

# NOUIMENON

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Third Anniversary Issue



WIM  
WYCOX



## EDITORIAL

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Books for review should be forwarded to the address above.

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Well, here we are again. And what an issue! It breaks many months of silence from the *Noumenon* factory, it's our special **THIRD ANNIVERSARY ISSUE**, and it is a good beginning to our fourth year, with a lot of excellent contributions, superb art, dazzling letters (yes, I am a bit light-headed - what do you expect after such a hiatus and the fact that this issue is still being produced under 'dire straights' [a very good album, by the way]).

The issue: I've used virtually all the letters to hand which I intended to use in *Noumenon*, mainly to clear the backlog, to keep comments to gether as much as possible, and because so many of them are good in various ways. Apologies to those people who were relegated to the *We Also Heard From...* column, and to all those others who send in sub renewals and say a nice thing or two about *Noumenon* - both are muchly appreciated.

The review column got chopped at a late stage in the paste-up, so in fairness I cut out most of my contributions. A couple of good things went over their allotted space, a few timely pieces needed to be included, etc. Probably next issue will have a small letter column and a massive review column.

Rags, Solecism & Riches got the chop again, I'm afraid. I did consider doing a Received list but have decided that a full review is the only way. So I expect we'll have a large RS&R column next issue too.

Being a special anniversary issue, a Colin Wilson wraparound cover was a must. And he's come up with another beauty! Grateful thanks also to all the other artists who've sent in work - it's very much appreciated.

Okay, go to it... See you again soon. -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.

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

Volume 3 Number 9/10 - May 1979

Cover by COLIN WILSON (New Zealand)

Interior Art by:

Peter Mathews (NZ): pp 3, 12, 14.

Jim Storey (NZ): pp 4, 8, 28, 31.

Jim Barker (UK): pp 5, 7, 36.

Colin Wilson: headings pp 5, 22, 34.

Duncan Lucas (NZ): p 11.

Jim McQuade (USA): p 30.

Jason Keehn (USA): pp 32, 35.

Bruce Ferguson (NZ): p 33. Vanya (NZ): p 27.

# QUIDNUNC'S PAGE

## 1979 NEBULA AWARDS

The 1979 Nebula Awards, for work first published in 1978, were presented at the Nebula Award Banquet held in New York City on April 21, 1979. The placings were:

### NOVEL:

1. DREAMSNAKE — Vonda McIntyre
2. THE FADED SUN: Kesrith — C.J. Cherryh
3. BLIND VOICES — Tom Reamy

### NOVELLA:

1. The Persistence of Vision — John Varley
2. Seven American Nights — Gene Wolfe

### NOVELETTE:

1. A Glow of Candles, A Unicorn's Eye — Charles L. Grant
2. Mikal's Songbird — Orson Scott Card
3. Devil You Don't Know — Dean Ing

### SHORT STORY:

1. Stone — Ed Bryant
2. Cassandra — C.J. Cherryh
3. A Quiet Revolution for Death — Jack Dann

GRAND MASTER AWARD — L. Sprague de Camp

## 1979 HUGO AWARD NOMINATIONS

The 1979 World Science Fiction Convention (SeaCon) committee received 467 nomination forms for this year's Hugo Awards. Voting ballots were due to be posted, airmail, on June 1st. The nominations are as follows. The figures following each category indicate the spread of nominations. In the novel category, five novels received over 50 nominations, normally enough to put them on the final ballot. They are listed as honourable mentions. In the shorter fiction lists, the magazine issue in which a story first appeared is indicated.

### BEST NOVEL: (61 to 90 nominations)

1. THE FADED SUN: Kesrith — C.J. Cherryh
2. THE WHITE DRAGON — Anne McCaffrey
3. DREAMSNAKE — Vonda McIntyre
4. BLIND VOICES — Tom Reamy
5. UP THE WALLS OF THE WORLD — James Tiptree, Jr.

### HONOURABLE MENTION NOVELS: (over 50 noms.)

1. COLONY — Ben Bova
2. STORMQUEEN — Marion Zimmer Bradley

### THE FAR CALL — Gordon Dickson

1. GLORIANA — Michael Moorcock
2. STARDANCE II — Spider & Jeanne Robinson

### BEST NOVELLA: (39 to 182 noms.)

1. Enemies of the System — Brian Aldiss
2. The Watched — Christopher Priest (F&SF 4/78)
3. The Persistence of Vision — John Varley (F&SF 3/78)
4. Fireship — Joan Vinge (Analog 12/78)
5. Seven American Nights — Gene Wolfe (ORBIT 20)

### BEST NOVELETTE: (34 to 57 noms.)

1. Hunter's Moon — Paul Anderson (Analog 11/78)
2. Mikal's Songbird — Orson Scott Card (Analog 5/78)
3. The Man Who Had No Idea — Thomas Disch (F&SF 10/78)
4. Devil You Don't Know — Dean Ing (Analog 1/78)
5. The Barbie Murders — John Varley (IASFM 1/78)

### BEST SHORT STORY: (30 to 50 noms.)

1. Stone — Ed Bryant (F&SF 2/78)
2. Cassandra — C.J. Cherryh (F&SF 10/78)
3. Count the Clock that Tells the Time — Harlan Ellison (Omni)
4. Vign From A Height — Joan Vinge (Analog 5/78)
5. The Very Slow Time Machine — Ian Watson

### BEST DRAMATIC PRESENTATION: (62 to 137 noms.)

1. THE HITCHHIKER'S GUIDE TO THE GALAXY (BBC)
2. INVASION OF THE BODY SNATCHERS (1978 version)
3. LORD OF THE RINGS (Bakshi)
4. SUPERMAN (The Movie)
5. WATERSHIP DOWN (The Movie)

### BEST PROFESSIONAL:

#### ARTIST (44 to 71 noms.)

1. Vincent DiFate
2. Stephen Fabian
3. David Hardy
4. Boris Vallejo
5. Michael Whelan

#### BEST FANZINE:

##### (26 to 71 noms.)

1. Janus
2. Maya
3. Mota
4. SF Review
5. Twi-Ddu

### BEST EDITOR (52 to 150 noms.)

1. James Baen
2. Ben Bova
3. Terry Carr
4. Ed Ferman
5. George Selthors

#### BEST FAN:

##### ARTIST (24 to 64)

1. Jim Barker
2. Harry Bell
3. Alexis Gilliland
4. William Retsler
5. Stu Shiffman

#### BEST FAN:

##### WRITER (24 to 61)

1. Dick Gals
2. Leroy Kettle
3. David Langford
4. Bob Shaw
5. D. West

## NON-HUGO AWARDS

### JOHN W. CAMPBELL:

#### AWARD (54 to 75 noms.)

1. Stephen Donaldson
2. Cynthia Felice
3. James Hogan
4. Elizabeth Lynn
5. Barry Longyear
6. Charles Sheffield

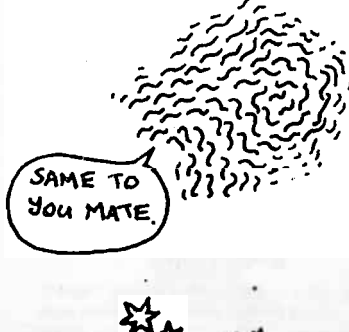
### GANDALF LIFE AWARD:

#### (31 to 73 noms.)

1. Ray Bradbury
2. Ursula Le Guin
3. Michael Moorcock
4. Jack Vance
5. Roger Zelazny

### GANDALF NOVEL AWARD: (20 to 44 noms.)

1. THE STAND — Stephen King



pgm



## 4 QUIDNUNCS...

SAINT CAMBER — Katherine Kurtz  
THE WHITE DRAGON — Anna McCaffrey  
GLORIANA — Michael Moorcock  
THE COURTS OF CHAOS — Roger Zelazny



WellCon is going ahead, despite a few problems (like Neumenon not coming out regularly and people being in the dark, and Mervyn having a few disappointments). Main details are:

DATE: Labour Weekend (October 20–22).

VENUE: Grand Hotel, Willis St, Wellington, NZ.

MEMBERSHIP: \$15 attending/\$5 supporting

(Cheques should be made out to WellCon)

ADDRESS: PO Box 19047, Wellington, NZ.

MAIN ORGANISER: Mervyn Barrett (address as above; phone WGTN 844 541 home).

PROGRAMME: Displays, panel discussions, talks, films, food, fun, getting to know each other.

ART DISPLAY: Brian Thurgood is the main organiser for this (Colin Wilson may not be in NZ at the time). Do Not Send Art to me Yet.

Send details, sizes, type of display equipment required and I will forward further details.

WRAP-UP: "I point out that although this is the first Convention I'm sure it won't be the last. The reaction I'm hoping for is, "Well, that was a great convention, but it could have done with more (or less) of this or that. I'll help organise the next one..." We will make it as much about sf as possible, but will allow space for socialising – the main focus for many people." MB\*

### MINIATURES

Publishing rights to **THE FINAL DANGEROUS VISIONS**, edited by Harlan Ellison and the most eagerly anticipated anthology "of the last decade", have been sold to Berkley Books for \$50,000. This

is the third time rights have changed hands since the book's initial announcement in 1972. Berkley plan to publish it in 3 volumes in 1980.

Larry Niven celebrated the completion of **THE RINGWORLD ENGINEERS**, a 100,000 word sequel to **RINGWORLD** with a champagne party recently. Galileo will serialise the book. Holt have a hardcover edition planned for 1980, and Del Rey will do the paperback a year later.

Omni has been "incredibly successful" as a commercial venture. The percentage of newsstand sales has remained constant at about 75% (far better than most magazines, especially sf), thanks to sophisticated circulation control. About 1¼ million copies are being printed and they have a subscription list of around 125,000.

In contrast, **Heavy Metal** had a 1978 paid circulation of 202,818 and a newsstand sale rate of 50%, with 33,169 subscribers. **Starlog** had 8 1978 issues, a paid circulation of 155,770, a newsstand sale rate of 52% and a subscription list of 11,917.

Robert Heinlein has finished a new novel and, unlike previous works, the publishing rights (both book and magazine serialization) will be auctioned.

Movie rights to Frank Herbert's **DUNE** have been bought by Dino DeLaurentis in what is reported to be the second biggest book/movie deal of all time (**JAWS** was the largest). Herbert will get over \$1,000,000 plus a percentage of the adjusted gross after 3 times negative cost. Herbert will be doing the film script for an additional fee.

Ron Graham, noted Australian fan and collector, died in February. He was a member of "First Fandom" and his collection is reported to be one of the most comprehensive in the world \*

(Most of the above information courtesy of *Locus*)

### BRITISH FANTASY AWARDS

The British Fantasy Awards 1977-1978 were presented by the British Fantasy Society at FantasyCon 5, held in Coventry in February. The placings were:

NOVEL: (First prize being the August Derleth Award)  
Stephen Donaldson **THE CHRONICLES OF THOMAS COVENANT**

2. Richard Cowper **THE ROAD TO CORLAY**

3. Michael Moorcock **GLORIANA**, or *The Unfulfilled Queen*

4. George R. R. Martin **DYING OF THE LIGHT**

5. Tanith Lee **THE QUEST OF THE WHITE WITCH**

SHORT STORY:

Harlan Ellison **Jeffery is Five (F&SF, July 1977)**

2. J. Michael Reaves **The Big Spell (WEIRD HEROES 8, ed. Byron Preiss)**

3. Ramsey Campbell **The Changer of Names (SWORDS AGAINST DARKNESS, Vol. 2)**

4. Stephen Donaldson **The Lady in White (F&SF, Feb. 1978)**

5. Michael Bishop **Within The Walls of Tyre (Weirdbook 13, ed. W. Paul Ganley)**

FILM: (Only four films nominated)

Stephen Spielberg **CLOSE ENCOUNTERS OF THE THIRD KIND (Columbia/EMI)**

2. George Lucas **STAR WARS (20th Century Fox)**

3. Jerzy Skolimoski **THE SHOUT (Rank)**

4. David Cronenberg **RABID (Alpha)**

Continued on page 27...





Jim Barker, 113 Windsor Rd, Falkirk, FK1 5DB  
Central Scotland. (17/1/79)

Hi! Happy New Year! Many thanks indeed for the copies of Noumenon you've been sending my way. I'm sorry to take so long replying but I've been literally up to the eyeballs with work (indeed I still am) and I put off writing... and put it off... and... Don't worry, you're not alone. I have a six inch closely-spaced list of people to whom I owe letters or artwork. Still, I'm gradually whittling it down.

Rather than try and loc all the issues individually, I'll just say that I enjoyed each and every one of them. Enclosed are a few fillos I hope you can use. Also, you may know that Chris Evans and I do a strip called *Half-Life* for the BSFA Vector. Chris says it's alright for me to offer you bromides of the strips to reprint if you'd like them - hope you do.

*\*\* Well, what an enormous pleasure and surprise to receive some art from you and, as far as I'm concerned, so soon after me sending copies of Noumenon. Many thanks and I'm pleased to use the Half-Life strips. \*\**

Cuyler Warnell Brooks, Jr, 713 Paul Street, Newport News, Va. 23605, U.S.A. (23/1/79)

Much thanks for Noumenon 26 -- good to see the kind words about *It Comes In The Mail*. Did I tell you I finally got the album *THE KING OF ELFLAND'S DAUGHTER* that you reviewed? I played a tape of it for some Atlanta fans over the Christmas holidays and they liked it too; I had to leave the tape for them to copy.

In spite of you and Brosnan, I preferred *CLOSE ENCOUNTERS* to *STAR WARS*. I don't see that the one had more than the other of the "sentimental schmaltz" (as compared to hardnosed, realistic schmaltz?) that supposedly "pervades so much of American life and art." Both are popular because of the spectacular effects, in my opinion, but I would have enjoyed *CLOSE ENCOUNTERS* just as much without the special effects, while *STAR WARS* without the special effects wouldn't even make a good half-hour TV show.

I agree with Brosnan about *BATTLESTAR GALACTICA* though -- it gets ever sillier and I gave up watching it after the first half of the double episode

where Patrick MacNee plays the silly super-alien Count Iblis.

Good interview with Herbert, but I think he is a bit too easy on Nixon. I don't think he was any worse than Johnson, just clumsier, but I don't see that that was any reason for pardoning him. This business about Nixon being "a product of the culture" is a copout -- you could just as well say the same about Hitler or Torquemada.

Good column by Treadway. The Art book I have been most impressed by lately is Peacock Press's *FANTASTIC ART OF SULAMITH WULF-ANG*. I have an old artfolio of hers that I found in a junk store in Atlanta years ago. I was amazed to learn she is still alive and working.

Another recent art book of note is Paul Skeeter's *SIDNEY H SIME, MASTER OF FANTASY* from the Ward Ritchie Press, very much like a Peacock Press book in format. I hear that Ward Ritchie has gone bankrupt, however, and the Sime book has appeared on remainder lists in the last month at \$1.49 (list was \$10). I think this is the best book I have ever seen remaindered so fast! It even has some colour plates.

*\*\* What's this? I don't think I've ever said I prefer STAR WARS to CLOSE ENCOUNTERS. I have strong reservations about both and my comments at the end of John's letter were mainly about John's reservations, not his first paragraph. See my review of CE3K in Noumenon 21 for my full "prejudices" and reservations. \*\**

WHAT I WANT TO DO IS  
TEAR DOWN THESE FANZINE  
REVIEWS, AND BUILD SOME  
HIGH-RISE LOCS IN THEIR  
PLACE



## 6 LETTERS...

Colin Lester, *Pierrot Publishing*, 17 Oakley Road, London N.1., England (23/2/79)

Many thanks for the latest issue of *Noumenon* -- sorry to hear of your tribulations. Here's hoping later 1979 treats you better than the earliest part. The issue is in any case a fine one, as usual.

Glad to hear you enjoyed *ISFY*, and find it useful. As you suggest, the designer was responsible for lack of guest writers' credits; also for lack of illustration credits (I went through the illos searching out the origin and artist, etc, and made up the credits page when I realised they'd not been credited on the illos themselves); also for the choice and disposition of illustrations.

The publisher cut, at a late stage, three-quarters of my *Stop-Press* pages, with the latest information available at that time. He also decided that there was no space for the Index of professionals I had compiled. However, as Peter Nicholls said in his *Guardian* review of the book, it would undoubtedly be useful, so I've had it duplicated and it's available at cost to anyone interested (£0.40 UK; overseas £0.50 surface, £1.00 air). It runs to 35pp A4.

I have not yet had a contract for the second issue, and so have had to take a full-time job, there being insufficient income from my freelance work alone (I'm now editor of a trade journal). *Pierrot* are however negotiating with the American trade publisher and I have hopes of being able to produce *ISFY* 2 sometime around spring (northern hemisphere) next year, working in spare time. Certainly most of my correspondents are still in touch.

Many thanks for the kind words in your review Brian.

The sf issue of *Pacific Quarterly* is now being set, and should be out in July: criticism by Patricia Warrick, Darko Suvin, David Wingrove; interview by Zoran Zivkovic with Stanislaw Lem; fiction by Vladimir Colin, Hanmura Ryo, and Elizabeth Meares (NZ); poetry by Norman Talbot, Peter Redgrove, Michael Bishop, Ruth Fainlight, Norman Simms; and more.

*\*\*Good luck with negotiations and I hope ISFY does become an annual event. Thanks also for the explanation of where things went slightly wrong.\*\**

David Truesdale, 7627 Bannister Rd., Kansas City, MO 64134, U.S.A. (28/4/79)

Well, it's been quite a while since I've made any sort of contact with you, but I feel better already. *Noumenon* has improved so much of late that it would be a fannish crime not to at least drop you a line letting you know your efforts are much appreciated.

It's early on a Saturday morning here, the blue sky is cloudless and the sun is shining, but it's rather chilly. I had a terrible nightmare last night, was so horribly frightened by what my mind had conjured that I lay awake from 4.00 a.m. till 6.00 a.m., with the light on, dozing. That sort of thing rarely happens to me, if ever, but this horrifying scenario scared

the peewaddin' right out of me. So that's why, in part, I'm up and at the typer so early today. Don't expect a coherent loc, this is just a series of thoughts and impressions and ramblings of things in general and in specific re science fiction, me, and *Noumenon*.

