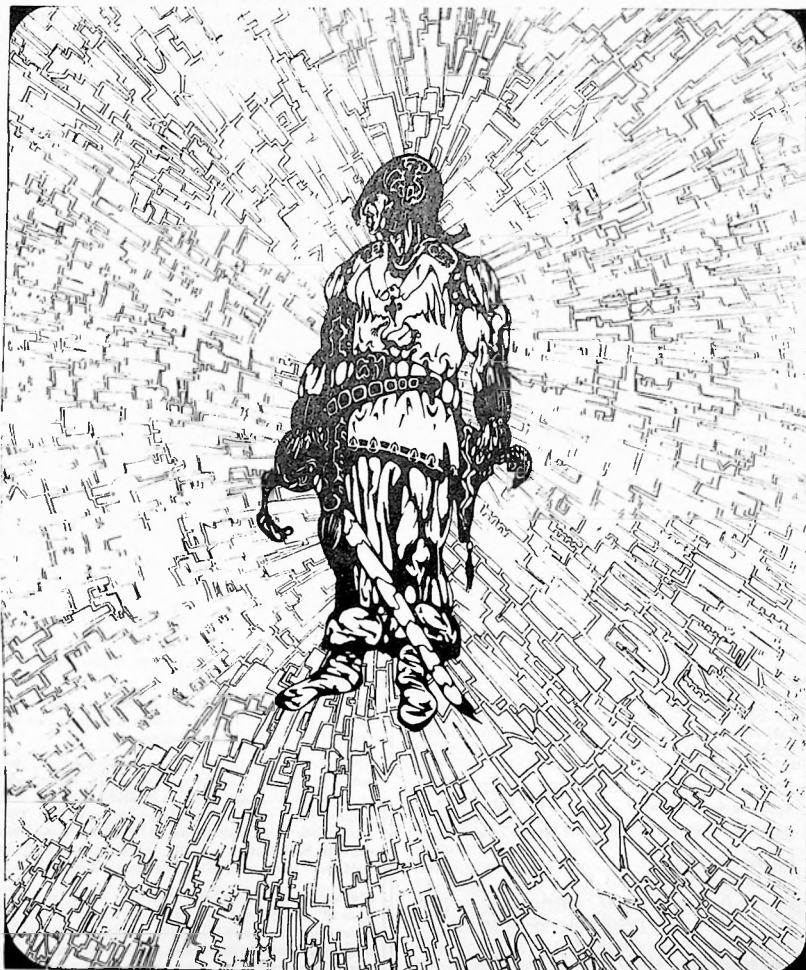


NOUMENON

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Oliver the Warrior

BL C/4



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Cover by PAUL O'CONNOR (New Zealand).

Interior Art by:

Jim Storey (NZ) -- pp 3, 8.
Harvey A. Kong Tin (NZ) -- p 4.
Colin Wilson (NZ, headings) -- pp 5, 12.
Jim Barker (UK) -- pp 6, 17.
Laurel Beckley (USA) -- pp 7, 14.
Duncan Lucas (NZ) -- p 15.
Ralph Silverton (Australia) -- p 16.

EDITORIAL

The NZ Post Orfull has done it again! With a mere \$60 million profit budgeted, postal charges have been increased enormously.

Internal registered publications have been raised from 5 cents to 8 cents each (with the promise of a further increase early next year).

Overseas seamount for an average *Noumenon* has increased from 16 cents to 30 cents each.

Most *Noumenons* posted go internal, or overseas by seamount, so I'm expecting about a 40% increase in my postage bill for this issue.

Airmail rates: to Australia, increased from 40 cents to 55 cents; to USA, increased from 70 cents to 85 cents; to UK and Europe, increased from 85 cents to \$1.15. **FOR EACH ISSUE POSTED!**

The new cover price you may have noticed -- the new subscription rates are at left. I've held them for three years but the NZPO seem determined to kill all businesses relying on mail -- if not this year, then next! So with the promise of further increases, plus the ver-rising costs of paper and other materials, I will probably have to look at another increase within 12 months.

This issue: I have at last caught up with about 3 of the 6 month's overdue fanzine reviews. There are some old favourites, a few new directions, some disappointments and failures.

Plus our lively lettercol, some excellent artwork, an expanded Film Notes column, book reviews (not quite as large as I'd planned), and another catch-up operation on the Publishing Information.

All the best -- see you at WellCon.

—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?).

QUIDNUNC'S PAGE



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 Thurogood 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.
CHARTER FLIGHTS: Harvey A. Kong Tin (49 Richmond Street, Dunedin, New Zealand) has suggested this possibility. If you are interested, get in touch with him urgently.

Mervyn and I have been in touch recently and it looks like all systems are go! The number of people likely to attend is not yet clear, but Mervyn is already receiving membership payments. THE SOONER PEOPLE ENROL, especially potential attending members. THE BETTER FOR OUR ORGANISING AND CATERING.

I would also like to hear from any Auckland people intending to attend. I need a couple of helpers/couriers. Phone Waiheke 8502.

If you look on page 12 of this issue you will find news of "Noumenon" t-shirts. The manufacturer may also be interested in doing one with the WellCon logo on it. Let them or me know if you're interested.

DRAGON NOTES

The release of Anne McCaffrey's **DRAGONSONG** and **DRAGONSINGER** in paperback in NZ (Coigi), as well as selling very well, has led to very good sales of all McCaffrey books, according to Tyrone Dark of Gordon & Gotch. He adds that Asimov is their best seller overall, while Ursula LeGuin, "Doc" Smith and Philip Jose Farmer are usually good sellers.

Anne McCaffrey and Jon Anderson (of YES) are progressing well with their 'Dragon' music: "It's not modern music, it's not contemporary music; it is analogous, certainly, to Jon's brilliant **OLIAS OF SUNHILL**. I freaked out the first time I heard it... and it took me several months nerve enough to write to Jon and his agent to see if they would consider it.

"At this point he was getting input from Dave Roe who'd done his album sleeve and the **DRAGONSONG** cover, so David was talking about this crazy lady who had dragons and harps and Jon was kind of primed and he was interested."

When asked if it will be a single or double album, McCaffrey said it would depend on the backing available. It will tell the story, in music, of **DRAGONFLIGHT** with a little extra afterwards. "I'd worried, then I hadn't worried because I know what a capable musician Jon is, but when I heard it, oh, it was the most gorgeous sounds I ever heard, and all from one man's head. It was my dragon music. There was no question of it and I've never been so thrilled in my life." (from a Fantasy Media interview, vol. 1 no. 2)

It would seem publishers and/or authors have picked up on the possibility of sales if they include "Dragon" in book titles. Recent examples: a **DRAGON TALES** anthology edited by Orson Scott Card; **DRAGON WORLD** by Byron Preiss and J Michael Reaves; **DRAGON'S EGG** by Robert Forward ("a big novel about life on a neutron star"); **DRAGON LENS**MAN by David Kyle (first in a new series of "Lensman" novels based on the Doc Smith originals); **DRAGON LORD** by David Drake; **THE GENTLE DRAGON** by Joseph Coates. ●

MINIATURES

Pocket Books (USA) has purchased reprint rights to **THE BOOK OF THE DUN COW** by Walter Wangerin Jr for \$280,000. This is reported to be the highest reprint advance in the fantasy field. The book has frequently been compared to **WATERSHIP DOWN** and **LORD OF THE RINGS** and was listed as "the best of the best" by the New York Times in the young adult division. The paperback will be Pocket's lead title for November; they also hold an option on a sequel.

Robert Heinlein's new 800-page novel, **THE** ▶

4 QUIDNUNCS...

NUMBER OF THE BEAST, went up for auction on May 15 with a \$500,000 minimum bid and stiff royalty terms. The auction lasted two days and Fawcett Books, a division of CBS, won rights with a complex bid of \$½ million. The only other bidder was Pocket Books, and both bids were counter offers to the agent's original proposal.

Fawcett tentatively plans to publish the book as a trade paperback in Spring 1980, although a hardcover edition, possibly from another publisher, has not been ruled out. The book will be used to launch the fiction part of Fawcett's new Columbine line and will be illustrated in full colour.

New English Library bought British rights for £43,000.

Piers Johnson has finished a fourth novel in his Cluster trilogy (!) titled **THOUSANDSTAR**. A fifth is on the drawing board.

The October issue of **Fantasy & Science Fiction** will be a 320-page 30th Anniversary Anthology, collecting over 20 novelettes and stories, "the best remembered and most highly regarded classics" from the magazine's who's who of leading sf writers.

Art books and illustrated stories continue to pour forth, from both American and English, small and large publishers. I hope to have a full listing next issue of all those available or due in NZ.

Pan are reported to have paid £30,000+ for paperback rights to Arthur Clarke's **THE FOUNTAINS OF PARADISE**, released in hardcover last month in New Zealand (Gollancz edition). The paperback of Tolkien's **THE SILMARILLION** (Allen & Unwin, \$3.95) is out, about a year before originally planned (from memory - I recall 1980 as the earliest date).

Gollancz have put together **THE GREAT DUNE TRILOGY** in a one-volume edition.

Doris Lessing is writing a series of novels set in the future. The series is called **Canopus in Argos- Archives**. The first volume, to be published in Oct-

ober by Knopf, is titled **RE COLONISED PLANET 5 - SHIKASTA**. The second is titled **THE MARRIAGE BETWEEN 3, 4 AND 5**.

John Barry, the British film designer who won an Academy Award for **STAR WARS**, died June 1 in London while working on its sequel **THE EMPIRE STRIKES BACK**.

Michael Moorcock and Howard Chaykin are collaborating on a 64-page book in full colour called **THE SWORDS OF HEAVEN, THE FLOWERS OF HELL**. At least one 8-page segment will appear in **Heavy Metal**.

