

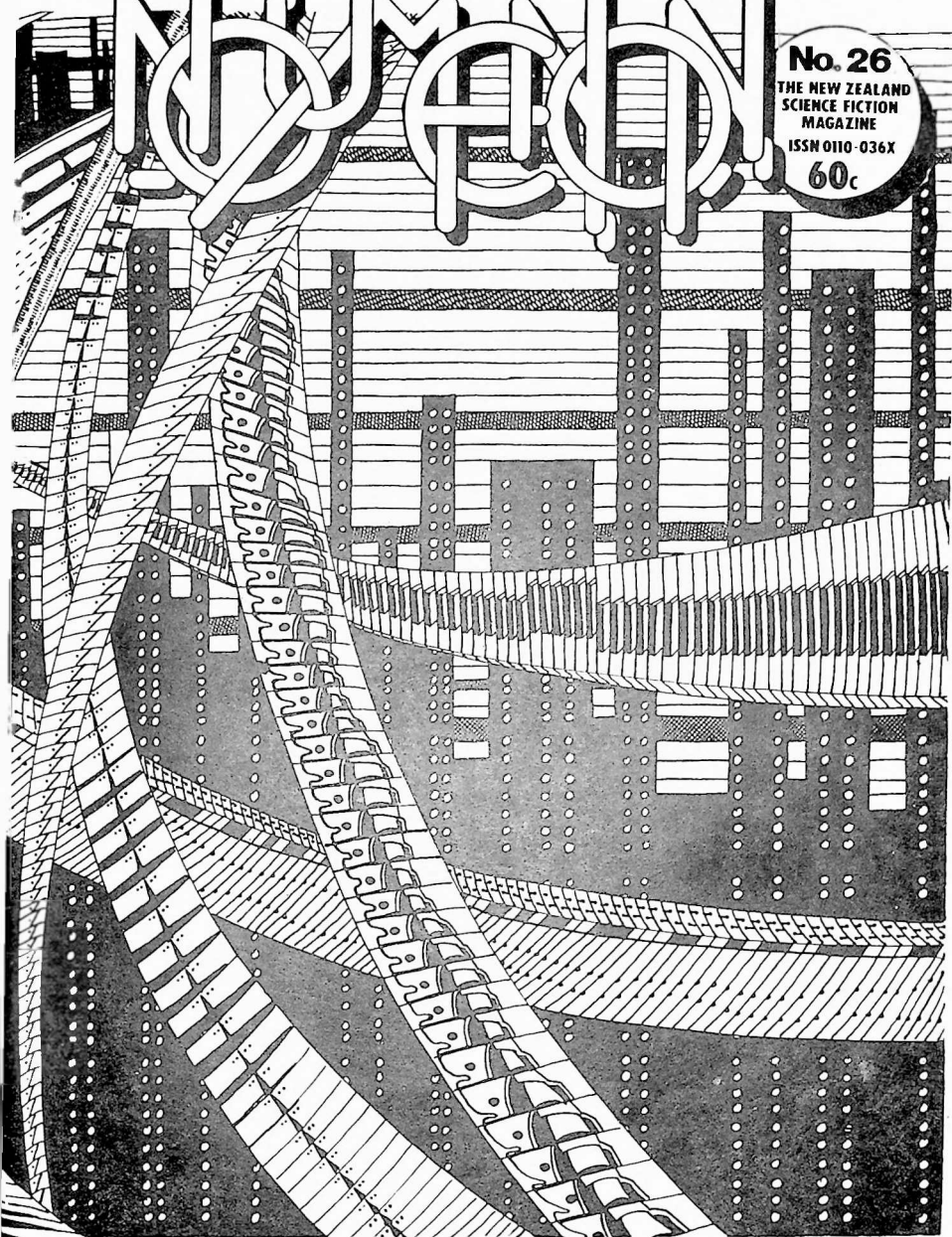
# NOVA

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**Interior Art by:**

Ken Gorrie (NZ) — page 3.

Colin Wilson (NZ) — pp 4, 16, 22, 24.

Mike Pownall (NZ) — pp 5, 19.

Vanya (NZ) — p 7.

Jim McQuade (USA) — pp 9, 12.

Marlon Hart (NZ) — p 20.

## EDITORIAL

*Noumenon* 25 was delayed by about two weeks because of a printing hold-up. Even when it was finally printed some pages were light at one side. I was not happy, although I must admit we push the equipment to its limits and so it is little wonder that a few problems arise. Hopefully this issue will print better in that I think we've solved 80% of the light-at-the-side problem.

I'm not happy about a couple of other things in that issue: the cover reproductions in *Viewed From Another Shore* (which should be better this issue as we've found a new firm); and the unfortunate necessity to carry *A Song* ... back from page 17 to 15 (a last minute decision at the final paste-up stage). Response to the issue has been very good, however, so I shan't grumble any more. About that issue.

This issue is late (again about two weeks) but both necessities and unforeseens have contributed to this. Abominable weather last weekend destroyed most of my plans, and when people, especially overseas people, come to visit I happily forget some of my plans for a few hours. We had a very welcome two days with Australia's Eric Lindsay last week (who has just returned from 5 months in America) and it was very good to hear about friends and fans and conventions over there. Another thing I've done over the past five weeks is catch up on letter writing. Carey may not love me any more but at least I've written one very-long-overdue letter to him, plus many to other people. My response to letters which deal with *Noumenon* will still have to be in these pages, however, as I'd never find the time to write personally as well. So hang in there some of you folks who wrote in June and have still not seen or heard anything from me. Sometimes a good opportunity to use an item does not appear for a few months.

All the best for now, —Brian.

## EXPLANATORY NOTES

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

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

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

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

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

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# QUIDNUNC'S PAGE

## WORLD FANTASY AWARDS

The 1978 World Fantasy Awards were presented at the World Fantasy Convention on October 15. A panel of judges chose the following winners:

Novel: **OUR LADY OF DARKNESS** — Fritz Leiber  
Short Fiction: **The Chimney** — Ramsey Campbell  
Collection/Anthology: **MURGUNSTRUM AND**

**OTHERS** — Hugh B. Cave

Artist: Lee Brown Coyle.

Special Award — Pro: E.F. Bleiler.

Special Award — Non-Pro: Robert Weinbert.

Life Achievement: Frank Belknap Long. \*

## STINE TO GALAXY

Hank Stine, a long time fan and editor, has taken over the job of editor of *Galaxy*. Changes in layout and artwork are planned, and the magazine will go back to monthly publication from January. Payment has dropped to 1¢ per word for new material (payment within 72 hours of publication) and income will be channelled to pay off the \$18,000 debts to past authors published. \*

## KIWICON

The latest indications and communications suggest KiwiCon be planned for Labour Weekend next year. An additional idea is to hold a low key and fannish get together late next January, most likely in Auckland, so that people interested in meeting other fans, and possibly helping with KiwiCon, can meet and discuss. \*



## PACIFIC QUARTERLY

### MOANA

Colin Lester writes: "The special sf issue I'm preparing is coming along well, though I've had a couple of submissions only from NZ itself: but quite a bit of good poetry, especially, from elsewhere (including a delightful allegory by David Black which, at 1069 lines, is a little too long!) Deadline's 21st December, publication next July."

## DARK STAR IN WELLINGTON

Bruce Ferguson writes: "Just a quick note to let you know that we (NASF Wellington) saw *DARK STAR* recently. It was hilarious and quite irreverent — good fun. We hired it from Sound Strip Services (3 's'), 9 Bell Road, Lower Hutt, and it could be made available to others — they have 2 prints in 8mm." \*

## OMNI SELLS OUT

The first issue of *Omni*, one million copies, sold out according to initial sampling at newsagents, overseas traveller Eric Lindsay reports. Graphics and design are superb, and a very strong scientific content prevails. It is a very handsome package. \*





**LETTER COL**

*\*\*Just before we start this lettercol, let me say a big thank you to all you fine letter writers. Letters come in and I prepare the suitable ones for publication at the time, usually writing my comments then also. But this issue I realised I was putting "many thanks for writing, . . . . . in most comments. So here are all the THANK YOUs. My other comments will be more specific \*\**

**R.N. McLean, 43 Gurney Rd, Belmont, Lower Hutt, New Zealand**

Congratulations on issue 22/23, the fattest yet. But . . . it would be nice if things were more regular. These periods of cold turkey are hard on my soul. Your cover illustration had my teeth grinding though. Firstly, where has the machinery of the windmill generator come from, and secondly, the sanitary arrangements are in violation of simple ecological consciousness. Like, basic human by-products are discharged into the void. Well, in the real world, there is no "away". This is an especially sore point for me because the sewage for Wellington and the Hutt Valley (pop. 300,000) is simply dumped, untreated, into the ocean. What finally prompted this letter is that I have just returned from clambering around some rock pools and beaches where, cast ashore, were some peculiar white cigar-shaped objects, which proved to be Tampax from an outfall about a mile away. So much for "... and simply flush away." Still, all is not sad. Our wise and far-seeing planners have a new scheme, whereby all the sewage will be collected into one big sewer instead of many little ones, and dumped, untreated, into the ocean.

And now for something completely different: Deborah Knapp reviewed **HIERO'S JOURNEY** with a reasonable precis but one comment caught by eye, namely that the cover illustration appears slightly wooden and as if it were rushed. Not so! It is in fact in the style of the "noble savage" paintings by Rousseau and is thus definitely intended to catch the feel of the book, as she comments. Further, a similar style is used on the Sphere edition of Farmer's World of Tiers series, and on the Corgi edition of **EARTH ABIDES**, all of which celebrate the idea of the noble savage. Best of all, similar

art appears on the paperback issue of **THE GOLDEN ROUGH** by J.G. Fraser (a study in magic and religion) where it is credited to one Peter Good-fellow. This latter book however has no illusions about the nobility of savagery, which is a delusion only of the civilised.

I am in the midst of having trouble with my wisdom teeth, and would not like to undergo dentistry without anaesthetic!

*\*\*Hope the slight lateness of this issue didn't affect you too much. \*\**

**Greg Hills, 331 Featherston Street, Palmerston North, New Zealand (18/8/78)**

N24's overall rating is as high as ever -- higher than the split rating for 22/23 (each of which suffers on its own as having only 20pp. . . .) It shows a welcome return to those matters that first attracted me to it -- i.e., sf.

Shock news about the Analog and Galaxy traumas. Made worse by Jerry Pournelle resigning, too: his science articles and Dick Geis' column were the first things I read in each ish of Galaxy. Analog's problem is a surprise, but I gave up on the Rova product once the issues started looking the same as to subject matter, with only authors and titles changing. I still eagerly seek after the Campbell and early Rova stuff, so I don't think my disenchantment was anything to do with a change in my tastes.

Re Pern, Dennis Jarog notes that US dragon-fandom is organising into Weyrs based on geography (and suggests that NZ/Aussie is ideally located to serve as Southern Weyr . . .).

The Brian Aldiss interview was fascinating. May I reveal myself as a dweller among the sordid little plains-cities by noting that I have read but not bought most of his "hilltop" stuff, but have read *and* bought such of his stuff as he wrote during his little raids on the towns. And note that I prefer the latter to the former, and find them (a) more readable and (b) better in almost every aspect. A book doesn't *need* to push heavily on its point. A writer as capable as Aldiss should be able to better than he does at times.

Meanwhile the reviews were that rarity of rarities, a review section that contained only one book I have ever read! Normally I have read two or more, and so find great juices in comparing what the reviewer thinks and what I thought of the books in question. This time it was only **THE LVALITE WORLD**, and it was reviewed by Bruce Ferguson -- funny thing, and this is honest, but I have never yet actually disagreed with a Ferguson review. While he does not write the reviews I would, his reviews are such that I could write them without changing my views in any important respect. There is a close agreement in our views of what we like that is very strange to find.

As to the art, it continues to be excellent. Especially the cover! The best since N13/14, with the possible exception of N20. Keep it up! You artists!

John Brosnan, 23 Lushington Road, London, NW 10, England. (20/9/78)

Many thanks for Noumenon 22/23 ... I found it very interesting. Never thought it would happen but I find I'm in complete agreement with Chris Priest on the STAR WARS vs CLOSE ENCOUNTERS debate. Like him I enjoyed the former and disliked the latter. STAR WARS was great fun: unpretentious, humorous and moved at a great pace ... and as cinema it was even *new* and original. As science fiction, of course, it was anything *but* new and original (as Priest says it can't even be described as genuine sf but as sci-fi) but for the first time something approaching a genuine space opera setting has been successfully conveyed on the screen. As one English critic put it — it's the equivalent to when they first started shooting westerns outdoors instead of in the studio. Lucas may not understand any of the images he exploits but at least he got the *feel* of them right.

