare -- they do some work on one of them.) They performed the title track *Entropy Tango* at a concert at the Roundhouse in London in June. Very good it was too.

*\*\*It's not so much the effort but the time. Our lifestyle is such that we do have quite a bit of spare time, but that also means we are available for other projects. Which we are also interested in and so it can happen that *Noumenon* takes another week more than expected to produce. So it goes. \*\**

Andy Richards  
175 Northumberland Crescent  
Bedfont, Feltham, Middx  
ENGLAND

Thank you for 22/23 -- another fine issue. I found the Sunday Times' list very interesting -- but would have thought Toffler's **FUTURE SHOCK** would be included. I recently came across, while browsing through a secondhand bookshop, a copy of **PLAYPOWER**, signed by the author and dedicated to John Peel (a well-known disc jockey).

War/fantasy games do have a certain appeal to me though I have yet to buy any or play any (except for the classic "Risk"). "Games of Middle Earth" sounds so interesting, but for a really good review of these games, slightly tongue-in-cheek, there is a very funny article by Tom Boardman (reprinted) in *SF Review* 26.

*\*\*Didn't know Peel was that hard up. Maybe radio and mags don't pay too well in Gt Brit these days? \*\**

## 8 LETTERS...

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

(29 June 1978)

Got Noumenon 22/23 yesterday. Some comments: I couldn't get through **FLOATING WORLDS** either. **H'ERO'S JOURNEY** was originally planned as the first of a trilogy. I didn't read **THE GOLDEN SWORD** but did read **HIGH COUCH** and have heard about **THE WIND FROM THE ABYSS** (Vol 3). It seems that vol 2 and 3 accentuate a trend already present in vol 1 -- that of S/M bondage themes. In fact Estri is in pretty bad shape at the end of vol 3. Now this annoys me in the work of John Norman (the fact that he can't write doesn't help matters either) and I hate to see it in this series. Sure, it'll help the books sell, but does anyone want to help sales that much? I'll get Stella Neonith to send you her review of the trilogy if you want. **GATEWAY** won the N3F Hugo poll. In fact **GATEWAY** and **FORBIDDEN TOWER** pretty much split the vote.

**The Gemini Problem** (mentioned on page 9) is out-of-print, though I've heard that **FRIENDS OF DARKOVER**, Box 72, Berkeley, CA 94701, USA, are planning to reprint and update it. Do not try to order anything from T-K Graphics (the address Perry Middlemiss gave in his letter), they have a very bad rep. One person I know did get his money back from them but he had to get a lawyer. Another got two bad cheques, then finally a money order. I hate to think of the problems overseas people would have. I'll also add **THE FORBIDDEN TOWER** (1977) and **THE SHATTERED CHAIN** (1976), which come between **SPELL SWORD** and **STAR OF DANGER** on Perry's list and **STORMQUEEN** (1978) which comes between **DARKOVER** and **LANDFALL** and **SPELL SWORD**. And since I'm on the subject, I have heard it said that the reason **THE HERITAGE OF HASTUR** didn't get on the Hugo ballot at NAC was due to the fact that one of the protagonists is/was a homosexual.

Query: are films like **THE STORY OF O** and **BILITIS** banned in NZ? Here **THE STORY OF O** was shown in the Mall where I work. They always have at least one X-rated film going.

David Wingrove has very different tastes in books than I have. I do want to read **DYING OF THE LIGHT** but that's the only book in his column I have any enthusiasm for. **THE OPIUCHI HOTLINE** was vastly overrated. I'd rather read something by Chandler or books like **THE SURVIVAL GAME** (which are pure entertainment) than the pretentious crap that so often falls on its face. You might try **MIDNIGHT AT THE WELL OF SOULS** by Chalker.

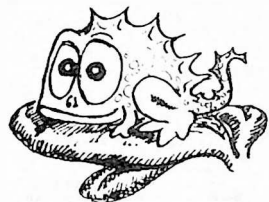
Will send comments on the Blue Section later. Want to think on them.

**\*\*Thanks for another speedy and info packed letter Lynne.**

*I'd be very interested in Stella's review, especially*

*as I've read the first two Morris books only and can't agree that "S/M bondage" themes dominate them. Estri manipulates, rather than being manipulated, most of the time and much of the sexuality in **THE GOLDEN SWORD** is between 'consenting' adults. The bondage and/or brutality elsewhere is no more than the cultures and characters call for. To avoid or gloss over those areas would weaken the books, making them like so many insipid, promise-only tales -- or like so many history books which ignore brutality, hypocrisy and genocide and merely glorify 'conquest'.*

*Yes, many films are banned in NZ. For instance, Jaeckin's original **EMMANUELLE**, a beautiful, exotically erotic film, is banned for "sex and indecent behaviour", even though it has been represented a number of times to the censor. **THE STORY OF O**, similarly artistically erotic, is banned in book form also. **BILITIS** has not gone before the censor yet, as far as I know, but his track record of not being able to distinguish between eroticism and sexuality, nor between art and artifice, means such mindless and puritan trash as the **CARRY ON** and **CONFESSIONS OF** films get released here, along with any extreme of violence. But nothing displaying sensuality, experimentation or horny sexual fun is allowed past the presumably fetid, bigoted and neurotic minds which occupy censor's offices \*\**



Ian Munro  
9B Te Kiteroa Grove,  
Wellington  
NEW ZEALAND

It was interesting to read all the different views on **STAR WARS** put forward by various correspondents. I found it an enjoyable and fun movie but containing several weaknesses, the most important being a lack of atmosphere. You didn't feel you were out there in space or on the two worlds portrayed, observing the action, the way you did in 2001 for instance. It was just like a series of exotic picture postcards passing before the eyes. (Though Wellington only had the 35mm version without the 6-track 'dolbyised' sound, which didn't help.)

Another point: it annoys me that some sf films like **SW** and most of TV series insist in putting in sound effects where none would be heard, e.g. the sound of rocket exhausts when space ships are viewed from the vacuum of space, and explosions in the same environment. Some people may say it is dramatic licence, but I say if series like **STAR TREK** can obey the laws of physics, other films should be able to also.



Frank Macskasy Jnr.  
National Ass. for Science Fiction,  
PO Box 6655 Te Aro,  
Wellington,  
NEW ZEALAND

(7 July 1978)

Hi, how are you and the rest of the Noumenon team getting along?

In the enclosed issue of *Warp* there is an article (under "Star Fleet Report") concerning TV 1's banning of 27 episodes of *STAR TREK* because of what they term "a restricted censorship rating". Which means that we will be minus 27 episodes of a fairly good (compared with *LOST IN SPACE*, or *LAND OF THE GIANTS*!) sf series. If you want, you can re-print the article in *Noumenon* (as is or in your own words) so that the letter campaign can get better coverage.

We read your latest *Noumenon*, including the 'review' or 'comments' on our magazine *Warp*; well . . . . .

- a) Our magazine is bi-monthly. Check the dates you printed for the last 4 issues. Anyone with a simple BA in mathematics can work out the intervals between publishing.
- b) "High-school" journalism? Well, needless to say that *Warp* is not up to the standard which *Noumenon* or other magazines may enjoy, but then our reasons for being so are numerous. We do not have the funds to create a commercially viable sf magazine such as yours. Probably we also lack certain skills related to such an adventure. We also do NOT want ourselves to be in the commercially oriented field. That is, *Warp* is published solely for members as a means of communication and not for the purpose of making money. Which brings out a point - that, if a magazine looks TOO professional it will deter the amateurs from contributing. The feeling would be: "Mine isn't quite as good as that, so I'd better not look silly by sending it in". From memory, Helen and I have rejected and returned only one item which was contributed to *Warp*. Anyway, Beauty is in the Optical Sensors of the Beholder.
- c) "A jumble"? Could you please explain that one further. What makes ours "disordered" and yours "orderly"? Hmmm?

*\*\* Thanks for the letter and the latest Warp. I notice you now mention it is published bi-monthly. So many fanzines appear regularly for a few issues and then change (pace Noumenon) so it is always best not to make assumptions. It is, of course, best not to believe the advertised publishing schedules either.*

*Rags, Solecism & Riches is intended to give people some idea of what's available; the format, content and level of interest. There's nothing wrong with "high-school level"; it's just that more serious fan and libraries generally look for something with a bit more depth. I don't compare other zines with Noumenon only - I get about 60 zines regularly so think I have a fairly broad base for comparison. So in my view the presentation in those issues of Warp was jumbled - a condition to be expected in first issues (see early Noumenon if you like). \*\**

Tony Pelvin  
20 Hart Street  
Dunedin  
NEW ZEALAND

(30 June 1978)

I'm still impressed by the technical standards you maintain in *Noumenon*, and couldn't agree more with your comment on 22/23. I particularly enjoyed Christopher Priest's letter despite the rather disappointing Drillet imitation with which you embellished (!) it. With all the discussion and argument that has gone on over the terms 'sci-fi' and 'sf' it's rather interesting to note that the French usually refer to the genre as '*romans d'anticipation*' neatly sidestepping the problem with typical Gallic finesse (although I notice that Sadoul in his *HIER, L'AN 2000* refers almost exclusively to *la science fiction*.)

A cautionary tale: about two years ago I ordered Gunn's *ALTERNATE WORLDS* from my tame bookseller just after it was published in the US. This was the original hard-back edition and he warned me that it would cost somewhere between \$25 and \$30. Despite this, in my misguided enthusiasm and ignorance, I went ahead and bought it. Some twelve months later I noted with some chagrin that a perfectly satisfactory limp-covered edition was retailing in the local shops for just over \$10. I just hadn't imagined that the old ploy of "waiting for the paperback" would have applied in this case. Insult then turned to injury when in May of this year, a colleague who has the unenviable task of cking out a hopelessly inadequate grant to buy books for our school library, was sifting through the bargain shelves at a booksale and picked up a copy of this same book for \$3.95! I guess there must be a moral in there somewhere.