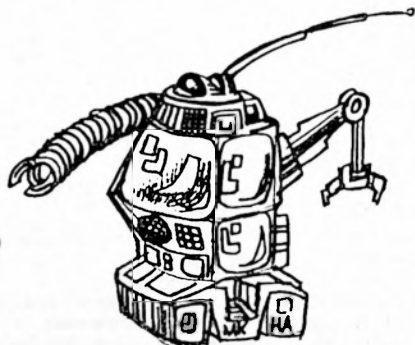
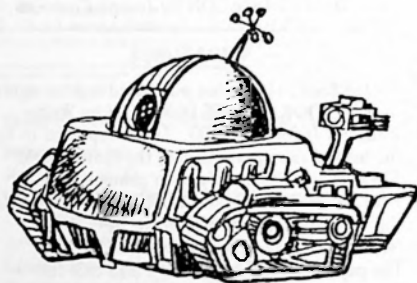
Scheduled for Summer 1980 release is a **Heavy Metal** animated film, which will adapt 6 or 7 strips for the screen. Among the subjects for adaptation are Philippe Druillet, Richard Corben, Angus McKie ("So Beautiful and So Dangerous") and others. Music will be provided by leading Rock bands.

Fontana is planning a single volume of Stephen Donaldson's **THE CHRONICLES OF THOMAS COVENANT THE UNBELIEVER** for Christmas. The trilogy has been selling very well in England and has gone into its third printing.

Reginald Bretnor is bringing out an **SF BOOK OF FACTS** which will include a complete index to all sf and fantasy magazine cover artists, along with 'record' breakers (youngest, oldest writers, longest novel, etc.)

The DC-10 crash which led to recent groundings also affected the American Booksellers Association annual convention held in Los Angeles on May 25-29. Among the dead were over two dozen on their way to the convention, including Sheldon Wax, managing director of **Playboy**, his wife Judith, a writer, and Vicki Hader, the **Playboy** fiction editor. **Playboy** Press cancelled their various convention receptions.

Frederik Pohl has turned in the manuscript of **BEYOND THE BLUE EVENT HORIZON**, sequel to **GATEWAY**, and Ballantine/Del Rey will do a hardcover edition next February. **GATEWAY** won the Hugo, Nebula, Locus, Campbell and Prix Apollo awards.





David Wingrove, 4 Holmside Court, Nightingale Lane, Balham, London SW12 BTA, England. (12/1/79)

I've a day off work and thus am catching up on long neglected tasks. I thoroughly enjoyed the Aldiss interview, and the recent exchange of views on musical taste was also a good thing. I may attempt to inter-relate modern and classical music in a long letter one of these days. A free evening and an ample supply of paper may tempt that to emerge from its dormant (but still dynamic) state!

If I have been scant in my response, it has only been demands on time. I've been enjoying the recent issues more than ever. The urge to write long letters of response has to be fought off (as does the desire to spend whole evenings letting my brain stagnate in front of the glass-teat). But this music business, as I've said earlier, is in my blood, and I can't let such prejudices go without response. You do a fine job, but I do so wish I had time to add my own views. Perhaps, perhaps

Nigel Rowe, 24 Beulah Ave, Rotherham Bay, Auckland 10, NZ. (9/6/79)

Many thanks for *Noumenon* 29/30 which in my opinion is the best so far.

Bought myself a copy of **THE INTERNATIONAL SCIENCE FICTION YEARBOOK** the other day and I was pleased to find a good write-up on *Noumenon* in it.

At the moment I am working on a booklet titled **THE HISTORY OF SCIENCE FICTION ON TELEVISION IN NEW ZEALAND** which will include air dates, cast names and episode names of all sf programmes seen on the telly from 1960 - 1979 (not animated except for *Star Trek* and the Anderson Supermarionation productions). In order to keep the size (and cost) down there will be no individual episode synopses.

Keep up the good work...

**** Thanks for the letter and I hope you'll send a copy of your booklet when you've completed it. ****

Science Fiction Writers of America, A Bertram Chandler, Representative for Australia, 23/19

Tusculum Street, Potts Point, NSW 2011, Australia (18/6/79)

Thank you very much for *Noumenon* 29/30. A very handsome issue.

I was sorry that you were not, after all, my co-Golf at the Eastercon in Melbourne. I'd been looking forward to meeting you again. However, as a veteran of the War Between The Sexes, I understand how you were feeling.

Getting back to *Noumenon*, I found the review of **THE INVASION OF THE BODY SNATCHERS** interesting. Pauline Kael, in *The New Yorker* was ecstatic about it. She was also ecstatic about **LAST TANGO IN PARIS**; anybody who likes Marlon Brando, perfectly cast as the spoiled puppy Fletcher Christian in **MUTINY ON THE BOUNTY** (it's a great pity that Rear Admiral William Bligh is not still around to bring a libel action every time that a film of that story is made) must be odd. Baird Searles, in *F&SF*, was not.

As far as I was concerned, I found the first third fascinating, the second third boring as all hell and the third third gripping. It helped a lot, too, that San Francisco is one of my favourite cities.

I am looking forward to **QUINTET**, given a so-so review by Ms Kael and a glowing one by Baird Searles.

Perry Middlemiss, PO Box 98, Rundle St. Adelaide 5000, Australia. (19/5/79)

Finally got a chance to see **PRETTY BABY** recently. It's very different from Malle's earlier film **BLACK MOON**, which was quite strange. After seeing **BLACK MOON** someone said to me that the most significant part of the whole movie occurred when the badger got squished by a car in the first couple of minutes.

(Makes me think that some film-goers are as strange as the films they go to see.) Other than that it's a very good film (although Helen violently disagrees) and could possibly be considered quasi-sf or fantasy. There are a number of sf devices incorporated, such as telepathy and a futuristic war between the sexes.

Speaking of quasi-sf films, I suppose Altman's **THREE WOMEN** might fit into the category, along with his most recent - **QUINTET** (with Paul Newman). The **QUINTET** of the title is a game which embodies the art and culture of the society depicted in the film. (Reminds me a little of Hesse's **GLASSBEAD GAME**.) Altman's work is always interesting, if a little off-beat, and I'm looking forward to this one.

The problem with Project Icarus (that David Bimler outlines) lies in the **SALT** agreements between the USA and the USSR which outlaw the use of nuclear weapons in space. I believe this agreement was concluded way back in the 1960's when neither side thought it economical or feasible to park nuclear missiles in orbit. I must admit that I would feel a little uneasy if there were a couple of thousand H-bombs floating around overhead. Wherever they are placed in space they can always be used in a strike against our planet. That does anything but inspire my confidence in the people who would have to look after those missiles while they were out there. Just

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paranoid I guess.

Andrew & Jane Taubman, 4/46 Kurraba Rd, Neutral Bay, Sydney 2089, Australia.

Greetings from a couple of Australian fen! We are sending this letter to you to acquaint you with the "A in '83" bid with which we are involved; that is, the Australian bid for the 1983 Worldcon. Yes, we know we had one in 1975, but that will mean 8 years between them, and Australian fandom has become much more active in recent years. We are certainly capable of holding a WorldCon, as recent successful Australian cons demonstrate, and we hope for an attendance of 1500-2000.

The host-city will be a different one to '75 (which was Melbourne) - the con will be held in Sydney or Adelaide.

Sydney (pop. 3,000,000) is Australia's largest city, with more shops, restaurants, bookshops, etc., but Adelaide (pop. 900,000) is a very aesthetic city, and *claims* to have more actifen.

To get to the point of this letter, we would like to ask you to support our bid in a few small ways: by informing your local fen of the bid, by including information about it in any zines you publish, and/or by buying A in 83 badges - (enquire this address).

They are in the form of a plastic-coated, metal-backed pin-on badge with a photograph or drawing or cartoon of an Australian animal and appropriate wording. Cost is \$2 (US or Australian) including postage; proceeds go to the A in 83 bid. Or if you really feel wealthy you can send a donation to: A in 83, c/o 42 Meeks Cr. Faulconbridge, 2776, Australia.

The site (Sydney or Adelaide) will be decided this year. The bidding committee itself includes the following leading lights of Australian fandom: Carey Handfield, Chairperson; Director of Overseas Fan Relations, Ken Ozanne; Co-ordinator of local Fen, Keith Curtis.

Once the site is determined, a hotel contract will be arranged, the Convention Committee chosen, and a Guest of Honour chosen and invited.

In conclusion we would like to invite you personally to the convention (remember the cheap air-fares!), as all overseas attendees will be very welcome, and we'd like to remind you - tell a fan or few! Hoping to hear from you.

Greg Hills, 22a Polson Street, Wanganui, New Zealand. (13/6/79)

Magnificent! Like the logo of N29/30, ditto the blue paper cover. Love the Wilson wraparound - he improves with maturity. Good also to see Jim Barker artwork. He's a good man with a pen. Lynne sent my NFFF form for my 1/300 vote for the Hugos; JB got my 'best fanartist' check. I'll admit, I like other artists more, but they weren't nominated...

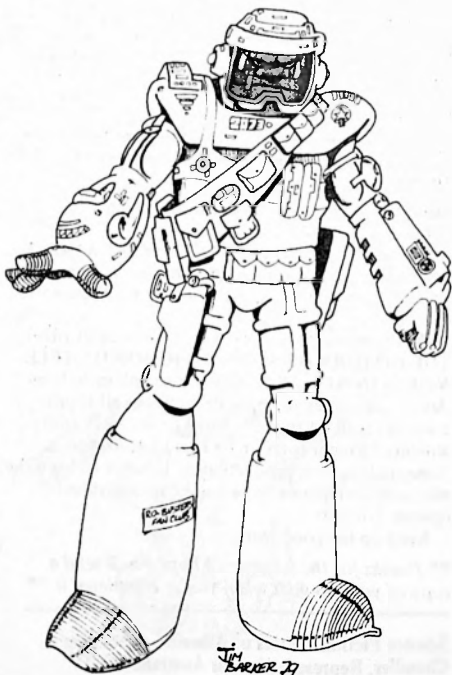
In support of Chris Fountain (back scratch as back's scratched), the teachings of Malthus could do with a little re-examination. What has Malthus

to say about the way the advanced nations are approaching ZPG? I'm asking thus. Malthus presented us with a world-view that did not appreciate the affected parties being aware of, and having the foresight to combat, their problems. Thus the best-known tenet, population will outstrip food supply. What happens when an aware culture limits population? (Not original reasoning, I believe - I've read several books about it, but damned if I can recall their authors or titles). Are such cultures actually denying Malthus, or are they merely following some of the more obscure principles he expounded?