Hmmm, I see by issue 27/28 that *Tangent* 7/8 is in your fanzine section. My ghod, that issue came out July of 1977! There was to have been one more large, fantastic issue of *Tangent* last year, but due to lack of enough finances, a reasonable printer, and my move from Oshkosh, Wisconsin, to Kansas City in order to put together the **STARLOG SCIENCE FICTION YEARBOOK** (plug), I was forced to give it up. Too bad. I had a 13,500 word interview with Andrew Offutt which will now be appearing in the very next *SFR* (with a C.J. Cherryh introduction), a 23,000 word David Gerrold interview, which probably makes it the longest interview ever done with a sf personality (and which no one seems to want to publish because of its length), along with other material by Michael Bishop, Richard Lupoff, A.J. Budrys, Spider Robinson, Darrell Schweitzer and others. But I finally sent it all back earlier this year. Would have been a heck of a way to close a fanpubbing career (at least a 200 page effort!), but it just wasn't to be. So, while I thank you for mentioning *Tangent* one last time, it would seem that for at least the nonce the zine is defunct.

And while I'm speaking of the **STARLOG SF YEARBOOK**, I might add that Harry Warner, Mike Glicksohn and I did the writing of the Fandom section. Harry did a general intro, Mike took care of the fan funds and special projects, fannish zines around the world, and I did the genres. Of the ten I had room for, *Noumenon* received a very favourable review. So I thank you doubly for continuing to send me your fine magazine when I have been far too negligent in my response for same. The **YEARBOOK** will be on sale around the middle of July and will in no way be like Colin Lester's **INTERNATIONAL SF YEARBOOK**. It is crucial to understand that he attempted a *comprehensive* effort, while I am taking an entirely different approach. We are *representative*, NOT all inclusive. It is impossible to get everything, in all categories, year after year.

All I'm trying to do with this **YEARBOOK** is give the general reader, as well as the insider, a survey, a guidebook, a historical overview of what each year in sf/fantasy was about. We're not so much interested in the dry facts and figures of publishing, etc., as we are the forces, the thinking, the issues that contributed to making each year what it was. As such, our format reflects that philosophy. The **YEARBOOK** will be in large trade paperback format with many photos, book cover reprints and original artwork, much in colour (featuring a beautiful full-colour Michael Whelan centerspread), and features reports on virtually all aspects of sf. What we have not included this year, we'll rotate and cover next year; what needs emphasis next year will be emphasized, just as what made the sf year this year (1978, that is) was emphasized.

There are four special "Perspectives" articles, written by Frederik Pohl, Andrew Offutt, David

Gerrold, and Harlan Ellison, each speaking directly to something each of them wanted to say. They are, needless to say, thought-provoking, varied, and fascinating reading.

A.J. Budrys, George R.R. Martin, and Pocket Books new sf editor David Hartwell each tell what they thought of the sf fiction of last year. I do a short report on the half-dozen "Best Of" collections; Bruce Pelz covers Small Press items for '78; World SF Executive Secretary Dr Elizabeth Anne Hull tells what went down in the academic community; Joe Haldeman explains what the SFWA Grievance Committee's functions, goals, and problems were in '78; and Andrew Offutt wraps up the News: Literature section with a special Perspectives article on fantasy entitled "Fantasy, Heroes, and Bigotry."

And then there are sections on Movies, Recordings, Television, Art/Artists, Publications, Specialty Publications, Conventions (Jay Kay Klein has written a report on Australia's Unicorn from '78, complete with photos, for instance), Fandom, Special Events, and Awards -- all covered in an interview fashion with highlights, photos, and some listing of facts and figures and pertinent addresses where necessary.

So, while I think Mr Lester did a most admirable job -- and a most valuable one, too -- I do think that for what he tried to do, that is to say, cover everything, he didn't quite make it. I think comprehensive efforts are by their very nature doomed

to failure, and is the precise reason I chose to go a much more interesting and exciting and, in its own way, very valuable direction with the STARLOG YEARBOOK. I only tell you all this so that you will be able to approach the two projects knowing how and why they are very different, and should be treated as such. We just can't be reviewed, or criticized, for not including EVERYTHING when that was not the intention in the first place, right? You can't review a work of Harlan's from the standpoint of hard science fiction, when he writes social commentary and/or fantasy fiction, right? That's all I'm really trying to say. I s'pose.

Ah, my goodness, I see the time has flown, it's warming up outside, and the demons have fled my head, finally. Think I'll try to run some of the winter flab from off my middle, then settle in to watch some baseball on the tube. Take care, and thanks once more for Noumenon.

*\*\*What on Earth does the interview with Gerrold cover? Sounds like it would be a Yearbook in itself. Thanks for all the info on your project and the kind words about Noumenon -- with my publishing schedule N might almost qualify as a Yearbook too!\*\**

John Brosnan, 23 Lushington Road, London, NW 10, England (22/4/79)

Many thanks for Noumenon 27/28...I was beginning to wonder what had happened to you.

WHAT FIRST ATTRACTED YOU  
TO SF, HACK?

WHEN I WAS A SMALL BOY I USED TO  
LOOK UP THE MOON AND MARVEL AT  
ITS GRANDER

I WOULD STARE AT  
IT FOR HOURS



CHRIS EVANS &  
JIM BARKER

IT PROVIDED THE INSPIRATION WHICH  
LATER LED ME TO BE A WRITER

AND INDEED, THIS INSPIRATION  
HAS NEVER LEFT ME!!

YEP.. YOU'RE STILL AS BIG  
A LUNATIC AS EVER!!



# HALF-LIFE

The life & times  
of Elmer T. Hack



## 8 LETTERS...

Re the letter from Alan Dean Foster: he neglects to mention that **ALIEN** is simply a new expensive version of an old story -- alien monster loose on spaceship -- that bears a startling resemblance to both Van Vogt's **VOYAGE OF THE SPACE BEAGLE** and the 1950s cheap movie, **IT, THE TERROR FROM BEYOND SPACE**. The only twist in the tale is that the monster turns out to be the creation of human genetic engineering, the work of some evil corporation who hope to exploit the thing as a weapon. Still, if **ALIEN** is as "mature" as Foster claims I hope it will be a big success and start the sf movie trend going in another direction, away from the mindless **BATTLESTAR GALACTICA**, **HUMANOID**, **STARCRAASH**, etc, cycle that it seems to be trapped in at the moment. A truly adult sf movie would be quite an innovation.

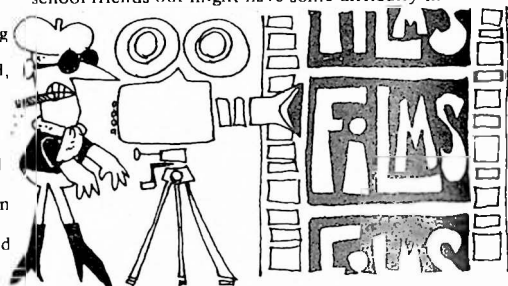
Another sf film that might turn out to be interesting is **SATURN 3** which, like **ALIEN**, was also filmed at Shepperton studios in London. What makes it different is that the story and screenplay were written by Kingsley Amis's little boy Martin (Chris Priest's greatest fan). Like **ALIEN** it's an sf/horror movie and stars...arghhh...Farrah Fawcett Majors, but even so it might surprise us. Originally it was supposed to be directed by John Barry, the set designer on **STAR WARS**, **SUPERMAN** etc, but after a few weeks he threw in the towel and left the picture. I heard a rumour that he was unable to cope with both Ms Majors and Harvey Keitel, both of whom were being excessively 'Hollywood'...but also heard that the problem was caused by a disagreement with the producer, Stanley Donen, so who knows what the real story is or was...

Uh oh, checking up a back issue of Screen International I see I was wrong about the script credits; little Martin Amis did write the screenplay but the original story treatment was written by John Barry. Strangely enough the credits don't include one for director after Barry left...I suppose Donen himself took over, though I did hear that Kirk Douglas, another of the stars, directed the film for a few days immediately after Barry left. As I said, the film should be interesting, for a variety of reasons.

Still on Foster's letter: all the prints of **FORBIDDEN PLANET** that used to circulate in Australia, and presumably New Zealand, lacked the scenes showing the Monster from the Id. Yet another example of the handiwork of Oz's late, lamented film censors. I never saw a complete version of **FORBIDDEN PLANET** until I got to England. Ironically the picture is probably better *without* those scenes... the Disney-type creature is a bit of a letdown after the marvellous build-up. They should never have shown the monster at all but apparently the MGM executives insisted upon it "Who will pay good money to go see a monster that isn't there?"

Reminds me of what the censors did to **FROM RUSSIA WITH LOVE** in Australia. Until I saw it in England I never could work out what happened between James Bond and Red Grant in the climatic fight on the train... in the Australian version you see

the gas bomb go off, the lights are shot out and the next moment Grant is dead -- the actual fight sequence is cut out. No wonder going to the movies is Australia was such an exciting experience; one never knew when the censors were going to strike next. Whenever a character suddenly disappeared in the middle of a scene you knew something violent must have occurred. Invariably it involved a knife -- guns were okay but knives were a no no as far as the censors were concerned, the reasoning being that little boys could get hold of knives and murder their school friends but might have some difficulty in



obtaining machine guns, etc. Perhaps that's why Red Grant and his lethal wristwatch with its built-in strangling wire disappeared from **FROM RUSSIA WITH LOVE** -- every kid on the block was capable of making one. (I spent years trying to make little knives come out of the toe-caps of my shoes, without success).

*\*\* Well, if you wondered what happened between 26 and 27/28, what did you think about this gap? Thanks for writing another informative letter to us still down in the colonies. \*\**

John Noble, 274 Jamieson Street, Broken Hill, NSW 2880, Australia, (3/4/79).

Noumenon 27/28. I like the cover -- it inspires the evil in me. I'll use the idea in **Dungeons & Dragons** some time.

Garry Tee's account of Janssky reminds me of a tale I once read, viz. that the transistor was invented in the late '20s or early '30s but no one had any use for it. Then it was reinvented in Bell Laboratories in 1949 but everyone had forgotten the original invention. It was only in the last decade or so that the original patent was rediscovered. Inventions have their time. A.G. Bell only invented the telephone by half an hour -- he patented his device ½ hour before someone else did.

I thought all Chinese dragons were aquatic, and often wingless as well.

Garry Tee, Flat 3, 7 Domain St, Devonport, Auckland 9, New Zealand, (10/4/79).

John Varley's first story collection **THE PERSISTENCE OF VISION** was praised very highly by Spider Robinson in **Analog** (September 1978). The English edition, entitled **THE HALL OF THE**

**MARTIAN KINGS**, was reviewed enthusiastically in *Noumenon* 27/28, and so immediately after reading it I went to my bookshop to order a copy. The girl in the bookshop telephoned the local agent for Sidgwick & Jackson, but it took about 10 minutes talking with the agent before he would admit that such a book had been published by that firm. He then denied lengthily that it had ever been issued in NZ, but I relayed to him the information that the review in *Noumenon* had given the price in NZ dollars (\$12.65). Then he said that it was sold out. After several minutes further arguing, the agent consented grudgingly to accept an order through my bookshop, but warned that it would take 12 weeks for it to be delivered.

Several weeks later I described that encounter to a friend, who told me that he had bought an English paperback edition at a local shop; but it has now sold out.

And some people wonder why the publishing trade is not flourishing?

*\*\* Is anyone out there listening...? \*\**

Don D'Amassa, 19 Angell Drive, East Providence, Rhode Island, 02914, U.S.A. (7/1/79).

Two issues of *Noumenon* arrived this week, catching me at just the right time. I have been pretty well inactive these past few weeks/months except for a reviewzine that I am trying to run with some degree of solvency. But since *Noumenon* is one of the few fanzines that I would really hate to stop receiving, I owe you at least a letter.

Issue 25: I think I disagree with you about the S/M in Janet Morris. I agree completely that brutal sex is a fact of life in many primitive cultures, and that it should not be glossed over when writing about one. But there's a difference between portraying the brutalization of people in a realistic manner and exploring it in lingering detail for obviously erotic purposes. Morris is a better writer in many ways than Norman, but she seems still intent on using brutalization rather than good writing as a selling point. That's her prerogative, and the readers', but I still don't have to like it.

I know I disagree with David Wingrove. **LIZARD** is the best album by **KING CRIMSON**, not **IN THE HALL...**

Chris Fountain would probably want to know that the third Foster Flinx novel, **THE END OF THE MATTER**, is now out in paperback from Del Rey/Ballantine. But Chris should also know that **MARTIANS GO HOME** isn't supposed to have a conclusive ending, that the whole point of the novel is that we never do know from whence the alleged Martians have come.

Issue 26: Jon Noble wants to know what the other Lafayette O'Leary stories were. The book titles of the trilogy are: **THE WORLD SHUFFLER**, **THE TIME BENDER**, and **THE SHAPE CHANGER**. They are all very funny and among the best stuff Laumer ever wrote.

Chris Fountain wonders what would be the source of the negative income tax mentioned by Mack Rey-

nolds, among others. Well, it's been a long time since I've read any Reynolds, but I remember at least one book in which he explains that the federal government allowed corporations to pay their taxes in stock and eventually gained control of all of the big ones. This meant that the public owned the companies through the government. Therefore, the receipts a company acquired from the public could be returned directly to the public as negative income tax.

The review of Brunner's **THE TELEPATHIST** mentions that it was published before his most famous novels. Well, that's true, I suppose, but it shouldn't be forgotten that **THE TELEPATHIST** was a Hugo nominee in its time, under the title **THE WHOLE MAN**.

*\*\* Yes, it all depends what words like brutalization, exotic, sexual and realistic represent to each person, and what moralistic code underlies that person's "world-view." \*\**

Chas Jensen, PO Box 434, Norwood, Adelaide 5067, Australia, (7/1/79).

Thanks for *Noumenon* 26. Most interesting, of course, was the interview with Frank Herbert with its sidelights on the method of writing he sometimes employs. I got the feeling, not from anything that was stated but more from the way Herbert answered some questions, that he was either very tired when the interview was recorded, or he was laughing enough that he did not have time to expand some statements. It seemed most noticeable in the section where he was talking about the adaptation of **DUNE** to the screen and the problems and delays that seemed to have been part of the planning. Not that putting such a tightknit and complex novel into a film lasting less than two hours wouldn't prove a monumental task... it would. I think that, like Lucas, setting and location is going to prove a little difficult and the producers may end up using about six of the world's deserts to get all the aspects of **DUNE** into the film. Shifting around something as complex as that aristocratic society could prove tricky and/or expensive.

A film of **DUNE** is a fascinating problem to try and contemplate. When I stopped and thought about the technology in the book and the current

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## 10 LETTERS...

level of technology in film making, there are some things that are going to prove to be large headaches to reproduce convincingly, for instance the ornithopters. To show them in flight and still be able to show people getting in and out of them in a convincing fashion will be an interesting challenge. Strangely, the worms may not prove to be too difficult, with the sophistication that back-projection and animation have reached in the last decade. A main problem will not be the technology or the setting, but the convoluted plotting and action of the novel. To compress the whole of the novel into a single film of acceptable commercial standard and length would almost totally destroy the possibility of having anything other than "hero and villain" style and characterisation.

*\*\* Chas also went on at some length in reply to Chris Fountain's letter but, as Chas didn't realise Air New Zealand was a government 'business' he got on the wrong track slightly.*

Peter Toluzzi, 29 Moira Cres., Randwick, NSW 2031, Australia (17/11/78)

We seem to have extremely similar musical tastes, especially in what David Wingrove calls "pomp rock." How do you manage to keep up in NZ without import shops? I haven't been keeping up with the reprints from Vector but the last was extremely impressive, particularly the section on GENESIS, who are arguably my favourite group. I have never yet come across a reviewer who was able to analyze their lyrics and do them justice, and at the same time give true credit to their musical innovation, but Wingrove succeeded admirably! I will really have to get into those back issues (I seem to remember the section on HAWKWIND was outstanding) and this should be easier for me to do now that Carey Hanfield is living in Sydney. I'm also glad to find that someone else is into the genius of Al DiMeola...did you know that he's only 22? I shudder to think of what he'll be like in a few years!

For me, the most impressive feature about Noumenon (aside from, of course, the appearance, which is enough to make any budding faned give up for good) is the review sections. It's hard to be objective about reviews in that a good review is usually one that you agree with, and vice versa; the only reviewer who impresses me consistently, regardless of what I thought of the book, is Spider Robinson. The reviews in N 25 were good to read, informative and opinionated, while seeming free of prejudice (a rare thing in reviewers these days, especially music reviewers!). I thought you were a bit hard on WAR OF THE WORLDS. Bruce Ferguson's review of INFERNO was one of the most evenly balanced I've read of that book.

However, my one bone of contention with Cathy McGuire re her review of WHERE LATE THE SWEET BIRDS SANG. I didn't find the book "hard to put down", it took me three weeks to finish it. The plot absolutely crawled along that is, when it moved lin-

eally instead of the all-to-frequent jumps in character and setting. As to a "plausible" collapse of civilisation, Wilhelm doesn't show it, and I couldn't see how to get there from here. To give her credit where due, the clone society she postulates is convincing and plausible, but the story line is not really; she could have done so much more with her clones! (See, for example, Nine Lives by Ursula Le Guin, a short story which tells us more about her clones than this long novel manages, while keeping the reader's interest high). Still, opinions are opinions.

*\*\* People are saying such nice things this issue. So perhaps all the trials and tribulations recede into the background and that's why I happily continue to publish as much and as often as circumstances permit, even when those circumstances take on mammoth proportions. \*\**

Mathew Gardiner-Hill, C/- International House, 27 Whitaker Place, Auckland 1, New Zealand (25/2/79).

Jumbled up in my pile of New Year resolutions was one that stated "I must subscribe to Noumenon." I decided the best time to do this was when I arrived at Auckland. And then, horror of horrors: I forgot the address. "No problem," I naively think, "I'll go to the library. If Hastings subscribes, Auckland is sure to." Suffice to say I was wrong.

The next step was to go and buy one. Well to cut a long story short, on the table in front of me is N 27/28, purchased in the 15th bookshop I found.

Some brief comments now: Sphere SF I bought Ellison's DANGEROUS VISIONS but it wasn't part of a special display stand and I found Zelazny's SIGN OF THE UNICORN tucked away in the University Book Shop. I haven't seen the display stand in any of the shops with SF but I have been told it should be coming soon.

