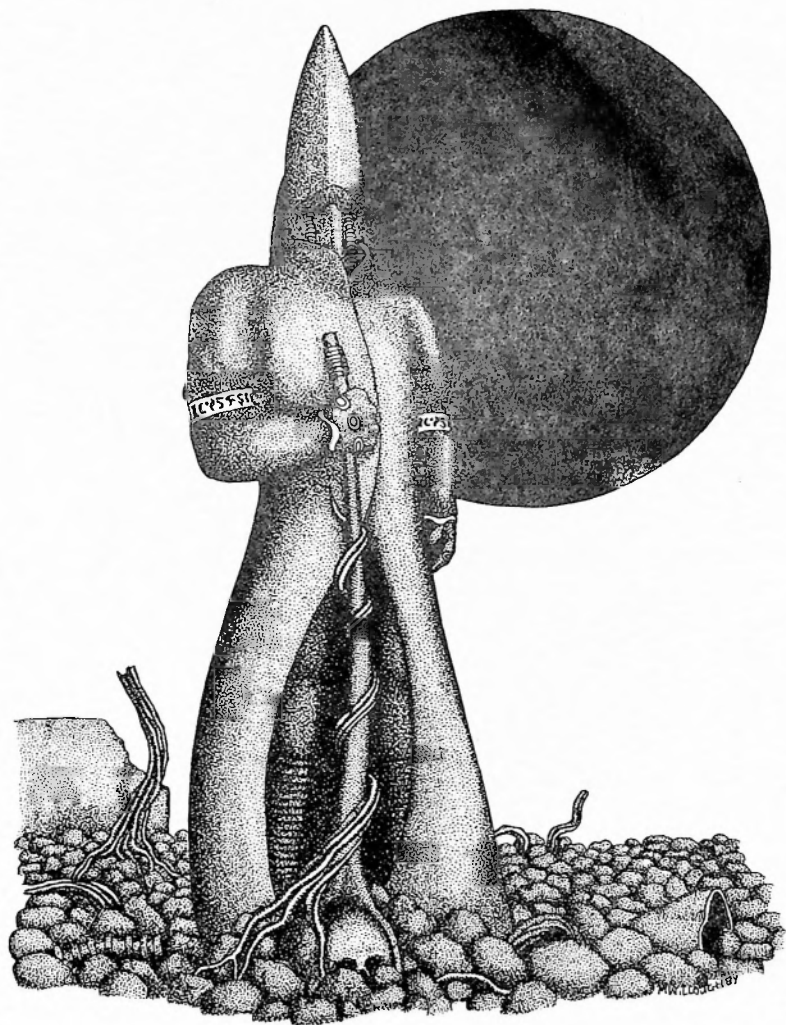


# NOUMENON

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## EDITORIAL

Here we are, and only a week or so late! Still, I've caught up on a lot of areas (zine reviews and letters), a new series begins (on Wargames), there's lots of book reviews (thanks Phil), the volume 3 index hasn't been completed yet, and new partners are underway in Gulf News which will give me an enormous amount more time real soon.

Next issue (32) will be a special WellCon issue, should have the volume 3 index, lots of art, and will have a number of usual columns back, including Futures/Alternatives.

Issue 33 could well be a special "Australian issue" -- we're working on it now. Jim Storey has already produced some excellent covers. Which reminds me that I'd better write to various Aussie big name fans THIS WEEK!

But it is good. I can look forward to two or three (or even four!) virtually-free days each week. Which is not to say all of that will be spent on Noumenon -- there are one or two other areas that have been 'in waiting' for a couple of years.

Just at the moment, for instance, there is still a huge amount to be done before and during WellCon. My thanks are due, already, to Nigel Rowe, who has done an enormous amount of work towards the Con Booklet. It will be a beauty and will have to go on general sale, methinks. Further details next issue.

Please read the details on WellCon carefully (page 4) and rush off your sub if you intend to attend or support. The quicker the better, for the organisers and the convention.

Other than that, hello and goodbye, and I hope you enjoy the issue.

— Brian

## EXPLANATORY NOTES

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

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

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

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

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

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Cover by MIKE WILLOUGHBY (NZ).

Interior Art by:

Jim Storey (NZ) pp 4,5.  
Jane Taubman (Aust) pp 6,7,8.  
Duncan Lucas (NZ) pp 11,18.  
Jim Barker (UK) pp 13,22.  
Ralph Silverton (Aust) pp 16,21.  
Paul Lack (NZ) p 23.