Secondly, I've never understood the principle of escape velocity. Give me a drive system developing 1,0001 gees, and give me the wherewithal to run it continuously (aye, there's the rub), and I will fly to the stars. From Earth's surface, yet. Impose a speed-limit (one inch per hour too high for you?) just to make sure I don't hit escape velocity. I'll still make it.

In short, find me a steady source of lift that can raise me from the ground on its own, and what will stop me flying away? The concept you need massive acceleration and 25,000 miles per hour (or whatever) velocity to escape Earth is nonsense. Many people believe it because the only things (so far) that have been able to hack the pace are the giant chemical rockets - which have limited thrust-periods and hence must get whatever they can while they've got it.

This apparent non-sequitur with my original topic - Malthus & Co - will now be explained. This



concept of massive pushes, then exhaustion, permeates more than just space-travel. It permeates our culture. Because, even in our 'wasteful' age, we are afraid to waste. The slow way out of Earth - creeping up at less than escape velocity - is incredibly wasteful of energy compared to the quick up&away. We can make chemical rockets that can do the 'up&away', but chemical rockets would rapidly run out the slow way. They would be fighting gravity all the way to the balance-point of Earth's (Sun's/Galaxy's) and its destination's gravity fields.

This attitude is ingrained, because so far you can only take so much with you!

Now look at the Bussard ramjet. True, there's only so much interstellar hydrogen, but for any reasonable culture it'll last us long enough.

Essentially, then, the ramjet is the equivalent of my 'slow way'. The ramjet just keeps blasting till it's there, no worries about fuel supplies. The equivalent of the 'up&out' would be the classical starship, which carries its fuel with it, in a possibly large but definitely limited quantity.

We're still in space. How about Earth? A coal-fired or oil-fired power station is 'up&out'. Hydro-electricity in the pure form is 'slow way'. Solar energy is slow way. And so is nuclear energy. BUT... nuclear energy as such is not an entity. There is fission and fusion.

Fission is what we have. Is what everyone immediately thinks of when 'nuclear' or 'atomic' energy is mentioned. Yet it's not the best form. Fusion is better. Even further from the 'up&out' concept than fission. A fusion society would be limited by the supply of hydrogen they could scratch up - considering all, I'd say that = 'no limit'.

So why the ordure chucked at nuclear power? I'd rather see it chucked where - and if - it is deserved, not at such a catch-all item. If you don't trust fission, say so (he said to the audience). But give fusion a chance to get working before you throw mud at it. (I see plasma-bottle research has been given a few kicks of late, too - deservedly. Harkening back to N27/8, a plasma bottle is 'more' technology; laser-zapping and any other methods found are 'better' - safer, simpler, cleaner.

Peter Graham, PO Box 264, Papakura, New Zealand. (11/6/79)

Hi! I just thought I'd write to say I really do appreciate Noumenon - even when it carries hints of most unwelcome news. I refer to my or your ghastly touch of the robotics in the review: "and the metal power larger in women" (page 35) - still it is a lovely mistake for "mental" and one cannot help surmising as to what "metal power" is. The metal copper is associated by witches and occultists with the goddess Venus - and then, too, it might be a sly reference to the more erotic femmes of Heavy Metal magazine illustrations.

I like it. Creative typos, the art-form of the future! (From a later letter, 21/6/79): Thank you, if I'd never read about it in Noumenon I would never have known about **PERCEPTIONS OF SCIENCE FICTION**, edited by Colin Lester (the Pacific Quart-

erly Moana Special SF issue). While I don't fully agree with Patricia Warrick about how sf ought to be criticised, her capsulation of Joanna Russ is fascinating since Russ suggests sf holds special values of its own. Anyway, I can now prove I'm a mere 4 pages less lazy, since I have that much story in it. So now you can blame one story on Noumenon (indeed, if you look at an early ish of your fabulous zine, you will see I finally used kite-sails as a concept - and I wrote you about such long time passing).



Paul Leck, 115 Mooray Ave, Christchurch 5, New Zealand. (25/6/79)

Thanks for Noumenon 29/30, enclosed is After Image 3 which I hope you'll look at content wise instead of layout, typos etc. I said it was informal then treat as such.

Noumenon was excellent reading and I hope you have a little more room for NZ fandom in future as your title suggests "The NZ sf zine". I don't know whether you are purposely ignoring it or have no time for it but I would like to see more in that area. As far as active fans in NZ go I see it all in the names listing of the reviewers. Hills with Tanager and Confed, Ferguson with his NASF, and Graham as the fan.

Well gotta go as me's got a thousand other letta's to reply to.

**** Methinks you protesteth too much. I review fanzines in "Rags, Solecism and Riches" and, unfortunately, it did not fit last issue. As for NZ fandom, I only know what people tell me or write about. Now that I've received other NZ fanzines I will give space to them. But as McLuhan said, "the medium is the message" and perhaps I was being kind last issue. See you in "Rags, Solecism and Riches". ****

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

Many thanks for Noumenon (29/30), and I was particularly taken by the striking cover - but the interior illos were also very good. Even so, I've risked enclosing one or two in the hope you can use them.

An excellent letters section, and by now you should have got the Erg with Colin Lester's piece on the YEARBOOK, which should help to round out

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his comments. Not so keen on Chas Jensen's comment that a DUNE film is in the offing -- dull book = dull film (unless it gets changed one heck of a lot).

Re the idea of a Basic SF List. I suggest it should include: COLLOSUS (D.F. Jones), van Vogt's SPACE BEAGLE, Herbert's UNDER PRESSURE, almost any E.F. Russell anthology, Campbell's WHO GOES THERE and THE MOON IS HELL, Clarke's EARTHLIGHT ... plus MISSION OF GRAVITY, GREY LENSMAN, MALACIA TAPESTRY, etc. and etc.

I fully agree with Rollo Treadway on Foss originating the 'real life spaceship' art in a believable way. Of the other books, I haven't seen one of them yet, but I enjoyed the column immensely.

Omni -- not so taken. I find much of the writing popular-science/gosh-wow feeble stuff. And I simply detest the system (to please the advertisers) of continuing virtually each piece at the back.

All in all a superb issue, so I wish you many more such excellent ones.

*** Many thanks for both the kind words and the illos Terry, and I'm sorry I've never had the time as yet to adequately respond to Erg. Still, September 1st seems the Big Change date, so after I've caught up on a few things (oh, it'll take about 2 years I reckon!) I should be able to get back to letter writing. ***

Vanya, 12/59 Sentinel Rd, Heme Bay, Auckland 2, New Zealand. (9/3/79)

Here are a few bits and pieces you might be able to use if you find them valuably amusing, which I hope you do. Honestly, I wonder how you manage to do so well with Noumenon considering the problems that I've gathered beset you. I loved the photo of you on your island paradise in 27/28, but it occurred to me that you'd be getting a few nips from the wicked weta and other nasty creatures on the facing page -- a brave juxtaposition indeed.

Keep up the good work with Noumenon -- what I like about it is its human quality (and I guess Brian shines through too!).

Graham Ferner, 26 Macnay Way, Murrys Bay, Auckland 10, New Zealand.

How's Noumenon going. No. 29-30 was a very good issue. I liked the cover art very much.

It has come to my attention that Down South every Sfan and (in Tom Cardys case) his brother are producing Fanzines. Their about 6 Fanzine down South and about 3 in the north anyway I have gone and created a nother one of those home made Fanzines. Its called Nebula and has been created for the martian way members. In August when its finished I'll send you a copy. The Martian Way Fan Assoc has about 15 members now, a big improvement since last time I wrote to you.

Nebula 1 will be on sale to anyone who wishes to buy it, for 49c but after NZ people will have to join TMWFA if they want to read it. Nebula is bi monthly. So will the TMW newsletter from August.

PS Is it possible to get Noumenon back issues before 27/28

** Yes. **



WE ALSO HEARD FROM:

Laurel Beckley (USA), who sent some illos, gratefully received and appreciated.

Graham Blow (NZ).

Don Boyd (Aust).

Tom Cardy (NZ).

Glenn Coster (NZ), who asked for an interview for "After Image" (which I've provided -- ye gods!).

Mike Glicksohn (Canada).

K G Hinds (NZ), "I think this year's worst story is about a guy who taxed the people so much they all left the country, who then said, "truth is stranger than fiction. (Oh, the story appears in 'Muldoomania')." "

Philip Ivamy (NZ).

R C Jackson (NZ), "Congratulations on 3 years of Noumenon. May the next 3 (and further) increase the value of the details contained in it."

Harvey A Kong Tin (NZ), who sent some art -- thanks. Duncan Lucas (NZ), who also sent some art. All you people are spoken of very highly around the Noumenon factory.

J E Mason (NZ), "I am very much impressed with the high standard of the magazine. I have not been disappointed with ANY issue; each is eagerly awaited and takes precedence over anything else. Keep up the good work!"

Elizabeth Mearns (NZ), "Keep up the good work, Elizabeth."

Zak Reddan (NZ), who enthuses over Thomas M. Disch's new Novel, ON WINGS OF SONG, recently serialised in F&SF.

Ralph Silvertown (Aust), who also sent some art, -- many thanks.