*\*\*Aw, I don't know. I rather thought the ill-suited Chris' letter, in my repeatedly dubious style of attempting to fit illos to the surrounding text, especially if they suggest the complete opposite. Sorry folks, just one of my editorial whims.\*\**

#### WE ALSO HEARD FROM

Peter Hassall (NZ) *\*\*Yes, where did that photo come from?\**

Bruce Ferguson (NZ) *\*Another very welcome bundle of comments and reviews.\**

Kees van Toorn (Holland) *\*Whose letter will appear next issue.\**

John Brosnan (UK) *\*Ditto the above.\**

Lynne Holdom (USA) *\*Who sent a chatty postcard and then a letter with the Hugo results from Iggy.\**

John Millard (USA) *\*Who sent another most welcome bundle of convention info from IguanaCon, also with the Hugo results. Many thanks to both of you.\**

D. Flanagan (NZ) *\*Who sent some welcome illustrations.\**

Ken Gorrie (NZ) *\*Ditto the above - thanks Ken.\**

*And a large number of people who commented on the N 22/23 Special Section. Next issue folks. \**



## VIEWED FROM ANOTHER SHORE

**Rollo Treadway discusses  
SF Art and Illustration**

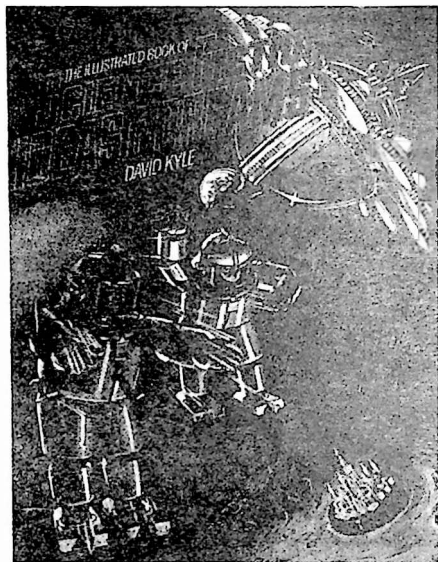
Regular readers of this column will know that I have never been a big admirer of the work of Kelly Freas. The arrival of **FRANK KELLY FREAS: The Art of Science Fiction** (Donning SUSA7 95) has done much to change my mind. Essentially the book is a collection of many of Freas' best paintings from more than twenty-five years' work in the sf field, chosen and arranged by the author with remarks and notes by Freas about individual works and the circumstances surrounding same. And it is this commentary which, at least for me, is the highlight of the book.



Freas has adopted a very enjoyable and humorous approach to the notations, explaining his feelings and approach, and in many cases relating some humorous incident which occurred while he was at work on each specific work. Few artists get this sort of opportunity, especially in print, and this

alone is reason enough for the book. But then again, for the Freas fans, there are over forty excellent reproductions of the artist's best works, and many more black and white interior illustrations and working drawings. I might not be the biggest fan for the Freas painting technique, but I certainly cannot deny that his work has been at the very forefront of sf art during the last 25 years. An excellent buy, and one no sf art fan can pass up if the title is eventually released in New Zealand.

One title which has been released here, but one I'm not too sure whether we really need, is David Kyle's **THE ILLUSTRATED BOOK OF SCIENCE FICTION IDEAS AND DREAMS** (Hamlyn \$NZ13.95).



It's the same format as the author's earlier **PICTORIAL HISTORY** (also by Hamlyn) and again repeats many of the problems of the earlier volume, at least as far as the visual aspects are concerned.

The illustrations are largely drawn from the earlier years of sf-art, are in many cases uncredited, and accompany the text in similar fashion to the earlier book. While the writer may have something new to say in this book it is largely the visuals which will produce the initial reader interest, and quite frankly the average reader would need to look twice before realising that this was indeed a new book to accompany the earlier volume. But at least the book has gathered together another interesting selection of sf-art and illustration dating from the last century to the (almost) present day, and for this one reason I'm sure it will find its way onto many sf follower's shelves.

**Rollo Treadway**

# Old/New TEMPEST

Stephen Ballantyne  
discusses

## FORBIDDEN PLANET

WHY should this column be used to discuss a film which is now 22 years old? *FORBIDDEN PLANET* is widely regarded as a classic of science fiction film; it happens to be playing in Auckland, on Queen Street, as I write and there is little else on I want to see and haven't already written about; it is also one of my favourites and has been ever since my parents first took me to see it.

I'm not the only person who feels this way -- on the back of the February issue of BFI's *Monthly Film Bulletin* there is an interview with John Carpenter, director of the universally-praised science fiction film *DARK STAR*, which we haven't seen in New Zealand and probably never will.

Carpenter says: "I have always been in love with science fiction ... I was only eight years old when I first saw *FORBIDDEN PLANET*, but I still haven't gotten over it. The young eyes that watched the invisible *Id* creature make its huge footprints in the sand of Altair IV and finally saw the thing fully illuminated in the glowing laser beams would never be the same."

Yes indeed. Unfortunately, in the print playing at the Classic cinema, that scene, which is in a sense the physical climax of the film, is missing. It looks as if this particular print was re-cut for American television and so has had the violent spectacle of a luminous orange-out-lined monster battling it out with the crew of a flying saucer, and stomping three of its opponents to death, removed so kids in the audience won't come down with nightmares -- or be inspired to grow up into adults like John Carpenter, who might make more science fiction movies. This 16mm print is not in the original Cinemascope, either, and so is really only about half of the original recorded images.

Despite that, I maintain that what is left is still interesting. How a major studio like MGM could have decided to make an expensive and comparatively intellectual SF movie at a time when most filmed science fiction was of the order of *THE BEAST WITH A MILLION EYES* or the frightful *THIS ISLAND EARTH* is a conundrum to occupy those who understand Hollywood studio politics.

Without the monster's big attack, the film seems very wordy and discursive; and, as is well known, the basic situation and characters, if not the final resolution, is a direct transposition of *THE TEMPEST*. How much more high-brow could a 1965 MGM movie get?

Raymond Durnat demonstrates, in discussing *THIS ISLAND EARTH*, that the brutish anti-intellectualism of the 1950s is much in evidence

in that film, and one might have thought that it would put in an appearance in *FORBIDDEN PLANET*. And at first glance it does -- the literally unconscious villain of the film turns out to be the Prospero figure, Dr Morbius, by day a cultured philologist, by night the possessor of a strange power that tromps invisible footprints up the stairway of the spaceship the heroes live in.

Yet it turns out that it isn't Morbius's reason which is at fault so much as his unreason. The monster is Morbius's primitive and destructive instincts which have inherited the physical power of the former inhabitants of Altair IV, a fact uncovered at the expense of his life by the film's other leading intellectual figure, the kindly but somewhat distant doctor, whose lack of sexual interest in Morbius's daughter not only distinguishes him from the rest of the spaceship crew, but also marks him as ancestor to *STAR TREK*'s Mr Spock.

With its gentle, wordy suggestion that there is no substitute for brains, its implied faith in reasoned co-operation as demonstrated by the ship's crew, its cold Freudianism and its Shakespearean references, *FORBIDDEN PLANET* looks like an attempt to win over any high-brows in the audience rather than an attempt to create distrust in reason.

There are one or two reversals and alterations of the Shakespeare original. Caliban might have been ugly, but he wasn't murderous. He was also very physical, unlike Ariel, who could render himself invisible. Here it is the other way around. Caliban is invisible, and evidently not substantial in the normal way of material objects, either. Ariel is Robby the Robot, whose tubby metallic substance cannot be doubted, and who went on (unashamedly rather than secretly) to become the world's first mechanical movie star.

Part of Robby's charm is derived from the cheerful little musical theme which accompanies him on the soundtrack. In another unexpected stroke of experimentalism, MGM engaged a couple of John Cage's former collaborators to prepare an electronic musical track for the film. The activities of the monster and the robot, and the interpretation that is finally put on the monster, make *FORBIDDEN PLANET* as much a commentary on as a reprise of *THE TEMPEST*. Perhaps this simple device, that Caliban is Prospero and that a Freudian model of the situation is suitable, is MGM's contribution to the popularisation of Shakespeare studies.

As an influence on science fiction it didn't have much immediate effect, but later *STAR TREK* was to appear on TV with the basic situation and many of the characters lifted straight out and sent whizzing around the galaxy.

As for Robby the Robot, the original Robby was scrapped, but his character served as a model for the robot in the kid's TV show *LOST IN SPACE*. A sad fate. It would seem that television has treated this pioneering film -- which managed to be far more credible and stimulating even than later efforts such as *STAR WARS* -- with rather less respect than *FORBIDDEN PLANET* paid Shakespeare. ★

# 12 STARSHIP



## MINSTRELS

**PYRAMID — The Alan Parsons Project**  
Arista AR 4180 (1978)  
Cover art and design by Hipgnosis.

"From the rise and fall of an ancient dynasty, to the quest for a key to unlock the secrets of the universe, this album seeks to amplify the haunting echoes of the past and explore the unsolved mysteries of the present. Pyramid... the last remaining wonder of the ancient world."

Alan Parsons has co-written, co-produced and played on two rather fine (and best selling) albums -- **TALES OF MYSTERY AND IMAGINATION** (reviewed in Nomenon 10, page 17) and **I ROBOT** (Nomenon 18, page 14). His third 'project' has now arrived, again with Parsons and Eric Woolfson at the helm and many musicians and singers taking part (though again, regrettably, specific track listings are not given, even for singers).