Chris Johnston (Aust) p 3.  
Colin Wilson (NZ) pp 5,20.  
Laura Beckley (USA) 9,24.  
Vanya (NZ) p 12.  
Terry Jeeves (UK) p 14-15.  
Tom Cardy (NZ) p 17.  
Jason Keahn (USA) p 28.

# QUIDNUNC'S PAGE

## 1979 HUGO WINNERS

The 1979 Hugo Awards, for work first published in 1978, were announced at SeaCon. The winners were:

Novel: **DREAMSNAKE** - Vonda McIntyre.  
 Novella: **The Persistence of Vision** - John Varley.  
 Novelette: **Hunters Moon** - Poul Anderson.  
 Short Story: **Cassandra** - C.J. Cherryh.  
 Dramatic Presentation: **SUPERMAN**.  
 Pro Artist: **Vincent DiFate**.  
 Fan Artist: **William Rotsler**.  
 Pro Editor: **Ben Bova**.  
 Fanzine: **Science Fiction Review**.  
 Fan Writer: **Bob Shaw**.

Non-Hugo Awards:  
 John W. Campbell Award: **Stephen Donaldson**.  
 Gandalf Novel Award: **THE WHITE DRAGON** - Anne McCaffrey.  
 Gandalf Life Award: **Ursula LeGuin**.

(A full list of nominations and initial publication details appeared in Noumenon 29/30) \*

## AUSTRALIAN CONVENTIONS

Carey sent a copy of the **AUSTRALIA IN '83 BULLETIN** (8pp, offset), aimed at keeping fans in touch with the Australian bid for the 41st World-Con (1983). The Bulletin is quarterly and costs \$3 per year. Send your money now to help with



this bid: PO Box J175, Brickfield Hill, NSW 2000, Australia.

The 19th National Australian SF Con will be **SWANCON 5**. GoH will be **ANNE McCAFFREY**, (August 22-25, 1980, Park Towers Hotel, Perth. \$12.50 attending membership, \$5 supporting. PO Box 225, Wembley, WA 6014).

The 20th National Aust SF Con will be **ADVENTION 81**. GoHs will be **FRANK HERBERT** and **JOHN FOYSTER**. (Queens B'day weekend, June 1981, Grosvenor Hotel, Adelaide. \$12.50 attending, \$7.40 supporting. PO Box 130, Marden, SA 5070).\*

## NEW HEAVY METAL EDITOR

Ted White, former editor of **Amazing** and **Fantastic**, has been appointed editor-in-chief of **Heavy Metal**. A new contract has been signed with Metal Hurlant for reprint material, but White has some new plans.

He intends to use more American artists (including Steve Stiles, Harvey Kurtzman and Larry Todd) (which may be a death blow - BAT). He plans to drop the fiction and replace it with more "graphic stories" (integrated text and words developed by a writer and artist working together). He also plans to include articles and reviews of comics, sf and rock music.

White is reported in *Locus* as mentioning that he is now probably the highest paid magazine editor in the field. He did not divulge his actual salary, but said he would earn more in one year with **Heavy Metal** than he did in ten years with **Amazing** and **Fantastic**.\*

## MINIATURES

Virgin Records are moving into film. Their first is **THE MIKE OLDFIELD SPACE MOVIE**, which uses NASA space footage and Oldfield's music.

A record advance of \$127,500 was put up by Simon & Schuster for Robert Silverberg's new novel, **LORD VALENTINE'S CASTLE**.

Norstrnlia Press (Australia) have published their first all-hardback book, which is also their first novel. It is **MOON IN THE GROUND** by Keith Antill. Should be reviewed in the next issue of *Noumenon*.

Yaffa Publishing (Australia), a large comic reprint house, has started reprinting an excellent 1975 American comic series, **Unknown Worlds of Science Fiction**. The first issue has just been released in NZ by Gordon & Gotch. The series featured top-rate artists and script writers, adapting some very fine sf (Bob Shaw's "Slow Glass", Larry Niven, Harlan Ellison, van Vogt, Silverberg, Moorcock). You'll also find very good interviews (Bradbury, Herbert,

## 4 QUIDNUNCS...

van Vogt, Niven, Shaw) and features (Kelly Freas, SFWA, Kline, fandom). Recommended.