Craig Simmons (NZ), "Thanks for putting out a good, thoughtful fanzine."

And quite a few others who sent in new and renewal subscriptions (thank you) and kind words on our 3rd Anniversary.

FRED'S FILM NOTES

ALIEN is the scariest movie I've ever seen.

Practically everyone has said that by now. I attended 20th Century Fox's first publicity premiere so I feel as though everybody else is copying my comment, even if they got their's into print first. ALIEN has both good and bad points, but the basic fact is that it was meant to *scare* you. It succeeds very well.

The Nostromo is an interstellar cargo spaceship which is returning to Earth when it intercepts an



A Moebius space suit design. His costumes were followed closely in the production.

automatic distress call. It is led to the ruin of a non-human spaceship on an unexplored planet. When it leaves it inadvertently takes aboard one of the life forms that destroyed the other ship. The creature

escapes into the Nostromo's corridors, which are lined with pipes, air ducts, lockers, and dozens of similar hidey-holes. A game of hide and seek develops, with the ever-growing monster continually popping out of nowhere to eat another crewman. Soon the alien has become seemingly invulnerable, while the dwindling group of humans is panicky and completely demoralized.

ALIEN is such a calculated emotion-manipulator that it's hard to decide which effects are deliberate and which are accidental. Surely the alien itself was designed to combine the features of mankind's most loathed creatures: squid, spider, snake, bug, needle-fanged eel, and anything that drips slime. Making the last survivor an attractive but briskly macho female was designed to seem sexually egalitarian and to actually take advantage of audience concern for the safety of a pretty girl.

Subliminals are used upon the audience from the beginning. The dialogue is often barely audible, making you strain to hear what the characters are saying. The ship's engines throb at a rate that sympathetically captures your pulse and imperceptibly increases its tempo. Toward the climax a barrage of strobe lights disorients you just when you have the greatest emotional need to be alert. There is also the menace of the unknown -- because, despite several camera close-ups of different parts of its body, you will never get a really good look at the alien. (After the premiere the publicity director, Charles Lippincott, was joking that we would have to wait for the authorised comic-book edition and toys to find out what the alien really looks like).

But was it deliberate that the humans all have such unpleasant personalities? The audience seemed to be more concerned with the threat to the ship's cat than to the crew, who have been established as arrogant or cowardly or lazy or otherwise unlikeable. This may have been so the audience would not suffer the trauma of having someone it really sympathized with eaten -- or it may have been merely superficial characterization. When members of the crew wander off alone for no logical reason other than to set themselves up as the next victim, is that calculated to make the audience writhe in frustration at such

CONTINUED FROM PAGE 19...

Mad Scientist's Digest 5 - USA - fannish.
Mota 26 - UK - fannish.
N3F: Tightbeam 16 - USA - clubzine.
Requiem 25 - Canada - French, sercon.
Spectre 2 - Aust - genzine.
Unmutual 1 - USA - personalzine.
Voice of the Lobster 2 - USA - fannish.
The West of Minster's Library - Aust - reviews.
Xenolith 1 - USA - genzine.
Yandro 245, 246 - USA - genzine.
Yggdrasil - Aust - university zine.

Market Place

WANTED: "Analog" April 1978. Send details to Alan A Morgan, 1026 Konini Street, Hastings, New Zealand.

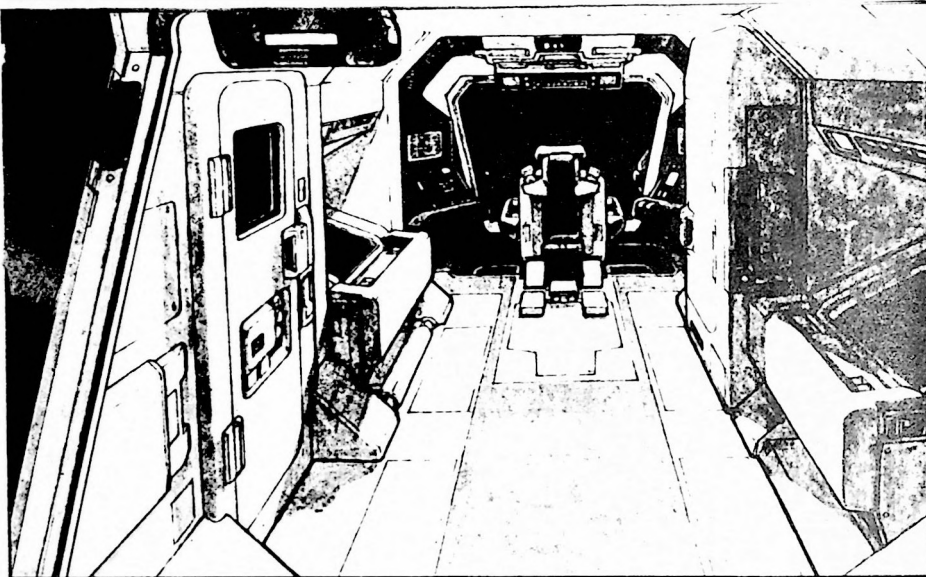
This is a free column to readers of Noumenon. Please feel free to use it.

10 FILM...

stupidity? Or is it just inept story development?

ALIEN is an imitation of STAR WARS in that both are modern remakes of old-time movies

rather frustrating that the motion picture industry keeps using 1970s technology to remake simplistic 1930s and 1940s movies. But on its own terms, ALIEN is the greatest horror movie yet made. I have not heard of anybody actually fainting from fright.



One of Ron Cobb's pre-production visuals, depicting the interior of the lifeboat.

STAR WARS, despite its multimillion-dollar budget and innovative cinematic technology, was not intended to be anything more than a 1930s space opera. ALIEN, despite its similarly modern budget and special effects, is not intended to be more than a 1940s/50s low-budget horror movie. It's about a scary monster and a group of victims who do stupid things so they will be grabbed according to monster-movie formula. It's

but there have been reports of people throwing up — less out of on-screen horror than out of sheer nervous tension. Be warned.

☆
NOUMENON 21 reported a December 1977 press conference at which a Japanese fantasy multfilm series, PHOENIX, was announced. The first film, released by Toho in Japan in August, 1978, has just now (June 1979) reached Los Angeles. It still has not gotten general US distribution, but it is being shown in Japanese with English subtitles in Japanese-community theatres. It has serious problems which make a general US release unlikely and will probably restrict it to the art-theatre circuit.

PHOENIX shares many of the same problems as Ralph Bakshi's version of THE LORD OF THE RINGS. However, there is a large enough Tolkien fandom in the US and Britain to support the latter, whereas Osamu Tezuka's book PHOENIX has never been published in English and has no following in the West. (In fact, it was advertised in Los Angeles as a "samurai adventure drama" rather than as an adaptation of a famous fantasy novel, despite the obvious fantasy in the film and the fact that 180 A.D. is about 1,500 years before the samurai period in Japanese history). PHOENIX is a confusing condensation of a book that's too long to compress into one film. At least it manages to

LOCUS

The Newspaper of the Science Fiction Field
Edited & Published by Charles N. Brown.

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

20-24 pages; 11"x8 1/2"; offset.

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include all of the main events from the first volume, but most scenes are cut to a minute or less of screen time. There are so many subplots that even fans of the novel become confused.

Basically, PHOENIX: DAWN is set when Japan is a collection of tiny warring tribes just emerging from the Stone Age. Queen Himiko (Mieko Takamine), the aging witch-priestess of the Yamatai people, believes that if she can drink the blood of the legendary phoenix she will become immortal. She sends out the Yamatai armies on wars of political conquest, accompanied by agents to look for the phoenix. Others are seeking the phoenix for their own reasons. The story follows the motives, machinations, and inter-relationships of four major groups of people and some individuals, while tribal armies dash back and forth in battle around them. The phoenix hovers above all this, sometimes in glowing light form and sometimes as an animated-cartoon super-peacock, commenting on the meaningfulness and futility of life.

THE LORD OF THE RINGS was filmed in live-action and traced over to make it a complete animated-cartoon feature. Some scenes are more successful than others, but it's reasonably consistent. PHOENIX: DAWN is about 95% live action (well acted and beautifully photographed) and 5% cartoon animation. The animated scenes are so

value. The music is completely wrong for this film. Battle scenes in which warriors hack at each other with spears are given a jazz piano accompaniment. Then the music becomes symphonically lush when less instruments are called for. When sf fans discuss a movie's qualities the music is usually ignored, but all the Los Angeles fans who saw PHOENIX actively condemned its music.

Finally, PHOENIX suffers in Western eyes from the Oriental fondness of having many of the main characters (especially the audience's favourites) suffer a tragic fate just before the end, which is inconclusive. The film does not end with a Bakshiesque sign saying "Here ends Part One of PHOENIX" but that's what happens. Unlike THE LORD OF THE RINGS, however, the next PHOENIX film, due for release in 1980, is not a direct continuation of the same story. It's set in 2772 A.D. Phoenix -- the novel and the firebird -- look at humanity in broad, almost allegorical terms. The epic is supposed to follow the same individuals through different reincarnations at various periods of Earth's past and future. Audiences who don't have a Buddhist philosophy and want to know what happens to this specific group of characters around 180 A.D. will be slightly frustrated.

Most of the Los Angeles fans who saw PHOENIX consider it "strange" or "weird" or different. There



infrequent that they are totally jarring when they interrupt the live footage. They keep reminding you that you're only seeing a movie, not vicariously living a real adventure. Also, there's some cartoon humour (such as having animated wolves go, "Nyah, nyah!" at one of the young heroes) which further ruins the illusion of reality.

Toho had the music scored by a Big Name European composer, Michel Legrand, for his publicity

are differing opinions as to whether it's good or bad. However, everyone is agreed that there are many good moments in it and that it's definitely worth seeing, if only for the costuming, sets and scenery. It helps if you have an interest in Japanese history. I'm looking forward to the sequel, which will be a total sf story and will be completely in animated-cartoon form -- possibly the longest animated cartoon in the world. -- Frederick Patten

WHAT
REVIEWS...
WHERE?