**Voyager** is a reasonable Parsons-style intro, blending into the very catchy **What Goes Up** (spoilt only slightly towards the end by over-production) with its very evocative guitar passage. A good opening, lifted even higher by **The Eagle Will Rise Again** -- very pretty, excellent vocals, lots of feeling; the highlight of the album it turns out. From a mediocre start, **One More River** improves to become another catchy tune. Yes, Woolfson and Parsons are consummate masters of lyrical and dynamic songwriting, using vocal and instrumental bridges and passages to lift sometimes middle-of-the-road verses and chorus lines into another sphere. **Can't Take It With You** displays this ability also -- listen to that growling, churning guitar section.

Side two opens with **In The Lap of the Gods**, a plodding piece of symphonic-rock with a bit of romping brass-rock tacked on, leading into chorale-rock. Sometimes these collages work well (side one and, in another field, the outer cover), sometimes not (as here, and the inner cover illustration). **Pyramania** is a throw-away piece, the vocal line only barely fitting. **Hyper-Gamma Spaces** is in that romping instrumental style which Parsons has made so familiar. Each of his albums have



two or three such pieces or sections, obviously fillers that are played and cut to suit.

**Shadow of a Lonely Man** returns to the bitter/sweet main style evident on the three albums so far. It is another fine piece but is not a climax. Overall then, one very good side, one so-so. —BAT

**GREEN — Steve Hillage & Friends**  
Virgin V 2098 (1978)

Cover and inner lyric sheet art by Steve Hillage (?).

This new outing, described by Hillage as "organic electrick music" and having similar lyrical concerns to **MOTIVATION RADIO** (reviewed in Nomenon 22/23, page 24), is a far, far better work.

Side one, **Green Rock**, opens with **Sea-Nature**, a thick, straining sound with familiar whining guitar and lilting vocals:

*I want you to come with me,  
Journeying with your mind.*

A captivating guitar and synthesizer solo brings fresh sparks, while the section "Underwater Vocoder Poem" is just that -- very good effects.

**Ether Ships** ("based on the alpha brain rhythm of 10.25 cycles per second") has Hillage playing very much like Terje Rypdal, with a few flashes of Hillage-over-Cosmic-Couriers passages (for those of you familiar with German rock music). Musick of the **Trees** has a nice 'acoustic' intro to a catchy tune which belies the hackneyed lyrics; a searing guitar outro again shows Hillage's skills. **Palm Trees (Love Guitar)** is a very pretty tune, the cascading guitar intro full of feeling, the lyrics almost incidental perspective to the expressive "love song" guitar and feeling. A very good side.

Side two, **Om Rock**, opens with the rocking and catchy **Unidentified (Flying Being)**, which has another ripper of a guitar solo and outro. **U.F.O. Over Paris** is a gentle synthesizer display. **Leylines to Glassdom** is superb, with sweet, beautiful, searing guitar over lilting synthesizer plus "echo drums" played by Nick Mason (of **PINK FLOYD** -- who also co-produced this album with Hillage).

Crystal City is more strong-arm, which whips through the lyrics quickly and leads into **Activation Meditation**, a hypnotic, swirling, energetic and ascending piece which really highlights Hillage's guitar and the considerable rapport of the backing musicians on the album -- Miquette Gaudry (synthesizers, vocoder), Joe Blocker (drums), Curtis Robertson (bass guitar). They thunder up such a storm at times on this track (which blends into the closer, **The Glorious Om Riff**) that it's hard to believe it's only four guys.

An excellent return to form by Hillage and a strong, interesting and catchy album of modern (mostly instrumental) music. The dedications are equally worthy: "A Celebration of Time/Space Travel Through Nature" and "Special dedication to Greenpeace and all other active ecological and alternative technology groups" -- **BAT**



After stealing the Thalin Matter Converter the Pirates are pursued by the Mandarins

#### THE ADVENTURES OF ASTRAL PIRATES

Lenny White & Friends

Elektra 6E 121 (1978)

Cover art and inner illustrations by Mike Kaluta.

Lenny White rose to prominence as a member of Chick Corea's **RETURN TO FOREVER**. This is the most recent of White's albums as a leader. He writes and arranges (or co-writes/arranges) most of the material, usually gathering 'name' musicians to the studios to lay down his mostly instrumental pieces. White's previous albums have been lackluster affairs in the main: for example, **VENUSIAN SUMMER** has a fairly good title piece, the other tracks being throw-away funk jamming over uninspired riffs (even the fireworks of Coryell and DiMeola can't lift the plodding backing of the lengthy track they both appear on); **BIG CITY** varies between over-long, syrupy and inconsequential pieces and more uninspired 'techno-flash' funk riffing (the name musicians again having nothing much to work with).

So to **ADVENTURES OF ASTRAL PIRATES**. The opening prelude is at least an interesting sound-picture with some feeling evident, which leads into **Pursuit** -- strong-arm funk suitable for the theme. But then both the music and the comic-strip story bog down. Why there have to be Mandarin Warlords (predictable and unoriginal 'mandarin' sound-picture which slopes down into riffing) or **The Great Pyramid** I don't know -- except that presum-

ably White (and Don Mizzell, who collaborated on the "story concept") had nothing more original to say. The latter track is a predictable 'Egyptian' sound-picture, which manages to totally miss presenting one of the key events of the whole story -- the rediscovery of music!

Next, **Universal Love** is the solution, presented in **AVERAGE WHITE BAND** style around the obvious lyrics. **Remembering**, another key story element, is a brief bit of throw-away tinkling, while **Revelation** is electronic backing plus some tasty Terje Rypdal-style guitar which fades into a pedestrian piano section.

**Stew, Cahage and Galactic Beans** is supposed to represent a "joyous celebration" (?). It is ponderous imitation Hendrix and the title is apt. **Heavy Metal Monster** starts off with a bit of a lift, but White seems unable to write interesting or varied pieces -- thus it becomes another monotone piece of energy-funk. **Assault** is more inspired Hendrix imitation, with a drum solo? ! A plodding drum solo? Ye gods. The climax, an extended restatement of the prelude theme, is suitably atmospheric and ascending. But it's too late. Tasty ticks now can't dispell the disappointment of so much lost potential. A reasonable comic-book story is lost to dull and unimaginative musical monotony -- **BAT**

**Footnote:** A fairly interesting piece on White, the album, and Mike Kaluta's artwork for the album appeared in the recently released July issue of *Future*, the new *Starline* companion magazine of "Science Adventure" (NZ\$2.30). A précis of the story and all of Kaluta's illustrations are reproduced. Just disregard the pap about "innovative" music, "sound movie" and "SF jazz-rock".



#### THE MAN MACHINE

KRAFTWERK

Capitol ST 11728 (1978)

Cover design uncredited.

The Robots is twittering, catchy, electronic doodles over rhythm-machine beat, with non-lyrical German vocals. Um ... Well, it fades out ... **Spacelab** is like early **TANGERINE DREAM** without the attention hooks. It doesn't seem to matter much what the title is, **KRAFTWERK**'s music on this album sort of comes and goes and doesn't say much while it's here. **Metropolis** is a bit more interesting, almost a pretty muzak style.

**The Model** is electronic disco, while **Neon Lights** is a 9-minute, tedious version of similar electronic

## 14 MINSTRELS...

disco muzak. The title track displays a certain lack of manual dexterity which leads to a definite aural deficiency -- it sounds boring. There's supposed to be four men in this group -- I don't know what they do with the other five hands.

On the plus side, this would be superb music for a Woolworth's tape-loop muzak system and, if KRAFTWERK are attempting to predict monotonous muzak music of the future, they may have succeeded superbly. —BAT

### Also Received:

#### DATAPANIC IN THE YEAR ZERO —

PERE UBU

45 rpm 12" E.P. Radar RDR1 (1978)

PERE UBU have experimented with different instruments (more electric than electronic) but similar goals to KRAFTWERK it seems. Minimalist monotonous muzak with intensity (a la TELEVISION) and danceability. Ye gods, disco muzak from 1976. —BAT

### Jeff Wayne's Musical Version of

#### THE WAR OF THE WORLDS

CBS double album S2BP-220201 (1978)

Composed, orchestrated, conducted and produced by Jeff Wayne.

Art Director: John Pasche

Cover art by Mike Trim/Inside-cover art by Peter Goodfellow/16-page full-colour booklet additional art by Geoff Taylor (4 spreads).

Adapted & dramatized from the H.G. Wells original by Doreen Wayne, Charles Dubin & Jerry Wayne.

Narrator: Richard Burton as the Journalist.

David Essex as the Artilleryman.

Julie Covington as Beth.

Phil Lynott as The Parson.

Guitars: Chris Spedding, Jo Partridge/Bass: Herbie Flowers/Drums: Barry Morgan/Percussion: Ray Cooper, Barry Da Souza, Roy Jones/Keyboards: Ken Freeman, Jeff Wayne/Synthesizers: Ken Freeman/Tar, Santur, Zither: George Fenton/Lyrics: Gary Osborne.

This elaborately-packaged concept album grew out of a suggestion by Jeff Wayne's father, Jerry, who (along with Jeff's stepmother Doreen) played a large part in the non-musical aspects of the project. The musical side took two years to record and perfect, and no doubt John Pasche took a while to assemble the artwork and prepare the packaging.

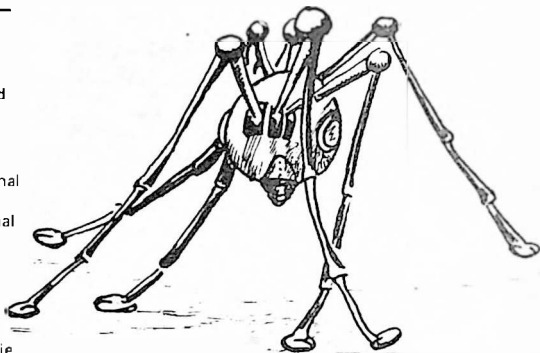
The album opens with Burton's gruffly smooth and unmistakable delivery, rich enunciation, and compelling intimacy. Throughout the four sides Burton appears every minute or so (even during the vocalists' songs), telling us the story and keeping our attention as we expect the true professional to do. The music twists and turns around Burton, adding colour to or extending his central messages.