CLOSE ENCOUNTERS, on the other hand, was a load of pretentious padding in search of a story. Yes, the special effects were brilliant and

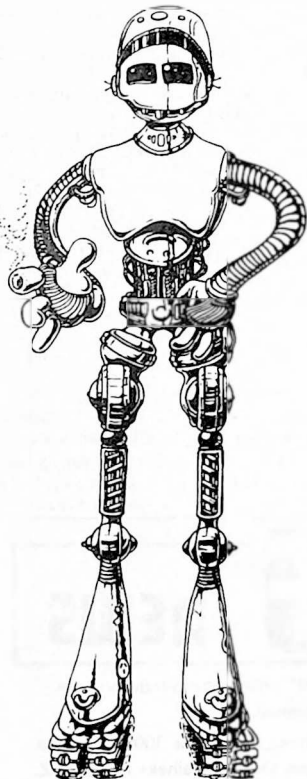
it was even very well directed on a certain level (compare Spielberg's handling of the crowd scenes during the panic evacuation of the town with similar scenes in Irwin Allen's SWARM — yech) but the screenplay, and the thinking behind it, was somewhat cretinous. And as science fiction it even rated lower than STAR WARS — its message was simply that if you believe in fairies with all your heart they will come down in a coloured Christmas cake and whisk you off to Never-Never Land. As Harry Harrison has said, the film incorporates many of the beliefs of the Cargo Cult — the natives build a runway and attract, with some flashing lights, a magic ship from the sky.

The screenplay, which underwent a series of transformations, no longer even possessed an internal logic by the time it was filmed. The actions of the UFOs in the early part of the movie are bizarre, mischievous and even sadistic (and in fact closely resembled genuine UFO activity) but none of this bore any relationship to the cute, friendly aliens who revealed themselves at the end of the movie ...

You're right when you say that the sentimental schmaltz that pervades so much of American life and art is a kind of malaise of the first kind. Explains why Walter Breen, writing about CLOSE ENCOUNTERS in SFR 26, could admit that he walked out crying after seeing it ... and he says that he wasn't the only one. Many Americans don't need a Mother Ship to come and waft them away to Never-Never Land ... they already live there.

Saw a preview of BATTLE STAR GALACTICA a few weeks ago. Actually I saw the two hours of it that they plan to release as a feature film outside of the States. SW's John Dykstra did the effects (or supervised them at least) and the models, costumes and sets bear a certain resemblance to those in SW, but overall it compares very badly to SW. The effects budget is blown during the first 30 minutes or so on a spectacular space battle and from there on it's all downhill — turning into something on the level of LOGANS RUN. It's even sub-STAR TREK. Plot concerns race of humans who dwell on 12 planets called, believe it or not, Aries, Aquarius, Gemini (etc, etc) who are attacked by — mean aliens. Their battle fleet is destroyed, with the exception of one warship, and so are their 12 worlds. Survivors form a space caravan around the surviving Battlestar and begin the long search for the long lost 13th colony world which is — you guessed it — Earth. They are pursued by evil aliens ... zzz. No doubt the nerds who worship STAR TREK, SPACE 1999 and BLAKES SEVEN will hug it to their collective bosom and we will eventually see BATTLESHIP GALACTICA conventions, etc. I can't wait.

**\*\*What an excellent letter. It provides strong opinion, interesting information, and confirms my prejudices! John also sent a blurb sheet on FUTURE TENSE, the book-length Brosnan view on the history and growth of sf films. The book will be available in NZ soon, at \$NZ18.25 (hard-cover). \*\***



## 6 LETTERS...

Don D'Amassa, 19 Angell Drive, East Providence, Rhode Island, 02914 U.S.A. (1/9/78)

It seems like one of our post offices has something against me. I've had neither a letter nor a mention in the last four or so Noumenons, but I know that I responded to at least two of them. I will, nevertheless, make another attempt with the two issues that arrived this week.

I have seen **WILD WILD PLANET** (N 22/23). It's part of a series about the crew of a space station that have to thwart a different alien menace each time. **WWP** is the one, if I remember aright, in which a hurricane blows men off the surface of the space station, and asteroids cause problems because, as everyone knows, they change speed and direction at random. A real triumph in rotten science.

I don't agree with Joanne Burger about the Grainger series. **THE HALCYON DRIFT** was the best in the series. So there!

Christopher Priest's article on **STAR WARS** and **CLOSE ENCOUNTERS** was very fine. Considering how many things I've already read about those two, his piece was probably excellent, since I still enjoyed it.

Ace books at one point tried to fit **THE FALCONS OF NARABEDLA** and **THE DOOR INTO SPACE** into the Darkover series. They later dropped them back out. They described the former as: "A Terran of the pre-space era stumbles upon an alien world of the far future, where Terran and Darkovan have meshed and become decadent." This seems silly, particularly since Narabedla is Aldebaran spelled backward. The other is described as "A tale of revenge and blood-feud in the Dry Towns far to the north of Darkover." But the original book says the planet is named Wolf. Anything to sell books, I suppose.

David Wingrove found **FLOATING WORLDS** tedious and you found it boring. Amazing. At a recent con party, I was amazed to find that in a group of six fans with about as disparate a bunch of tastes as you could imagine, the only one who didn't consider it the best novel of its year was one who had quit after the first chapter.

I agree about **OPHIUCHI HOTLINE**. The novel is very flashy, but there's not much substance. Varley does much better in his shorter pieces.

I invariably enjoy Rollo Treadway's column. The basic empty flatness of **ESCHATUS** has disappointed

me as well, but I was unable to phrase my dislike so well.

The review of **APPROACHING OBLIVION** says that all the stories originally appeared from 1970 to 1974. This is not true. **Faulie Charmed the Sleeping Woman** dates from 1962.

Noumenon 24: Aha, I am in this issue. One of those letters arrived, anyway.

Again we disagree on books. I looked to **THE MALACIA TAPESTRY** with some trepidation, because stories of decadence and defeat usually bore me. Much to my surprise, I found myself racing through its 400 pages. We just don't seem to be reading from the same perspective; I thought it the best he's written since **GREYBEARD**.

I agreed pretty much with the review of **DYING OF THE LIGHT**, but **LAVELITE WORLD** was quite a disappointment. The originality which infused the earlier volumes seems lost. And I thought **THE GODWHALE** to be pretty excellent, though not as good as its prequel, **HALF PAST HUMAN**. So it goes.

Kees van Toorn, "Orbit", Postbus 3411, 3003 AK Rotterdam, Holland. (24/8/78)

From another NZ fan, Peter Graham, I received a few issues of **Noumenon** (for which I am very grateful; it's always nice to know what's going on in the other side of the world) and in one of them I saw you published a letter from Peter Collins of Pierrot Publishing house in which he mentioned my efforts to publish a prozine here.

I publish **Orbit**, subtitled "magazine of science fiction and fantasy". It appears, or should I say appeared, 4 times a year and is now in its second year of publication. Issues 1 to 4 of the first year featured (amongst others) Jack Williamson, Bob Silverberg, Asimov, van Vogt, Leiber, Ernsting and others. Issue five (second year first issue) will feature only Dutch authors and an interview with Lin Carter. Yearly subs by boatmail are Hfl. 35.00; I'm afraid that airmail rates to New Zealand are too outrageous to be mentioned at all. Back issues are available too, Hfl. 7.50 apiece boatmail to NZ and Aussieland.

In case you're interested in seeing an issue, let me know and I'll mail you one. Would you care for more info on the Dutch/European scene?

*\*\*Yes, I'd like more info on the "European scene". As I presume Orbit is published in Dutch, I doubt I'd glean much from it. Thanks for the offer. \*\**

# AUSTRALIAN

# SF

# NEWS

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

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

Edited and published by Merv Binns, 305 Swanston Street, Melbourne 3000, Australia.

NEW ZEALAND AGENT: Noumenon, 127 Wilma Road, Ostend, Waiheke Island, N.Z.

Ian McLachlan, 37 Hillcrest St., Masterton, N.Z. (11/10/78)

A question: Has the book distribution set up deteriorated everywhere, or is it strictly a local thing in this area? There have been very few paperbacks coming out here over the last four months, and in fact I have found only three I thought worth buying, and two of them were about sf or sf authors. In fact I would say 80% of new arrivals are reprints or reissues.

Each month your publishing information column lists books which might interest me, but never appear here. Even magazine distribution gets worse rather than better — F&SF has not been on sale here since the October '77 issue came in November last. American paperbacks are almost never seen — I see three listed in your last three issues (of a total of 15). And to think I had hopes of the situation improving.

I took great interest in Jan Howard Finder's open letter propounding the idea of WorldCon supporting memberships. My one experience was AussieCon, and I received two progress reports and the programme book. The last progress report, which listed the nominees, arrived too late for me to vote for the Hugo awards and I then had to wait

for Noumenon to find out what the winners were. I would have expected at the very least that non-attending members would have received some sort of advice of winners and proceedings. In all I felt that to a great extent it was wasted time and effort, not to say frustrating. Do all WorldCons cease their contact with supporting members once the programme book has been sent? The late arrival of the reports could have been due to the mails one cannot always blame the Convention Committee. However, aside from all this, each year I find that only about half of the nominees have been available to me prior to the presenting of the awards, not to say the actual voting. This makes casting a worthwhile vote difficult to say the least.

*\*\*Distribution I don't know about, but WorldCons I know a bit about. SunCon was a complete foul-up. Even with a double membership I failed to receive a programme book or subsequent reports. I've previously detailed my disgust of their handling of the Hugo nominations.*

*IguanaCon has been fairly good, though I didn't receive a Hugo nomination or voting form. Perhaps the programme book will arrive.*

*SeaCon, as far as I've been able to gather, have lost my membership entirely. I had a vague hope of attending, even, so I don't know where I'll go from here.*

*Ditto your comments re Jan's letter. \*\**

Jon Noble, 26 Lucinda Ave, Springwood, NSW 2777, Australia. (13/10/78)

Re strange astronomical discoveries. CHARON is the name given to a possible satellite of Pluto (also known as 1978P-1). If Charon exists then Pluto will be far smaller than has been previously believed (smaller than the moon), which makes the existence of a 10th planet (which some have named Persephone) highly probable. It is unfortunate that Charon and Chiron have such similar names. From 22 Jan 1979 Neptune will be the outermost planet as Pluto will pass inside its orbit.

Incidentally the same issue of New Scientist (27 July 1978) from which I gleaned the above also contains fascinating articles on Computer Chess and Dinosaurs' IQ (they weren't as dumb as thought).

The Keith Laumer book **THE WORLD-SHUFFLE** is part of a series by the author. Unfortunately I can recall none of the others (if there's more than one other). I wish he'd get down and write the last two novels in the Worlds of The Imperium pentalogy.

#### **WE ALSO HEARD FROM**

Margaret Lambert (NZ) \* Thanks for the suggestions.\*

John Bangsund (AUST) \*COA to: PO Box 230, Kew, Victoria 3101, Aust. John also mentioned Pavergon Papers 10, which has 20 pages on Turner's **BELoved SON**. Should be interesting.\*

Greg Hills (NZ) \*I have three more items to hand — next issue Greg.\*

And a host of others whose letters I will use. Stay tuned.



# FRANK HERBERT

The following interview was recorded by David Wingrove in England on Tuesday July 11, 1978. It also appears in *Vector*, the Journal of the British SF Association (no. 88).

*David Wingrove: You've been a science fiction writer since the fifties. Has it always been your job?*  
**Frank Herbert:** Well, I've been a journalist. I would write my own stuff in the mornings and work the newspapers in the afternoons.

*And you're still doing this?*

No, no. I haven't been for about ten years now.

*When did you actually get into science fiction writing?*

In the early fifties.

*Was it through just reading it?*

Partly. I'd been writing other things — adventure, suspense, pulp stuff. But science fiction struck me as a field which was wide open. Big elbow room. The imagination could just take off and play any game it wanted — as long as it was fanatical (laughs).

*I notice you seem to have a fascination with the legalities of people's behaviour. This is particularly evident in the Gowachin courtarena.<sup>1</sup>*

**THE DOSADI EXPERIMENT?** You know, you can use science fiction — if you're entertaining — as a place to play analogue games. You can talk about racism, you can talk about over-legalisms, bureaucracy, super-crowding. You can say whatever: any of these assumptions that we don't question. *How did the original idea of BuSab come about?*

*Was that a natural development of this thought?*

Well, I just figured that there was no natural predator for bureaucracy and that this was an unnatural situation, because there are natural predators for almost everything else.

*A sort of formalised anarchy?*

In a way, yes. A kind of ombudsman with clout (laughs).

*Another very noticeable thing is that you take a lot of care in developing different species. I'm thinking of things like the PanSpechi and even, in a way, your future-Human societies.*

I think the whole question of aliens is glossed over in our society, and a lot of it is glossed over in science fiction; and I'm trying very hard not to do that. I know I'm not always successful but I work hard at it. Carl Jung said one time that before we could understand what it was to be human we would have to really meet an alien intelligence.

*Which would define our humanity?*

An alien intelligence, per se, has to have characteristics that don't jive with what we believe is intelligence.

*Can we truly, then understand what is alien?*

*Because alien is something we can't experience.*

I think you can understand "alien" the way the theologians have finally decided they will under-

stand God. By negatives.

*Everything that surrounds the gap in the middle.*  
 Yes. (laughs)

*I read DUNE three or four years ago, and it's still very fresh with me, and the thing that struck me about it was how everything was so meticulous. You couldn't quibble about it — you couldn't say "that's out of place, that seems wrong." It seemed as if you had spent years and years just getting the details right.*

Six years. And a year and a half of writing on each book. In fact, the three books are one book in my head.