Carey Handfield forwarded news of some sf film releases: **STAR TREK - The Movie**; **THE SHINING** (Stanley Kubrick's horror film to end all horror films); **THE BLACK HOLE** (Walt Disney's shot at the big stakes); **METEOR** (Sean Connery, Natalie Wood). All for December (approx).

1980 releases include: **THE EMPIRE STRIKES BACK** (STAR WARS 2); **SATURN 3** (Farrah Fawcett-Majors, Kirk Douglas); **CAPTAIN AVENGER** (John Ritter); **THE DAY THE WORLD ENDED** (Paul Newman, Jacqueline Bisset, Edward Albert, Red Buttons, Ernest Borgnine).★

### 1979 LOCUS WINNERS

The Annual Locus Poll drew about 1,000 responses (800 last year) and, as usual, outdrew the Hugo (467) and Nebula (200) nominations combined.

The top 5 in the Novel category were fairly clear placings:

**DREAMSNAKE** - Vonda McIntyre  
**BLIND VOICES** - Tom Reamy (posthumous publication)  
**THE WHITE DRAGON** - Anne McCaffrey  
**THE FADED SUN** - KESRITH - C.J. Cherryh  
**COLONY** - Ben Bova

For Novella, John Varley's story gained almost 5 times as many votes as any other. 2nd and 3rd, and 4th and 5th, were fairly close:

**The Persistence of Vision** - John Varley  
**The Watched** - Christopher Priest  
**Seven American Nights** - Gene Wolfe  
**Old Folks At Home** - Michael Bishop  
**Fireship** - Joan Vinge

In Novelettes, 1st and 2nd were fairly clear, the next 4 very close:

**The Barbie Murders** - John Varley  
**Hunters Moon** - Paul Anderson  
**Mikal's Songbird** - Orson Scott Card  
**Swanilda's Song** - Frederik Pohl  
**Devil You Don't Know** - Dean Ing  
**In Allen Flesh** - Gregory Benford

Short Story placings were fairly clear, with 4th and 5th close:

**Count the Clock that Tells the Time** - Harlan Ellison  
**View From a Height** - Joan Vinge  
**Stone** - Edward Bryant  
**Vltra** - Terry Carr  
**A Kiss of Dragon** - Benford & Laidlaw

In Anthology, editor Terry Carr has consistently topped the poll. This year he has 3 of the top 6. Placings clear:

**BEST SF OF THE YEAR 7** - ed Terry Carr  
**1978 ANNUAL WORLD'S BEST SF** - ed Donald Wellheim  
**UNIVERSE 8** - ed Terry Carr  
**NEW DIMENSIONS 8** - ed Robert Silverberg  
**STELLAR 4** - ed July-Lynn del Rey  
**YEAR'S FINEST FANTASY** - ed Terry Carr

John Varley won Single Author Collection by a long way. Other placings were fairly clear:

**THE PERSISTENCE OF VISION** - John Varley  
**STRANGE WINE** - Harlan Ellison  
**STILL I PERSIST IN WONDERING** - Edgar Pangborn  
**THE EARTH BOOK OF STORMGATE** - Paul Anderson  
**INFINITE DREAMS** - Joe Haldeman

F & SF wins the Magazine section every year. The

top 4 were the same as last year. 3rd and 4th were close.

**Fantasy & Science Fiction** - ed Edward Ferman  
**Locus** - ed Charles Brown  
**Analog** - ed Stanley Schmidt  
**IASFM** - ed George Scithers  
**Omni** - ed Ben Bova  
**Science Fiction Review** - ed Richard Gels

The Artist poll changes little from year to year also. Placings were fairly close:

1. Boris Vallejo  
 2. Michael Whelan  
 3. Stephen Fabian  
 4. Vincent Di Fate  
 5. Frank Kelly Freas  
 6. Rick Sternbach

Results for Best Art or Illustrated Book and Best Reference Book are not very relevant to NZ as many are not released here.

Full results appeared in Locus 223 and 224.★



**DATE:** Labour Weekend (October 20-22, 1979).

**VENUE:** St George Hotel, Wellington (*note change of venue to better facilities, which had been unavailable until a cancellation of another event*).

**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:** Discussions, films, art display, talks, food, fun, getting to know each other.

**ART DISPLAY:** The main organiser is now John Leggott. Send queries or submissions to WellCon Art Show, C/- John Leggott, Box 6496, Te Aro, Wellington.

**ACCOMMODATION:** Full details are available from Mervyn Barrett.

**JOIN NOW!** If you are planning to attend WellCon

CONTINUED ON PAGE 27 . . .