Each side of the album has two main musical themes, some becoming songs. The first two sides

are "The Coming of the Martians", the second two "The Earth Under the Martians".

**SIDE ONE: The Eve of the War** is a piece of romping orchestral rock (a la Parsons, et al), Burton the central emphasis with a couple of brief vocal statements by Justin Hayward (of the MOODY BLUES) before the special-effects descending whistle (shades of C3K) dominates proceedings. The Martians have arrived. Horsell Common and the Heat Ray starts with a slightly stiff feel for the first sight of the invaders. Burton is at his best in this section, especially when describing the complacent Earthlings and the indefatigable Martians. Jo Partridge provides some strong fuzz guitar to represent the heat ray (which continues to appear later in the album). The final minutes of the side one are a grab-bag of what's gone before, musically.

**SIDE TWO: The Artilleryman and the Fighting Machine** spans the whole side, the two vocal songs slotted in. The strongest early part is when the Martian cry "Ulla" is incorporated vocally and some nice guitar work builds to the first climax. **Forever Autumn**, sung by Justin Hayward, is mainly



acoustic in the MOODY BLUES style, Burton stating the real story ("the rout of mankind") and Hayward reduced to repeating again and again the sentimental and soporific lyrics. **Thunder Child**, sung by NZ's Chris Thompson (currently in Manfred Mann's EARTH BAND), is the same as **Forever Autumn** really, even to the similar voice. The main musical theme re-appears in places, the side ending with "Man's last hope of victory" squashed.

**SIDE THREE: The Red Weed and Parson Nathaniel** spans this side, starting as a soft, lilting piece which is hardly descriptive of a red plague! The Parson is encountered and the "Ulla" music makes another appearance as the Parson, Beth and the Journalist 'discuss' matters over basic 'rock-opera' (HAIR, GODSPELL, etc) style music (i.e. adequate backing which doesn't clutter the cluttered lyrics any further). This is the overlong and tedious **The Spirit of Man**, sung by Phil Lynott (of THIN LIZZY) and Julie Covington. (Covington, Essex and Wayne were all involved in GODSPELL and subsequently joined forces to produce advertising

jingles. Wayne is "responsible for some 30% of jingles" on radio and tv in England.) Burton finally takes charge again, the music returns to the Red Weed theme, and the two meander on towards London.

**SIDE FOUR:** The extended fantasy leads into *Brave New World*, another very overlong piece of yer basic rock-opera mit, the repetitive lyrics (Gary Osborne, responsible for all the lyrics, is Elton John's new writing partner — lord help Elton if this lot is anything to go by). The repetitive lyrics interspersed with even more unnecessary ravings from the Antillayman. *Dead London* is Burton and the final "Ulla-la" — as the musical themes from side one re-appear. In many ways the potential majesty and haunting quality of such a work has been so defused by the end of the fourth side that boredom and active frustration are fighting in the listener. They might also have been fighting in Jeff Wayne too — why else add a curious *Epilogue* which holds a promise that the whole thing may have to be done over.

The whole album should have been "done over" actually. Instead of spending two years to musically pad out what is basically a narration of an adaptation of the Wells book, Wayne could have produced a far better work by trimming the final material back to its key elements: excellent narration and enough musical effects to make a single worthwhile album. Combining the Wells book with extended rock-opera and jingles has done a dis-service to all.

Alan Parsons has the ability to produce music with substance, dynamic range and musical interest — even though it still appeals at a popular level. Jeff Wayne has appealed to the lowest common denominators drawn from his previous musical experience and has produced substance (the narration) surrounded by, in effect, jingles. —BAT

## A SONG...

CONTINUED FROM PAGE 17...

**OPERA** is a further step in this direction, with its warning to the people of the Earth. The use of such imagery is rife. As Donald Wolheim argues in his recent book *THE UNIVERSE MAKERS*, we are living in an sf world and the youth of today accept the currency of sf imagery.

The depth to which this is true can be shown by reference to the most academic of the aforementioned "pomp rock" groups, **EMERSON, LAKE AND PALMER**. Their renditions of classical pieces and attempts to create modern electronic classics have gained them an international reputation, and yet it is their use of futuristic sounds, stage props and (occasionally) lyrics that has won them such a strong and voracious following. The bizarre *Tarkus* suite (with its story of a creature part-armadillo, part-tank) and the complex and majestic *Karn Evil 9* both seem to be music far ahead of its time, written as such and performed as if by an aesthetic computer.

The sound is as far removed from that of ten years ago as the laser is from the flint axe, electronically phased drums under a web of looped moogs, repetitious organ chords and hollow, distorted bass. And its importance lies not so much with the origins of the musical compositions but in the implications of the sounds: for the electronic matrix within which the music is produced is yet another product of the sf world that has spawned from the pulps of the thirties and forties.

Strange as it may seem, the newly discovered power and articulation that modern instrumentation has brought has engendered a rash of music firmly steeped in fantasy. I have touched on **QUEEN** and **KING CRIMSON** as practitioners of this incongruous hybrid, being blatant examples, but rock is full of them. The cult of Tolkienism and the resurrection of sword and sorcery have brought in their swathe



groups like **LED ZEPPELIN** (*Ramble On*, *The Battle of Evermore* and *No Quarter*), **WISHBONE ASH** (*Phoenix*, *The Pilgrim*, *The King Will Come* and *Warriors*), **BLACK SABBATH** (*The Wizard*, *Hand of Doom*) and many others. It all seems quite natural to the youth of today who have grown up in the climate of electronic music, but it is more than evident that the trinity of love songs, patriotic protest songs and comic ditties has been added to by a fourth category, that of the fantastic (or sf). It is only a recent thing. There was nothing comparable before this last decade.

To me it is like a blossoming out of sf into yet another dimension. The visions that were once pulp and then celluloid are now wax as well. As yet (and despite all that has gone before) it is still virgin territory, to a great degree unexplored, uncharted. Perhaps as more of the younger writers mature and find themselves at ease within the genre they will look to this new medium as a means of expression. Moorcock has dabbled; possibly others will shortly follow.

Within musical circles (as in the film world), the current use is as much an abuse of the imagery: untutored lyricists producing hackneyed metaphors. There are of course — and I have tried to show some — exceptions to this. In many cases the effort has not been sustained and we have been left solely with a few rare gems and a feeling of frustrating unfulfillment. But there have been a few who have succeeded in what they set out to do...

• Continued next month •••

# A Song In The Depth Of The Galaxies

(xiii) Cat's Foot Iron Claw. Neuro Surgeons  
Scream For More...

An adjunct of rock music that has required more than the usual degree of popular acclamation and support is (if I might be excused the phrase) "pomp rock", a grandiose and highly polished musical form derived from and tending towards classical music. GENESIS, QUEEN, KING CRIMSON, ELP and YES are the notable examples and they have all, to some degree, drawn upon sf (fantasy and fiction) as an inspirational source. I have discussed YES already and much of what I said then could equally apply to early GENESIS. In a relatively short but varied career they have managed to produce a whole spectrum of related songs, ranging from the semi-humorous and socially-prophetic *Get 'em Out By Friday* to the serious, part myth, part surrealist journey by Rael on their **LAMB LIES DOWN ON BROADWAY** album.

It began with an album entitled **TRESPASS**, containing tracks like "Stagnation" and "The Knife", definite fantasies, blending stark pessimism with nebulous optimism, lulling melodies with stomping aggression. **NURSERY CRIME** which followed is the definitive album of its kind, a beautiful tapestry of fantasies, casual observations and black humour. The Musical Box tells the story of Henry Hamilton-Smyth minor (8), who has his head removed by the croquet mallet of his young friend Cynthia. Two weeks later she discovers the musical box in his room and lifts the lid. Henry returns in child's form, but as the music plays (Old King Cole) he ages rapidly and, though he still has a child's untrained mind, he suffers a lifetime's desires. He tries to fulfill his "romantic desire" with Cynthia but Nanny (entering on cue) hurls the musical box at him, destroying both. This is a typical if good example of GENESIS' work. And on the same album is the incredible *The Return of The Giant Hogweed*:

*Botanical creature stirs, seeking revenge  
Royal beast did not forget  
Soon they escaped, spreading their seed,  
Preparing for an onslaught, threatening the  
human race.*

Wyndham with a sense of humour!

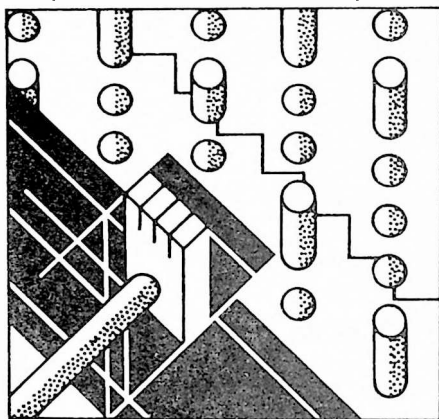
Their fourth album, **FOXTROT**, was a classic. It opened with *Watcher Of The Skies*, a song in

the Stapledon philosophy (telling of a being to whom the Universe is known. ("He whom life can no longer surprise.")). On the same side is *Get 'em Out By Friday* with its Wellsian humour.

*This is an announcement from Genetic Control  
It is my sad duty to inform you of a four foot  
restriction on humanoid height*

The second side is dominated by the 25 minute, mammoth **Supper's Ready**, a manic romp through a dozen mythologies culminating in a deeply moving and poetic climax. (Ireverently titled, as ever, **As Sure As Eggs is Eggs (Aching Men's Feet)**.) It mixes the banal with the apocalyptic, the mythological with the contemporary and farce with passion. It is a fine microcosm of the band's work and would be a perfect introduction to anyone unfamiliar with the schizophrenic nature of GENESIS.