*Is there any plan to branch out from that, or is that it for DUNE?*

I may come back to it, but I don't talk about work in progress. You use the same energies to talk about work that you use to write it, and I'm very jealous of those energies.

*You don't wish to waste the time that could be used creating?*

That's right.

*How did you react to STAR WARS? It's a question I've been dying to ask you because I saw it and thought there were bits of DUNE throughout.*

Well, either deliberately-borrowed-by accident or not, they raided a great many science fiction stories, I think. But it's hard to say how they did it or whether they were really being derivative or whether the science fiction itself has become an acceptable part of our mythology.

*Do you think he was trying to create something from all the parts?*

Well, I saw pieces of Ted Sturgeon's work, Larry Niven's, Barry Malzberg's. I saw things that were recognisably out of their stories. And my own feeling about it — and strangely enough I've had confirmation from other science fiction writers, not all of them, but many of them have agreed with me on this — is that STAR WARS bored the hell out of us because it was clichéd to us.

*Who'd been writing it?*

Yes.

*I think a lot of people found the plot and the dialogue very much a cliché throughout. But some of the ideas — presented visually — at last there was a movie that...*

... In the long run I think STAR WARS will have acquainted a larger audience with things that are passe with science fiction but which are groundwork for the ongoing creation of science fiction. *So you think the science fiction movie takes-off from here?*

Oh, indeed. Yes, indeed. We've just been building a wider audience, that's all. When you write a novel — a mainstream novel — there are certain conventions that your readers accept. An adventure or suspense film, now, has certain conventions that people accept. They know how these things work and in

<sup>1</sup> For an explanation of the terms Gowachin, courtarena, BuSab and PanSpechi, see the review of **THE DOSADI EXPERIMENT** on page 22 of this issue.



the US we have been very heavily conditioned by the jump-cuts of the advertising which get a great deal of information in about 30 seconds. All of these things are part of the accepted conventions of the medium. Now, science fiction had not spread its conventions over quite that wide an audience. *It hadn't the command of the media, really, to do that?*

But now it has the biting clout, because it makes money. So, I only hope that it doesn't become the darling of the academics so that the life is... *Choked out of it.*

*Analysed out of it.* People should read it because they enjoy it, and go to the film because they enjoy it.

*Going on to a very specific point, again on films. They were making a film of DUNE. How far did that get?*

I've no idea. I'm supposed to be called in as



technical adviser whenever they begin Principle Photography. There has been no information coming my way, no signals that they are beginning Principle Photography. In fact, the last word I had was that they had put it back in the back-burner and probably turned the burner off. So I don't know what's going on.

*And how long has that situation been in existence?*

Well, this has been going on more than six years now. There was a hiatus caused by the death of the person who originally purchased the film rights.

*You find this a little wearying at times?*

Well, I'm going on to other things. I've other things to do.

*Talking of new things, then. THE DOSADI EXPERIMENT. It's already, to you, an old thing. BuSah the whole idea, from WHIPPING STAR and going back to stories like The Tactful Saboteur — how many of these threads are you actually putting together? Are you visualising a compact Universe, resulting from your stories?*

No. Quite the contrary. Not a compact universe — a quite diverse universe: one with complexities piled on complexities. One which absolutely demands of its participants that they adjust to each other or fall by the wayside.

*No matter how the adjusting is done?*

That's right. That the stringencies of the interface between different civilisations, different alien cultures, demand new ways of adjusting. And, of course, I'm doing other things. I'm poking a little fun at over-legalising and, alternatively, over-bureaucratising our civilisation. I'm a devotee of C. Northcote Parkinson. \* \* \* Very much so (laughs). A genius of a man. The marvellous thing — that day on that beach in Malaysia — when he suddenly saw through to the truth of bureaucracy — that they don't really perform a service, ultimately — that they become a parasite.

*Yes, it's very much an organism, isn't it?*

Yes, it is. It's an organism which drains civilisation. It could be argued very strongly, and with a great deal of merit, that the Roman civilisation died of bureaucracy — as much as anything else.

*Of having too-neat offices?*

It's a kind of disease.

*Working in an office you see the forms it takes.*

Oh yes.

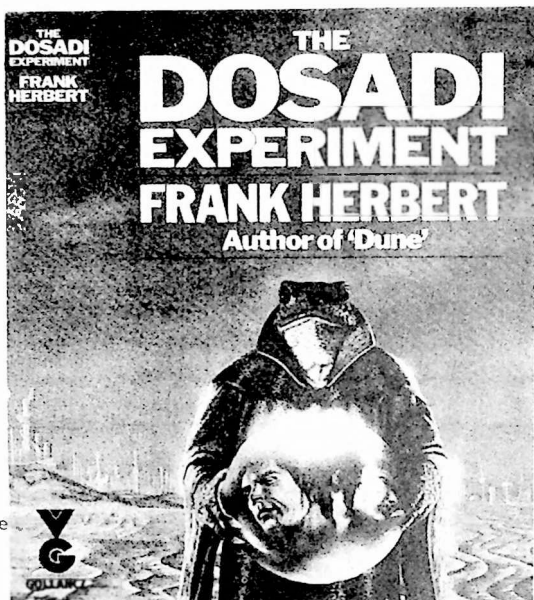
*It seems that the people with the work piled on their desks are the people who are working and the people with the empty desks are the ones whose jobs have gone sterile. Though that's not always the case.*

No. In fact, a clean desk often means that the person is getting things done efficiently, which, in a bureaucracy, is a very dangerous way to live. Because they'll start looking for people to manipulate, to occupy their time?

Yes. Bureaucracy eventually becomes a make-work process. I don't know what it's like in Britain, but in the US one person is actually producing something, that is, something marketable — is adding to the Gross National Product — to support two ►

# FRANK HERBERT

from the  
author  
of **DUNE**  
a new  
novel :



## THE DOSADI EXPERIMENT

Centuries in the future the ConSentieny comprised a number of intelligent species - the frog-like Gowachin, the multi-bodied PanSpech, humankind and many others in a galaxy-wide federation. Now its stability is threatened by the discovery of a highly secret and illegal Gowachin project on the planet Dosadi. Agent Jorj X McKie is assigned to investigate.

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## INTERVIEW...

people who are, in some instances, supplying needed services and, in some instances, dragging their heels, you might say.

*That's very much the case in Britain. The services section of the population grows and grows year by year.*

*But the services become poorer and poorer. I think, as the classic example, the British Navy is always quoted — where it started off with so many sailors and a few administrators and now is mainly Administration with a few sailors and a couple of boats.*

Yes (laughs).

*Again, on specifics, as far as DOSADI is concerned. I noticed Dosadi was a world where food was precious, much as in DUNE where water was precious.*

There are lots of things that are money, that we don't recognise as money. Wheat is money. *How much of this comes from personal experience, from journalism, from seeing these things?*

A journalist, if he is alert and stays in the business long enough, becomes somewhat of a generalist. If you have an active curiosity and feed your curiosity. And I would say that just about half of the ideas that I play with — probably, I'm guessing — come from a journalistic background. Interviewing and story searching that takes you down strange avenues, you see.

*What form of journalism did you mainly partake in?*

Oh, I was a yellow journalist. I loved to turn over rocks and look at things scummy, because our society tends not to examine its sacrosanct assumptions and — for very good reasons, I think — wants to believe that people are what they say they are and that conditions are what they are presented as being. But it doesn't take a child or a genius to see that sometimes the king is naked.

*That is very much the classic role of the journalist, which is very often forgotten.*

And I think it is a very necessary role in the society in the United States. I don't know what it's like in Britain, but it is a safety-valve, really. Here, in Britain, you have the monarchy to protect you from revolutionary change — which I think is a very good service. In the United States we have the Fourth Estate (laughs).

*How did you react to Watergate, then, being very much involved in journalism?*

Oh, I think that Richard Nixon was created as much by the people who opposed him as by the people who supported him. People need their scapegoats and Richard Nixon never was successful in concealing what he was. We get the kinds of government we deserve, you know? In any republic or democracy this is true. Very true.

No, I look on Nixon as a very sad figure. He was a product of the culture which projected him, you see. I don't think there was any day in history when Richard Nixon woke up, twirled his moustache and said "Ah-hah, today I'm going to do an evil

thing" (laughs). No, he did what he thought was right because that's the way he'd learned to perform in a society which presented these things as right.

*Do you think there's such a thing as genuine evil, then?*

Oh, I think there's a bit of it around. But I don't think that Nixon was genuinely evil. I think that he behaved in the office more-or-less the way Kennedy behaved and Johnson behaved — and perhaps with a bit more moral rectitude than some of his predecessors. But, he had a fatal flaw. He was an unsympathetic character. *He didn't have the sort of persona that Carter has?*

No, he had no charisma. And that's always fatal. It's essentially a Greek tragedy, you see. He didn't stand there beating his chest like Prometheus and say "but I just did what Kennedy did, you know, and Johnson, and Eisenhower..." And everybody says "Yes, but we don't like you..." (laughs). *It surprises me then, in that case, that they're actually selling Richard Nixon t-shirts in America...*

But why should that surprise you? He's a kind of pathetic figure. People are probably feeling shame-faced. They say "Well, our civilisation created him. Why did we make him the only one to wear the hair shirt?" (laughs).

*Perhaps it's surprising to us because the British in character are very much less excessive. In fact, they're secretive in their own way and reticent.*

Oh, but you have your scandals.

*Oh, we have our scandals but they're quickly*

*shovelled...*

...shovelled under the carpet. Yes, of course.

We tend to bring them out and analyse them and say "Well, what did he really mean by that?" and "how did I participate in that?" and "perhaps I should discuss this with my psychiatrist?"

☆ ☆ ☆  
*Has that ever been a major factor in your stories?*

*I know a lot of American science fiction writers do this. Fred Pohl's GATEWAY has every alternative chapter with a robot psychiatrist. Is it ever something you've particularly concentrated on in any of your stories, any of your work?*

I'm well aware of the currents of psycho-analysis in our culture. I was a student of Jung's — not directly, but second hand; one of my Mentors was a student of Jung's — and my feeling is that the unexamined assumptions are available to us through our actions; either individually or as a society. What the society does as a whole — if you ignore what it's saying it's doing. Don't look at the rationalisations and the protestations, look at what's happening, look what the 'thing' is doing. *The actual thing-in-itself.*

Yes, look at the thing. Right, this is like throwing a searchlight on history.

*Do you believe in the historical process?*

Oh, indeed I do. I think that its complexities are not all that easy to unravel, but they're there.

Ofentimes what you see is only the current

at the top, boiling on the surface. ►

## 12 INTERVIEW...

*It's very much something that I get personally out of your writing.*

*I like to get underneath and look at it. You're showing the surface there for the first, say, hundred pages of a book and then you're slowly burrowing deeper and deeper until you get to the end.*

*Yes, that's right. That's a deliberate action on my part.*

*That's curious? Yes.*

*I like to take things everybody says, "Well, you know that's true because it's true". All assumptions that we have: when we ultimately come down to the point where we believe it because we believe it.*

*And not because it's actually true?*

*Yes.*

*You say Jung was one of your Mentors – if at second hand? From that, what books do you like reading?*

*Oh, I read non-fiction mostly. I'll read fiction occasionally, chewing gum for the mind on an airplane, that sort of thing – or under similar circumstances. But most of the fiction I read is on the recommendation of people whose taste I trust.*

*Are there any particular writers – and I'm not particularly thinking of science fiction writers – who you admire? I thought you might like Hesse, being a student of Jung's.*

*Oh, yes. And James. I'm a fan of the Irish poets – Yeats. Guy de Maupassant, Poe, O. Henry. The*

*incisive exposition of character. And I read a great deal of poetry, because poetry is compressed meaning. A great deal of effort goes into putting an enormous amount of stuff in a very small space. It's been said that the nearest thing to science fiction writing is poetry because you have that density of image. It's not always true – in fact in most cases it's not – but when it's written well, it's written densely. The ideas are all there.*

*I have been known to write portions of my work as poetry and then mine the poetry and restore it to prose.*

*Is that one of many techniques you use to write?*

*One of many.*

*Do you ever find you come across a writer's block?*

*Thus far I've never had one.*

*Is this because you approach it in so many various ways?*

*Also, I approach it professionally. What do I do?*

*I write! I sit down at the typewriter, put paper in and work.*

*And you revise a lot?*

*Oh yes. I think a good story has to start growing in the middle. When it starts enriching outward to both ends, that's when you know it's going well.*

*So you've never got an opening scene in mind?*

*Oh, oftentimes. That doesn't mean that the enrichment of character or the drama, the suspense, doesn't take place after you begin with that scene. I've been known to write the last chapter of a book before I've completed it.*

*And work towards that?*

*Oh yes.*

*I had the impression that your work was revised because it's constructed so well that by the end all is practically revealed. The things that were unclear at the start are certainly clear by the end. And it has a very hard skeleton, if you like.*

*A lot of work has gone into the plumbing. I plot heavily.*

*You do?*

*I like to know my characters very well. I make file folders on the characters. I may have a character who walks on stage at the age of 25 – but I know where that character was born, parentage, schooling, friends, trauma, enjoyments, likes and dislikes. I know that person as though he were my brother. Perhaps better (laughs).*

*Because you can get under the surface, yes. Obviously as a journalist you are observing people, but are you looking for particular things in people when you're actually studying them – or observing them? The nuances which make character are products of so many things that what you look for are signals that separate people. Why does this person behave this way and that one another way? Why are these two people on a collision course? It's a psycho-analytic job in a sense except that you can control the psyche to a degree.*

• Continued next issue • • •

### Notes

\*1\* C. Northcote Parkinson: "Parkinson's Law, or The Pursuit of Progress". 1957. Available in Penguin Books.