I noticed Noumenon's honorable mention in the VISUAL ENCYCLOPEDIA OF SCIENCE FICTION. Fame at last eh? With this letter is the long-time coming subscription. Keep up the good work.

*\*\* Curious, I think to myself. Auckland Public Library does subscribe, so I wonder where they keep the issues. Perhaps they've an sf gremlin in the vaults. \*\**

Michael Newbery, 111 Houghton Bay Road, Wellington, New Zealand, (1/4/79).

This loc is a little tardy 'cause I have recently been constructing a dungeon (you can't get the dwarves y'know). It has been over a YEAR since we last had a Colin Wilson cover. Can't you weld him to a desk or something? How about a nice wraparound dragon?

And so to the movies. Alright, I confess, I have been to see SUPERMAN and WARLORDS OF ATLANTIS and I found them good, tho' I did manage to reduce the one metre (not one foot! we iz metrikated now) pile of books to a few cm or so in the meantime. Apart from the tedious title sequence -- very clever but way overdone -- SUPERMAN was delightful. Roll on part two. I also liked the rather effete way the octopus in WARLORDS swung approx. 5 tonnes of gold statue about as it demolished the



boat

Not everyone who finished **THE WORM** liked it, Greg. Whatever its merits, and I do admit it has some, the totally oppressive attitude to the peasants of Juss, Spitfire et alia (the good guys remember) I find hard to take, and Big Brother notwithstanding, I do not regard a constant state of war as a desirable state. If you want dense prose try **GORMENGHAST** by Mervyn Peake (the *only* work of fantasy I would compare to **TLOTR**, and it is utterly different).

Had a very interesting conversation recently with a computer engineer (maintenance, not design, praise be). This guy was fascinated by the idea of robots, specifically the notion of having a nice shiny automaton running around doing menial jobs for him. He objected when I suggested that since such a beast as he described must of necessity be very general purpose, therefore very expensive, it would be preferable to eliminate the menial tasks. He wanted a robot! If this was not simply a case of technophilia then what he really wanted was a slave. It seems a pity that Karel Capek has imprinted no more than a name on the collective consciousness.

*\*\*How about a nice wraparound mountain?\**

Graham Ferner, 26 MacNay Way, Murrays Bay, Auckland 10, New Zealand.

I'm a great fan of your magazine. I think it's straight forward and informative. It's definitely the best sf Mag in the country. I'm just a small collector of sf magazines, fanzines, film stills, models and

books, etc.

I run a small Fan Association called the Martian Way -- it has 6 members at present and is growing.

I hope you continue to have success with Noumenon.

Ralph Silverton, 47 Turramurra Ave, Turramurra, NSW 2074, Australia (27/4/79).

Re Wingrove's series on sf rock, I have found that a number of bands prominent in the field have been excluded; e.g. CYBERNAUT, a Melbourne group who have released two albums. Their self-titled debut album dealt with everything from Norse Mythology to **DUNE**. Their second album, **COLLOSSUS**, was in the same vein. Mainly synthesized instrumentals.

Brian Eno has two new records out - **MUSIC FOR FILMS** and **MUSIC FOR AIRPORTS**. Eno had previously tried to sell his work to a Muzak organisation, but was told his music was unsuitable. Maybe he's still trying.

A discrepancy in Wingrove's column in N 27/28 was his reference to **HAWKWIND**. They have recently changed their name to **THE HAWKLORDS** (pretentious would be putting it lightly). Their self-titled new album is out, excerpts of which I have heard on Sydney radio-station 2JJ. It's pretty unremarkable, really.

Talking about 2JJ, it's worth listening to if you can pick it up out NZ way. So far they've had interviews with Phil Manzanera, Steve Hillage, Brian Eno and Bob Calvert of **HAWKLORDS** (not to mention Brian Aldiss). They have also aired the



## 12 LETTERS...

recorded versions of works by Bradbury, Heinlein, Vonnegut and Lovecraft.

I remember some time ago that Rollo Treadway (what's his real name?) was taking a look at prozine art. His views on the "fine" art to be found in Omni would be interesting. Anyway, I've just about run out of useless information, so farewell.

*\*\* David's articles are based on what's available in Britain. If you'd like to keep him up to date on what's happening elsewhere, write and offer to send copies of relevant albums. He will probably respond quite favourably by sending copies of albums you want in return.*

*Hope Rollo's (what real name?!) column in this issue is satisfactory. \*\**

**Bruce Ferguson, 13 Burnside St., Lower Hutt, New Zealand.**

In N 27/28 the item on World SF was interesting. In NZ how many would classify as sf professionals? You have my support to be NZ co-ordinator or whatever. Just give a bit of warning about any financial obligations. I would also be interested in being a member. My grandiose dreams of writing sf have faded as I grow older, but maybe oneday...

I had a browse through Colin Lester's **YEAR-BOOK** and was impressed by the inclusion of Noumenon artwork and the praise he gave your mag. I hope you benefit from the publicity. Just to make you feel better, I feel the praise was justified.

Whatever has happened to Colin Wilson. In Noumenon's early days his artwork was a highlight of any issue while now all we see of his work is the usual headlines. You have some excellent artists contributing now, so Colin's absence is lessened in effect, but it would still be nice to see some more of his work. He appears to have reduced his output for Strips too.

I would also like to place a plea in for Messrs Fountain and Freshwater to return to the pages of Noumenon. I miss seeing the three F's listed in the names of reviewers.

*\*\* So what's with this Wilson guy - you want the brilliant words or the pretty pictures? Anyway, what's that on the cover? And haven't you looked at the review column yet? Sheesh, some of our correspondents ain't got no foresight. \*\**

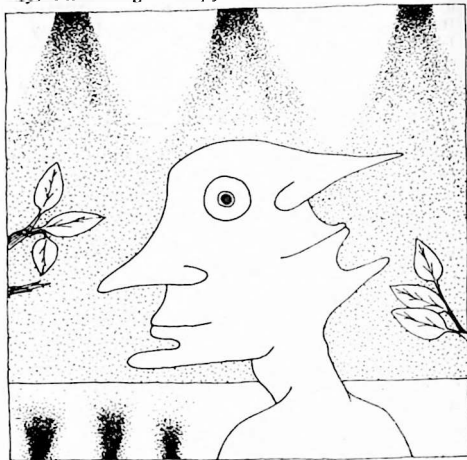
**Steven J. Green, 33 Scott Road, Olton, Solihull, Warwickshire, B92 7LQ, England.**

Many thanks for Noumenon 27/28, which arrived this morning with a very intriguing brown stain on envelope and front cover (still, it arrived in virtually one piece, which is quite an achievement for our postal service).

Before I comment on a few points raised inside, was the **Closer To The Edge** listed in your fanzine column the one I produce, or do I have an Aussie rival with the same title? Anyway, I hope to get another issue (ish 4 to be precise) out later this

year; meanwhile my reviewcol "Reality Plus" should remain in **Matrix** as of the May/June issue (pressure of work meant I couldn't do much reviewing at all for the last couple of months).

Peter Graham might find Robert Temple's **THE SIRIUS MYSTERY** of interest re his mer-man theory. I haven't got a copy at hand, but from what I



remember from the talk Robert gave to the Birmingham sf Group a year or so back, it contains proof that a remote tribe in Africa had astronomical information on Sirius's binary twin decades before the western world even knew there was one, all supposedly handed over to the tribe by visiting fish-tailed extraterrestrials. Nice idea, anyhow....

Can't say I agree with David Bimler's views on the **WAR OF THE WORLDS** album: personally, I think it's well worth the admittedly high price tag. Richard Burton is a narrator I rarely tire of, and both Justin Haywood and David Essex are excellent (I also like Julie Covington, but she hardly counts with the tiny part she's given in WOTW; a couple of "no, no's," and they drop the roof on her). Okay, maybe it's not the kind of record that you'll play over and over again every day, but how many records are?

Nice illo from Sphere on page 3, though god (or maybe the artist) only knows what it's meant to be. Sphere have a fairly substantial sf line in the UK at present, but any publisher who re-designs the cover of **DAMNATION ALLEY** so that Roger Zelazny's name is overshadowed by the words "From the Publishers of **STAR WARS**" deserves my contempt -- and gets it. Incidentally, Sphere have just bought the rights to **THE EMPIRE STRIKES BACK** for a six-figure sum which, I'm told, is a helluva lot more than they intended to pay. Oh well, roll on "From the publishers of **STAR WARS** and **THE UNFILMED SEQUEL** by Alan Dean Foster and **THE EMPIRE STRIKES BACK**" on the cover of every sf book from Sphere....

To Alan: **FORBIDDEN PLANET** has been on British television plenty of times (though still not enough times to satisfy me), and the ID attack was in every time. It's one of the best scenes in the movie.

Re Rollo's review of Rob Holdstock's **ENCYCLOPEDIA OF SCIENCE FICTION**: from what I hear, Rob was against that title (a publisher decision) because he considered it not to be "essentially what the title suggests," and a lot of people agree with him. Anyhow, watch out for Peter Nicholl's encyclopedia, due sometime later this year -- the photostated pages I've seen look excellent, and exactly what the title will suggest.

Note to Brian Strong: nope, there are no UK equivalents to Analog et al, and haven't been since the burial of Keith Seddon's glossy Vortex. There was some rumour about Pete Weston taking it on (a rumour originating from Pete, naturally), but nothing came of it. Usual cause: publisher who didn't know a damn thing about sf, or even publishing; editor either too confined by policy or plain useless at editing, etc, etc. It's like some badly-written soap opera. The scenes change, the players are replaced, but the script remains the same.

Still, Mike Moorcock did play at resurrecting his New Worlds late last year -- maybe he might stop playing and really try. There hasn't been a truly innovative fiction magazine since NW (and no, I don't think Amazing Stories getting its old logo (and values?) back is innovative). I honestly doubt that anyone will ever bother to publish anything like Analog in the UK, though -- the market simply isn't there for that kind of format or that kind of editorial style. Something in the format of Omni might make it, with sf instead of science, but only if it catered for the sf/sf buffs, the STAR WARS and BATTLESTAR GALACTICA fans, et al. Without their support, it simply wouldn't get off the ground.

Britain is a notoriously bad market for sf, particularly sf fiction. Sure, we have our own shows (DR WHO, BLAKE'S 7) but it's the kind of sf that could easily be re-written into kitchen-sink drama, or westerns -- the only real sf content is the use of established sf props like rocket ships, clones and alien civilisations. Of the two, DR WHO is without doubt the better, and does at least try to have some kind of sf theme within the limitations of budget and audience response: BLAKE'S 7 is just plain *trying*. And if a decent show can't be financed (SPACE 1999, budgetwise, was an

expensive exception to that), the prospects of an sf magazine being at all successful are very slight indeed... Tough, but those are the facts.

**\*\*Yes, it was your *Closer to the Edge* -- must have me continents confused. \*\***

Geoff Holland, 7 Busby Place, Palmerston North, New Zealand (16/12/79).

Having been getting Noumenon since issue 13/14, I thought it was about time to air some thoughts, while at the same time renewing my sub and asking a few questions. First of all I must say how good Noumenon is: when it arrives in the mail everything else gets put aside for half-an-hour or so -- it's really informative and great value.

As a keen follower of sf I always try to get other people interested in it and so, at the school I teach at, I have helped get a Science Fiction Club going. It has been a hard club to run and I would be interested to hear of any ideas of what can be done at sf club meetings, especially if anyone has activities that might appeal to the younger sf fan. The club started late in 1977 with a small group of students interested in the role-playing game, Metamorphosis Alpha. This year, under the influence of STAR WARS, the club expanded to about 25 regular members, an equal mixture of the sexes, a 13-16 age group, and overall a very intelligent group. I wonder if sf has most of its appeal to the more creative and capable person?

The first activity we concentrated on this year was Crypt -- a game based on Dungeons which has been adapted for the DSIR computer. Through the help of a parent the club was able to use 4 terminals including a VDU for a couple of afternoons and be Heroes, Superheroes, Elves, etc, and watch the computer set traps and treasures for them. Once winter set in we all began preparing dungeons for the game Dungeons and Dragons and spent hours killing off everybody who entered them: with gelatinous cubes, orcs, and other dreaded things.

These games proved really popular for they allowed the imagination to expand and everyone was playing out their secret desires -- usually for great wealth and great fighting ability. Towards the end of the year we had a full scale battle along the Alf's Imperial Army line, rolled newspaper clubs and helmets. The 3rd formers took on the 5th formers over the issue of who should control the club.

# AUSTRALIAN

# SF

# NEWS

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Besides this we did some sf art work. One or two members are really talented and I hope to get some of their work to you next year. We compared ideas about books and authors and read each other's books: failed to get a story writing contest going; never produced the sf game that would have made us all wealthy; had a really enjoyable fancy dress party complete with a bright yellow sponge with slime green filling; and finally we have talked a lot and fantasised a great deal. I never had much idea of what to do and what I thought would happen often didn't -- our tastes varied widely, in particular in reading, where most of the club were into sword and sorcery, fantasy, or the space-opera type of sf.

Other things now. I have to take exception to CRF's review of DEUS IRAE. Certainly Zelazny and Dick have both written much better on their own but no way will I accept that Dick makes it crap. Dick knows how to collaborate; his THE GANYMEDE TAKEOVER with Ray Nelson is a superb book. Actually, I am a Philip K Dick fan and have copies of virtually everything he has written. Dick improves the more you read of him, as his constant themes come through, in particular his examinations of "reality." I'll write an article on him for you if you are interested.

Thanks to your pages I got onto Strips and through them onto Minotaur Imports of Australia. They have proved to have a great selection of sf related comics and posters, though the NZ customs is now sticking its nose in and making things difficult. Through them I have managed to build up a complete set of Heavy Metal which I guard with my life. Corben's DEN must be one of the best pieces of sf art work ever done -- it can now be ordered separately and is a must.

Finally, and mainly because I still haven't seen an update, here is my basic sf reading list. Add it to your files. To cut numbers down it includes novels only; where there is a series only the first one in the series is listed (the reader can go on if he wants to); only one book by any author; no fantasy; and of course only books that I have read.

DRAGONFLIGHT  
A MAZE OF DEATH  
DUNE  
CAT'S CRADLE  
RINGERWORLD  
TIGER TIGER  
THE IRON DREAM  
A TIME OF CHANGES  
THE FOREVER WAR  
OMNIVORE  
LITTLE FUZZY  
WAY STATION  
MAN PLUS  
THE TIME MACHINE  
THE LOST WORLD  
EARTH ABIDES  
CHILDHOOD'S END  
THE BLACK CLOUD  
THE MOON MAID

THE CAVES OF STEEL  
THE LEFT HAND OF DARKNESS  
MAKER OF UNIVERSES  
THE YEAR OF THE QUIET SUN  
A CANTICLE FOR LEIROWITZ  
THE QUEST OF THE DNA  
COWBOYS  
THE WORLD OF NULL-A  
NINE PRINCES IN AMBER  
WHERE LATE THE SWEET  
BIRDS SANG  
THE DAY OF THE TRIFFIDS  
A WREATH OF STARS  
A MIRROR FOR OBSERVERS  
STRANGER IN A STRANGE  
LAND  
THE INVINCIBLE  
BRAVE NEW WORLD

Well, that's it for the present, keep up the good work.

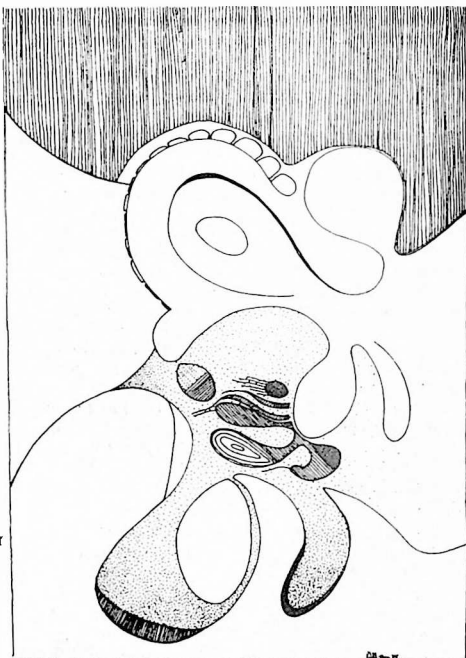
*\*\*Thanks for a chatty and informative letter. Yes, I'd appreciate an article on Dick if you've the time. I've looked around for a while and all I've seen so*

*far seem to miss capturing the full import of Dick's writing.*

*Re your sf club, a number of teacher guides are available nowadays, mostly from America. You could try the library service, if you haven't already. A few titles I know are:*

*TEACHING TOMORROW - Calkins/McGhan  
SCIENCE FICTION: History, Science, Vision - Scholes/Rabkin (reviewed in Noumenon 19)  
SCIENCE FICTION: An Introduction - Allen*

*And, of course, the journal Extrapolation, which lists and reviews most teaching aids. \*\**



Tom Cardy, 137 Richardson St, St Clair, Dunedin, New Zealand. (21/12/78)

After finally using my dollars in a proper (civilised?) manner I purchased five copies of Noumenon. It was the first time I had ever done so, even though I knew of your zine's existence since it began publication. I would honestly like to say (being a victim of the "they-do-better-overseas" disease) that N was way above my expectations. All the reviews, news, art, etc. are of a high standard. It is obvious your contributors have a great deal of knowledge on sf. I especially enjoy Rollo Treadway (is that his real name?).

Also, I'd like to tell you about a small fanzine called Worlds Beyond I've been producing down here lately. I've already got three issues (Oct. Nov. and Dec.) and using January as a break am

sweating to bring out a February ish. With a little luck around that time, I'll send you a few "introductory" issues and info on costs etc. Hopefully a few readers etc. may be interested...

Keep up the great work on a highly informative, friendly and entertaining zine. Easily one of the world's best. From a 'neo' who's broadening his horizons.

**\*\* And true to promise, Tom has sent copies of Worlds Beyond. It is typed on A4 with illos and headings inserted, and 'printed' by xeroxing (one side only) and stapling. (See also Rags, Solecism and Riches this issue -- if it makes it!)\*\***

Paul Leck, 115 Mooray Ave, Christchurch 5, New Zealand. (28/5/79)

Enclosed is the second issue in a new wave of fanzines from the South, *After-Image*. *Parsec*, *Neocortex* (which promises to be an amateur *Strips Strips* - very good art from the unknowns who want to be known) and the aging *Worlds Beyond* from the widely known Genfan (in my circles), Tom Cardy, who just spent a weekend up here from Dunedin to attend NASF's (a forgotten club?) first Christchurch meeting;

You'll surely vomit if you ever glimpse A-1 number one. Too informal you think? There are many who love it such as us editors who want to express ourselves. Anyway, it had to be done and if no one else would do it then we would.