*\*\* The following letter was sent to Tim Hassall, to be passed on to Noumenon, concerning Tim's review of FOUNTAINS OR PARADISE in Noumenon 31. \*\**

Arthur Clarke, 25 Barnes Place, Colombo 7, Sri Lanka. (16/8/79)

Dear Tim,

Your letter just caught me as I leave for SeaCon. You've fallen into the same trap as a whole string of people (don't feel bad! So did I at first!!), starting in 1966 (Science, vol 152, p800, May 5) and ending with a batch of Time readers of my July 16 piece.

I'm delivering a major address at the Munich IAF Congress on September 20; it covers these (and other) fallacies. Acta Astronautica will publish it; meanwhile there's already a vast technical literature on the subject by aerospace experts, and it's unassailable (in theory!). See also Chas Sheffield in Destinies.

Please pass this note on to Noumenon. Anyway, glad you like the novel. Please excuse haste -- I've not packed yet. Yours, Arthur Clarke.

*\*\* Tim went on to say: "So, Brian, I put my foot in my mouth AGAIN. Meanwhile I will wait for Acta Astron, because I still don't see how angular momentum would be conserved, unless the whole structure was RIGID, and elevators were released from Clarke's orbit in opposite directions -- but how do you make the structure rigid enough?!"*

*Noumenon thanks Arthur and Tim for their time and interest -- perhaps all will be revealed shortly. \*\**

Culver City, CA 90230, USA. (20/8/79)

Noumenon 31 arrived a couple of days ago. I'm glad that you were able to make use of that PHOENIX poster.

I'm afraid I'll have to default on a column for 32. I'm leaving for England this evening for the WorldCon and I'll be there for 3 weeks. I certainly won't have time to write a column before I get back, which I imagine will force me to miss your next deadline. Also, I've been so busy for the past month preparing for the trip and getting other obligations out of the way that I've had to pass up invitations to several publicity screenings, which bugs me and doesn't give me that much to write about. I'll get another column to you as soon as I can, but it'll probably be a month or more.

*\*\* That's alright Fred. In fact I had thought of cutting your article in N31 into two, but past-up considerations often override my best laid plans.*

*Hope you enjoy the WorldCon. \*\**

David Bimler, 26 Rakaia Place, Palmerston North, NZ\* (15/8/79)

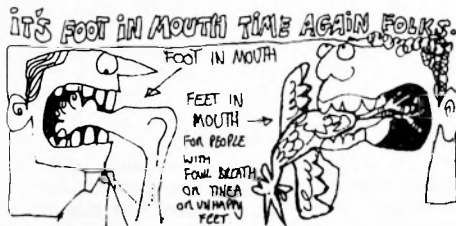
Just a reminder that WellCon occupies part of October, a month traditionally devoted by university students to their exams. Any students who attend will be conspicuous by the red, white and blue appearance of their eyes. Expressions may not be as cheerful as the occasion merits. "It is no infrequent thing for men of accomplished perseverance, but merely ordinary intellects, to grow venerable within the four walls of the examination cell. Some, again, become afflicted with various malignant evils, while not a few, chiefly those who are presenting themselves for the first time, are so overcome on perceiving the examination paper, and understanding the inadequate nature of their own accomplishments, that they become an easy prey to the malicious spirits which are ever on the watch in those places; and after covering their leaves with unrepresentable remarks and drawings of men and women of distinguished rank, have at length to be forcibly carried away by the attendants and secured with heavy chains."

"Freedom, Faith and Rights" (Noumenon 29/30) is an excellent coverage of the three books (quite apart from D.J. Harvey's topic of CETI). It says most things I would like to say about some of my favourite works. Nevertheless, I shall permit myself a few comments:

CHILDHOOD'S END is "one of the author's better attempts at booklength fiction" ... what kind of a backhanded compliment is that? Mr Harvey, I am wroth! I slosh green tea down your trousers; I stuff your shirt with granulated sulphur!

You observe that I sometimes allow my admiration for Clarke to aggress against less enthusiastic views.

I doubt that Arthur Clarke would describe Stormgren's kidnappers as "urban guerillas". That is not a sympathetic epithet -- and the kidnappers, extremist though they be, are treated with sympathy. "Nothing could be done with good men who were



Frederick Patten, 11863 West Jefferson Blvd.

## 6 LETTERS...

deluded". If you called me an urban guerilla, because I set fire to some politician's trousers, it would somehow close minds against the freedoms I fight for (to fondle consenting gnomes without government intervention).