# Rags, Solecism and Riches

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

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

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

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

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

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

**Astrex (Australian Star Trek Club):** — Beyond Austares 7: July: 36pp; Qto, duplicated. Data 15: 16: June: Aug: 12pp each; Qto, dup. Allan Clarke, 6 Bellevue Rd, Falcounbridge, NSW 2776, Australia. Club zines: \$4.50/year (BA = \$1/1 sub). Beyond Austares contains stories, poems and art inspired by the STAR TREK tv series. Data has news, comments, letters and columns.

**Astron 2:** Spring: 20pp; A4; o/s covers; dup int. (Steven Green, 33 Scott Rd, Olton, Solihull, Warwickshire, England): Quarterly; 30p/1; act.

Accent on media: good but brief interview with Harvey Kurtzman; tv sf; cramped news page; few letters; capsule reviews; lots of nice adverts.

**Checkpoint 88: 89:** (see all the info in N 24).

**Chunder:** July–Sept; (see info in N 24).

**Directory of Multilingual Fans 1:** May; 1 sheet. (Allan Beatty, PO Box 1040, Ames, IA 50010, USA). Allan intends to update every few months. People listed receive copies free, others 20c or 1 IRC.

**Erg 63:** July; 22pp; Qto, duplicated. (see N 24). Leads with another 'critique' editorial, this time on robots. Then Robert Bloch explains why there are far more "bad" writers now than in olden times, & Eric Needham writes an excellent de-Gafia article/remembrance in that superb chatty-humour English style. Lively lettercol; zine reviews; excellent and extensive book review column. Recommended.

**Exotica Erotica 2:** July (?); 16pp; Qto; offset. (P. Lyle Craig, 2815 Amarillo Baton Rouge, LA 70805, USA): Irregular; 75c/1; act. Lightweight personalzine with lots of nice illos.

**Fanzine Fanatique 31; 32:** May/June; July/Aug: A5; Xerox reductions of typed sheets; 8pp each. (Keith & Rosemary Walker, 2 Daisy Bank, Quernmore Rd, Lancaster, Lancs, England): Bimonthly; \$1/3 or trade. FF in the new reduced size, reduced print, nearly unreadable format. Still the essential reviewzine (if only I could work out which way it goes!).

**Glass Keys:** June: A5, 72pp, offset. (Perry Middlemiss, PO Box 98, Rundle St, Adelaide, SA 5000, Australia): Irregular; 40c/1; act.

The follow-up to *Auto Delirium*, leading with a transcript of a Brian Aldiss lecture (Adelaide University, April 1978). Perry provides some lengthy thoughts on Australian sf cons, then George Turner has a lengthy overview/review of recent Hugo nominees. Book, zine and wargame reviews are liberally sprinkled throughout. A good issue.

**Guying Gyre 9/10:** Jan.; 100pp; A4; Xeroxed. (Gill Galer, 1016 Beech Ave, Torrance, CA 90501, USA): Quarterly; act.

Letters and lists relating to "The Project" (Personal Preference Evaluation Numbers — PPEs) in which fans give a numerical evaluation of sf & fantasy books and Gil & friends collate those mentioned frequently and provide mean averages, etc. Some of the letters are a bit wordy but the lists are very useful, especially the ones collating 20 or more responses. Highly recommended for fan/readers.

**It Comes In The Mail 28:** April; 50pp; A4; dup. (Ned Brooks, 713 Paul St, Newport News, VA 23605, USA). The final issue of this long-running and very useful zine, started in May 77, so there's nearly a year's worth of reviews (mostly capsule) of zines, books and other odd items which came to Ned's attention.

**Janus 10; 11:** Winter; Spring; 36pp/62pp. A4. o/s. (C. SF3, PO Box 1624, Madison, WI 53701, USA): Quarterly; \$4/4; \$1/1; act.

Editorials, articles, cartoons, columns, poetry, locs, reviews and nice art, often around a feminist theme, maintaining its position as one of the top 20 zines around both in content and production. The team work hard at making each issue interesting, issue 11 appearing to be a special devoted to WisCon II, with articles and reviews specific to the 2 GoHs — Vonda McIntyre & Susan Wood. An art portfolio based on McIntyre's books is good, but most of Janus art is good. Recommended for fanzine/feminist fans.

**Jumeaux 1; 2:** Nov.; Feb.; A4; 26pp/42pp; o/s. (Lynne Holdom, PO Box 5, Pompton Lakes, NJ 07442, USA): Quarterly; \$4/4; \$1/1; act.

Lynne's first 'solo' fanzine, stating a heavy emphasis on the work of Marion Zimmer Bradley, especially the Darkover series. The major article in # 1 is a comparison of works by LeGuin and Bradley, plus a couple of reviews, a Darkover chronology, 2 items on STAR WARS. # 2 has an article on Phil Jose Farmer, another on Comyn longevity, a comparison of the Darkover novels and Kurtz Deryni series, a long piece by MZB, and a hunch of locs.

**Knights 19:** December; 70pp; A4; duplicated. (Mike Bracken, 1810 Ramada Blvd, Collinsville, Ill 62234, USA): Irregular; \$5/4; \$1.25/1; act.

Knights is a fairly 'traditional' fanzine, with very good columns being the meat, in this issue an interview with Algis Budrys the specialty, the locs the trimmings, and a poem and review fillers. In short, good content carefully put together. Montelone is my favourite again, though a piece by Wayne Hooks on racism/sexism in sf is also good.

• Continued next issue • • •

# A Song In The Depth Of The Galaxies

(xii) *Have You Seen The Stars Tonite* . . .

I believe sf to be a revolutionary force, a shaping factor in our daily lives the match of any other. Where it intersects with contemporary life in the form of social commentary there it is at its best, its most natural state. It is no small wonder then that one of the best if not the best sf albums has resulted from the area of intersection. **BLOWS AGAINST THE EMPIRE** by Paul Kantner and JEFFERSON STARSHIP was nominated for a Hugo in 1971 for "Best Dramatic Presentation", a quite justified accolade even if no award was finally given in that category. The second side of the record is a 23-minute future revolutionary tract telling of the hijacking of a government-built starship by 7,000 crazies (dropouts?) and their journey to the stars. It is surely the most peaceful and wonderful vision of opting-out that has ever been.

JEFFERSON STARSHIP in their days as JEFFERSON AIRPLANE sang of alternate societies, of fighting the system before the future of 1984 became total reality. They sang of water brothers, of flying saucers and mystical ways opened by drugs and obscure religious rites, but never dared summon the total vision of **BLOWS AGAINST THE EMPIRE**. It is a challenging work which damns the part of Mankind that needs to conform. They can see no solution on Earth with its police-state thinking and overpopulation. It is a common theme in their music (appearing in the two tracks *A Child Is Coming* and *Let's Get Together* on the same album) but in this suite it comes to full fruition. A few quotes from it will give an idea of the emotive quality of the work:

*Surprise  
Civilised Man  
You were keeper to me  
Now your animal is free . . .*

by  
David  
Wingrove

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

and:

*What you gonna do when you feel your lady  
rollin'  
How you gonna feel when you see your lady  
strollin'  
On the deck of a starship  
With her head hooked into Andromeda  
and finally:  
Mankind gone from the cage  
All the years gone from your age . . .*

The suite itself can be seen in two parts, the first three sections in the arch-revolutionary and practical vein of the old **AIRPLANE**, a harsher, didactic message that metamorphoses into the gentler, dreamier **STARSHIP** of *Have You Seen The Stars Tonite* with its beautiful optimistic feel reminiscent of the old sense of wonder. *Starship* is a perfect climax, a statement of ascendance.

**STARSHIP** have not repeated the experiment it could only be done once, and it was done well. Earlier pieces such as *Have You Seen The Saucers* and *Crown of Creation* are also worthy of note, a similar mixture of the familiar and the strange. Musically **STARSHIP** tend to be gentler on album than they are live. Live they sound much like



*Jefferson Starship: "Every rock & roll band is a self-contained as an individual, you can get lost so fast it isn't funny, so you*

**AMON DUUL** and many of the German bands, and the influence is admitted by **DUUL** at least if not by others. By such means does sf show itself to wider and wider audiences.

(xiv) *The Octave Doctors and the Crystal Machine* . . .

In 1972 came the appearance of a group who, like **HIGH TIDE**, showed exceptional promise and despite producing one of the finest (sf) albums of that year disbanded, leaving only that single, memorable wax impression. **KAHN** were the group and their album was titled **SPACE SHANTY**. Although it opens shakily on the opening track even that

improves and the awkward departure is the sole blemish. The music (a blend of classical and jazz themes played in a rock mode) is excellent, the musicians craftsmen. What makes this something special however are the unclipped lyrics, ever relevant, thoughtful and capable of conveying the appropriate image. My own favourite is **Stargazers** (showing the influence of EGG and of what was to come with **HATFIELD AND THE NORTH**):

*Can your words cope with infinity,  
You must communicate it perfectly  
King and Queen,  
An extra gene...*

A song overbrimming with optimism.

But all was not lost. Dave Stewart, the organist, went on to join **HATFIELD** (who produced the semi-humorous **GIGANTIC CRABS IN EARTH-TAKEOVER BID** and who promises more in this vein, if only tangentially), and Steve Hillage, lead guitarist, was promoted to Submarine Captain of the Planet Gong. And That's another story...

**GONG** could be said to have developed as an aberration of the weird imagination of David Allen, formulator of the mythology of Gong and one-time lead guitarist. Disregarding the two albums **MAGICK**

semi-philosophical ideology as a long-term project; not content to play music about the subject they have let the subject become the music. The result is a maniacal electronic tapestry involving pot-head pixies, flying teapots, meretricious witches and angels' eggs. After the serious (even morose) offerings of **HAWKWIND** it is hardly surprising that **GONG** are not taken seriously outside of their fanatical clique of aficionados. But the blend of serious music and amusing fantasy is absorbing, and when **GONG** launch into instrumental flight there are few bands who can touch them. The atmospheric nature of these interludes (heightened very often by mystical chants) cannot fail to impress. The message may not (depending upon your interpretation) be particularly attractive, but it is a definite alternative.

The scant ravings of **CAMEMBERT ELECTRIQUE** had progressed to complicated insanity by the time of **RADIO GNOME INVISIBLE, PART 1: FLYING TEAPOT** (1973 - read the sleeve notes for a fuller understanding of the **GONG** pantheon). Commencing with the almost ritual invocation of the Planet Gong it traces the story of the landing of the pot-head pixies on Earth and their communications with the band.

**ANGEL'S EGG** (**Radio Gnome 2**) completes this trilogy. It is the most blatantly sexual of the three (almost to the point of obscenity). The album records the adventures of Zero the Hero as he becomes enlightened and journeys to the Planet Gong. Chaucerian earthiness and zen-mysticism can be a heady mixture, but **GONG** carry it off well.

**YOU**, their next album, was adrift from the central direction of the proceeding albums but set quite definitely in the same imaginary universes. The *Isle of Everywhere* and *You can Never Blow Yr Trip Forever* illustrate **GONG** at their instrumental best, a hybrid of **HAWKWIND** and **TANGERINE DREAM**, pulsing and yet ethereal. Steve Hillage was by then with the band and his influence was most noticeable. His own solo album, **FISH RISING**, is a throw-off of **GONG** in conception with its ideology of *Lafta Yoga* (the yoga of total humour).

But back to **GONG**. *Sf* embraces a wide spectrum of peculiarities, from the more obscure modern writers (who profess only to write exercises which transcribe reality from a novel viewpoint) to the full-blown fantasists (sword-and-sorcery, ETBs and FTLs). Likewise with its musical relation, **GONG** could be dismissed offhand as 'bizarre humourists', lacking in grandeur, or as perverse iconoclasts. But *sfi* music, like its literary counterpart, should have room for the disrespectful alternatives it spawns. **GONG** are highly unusual, highly imaginative; at their best they are excellent wielders of the image (as on *Glad Stoned Buried Fielding Flash* and *Fresh Fest Footprints in My Memory* on the **GLASTONBURY FAYRE** album). Furthermore they are one of only two bands who have bothered to formulate their alternative as a project spanning more than a single album. The other is **MAGMA**.



ed community," says Grace. "We live in a period of time when, have to have these small units of people."

**BROTHER, MYSTICK SISTER AND BANANA MOON** (although these are quite interesting in their own right), the origins of Gong can be traced back to 1971 and the album **CAMEMBERT ELECTRIQUE**. Recorded during full moon phases (supposedly all **GONG**'s work is) this album trips comfortably between delightful music and absurd lyrical silliness. It was the first of three works that delve (almost incomprehensibly) into the complex mythology of the Planet Gong, a mixture of zen, ufo-fantasy and sexual allusion.