Tim Hassall
Craig Simmons
Garry Tee
Brian Thurogood



THE FOUNTAINS OF PARADISE · Arthur C Clarke
(Gollancz, 1979, 250pp, \$11.95)
Jacket art by Terry Oakes

Self-proclaimed as being his best and his last, this book leaves me somewhat disappointed. The disappointment starts almost exactly half way through, when Clarke changes emphasis, style and, I think, intent.

In the first half, more or less the first three parts ("The Palace", "The Temple" and "The Bell") Clarke juxtaposes an intriguing "past" with a civil-

ized and interesting "present" and the hint of a fascinating future.

The writing is crisp, the themes move forward and interest the reader, and many sections certainly give an enticing feeling of Ceylon/Sri Lanka/Taprobane. The characters, past and present, are well drawn and I wanted to know what they were doing and why, as well as working out their influence on the main story.

There are also the mystical/philosophical/religious hints and discussions about future 'spiritual' development which infuse much of Clarke's earlier writing, an aspect of his work I find thought-provoking and valuable.

The second half (two parts, "The Tower" and "Ascension"), however, reads like an engineering text -- dry, tedious and un-inspiring. The characters disappear and all that's left is a TOWERING INFERNO type of situation (strong attempts at emotion manipulation and pathos), plus a boring and long-winded series of technical problems.

It's as if the mature novelist changed back into a budding magazine writer, trying to cash in on the old 'hard science and technology problem' market.

I am left with a sad feeling that the original vision evaporated. Or maybe the attractions of the real Sri Lanka sap the energy, leaving the writer at peace and without too much "writing drive". In short, I hope this is not Clarke's final statement.

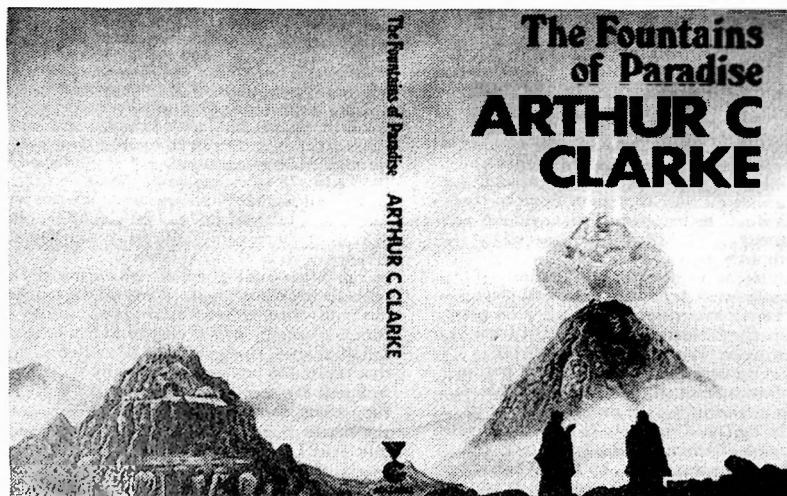
-- BAT

THE FOUNTAINS OF PARADISE

This has to be the best novel that Arthur C Clarke ever wrote. He also says that it will be his last. The first half works well as a novel. In 2142 A.D. Vannavar Morgan (who may be a reincarnation of Isambard Kingdom Brunel) conceives the project of an electric



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(Illustration not to scale)



elevator into space. Nothing can stand in his way, from a bad heart to a Shangri La style sacred mountain (the site Morgan claims for the elevator foot). Fortunately a prophecy is fulfilled, the sacred mountain is invaded during a storm, and the monks leave it to the engineers.

From this point on the novel becomes less fiction and more science -- one reader comparing it to "an engineering text". Well, Mr. Clarke has done this sort of thing well enough before, as no less than Hugo Gernsback himself pointed out. I enjoyed **PRELUDE TO SPACE, EARTHLIGHT, and RENDEZVOUS WITH RAMA**, chiefly because the engineering was clear and I thought accurate.

I have an awful feeling, however, that Mr Clarke

has made a blue in **FOUNTAINS**, and I feel doubly bad because I have an idea that some time ago he wrote to the Journal of the British Interplanetary Society asking if anyone could spot flaws in the concept. It ill behoves a mere usher ("those who can't teach") to cavill at a one time "Young British Scientist" who once was king of abstract physics, but it seems to be that Mr. Clarke's space elevator does not conserve angular momentum -- which must be much greater at stationary orbit than at the Earth's surface. So? So a large "Coriolis Force" would effect the elevators, subjecting the tapes of the tower to huge shear stresses -- and even super crystalline tapes are not very strong in shear!

-- TRCH

THE STARS LIKE DUST - Isaac Asimov
(Panther reprint, \$2.35)
Cover art uncredited.

It had been many years since I last read any of Asimov and I decided I had better update myself on the world's most heralded SF author. Unfortunately I must have chosen one of his worst novels. Believe me, I am only writing this review to warn other unwary readers!

The story revolves around Biron Parrill, your all American macho and apple-pie boy. His father, a planetary aristocrat, is murdered and Biron attempts to revenge his death. The most noticeable thing about the whole book is its sexism.

I don't know if it's because Asimov is a MCP or his writing just reflected the general level of consciousness in the USA during the fifties. For example: "There are depths in feminine psychology which, without experience, defy analysis". Move over orientals, here comes the inscrutable femmes. Or how about this: "It was only a girl. At another time he might have observed the girl closely, since she was

worth observation and approval, but at the moment she was only a girl."

This type of rubbish kept jumping out of the page all through the book. God help us if a thousand years in the future (when this is set) we are still in the grips of an ignorant and misguided patriarchal society! Even ignoring the sexism the book was still bad. It was as if Asimov kept forgetting the plot and would only occasionally remember what he was writing about.

Eventually the climax comes when an ancient document detailing a powerful weapon which would defeat the invading aliens was uncovered. It was . . . (my voice gets all choked up with emotion) . . . The American Constitution. Strike another blow for the Great Propaganda Machine in the Pentagon. Made me wonder, since it was written at that time, if Asimov had anything to do with McCarthyism.

In conclusion, if you are looking for a good, thought-provoking book to read, make sure it is not this one. -- CS

14 REVIEWS...

PERCEPTIONS OF SCIENCE FICTION

(A special issue of Pacific Quarterly Moana)

Edited by Colin Lester

(Outrigger, 1979, 120pp, \$3.00)

Cover design by Para Matchitt

PQM is a very well-produced digest-size book and there are only a couple of niggles: the 9 point type over such a wide measure is often difficult to read (2 columns would be better, perhaps), and the rather frequent crooked or omitted correction lines interrupt the flow of reading.

The content, as predictably befits a 'literary' journal, is somewhat dry and academic in places. Stanislaw Lem is interviewed; there's a fairly good story by Elizabeth Meares (which I regret I was not able to use in Noumenon and I'm glad it's now in print); a dense and, I'm afraid, off-putting article by Darko Suvin (similar to many of his others); an interesting article on the recent sf of Brian Aldiss by David Wingrove (a bit self-consciously erudite with all those tedious footnotes); a predictable-ending short story by Peter Graham; a short article on NZ sf-oriented music by Bruce Ferguson; and a feature review of M.K. Joseph's sf novels by Norman Simms make up the items of most relevance to NZ fans.

Then we have five poems in Maori by Katerina Mataira, plus poems by George MacBeth (UK), Robert Frazier (USA), Ruth Fainlight, Nichita Stanesco (Romania), Peter Redgrove (UK), Michael Bishop, Norman Talbot (Australia), Peter Payack (USA), Norman Simms and a couple of others.

Fiction is by J. Edward Brown (NZ), Vladimir Colin (Romania), J.M. Ganguli (India), and Hanmura Ryo (Japan).

A main piece of criticism is "A Science Fiction Aesthetic of Complementary Perception" by Patricia Warrick, which mixes some useful insight (far too densely written at times) with some infuriatingly questionable generalities or "wrong end of the stick" type of statements. Further, Warrick falls prey to listing a lot of other people's ideas.

The book reviews cover Scandinavian criticism, crossing the Atlantic in a leather boat(!), Indonesian short stories, Soviet sf, **WOMEN OF WONDER**, Australian editor Lee Hardings's **ROOMS OF PARADISE**, and a critique of John Boyd.

This title is recommended for the more serious fan of sf (and related) literature. — BAT



THE ROBOT WHO LOOKED LIKE ME

Robert Sheckley

(Sphere, 1978, 189pp, \$2.75)

In recent years, some of Sheckley's writing has shown symptoms of tiredness, repeating some of his favourite themes but lacking the wit and zest which make his early satires so enjoyable. However, the stories in this collection were first published from 1975 to 1978 (plus one from 1968), and the best of them show that Sheckley can still write witty and urbane satirical stories. He gleefully combines ill-assorted clichés and fashionable foibles into a distinctive style of moral fable.

The Never-Ending Western Movie is a gigantic open-air television studio, transmitting a continuous multi-channel live Western programme. Actors compete eagerly for the chance to live in that mythical West, even though the jaded audience requires that the action be "real", especially the killings. In **Sneak Previews** a matrimonial agency illicitly supplies its clients with computer projections of the course of marriage with a prospective spouse, but 'True Love at First Sight' triumphs over the machine!

A young American tourist in the Himalayas encounters a super-human entity which asks him **What is Life?** a question which the tourist manages to answer adequately. He finds the response to his answer to be somewhat disconcerting, however. In **Is That What People Do?** a man acquires, unintentionally, an erratically operating device which enables him to look into closed rooms. The voyeur is perplexed by the behaviour of people inside those rooms who think that they're unobserved and there are some very odd goings-on indeed!