When the double album **THE LAMB LIES DOWN ON BROADWAY** appeared, the critics were disappointed and perplexed. Possibly the latter prompted the former because it is a complex work.



The varied, repetitive themes criss-cross throughout the four sides of this modern picaresque which tells of the psychotic Rael and his search (through numerous fantasies) for his identity. The coalescence of natural and unnatural settings, contemporary references and arcane mythology results in a powerful work replete with startling musical images. If anything, GENESIS are even more delicate in their lighter moments -- organ, guitars and drums

by  
**David  
Wingrove**

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



stretching out in an ethereal and rippling membrane of sound that demonstrates Rael's awe or bewilderment -- and as magnificent as ever when pounding out the major themes which illustrate Rael's psychological state. There are some of GENESIS' best pieces on this album, amongst them three stunning sf songs. **The Grand Parade Of Lifeless Packaging**, **The Supernatural Anaesthetist** and **The Lamia**.

**THE LAMB** was something totally new for GENESIS, following as it did their **SELLING ENGLAND BY THE POUND** album with its lyrical attack on commercialism and advertising. It was also the last project undertaken with Peter Gabriel, their lyricist/vocalist. The band's latest album **A TRICK OF THE TAIL** is a softer, less complex work, akin to **TRESPASS** with its gentle, haunting music and understated lyrics. A temporary diversion -- possibly a new direction -- but GENESIS still have a lot to offer. **The Squonk**, a delightful track from this album, is a fantasy of a new kind, an indication of new heights to come.

★ ★ ★  
**IN THE COURT OF THE CRIMSON KING** launched the frightening **KING CRIMSON** onto an unsuspecting public. A faultless debut, it commenced with **21st Century Schizoid Man**, a nasty vision of the era to come. The music was tight, original, nightmarish and yet appealing. Electric guitar and electric saxophones screeched and screamed above a hectic rhythm:

*Death seed blind man's greed  
Poet's starving children bleed  
Nothing he's got he really needs  
Twenty-first century schizoid man.*

That single track would be enough to make the album memorable, but the contrasting peace of **Moonchild** and the grandeur of **The Court of the Crimson King** make this a masterpiece. (**KING CRIMSON**'s first and best album.)

Their second album, **IN THE WAKE OF POSEIDON**, followed the same pattern, almost to the letter. **Pictures of a City** and the title track show the violent and grandiose sides of **CRIMSON** while **The Devil's Triangle**, an adaptation of Holst's "Mars", provides both peaceful and threatening moments. Peter Sinfield, a poet, is the lyricist and his words are well balanced and compatible throughout. The use of the mellotron with its complete range of synthesised woodwind instruments makes the music distinctive and achingly majestic. Lyrics and music are complementary:

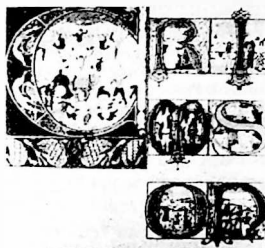
*Their children kneel in Jesus' till  
They learn the price of nails;  
Whilst all around our Mother Earth  
Waits balanced on the scales.*

**KING CRIMSON**'s third album was the last of a trilogy in the same format, the last **CRIMSON** album heavily indebted to fantasy. **Lizard** is its title and also the name of the major piece that takes up side two of the album. Jon Anderson of **YES** sings vocal on the first part of this and whilst

**CRIMSON** are quite distinctive, there are comparisons with **YES** to be made. **KING CRIMSON** are possibly the other side of the coin, their intention intellectual rather than spiritual. But their ability to push all the emotional buttons is never in doubt, as witnessed on **Dawn Song**, part of the **Lizard** suite

*Burnt with dream and taut with fear  
Dawn's misty shawl upon them.  
Three hills apart great armies stir  
Spit oath and curse as day breaks  
Forming lines of horse and steel  
By even yards march forward.*

Personnel changes and the insistent search by the group's founder and leader, Robert Fripp, for the perfect **CRIMSON** sound has meant a complete rejection of light fantasy for a more menacing contemporary message. Theirs is still one of the most interesting musical lines to follow, through menacing landscapes of modern nightmare, on albums like **RED** and **STARLESS AND BIBLE BLACK**. They



**LIZARD — KING CRIMSON** (Island Records)

have relinquished the grandiose for a heavier jazz feel, although their music still gives the impression of a well-coiled steel spring unwinding. **VAN DER GRAAF**, when they launch into a threatening riff, are the nearest comparison to modern **CRIMSON**. (Unsurprising in view of Fripp's connections there, in particular with the **H TO HE, WHO AM** album.)

★ ★ ★  
The youngest of the groups in this section and the most commercial are **QUEEN**. Recognised as a "pop" group through their successful sallies into the singles charts, their albums are startlingly fresh and original.

It is their second album, **QUEEN II**, on which this is most evident. The album is split into **Side White** and **Side Black** in an Alice-like arrangement that lyrically dances between fantasy and faerie: the eighteenth century of the romantic poets transmitted in an electronic medium. The result is wistful and majestic, and nearly always beautiful, a series of unconnected songs all in the same tone. **Side Black**, with **Ogre Battle**, **The Fairy Feller's Master-Stroke** and **March Of the Black Queen**, though not over-impressive as sf pieces, are nevertheless evidence of the heavy reliance contemporary music has upon fantasy.

The Prophet's Song on their **A NIGHT AT THE**

Continued on page 15 . . .

# THE LOCUS SUMMARY

## RECOMMENDED BOOKS AND STORIES FROM 1977

The editors and contributors of Locus put together a summary and overview of sf publishing each year, including a consensus listing of recommended reading in various categories. Readers of *Notmenon* will notice that many titles mentioned have only just become available in NZ, or have yet to be released. Therefore, the Locus lists provide a very good advance guide.

### OUTSTANDING SF NOVELS

- MIRKHEIM—Paul Anderson.
- IN THE OCEAN OF NIGHT—Gregory Benford.
- IF THE STARS ARE GODS—Benford & Eklund.
- A LITTLE KNOWLEDGE—Michael Bishop.
- THE FORBIDDEN TOWER—Marion Zimmer Bradley.
- MICHAELMAS—Algis Budrys.
- CRIQUE—Terry Carr.
- HUNTER OF WORLDS—C. J. Cherryh.
- A SCANNER DARKLY—Philip K. Dick.
- TIME STORM—Gordon R. Dickson.
- THE DARK DESIGN—Philip Jose Farmer.
- MOONSTAR ODYSSEY—David Gerrold.
- THE DOSADI EXPERIMENT—Frank Herbert.
- DRAGONSLINGER—Anne McCaffrey.
- DYING OF THE LIGHT—George R. R. Martin.
- GATEWAY—Frederik Pohl.
- MEDUSA'S CHILDREN—Bob Shaw.
- A HERITAGE OF STARS—Clifford Simak.
- THE OPHIUCHI HOTLINE—John Varley.
- THE MARTIAN INCA—Jan Watson.

### OUTSTANDING FANTASY NOVELS:

(A separate category this year due to the large number of straight fantasy novels published.)

- THE SWORD OF SHANNARA—Terry Brooks.
- THE GREY MANE OF MORNING—Joy Chan.
- SILVER ON THE TREE—Susan Cooper.
- The Chronicles of Thomas Covenant the Unbeliever (3 volumes) LORD FOUL'S BANE, THE ILLFARTH WAR, THE POWER THAT PRESERVES—Stephen R. Donaldson.
- THE SHINING—Stephen King.
- OUR LADY OF DARKNESS—Fritz Leiber.
- SWORD OF THE DEMON—Richard A. Lupoff.
- HEIR OF SEA AND FIRE—Patricia McKillip.
- PARSIVAL—Richard Monaco.
- TREY OF SWORDS—Andre Norton.
- THE OPAL-EYED FAN—Andre Norton.
- CRY SILVER BELLS—Thomas Burnett Swann.
- QUEENS WALK IN THE DUSK—Thomas B. Swann.
- THE SILMARILLION—J. R. R. Tolkien.
- THE BOOK OF MERLYN—T. H. White.

### OUTSTANDING AUTHOR COLLECTIONS:

- THE BEST OF LEIGH BRACKETT.
- THE BEST OF PHILIP K. DICK.
- THE EARLY SF STORIES OF THOMAS DISCH.
- SWORDS AND ICE MAGIS—Fritz Leiber.
- THE DARK TOWER and other stories—C. S. Lewis.
- SONGS OF STARS AND SHADOWS—George Martin.
- CRITICAL MASS—Frederik Pohl & C. M. Kornbluth.
- THE PASSING OF THE DRAGONS—Keith Roberts.
- SKIRMISH—Clifford Simak.
- KINGDOMS OF ELFIN—Sylvia Townsend Warner.

### OUTSTANDING ORIGINAL ANTHOLOGIES:

- UNIVERSE 7—Terry Carr (editor).
- FLASHING SWORDS—Lin Carter (ed).
- STELLAR 3—Judy-Lynn del Rey (ed).
- ORBIT 19—Damon Knight (ed).
- NEW VOICES IN SF—George R. R. Martin (ed).

- SWORDS AGAINST DARKNESS II—Andrew Ollut (ed).
- NEW DIMENSIONS 7—Robert Silverberg (ed).
- CHRYSALIS—Roy Forgeson (ed).
- ANDROMEDA 2—Peter Weston (ed).
- CLARION SF—Kate Wilhelm (ed).