I have much admiration for what Noumenon has done in the past and here's a long-awaited sub of 5 bucks (keep the rest) to keep up with you. Think you could send a small note of criticism? Do we deserve a mention in Noumenon? Come on... get those other Genfan the opportunity to express through A-1.

**\*\* What's this? New Wave in Noumenon? And After-Image? More xeroxed, typed past the margins, corrected in ballpoint, hand-drawn headings, lines and slants, one side of the paper, style fanzines? What did Arlo Guthrie say? And if two people do it, they're both queer. And if three people do it, then maybe it's a movement. Your brains have been warned.\*\***

Joanne Burger, 55 Blue Bonnet Ct, Lake Jackson, Texas 77566, USA. (10/12/78)

While reading N26, a couple of letters sparked the urge to write a Loc - this doesn't happen very often, you know, and this time you are the lucky recipient.

I am looking forward to Kees van Toorn's comments about the European scene. For some reason it is hard for US fen to find out what is going on in Europe. Language difficulties are part of the problem. Like so many Americans, I only speak American. I have a slight ability to read scientific German, but I use it so little that it can only be called slight. So I won't be able to do much more than look at the art and layout on fanzines in other tongues.

And then Ian McLachlan asked about distribution.

It sounds like distribution in NZ is about like it is in the US. Terrible. If you know something is coming out, you can keep an eye out for it. Or you can order it from F&SF Book Co, or find it at your local sf bookstore (if you are lucky enough to have one). But running across it by chance is just that, chancy. Even major publisher's distribution is terrible - some Ace books never hit the local newsstand, and if you don't get into Houston and the major bookstores, you will never see them. The smaller publishers, like Major, Pinnacle, Manor, etc. are even worse. The major bookstores don't always carry them. The local sf bookstore, Other Worlds, in Houston, does try to carry them, but they are hard to get. The smaller publishers are run on a shoestring, apparently, and orders get lost, etc.

Of course, our distributors are monopolies - and act like it. The newstands get what the distributors give them, to a large degree. And magazines are more profitable than paperbacks, so they push the zines more than the pbs. I have found a good newstand in Houston that carries a lot of sf, and even in a city of about 2 million, good newsstands are hard to find. Of course, eventually Other Worlds will get any book you want, but it can take awhile. The books will be on the newsstand for 2-4 months before they are shipped back to the publisher. And, of course, sometimes they sell out of a book.

#### WE ALSO HEARD FROM:

Gil Gaier (USA)

Ken Gorrie (NZ) "The cover of 27/28 was one of the best I've seen".

Peter Graham (NZ), who sent a lot.

Greg Hills (NZ), who sent realms!

Irwin Hirsch (Aust)

Rob Jackson (UK), who sent a marvelous form letter about why it's been 10 months since the last *Maya*.

G.J. Macdonald (NZ) "I'm still very impressed with the Noumenon output and really look forward to each issue."

Peter Matthews (NZ), who sent a poem and another illo. And yes, Peter, at last, your previous illos appear herein, direct from Colin Wilson's photo-reduction time-vaults. It's only been a year and a half, or so, hasn't it.

John Millard (Canada), who rightly said NZ people may know when Labour Weekend is, but not the rest of the world's billions. Thanks also for the clippings, John.

Marc Ortlieb (Aust)

Barbara Price (NZ) "I'm not reading much sf these days. I'm too busy living it. I have a full time job at Kimberly Psychopaedic Hospital. It is only attitudes engendered by sf that have helped me survive my first year."

Peter Singleton (UK)

Glen Webster (NZ)

And quite a few others; letters to appear next issue or sub renewals or whatever. Keep 'em coming folks.

# FREEDOM, FAITH, and RIGHTS

Along with STAR WARS, the science fiction film for 1978 was CLOSE ENCOUNTERS OF THE THIRD KIND and, indeed, early in 1979 we had our own (debuked by the establishment) UFO sightings in New Zealand. With the CE3K fever raging, I thought I might examine the contact theme in science fiction literature and discuss the theme at a meeting of the Millenium Science Fiction Club in Auckland. Rather than cover all the books which have dealt with the subject, I selected four to discuss.

My comments on three of those four books follow. The fourth was Pournelle and Niven's MOTE IN GOD'S EYE where I looked more at the construction of the novel than at the themes. The discussion was based more on lengthy quotes from the book which I felt not to be appropriate to the general thematic discussion I adopted with the other books.

Many readers may quibble with the approach that I have adopted. They may say I am too involved with religion, that I have ignored the science, that my approach has been more of a critic of literature than of science fiction. I may concede the first two as valid criticisms, but will defend the third and argue it.

I don't view science fiction as the *only* form of literary expression. It is one of many, and one which I enjoy most. So why do I read science fiction? Firstly, I like a good imaginative story. Secondly, I like a well written story. Thirdly, I like to think about what I'm reading. I like to toss the ideas about. I like to see what the author is saying about us.

Remember, the author does not come back from the future to tell us what it is all about. He takes a theme or an idea, and extrapolates upon it within the bounds of the situation he has created, which is generally a science-based one. Some writers cop out, and let their science solve the problem for them. Others, like Asimov in his robot stories, let the ingenuity of the human being solve the problem. And that is the essential element -- the human condition and how it fares. As I have said in my comments in Clarke's story, the question posed is "what is man?" It is a question endemic to all literature.

✧ ✧ ✧  
**CHILDHOOD'S END** by Arthur C. Clarke, first published in 1954, is recognised as one of the author's better efforts at booklength fiction.

The action of the book, which takes place over quite a lengthy time span and is divided into what one may call crucial episodes to the development of the story, commences approximately 30 years after 1945 -- say in the mid-1970's. We are looking at the first effort directed towards space exploration and the race is on between the USA and Russia. Suddenly from out of the sky appear monstrous starships whose arrival halts the liftoff and man realises that he is not alone.

Within the first few pages we are introduced to Clarke's use of anti-climax at a time when the reader should be milked for all he is worth. For a skim reader the book could be frustrating, for the anticlimactic climaxes are contained in a paragraph, or at most two, and could be easily

missed.

The next stage in the book takes us ahead five years. The Overlords -- as the starship occupants are named -- are well ensconced on the scene and have interfered very little in the way that Earth is run. They have nullified atomic weapons and blotted out the Sun for a while, but they seem to give the human race a chance and a choice before creating a disturbance. And certainly no harm results from the disturbance. The continuation of the wrongdoing on the part of the perpetrators carries within it its own problems. So in the main there is a large amount of freedom.

However, there is also fear. The Overlords use this fear as justification for not revealing their physical form. Perhaps they are right. The unifying effect of a common threat -- real or imagined -- cannot be denied. A common fear would have the same effect. And the Overlord's fear, if it may be called that, is realised with the kidnap of Stormgren, a U.N. official and a sort of liaison officer with Karellen, the Overlord leader. The kidnappers are an urban guerrilla movement; if Clarke had known such a term would become vogue I am sure he would have used it. Their complaint is the lack of choice that has followed upon the Overlord arrival. No longer will man be master of his own destiny.

Indeed, this is a vital concept, for much of Christian philosophy depends upon choice, and the importance of this concept of choice and its importance is highlighted in A CASE OF CONSCIENCE by James Blish, which we shall look at later.

The guerillas want to know what the Overlords look like but before they can get very far, Karellen arrives. He has a trace on Stormgren and although he doesn't eliminate the opposition he nullifies it by knowing who and where it is. It is during this part of the book that one of the most interesting moral codes of the Overlords comes to the fore. You may kill one another, says Karellen, but don't kill the beasts. Indeed, Karellen uses this as a personal direction -- you may be answerable to me, and indeed the effects upon the nervous system when a picador plunges his lance into the hump of the bull are universally felt throughout the plaza del toros.

Curiosity is not limited to the guerillas. Even Stormgren is curious to see the Overlords. However, Karellen makes it clear that this cannot occur for another 50 years. The reasons for this are obvious.

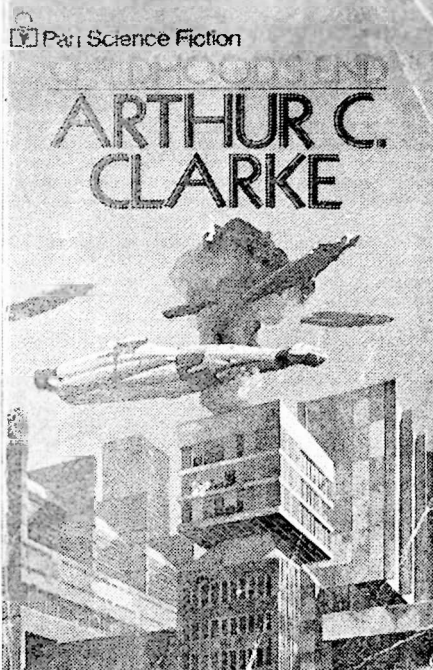
- a) there must be a world at peace
- b) there must be a high level of prosperity



- c) there must be a lack of normal fears and pressures
- d) civilisation must realise its ideals
- e) there must be an end to independence and a memory of what things were like.

Karellen also reveals his role as being that not of an Overlord but of a supervisor, even although his role seems to be that of a benign dictator. But Karellen gives a hint of the goals that must be achieved and refers ominously to the long memory of the human race. He refers to the foundation of a World State, to certain psychological changes, and to his "real world". He also, again ominously, reveals that the Overlords have had their failures.

Stormgren naively attempts to get a glimpse of the Overlords with the use of a concealed camera



We don't know if it was really successful, but later in the book Stormgren hints that he has an idea of the appearance of the Overlords. He also hints at the power of the Overlords to overcome myths and legends in much the same way that Karellen refers to race memories. It is quite obvious that the Overlords have some relevance to the dim and distant past of the human race -- and may have had a profound effect upon human development. Thus there is the suggestion at the end of Part One of the book that the appearance of the Overlords will not be entirely unfamiliar.

So at that stage what can we say about this story of contact with an alien species? We have a situation of benign supervision, minimal resistance, inter-

ference which is not major, and deprivation of some choice. The only actual contact is between one of the aliens, Karellen, and his liaison man, Stormgren. There is a positive reluctance, with reason, for the aliens to reveal themselves.

The story differs from the majority of alien contact stories which have gone before. Unlike the space opera of the preceding years the Overlords have not embarked upon bloody conquest, enslavement and territorial acquisition. Indeed, their presence heightens ideals, improves standards and enhances the quality of life. Their ships do not land and, unlike in CE3K, they do not "kidnap" people. Their advent is slow and precise. All is planned and yet there is a sense of déjà vu. Perhaps they are not as alien as all that. However, we are struck with the realisation that no man is an island and, with the exception of the Freedom League, the fear is not that invasion is imminent, but that there is a loss of freedom of choice and a loss of freedom from external interference. But is this loss so important?

For 50 years the race will have to suffer supervision. Those who do not know freedom -- those who follow on -- will never miss it. Indeed, is such a loss or ignorance so bad, for the freedoms with which the Overlords interfere have caused the human race much suffering during its existence. And is there a guarantee that the fact of revelation alone will bring about a change in the human condition. Or is the revelation the heralding of some evolution in the human condition -- a period akin to the Millennia

#### Part Two: The Golden Age

Clarke, in the first chapter of the second part of the book, presents us with one of the most beautifully constructed shocks in science fiction, if not in modern literature. The fact that we react as we do to ebon monsters with horns, wings and pointed tail makes this climax even more stunning. And if I criticise Clarke for his blasé approach to a climax, his offhanded throwaway lines, his anticlimactic climaxes, it is in this chapter that the particular style of writing adopted by Clark has such stunning impact. When Karellen asks for children to come into the ship he points a way to the future and perhaps uses the children to indicate that childhood tears are less deep seated than adult atavism.

But the most significant feature of Karellen's physical appearance is the question it poses. Admittedly the answer comes later in the book, but a reader cannot help but wonder:

a) had the Overlords, like the superbeings in 2001, been to Earth before to plant the seeds? Had their appearance been so terrible to primitive beings that the Overlords were incorporated into the Mythos as the source of all evil; was their appearance so astounding and shocking that it became a radical memory, symbolic of the quintessential evil one? Alternatively:

b) were the Overlords man's worst fears realised -- an anticipated racial memory? We have not seen "evil" personified before, but we recognise it for what it is when we do see it. Has Lucifer been cast as evil because his advent and physical manifest-

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ion on Earth heralds the end of the world. Perhaps John of Patmos confused the end of the world with the ultimate disaster and not the great evolutionary leap forward. Even though we have not seen the devil, we know from the beginning of time what the end will be: we always have. In our *deja vu* we equate the end of life as we know it on Earth with a being of Karellen's form. Our knowledge has been almost intuitive. Karellen's arrival heralds the end and our worst fears are realised.

Thus, when Karellen reveals himself in his beautiful splendour our reaction is that he is hideous, and that the end is just around the corner. The Overlords' arrival is followed by a material and social utopia, however -- the Millennium after Armageddon.

The advent of the new age wipes away the old myths. Clarke uses a highly developed science to conquer the misbeliefs and to establish true peace -- the sort of concept that would have recommended itself to John of Patmos and Blake were it not for the end of God also. The Christian millennium inextricably bound up with the triumph of Christ and the preparation of man for the last judgement. That a judgement does eventuate is not doubted. It is in fact the "devil" has triumphed which shows how Clarke has turned the tables.

However, Man still seeks the stars. There are those who still want to go to space, and speculation as to who the Overlords are is replaced by that of where they come from. Clarke uses very evocative language to enhance the desire for the stars as the Overlords ship departs.

The Overlords also seem to be interested in psychic phenomena. Their interest backfires some what when Jan Rodericks uses a seance to discover the location of their star -- NG5549672. The Overlords' interest is more than just a passing one, however. We find that the Overlords are taking dead specimens of Earth life onto their ships. This enables Rodericks to be smuggled aboard an Overlord craft and become the first (and only) human to go to the stars.

### Part Three: The Last Generation

In this part we meet the new breed -- the products of the Golden Age, the spawn of the Millennium. At the Athens colony, established to get away from Overlord influences, the children begin to develop powers which, despite the isolation of the colony, attracts Overlord interest. Although an observer is sent it is quite obvious that their interest goes beyond mere curiosity.

Then the dreams begin and the weaving of the book's fabric continues. The dreams, particularly of the young, are monitored and Clarke the descriptive writer lets his imagination run riot in the description of the dreams.

I cannot remember when I first read *CHILDHOOD'S END*. Suffice it to say that it was a very long time ago and two things stand out in my memory from that time (although I have read the book many

times since): they are the revelation of the Overlords and the descriptions of the dreams. I doubt that anything more evocative has been written in science fiction (and if anyone knows of better, lead me to it).

It is here that the statement "the stars are not for man" is put into perspective. Man the adult, man as *homo sapiens* will never reach the stars in conventional travel. He can never attain the universe in the physical sense. This is left to the new breed, to *homo superior*. Indeed, *homo superior* and the evolution of the mental process is revived in Clarke and Kubrik's 2001.

It becomes apparent that the development is beyond the expectations of even the Overlords and we begin to discover the concept of the galactic community of superminds -- and that the Overlords are mere functionaries, a leaf of a branch on the tree of galactic evolution.

Furthermore, the very nature of the powers of the children -- psionic -- lends weight to the reverse racial memory theory. Man, gifted with a latent psionic potential, has always been aware of the significance of the Overlords when they arrive. The mere physical sight of them -- the Word made flesh if you will -- triggers the response and the understanding.

Clarke's fascination with mental evolution carries on and is propounded by Karellen. Perhaps this theme is one of Clarke's most basic for it is inherent in other works such as *THE CITY AND THE STARS* and, of course, 2001.

He also confronts us with the idea of a disembodied mental force. The ancient Greeks referred to this as *logos* and *logos* is used in the Greek translation of the Gospel of John for "Word" in John I. 1-14. The "word" ("*logos*") was God. Perhaps we could say that the Overlords represent angels -- Luciferlike but angels nonetheless. However, the Overmind is over all.

Back at the story-line, Jan Rodericks has been to the Overlord planet and may well have seen a manifestation of the Overmind. When he comes back it is to see the end of the world.

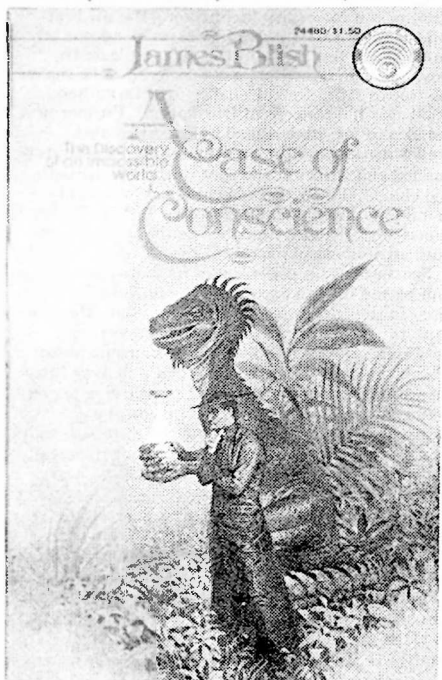
The children have changed. They are learning to dispose of the physical, and the sinister effects that this has for the 20th Century adult reader can be likened to the effect of the children in *LORD OF THE FLIES*. The madness continues as the children flex the community mind and play with the moon and the planet until they dispense with the Earth and join the Overmind.

Clarke is essentially a raconteur. His powers of description are powerful and evocative, although his climaxes fall short. He is demanding of his reader. Admittedly, his characterisations are wooden (his characters do not develop and this is a consistent failing in all his work) but the symbolic and philosophical implications shine throughout and the questions he poses are monumental.

By using believable and imaginative science he poses one of the great questions of literature -- *WHO ARE WE?* And perhaps, in a way, he answers the question posed in the Psalms -- what is man that

thou are mindful of him? By using the advent of another race from another galaxy, Clarke has probed depths that make **CHILDHOOD'S END** a most thought-provoking science fiction book. He has painted on a broad canvas, generalising social reactions to a contact situation, and thereby makes the contact more meaningful than, say, a visit to satisfy the curiosity of a superior race.