The title story is vintage Sheckley -- a cautionary tale of a very busy executive who cannot fit into his crowded schedule the time required to woo and win his beloved; and so he gets a bootleg manufacturer to supply him with a robot facsimile of himself to undertake that chore for him. The course of true love never did run smooth, and courtship by robot proxy proves to have its own complications.

These stories (with some weaker ones) are sufficient to make this an interesting and enjoyable collection. — GJT

DESTINIES: The Paperback Magazine of Science Fiction and Speculative Fact

Edited by James Baen

(Ace, Nov/Dec 78, 320pp, \$2.90)

(Ace, Jan/Feb 79, 320pp, \$3.40)

Although we don't usually review magazines in this column, this paperback magazine format works well enough to warrant a mention.

I usually find that the degree of editorial presence, coupled with the standard of the columnists, set the tone of a magazine. **Destinies** has a lot going for it -- Jim Baen, an editor at the peak of his career (and I hope it lasts for a long while yet), Jerry Pournelle as science columnist, the superb Spider Robinson for book reviewer, and a five-part column on sf and science by Poul Anderson.

The fiction in a magazine is always variable.

Some very good, a lot adequate, occasional hack pieces by name authors who could do better, and the bottom line of fill or sometimes new authors. The ratios of those variables, over a time span, make one magazine "better" than another.

Destinies, to my taste, is as good as *Galaxy* was at its best -- which is better than most. -- BAT

LOW FLYING AIRCRAFT -- J.G. Ballard
(Triad Panther, 1978, 191pp, \$2.50)

Ballard's stories have not been noted for their humour, but in this latest collection he presents two wryly-amusing stories on religious themes. *The Life and Death of God* is a history of the behaviour of the human race once unanimous agreement is reached about the nature of God. The historian cites some very curious reactions to that consensus on religion, espec-

ally in ecologically balanced communities with renewable energy sources. Few people are even interested in touring the abandoned cities, but a glider pilot named Halloway strays into a city, to find a small community engaged in restoring discarded automobiles and tractors, assembling pyramids of television sets, typewriters and the rusted carcasses of cars into abstract monuments to Man's industrial past. The presiding Genius of this curious society is a vigorous ancient named Buckmaster, who is the last surviving city planner. Halloway consents to assist Buckmaster to construct his monuments, largely because of his fascination for the architect's young daughter. (The reader should hardly be surprised to learn that her name is Miranda.) Increasing numbers of recruits enter the city, dedicating themselves not to constructing monuments from the detritus of the past, but to re-creating human society as it existed in such cities in their hey-day. Inevitably all ends in a violent orgy of destruction, with Buckmaster and his daughter abandoning the devastated city. This long story is one of Ballard's finest, which means that it is a masterpiece. -- GJT

VENUS PLUS X - Theodore Sturgeon
(Sphere, 1978 reprint, 160pp, \$2.75)
Cover art by "PE" (Peter Elson)

I have often commented on this book in discussions with people. It left a lasting impression when I read it years ago but it has been out of print for many years. I've meant to re-read it and when this reprint arrived I finally took the time to check my memory.

The book is definitely a "landmark" in the development of modern sf. Reading it now, almost 20 years after its first publication, it still grips my imagination. The writing is exceptionally smooth and Sturgeon's disarming way of presenting startling concepts in such a gentle way still impresses me.

I will admit to a couple of niggles about the final denouement, but we're only talking about the last couple of pages of a wonderful book. One thing I would have liked, however, is a 1978/79 foreword or afterword from Sturgeon on the book, although that's a request rather than a complaint.

Highly recommended. -- BAT

PRO -- Gordon R. Dickson
(Ace, 1978, 185pp, \$2.90)
Cover Art by "Benvenutie"/Interior illos by James Odbert.

This book's only claim to fame is that it's the first in Ace's "fully illustrated novel" series.

The writing is dreadful. I wonder if Dickson tried to write down to a juvenile level. Whatever, it is clumsy, simplistic and a far cry from the author's usual standard.

The interior illustrations, of which there are quite a few, are amateurish and wooden, either done very quickly or the artist doesn't know how to portray figures yet.

Beware. -- BAT



ially when that consensus changes. The Greatest Television Show on Earth consists of (somewhat delayed) broadcasts of historical events, filmed by time travellers. However, the audience soon gets bored by "tales of old, unhappy, far-off things, and battles long ago", and so the producers proceed to enhance artistically the past, supplementing unimpressive actual events with their "cast of thousands".

Ballard has established a unique reputation for his haunting visions of the human race, apathetically killing almost all of their babies because they are born deformed. A very few people begin to suspect that the deformed babies are actually the successors to the human race, mutants who are adaptable to changes with which humans could not cope. Surprisingly, a few such mutants are left alive by their bored parents.

There are 5 stories of lesser interest, and then the longest story in the book: *The Ultimate City* (71 pages long). Mankind has abandoned the gigantic cities of the late 20th century, to live more ration-



Rags, Solecism and Riches

In this column we attempt to cover as many levels of writing about sf as possible, hopefully giving both NZ fan and people in libraries a guide for subscriptions or enquiries. Because of the delays with surface mail (you send a zine by sea, which takes 3 months to arrive, I review it and return by sea, and you see a return for your effort at least 6 months later) Noumenon prefers airmail trades with other zines. Editors can suggest a monetary adjustment if they think an airmail, year-for-year trade is inequitable.

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

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

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

A5 is an A4 sheet folded in half, ie 8 1/2 x 6 (approx).

ph-ty = photo-reduced typewriter text.

THIS COLUMN INCLUDES ZINES RECEIVED UP TO JUNE 30, 1979, ONLY.

**** Note from Brian:** Due in large part to favourable mention in recent Yearbooks and Encyclopaedias, plus continued enthusiastic reviews from a number of fanzine editors or zine columnists, Noumenon is receiving a box full of fanzines about every 2 to 3 months. I can read them, I can send a copy of Noumenon in trade, I can list them in this column — but I can't possibly fully review every issue of every fanzine I receive.

I will review as many as possible, sometimes as an occasional composite review covering a few issues. I hope editors and reviewers find this acceptable. **

LOCUS — Ed & Pub by Charles N. Brown, Box 3938, San Francisco, CA 94119, USA: monthly; 12/\$9 seamail, \$18 airmail (individuals); 12/\$12.50 seamail, \$20 airmail (institutions).

218 (Jan), 219 (Feb), 220 (Apr), 221 (May): 20-24 pp; A4; ph-ty; offset: The "Newspaper of the SF Field" and essential reading for all writers, editors, librarians, serious fans, etc. Recent issues have kept up a monthly listing and brief comments on all USA books, plus an expanded and usually very interesting lettercol. Even the ads are interesting in Locus. Highly recommended.

AUSTRALIAN SF NEWS — Mervyn Binns, 305 Swanston St, Melbourne, Victoria 3000, Australia: 10/year; 10/\$5 seamail, \$7 airmail: Noumenon is NZ agent.

7 (Feb), 8 (March), 9 (Apr/May): 12pp; A4; ph-ty.

offset: Australia-oriented, similar format to Locus, most international news from Locus (it seems). Of interest to NZ fans and librarians as most publications mentioned and reviewed are British editions and thus usually released in NZ also.

FANTASY MEDIA — Jon Harvey, Stephen Jones, Gordon Larkin, David Sutton (editorial: 113A High St, Whitstable, Kent CT5 1AY, UK; subs: 194 Station Rd, Kings Heath, Birmingham B14 7TF, UK): 5/year; 5/\$7.50 airmail.

1 (March), 24pp; A4; typed; offset: New semi-professional news & reviewzine of fantasy (incl sf, horror, etc.) in all media. Battletar Galactica is the lead article, followed by book news, reviews (books, films, tv, small press, misc). An interview with Stephen King rounds out the issue.



THE BRITISH FANTASY SOCIETY BULLETIN — Ed by Dave Reeder on behalf of the BFS, 32A Lambourne Rd, Chigwell Row, Essex, UK.

Vol6/no6 (Jan-Feb): 16pp; 8x5; ph-ty; offset: Lots of notes and comments on books, plus news, info, fanzines, usually good reviews, occasional letters.

THE COMICS JOURNAL — Gary Groth & Kim Thompson, 938 Stillwater Rd, Stamford, CT 06902, USA: now monthly; 12/\$12.50 seamail, \$14 airmail; act.

43 (Dec), 44 (Jan), 45 (March): 84, 68, 68pp; A4; ph-ty; offset: This by all informed accounts, is the best comicszine around — huge, comprehensive, detailed, controversial, independent. All types of comics are covered (news, reviews, info), plus illustrated books (mostly sf), animated films (again mostly sf), and some fanzines. The main feature is usually an interview with (and appraisal of) a leading comics person (these three issues have Neal Adams, Marv Wolfman and Joe Staton). Highly recommended for the enthusiast.

BEM: The Comics News Fanzine — Martin Lock, 3 Marlow Court, Britannia Square, Worcester WR1 3DP, UK: 5/year; 6/\$5 airmail; act.

22 (Jan), 23 (April): 28pp; A4; ph-ty; offset: Hundreds of tiny words per page are the dominant feature of this news & reviewzine, plus a couple of columnists, a very wordy lettercol, and some nice pieces of art. Extensive reading for enthusiasts.

SCIENCE FICTION REVIEW — Richard E. Geis, Box 11408, Portland, OR 97211, USA: bi-monthly. 6/\$8, 12/\$14 seamail; act.

28 (Nov-Dec), 29 (Jan-Feb): 64pp; A4; ph-ty; offset: This is still my favourite fanzine, fully permeated as it is with Dick's iconoclast/independent/libertine viewpoint and style. There are excellent columns, art, reviews, articles, and superb letters. Interviews over the past five issues have included George Scithers, Poul Anderson, Ursula LeGuin,

Gordon Dickson, Larry Niven, Ben Bova, Stephen Fabian, C.J. Cherryh, John Brunner, Michael Moorcock and Hank Stine! Issue 29 also has an excellent overview of recent short fiction by Orson Scott Card and the usual dozens of book reviews. Highly recommended.