### OUTSTANDING REPRINT ANTHOLOGIES:

- THE HUGO WINNERS Vol 3—Isaac Asimov (editor).
- THE BEST SF OF THE YEAR 6—Terry Carr (ed).
- BEST SF STORIES. 6th ANNUAL COLLECTION—Gardner Dozois (ed).
- BEST FROM F&SF: 22nd Series—Ed Ferman (ed).
- THE ROAD TO SCIENCE FICTION—James Gunn (ed).
- NEBULA AWARD STORIES 11—Ursula K. LeGuin (ed).
- ALPHA 7 ■ ALPHA 8—both Robert Silverberg (ed).
- FIRST WORLD FANTASY AWARDS—Gahan Wilson.
- 1977 ANNUAL WORLD'S BEST SF—Don Wollheim.

### OUTSTANDING BOOKS ABOUT SF:

- VISUAL ENCYCLOPEDIA OF SF—Brian Ash (ed).
- THE CREATION OF TOMORROW—50 Years of Magazine SF—Paul A. Carter.
- THE JEWEL-MINGED JAW—Samuel Delany.
- THE FUTURIANS—Damon Knight.
- TURNING POINTS—Essays on the Art of SF—Damon Knight (editor).
- SF HISTORY: SCIENCE-VISION—Scholes & Rabkin.
- RESEARCH GUIDE TO SF STUDIES—Tymn, et al.
- THE WEIRD TALES STORY—Robert Weinberg (ed).

### OUTSTANDING NOVELLAS:

- Growing Boys—Robert Aickman (in TALES OF LOVE AND DEATH).
- A Snark in the Night—Gregory Benford (F&SF, Aug.).
- Aztec—Vonda McIntyre (2076: The American Tri.).
- Stardance—Spider & Jeanne Robinson (Analog, Mar.).
- Auk House—Clifford Simak (STELLAR 3).
- The Mars Ship—Robert Thurston (F&SF, June).
- The Family Monkey—Lisa Tuttle (NEW VOICES, ).

### OUTSTANDING SHORT FICTION:

- The Kugelmass Episode—Woody Allen (New Yorker, May 2; F&SF, December).
- The House of Compassionate Sharers—Michael Bishop (Cosmos, May).
- Air Raid—"Herb Boehm" (IASFM, Spring).
- Particle Theory—Edward Bryant (Analog, February).
- Jefty Is Five—Harlan Ellison (F&SF, July).
- A Rite of Spring—Fritz Leiber (UNIVERSE 7).
- Victor—Bruce McAllister (F&SF, July).
- The Stone City—George Martin (NEW VOICES IN ).
- The Big Fans—Keith Roberts (F&SF, May).
- The Ninth Symphony of Ludwig Van Beethoven And Other Lost Songs—Carter Scholz (UNIVERSE 7).
- The Screwfly Solution—"Raccoona Sheldon" (James Tiptree Jr) (Analog, June).
- The Bagful of Dreams—Jack Vance (FLASHING SW...).
- Eyes of Amber—Joan Vinge (Analog, June).

The Locus summary for 1977 also listed "Outstanding Special Editions" and "Outstanding Fantasy Art Books" (many titles unavailable in NZ—all serious collectors and/or scholars should get Locus anyway), as well as a comprehensive overview of the SF Magazine field.

Locus: The Newspaper of the Science Fiction Field—Edited & Published by Charles N. Brown (ISSN 0047-4959): Monthly; PO Box 3938, San Francisco, CA 94119, U. S. A.; c\$A10/year surface; c\$20 air. ■

# CATCH UP ON BOOKS

Perry Middlemiss  
PO Box 98, Rundle Street  
Adelaide 500  
AUSTRALIA

Noumenon 21 arrived a few days back and since then I have been digging through all the junk in our flat to find the addresses for you. I struck gold this morning under a pile of papers and dust.

Barnicoat first you can order any in-print English paperback from these people. To order, send a list of the books you want with the following info: Author, Title, Publisher and English price. The main difference there being that you have to supply the publisher's name. The one bad thing about Barnicoat is that he doesn't let you know by airmail letter which books he was able to send; he only includes a packing slip in the parcel. That can be a problem if you are intending to send orders more often than every three months (which would be the average time taken for parcels to arrive here from England). Of course, if you are intending to order more often than three-monthly you can always write personally to him and request immediate notification of the order; just be prepared to pay his postal costs. Speaking of postal costs, Barnicoat charges you postage on the books he sends at the following rates: 20p for the first book and 10p for each book thereafter. He will also send you a selection of the latest publishers' lists if you enclose an extra 30p. On orders in excess of £7.50 book value no increase at all is required, he'll ship them to you automatically.

Although Barnicoat doesn't give any discount on the books you buy from him, the exchange rate is definitely in your favour. Local distributors, in Australia at least, calculate the price of an English paperback by tripling the English price and calling the amount cents. That is, if a book costs 60p in England it will sell for somewhere around \$1.80 in Australia. Now as a fair approximation to the exchange rate between Australian dollars and English pounds, and I doubt whether New Zealand dollars would be very different in this case, I calculate on the rate of £1.00 being equal to \$A1.50. That means then that the 60p book above (which has become 70p because of the postage) will cost around \$1.05, which is about 55% of the local cost.

Looking back I can see that there are a couple of things that I have forgotten: (1) remember to send your money in English pounds, and (2) remember to add a list of alternatives to your main list, making it clear that they are alternatives. If alternatives aren't to your liking Barnicoat will allow credit on money you have left over and will send you a credit slip in the order.

The address:

J. Barnicoat (Falmouth) Ltd  
PO Box 11, Falmouth,  
Cornwall, England

The American people I deal with are slightly different to Barnicoat in that they do provide a discount, do let you know what books are coming by sending an airmail letter, and prefer alternatives to credit.

The people are:

F&SF Book Co., Inc.  
PO Box 415, Staten Island  
New York, 10302  
U.S.A.

The person in charge of the company is Dick Witter, who has built it up until you can get almost anything related to sf that is currently in print, and a few things that aren't. You order through Witter using the catalogues he produces every three months or so. These catalogues only list what he has received in the past three months and what is due for release in the next couple of months. It appears that Witter stocks every new sf title published in the US.

The good part about ordering through Witter is the discount he offers: 10% discount on orders of \$10.00 or more, 20% on those of \$25.00 or more and 25% on orders of \$100.00 or more. Quite useful, especially the 25% classification. If you get a few friends together that \$100 comes up very quickly, especially when, even with the postage, people realise that they are able to buy books for about 60% of what they have to pay locally.

The postage is a little complicated but cheaper than Barnicoat's. Witter charges 20c per pound with a pound being calculated as being equivalent to four regular paperbacks, two quality paperbacks or magazines, one standard hardback, with the large comic reissue hardbacks requiring 50c each for postage. That's 5c/paperback as opposed to Barnicoat's 15c/paperback.

As I said above, Witter likes people to send a list of alternatives with their order to cover books which are temporarily out of stock or out of print. If the number of books on your alternatives list was 1/3 to 1/2 the number on your main list you should be well covered. Again remember to send your money in US dollars and expect a wait of around three months.

One thing before I finish: Witter doesn't give discount on his postage so, to calculate your final total, get the grand total of the books on your main list, subtract the appropriate discount and then add the postage.

I hope that's of some use to you and your readers and that they save themselves as much money as I have. ★

And then there was the Los Angeles Bar Mitzvah party held with a STAR WARS theme and effects. A year in the planning, well over budget, the effects included lasers, fog, robots and souvenir toy laser guns, plus a light-show disco. Estimated cost: slightly under \$10,000. Ye Gods and Galaxy-spanning Space Cowboys! ★



Bruce Ferguson  
Chris Fountain  
Cathy McGuire  
Philip Stephensen-Payne

**DEEP SPACE** — Edited by Robert Silverberg  
(Corgi, 1977, 170pp, \$2.30)  
Cover art uncredited (Pete Jones).

Robert Silverberg is one of those rare men -- one who is as good at selecting stories by other writers as he is at writing his own. His anthologies always promise an above-average collection of classics and less familiar masterpieces, and this is no exception. In the former category we find *Far Centaurus* by A. E. Van Vogt, a rip-roaring adventure of the first trip to Centaurus (and back) and, completely different, Terry Carr's poignant *The Dance of the Changer and the Three*, a study of a very alien race. Lesser known, but just as good, are Chad Oliver's *Blood's a Rover*, with a new slant on UFOlogy, or Silverberg's own *The Sixth Palace*, a delightful gamepiece. The remaining stories by Vance, Ellison, Knight and Dickson all maintain this high standard to fill out a very enjoyable book. —PSP

**DEUS IRAE** — Philip K. Dick & Roger Zelazny  
(Dell, 1978 reprint, \$2.25)  
Cover art uncredited.

Tibor McMasters is a limbless genetic-freak. He lives in a post-holocaust world where freaks are commonplace and where a new religion has arisen. The people worship the *Deus Irae*, Carleton Luftfeufel, the Chairman of ERDA who had been responsible for the dropping of a doomsday bomb which wrecked civilization the world over. Tibor is commissioned by the new Church to find Luftfeufel and paint him, for Tibor is a very talented artist. Tibor sets off to find Luftfeufel, and the book is the narrative of his journey, on which he is accompanied by a Christian who would like to see Luftfeufel dead.

A pointless book. Readable crap. Probably Zelazny makes it readable and Dick makes it crap. "The most successful collaboration in years!" (ALA Booklist) is a waste of time and money. —CRF

**INFERNO** — Larry Niven and Jerry Pournelle  
(Star, 1976, \$2.30)

Larry Niven and various collaborators have produced some very memorable novels. Niven and Gerrold's *THE FLYING SORCERERS* was an amazing tale of a science fiction writer (full of naivete and wondrous machines) on an alien planet. Niven & Pournelle wrote *THE MOTE IN GOD'S EYE*, which provided a very realistic look at first contact with an alien species.