In terms of this article, **GONG** are important because they have developed this semi-humorous,

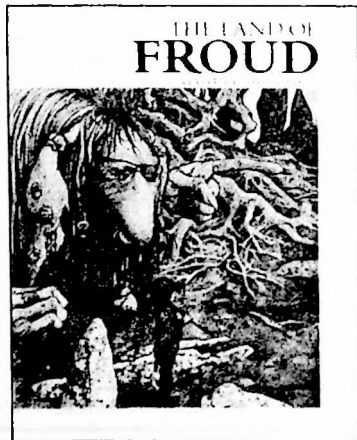


## VIEWED FROM ANOTHER SHORE

### Rollo Treadway discusses SF Art and Illustration

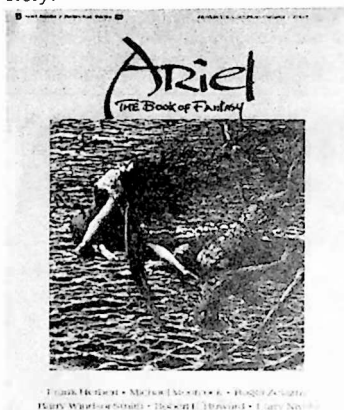
The last few months have proved rather expensive for those who, like myself, cannot resist a new sf or fantasy art book. Some excellent titles have appeared in local bookshops of late, and in this month's column I propose to quickly glance at six publications which have caught my eye and I found especially praiseworthy.

I have always enjoyed the beautiful artwork produced by Brian Froud and **THE LAND OF FROUD** (Pan Books) is, as far as I know, the first collection of this English painter's work to be published. Over forty paintings and illustrations are included together with a short introduction by Brian Sanders. Leafing through the beautifully printed pages it's not hard to spot the predecessors: Arthur Rackham, Edmund Dulac and Richard Dadd spring to mind immediately. Brian Froud certainly looks set to successfully revive a school of painting made famous in the early 1900's but since nearly forgotten. His paintings are peopled with elves, goblins, gnomes and fairies, all beautifully realised in their very own enchanting and completely



convincing fantasy worlds which linger in the mind long after the book has been put down. Definitely a book for children of all ages.

While **Ariel 3** (Ariel Books/Ballantine) contains some work superficially similar (in approach if not in standard) to those paintings in the Froud book, the work of several other artists holds more attention. Barry Windsor-Smith (who seems to have gathered a slightly larger name since I last encountered him) is the featured artist in this issue. Several of his post-comic paintings are included together with surely the most pretentious interview I have ever read in which Mr Windsor-Smith mentions no fewer than ten other (non-living) painters as influences or inspirations. Fortunately the interview is brief and allows room for more Windsor-Smith artwork along with work by other top artists such as Tim Conrad, Bruce Jones and Dennis Anderson. Another excellent issue of **Ariel**, spoiled only by Al Williamson's abominable comic adaptation of a Harlan Ellison short story.



Boris Vallejo is an artist who has burst into the forefront of fantasy art over the last couple of years. His paperback cover paintings are amongst the most eye-catching and distinctive to appear in a field dominated entirely by Frank Frazetta in past years. The soon to be released **BORIS** (published by Mark Feldman and John Taylor) and **THE FANTASTIC ART OF BORIS VALLEJO** (Ballantine) will please many fantasy art fans as both publications present the artist's work to its best advantage. The former is a 48 page black & white magazine, largely based around the first interview the artist has ever given, detailing his personal background, working methods, and feelings about fantasy art in general. Also included are many photos of Vallejo's artwork, roughs, studio and models.

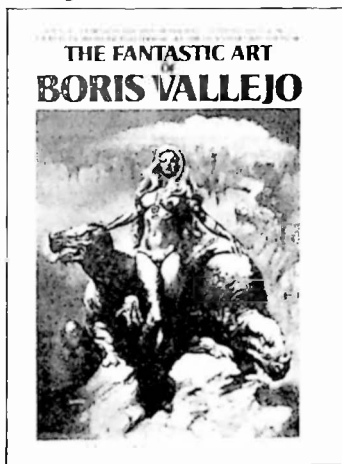
The second Vallejo book follows a similar format to Ballantine's earlier two volumes (soon to be three) on Frank Frazetta. This time around,





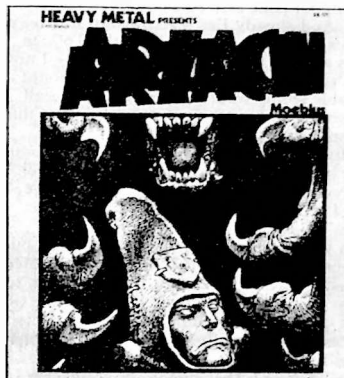
however, Lester Del Rey's introduction has been expanded to include more details and working sketches — something which was sorely missed from the earlier volumes in the series. Forty Vallejo paintings are gathered together for the first time to make up the bulk of the publication and Vallejo fans will certainly not be disappointed.

Comparisons with the earlier Frazetta volumes are inevitable, and to me this is where Vallejo, for the first time, falls dreadfully short. While the standard of the work here is consistently high (except for the intro, no b&w work is included) many of the paintings lack the vigour and mystery so necessary to a successful fantasy paintings; the poses are static (even when portraying characters in action Vallejo tends to freeze all movement into a distinctive 'pose') and in almost every case the composition of each painting revolves around three elements arranged in some form of triangulation. While technically an excellent artist, Vallejo seems destined to illuminate his subjects in a crystal clear, 'modelled' light seldom encountered outside of the



usual US soapie on television these days. Although a barely noticeable shortcoming on the average paperback cover, this is something plainly obvious in a publication of this standard.

At completely the other end of the scale are two books by the French comic artist Moebius (alias Jean Giraud). **ARZACH** and **IS MAN GOOD?**



(Heavy Metal). As the publication credit suggests, both are collections of comic stories by Moebius previously published in Heavy Metal (and the French counterpart Metal Hurlant). The first book is a beautifully produced wordless story (serialised in the first few issues of HM and therefore previously unavailable in New Zealand) concerning various 'adventures' encountered by a warrior and his bizarre featherless chicken, rendered in an except-



ional graphic style quite unlike the average comic work from any other source. Also included, for some strange reason (as the section does not appear in the original French hardcover edition), is the twenty-four page 'story' **The Man Who Cracked The Cosmic Egg**, which has unfortunately had two pages transposed and another page printed out of sequence.

# 18 Futures/Alternatives Special Section

COMMENTS, NOTES & UPDATES ON OUR SPECIAL SECTION IN NOUMENON 22/23

Leigh Edmonds, PO Box 103, Brunswick,  
Victoria 3056, Australia (22/6/78)

Another ripper issue arrived a couple of hours back (22/23). And already I've read most of it. I hope you will excuse me from the bit on the Tolkien wargames and the stuff on music about sf - I notice I have a "rave" about that next issue; it should be enjoyable seeing what I wrote (I don't recall exactly what I said but I always say the same thing anyhow so it won't surprise me).

Actually, though I intended not to write about this issue, you've inspired me to it, not so much by what you've printed but the heading you've given it. I refer to your "Just to dampen your Optimism". I doubt that the people at the Pentagon were as blunt as the news suggested but I do sympathise with the idea. While de-armament may be a delightful idea I don't trust anybody to not try to slip in a quickie later with a couple of H-bombs or the like -- I don't think that the men in high places trust each other not to do that either and I don't blame them.

The real danger is that somebody somewhere is going to believe that they can get away with starting a war and winning it and therefore try. I happen to believe that anything that leads to any confrontation which can escalate into WWII has to be discouraged anyway possible. Making war too horrible to contemplate is really the only solution I can come up with. Unfortunately there is no guarantee that would work anyhow.

I read recently somewhere that most armies are working on rifles and machine guns which will fire very small diameter darts stabilised by fins. You can imagine what sort of wounds would be caused when one of these rapidly rotating darts hits flesh and ploughs through with its fins ripping as it went. But, according to the article, that's part of the business. One doesn't aim to kill the enemy, causing as many serious wounds as possible will overload hospital and other resources, weakening the enemy, whereas you just leave your dead lying around.

The thought that they are out there trying to

maintain (beautifully expressive word) me would be enough to put me right off war if I were a soldier. And since the things are so much lighter and easier to fire accurately, chances of getting hit by one or more are very much higher.

*\*\*I'd better be careful how I answer this or Leigh will launch one of his "Fascinating Historical Facts How Aeroplanes Saved The World" articles, backed up by a few thousand words on little-known adventures of all-but-secret bi-planes of the early eras.*

*In short, the real danger is that too damn many people, in most countries, believe the sort of rationalizations put forward by Leigh, happy to waste \$44.4 billion on war toys rather than spend it on social and psychological experimentation to see if wars are a result of reality or of mass aberration. \*\**

Chris Fountain, 96 Hackthorne Road, Cashmere Hills, Christchurch 2, New Zealand. (31/8/78)

I continue to be amazed at the high quality of your 'zine. It's a pity it didn't get a mention in the *Locus* awards. Maybe it would have had there not been a combined "Best Magazine" award.

It seems that my March letter arrived at the right time for your *Futures/Alternatives* issue. However, I found some of your answers to my comments unsatisfying.

You suggested "selected reading in a number of areas" as a solution to my "merely mimicking certain social scientists and their myopic and blinkered views." Most peoples' opinions are mere mimicry of someone else's. And "selected reading" is a part of the reason why there is so much conflict in the world today. Too many people are selectively reading their side of an argument and not considering the merits of the opposite point of view. Unfortunately, this is in part a response to the information explosion to which we are all subjected, and I am just as guilty as anyone. Regrettably, I must selectively ignore the books you recommended (for the time being, at least) as there are many others that I find myself wishing

artist producing work these days and these two publications will do much in bringing his brilliant work to the attention of a wider, appreciative audience. Check them out!

\* \* \*

In response to the many requests I have received concerning the availability of publications mentioned in this column, I would mention that most if not all of the titles are available in local (Auckland) bookshops at the time of each column's publication. I can recommend Heads 'n' Tales Bookshop, CML Mall, Queen Street as a likely source for any interested readers.

—Rollo Treadway

## ANOTHER SHORE...

Sloppy work by Heavy Metal, but minor errors to none but the most fastidious.

IS MAN GOOD? reprints four Moebius short stories which also appeared in early HMs, along with several single page illus by the artist from the same source. Included here is the amazing *The Long Tomorrow* by Moebius and Dan O'Bannon, one of my favourite sf strips, and while the colour repro is not quite up to the extremely high standard set when the story was first published in *Metal Hurlant*, it is still a must for sf and comic fans alike. Moebius is one, if not the best sf comic

to read (and *having* to read) and lacking the time

As far as environmental exploitation is concerned, I consider it necessary if we are to advance. I happen to find the continued existence of the starving millions distasteful, and I can see no way of feeding them (and their children) without the use of high technology. High technology means the obtaining of resources from the environment, and eventually (soon, I hope, for all our sakes) from space. What is the point of keeping National Parks if no one can enjoy them? I consider the human species to be of prime importance.

Agreed, capitalism is dying. And it may even be self defeating, but it will arise whenever the conditions are right for it. The conditions which give rise to capitalism in the Western world are going, if they have not already gone. Private enterprise finds itself competing increasingly with government-run corporations and services which may or may not be heavily subsidized. But capitalism is not necessarily any worse than the modern alternatives. I would prefer Air New Zealand, for example, to

people who are losing their jobs to automation. Computers are rendering the "right to work" a figment of politicians' imaginations, and something drastic is going to have to be done to the social order to cope with these people. And these people will include those semi-skilled and skilled workers whose jobs are basically repetitive in the near future.

Something like Mack Reynolds' "Negative Income Tax" will become necessary, but where will the money come from? Increasing the tax burden of those who work is not the answer and would probably prove counter-productive.

Doing away with computers is not to be considered. Even to preserve jobs. In my university vacations I have been employed in factory laboring jobs, which are the jobs that will go first, and I would not wish that existence on anyone for more than a couple of months at a time. Should such boring and degrading jobs be kept just to provide work for a sector of the population? That sort of attitude is the same as the attitude of banning the use of machinery because it would do slaves out of useful work. And what would we do with the slaves then? Kill them so that they won't starve?

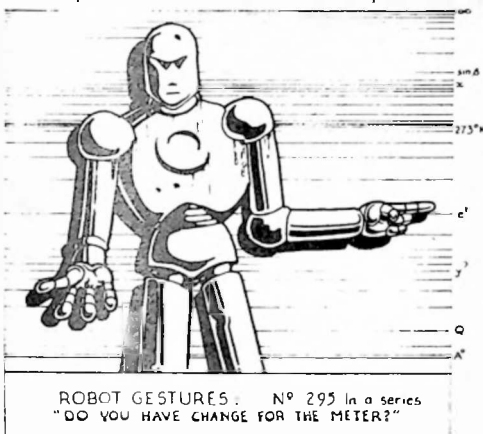
***\*\*You consider high technology, the human species, private enterprise and unemployment to be of prime importance. I don't. And as it happens, linking new social systems to alternative technologies results in reciprocal solutions to most existing problems. But John Alderson explains why such solutions may not happen.\*\****

David Bimler, Student, Massey University  
Palmerston North, New Zealand. (22/8/78)

You've invited further letters and comments on the Futures/Alternatives Special Section. And you shall have them! For a start, Ron Primula is a menace to the mental health of Bimlers. His account of Computer Aided Drafting and Finite Element Modelling caused me to salivate all over that issue of Noumenon.