STARSHIP/Algo! - Andrew Porter, Box 4175, New York, NY 10017, USA; quarterly, 4/\$8.60, act.

33 (winter), 34 (spring), 68, 76 pp, A4, typeset, offset. There is still the occasional tendency towards presentation rather than content in Starship (formerly Algo!) and I can't quite work it out. The names are there, but I wonder at times how much Andy edits. For instance, Susan Wood's "Women and SF" is a boring, backward-looking, very-selective treatment in which she selects the worst examples rather than the general or average and then moans about them. Vincent DiFate's art column could usually benefit from extensive editing, and the interviews often seem dry. On the other hand, there are gems in each issue, the layout and art is usually attractive, and Richard Lupoff's book review column is always outstanding. Recent highlights include Anne McCaffrey on how she came to write about the dragons of Pern (a reprint from a 1968 Algo!), Jack Williamson on "S.F. & I", and an interview with Vonda McIntyre. Recommended with the reservation that younger fans may find much of Starship's content a trifle rarefied.

SCIENCE FICTION & FANTASY BOOK REVIEW - R. Reginald & Neil Barron, Box 2845, San Bernardino, CA 92406, USA; monthly, 12/\$12, \$15 (libraries).

5 (June), 16pp, A4, ph-ty, offset. This is the only issue of this new review journal I've seen so far, but it's crammed with reviews. As the reviews are of new titles, not yet available in NZ, I can't hazard a guess as to the standard of the reviewing (most of the reviewers are new names to me). The issue starts off with a 2½ page survey of sf & fantasy publishing in England, which is interesting and informative. More info on this journal next issue hopefully - it looks promising.

CHUNDER - John Foyster, GPO Box 4039, Melbourne, Vic 3001, Aust; 8/\$1; act (preferred); A4; dup.

Straight-forward news&reviews content in news-letter style, covering most newsworthy aspects of Aussie fandom. Often arrives with sheets or notes from other people.

PAPERBACK PARLOUR - Philip Stephensen-Payne, C/- 432 Dewsbury Road, Leeds LS11 7DF, UK.

Feb, April: 6pp; A4; dup. The last issues of what has been an excellent review guide to current British paperback publishing. I will miss it greatly. And thanks again to Phil for allowing us to use some of his reviews over the past year. I hope he doesn't gaffiate entirely.

THE BLOSSOMING NZ CONNECTION

** There have been a number of new NZ zines starting recently. But first, one you should all be familiar with by now. **

STRIPS - Rollo Treadway, PO Box 47385, Ponson-

HALF-LIFE

*The life & times
of Elmer T. Hack*

MY LAST NOVEL WAS
NOMINATED FOR A
NEBULA



A STUDY OF THE
ANIMAL AS GOD-FIGURE

MY LATEST NOVEL IS A
SELECTION OF THE S.F.
BOOK CLUB



COUPLED WITH A MAJOR
RE-INTERPRETATION OF
THE ATLANTIAN MYTH

WHAT ARE YOU WORKING
ON THESE DAYS?



"KING KONG VERSUS
THE MERMEN"



CAROL EVANS & VIN BARKER

18 RAGS...

by. Auckland, NZ: back copies available for about 70c each; new people are taking over from issue 11. 8 (36pp); 9 (36pp); 10 (36pp); Noumenon size, offset. The last three issues under Rollo's control.

8 has a superb Joe Wylie wraparound sexpot cover, introducing his wonderful 10-page "Kabuki Comic" (to be continued). An interview with Jean Giraud (Moebius), amply illustrated, is followed by "Professor Om" and Seigel's article (on the USA Comic Art Conventions), plus more of "The Frame".

9 has a wraparound Colin Wilson cover introducing his new strip, "The Sound of Thunder" (5 pages, to be continued); the second part of "Kabuki" (I love the middle right-lower frame on page 14); John Ryan's Bidgee article (about work on a book about comics); a one-page movieola by Mike Pownall; a good article on underground comics (and the Customs) in NZ; plus "Om" and "Frame".

10 has a Wylie technophile wraparound cover, the second half of "Sound of Thunder" (13 pages, has a bit more body than the previous part); a strange 2-page Wylie; a new Barry Linton (Rhythm and Bliss); "Frame" and a 3-page Hogan montage; plus an excellent 'centrefold' featuring the Strips "gang" and their backgrounds.

For content and presentation, there are not many zines up to the standard attained by Strips, world-wide. I hope the new team can do as well.

TANJENT - Greg Hills, 22a Polson St, Wanganui, NZ: bimonthly; 6/\$2.10; overseas rates available; act.

5 (Sept-Oct), 6 (Nov-Dec), 7 (Jan-Feb); 24pp, A5; ph-ty; offset. The longest running of the 'New Wave' of NZ zines, this is typed and then reduced on a Xerox machine for printing. Thus the reproduction is a little patchy and the words are small.

5 has a very long lettercol (mostly fannish), bits

on Greg's travels, the continuing items on dragons, a couple of book reviews, and lots of fanzine reviews (thanks for the lengthy, favourable section on Noumenon, Greg).

6 has a long editorial, stacks of letters, an increasing amount of art (it, like the words, is small), zine reviews, a listing of fannish terms, an article reprinted from N3F, an interesting piece on fandom as a sub-culture, and a background on NASF.

7 has more of similar items, plus a story by Peter Graham. Overall, Tanjent is much more fannish than Noumenon, with the good (chatty and informal) and bad (in-group, indulgent) points common to such zines.

Greg has also put out address lists of active NZ fans, which people may find of use.

WORLDS BEYOND - Tom Cardy, 137 Richardson St, Dunedin, NZ: bimonthly; 6/\$2.50; overseas rates available; act.

2/3 (Nov-Dec), 4 (March), 5 (May), 8-16pp; A4 (one side only); xeroxed. 2/3 is a "condensed double" of the original 2 and 3 which were not published. The response to WB4 encouraged this hybrid: most is lightweight and some unreadable due to the xeroxing.

4 has rambling pieces by Tom, about lots of little things, plus a review or two and some loosely-drawn bits of art.

5: Let me put it this way - I would expect better of a fifth issue. The typing is far too wide for the pages, with the left hand side lost to the staples and long lines losing letters off the right. The spelling and grammar are shoddy. The layout is messy. The content is reasonable here and there (thanks for the nice words on Noumenon) but a lot of indulgent or minor writing lessens the overall standard.

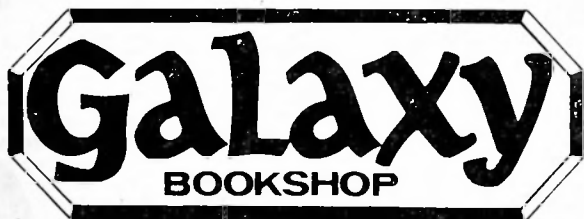
NEoCoRTEX - Michael Fallon, 34 Torquay Pl, Christchurch 5, NZ: 5/\$3.00.

1 (no date); 18pp, A5; ph-ty; offset. "Giddy Brian, so I know your'e busy, so I'll keep this short,

When in Sydney do come and see us!

You are welcome at Sydney's *ONLY*

SCIENCE FICTION & FANTASY SPECIALIST BOOKSHOP



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(Between Pitt and Castlereagh Streets)

HOURS: 8.45 to 5.45 Daily. Thursday til 7. Saturday til 12.30.

So wadda ya think? It's really imperative you answer, cause people down here think you might be stuck up or something for not replying, personally I think you'll just be busy."

A rambling editorial; 2 full page hits of art; very short story; a piece on Sci Fi; a 2-page amateur comic strip; first part of a story; 3 pages on a war-game; a short article on "Sci Fi and Fantasy in Comics" (7 paragraphs); another story. The grammar and editing are poor.

AFTER IMAGE - Glenn Coster, 56 Dunster St, Christchurch 5, NZ: 4/\$1. act.

2 (May), 3 (June), 10pp; A4; xerox (?). This is the worst of the new wave. It is so messy that I'm afraid I don't much care what they say about "expression" and "originality" (sic). Spelling, grammar, presentation and filler material are pretty grim.

WARP - National Assoc for SF, PO Box 6655, Te Ara, Wellington, NZ: bimonthly for members.

8 (Jan), 9 (March), 10 (May).

"NASF is three years old, and I, your National President, have been with it since it's inception, back in those misty days of 1976, when a bunch of us met in a dingy little railway (thanks NZR!) hall in Wellington. From there, NASF has grown along with other sf clubs (Confed and Millennium), and other sf fanzines (Noumenon, Tanjent, Beyond the Hyades, etc)." (from Warp 10).

Well, now. "From there" Noumenon has most definitely not grown. Nor have any of the others grown "from there". This sort of self-serving and imposterism is a regrettable and frequent occurrence on the part of some NASF 'officers'. A slip of phrase, you suggest? I think not. In general, NASF

and/or Warp downgrade or ignore other organisations and fanzines, while touting their own. Their sources for some items would also be interesting, but they're not noted. I have become disappointed at the way they operate.

THE LIST - (continued from Noumenon 27/28)
Inclusion here does not preclude a review in a later issue.

Arena 8 - UK - genzine.

Argo Navis 3/3 - Aust - university genzine.

Bellerophon's Rage 13 - USA - apazine.

Beyond Baroque 784, 791 - USA - literary journal.

Braincandy 1, 2 - USA - genzine.

BSFA: Vector 90 Matrix 21 - UK.

Checkpoint 93, 94 - UK - newszine.

Culloohee Comments 5 - USA - genzine.

De Profundis 105, 106, 107, 108 - USA - news-letter.

Diagonal Relationship 8 - USA - genzine.

DNQ 16/17 - USA - fannish.