This book, which is set in Dante's cosmology for Hell, contains elements similar to those other tales. Like 'Purple' in the *SORCERERS* (if you haven't found out Purple's name by now I suggest you re-read that book out loud!), the hero is a science fiction writer. As he travels along the downward path through the circles of Hell he tries to rationalise everything he sees: antigravity, androids, etc., but finds it increasingly more difficult. Like *MOTE*, *INFERNO* involves the reader in a journey of exploration, meeting a variety of characters. Both books are very readable and highly recommended.

The writers are gifted at irony and sarcasm, especially towards fellow sf writers. For instance, Asimov is (indirectly) responsible for the hero's death in the beginning of the book, while the discovery of Vonnegut's tomb in the sixth circle is even more irreverent and sarcastic. At times this book pays homage to Farmer's *Riverworld* series, though it is far shorter.

The cover shows a demonical being and a series of tormented souls looking like characters from a Fellini movie. Very eye-catching. —BWF

The following note brings joy to my heart -- and makes *Noumenon* seem almost regular!

"Vol 3, No 910, January 17, 1978. Published biweekly except in May, July, August and December when monthly; March, semi-monthly; not published in June -- by Columbia University." —Columbia University Record.

**THE TAR-AIYM KRANG** - Alan Dean Foster  
(Ballantine, 1977 reprint, \$2.50)  
Cover by Dean Ellis

**ORPHAN STAR** - Alan Dean Foster  
(Del Rey, 1977, \$2.25)  
Cover by Darrel K. Sweet

Foster has become one of my favorite writers of adventure science fiction. He has not let me down yet. Sure, his books have faults, but they're written such that you can't put them down once you get into them. Foster knows how to get his books into you.

In **THE TAR-AIYM KRANG** a young lad, named Flinx, travels with two scientists (one human, one not) and a merchant in a search of the Tar-Aiym Krang, which is a mythical relic left behind by a long-dead race (shades of Larry Niven). They find it, and have to compete with another race (inimical to humans and thrans) and some unscrupulous minions of an even more deadly competing human merchant.

**ORPHAN STAR** is the sequel to **THE TAR-AIYM KRANG**. Flinx, who is an orphan saved from an ignominious future at the slave markets by an old lady (shades of Heinlein), is trying to find out who he really is. In the process he breaks up a threat to human space and sets off a new one.

Some of the faults of these books are: a strong resemblance to other, more-famed books. **ORPHAN STAR** reminds one strongly of Heinlein's **CITIZEN OF THE GALAXY** in basic idea and resolution. The books are cliché. And there is the basic assumption that slavery will once again rise to the fore in a high technology, space-going civilization. And Foster obviously knows (or knew) little of the metric system (or else the copy-editor is at fault). He has his hero spend an afternoon (or some other length of time that doesn't require a snooze) climbing down a 2000 kilometer cliff. Um, need I comment?

But all in all, I enjoyed these books, as long as I didn't think too hard while I read them. I'll be buying any more sequels. It beats Edgar Rice Burroughs. —CRF

**GLORY ROAD** - Robert A. Heinlein  
(NEL, 1976 reprint, \$1.95)

Heinlein is my favorite author, but I found this book disappointing. Ever eaten anything that tastes really nice but five minutes later you have nothing to show for having eaten it? You're hungry again. Well, that's how I found **GLORY ROAD**. Reading each page was fun. But when I thought back five pages, I was still hungry. I kept reading on to find out what would happen next, but when I got to the end of the book, it seemed as though nothing had happened at all.

This bit of "Science Fantasy" was written in 1963, and is an interesting bit of history. You can see the attitude of the day to the young generation of that period, the "sloppy generation". The "... sex, brutality, heroism and recklessness..." just don't seem to be that breath-taking anymore. The protagonist just seemed to wander through killing

dragons and not batting an eye-lid, and spent all his time trying to avoid mixing physically with members of the opposite sex.

Disappointing. —CRF

**WHERE LATE THE SWEET BIRDS SANG** -  
Kate Wilhelm  
(Arrow, 1977, 255pp, \$2.90)

I decided to read this book for the most logical of reasons -- I liked the cover. But within a few pages, the cover and the rest of my surroundings were forgotten as I was trapped in the last days of our society.

Kate Wilhelm does an incredible job of creating an impossible-to-put-down novel. The plot follows the Sumner family through several generations of humans and clones, all hidden in the one valley where life on Earth remains. David Sumner is the first "main character" in the story, and one of those who set up the cloning hospital when it becomes evident that humans have become sterile. He is against it at first, but realizes that it is the only way. With time though, his objections become stronger as he sees the clone children as a new and separate race that considers the elders superfluous. They finally drive him out when he protests their new society. The clones have decided that they prefer being clones and refuse to go back to sexual reproduction. They won't give up the "parts-of-a-whole" symbiosis that they have with their sisters and brothers to go back to lonely human individualism, which they consider inferior. Because of some problem with the cloning process, they must sexually reproduce at times to survive, but they do it with a "breeder farm", a nightmaric place to which they relocate their fertile females. But their self-sufficient world is suffering from a lack of supplies and, worse, a lack of imagination. The loneliness that is necessary for the artistic and scientific reaching out is not necessary to and is absent from the younger generations of children. Another handicap to exploration and salvaging work is that the sisters/brothers can't be separated for more than a few hours and a short distance without suffering greatly. Third generation Mark, the only "human" sexually reproduced, was raised in secret to be an individual. He has a solution but the clones would kill him to keep him from putting it into action.

Aside from the well constructed plot and the very real characters, there is another good reason for reading this book. In the first few chapters, the collapse of civilization is described in a way that has more than a "ring" of truth about it. As I read, I kept asking myself why this scenario couldn't happen -- what were we doing to prevent it? And I couldn't find an answer. See if you can convince yourself while reading that "it couldn't happen like this; not this soon." You may find it difficult. —CMCG



## 22 REVIEWS...

Bruce Ferguson discusses

### BEFORE THE GOLDEN AGE (4 Volumes)

Edited by Isaac Asimov  
(all Orbit)

Officially, the Golden Age of sf began in 1938 when John Campbell became editor of *Astounding Stories*. The writers of the Golden Age had grown up with the magazine sf of the 1930s and it was partly this diet of raw (and in some cases indigestible) sf that was responsible for the greatness of the Golden Age writers.

One of the most prolific writers and anthologists to emerge was Isaac Asimov, who here presents us with a collection of stories he enjoyed reading prior to the publication of his own first story.

Aided by Sam Moskowitz the sources of all the stories are provided and, as with most of Asimov's other anthologies, there is a very readable and interesting commentary between stories. The collection has been built around a history of Isaac's teen years -- from when he first persuaded his father to let him read *Science* magazine.

#### The stories -- Volume One:

**The Man Who Evolved** by Edmond Hamilton is the first story in the set. It announces a scientist's discovery of the forces involved in evolution. Then, in the tradition of Dr Jekyll, he applies his discovery to himself. His 'evolution' is predictable and has become one of the clichés of the genre.

I can remember first reading a longer version of **The Jameson Satellite** several years ago. Neil R. Jones followed this story with about a dozen in the Professor Jameson series. In Asimov's words, it provides "a tantalising glimpse of possible immortality and the vision of the world's sad death" -- but again it is rife with what are now clichés and anachronisms.

In the '30s a lot of the stories were adventure stories in exotic surroundings with just enough 'science' to qualify as sf. There are two examples here by Captain S.P. Meek. His **Submicroscopic** and its sequel **Awlo of Ulm** are set on a world which exists in a grain of sand. The science (?) has many flaws and the views on sex and race certainly seem dated. In the good doctor's words: "But never mind. The action is rapid and violent: the hero is utterly heroic; the heroine utterly beautiful; the various villains utterly despicable. Everything breathed a king of knightly chivalry" (akin to *STAR WARS* today!).

P. Schuyler Miller's **Tetrahedra of Space** is unusual for the period in that it presents a picture of non-human aliens. Clifford Simak's first story, **The World Of the Red Sun**, is included here too. The two time travellers in his story take a one-way journey through time in their tri-plane. It presents a pessimistic view of mankind's future and extinction.

#### Volume Two:

**Tumithak of the Corridors** is a realistic hero for

a change who, although overcoming all opposition, feels fear and compassion. Written by Charles R. Tanner, this story influenced the underground cities of Asimov's **CAVES OF STEEL** and the style of his *Foundation* series. The corridors are underground cities built during the invasion (successful) of the Sholk from Venus.

**The Moon Era** by Jack Williamson is one of the less memorable tales about (obviously) a journey to the moon. A recurring theme in these stories is some wealthy industrialist (invariably also a brilliant engineer) building a complicated machine in his garage (or basement or whatever) which he uses to travel through time (as in the later **He Who Shrank**), travel into space (as in this story), or hibernates (Laurence Manning's **The Man Who Awoke** -- the next story).

Tanner's **Tumithak of the Shawm** is a lengthy sequel to the first story in this volume. It is also an excellent story and concludes this volume in fine style.

#### Volume Three:

Donald Wandrei's **Colossus** shows how one writer avoided using some clichés. He reversed the world-within-atoms theory and transports his hero at supra-light speeds until the theory of relativity (?) expands his volume -- what happens to his mass is not explained. But apart from that one idea the rest is a dull repetition of other stories -- scientist vs society.

Jack Williamson pictures the solar system as a giant incubator (such is the purpose of the universe). The cult of the egg is full of oriental mysticism and racism, which looks forward to the time when nine beings will be **Born Of The Sun**. The scientists strive to continue the human race (comment: Caucasian human race; the genetic problems discussed by Hugh Farnham in Heinlein's **FARNHAM'S FREEHOLD** are not even thought of). The end of this story could be the beginning to many contemporary tales.