I have already stopped reading the technical journals, because they're filled with illustrated advertisements for the latest micro-computers which aren't to be had in the Pacific. No doubt a few thousand dollars could be spared for a micro-processor plus VDU plus 64 K of memory... but my soul rebels against giving quarter of that to the government as duties. Which leaves me computerless, suffering withdrawal symptoms, and twitching at every paragraph of Ron's report.

And on the next page is an alarming argument between Chris Fountain and the esteemed editor. Ideology seems to be creeping into science here, and if it is, I shall lock myself in the cupboard until it goes away again - or maybe I'll seek Lunatic Asylum overseas. Chris maintains that "capitalism, political chauvinism, etc. are manifestations of mankind's basic nature" (myself, I have nothing against capitalism as long as you can afford it). Brian is equally insistent that they're



ROBOT GESTURES. N° 295 in a series  
"DO YOU HAVE CHANGE FOR THE METER?"

be a private company in which I had very little say, if it meant that there would be less featherbedding and hence it could compete better on the international market without the need for government protection (which leads to such high air-fares). As it stands at the moment, Air New Zealand is a government corporation (in which I have very little say) charged with making a profit, and it does this by artificially high prices.

We are arguing the same side as far as bigotry is concerned.

As far as the rest of the Futures/Alternatives section went, I found it a little superficial, but then what else can be expected when you try to deal with such a vast and complex subject in so few pages.

Perhaps a little more attention could have been paid to the political and social systems of the future. Nothing at all was said about the problem of what to do with the rising number of unskilled

## 20 Futures/Alternatives Special Section

not.

Contradicting each other thuswise is simply ideology ("This isn't an argument!" "Yes it is!" "No it isn't!" ...). The sociobiologists like Wilson and Dawkins convincingly reason that animals are genetically programmed to behave with chauvinism, limited altruism, etc. If someone believes that mankind is more flexible than this, it is not enough simply to say so; or to claim divine revelation. He should explain why mankind has an evolutionary advantage from lacking "basic nature."

Partly I'm having trouble defining the bases for inclusion in the special section. Some reviews of sf-rock music were included, and some not. But the most recent composer I like was Sibelius, so ignore anything from me about sf-rock.

**\*\*\*Ideology, noun: science of ideas; visionary speculation.\*\*\* Yep, that's us.\*\*\***

John J. Alderson, Havelock, Victoria 3465, Australia. (5/8/78)

Your latest Futures/Alternatives issue to hand, for which I thank you.

So many of the alternatives set forth ignore the logic of the position in which we find ourselves and say, in not so many words, "Let's have more of the same, only bigger and better." Regrettably their philosophy will almost certainly prevail until it is brought up short with complete and absolute and final disaster.

We could, in Australia, in the next twelve months turn over to almost complete non-petroleum energy. The three fuels — power-alcohol, methane, and water-gas. The plants to make these are so simple they could be made by almost any farmer and maintained by anyone but a few city people who have to be spoon-fed.

Power-alcohol. I learnt when I was in France in the early fifties that all farms of any size distilled their own power-alcohol produced by the fermentation of all vegetable, fruit and grain wastes. The only modification the ordinary engine needs is retuning. The *difficulty* — it is illegal for anyone to own and/or operate a still in Australia. Secondly the Government would no longer have control over its population in regards to a vital requirement of life and they could not tax it.

Methane. Produced directly by the fermentation of excreta and vegetable wastes in a slightly modified septic tank. These plants are built and operated by the natives in the islands to our north. The *difficulty* — the Health Act does not permit anything later than Victorian ideas on the disposal of nightsoil, despite the fact that the discharge is supposed to be "pure" and this would certainly rule out the use of such systems in cities, despite the fact that the average family has enough waste for all its heat and lighting requirements. The other objection about Government control and tax applies. For methane the engine needs a simple modification which one can do

themselves for about thirty dollars, two thirds of which goes in a valve to bring the gas to atmospheric pressure. Compressors may be in short supply and steel cylinders for awhile. For ordinary domestic or stationary use compression is not necessary.

Water-gas. Produced by blowing steam through white-hot coke or charcoal. A somewhat more complicated technology is required. Otherwise as for methane in the way of compression and use in engines. *Difficulties* — only those which apply



to the other two, though if the State liked they could insist on the operator having a "steam ticket" and the plant being more than a mile from State Forests.

One would visualise a little private enterprise operating to supply bottles of gas or drums of alcohol to those who cannot make their own. The dairy farmer would have a huge surplus. One would expect local Councils to operate their own plants instead of having such rubbish burnt at the tips and they could modify their sewerage treatment works to collect methane and supply the cities with gas for power. All three fuels, by the way, have a clean exhaust emission. One would expect too, in newer model engines the carburettors being replaced by a special gas/air mixer, produced at a fraction of the price of the carb and selling at ten times the price. Well, when do we start: you're gotta be kidded. It's sufficient to know we can do these things; we won't.

It's like food production. I read about a system recently whereby one man using 15 minutes time per day and 1250 square feet of land could provide himself with a complete, well-balanced and varied diet — that means an ordinary suburban back yard will keep an ordinary family in all their food. (It's the French Intensive Biodynamic system). If we farmers are short of money it's not because everybody's growing their own.

All these things demand a man think as well as work. Modern man hasn't done any thinking for centuries and if it's a choice between dying and thinking, we'll die.

**\*\*Sheesh!** *Some of you letter writers are very much on the same wavelength as myself. See how insidious this reading of sf and subsequent sharing of views can be? \*\**

**Irwin Hirsh, 279 Domain Rd. South Yarra, Victoria 3141, Australia. (23/7/78)**

I found a lot of Futures/Alternatives very interesting, with a lot to comment on. I mostly would like to comment on the article entitled "Vegetable Saviour?" which, while it provided a lot of information, didn't really provide any realistic answers if you think about it.

Before going on, I think I better say here that I agree the killing of whales should be stopped. I don't think that man has any right to change the environment to the point that the effects are irreversible. However I also think that it is too complex a question to just change some process when we discover that something is environmentally bad, because man is also involved and to do something because of the environment could have disastrous effects as far as man's reaction to this change or rather decision. An example of this: if Australia doesn't mine its uranium, it is depriving the world of a hell of a lot of much-needed energy. So what happens when some countries find they cannot meet the requirements demanded by their citizens because they haven't got the fuel? Will a country attack Australia to get a hold of our uranium? Of course if we can use solar energy to meet our requirements that would be great, but we are still a long way away from that point.

But getting back to the article, it doesn't provide us with information about whether countries like Japan, Australia, and Peru, have the right sort of land and enough of this land so as to be able to substitute for the loss of an industry, which will happen if whaling is stopped. You must remember that no country will want to lose an industry unless they have no choice. It doesn't tell us about how many men would be given work in the Jojoba Oil industry, compared to the present whale industry, if both industries were to produce the same amount of oil. I say this because if the amount of men required to work in this industry was less than the whaling industry, it would just force Australia's already bad unemployment situation to get worse, and I don't think that the Australian government would like that much, especially as if it did stop whaling it would have a lot of trouble convincing the Australian people that the decision was right. The people would be more concerned about the unemployment than for the whales, and that could prove disaster for the government at the next election.

I found the article to be just another article about whaling - it didn't say anything. I wasn't convinced, and I am someone who is already convinced. It really is a pity because Peter Dorman,

as the Research Officer of the New Zealand "branch" of Project Jonah, had it at his fingertips to tell us what I think he missed. Then he could have had a convincing article.

Also of interest to me was the "Future Music Now" section; I would gather it was of interest to anyone who likes music at a serious level. Another group which I think comes under this category is SUPERTRAMP. I don't know if you know this group, they seem to me to be little-known, but then perhaps I have that opinion because I don't look in the right places for SUPERTRAMP fans.

I think their album **CRIME OF THE CENTURY** is made along the theme in which they are questioning a lot of aspects and attitudes in today's society. I don't think it is providing any answers. Perhaps that is not needed - as long as they get us thinking about answers, that is what matters.

My favourite album from this group is **CRISIS**. **WHAT CRISIS?** which they made after **CRIME**. It is a flawless album, each song brilliantly put together, and I find it hard to rate the songs in any sort of order of brilliance, they are all on a par with each other. I can think of no other album for which I have this opinion of the songs.

Since you are the NZ agent for the Australia in '83 bid, I would think it reasonable that you mention the bid at least once each issue.

**\*\*You're talking about priorities, Irwin, and mankind is often so split from any natural/organic imperatives that he has to intellectually quantify and compare. You're saying "Are so many hundreds of jobs worth less than exterminating a species?"**

**All may not be lost, however, as SUPERTRAMP do question mankind's attitudes and priorities, which you obviously picked up.**

**Whoops! I didn't know I was such an agent. Still, I can always start now: AUSTRALIA IN '83 folks!\*\***

• Continued next issue • • •

## Market Place

**FOR SALE:** Science Fiction Monthly - Volume 1 intact; volume 2 numbers 1-9. [Maureen McKee, PO Box 1098, Gisborne, New Zealand]

**WANTED TO BUY:** Starlog - Numbers 11 and 13. "CANDY" by Terry Southern & M. Hoffenberg (or info on where I could get it). [Ken Gorrie, Waitohi Forest, RD3, Kutarere, Bay of Plenty, N.Z.]

**WANTED TO BUY:** Science Fiction Monthly Vol 1 nos. 2-12, vol 2 no 5. Algal lany except Summer 76]. Vertex (except vol 2 no 1). F&SF April 78, June/July 76. Analog - Aug 75, Feb & April 73. Galaxy - April, Nov, Dec 75; March, May, Sept 74. If - Nov/Dec 74, May/June 72, Nov/Dec 72. ♠ **FOR SALE:** Science Fantasy (vol 5 no 14, 1955); Worlds of Tomorrow (vol 1 no 3, Aug 63); New Worlds (vol 13 no 38, Aug 55); **Astounding** (Feb & Dec 59). [R. Jackson, PO Box 1870, Wellington, New Zealand]

## REVIEWS

Bruce Ferguson  
 Philippa Grove-Stephensen  
 Philip Stephensen-Payne  
 Brian Thurogood

## THE DOSADI EXPERIMENT

Frank Herbert

(Gollancz, 1978, 330pp, \$11.40)

Jacket art uncredited.

Frank Herbert's sociological extrapolations tend to examine the place and effects of ethics and laws in future societies. Personal honour and integrity are compared with and often matched against a society's mores; religious and psychological theories and systems are examined at a social and individual level; and all the while the untapped potentials of the human (and alien) mind are encouraged, sometimes forced, to develop and adapt.

**THE DOSADI EXPERIMENT** is a gripping, complex, clever and exhausting description of extreme situations, stresses and solutions – for societies, species and, above all, individuals.

Jorj McKie is a human agent 'employed' by BuSah (the Bureau of Sabotage, which monitors and alters bureaucracy as much as any other system or 'government'). His assignment is to investigate the extent and possible effects of what appears to be a highly secret and illegal Gowachin experiment on the planet Dosadi.

The story is set centuries in the future, with humankind, the large frog-like Gowachin, the multi-bodies Pan Spechi, the disturbing Weaves and many other species 'united' in a ConSentience. (See the May 1977 *Galaxy* for Herbert's article on the ConSentience and the various species.) Intellectual powers and prowess are a strong motif in the book, much weight resting on the superbly refined cutting edge of the flexible but final Gowachin Law and its continual scrutiny in the courtarena (and in life).

The experiment on Dosadi – crowding 90 million human and Gowachin into an area of 800 square kilometres – has bred beings so alert and resourceful that every step and every word is of great tactical significance. The differences and

inseparable bonds between appearance and reality are subjected to extreme pressures, while tactical evaluations of other's moves and aspirations are of supreme importance.

All of McKie's previous training and experience as a Saboteur Extraordinary makes him little more than a naive child when he finally arrives on Dosadi. Only the fact that many people and groups wish to use him for their various ends secures his survival until, totally unexpectedly, he finds a way to potentially sacrifice everything to gain a very unknown future. The effects on consciousness of the stresses and urgency of the Dosadi experiment are extreme enough, but the final solution is superbly 'mind-bending'.

Herbert's writing is wonderfully crafted as always, throwing out ideas wholesale one minute and teasing you to guess what could possibly happen the next. The strong sub-plots demand your attention, even while you are marvelling at a captivating interchange between major characters. Those major characters are quite real and compelling, especially McKie, Aritch and Jedrik, while many minor characters (Broey, Tria, Gar and Mrreg) have considerable strength. And all the while the action is mounted on a complex and tightly intertwined structure which suggests considerable in-depth plotting by Herbert. The ways in which both subtle and massive levers are used to alter the balances of power testifies to both Herbert's skill and his characters' resourcefulness.