From a simple concept -- contact -- he develops a monumental theme -- the next step in evolution and the ascent to the stars. It is an ascent of a nature that has not been conceived of before, for he uses evolution and superior mental power as his springboard.



**A CASE OF CONSCIENCE** by James Blish, first published in 1958, is one of a series known as "After Such Knowledge."

**DOCTOR MIRABILIS** (1964) is a fictionalised biography of Roger Bacon, the medieval Franciscan scientist, and his problems in compromising science with the religious philosophy of the time.

**BLACK EASTER** (1967) and **THE DAY AFTER JUDGEMENT** (1970) deal with science, Armageddon, and the physical manifestation of the Devil, and how Catholic faith overcame it.

**A CASE OF CONSCIENCE** deals with contact with a non-human species and puts it in the framework of dogma and how dogma can accept an intelligent form as equal. The book is about the effect

of contact upon a religious philosophy.

Blish is also known for his "Cities in Flight" series, and in that as well as "After Such Knowledge" he takes a premise and examines it from various standpoints. In "After Such Knowledge" he takes elements of Catholic philosophy and examines them. The major works in the series are not connected in any way but in theme, and **BLACK EASTER** and **DAY AFTER JUDGEMENT** have been published as separate volumes. (If you decide to read them make sure you buy both at once, or frustration will be your only reward. As sure as you want that other volume, it won't be there).

Blish was an American who lived in the UK and was a convert to Catholicism. He is a writer in my opinion who is apart from others. He writes in microcosm about macroscopic concepts and his examination of faith alone is monumental in undertaking and absorbing in discovery. It is not until you are about halfway through **CASE** that the theme becomes clear, and the enormity of the theme descends in a somewhat crushing manner. Fun all the same.

The main character in the book is **Father Ruiz-Sanchez**, a Jesuit. It is important to remember that the Jesuits, founded by St. Ignatius Loyola as a counter-Reformation Order, are known as the shock troops of the Catholic Church. Their discipline and faith could be described as fanatical. Their learning and knowledge are, although always to their faith, deep and profound. On matters of faith they are immovable yet logical. They often may be more than adequate scientists. They are able to debate, logically, some of the most profound philosophical mysteries of Catholicism, and one of the concepts that has developed is the question of faith, reason and choice.

To reduce all this to a simple explanation is to leave holes in the argument that one could drive a planet through, but very basically here it is.

- 1) Human beings have souls and are capable of salvation.
- 2) Their souls have the ability to reason and choose in all matters, including faith.
- 3) Animals have no souls. They have no reason, no ability to choose and are incapable of salvation.
- 4) One may reason intelligently even though one has no soul and therefore no faith (or potential for faith). Where a being bases decisions on pure cold logic without any choice or any faith, one cannot be saved. Although many humans may adopt this approach, they still have souls by virtue of their humanity (A pure-bred Vulcan as in **STAR TREK** would have no soul. I would like to see how the Jesuits would deal with a half-breed like Spock).
- 5) Most importantly, without faith, belief and choice, one has no conscience and therein lies the threat to man, or so the Catholic Church propounds.

That Blish as a layman can fathom the infinite subtleties of this argument is stupendous. That he can incorporate them into a powerful novel is even greater.

Sanchez looks upon science as a study of God's work in the Universe but is excited to study the

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Lithians. It is here that the question of the soul arises. To have a soul one must be able to choose between good and evil. Even if one adopts "good" without choosing to do so one is no better than a machine.

The nature of the Lithians, and whether the planet should be opened up, becomes a conflict between the scientists who see no physical or material harm, and Sanchez who sees spiritual disaster. Indeed the conflict of faith and reason is heightened in a discussion where faith is denied when the phrase "without proof" is used by one of the scientists. Faith is based on no proof.

Sanchez' problems become even deeper as we understand more about Lithian ways and life. The Lithians have no concept of life after death. Their very growth is Darwinian evolution within the life of every individual of the species -- they go through evolutionary stages to reach maturity. Furthermore, because of their lack of free will they become identified as creatures of the second best authority in the Universe -- the Devil. Thus the conflict between the man of science and the man of faith develops. Sanchez, in advocating the isolation of the planet, aligns faith against the philosophy of science, opportunism, greed and self-interest.

In coming to his conclusions Sanchez creates a crisis of faith for himself. He is granting the Adversary the power of creativity. Within the dogma, the Adversary can only work with the clay that God has created. The Adversary is below God. Lucifer was only one of the Archangels after all -- a servant if you will. To credit the Adversary with creativity is to endorse what is known as the Manichaeism heresy; hence the crisis.

Sanchez holds that not only is the Lithian a womb, not only is evolution clearly demonstrable, but the Adversary has fallen into error in his set-up. He has not provided the perfect evolutionary specimen with faith, only reason. Accept Lithia as the perfect evolutionary example and we must accept the Lithian and his fruitless reason and thereby deny the hand of God in creation. Those created by God, blessed with reason, have faith. An Adversary creation, created to categorically demonstrate and affirm evolution, denies the categorical imperative, God.

The gift of Chitexa is the awful rub, for Sanchez is entrusted with the Adversary's offspring -- to deliver it to Earth -- to introduce pre-Adamic innocence to Earth, an innocence without faith but reason, an antithesis to humanity. And perhaps one could reflect on the use by one of the scientists of the word "snakes" to describe the Lithians -- the evil one in the Garden of Eden.

Part Two tests Sanchez hypothesis. We see Egtervechi undergo the transition from sense to reason. We see the loss of the soul and the involuntary discarding of the ability to choose.

Also of significance is the use of the word "hnuu" and the parallels that are raised with the use of this word by Blish and the use of the same word by C.S. Lewis in MALACANDRA (OUT OF THE SILENT

PLANET). In fact the parallels between authors are interesting. Lewis, one of Tolkien's Inklings, was also a convert, but to the Christian religion. In MALACANDRA and later in PERELANDRA (VOYAGE TO VENUS) he dealt with the concept of introduced evil to innocence. Blish examines "innocence as evil" in the context of dogma.

The Tragedy of Sanchez is two-fold. He sees the work of the Adversary and potential damnation for humanity. Yet he himself is damned, for the method of identification of the Adversary is a heresy and within the strict bounds of dogma cannot be valid.

The following of the introduced Lithian becomes progressively more bizarre and illustrates the penchant of the Adversary for the joke, the off-beat and the un-normal. Indeed Egtervechi adopts attitudes which for their subtlety would please the Adversary. In questioning his fatherhood he shakes the tree of faith, for the challenge of fatherhood challenges the concept of Our Father. Furthermore the idea of fate determined by genetic makeup -- predestination and the negation of choice -- is propounded and strikes at the root of the tree of faith and choice. Indeed Egtervechi rejects standard moral philosophy including that of Lithia. He becomes amoral and is described as the Beast Chaos -- both attributes and names for the Adversary.

Sanchez has his priestly powers stripped from him by the Church except for the power to exorcise. In the conclusion Blish examines another concept; the power of prayer and how prayers are answered. It is believed that all prayers are answered, but perhaps not in the direct way that we imagine. Sanchez uses the prayer of exorcism, a prayer which is answered by the scientists' error as Lithia and its returning serpent are destroyed, and as one finishes the book, one wonders if the cataclysm was God's answer to a prayer, or if it was merely a scientist's mistake.

Many readers may feel that the emphasis on faith is inappropriate to the science fiction genre. But perhaps Blish says that we should not rely purely on science. Science fiction, speculative fiction or whatever, it is still literature and the function of literature is to examine the human condition in all its many and varied aspects. A CASE OF CONSCIENCE admirably meets this goal.

LITTLE FUZZY, by H. Beam Piper, was first published in 1962. Apart from being a very sensitive novel which creates an empathy between the reader and the Fuzzies, almost at their first contact, it also deals with the human superiority syndrome over so-called inferior races, the profiteering of corporations, and our treatment of sapient beings.

Indeed, when we consider the ruthless harvesting of whales on the high seas and the merciless slaughtering of dolphins in Japan, we see how corporations may behave if let loose on potentially intelligent species, without one thought for the animal but only with a care for profits. LITTLE FUZZY could tell us much about ourselves and our treatment of marine mammals. The difference between

whales and dolphins and the Fuzzies is, firstly, whales can hardly be called cuddly, and secondly they live in an alien environment, the water, whereas the Fuzzies were land based. If we ascertain whether or not our marine cousins are capable of an expression of ideas, we may come to a similar conclusion as the Court did in **LITTLE FUZZY**.

And why shouldn't a Court come to such a conclusion in this day and age? Certainly we have the ability to determine whether Cetacea "speak" or communicate. This is where, once again, the science fiction genre examines aspects of the human condition.

A CASE OF CONSCIENCE dealt with faith and theology. **LITTLE FUZZY** examines legal philos-



ophy or jurisprudence and the effect of an alien contact upon it. How does the law cope with non-human sapient beings? Do we have to develop an entirely different concept of the function of law, or can contact with sapient beings fit into and remain in harmony with the law as it stands, and with conventional legal philosophy?

Furthermore, is the law a rigid and hidebound system, unchanging and unable to meet new challenges? I would suggest that **LITTLE FUZZY** demonstrates the adaptability of law and of the legal system, thus enabling law and the rule of law to survive. The method used by Piper is what one may call Colonial or Frontier Jurisprudence, a system which, although incorporating many of the old

forms of procedure and precedent, is more relaxed insofar as questions of evidence are concerned. It is a system which requires much more elasticity in the judge to allow matters which would not be admissible as evidence in a 20th Century Court to be admitted as proved. Much more recognition is given to the concept of judicial notice.

Well, you might say, the rules of evidence have developed this way. You can say in the time scale in which **LITTLE FUZZY** takes place, the system has evolved. Piper does not contemplate that. In fact, a lawyer stepping into Piper's court would be as much at home as he is in a Court today. Piper has not changed the basic system. It is the use he makes of Colonial Jurisprudence that is important. You see, because of the elasticity of the rules, the Colonial tribunal is a far more effective method for arriving at the truth than is our present system, tied up as it is with strict rules of evidence -- for, after all, "only by evidence can one arrive at the truth."

Under our present rules, I can think of nothing that is more unqualified to make a decision as to the sapience of a being than our present legal system. The system is too tied up with those rules of evidence and procedure. The decision of rights after all is not a matter for scientists or psychologists who give evidence. The question of rights is a matter of law.

But then, even corporations have rights. Thus, in the book, the Zarathustra Corporation has the right to be heard. Their rights to the planet are affected by the outcome of the decision. Furthermore, a man has been accused of murder. He has the right to a trial. The question of the rights of the Fuzzies is not a primary issue. As a result of the decision their rights may or may not crystallise. Essentially, then, the trial is between men and their rights. The question of the Fuzzies becomes a co-lateral issue. The reader may be forgiven for thinking that the Fuzzies are on trial. In fact they are not. They are before the Court as evidence.

So here we examine the effect of the law upon alien contact and vice versa. As I have already suggested, because of our rather curious attitudes in the law, a similar case with, say, whales and dolphins in the position of the Fuzzies is unlikely to occur. There has been a move afoot in the USA to give whales and dolphins standing before the Court, but such a system could not work in New Zealand, even though whales and dolphins have a limited protection by statute -- the Marine Mammals Protection Act 1978. So the problem is still with us -- the problem which **LITTLE FUZZY** propounds. What effect will alien contact have on the law? Given the aspects of Colonial Jurisprudence to which I have alluded, I hope that the law will cope. -- D.J. Harvey





## VIEWED FROM ANOTHER SHORE

### Rollo Treadway discusses SF Art and Illustration

Not too long ago I found it hard to chase up enough titles to fill this column; those days have now gone. At present it seems more a matter of what to leave out than what to include. With this in mind I've had to do some rather hectic pruning to narrow the selection down to the few titles I have room to mention in this column.

With sf art and fantasy publishing currently riding the crest of an unprecedented wave of popularity it has now become a matter of what the buyer can afford rather than what the buyer can find of interest on local bookshelves. No doubt an agreeable situation, but I'm sure a situation that is bound to pass. So here are few titles that have caught my eye over the last few months which I feel are worthy of more than just a passing glance.

**21ST CENTURY FOSS** (Dragon's Dream) is the book that I've been waiting for ever since the current spacecraft publishing boom began. To my mind Chris Foss was one of the originators of this style and he is still easily the best of the current crop of sf hardware artists. This book shows just

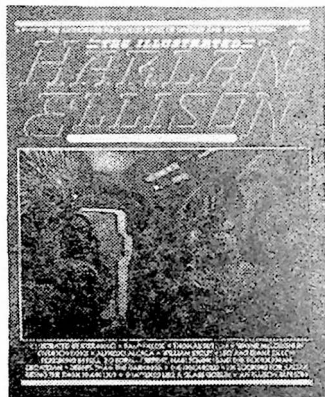


why.

The design, scale and, above all, the believability of the gigantic space creations contained within the 150-odd paintings superbly reproduced here is awesome. It is a tribute to the skill of the artist that he can bring this depth and power to the many non-sf paintings also included.

Unfortunately, no matter how excellent the individual works may be, 120 spacecraft paintings one after another can prove a little relentless. While Foss can manage to entertain the eye better than any other space hardware artist I know of, I feel that the inclusion of some written remarks by the artist could have paced the book a little better. As it is we get the paintings, some introductory remarks on each of the sections, a biography on the artist, and a two page piece by Alejandro Jodrowsky introducing the section of work Foss produced for the short-lived **DUNE** film. Nonetheless, a superbly produced book, despite the unrealistic \$18 covercharge.

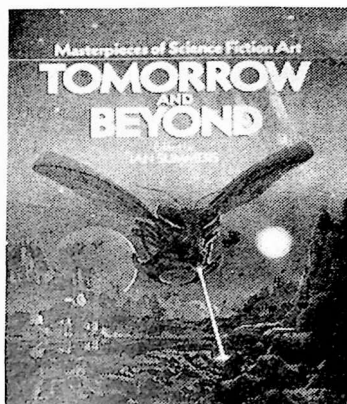
### THE ILLUSTRATED HARLIAN ELLISON



(Baronet) is an entirely different project altogether. Seven Ellison pieces have been taken by a variety of artists and illustrated in some way or another. The treatments range from illustrated short stories (I'm looking for *Kadak*, illustrated by Overton Loyd; *Repent Harlequin*, illustrated in 3D by Steranko), to near-comic adaptations (*Croatoan* by Tom Sutton, *Alfredo Alcalá* and *Stephen Oliff*, *The Discarded* by Tom Sutton), and the success of each rests more or less on the individual reader's feelings concerning the various contributors. I find the American pre-occupation with illustrated short stories somewhat distracting, yet it is a form with appeal for many. An interesting and very well-produced book.

**TOMORROW AND BEYOND** (Workman Publishing), edited by Ian Summer, is one of the best collections of current art that I have yet seen. Sixty-five leading sf illustrators are represented, and over 200 full colour illustrations are presented under eleven approximate subsections. An extra bonus is that most of the work here is by a variety

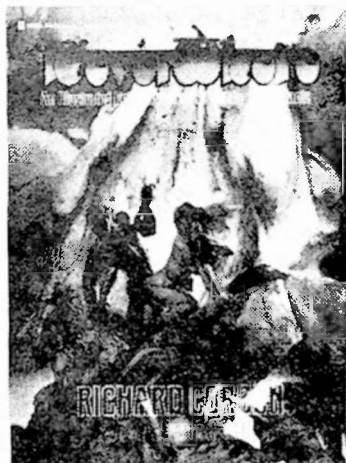




of American artists not previously seen in this country.

Another enticing factor is that editor Summer has been able to select work from many of these artist's portfolios which have not been previously published, thus producing a volume that covers a surprising crosssection of content and style. Reproduction and production are excellent, making this an essential volume for any sf art fan's bookshelf.

Many readers of this column should by now be familiar with **Heavy Metal**, and **NEVERWHERE** by Richard Corben (Ariel Books) collects together all the episodes of Den previously published in that magazine. While I don't think this is the very best story that Corben has written and illustrated, the artwork includes some of the finest I have yet seen from this remarkable artist. A violent, lusty volume which, despite the uncomfortable typeset copy (instead of the more traditional comic hand lettering), provides a delight on every page.



Another graphic novel to utilise typesetting is **EMPIRE** by Samuel Delany and Howard Chaykin (Byron Preiss). A short twenty-page section was earlier published in the November 1978 **Heavy Metal**, and serves as a good introduction to both the strong points and the disappointments contained in this book. I found both the story and art rather less engaging than hoped for, a feeling compounded greatly by the extremely unattractive story format chosen here.

For some largely unexplained reason (the foreword by Byron Preiss mentions but gives no reason for it) the page layouts have been limited to either horizontal or vertical framing. This, coupled with the already mentioned difficult-to-read typeset copy, allows little room for exciting pacing or involvement. Chaykin is a very talented comic artist but I feel that he also fails to treat the project with the attention essential here. A 110 page full colour offset format is something many artists can only dream about. **EMPIRE**, while interesting as far as it goes, adds



little to the genre. But then many people feel the same about **STAR WARS** ....

All the excellent production lavished on **GREEN DOG TRUMPET** by Ian Miller (Dragons Dream) does nothing if not prove that this particular artist has produced little to merit a publication of this standard. While I have enjoyed what little I had seen of Miller's peculiar, fine-lined illustrations in the past (sharp eyes may have noticed several of the artist's illustrations used as backgrounds for **WIZARDS** -- one of the better ideas in a sadly deficient animated movie), seventy illustrations back-to-back only denies each the attention that many of the better works presented here deserve.

H.R. Giger is an artist who has fascinated me since I first saw his work on the **BRAIN SALAD SURGERY** album cover for **EMERSON, LAKE & PALMER**. **NECROMICON** (Big O) is the first collection of Giger's work I know of and it is superb... if you like this sort of thing. And I love it!