Murray Leinster is one writer still alive, and regarded as 'the dean of sf writers'. Two of his stories appear in this volume. **Sideways in Time** describes a world where time dimension is undergoing a fragmentation. The journey by professor Michaelson and his party of students in search of a world for the professor to rule is a timeless tale that stands up well today. The journey to **Proxima Centauri** is a long one. Similarities can be seen between this world and that of Heinlein's *Universe*, which appeared six years later.

**Old Faithful** is a Martian, described by Raymond Z. Gallun, who has been in contact with earth. This is a sympathetic picture of a Martian who (doomed by the second paragraph), after living for his allotted span, tries in one last gamble to visit Earth. In the nature of happy endings we find the humans inspired to pay a return visit. Open ended and begging for a sequel -- which later appeared.

#### Volume Four:

Henry Hass based **He Who Shrank** on the theory of the earlier **Submicroscopic** -- namely by expanding the analogy between atomic and planetary systems.

Although enjoyable. I find two aspects of this story irritating: the professor's contempt for his own success and his treatment of his assistant; and the mystical attraction of Earth for the assistant as he shrinks into our galaxy.

**The Human Pets of Mars** by Leslie Francis Stone does not stand up well today. And Mars occurs again in the next story -- **The Brain Stealers of Mars** by John W. Campbell. Campbell's story is also notable as it was the first in a series about the team of Penton and Blake. The premise of the story is, What do you do when a group of Martians all look and act like your partner? Penton and Blake test each other until the real P & B are left (or so they hope). Hard sf in the later tradition of Asimov and others.

Edmond Hamilton's **Devolution** describes yet another encounter with aliens -- this time Actarians. It seems that all life on Earth is the result of devolution from the original homogenous Actarian colony. The ending is surprising too.

Those of you who have read **THE EARLY ASIMOV** may recall (or discover) a story called **Big Game** which Asimov wrote, but was never found or published anywhere. It is included here and reminds me of Harrison's **The Final Battle** (in **PRIME NUMBER**).

Campbell's final contribution is a scientific discourse on Jupiter, **Other Eyes Watching**. It is dramatically written and is both informative (ignoring subsequent discoveries) and entertaining. Similarities can be seen between this and Asimov's **Victory Unintentional** (included in **THE REST OF THE ROBOTS**).

Sf has always kept abreast of scientific development. There is a frequently quoted story about the FBI investigating Campbell's stories on Atomic Power prior to the Manhattan Project. John D. Clarke's story **Minus Planet** was the first story to deal with anti-matter in sf. Heroics and science on a planetary scale!

Nat Schnachner's **Past, Present and Future** is an improvement on the hibernation theory of the earlier **He Who Awoke**, while the final story of the collection is **The Men and the Mirror** by Rose Rocklynne. It is another example of a problem story.

The linking narrative of this excellent collection concludes with events mentioned in the beginning of **THE EARLY ASIMOV**. —BWF

**MARTIANS, GO HOME** -- Frederic Brown **23**  
(Ballantine, 1978 reprint, \$2.25)  
Cover by Kelly Freas.

**MARTIANS, GO HOME**, originally written in 1955, is not a good book. Its protagonist is a science fiction writer, Luke Devereaux, who is convinced that he brought the Martians to Earth (Martians who enjoy causing trouble and are voyeurs, one and all). But that's really incidental. The novel is really about what would happen to civilization if these particular nasties visited, and it is not very interesting. The end gives you no clue why the Martians came, nor why they were so interested in gossip, spreading secrets to the place where they would create the most trouble.

An unsatisfying book. —CRF

**THE CLOUDED CRYSTAL BALL**  
[From "Energy R. & D. and National Progress", a report prepared by the Energy Study Group in 1965.]

"The findings of this staff study indicate no grounds for serious concern that the Nation is using up any of its stocks of fossil fuels too rapidly; rather, there is the suspicion that we are using them up too slowly. This suspicion is based upon the view that present prices of fossil fuels, which are subject to regulation, are too high. For instance, the price of transporting coal by rail has not been permitted to fall freely to the level of marginal cost; if it did, coal would be cheaper and would be in greater use. Likewise, even with unitization to overcome the external diseconomies in the extraction of oil and natural gas, the flow of these products to the market under competitive arrangements would surely be greater than it has been under the regulatory controls. Thus, rather than fearing a future day when fossil-fuel resources will be largely exhausted and the Nation will want for energy, we are concerned for the day when the value of untapped fossil-fuel resources might have tumbled because of technological advances and the Nation will regret that it did not make greater use of these stocks when they were still precious." ■

**AUSTRALIAN**

**SF**

**NEWS**

The Australian equivalent to Locus — 8 pages, 11"x8" offset, photo-reduced type.

\$7.00/10 issues airmail; \$4.00/10 seammil.

Edited and published by Merv Binns, 305 Swanston Street, Melbourne 3000, Australia.  
NEW ZEALAND AGENT: Noumenon, 127 Wilma Road, Ostend, Waiheke Island, N.Z.

# PUBLISHING INFORMATION

SF (AND RELATED) BOOKS PUBLISHED IN NEW ZEALAND — AUGUST 1978

— Listed in order under their NZ publishers and distributors

## Associated Book Publishers (NZ) Ltd:

ROGUE MOON — Algis Budrys (Gollancz \$9.25): New edition.  
THE 6TH DAY — W. J. Burley (Gollancz \$9.25): First edition.  
FOUR GREAT SF NOVELS (The City and the Stars, The Deep Range, A Fall of Moondust, Rendezvous With Rama) — Arthur C. Clarke (Gollancz Anniversary edition \$14.30): First edition.  
DRIFTGLASS — Samuel Delany (Gollancz \$9.95): Collection; First British edition.  
LIFEBOAT — Harry Harrison & Gordon Dickson (Dobson \$10.80): First British hardcover edition.  
SHIP OF STRANGERS — Bob Shaw (Gollancz \$9.25): First edition.  
ROADSIDE PICNIC — Arkady & Boris Strugatsky (Gollancz \$9.25): New edition.

## Beckett Sterling Ltd:

VOLTFACE • MULTIFACE — Mark Adlard (Ace \$2.25/\$2.60): New editions; Cover art uncredited.  
THE BEST OF L. SPRAGUE DE CAMP (Ballantine \$2.90): First edition (?); Cover by D. Sweet.  
STELLAR 4 — Edited by Judy-Lynn del Rey (Del Rey \$2.90): First ed.; Cover art by H.R. Van Dongen.  
THE MYSTERIOUS PLANET — Lester Del Rey (D.R. \$2.25): New edition; Cover art by Dean Ellis.  
ALIEN ART — Gordon Dickson (Ace \$2.60): New edition; Cover art by David Plourde.  
THE MIZENTIAN GATE • A FISH DINNER IN MEMISON — E. R. Eddison (D.R. \$3.40 each): Reprints of 2 of the Zimiamvian trilogy; Cover art by Murray Tinkelman.  
THE BEST OF MURRAY LEINSTER — Edited by J.J. Pierce (D.R. \$2.90): First ed.; Cover by Van Dongen.

## Wm Collins (NZ) Ltd:

THE GARMENTS OF CAEAN — Barrington Bayley (Fontana \$3.25): First edition; Cover by Tony Roberts.  
TELEPATHIST — John Brunner (Fontana \$2.95): New edition; Cover art by Peter Goodfellow.  
A WREATH OF STARS — Bob Shaw (Pan \$2.50): First paper edition; Cover art uncredited.

## Gordon & Gotch (NZ) Ltd:

UBIK — Philip K. Dick (Panther \$2.35): Reprint; Cover art by Ian Robertson.  
THE CABAL — Saul Dunn (Corgi \$2.35): First British edition; Cover art by Chris Achilleos.  
WIND FROM THE ABYSS — Janet Morris (Bantam \$2.70): 3rd in Silistra trilogy; First ed.; Cover uncred.  
ROD SERLING'S OTHER WORLDS (Bantam \$2.70): First edition; Cover art by Bob Larkin.  
THE MARTIAN INCA — Ian Watson (Panther \$2.35): First paper edition; Cover art by Peter Gudyas.  
Star Trek Fotonovel # 6: ALL OUR YESTERDAYS (Bantam \$2.70): First edition.

## Hodder & Stoughton Ltd:

THE STOCHASTIC MAN — Robert Silverberg (Coronet \$2.55): First British paper ed.; Cover art uncred.  
PLEASE EXPLAIN — Isaac Asimov (Coronet \$2.75): First British paper edition; Non-fiction.

## Oxford University Press:

THE HAND OF OBERON — Roger Zelazny (Faber \$11.25): # 4 in the Amber series; First British edition; Jacket illustrations by Dave Griffiths.

## Penguin Books (NZ) Ltd:

BEST SCIENCE FICTION OF THE YEAR # 1: Part 1 — Edited by Terry Carr (Peacock \$2.15): Extracted from Gollancz's Best SF Of The Year 5 (1976), from the American original (ie. covers stories first published in 1975); Cover art by Peter Goodfellow.

## Wholesale Book Distributors:

THE STONE THAT NEVER CAME DOWN — John Brunner (NEL \$2.45): New edition; Cover art uncred.  
Perry Rhodan 33: THE GIANT'S PARTNER — Clark Darlton (Orbit \$2.15): Cover art by Pete Jones.  
A GIFT FROM EARTH • NEUTRON STAR • THE WORLD OF PTAUVS — Larry Niven (Orbit matching editions \$2.75/2.75/2.45): New editions; All cover art by Pete Jones.  
THE DARK SIDE OF THE SUN — Terry Pratchett (NEL \$2.30): New edition; Cover art by Tim White.  
HAWKSBILL STATION — Robert Silverberg (Universal \$2.30): Reprint; Cover art uncredited.