With this book Herbert has honed his intellectual suspense style to a remarkable degree, "exciting and inviting you" to join the quest and rewards – awareness, fulfilment and enhanced consciousness.

—BAT



## THE BICENTENNIAL MAN AND OTHER STORIES

Isaac Asimov

(Fawcett Crest, 1976, 220 pp., \$2.30)

Isaac (and I feel every sf reader should be on first name terms with him) has not forgotten sf. He has found fame and wealth by popularising science and writing guides for the layman to many scientific topics, but he has not forgotten sf. He still occasionally writes sf stories for us to read and he is still living the rich life he has described in his autobiographical anthologies so far.

Isaac has left a mountain of material for his readers to enjoy and a lot of this in the interesting comments he inserts about himself and his stories in his anthologies — thereby adding to the personal involvement with the reader. **BEFORE THE GOLDEN AGE** describes his early life as a fan and the stories he enjoyed, **THE EARLY ASIMOV** continues and includes his short stories up to the time of his first novel, and the most recent anthology was **BUY JUPITER**.

**THE BICENTENNIAL MAN** begins with a typically modest (and we all know how modest he is) look at Isaac by himself, including a short poem called *Prime of Life* which is intended to refute any claims that he is dead. Many of the stories are continuations of his Robot series: these include *Feminine Intuition*, *That Thou Art Mindful of Him*, *The Bicentennial Man*, and *The Tercentenary Incident*. To celebrate the 50th Anniversary of *Amazing Stories*, the final story *Birth of a Notion* describes a sf-ish physicist who makes a time machine and ends up telling his tale to an editor.

The benevolent nature of Multivac is looked at in one story which indicates a change of direction from previous Multivac stories. Some of the other stories don't relate in any way to previous

themes or series (and that just goes to show that Isaac can still write new stories), while *Old Fashioned* is a rewrite of his very first story, *Marooned Off Vesta* but with an answer which would have been inconceivable at the time of the first story.

Isaac's comments tell you about the stories, are useful guides and make interesting reading. Some writers do know how to make use of the preface to add to a story (Harlan Ellison is another who can use this device effectively), but some people find them superfluous. With Isaac, however, his annotations can be as interesting as the stories themselves.

I find this new collection a welcome addition to my (already sizeable) library of Asimov and still look forward to more. —**BWF**

## TELEPATHIST — John Brunner

(Fontana, 1978, 180 pp, \$2.95)

Cover art by Peter Goodfellow.

This book pre-dates Brunner's most famous novels, but like others from this period shows Brunner's considerable power of writing a thoroughly enjoyable story. Gerald Howson is the world's most powerful telepathist, at the cost of being a hopeless cripple. The book is in three parts; the first tells of Howson's early, painful history and his discovery; the second traces how he comes to terms with his terrifying gift; and, finally, in the third part, he comes to terms with himself. Brunner's account of telepathy and its potential uses is very convincing, but it is his portrait of Howson, for whom the insight into minds of others only seems to emphasize his physical and emotional isolation, which has won this book many affectionate admirers; this re-issue will doubtless gain many more. —**PGS**

## THE WIND'S TWELVE QUARTERS

—Ursula Le Guin

(Panther, 1978, 2 vols, \$2.35 each)

Vol 1 cover art by David Bergen.

Vol 2 cover art by Peter Gudyas.

"This collection of stories, edited and annotated by LeGuin, . . . gives a roughly chronological survey of my short stories during the first ten years after I broke into print, belated but undaunted, at the age of thirty-two." Thus the book covers the decade from 1964 to 1974, with half the stories coming from the 70's. The book proves to be a definitive collection of modern sf irrespective of the fact that it is all written by one author: LeGuin is so good and so broad a writer that she covers most styles of sf, and well.

"The stories prove my contention that Ursula LeGuin is one of the foremost sf writers today. . . . Without doubt, a magnificent collection. Highly recommended." —**BAT**

[From the review of the Gollancz edition in *Noumenon* 3, page 15, which includes comments on all the stories.]

# BSFA

## THE BRITISH SCIENCE FICTION ASSOCIATION

- An organization designed to promote and advertise science fiction activities.
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Further information and application forms available from the Membership Secretary, Dave Cobbledick:

245 Rosalind Street, Ashington,  
Northumberland NE68 8AZ, ENGLAND.

## 24 REVIEWS...

### WARM YEARS and 10,000 LIGHT WORLDS

(• A look at the two short story collections of James Tiptree Jr. by Bruce Ferguson.)

"There is no-one with the surname of 'Tiptree' in the 1971 Manhattan telephone directory" begins Robert Silverberg in the introduction to **WARM WORLDS AND OTHERWISE**. From there he goes on to support his theory that Tiptree is a pseudonym. Subsequent information has since revealed that Tiptree is in fact an experimental psychologist called Alice Sheldon. To date we have seen only two volumes by Tiptree in NZ although biographical details in the latest collection by Judy Lynne del Rey (**STELLAR #4**) indicate a novel and yet another anthology have been published overseas. (Editorial note: *Gollancz have published Tiptree's "long awaited first novel" UP THE WALLS OF THE WORLD this month in NZ.*)

Tiptree/Sheldon first came to my attention with the Pan collection **10,000 LIGHT YEARS FROM HOME**, with a crazy cover illo featuring racy reptiles. It is a collection of stories with interesting names, and the stories are even more amazing.



And I Awoke And Found Me Here on the Cold Hill's Side says that Man's sexual drive is responsible for a great deal of civilisation. With the space frontier we have finally met our match. A very frustrating story with a message.

**Mama Come Home** and its sequel **Help** tells of first contact with aliens, and their intentions. Both rely on Ms Sheldon's background as the small CIA unit becomes an expert in extra-terrestrial affairs. You can also see parallels with her involvement with the Pentagon and the work environment of the movie **DAYS OF THE CONDOR**.

One of Tiptree's notable inventions is the alien species described in her first published story **Birth of a Salesman** and the later **Faithful to Thee, Terra, In Our Fashion**. The first is about a transport firm which sends terrestrial products from Earth to other worlds via transmitter shipping. T. Benedict sounds like Nicholas van Rijn, only more so. Both stories are written in a panic-wrought style where anything can turn up — musical cosmetics, missing digits from transmissions, etc. The second tale, about **Raceworld**, has an element of pathos that hits home. Both are tales of an individual struggling amidst chaos and having a few victories. The alien intrusions are colourful and mind-hogging

in their variety.

Tiptree's humour is wide ranging. From the slow comic of **The Man Doors Said Hello To** with his line "You don't often see a mean piece of furniture", to the farcical **I'll Be Waiting For You When The Swimming Pool Is Empty**: Cammerling was a nice terran boy with good intentions who arrives on Godolphus Four in the middle of a battle. In the best of intentions he stops the battle, and teaches the inhabitants the (better) Terran way. This is an hilarious tale with its plots and counter plots, and Cammerling is unbeatable in his innocence. The only compossible character I can think of is Richard Powell's **Don Quixote, USA**.

In a far sader vein is **Forever To A Hudson Bay Blanket** where time travel is accomplished by a changing of minds using a device. The time paradox and mechanism is complicated to describe concisely, but it is used well in the story. Tiptree more than adequately communicates the sorrow of the hieress and her conditioning (psychology again). Equally syphian is the tale of **The Man Who Walked Home: I'm Too Big But I love To Play** is tyrannic; the ultimate **Star Drek** short story is the sad **Beam Us Home**; and **Painwise** is an agonizing tale of an explorer who has his pain reflex tied to a planet. His suicidal search for a purpose or an end is a vehicle for a field of devices Tiptree seems familiar with — cerebral technology. The explorer has his automatic companion with its medications and a painful removal of part of his humanity.

The time travel device from **Forever to a Hudson Bay Blanket** was also a mental adjustment derived from physical technology. The **Milk of Paradise** causes a human to see his rescuers in a highly favourable light; the milk is not described, although its effects are. The ultimate tale of cerebral technology is **The Girl Who Was Plugged In**, where an unhappy suicide attempt is plugged into a mindless body via the world communications network. As Delphi she endorses products and lives a jet-set life style, while the real body lives in a cabinet in Chile. Complications arise when she falls in love with her "owner's" son.

Further mental gymnastics occur when aliens get humans involved in a psychological orgy. Humans are "all transmitting, and no one receiving" and one message is **All Kinds of Yes**.

Tiptree also has unique ways of looking at time travel. **Maltbie Trot** sees one time traveller **Through A Lass Darkly** and she ends up pinching his chair. In order to continue financing their pre-historic expedition, a group of scientists encourage a Senator to hunt a **Night Blooming Saurian**, when it doesn't even belong in their period. The ultimate punishment is given by aliens to a human when he is 'slipped' in time. A group of their convicted are watching events two weeks in the past. He is doomed to a lonely existence until others join him. Of course it is all his own Fault.

**The Woman Men Don't See** is a close encounter, Tiptree-style, involving a grey records clerk and her



daughter in a meeting with students from another world. This is a very feminist story which some readers like and others don't, but it offers a lot more than appears on first reading, so perhaps that latter group have missed something.

Tiptree's anonymity has only recently been broken so it is interesting to read comments about 'him' in retrospect. Harlan Ellison in his preface to *Milk Of Paradise* which is contained in *AGAIN DANGEROUS VISIONS* refers to Tiptree as "the man to watch out for in the future". In his preface to the volume, Silverberg puts forward proof that Tiptree is a man. It is to the credit of Tiptree that 'he' has clouded the perception of these two. They both act so cocksure and they are both wrong! Bad luck fellahs.

Ellison is correct in many respects, however, especially advising readers to keep an eye on Tiptree. Her stories are original and imaginative and I think we have a lot more to expect in the future. The sf world would be a less colourful place if we couldn't. —BWF

**Bibliography —**  
**10,000 LIGHT YEARS FROM HOME**  
(Pan, 1973)

Introduction by Harry Harrison

**WARM WORLDS AND OTHERWISE**  
(Ballantine, 1975)  
Introduction by Robert Silverberg

**ENEMIES OF THE SYSTEM — Brian Aldiss**  
(Cape, 1978, 115pp, \$8.10)  
Jacket Illustration by Arzhang Huma.

*[The magazine publication of this work was reviewed in Nounenon 24, page 24.]*

# NEBULA AWARD STORIES II

Edited by Ursula K. LeGuin  
(Corgi, 1978, 250pp, \$2.95)  
Cover art uncredited.

"The stories collected in these volumes show sf as a rich and diverse literary genre or current, with many impressive, captivating, even beautiful approaches and themes. The editors have chosen quite a spectrum of stories, surely broad enough to have some appealing to most tastes. . . . As collections, the Nebula series can be recommended to all who enjoy sf; and to those newcomers or interested people who would like to find out whether sf is to their taste or not." —BAT

*[From the review of the Gollancz edition in Nounenon 13/14, page 41, which includes comments on the individual stories and non-fiction content.]*

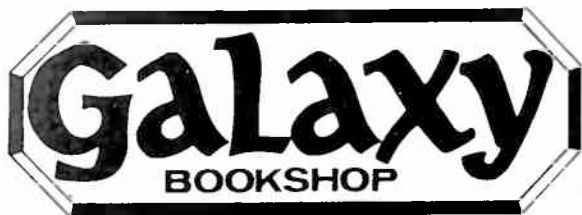
**SCI-FI NOW — Alan Frank**  
(Octopus, 1978, 80pp, \$3.99)

Theoretically a survey of science fiction films in the last 10 years (2001 to STAR WARS) this book is as uninspiring as its appalling title implies. Alan Frank is no expert in the field and, judging by the brief often inaccurate summaries given to them, appears not even to have seen some of the more important films (e.g. SOLARIS and MAN WHO FELL TO EARTH). Of those covered more fully, his evaluation is intensely and uncritically personal, overderiding ambitious films he disliked ("ZARDOZ will remain rubbish — on a monumental scale") while raving for columns over trivia like IT'S ALIVE or HORROR EXPRESS. The glossy pictures aren't worth it. —PSP

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# PUBLISHING INFORMATION

SF (AND RELATED) BOOKS PUBLISHED IN NEW ZEALAND - SEPT & OCT 1978

— Listed in order under their NZ publishers and distributors

## Associated Book Publishers (NZ) Ltd:

THE 6TH DAY - W. J. Burley (Gollancz \$10.05): First edition.  
THE ROAD TO CORLAY - Richard Cowper (Gollancz \$10.05): First edition; Sequel to *Piper At The Gates Of Dawn*.  
THE DOSADI EXPERIMENT - Frank Herbert (Gollancz \$11.40): First British edition; Jacket uncredited.  
DREAMSNAKE - Vonda McIntyre (Gollancz \$11.40): First British edition.  
UP THE WALLS OF THE WORLD - James Tiptree Jr (Gollancz \$11.90): First British edition.  
MIRACLE VISITORS - Ian Watson (Gollancz \$11.40): First edition.

## Beckett Sterling Ltd:

ATTACK FROM ATLANTIS - Lester Del Rey (Del Rey \$2.60): New edition; Cover art by Dean Ellis.  
SPACEPAW - Gordon R. Dickson (Berkley \$2.25): Reprint; Cover art uncredited.  
WISDOM'S DAUGHTER - H. Rider Haggard (Del Rey \$2.90): First edition; Cover art by Michael Herring.  
The Illustrated Book of SF IDEAS & DREAMS - David Kyle (Hamlyn \$13.95): First edition. Large format hardcover; Illustrated in black and white and colour.