But be warned; Giger's work is repetitive, dem-

## 24 ANOTHER SHORE...

anding, and both morbid and erotic in a way that only Europeans seem to be able to carry off with style. Except for some early paintings, each of his giant works (usually about 4 x 7 feet) is absolutely crammed with organic detailing, rendered in an eerie, metallic grey-blue-green non-colour. Each painting usually revolves around a near-symmetrical central composition of metamorphosed females, animals, deformed babies and/or various erotic shapes and symbols, and no detail or area is spared the artist's attention anywhere on the canvas. Unlike several of the books mentioned earlier in this column, *NECRONOMICON* is the sort of volume that the reader can go back to and enjoy time and time again, on each occasion discovering some new visual or interpretation. This is a quality missing from much sf and fantasy art and a factor separating the field from far wider acceptance. Artists like Giger help bridge that gap.

While not exactly an sf-art publication, *Omni* manages to publish a considerable amount of very high quality visual material in each issue. Of the five issues so far available at the time of writing three have featured all-art covers of surprising quality and variation, ranging from the near-surreal work of Friedrich Hechelmann (December 1978) to the Li I portrait by H.R. Giger (November 1978) reprinted from the above-mentioned *NECRONOMICON* collection. Interior art is usually limited to title page illustrations for the various fictional pieces (ala Playboy/Penthouse) and the standard of art is extremely high.

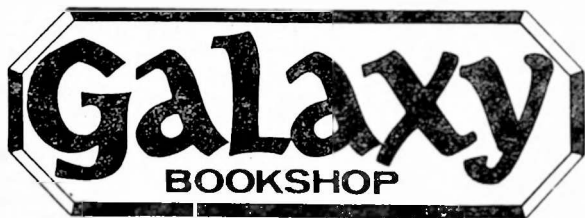
Due to an impending overseas voyage of under-



terminated duration this may be the last VFAS column on a regular basis. I hope that *Noumenon* readers have enjoyed the column over the last three years and that I may be able to contribute the odd item from overseas in the future.

Thanks for the time. — Rollo Thrcadway, May 79

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# FRED'S FILM NOTES

It's a rare and wondrous occasion when a remake of a good film is better than the original. That's what has happened with United Artists' 1978 version of **INVASION OF THE BODY SNATCHERS**. The 1956 original was good enough that any remake seemed totally unnecessary and I went into the theatre expecting to find it tolerable at best. I came out very pleased with it.

Basically it repeats the earlier story with much better camera work and colour, and a very witty script. There are also many small "technical improvements" in the story. One of the points impossible to accept in the original was that man-sized pods could float through space to invade Earth. The new movie makes it clear that the pods begin as microscopic, almost-gaseous spores that are driven at random by solar winds, and that they do not grow until they come to rest upon a planet with favourable conditions. I appreciate that correction in plausibility. The biological procedure by which the pods duplicate and replace people is shown in much more detail. I almost said "graphic detail" but that implies a Shock! Shock! approach. It's shown in a cool, clinical detail. This is a very restrained horror movie.

The script is full of sly humor. There are several bits-of-business that are horror-movie stereotyped set-ups for a sub-climactic thrill. The audience subconsciously prepares itself for such a thrill, and then the plot blithely does something different. Some of the earliest people who are taken over are members of San Francisco's counterculture, enthusiasts of von Daniken and Velikovsky. Their strangeness goes unnoticed since they've always been considered to be weird.

One of the best jokes is totally in-group. Donald Sutherland and Brooke Adams (the main leads), who have just begun to realize that something strange is happening to the people of San Francisco, are driving through the city and are stopped at a traffic light when a wild-eyed old man comes staggering through the street pounding upon the cars and screaming, "Look out! They're here from outer space! They're going to get us all!" A moment later he's hit by a truck and is killed. The old man is played by Kevin McCarthy, the star of the 1956 **INVASION OF THE BODY SNATCHERS**, who was last seen in that film running down the highway pounding upon cars and screaming about the alien invasion. Here he indeed looks as though he has spent the last twenty-two years running from Santa Mira to San Francisco, hammering on cars all the way.

Don Siegel, the director of the original film, also has a bit part in this remake, as a taxi driver who is one of Them. To an extent UA's film can almost be considered as a sequel to the original, rather than as a remake. In the 1956 film the pods took over a small, easily controlled agricultural town. In this 1978 version they advance to infiltrate a major met-

ropolis.

There are some things I don't like about the new version. The melodramatic "hunt" by the pod people of the normals seems especially unconvincing. But I have fewer quibbles about this than I did with the original, and I liked that one well enough. In my opinion, the only sf fans who don't enjoy UA's new version are those who are so devoted to the original that their minds are totally closed to the merits of this remake. I strongly recommend it. 20th Century Fox's **QUINTET** (1979) may be the best picture that I've ever seen that I don't like. I have very mixed feelings about it. It has magnificent camera work and colour, intriguing sets, good costuming, a subtle and intelligent plot, clever dialogue, and fine acting by an all-star cast. It's so depressing that it makes **THX-1138** look like a musical comedy, and it's so slowly paced that it makes **BARRY LYNDON** seem like **STAR WARS**. Those who hated **STAR WARS'** comic-book shallowness will probably love **QUINTET** because it's so obviously Significant. I got the impression that the film is exactly what its director, Robert Altman, wanted it to be.

**QUINTET** is one of those movies that never says anything outright. The audience must wait patiently for fifteen minutes or a half-hour, fitting together bits and pieces of conversation from several scenes, before the plot emerges. It turns out that the world has come to an end. The entire Earth is covered by polar conditions. In the City (implied though not stated to be the last city on Earth) the few remaining people huddle in the ice-encrusted ballrooms and apartments of a former soaring metropolis. Everyone is despondent, fatalistic, numb, expecting to be ground out of existence by the advancing glaciers in another year or two. To distract themselves they play **Quintet**, a game which is rather a cross between backgammon, Russian roulette, and a **LOGAN'S RUN** run.

Into the City comes Essex (Paul Newman), a fur-clad hunter implied to be the last person trying to survive Outside. He is obviously not sympathetic to the hysterical **Quintet** mania. The film's plot revolves around how this individualistic, practical loner and the artificially-mannered City dwellers with their deadly game will interact with each other.

I kept feeling intellectually that this was a very clever movie and I should be enjoying it, but all the time I was fighting to stay awake. In its way it is masterful, and I left the theatre feeling that any problems were due to my own short attention span rather than to the film itself. On the other hand, I was one of the last to leave the preview; most of the audience walked out well before the film was over. Possibly its natural audience is in Eastern Europe, where people enjoy intellectual films that are very slowly developed. I think that this description of **QUINTET** is objective; you will have to decide for yourself whether this is the sort of film for your tastes. - Fred Patten

# OUR COMMON PEACE WITH CHANGE

Omni: Published monthly by Omni Publications Int. Ltd., 909 Third Avenue, New York 10022, USA. Annual subscription \$30 (outside the USA). Volume 1, number 1, November 1978; Volume 1, number 2, December 1978, SNZ.

Omni is one of the most interesting developments in American magazine publication in recent years. It is a high-quality magazine of science fiction and science fact, published in the style of a glossy magazine (c150 pages each). The first issue was published in an edition of a million copies, all of which are said to have sold rapidly. The first few issues are edited by Bob Guccione, but Ben Bova has left Analog to become the fiction editor. Being a glossy magazine it contains many advertisements, which will presumably seem, in a few decades time, as quaint as the advertisements in sf magazines of the 1930's do today. There are many illustrations in colour and the printing is of good quality, but there are many typographical slips (especially in issue number 1).

The editor shows respect for his readers. For example, he considers it appropriate to print a letter from the distinguished historian of astronomy Owen Gingerich, telling the editor that he would consider writing an article about Copernicus or Tycho Brahe. Metric units are used almost everywhere, without adhering rigidly to the rules of SI purists. Regular columns are contributed by several distinguished writers, including Patrick Moore on astronomy, Dr Bernard Dixon (editor of *New Scientist*) on Life, and James Oberg (of NASA) on UFOs. (In issue 2, Oberg points out that the latitude and longitude given for the Devil's Tower in the film *CLOSE ENCOUNTERS OF THE THIRD KIND* is out by 451 km!).

There are articles on topics as varied as the search for intelligent signals by radio telescopes, the Centre of Short-Lived Phenomena, computerized prosthetic limbs and organs, whale hunting, candidates for Nobel Prizes, home computing, and even an apparently straight-faced article on the "Turin shroud" (a notorious holy relic, currently being boosted by the US Air Force).

Tabitha M. Powledge's article on "Test-Tube Babies" makes some very intelligent comments on an interesting topic which has lately been the subject of excessively hyperbolic publicity. An article about the American Tentative Society describes its recent presentation of the Rennie Taylor award to six scientists for displaying "intellectual flexibility" in persevering with unorthodox ideas including J. Tuzo Wilson for promoting the concept of continental drift, and S. Jocelyn Bell for her discovery of pulsars. There are a few unimpressive articles on psychological and biological topics.

The section on "The Arts" reviews several books on space colonies - it is interesting that the reviewer expects his readers to know the books of Olaf Stapledon. Films and television shows of sf interest are discussed at length - an article about *BATTLESTAR*

*GALACTICA* hastily by-passes its generally "pedestrian" aspects to discuss the work of its special-effects team. Some interesting articles are excerpts from forthcoming books (e.g. John Lilly on *COMMUNICATING WITH DOLPHINS*, and Harry Harrison with pictures of robots from *MECHANISMO*).

Issue 1 includes an interview with the renowned



physicist Freeman J. Dyson, who is most widely known for his novel ideas such as "Dyson shells" to be built around stars, space-ships propelled by atomic bombs, trees for growing on comets and other stimulating suggestions. Dyson explains that "As a child I read through all the Jules Verne books I could find, I read Wells, and enjoyed them very much... But the one who set my style of thinking, certainly the most influential, was Olaf Stapledon, with his *STAR MAKER* and *FIRST AND LAST MEN*.... It seemed to me perfectly obvious that that was the way to think about space and about the future - that kind of broad scope, that kind of scale."

Issue 2 contains an interview with Alvin Toffler about the effects of the unprecedented rate of change in human society, in which he warns that "Millions of people, having lost faith in industrial civilization and its ruling ideas, are desperately searching for a new world view or a new religion. And many of them are extremely gullible, easy prey for the para-scientific hucksters and hoaxers, for phony gurus and psychics."

There are cartoons on scientific topics, including the obligatory computer cartoon in which the computer *still* looks like the Harvard Mark 1 of 1945. The pictorial sections contain some splendid space paintings, including a very realistic depiction of an orbiting solar power station, painted in 1929 by that dean of sf cover artists, Frank R. Paul. There is also a charming painting by that hyper-realist artist James Wyeth of a primitive mud hut, which is

actually Blockhouse 34 at Kennedy Space Centre.

Now for the fiction: In issue 1 there is **VALLEY OF THE KILNS**, a poetic allegory of industrial civilization by James B. Hall; **TIME WAR**, an exuberant myth by Theodore Sturgeon; **INVISIBLE STRIPES**, a sinister farce by Ron Goulart; and **FOUND**, an outstanding story by Isaac Asimov about a maintenance team finding a relay satellite to be infected by metallobiological parasites.

In issue 2 there are: **THE WEARIEST RIVER**, a sombre analysis of medical ethics by Lloyd Biggle Jr.; **WHALE SONG**, a sensitive study of a team of Eskimos hunting the last whale by Leigh Kennedy; **THE CHESSMEN**, a fable by William G. Shepherd; and **EXPERIMENT**, a neat anecdote about experimental psychology by Rick Conley.

A trailer for issue 3 includes an interesting photograph of a YF-12 supersonic spy plane, of the type which appears to have caused many of the reports of UFOs in the vicinity of the secret US Air Force bases in the South Island, including the recent encounters off the Kaikoura coast.

Bob Guccione concludes his first editorial article with the explanation that: "I designed Omni in the shadow of this gathering storm - this inevitable and tragic collision between science and religion, between knowledge and faith. Men cannot shed one discipline without taking another in its place. The frontiers of human knowledge and experience are forever changing, forever expanding, and we, who are living at the very dawn of time, must make our common peace with change if we are to survive the next 1000 years."

Judging by these first 2 issues, Omni should be well worth reading regularly by anyone with an interest in science and in sf. - Gary J. Tee

## QUIDNUNCS

27

Continued from page 4...

### ARTWORK:

- Boris Vallejo: Cover of Boris Magazine "The Amazon & Her Pat"  
2. George Barr: Cover of HASAN by Piers Anthony (Borgo Press)  
3. Brian Froud: Plate 12 of THE LAND OF FROUD (Peacock Press)  
4. Simon Horstall: "The Sorcerer" from Longbore the Inexhaustible (BSF)  
5. Jeff Jones: Page 97 in QUEENS WALK IN THE DUSK by Thomas Burnett Swann (Heritage Press)  
SMALL PRESS:  
Stephen Jones/David Sutton: Fantasy Tales 2  
2. W. Paul Harvey: Weirdbook 13  
3. Jon Harvey: Longbore the Inexhaustible (for the BSF)  
4. Jon Harvey: Cthulhu 2: Tales of the Cthulhu Mythos (Spectre Press)  
5. Stuart Schiff: Whispers 10  
COMICS:  
Roy Thomas/Frank Brunner: "The Scarlet Citadel" (Savage Sword of Conan 30)  
2. Steve Gerber/Jim Starlin/Rob Wiack: "Among the Great Divide" (Rampaging Hulk 7)  
3. Jim Stenstrom/Louis Bremales: "Faster-Than-Light Interstellar Travel" (1984 1)  
4. Chris Claremont/Caroline Infantino: "Sandstorm" (Marvel Preview 14)  
5. Mike Grell: "All Men Are Mine" (Warlord 14)

These awards were not 'judged' at the Convention. The judging was done by various panels of three for each category, some months prior to the announcement of the awards.

### The Calling

*The stars beckon, calling to me,  
Sending a message  
That's unmistakably clear.  
There are no words on paper,  
Nor over the air,  
Yet consciously I know  
That I must go out there!*

-Roger James de Vere (N.Z.)



## 28 Futures/Alternatives Special Section

Comments, Notes & Updates on our Special Section which began in Noumenon 22/23...

R.N. McLean, 43 Gurney Road, Belmont, Lower Hutt, New Zealand (26/3/79).

Issue 27/28. The cover! What can I say, aside from whodunit, and how can I keep my distance!

A small fact may be of interest: Alan Dean Foster wrote that in his **ORPHAN STAR** the 200 m high cliff was misprinted as a 200 km high cliff. Well, some time ago, Dr Colin Cook of the Victoria University Physics Department gave a talk in which he derived an upper limit for the height of terrestrial mountains. The analysis was based on the relative strength of the electric and gravitational forces and yielded a value of 90,000 ft, which compared with the 60,000 ft between mountain top and ocean trough, is not bad going for a strictly theoretical calculation, and rough at that.

More seriously, part of the letter by Greg Hills had me near raving. In it he suggests (tongue-in-cheek I hope!) that the mental state of astronauts be varied from agoraphobia to claustrophobia, as deemed expedient, perhaps under the control of a computer. For a starter, schizophrenia or 'split personality' does not mean multiple personality (which is extremely rare) but instead that the personality is fragmented; the right hand knoweth not what the left hand doeth. More precisely, the unfortunate sufferer no longer enjoys any coherence between feelings, emotions and actions. Such a person would hardly

be equipped for the execution of any task.

My objection, however, is to the sheer obscenity of the suggestion, well depicted by the illustration next to the relevant passage. Who could possibly accept the virtue of being deranged to suit the convenience of another, one who quite clearly has no interest whatever in the well-being of the person controlled. Furthermore, what's wrong with your ordinary bod, standard models of which have demonstrated adequate adaptability in coping with space. If you have to be crazy to be an astronaut, then to hell with it.

Finally, the claim that the computer may well be more intelligent than the astronaut is contradicted by the absence of progress in the field of machine intelligence. Rather than extend this tirade still further, I would recommend **COMPUTER POWER AND HUMAN REASON** by Jacob Weizenbaum for an account not clouded by power fantasies. I am sick and tired of claims that in ten years, computers will be... Computers can perform a fantastic variety of impressive feats -- there is no need to make wild claims in areas where not even the problem is understood.

Well, I await your next cover with some trepidation.

*\*\*Jim Storey, artist extraordinaire, sends his love.*





So does Greg Hills, visitor to the Noumenon factory recently and super sleuth at tracking down references to his name. His reply? Read on....

Nicky makes several errors in refuting my p25 letter in N27/8. Firstly, I used the terms claustro- and agoraphile not phobe. Claustrophiles (and vice versa agoraphiles) can be quite normal every day save that they like being indoors. They need not fear outdoors.

Second, in many cases of schizophrenia, complete personalities exist in the person. Such cases generally have one personality which is so dominant that the others may be evoked only by hypnosis or like techniques. These evoked personalities, too, sometimes turn out as complete and complex as the dominant one. These are true multiple-personality cases. These are the cases/ style of case I referred to in my letter.

Third, the technique is intended to rectify the sad fact that the "ordinary, everyday bod" has a bad record if cooped up in restricted quarters with few new events for long periods of time. Claustrophiles show a markedly better reaction. The technique is intended to adapt the individual to their environment. Adaption to one's social environment is accepted as one sign of sanity by reputable psychologists. Nicky maybe objects to this adjustment? Objects to sanity?

And finally -- computers smarter than human beings are coming. If Nicky lives to a ripe old age, being tended to by a computer may seem commonplace. Reau up on modern computing. A few years ago, computers that could speak -- actually manufacture their words -- were sf material. Now, the British have one that does that! -- Greg Hills

These bods are getting into the nether realms of thurst/counter-thurst. Actually, to throw a bit of new light on the subject, it seems children are far smarter than "humans!" See a recent article and summary by Margaret Donaldson in Human Nature (Vol 2 No 3, March 1979, pp 60-67).

In the same issue you might also like to read about Freud's monumental "Freudian slips" and blind spots, before going off the deep end about phobes and -philes. No computer could ever be so devious and neurotic! \*\*

David Bimler, Student, Massey University, Palmerston North, New Zealand, (21/3/79)

I take issue -- for the sake of argument -- with Greg Hills, in Noumenon 27/28. He dares propose that something as simple as "a complete switch to 'alternative' technologies" would wipe out Noumenon. Evidently Greg is thinking of unimaginative little substitutes -- crushing berries for ink, printing with a lever-run press, binding by a sewing machine. If we are to be alternative let us be radical!