Leigh Edmonds & Valma Brown: Giant Wombo 1:

Ornithopter 4, 5; Valmapa; Public Service Fun-

nies 3 - Aust - all personalzines.

Enigma 10/1 - Aust - genzine.

Erg 65, 66 - UK - genzine.

Fanzine Fanatigue 33, 34 - UK - reviewzine.

Forthcoming SF Books 48 - USA - listings.

Gannetscrapbook 6 - UK - fannish.

Guying Gyre 11/12 - USA - sercon.

Janus 14 - USA - genzine.

Knights 20 - USA - genzine.

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TRULLION: ALASTOR 2262 - Jack Vance (Mayflower-Granada \$3.25): First Br ed.; Cover by Goodfellow.
MOONBEAST - A E van Vogt (PG \$2.75): Reprint; Cover art by Chris Foss.

UNDERKILL - James White (Corgi \$2.95): First British edition; Cover art uncredited (Foss?).

DRAGONFALL 5: And the Royal Beast = And the Space Cowboys = And the Hijackers = And the Empty Planet - All Brian Barnshaw (all Magnum \$2.25): Juveniles; all cover art by Bob Fowke.

THE MYTHOLOGY OF TOLKIEN'S MIDDLE EARTH - Ruth S Noel (PG \$3.50): Non-fiction; First British paper edition; Cover art by Justin Todd.

STAR TREK PUZZLE MANUAL - James Razzi (Ban. \$2.10): Reprint of abridged version.

THE RED LIMIT - Timothy Ferris (Corgi \$4.75): Non-fiction; "The Search for the Edge of the Universe"; First British edition; Cover art uncredited.

BRIEFING FOR THE LANDING ON PLANET EARTH - Stuart Holroyd (Corgi \$3.95): Non-fiction (?).

THE UFONAUTS - Hans Holzer (PG \$3.50): Non-fiction (?); Cover art by Chris Foss.

Hodder & Stoughton Ltd:

INVASION OF THE BODY SNATCHERS - Jack Finney (Sphere \$2.75): New edition; Film tie-in.

DEATHSPORT - William Hughes (Speher \$2.95): First edition; Film tie-in.

SHADRACH IN THE FURNACE - Robert Silverberg (Coronet \$2.75): First British paper edition.

Penguin Books (NZ) Ltd:

THE GIRL WITH JADE GREEN EYES - John Boyd (Pen. \$2.50): First edition; Cover art by Peter Cross.

PULSAR 1 - Edited by George Hay (Pen. \$2.50): Anthology; First edition; Cover art by A. Chesterman.

Wholesale Book Distributors:

THE JAGGED ORBIT - John Brunner (Arrow \$3.95): Reprint; Cover art uncredited.

Perry Rhodan 39: The Silence of Gom - Kurt Mahr (Orbit \$2.45): Cover art by Pete Jones.

NAIL DOWN THE STARS = STARBRAT - John Morressy (both NEL \$2.80): First British edition; Cover art by Joe Petagno for both.

TELEMPATH - Spider Robinson (Orbit \$2.90): First British edition; Cover art by Pete Jones.

LORD TEDRIC - E E 'Doc' Smith (Star \$2.50): Reprint; Cover art by Pete Jones.

SUPERMIND - A E van Vogt (NEL \$2.60): First British paper edition; Cover art by Tim White.

THE ROAD TO SCIENCE FICTION: FROM GILGAMESH TO WELLS - James Gunn (Mentor \$3.50): Non-fiction; includes selections from certain works; first of a series of books; Cover art uncredited.

PUBLISHING INFORMATION

SF (& RELATED) BOOKS PUBLISHED IN NEW ZEALAND — APRIL, MAY, JUNE, JULY 1979
— Listed in order under their NZ publishers and distributors

Associated Book Publishers (NZ) Ltd:

THE GREAT DUNE TRILOGY — Frank Herbert (Gollancz \$18.25): First combined edition; Jacket art by Terry Oakes; Includes all notes and appendices, plus endpaper maps.
A DARKNESS IN MY SOUL — Dean Koontz (Dobson \$11.75): First British edition; Jacket by R. Weaver.
PLANET OF EXILE — Ursula Le Guin (Goll. \$8.50): New edition with new introduction by Le Guin.
EARTHCHILD — Doris Piserchia (Dob. \$11.75): First British edition; Jacket art by Richard Weaver.
NEXT STOP THE STARS — Robert Silverberg (Dob. \$12.50): Collection; First British edition; Jacket/Weaver.
THE WORLD ASUNDER — Ian Wallace (Dob. \$11.75): First British edition; Jacket by Richard Weaver.
THE VERY SLOW TIME MACHINE — Ian Watson (Goll. \$11.95): Collection; First edition.
THE WORLD'S BEST SF 3 — Donald Wollheim (Dob. \$13.40): First British edition; Stories from 1975.

Beckett Sterling Ltd:

THE WEATHERMAKERS — Ben Bova (Charter \$2.90): New edition; Cover art by Vincent DiFate.
KNAVE IN HAND — Laurence Janifer (Ace \$2.60): First edition; Cover art uncredited.
HIGH SORCERY — Andre Norton (Ace \$2.90): Collection; Reprint; Cover art by Steve Hackman.
WARLOCK OF THE WITCH WORLD = WEB OF THE WITCH WORLD = WITCH WORLD = YEAR OF THE UNICORN — all Andre Norton (all Ace \$2.90): Reprints; Cover art uncredited.
FOUR-DAY PLANET/LONE STAR PLANET — H. Beam Piper (Ace double \$3.40): First edition; Cover art by Michael Whelan.
THE TWO-TIMERS — Bob Shaw (Ace \$2.60): Reprint; Cover art by Stine.
MIRACLE VISITORS — Ian Watson (Ace \$2.90): First USA edition (?); Cover art by Bob Adragna.
DESTINIES: The Paperback Magazine of SF & Speculative Fact — Vol 1, Nos 1, 2, 3 — Edited by James Baen (Ace \$2.90, \$3.40, \$3.40): First editions; Covers by Brautigan, Whelan and Ellis.

Cassell & Co.

DEFINITELY MAYBE — Arkady & Boris Strugatsky (Collier "Best of Soviet SF" series \$2.95): Cover/Powers.

Wm Collins (NZ) Ltd:

WALDO & MAGIC, INC — Robert Heinlein (Pan \$2.95): Reprint; Cover art uncredited.
DAY MILLION — Frederik Pohl (Pan \$2.50): Reprint; Cover art uncredited.
INVERTED WORLD — Christopher Priest (Pan \$2.95): New edition (?); Cover art uncredited.
SHIP OF STRANGERS — Bob Shaw (Pan \$2.95): First paper edition; Cover art uncredited.
CAPRICORN GAMES — Robert Silverberg (Pan \$2.95): Collection; First British paper edition; Cover uncred.
THE TIME HOPPERS — Robert Silverberg (Fontana \$2.95): New edition; Cover art by Justin Todd.
TRIAX — Robert Silverberg (Fontana \$2.95): 3 novellas; First British edition; Cover art by Justin Todd.
THE VIEW FROM SERENDIP — Arthur C Clarke (Pan \$3.25): Non-fiction; First British paper edition.

Gordon & Gotch (NZ) Ltd:

PHTHOR — Piers Anthony (Panther-Granada \$2.75): First British edition; Cover art uncredited ("AM").
THE DISASTER AREA — J. G. Ballard (Triad-Panther \$3.25): New edition; Cover art uncredited.
FAHRENHEIT 451 — Ray Bradbury (PG \$2.50): Reprint; Cover art uncredited.
LONG AFTER MIDNIGHT — Ray Bradbury (PG \$2.85): Collection; First British paper edition.
THE MAN WHO JAPED — Philip K Dick (Magnum \$3.25): First British edition; Cover art by Chris Moore.
THE PENULTIMATE TRUTH — Philip K Dick (TP \$2.95): New edition; Cover art by Peter Goodfellow.
A SCANNER DARKLY — Philip K Dick (PG \$2.95): First British paper edition.
ECHO ROUND HIS BONES — Thomas M Disch (PG \$2.50): Reprint; Cover art by Peter Goodfellow.
THE GENOCIDES — Thomas M Disch (PG \$2.75): Reprint; Cover art uncredited.
THE STARLESS WORLD — Gordon Eklund (Bantam \$2.75): Reprint; Star Trek novel; Cover by Bob Larkin.
THE DARK DESIGN — Philip Jose Farmer (PG \$4.75): Volume 3 of the "Riverworld" series; First British edition; 460 pages; Cover art by Joe Petagno.
TREK TO MADWORLD — Stephen Goldin (Ban. \$2.75): First edition; Star Trek novel; Cover by DiFate (?).
THE FUTURE MAKERS — Edited by Peter Haining (Magnum \$3.40): Anthology; New edition; Cover by Moore.
WORLD WITHOUT END — Joe Haldeman (Ban. \$2.75): First edition; Star Trek novel; Cover by Eddie Jones.
THE DARK MAN — Robert E Howard (PG \$2.75): Collection; First British edition; Cover art by Pete Jones.
THE DEAD REMEMBER — Robert E Howard (PG \$2.50): Coll.; First Br. ed.; Cover art by Joe Petagno.
RAVEN 4: LORDS OF THE SHADOWS — Richard Kirk (Corgi \$3.50): First Br. ed.; Cover uncred. (Achilleos).
CLANSMAN OF ANDOR — Andrew Offutt (Magnum \$2.95): First British edition; Cover art uncredited.
INVADERS FROM EARTH — Robert Silverberg (PG \$2.50): First British paper edition (?); Cover uncred.
MASTER OF LIFE AND DEATH — Robert Silverberg (PG \$2.60): First Br paper ed.; Cover art uncredited.
ALL FLESH IS GRASS — Clifford Simak (Magnum \$2.95): New edition; Cover art by Chris Moore.

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