## Book Reps (NZ) Ltd:

ENEMIES OF THE SYSTEM - Brian Aldiss (Cape \$8.10): First British edition; Jacket art by Arzhang Huma.  
CIRCUIT-BREAKER - Sheila MacLeod (Bodley \$11.40): First edition; Jacket art by Gerard Lecoour.  
NIGHTMARES: Poems to Trouble Your Sleep - Jack Prelutsky/Illustrated by Arnold Lobel (Black \$5.30): New edition; 40 pages large format, 13 Poems plus Illustrations.

## Cassell & Company Ltd:

WORLD SOUL - Emtsev & Parnov (Macmillan \$11.25): First edition in the *Best of Soviet SF* series; Translated by Antonina Bouis; Introduction by Theodore Sturgeon.

## Wm Collins (NZ) Ltd:

CINNABAR - Edward Bryant (Fontana \$2.50): Collection; First British edition; Cover art by P. Goodfellow.  
THE FENRIS DEVICE • SWAN SONG - Brian Stableford (Pan both \$2.25): First editions; 5th & 6th of the *Hooded Swan* series; Cover art uncredited.  
OPERATION ARES - Gene Wolfe (Fontana \$2.95): First Br. paper edition; Cover art by Peter Elson.

## Gordon & Gotch (NZ) Ltd:

THE DAY OF THEIR RETURN - Poul Anderson (Corgi \$2.65): First Br. edition; Cover by Bruce Pennington.  
STAR TREK 12 - James Blish with J. A. Lawrence (Corgi \$2.75): First Br. edition; Cover art uncredited.  
Raven 2: A TIME OF GHOSTS - Richard Kirk (Corgi \$2.50): First British edition; Cover art uncredited.  
FAR OUT - Damon Knight (Magnum \$2.85): Collection; New edition; Cover art by Chris Moore.  
MELTDOWN - Ray Kytte (Panther \$2.45): First British edition; Cover art by Chris Foss.  
MUDD'S ANGELS - J. A. Lawrence (Bantam \$2.40): First edition; Adapted from *STAR TREK*.  
NEBULA AWARD STORIES 11 - Edited by Ursula LeGuin (Corgi \$2.95): First Br. paper; Cover uncredited.  
THE WIND'S TWELVE QUARTERS Vol 2 - Ursula LeGuin (Panther \$2.35): Collection. First British paper edition; Cover art by Peter Gudynas.  
THE CASTLE KEEPS - Andrew J. Offutt (Magnum \$2.65): New edition; Cover art by Les Edwards.  
SPACED OUT - Edited by Michel Parry (Panther \$2.35): First edition; Interior illustrations by Jim Pitts; Cover art by Brian Froud.  
SCI-FI NOW - Alan Frank (Octopus \$3.99): First edition; Large format paperback about sf films.  
Star Trek Photonovel 7: THE GALILEO 7 (Bantam \$3.15): First edition.

## Hutchinson Publishing Group Ltd:

PISCES RISING - Peter Cave & Margaret Wredde (S&J \$11.40): First edition; Jacket art uncredited.  
SPLINTER OF THE MIND'S EYE - Alan Dean Foster (Souvenir \$9.25): First British edition; "From the Adventures of Luke Skywalker ... Based on the characters & situations created by George Lucas."; Jacket art by Ralph McQuarrie.  
STAR FIRE - Ingo Swann (Souvenir \$9.25): First British edition; Jacket art uncredited.

## Oxford University Press:

THE LAST DISASTER - Hugh Walters (Faber \$9.95): First edition; Jacket art uncredited.

## Penguin Books (NZ) Ltd:

THE RAKEHELLS OF HEAVEN - John Boyd (Penguin \$2.25): Reprint; New introduction; Cover by Cross.  
GREAT BALLS OF FIRE - Harry Harrison (Penguin \$7.50): New edition; Large format paperback. "A History of Sex in Science Fiction Illustration"; B&W and colour illustrations; Cover art by Jim Burns.  
INTO DEEPEST SPACE - Fred & Geoffrey Hoyle (Penguin \$1.95): New edition; Cover by Peter Tybus.

# FRED'S FILM NOTES

Fred Patten  
11863 West Jefferson Boulevard, Culver City,  
California 90230, USA (23/8/78)

Noumenon 24 just arrived yesterday. Yes, the Star Wars Corp were the ones responsible for THE MAKING OF STAR WARS. I don't know anyone locally (in L.A. fandom) who wasn't disappointed in its shallowness, so I won't disagree with your opinion of that. Your comments on STAR WARS itself, however, seem more harsh than your previously expressed opinions. You dismiss it as "mindless and innocuous TV pap [transferred] to the big screen", implying that this is somehow inferior to the Errol Flynn swashbucklers, the Buster Crabbe "Flash Gordon" serials, and similar mindless and innocuous pap made for the theatrical audiences of a couple of generations ago. Is this indeed your opinion? If so, in what way is it inferior? Or would you also characterize the Flynn and Crabbe films as mindless pap?

A long time ago  
in a galaxy far, far away...

While it may be true that the "Star Wars" office has been more interested in sf fandom and its opinions than any other pro organization has ever been, the fact may not last long. The agency handling the publicity for Ralph Bakshi's THE LORD OF THE RINGS has set up an extensive fan liaison department, presided over by Bernie Zuber and his wife Teny. Bernie can aptly be described as a founder of Tolkien fandom and a charter member of the Mythopoeic Society; he takes his fantasy very seriously. So his agreeing to work with Bakshi, plus the fact that they sought out a hard-core Tolkien fan for the position, tends to give the film a sort of fannish seal of approval. Bernie has been flooding U.S. fandom with gaudily-colored large brochures that he says cost 50¢ apiece to print.

There was an amusing incident (well, I thought it was funny) at the San Diego comic-fan convention last month: one huckster in the dealers' room was selling those brochures for \$2.00 apiece, and doing a rather good business for the first day of the con. On the second day the Zubers arrived with a carload of the brochures and began handing them out free to everybody in sight. I would suspect that huckster lost a good bit of his popularity. At any rate, considering the massive publicity that STAR WARS and LORD OF THE RINGS are getting any way, I

don't know how much actual additional good these fan-liaison programs may be doing. But it is nice to see them, and I hope that this will set a trend that other sf film companies will follow.

If Zak Reddan is collecting reports on what Steven Spielberg's next film will be, here's another one for him, from Variety.

"Warner Bros. is finalizing plans to bring back theatrical shorts and return some of its most beloved cartoon characters to the big screen.

Chuck Jones, who directed more than 300 WB cartoons before the studio stopped producing them in 1969, told a filmex animation conference that Warner's has asked him to give Daffy Duck, Porky Pig, Bugs Bunny, Wiley Coyote and the Roadrunner comeback chances.

Included will be another adventure for "Duck Dodgers in the 24½ Century". The original "Duck Dodgers" cartoon recently enjoyed a comeback of its own, thanks to George Lucas. Last December Lucas asked 20th Century-Fox to book the cartoon in the San Francisco movieover run of STAR WARS at the Cinema.

Besides Jones as director, it's too early to say who else will work on the cartoon and exactly how many will be in the new series. Jones told the audience that Steven Spielberg has volunteered to write the script on the new "Duck Dodgers" episode.

Jones, by the way, will be working with Spielberg as an advisor on Spielberg's upcoming comedy for Columbia, "1941". He'll suggest some gags and "help with the timing on the editing," Jones said."

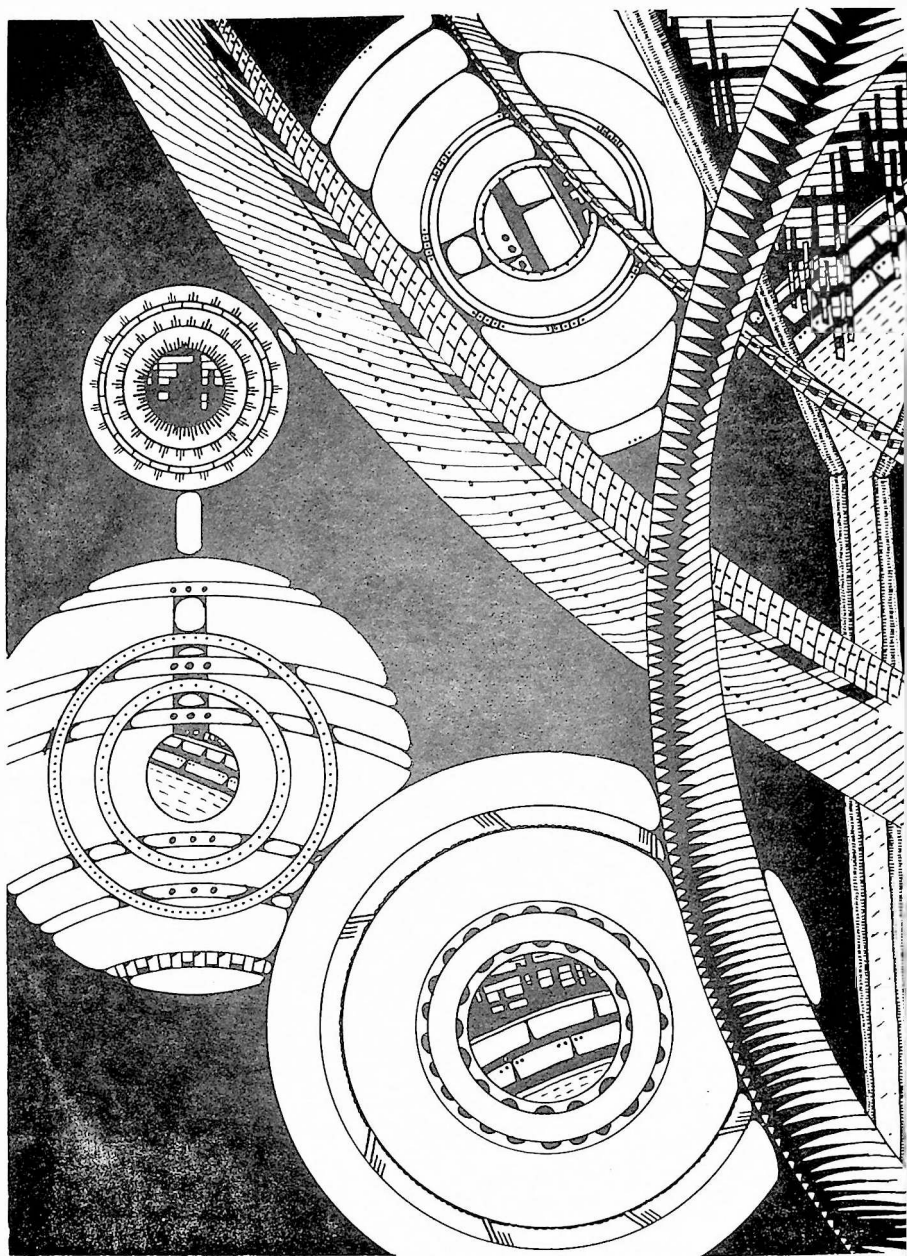
I know some of the people on Spielberg's special-effects team, so I can confirm that 1941 is the correct report. The film will have even more special-effects than CE3K, though they won't all be as obvious as those flying saucers zipping along just overhead. 1941 will be a dynamic comedy, rather in the spirit of SW or John Milius' THE WIND AND THE LION, rather than another JAWS or CE3K. The fact that Spielberg has Chuck Jones working with him helps suggest what it will be like -- can you imagine Road Runner/Coyote gags duplicated (seemingly) in live action? It promises to be a very wild movie.

**\*\*I compare STAR WARS with the mindless TV pap of today. As to whether SW is inferior to swashbucklers or Crabbe serials, I would say yes. Similarly, in the written genre, I say that 1970s mimicry of 1040s Astounding stories is inferior. Science fiction can be a field characterised by imagination, careful thought, up-to-date knowledge, and even wit and humour. SW lacks all of those. The swashbucklers (etc) at least reflected some artistic integrity, while the SW phenomena reflects pretence, contrivance and manipulation. Perhaps it is just another manifestation of the Pet Rock phenomena.**

**Thanks for all the other info Fred. I do hope Bakshi's LOTR is better than his WIZARDS. I saw WIZARDS recently and was quite disappointed.\***

## Wholesale Book Distributors:

IN THE OCEAN OF NIGHT - Gregory Benford (Orbit \$2.90): Br. paper edition; Cover art by Pete Jones.  
ROLLERBALL MURDER - William Harrison (Futura \$2.30): Collection; Reprint; Cover art uncredited.  
THE OPHIUCHI HOTLINE - John Varley (Orbit \$2.60): First British edition; Cover art by Chris Foss.  
Perry Rhodan 34: SOS: SPACESHIP TITAN - Kurt Brand (Orbit \$2.15): First Br. ed.; Cover uncredited.  
Perry Rhodan 35: BEWARE THE MICROBOTS - Kurt Mahr (Orbit \$2.15): Ditto the above.



# NOVA

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