Thus for printing, illustrating, photoreduction: duplicate the effects behind the Turin shroud and use them. Paper: processed seaweed (Greg's suggestion) or hemp. Hemp paper is noted for the way it withstands the centuries. The plant seems to grow on practically useless land, and fibre can be processed on a cottage industry scale. A colony of weaver ants for

binding.

I leave the rest as an exercise for the readers. Although ... if we go over to seaweed for paper (extracting both food and cellulose from it) how about cultivated squids for ink?

What, by the way, is "appropriate technology"? Some include herein anything uncentralised; to others the term rules out any sophisticated technology.

I trust Michael Newbery will keep us informed of OTRAG's progress. I sometimes see it mentioned in out-of-date, out-of-sequence New Scientist magazines -- there seem to be all sorts of political side-effects in the offing.

The first two issues of Omni left me waiting for something more impressive. The editors set out to do too many things and appeal to too many people. They illustrate the issues thoroughly; but if paintings and photographs are what turn you on you'll find more and better in Astronomy (said the subscriber, smugly). The non-fiction items seemed polished and simplified for the American public, and covered no new ground -- you'd get a better deal from Scientific American or whichever specialist journal you crave. Stories were one and all good but short -- will Omni ever serialise novels? As you said in Noumenon 25, "It is a very handsome package", but I prefer my reading in the unpackaged, unprocessed form.

\*\* I don't know about you other cheps (chap: masculine; chem: feminine; cheps: non-sexist plural. Okay, Human Rights Commission?), but appropriate to me suggests the planned demise of the internal combustion engine, high-tech information flow to allow decentralised population spread, solar energy, etc.

(Look, the only reason oil/petrol and derivatives are such a hassle these days stems from vested interests and the empires they've built up over the last 100-150 years. And watch out for the pro-nuclear advocates -- they are trying to build a new, non-appropriate, non humanistic, parasitic empire.)\*\*

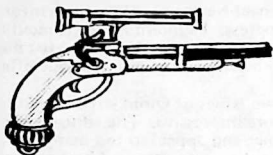
Leigh Edmonds, PO Box 103, Brunswick, Vict 3056, Australia. (2/2/79)

I've been, for the last four or so weeks, meaning to write about war in the context of your little wrap up after my letter in Noumenon 26. I really hope that I don't give you the impression that I am in any way a fan of the act of warfare -- it is something involving the killing and maiming of people and really I find the idea of deliberately setting out to hurt another person so difficult to understand that on the whole I find war an incomprehensible act.

At the same time, I find that the sorts of restraints that the need to be the best piece of machinery to survive puts on an aeroplane, or AFV, lend them a functional beauty which I find irresistible in this age of generally decadent and rococo artforms. When I make a model of a Convaif F-106 I do so because of the beauty which I consider to be in its shape. On the other hand I find it rather difficult to come to grips with the purpose for which the real F-106 was built. Anyhow I mention this to explain that

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though I know a great deal about some warmachines I do not condone their use in any way. If I had my way a half-dozen of every type would be built and put on display rather than operated by mean-hearted people.



To reply to Brian's wrap-up. Although I am an optimist in many ways I am pessimistic about the ability of most people to live in peace with each other. I see most humans to be self-seeking, petty-minded, dull-witted and unintelligent, and see nothing but squabbles and much bad feeling in almost every aspect of human endeavour. I don't see war as an aberration in humankind but a very basic way in which men chose to express themselves. I'd like to think better of the majority of mankind, but I'm afraid I can't. If I really thought that one side in the current world-wide confrontation could simply throw up its hands and wander off to do something worthwhile, like solving the problem of mass poverty, I would go without my small military pleasures tomorrow. But I don't trust either side at the moment to also go off and do something else.

I believe that sooner or later WW III is going to take place, that somewhere and at some time somebody is going to think that they can win such a war and try to get away with it. My only hope for the survival of our species is that before the holocaust takes place we will have established permanent colonies in space which will survive and prosper. I don't think that people living in space will be able to afford the luxury of stupidity.

**\*\* Precisely, my friend. Most people seem to be "self-seeking, petty-minded, dull-witted and unintelligent" and surely we see little but "squabbles and much bad feeling in almost every aspect of human endeavour." And given a large number of factors in our societies, such a result is predictable and very pervasive.**

However, that is not to say the situation is unsolvable, unchangeable, our lot for evermore. I started this "Futures/Alternatives" section in *Noumenon* to see what other people thought, and to throw in my observations of where to start the changes. Thus my recommendations of people, books and systems of thought that I think will help us gradually change society; primarily by helping the individual first. And discussion and the tossing around of ideas seem very productive ways of approaching such situations - which, to me, is what science fiction is all about! \*\*

Chris Fountain, 96 Hackthorne Road, Cashmere Hills, Christchurch 2, New Zealand. (15/4/79)

Re the O'Neill dreams, a quote from Heppenheimer's **COLONIES IN SPACE**:

"In the summer of 1976, though, several new studies were conducted which indicated that L5 was not the best location for the colony. One question considered involved the transport of lunar material from L2 to the colony. It turned out that with the colony near L5, this transfer would need a velocity change of over 1400 feet per second. So there was interest in finding a colony site which could be reached more easily. This problem was studied by the simple method of mathematically letting a catcher depart from L2 and following to see where it would go.

"The resulting computer solution showed it would go quite close to a stable orbit around Earth within a period of two weeks. Further, it was found that if the colony were located in such an orbit it could be reached from L2 with velocity change as low as 30 feet per second. When it was also found to be easier to reach such an orbit from Earth than to reach L5, and also easier to deliver powersats from the orbit to geosynch, that clinched it. The colony will be in orbit some 200 000 miles from Earth at its farthest point and 100 000 miles at its closest point, taking a bit less than two weeks for each revolution."

Incidentally, **COLONIES IN SPACE** is a book I found well worth reading. O'Neill's **THE HIGH FRONTIER** was a little more dull and seemed to stray a little from the subject in hand.

I guess it surprises you little to learn that I find myself in agreement with Greg's second letter. I'm afraid that life itself is a trap. We are trapped in bodies which demand food and warmth. Some peoples' traps are worse than others. Some people suffer from debilitating diseases, from blindness, and so on. Other peoples' bodies treat them better but their body requirements force them to compromise their health in order to obtain the money necessary to meet the requirements. Chemists play daily with toxic chemicals, people have to work in assembly line jobs, miners breathe lead dust and asbestos dust and get silicosis, doctors deal with contagious diseases, managers suffer from business lunches and atherosclerosis, teachers live with chalk dust in their lungs, and so it goes. But what is the alternative? Our lifespans are longer as a result of the technology which makes life complicated. Would you rather become a hunter-gatherer and die before you're thirty (if you survive childhood at all)? I, for one, don't. I'd rather try and find the most comfortable trap that I can. And remember: if you're happy, then almost certainly someone is unhappy because of it. So enjoy it. Don't forget that "alternative life-styles" are a luxury.

What is more anti-life? Keeping on improving the quality of our technology and improving the lot of

the people world-wide (it's all very well for us to say "no growth" but what about the people who have nothing but their hunger?), or doing away with technology and other "evils" of our materialistically based society and reverting to a subsistence level (resulting in the death of billions of people (who dies?), and no doubt the extinction of a large number of animal and bird species as the starving people kill anything that moves for food, raze forests for cropland; the environmental impact of people has never been nil. How many lions do you see roaming the English countryside?

Okay, so maybe the answer lies in the limited use of technology. But who chooses what is good and what is not? It's surprising how many feminist, conservationist types consider washing machines and electric vacuum cleaners to be "good" technologies, but at the same time the factories that produce them, the power plants that run them, are "bad". Can they be expected to make rational choices? Can I? How about Mr Average Kiwi, who wants his six cylinder car and the oil crisis is just an oil company jack-up? What we need is more honesty, laying out the effects of introducing a technology and the effects of *not* introducing it, so that the people (those who are interested) can make the right decision. "No growth" is not the answer, nor is religion.

Please find enclosed a review of Herman Kahn's **THE NEXT 200 YEARS**.

**\*\* The traps are what I'd like to see us get away from, whether personal, social, economic, political or religious. I'm afraid I totally reject your notion that one person's happiness leads to another's unhappiness -- per se.**

As to "no growth", it seems Kahn (and others) 'solve' that 'apparent problem' as you indicate in your review.

Chris sent an earlier letter, and, horrors, it's lost! I recall parts of it and will find it for next issue. Sorry Chris; another victim of the paper jungle around here. \*\*

## THE NEXT 200 YEARS

Herman Kahn, Leon Martel, and William Brown. **Abacus**, 1978, UK reprint of 1976 US publication, \$4.75).

This book is based on work done by Kahn and others at the Hudson Institute in New York. In it Kahn argues the case for optimism in the future of mankind. He set out to show that in 200 years time most of the growth curves that currently worry the limits-to-growth, doom-and-gloom boys will have levelled themselves off of their own accord.

The book begins with a chapter that compares the arguments and beliefs of four groups of people: The Convinced Neo-Malthusian, The Guarded Pessimist, The Guarded Optimist and The Technology and Growth Enthusiast. The ideals of the book are summed up at the end of the chapter: "We believe that many well intentioned people are being distracted from mankind's real future problems and possibilities by issues that appeal central today but are in fact largely temporal, peripheral, or badly formulated."

The second chapter deals with one of the most worrying problems that we face today -- exponential population growth. Kahn argues that the fears are unfounded. Population growth slows the increasing affluence until you reach the present state where many Western nations find that they must come to grips with zero or negative population growth. \* The most acceptable answer, says Kahn, is to increase the affluence of all nations in the world to the present middle-class U.S. level. But is this realistic, bearing in mind resource shortages and energy crises?

\* Charles F. Westoff (a professor in the department of demographic studies and sociology at Princeton University) reports in the December 1978 *Scientific American* that both Germany, Luxembourg, and Austria already have a natural population decrease, with Britain on the borderline and Belgium and Sweden not far behind. New Zealand also has a declining population.



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The prospect of raw materials shortages is a myth generated by the doom and gloom boys. The figures they quote for reserves are highly suspect. Kahn quotes the example of the estimated lifetimes of raw materials given in **DYNAMICS OF GROWTH IN A FINITE WORLD** (Dennis L. Meadows, et al). Meadows, using an annual growth rate of 6.4% in consumption of aluminium, estimates that the maximum life of our aluminium resources is 49 years. How did he arrive at the figure, considering that Aluminium is the second most abundant metal (after silicon) in the earth's crust (8%)?

A quote from Kahn: "The resolution of this apparent confusion lies in Meadows' footnotes, where he explains that he has counted only the aluminium in known reserves of bauxite. In other words, if we ignore every possible source of aluminium except known high-grade bauxite deposits, we will come up with his numbers. Or will we? No, not even then. For even though he states in a footnote that unless otherwise specified he will use data from the 1973 U.S. Geological Survey document *U.S. Mineral Resources*, in the case of aluminium there is another footnote explaining that he has taken the estimate of aluminium reserves instead from the earlier U.S. Bureau of Mines report *Mineral Facts and Problems*, 1970, which happened to use a 1965 estimate that was less than one half the one given in the 1973 document. Moreover, the later volume unambiguously asserts in a summary statement that "...the nation has virtually inexhaustible potential of aluminium materials other than bauxite..."

So it almost looks as though the authors have been deliberately selecting figures to make the situation appear far worse than it really is. Another thing they don't tell you is that there is little incentive for a company sitting on twenty years' supply of lead to go looking for any more (and hence to increase the total known reserves of lead), because exploration costs money, and the investment won't pay off for twenty years. Unless governments play a role, as the New Zealand government has done recently in the case of coal, then of course the total known reserves of many metals will not last more than the next hundred years. The doom and gloom boys also tend to ignore recycling as a source of raw materials in their dire predictions.

For example, Kahn quotes the figure of 80 million tons of copper above ground in the U.S. alone. Should the price of copper become great enough, people will rip the copper pipes from their walls, replacing them with plastic or some other substitute, in order to cash in on the high prices.

Okay, there is little likelihood of us running out of most of the "non-renewable" raw materials in the time periods allowed by the doonsters. But we are going to have to mine lower grade deposits of ores, and that means more energy, both in the mining and the refining. Also, as pressure from environmental groups increases, the land is going to have to be restored to an acceptable state once the ore body has been mined out (and fair enough, too!). This also

means more energy

Energy strikes me as being the weakest point in Kahn's thesis. His postulated "Post-industrial" world will rely heavily on energy. Even with improved efficiency in industry, home and transport, we are going to need at least  $3\frac{1}{2}$  times the present world energy consumption to maintain Kahn's society. Where will it come from? Kahn proceeds to list possible alternative sources (bearing in mind



that oil demand is likely to outstrip supply in the early part of the 21st century): coal, shale oil, geothermal power, solar energy (harnessed in various ways, e.g. ocean thermal power, waves, wind, photovoltaic conversion, biomass, etc), nuclear fusion (perhaps), nuclear fission (possibly, but not a prerequisite).

Kahn's thesis is that we'll come through the energy problems ahead, although "...costly mistakes may create serious temporary local or regional supply problems lasting perhaps 5 to 10 years, higher costs, rationing, brown-outs and similar troubles." Which is hardly new to those of you who live in New Zealand.

Once we've got the energy, then we've got food. Food is just a form of energy that keeps our bodies running. All we have to do is convert one form of energy to another. Plants do this in the photosyn-

thetic process, converting solar energy to glucose with an average 1% yield. Even if our lands cannot grow the food to support Kahn's estimated population two hundred years hence (15 billion, give or take a factor of two, is the figure given), then food can be grown hydroponically, or in the form of single cell protein. The current food crises arise not so much from taxing the limits of the land, but more from political incompetence and lack of education of the farmer.

But what of economic growth? Will it keep increasing at the rate that we have recently witnessed? No. In this Kahn is in agreement with the doom and gloom boys, but for different reasons. Kahn argues that once a certain level of world-wide affluence has been reached, several factors will serve to stem the growth, turning the exponential curve into an 'S'-shaped curve. Paramount among these factors is the trend becoming evident in the West at the moment: People are becoming satisfied with what they have and don't want to strive for more. Productivity will tend to level off. Affluence is directly proportional to productivity.

So according to Kahn, the population growth rate will begin to slow very soon. We are at the inflection point at the moment. And according to a report I heard on Radio Nederland during the summer vacation, this is already the case. Kahn says that the gross world product will continue to increase exponentially for some time yet, and then it, too, will pass through an inflection point as developing, coping, and non-coping nations slowly reach our standard of living.

The book is not all optimism, however, and devotes two lengthy chapters to the environment and pollution, and another to the problem of the transition to the post-industrial world. Kahn also warns that the doom and gloom boys with their no-growth attitude may bring about the very doom they claim to be trying to avoid, for if we do not increase world affluence then the population growth rate will not fall (of its own accord). Kahn warns of the dangers of nuclear war, especially with the nuclear proliferation that we are beginning to witness at the moment. Kahn concludes his book with two lists. They

are lists of:

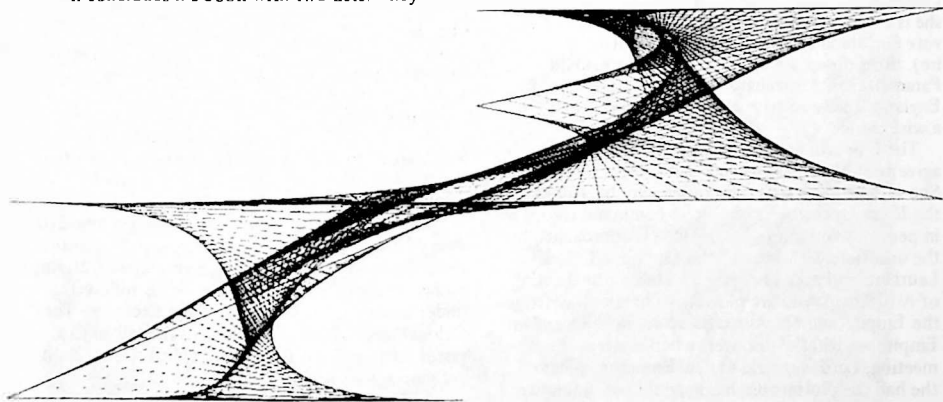
a) EIGHT BASICALLY UNCERTAIN ISSUES.

- 1) Effects of U.S. superindustrial economy on environment, society and culture of the U.S. and the world.
- 2) Effects of U.S. postindustrial economy on environment, society and culture of the U.S. and the world.
- 3) Parallel developments in other countries.
- 4) Political, institutional, international-security and arms-control issues.
- 5) Possible damage to earth because of complicated and subtle ecological and environmental effects.
- 6) Issues relating to quality of life, attitudes, values, morals and morale for different nations and groups.
- 7) Images of the future and likely problems and opportunities created by these images.
- 8) Degree and effects of bad luck and bad management.

and b) EIGHT BASICALLY SOLVABLE ISSUES.

- 1) Likelihood of population and GWP transition being caused more by "natural" limitation of demand than forced limitation of supply.
- 2) Overall demographic, land-use, and income issues.
- 3) Agricultural and related food issues.
- 4) Energy issues.
- 5) Other resource issues.
- 6) Issues associated with clean air, clean water and aesthetic landscapes.
- 7) Partial images of the future including images of the likely emergence of both the super- and post-industrial economies.
- 8) An important and exciting role for space.

This book is thoroughly recommended. It is well written and rarely boring (although it does occasionally give the impression of rather glibly sliding around certain issues, but most of these are covered in more depth in later chapters). It sets out to instil a cautious optimism in the reader that has important implications for our future. Read it, if you can find a copy. I would suggest trying a library, since I have purchased the only copy that I have seen displayed in a bookshop anywhere in Christchurch. The University of Canterbury library has a copy, for the benefit of those of you who are students there. -- CRF





Bruce Ferguson  
Chris Fountain (p 31)  
Peter Graham  
Greg Hills  
Gary Tee (p 27)

## Paradise Lost?

Has any other country ever had a Premier who wrote an sf-novel? That is my first excuse for this review. My second is that the novel is both quaint and fascinating.

So, imagine a future in which the British Empire still survives, being called "United Britain," and woman's suffrage has produced changes. Not all the ones it likes -- they still want the law changed so the eldest child, not the eldest male, can become Emperor. And the Antarctic of this future has Polynesian equivalents of the Eskimo, who speak a modified Maori and resemble sasquatch ("Their faces and bodies were covered with a thick growth of short curly hair") but they do not play any major role in the plot, finding Stewart Island too warm for them in summer even.

Plot? Well, a young woman called Hilda Fitzherbert (for those with pictorial minds: violet eyes, and brown hair with streaks of blonde), who is Under-Secretary of State for Home Affairs (yes, she is a NZ person -- every adult of 18 or more can vote and stand for Parliament in the future Empire), turns down the proposal of Lord Reginald Paramatta, an Australian. Her friend, the P.M. of England, a lady of Irish extraction, thinks this a wise choice.

The Emperor asks Hilda's advice -- should he agree to the new law on succession to the crown? She says yes, but says she can see why he, thinking the Emperor ought to be able to command troops in person, would not. Next, Hilda is approached by the unofficial CIA head of the Empire, a Colonel Laurient, and asked to attend a Melbourne meeting of Australians who are plotting to break away from the Empire and set Australia up as an independent Empire -- with, she discovers when she is at the meeting, Lord Reginald as new Emperor. Since the hall the plotters use has been rented, unknown

to them, from the Security cops, it is wired. When Hilda is threatened with death she presses a button to turn on the hidden wiring and, blink, instant paralysed plotters. The Security forces take a photo of the frozen gathering and release everyone. They publish photo in the newspapers. Lord Reginald is released unphotographed to appease his relatives.

Hilda's part makes her a celebrity.

But the Australian villain is persistent. He fakes a message from the P.M. of England and decoys Hilda onto his yacht for a "marry me or else" ultimatum. But Colonel Laurient catches on to the attempted kidnapping from Waiwera. Hilda jumps off the yacht. The Colonel from Security runs an air-cruiser in under the guns of the yacht and picks her up, nearly losing an arm to one of opposing sailors.

The Colonel asks Hilda to marry him, but takes her refusal a lot better than Lord Reginald did. Meanwhile, the President of the United States insists that if the Emperor marries her daughter the eldest child, either sex, should inherit the crown. He says no. She cooks up a fishing dispute with Canada and invades it.

The Emperor concocts and carries out a scheme to invade New York in reply, and both President and daughter are hijacked.

Up in Canada Lord Reginald becomes a war-hero -- if you can imagine a couple of soldiers, well apart, running forward dragging one wire of an electric fence between them to electrocute the intervening enemy?

While the Emperor, who has by now promised to marry Hilda, is still arranging the peace settlement, Lord Reginald races back for another kidnap attempt on Hilda. Unknown to him, one of his followers, under his beard, is the Colonel from Security. The Colonel reveals himself, challenges the villain to a pistol duel (with 3-barralled guns) in a room. Both get mortally shot.

The Emperor returns, marries Hilda.

In an Epilogue, set years later, the Emperor finds his son (Albert, of course) renouncing the throne succession in favour of his sister, Victoria, and realises he was wrong not to change the law on that before.

The book is called **ANNO DOMINI 2000** and was published in 1889. It was written by the then-knighted ex-Premier of New Zealand, Sir Julius Vogel. Published by Hutchinsons, London, it ran to 4 editions. I quote from the "Colonial" edition here.

I'm convinced now that Vogel was not only radical for his time, he *still* would be -- 18 year olds with the vote, young women holding high office, his views on work, especially.

I first saw details of the book in **THE STORY OF OTAGO** by A. H. Reed in a chapter entitled "Some Early Otago Statesmen". Reed says the Epilogue reveals Vogel as "a man of vision and a humanitarian" and that the book was written to "show that men and women may take part in the affairs of the world in terms of equality; that a federation of British peoples would promote world happiness; and that a decent standard of living is the right of every member of the community."

The air-cruisers of the story are propeller-driven aluminum vessels, travelling "easily at 100 miles an hour", with instant inflatable balloon casing for emergency lift. And, although the NZ-to-be has a champagne-like wine called Bullerite, and a character

called Lady Taieri, I found no clear evidence of any one of Maori ancestry in the novel.

A quote: "the young chief said she would be very good-looking if her face was covered with hair, and that he would be willing to take her back with him to Antarctica."

Another: "The theory of forcing a person to labour would be no more recognised than one of forcing a person to listen to music or to view works of art."

And a last: "It has, in fact, come to be accepted that the bodily power is greater in man, and the mental power larger in women. So to speak, woman has become the guiding, man the executive, force of the world." How's that for female chauvinist writing?

This novel is fascinating, at least for Anzac fans, and, if not well written by the criteria of literature, nevertheless of some interest sf-wise. And where else will you read of a "Duchess of New Zealand"? At least, if you can't find a copy, this review will serve as a peek at part of NZ's lost sf culture. — Peter Graham.

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**THE GENTLE GIANTS OF GANYMEDE** - James P. Hogan, (Del Rey, 1978, 246 pp., \$2.20), Cover art by H.R. Van Dogen.

This book is the sequel to **INHERIT THE STARS**. That amazing book explained the migration of man's ancestors over several planets, the creation of the ►



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## 36 REVIEWS...

asteroid belt and the strange behaviour of Pluto. A giant race had existed on the planet between Mars and Jupiter and had mysteriously disappeared. A ship of the long-dead aliens had been discovered on the moon Ganymede.

This sequel begins with a Ganymean expedition to another star system and details how an accident causes them to travel for several million years. They arrive back to a solar system that has changed the ninth planet. The questions asked and answered in the previous book appear in a new light and some new answers also appear.

The whole cosmic scenario of the last book is expanded and a new perspective is drawn. Please try to read these books in the correct order — otherwise a lot of the debate and guesswork of the first book is lost. This book begins with the same characters and facts but arrives at a better result. Equally readable and highly recommended — RWF

**THE GENESIS MACHINE** · James P Hogan,  
(Del Rey, 1978, pp., \$2.20).

This is Hogan's second novel and shows him to be a writer in the old sf tradition. The heroes of the novel are a brilliant mathematician who has taken the recent steps past the Unified Field Theory and an equally brilliant (and slightly eccentric) engineer who can realise the practical possibilities of the

theory.

Political realities lead them into creating a dooms-day machine, but at all times they have a bit more in mind than their military superiors. With the global conscience that all sf heroes have nowadays they save not only the US but the whole world. The only people unhappy are the military who have lost a job.

The book's one failing centres around the lengthy debates about the theory. The reader is left wallowing in details on 5 dimensional geometry and the space-time continuum. This mechanism is irrelevant to the sf story. The results are far more interesting to the reader. After all, we aren't told the details of positronic brains or chedite drives of the Libby-Sheffield drive or Babel-17 or sundry other creations of sf writers. SF is more than just invention — it is the reaction to the invention and the characters and the story. Leave the details to the scientists.

Apart from that the book is very worthwhile — RWF

**THE DARK DESIGN** · Philip Jose Farmer,  
(Berkley, 1977, 400 pp., \$3.60).

In this, the third volume of the Riverworld Series, we finally discover Farmer's intentions. Four volumes will make up the main series: **TO YOUR SCATTERED BODIES GO, THE FABULOUS RIVER, ROAT, THE DARK DESIGN** and (yet to be pub-



# HALF-LIFE

*The life & times  
of Elmer T. Hack*

lished) **THE MAGIC LABYRINTH**. Later we may see further novels which derive from the concept but these will not be part of any series; they will only draw on the same background. Farmer believes that the Riverworld concept is too large to be compressed into merely four novels. I agree.

I have said a great deal about the Riverworld series in an article in *Noumenon* 5/6. This book continues the stories of the candidates and the Ethicals. It returns the characters of the previous two novels and introduces some more new ones. Burton continues his journeys, Clemens has his Riverboat and King John still has his. An added element is airships and aeroplanes, while radios provide much needed communication. The assault against the Ethicals home base is consolidating, but not a great deal of significance happens.

People say things and do things and move around but we get no nearer to the end of the mystery of Riverworld. That perhaps explains the mixed reaction to the book. Readers familiar with the previous novels expected everything to be summed up neatly and this isn't so. With another cliff-hanger ending we are left to wait for the appearance of yet another sequel. The final ending may be a letdown, but then Farmer may still have some new revelation in mind. I hope for the latter.

We will no doubt hear when the final volume is due. Perhaps we will be treated to a few more in the World of the Tiers series in the interim. Any new novel by Farmer is worth the wait. - BWF

#### THE FLIGHT OF DAEDALUS

Brian Stableford's **DAEDALUS MISSION** books reviewed by Greg Hills.

Preliminary: the Earth has undergone a terrible catharsis: wracked for many years by troubles, in the year...when? Sometime between 2100 and 2200, it seems...in that year the ship **DAEDALUS** returned from an almost illegal visit around five colonies of Earth on the planets of other stars. Of the five, four were in danger and one was dead.

Despite this, and almost secretly, the **DAEDALUS** is refitted, recreated, and sets out to visit more worlds. This series covers the ship's journeys. I have the first three books and the fourth is coming. There are eventually going to be six in the series, or so 'tis said. Lynne Holdom sent me the books I have, for which I thank her.

#### DAEDALUS I: THE FLORIANS

(DAW paperback, 1976, 158pp, price outdated)

Cover art by Michael Whelan.

Kicker-off for the series, **THE FLORIANS** is probably the weakest book in it so far.

The colony on Florida is apparently a good example of success. Plants, animals and people grow quickly and grow large. Admittedly they die young (50-60), but this is explicable by a number of factors. Biologist Alexander (who narrates the tale) thinks there is something more sinister at work.

The plot has him baffled, despondent, sly, kidnapped, and heroic according to need. His journey to the island of the Planners is interesting indeed;

and once he gets there we are treated to the "power-group being Good Guys who are being used by Bad Men who ignore the Planners' "high motives" theme.

The story is a very interesting example of bio-sf: sf written around a biological base rather than the conventional physical science one. The basic premise on Florida is genetic plasticity and, having given the solution away to the geneticists among you, I'll say no more. The idea is plausible; more, is plausibly explained. The only point I can pick at: where did the cause come from originally? How did it evolve?

This fades into insignificance compared to the lessons Stableford levels at us. Perhaps the book is TOO much a 'message' story. Stableford levels heavy scorn at present world leaders who refuse to acknowledge problems. He offers up his chief character as a possible martyr to blind, ignorant Power... and has the character survive, while the nasty is crippled by his own weapon. He points out that apparent and actual health can be totally separated. He attacks the idea that in a situation where a small, elite group rule a large, generally ignorant group, the elite are necessarily evil and interested only in their power.

Perhaps it is this broad-front implication which weakens the book for me. But in view of the fact that TF must set the stage for the rest of the series, Stableford did a creditable job of packaging; essential information is slipped in a very subtle way, and in several places one only becomes aware of it when Stableford builds on it; the reader thus finds himself grasping the situation with more understanding than would normally be expected.

#### DAEDALUS II: CRITICAL THRESHOLD.

(DAW paperback, 1977, 160pp)

Cover by Douglas Beekman.

I don't know why I think this book is better than **THE FLORIANS**, but I do. The bio-sf premise is deficient in several important ways, yet is explained nicely. The plot is a nonentity -- the dramatic high point must be when the characters get high on pheromones in the air, and even that is relatively under-dramatised. Yet the book is effectively plotted; the characters get from beginning to end, the puzzle is explained, and a solution of sorts found. And again Stableford has a message: "leave well enough alone. Sometimes success is not what you think it is" and "Adapt--or die!" The characters are fleshed out more; they continue to develop, which is something all-too-rarely done well. Alexander himself was the only one thoroughly developed when **THE FLORIANS** ended; when **CRITICAL THRESHOLD** ends, all the members of the Mission are people. They do unexpected things -- but these things are believable in hindsight.

The plot itself? The **Daedalus** lands on the world **Pendra**, to find a tiny, miserable colony populated by shambling, ignorant and moronic beggars. Further exploration reveals a healthy but savage community in the surrounding forests. Why this division occurred, and what caused it, is the puzzle. In the working out, Alexander collects some scars from a "cat thing" which attacks him after he dis-

# PUBLISHING INFORMATION

(SF (& RELATED) BOOKS PUBLISHED IN NEW ZEALAND—JAN, FEB & MARCH 1979  
—Listed in order under their NZ publishers and distributors:

## Associated Book Publishers (NZ) Ltd:

BEST SF OF THE YEAR 7 — Edited by Terry Carr (Gollancz \$12.65): Anthology; First British edition.  
FORGOTTEN TALES OF TERROR — Edited by Hugh Lamb (Methuen \$8.80): First ed.; Jacket by A Hood.  
A VOYAGE TO ACTURUS — David Lindsay (Gollancz \$10.40): Third re-issue.  
VERTIGO — Bob Shaw (Gollancz \$10.40): First edition.  
THE PURPLE CLOUD — M.P. Shiel (Gollancz \$10.40): Re-issue.  
PRISONERS OF POWER — Arkady & Boris Strugatsky (Gollancz \$12.65): First British edition (?).

## Beckett Sterling Ltd:

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THE WORLD INSIDE — Robert Silverberg (PG \$2.50): New edition; Cover art by Colin Hay.  
VULCAN! — Kathleen Sky (Bantam \$2.70): First edition; Based on Star Trek; Cover art by Bob Larkin.  
SLAN — A. E. van Vogt (PG \$2.50): Reprint; Cover art by Chris Foss.  
THE COLLAPSING UNIVERSE — Isaac Asimov (Corgi \$2.75): Non-fiction; New edition.  
STAR TREK FOTONOVELS: # 10 Day of the Dove; # 11 The Deadly Years; # 12 Amok Time (all Bantam \$3.15 each): First editions: Photo stills from the TV series.

## Hodder & Stoughton Ltd:

A CIRCUS OF HELLS — Poul Anderson (Sphere \$2.95): First British edition; Cover art uncred. (Achilleos).  
THE REBEL WORLDS — Poul Anderson (Coronet \$2.25): Reprint; Cover art uncredited (Achilleos?).  
PATTERNMASTER — Octavia Butler (Sphere \$2.95): First British edition; Cover art uncredited.  
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TIME STORM — Gordon Dickson (Sphere \$3.95): First British edition; Cover art uncredited.  
DANGEROUS VISIONS — Edited by Harlan Ellison (Sphere, 3 volumes \$2.95 each): Reprints; Cover uncred.  
CAPTIVE UNIVERSE — Harry Harrison (Sphere \$2.95): Reprint; Cover art uncredited.

## REVIEWS...

covers the savage colonists and is drugged by a substance released into the air around him by insects. An interesting book and well done.

### DAEDALUS III: WILDEBLOOD'S EMPIRE.

(DAW paperback, 1977, 192pp)

Cover art by Michael Whelan.

The longest DAEDALUS book so far and by far the best. There is some 'relevant' material -- an ecological message that has by now been thrashed to death -- but then it has not been properly explained in a sf book previously. Otherwise, one can settle back into a perplexing bio-sf puzzle, an interesting human culture, and an alien race which promises to become Man's first breakthrough in comprehension of an alien mentality.

On the colony-world Poseidon (commonly known as Wildeblood) an ancient biochemist, James Wildeblood, has established a society wherein the leader commands not by force but by way of a drug-racket which embraces every colonist. He is the hero of that society, his memory almost everywhere and universally revered. At first to the Daedalus team, however, he is a megalomaniac villain and his descendants who rule the colony are accessories. Only as the book progresses does the truth come out.

Unlike THE FLORIAN, where the ending says "a cure will be found," or CRITICAL THRESHOLD

where the ending says "no cure needed," in WE the ending is "the cure is...." The book wraps up all loose ends neatly; the action is quick and definite; the characters are real. Of the three books I've seen in the series, WILDERBLOOD'S EMPIRE is far and away the best.

☆ ☆ ☆

Overall, then, the series is written in clear, crisp prose; it is very readable yet not simplified, mushy pap. Science is shovelled in, especially biology, but it is explained as it comes, or when it becomes relevant. Plots are generally tight and leave few loose ends. Characterisation shows a gradient of excellence rising as the series extends.

I only hope Stableford can keep it up for another three books! - GRH

## Market Place

WANTED: THE COSMIC PUPPETS by Philip K Dick (was an Ace double with SARGASSO OF SPACE by Andrew North [Andre Norton]). Send details to Geoff Holland, 7 Busby Place, Palmerston North, New Zealand.

*\*\*This is a free column to readers of Noumenon. Please feel free to use it.\*\**

PLAGUE FROM SPACE - Harry Harrison (Sphere \$2.75): New edition; Cover art uncredited.  
THE SYNDIC - C. M. Kornbluth (Sphere \$2.75): Reprint; Cover art uncredited.  
FOOL'S HILL - Richard Lupoff (Sphere \$2.95): First British edition; Cover art uncredited.  
SUPERHEROES - Edited by Michel Parry (Sphere \$2.75): Anthology; First edition; Cover art by "Melyvn".  
ILLUMINATUS! - Robert Shea & Robert A. Wilson (Sphere, 3 volumes \$2.55 each): Reprints. Covers uncred.  
THE ROBOT WHO LOOKED LIKE ME - Robert Sheckley (Sphere \$2.75): First British edition; Cover uncred.  
THE FALLIBLE FIEND - L. Sprague de Camp (Sphere \$2.75): First British edition; Cover art by "Melyvn".  
THE JOYOUS INVASIONS - Theodore Sturgeon (Sphere \$2.75): New edition; Cover art uncredited.  
STAR FIRE - Ingo Swann (Sphere \$3.95): New edition; Cover art uncredited.  
EXILES ON ASPERUS - John Wyndham (Coronet \$2.40): First edition; Collection; Cover art uncredited.  
SIGN OF THE UNICORN - Roger Zelazny (Sphere \$2.95): First British paper edition; Cover art by "Fox".  
SOMEONE ELSE IS ON OUR MOON - George Leonard (Sphere \$3.95): Non-fiction (?); First paper edition.  
THE STAR TREK QUIZ BOOK - Andrews/Dunning (Sphere \$2.75): First British edition.

Hutchinson Publishing Group (NZ) Ltd:

THE ANARCHISTIC COLOSSUS - A. E. van Vogt (S&J \$11.40): First British edition.

Penguin Books (NZ) Ltd:

BEST SF OF THE YEAR 1 (Part 2) - Edited by Terry Carr (Peacock \$2.45): New edition; Cover/Goodfellow.

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IN THE HALL OF THE MARTIAN KINGS - John Varley (Orbit \$3.40): First Br. paper ed.; Cover uncred.  
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