The author not only asks "who are we", through-out CHILDHOOD'S END he nags us with "WHAT DO WE SACRIFICE?" Would you give up what individuality and personality you claim to become a component of something greater? The idea of a community mind is not new - it features in Olaf Stapledon's *STAR MAKER*, with world minds, galactic minds, ultimately a cosmic mind. But there the whole arises without the parts merging, losing individuality. Clarke adds to this the loss and dilemma.

Now to *A CASE OF CONSCIENCE*. A book I found crushing, when contact to the Lithians effects damnation for individuals and disaster in the unsavory society of Earth.

Is it relevant that Blish later converted? At the time the book was written: "the author, I should like to add, is an agnostic with no position at all in these matters. It was my intention to write about a man, not a body of doctrine."

Blish is having an in-joke when he calls a character Lucien le Comte des Bois-d'Avergoigne. The wood of Avergoigne you will find as a setting in the fantasy of Clark Ashton Smith; part of medieval France, pervaded with vampires and the Catholic Church. But probably this is not relevant either.

*LITTLE FUZZY* was a lot more fun to read. But I cannot help but feel H. Beam Piper cheated by introducing a veridicator and making it impossible to lie in court. Sure, it simplifies the action - the only question remaining is whether the rules of evidence will allow the right questions to be asked - but lying is much more fun, and a touch of spice intrudes when you have no guarantee that truth will come to light.

*\*\* Cunning work that, David. Leading us all on with a superb chatty first paragraph to disguise the real motive of the letter - sercon comment! (Both of which I welcome). \*\**

David A. Truesdale, 1890 McPeak Court, Tracy, CA 95376, USA. (25/7/79)

Please note my new address. June 1st I came to visit good friend Craig Anderson (about an hour's drive east of San Francisco) . . . and I'm still out of work. But California is great, exptremely warm and beautiful, and I might just spend a lot more time here.

The *Starlog SCIENCE FICTION YEARBOOK* has been set back from its original publication date of July to early November, and the period covered will now be January of 1978 through June of 1979. Sort of a Year-and-a-half-book, you might say. The publisher tells me it will be 96 pages, sold only in bookstores, and will go for \$4.95; but knowing how such things are subject to change it might be best to

say that this info is as of now. I'm getting mighty anxious to see how this project turns out, believe me. It's been a lot of work, and a lot of fun, too, but I would like to see how it's going to look.

You ask what the 23,000 word David Gerrold interview has to do with? Well, it's very autobiographical. Covers David's thoughts and feelings and growth and accomplishments and new projects and fan feuds and philosophy, about himself, science fiction, fans, reviewers/critics, the sf movie industry, SFWA (of which he is Western Regional Director), all in depth. And Mike Bracken, publisher and editor of *Knights*, will be running the interview in toto, with photos, in a special upcoming double issue of his fine fanzine. Introduction is by Diane Duane, a close friend of David's and one hell of a fine novelist (her first novel, *THE DOOR INTO FIRE*, was published by Dell early this year to extremely positive reviews).



*\*\* And now, one response to Garry Tee's letter in 29/30. \*\**

John Burt, Paperback Sales Manager, Hodder & Stoughton Ltd, PO Box 3858, Auckland, NZ (7/8/79)

To the readers of sf, may I suggest it is all very well writing to Noumenon, but what else have you done? You should be applying pressure to your local bookseller to obtain the books you require. In most cases these books are readily available from the NZ distributor or at the very worst can be indented for you (hardcover only, up to 3 months delay). All booksellers are on the publishers' regular mailing list and should have a copy of the latest catalogue. Most booksellers receive a regular visit from a publishers representative, who shows him the new books and gives him the opportunity to buy for his shop. If the bookseller is unaware of the demand for sf in his area, then whose fault is that?

*\*\* John also forwarded some appreciated information from "Paperback & Hardback Book Buyer" (a UK publication) concerning publishers' plans for promotions to tie in with SeaCon (the 37th WorldCon, held in Brighton). \*\**

David Cameron, Scorpio Books, Phoenix House,  
Cnr Hereford St & Oxford Tce, (PO Box 2376),  
Christchurch 1, NZ. (15/8/79)

I am writing to let you know that we have been making a serious attempt to provide difficult to find (in bookshops) new SF and Fantasy, especially US publications which are so thin on the ground in NZ bookshops. We can obtain virtually any US title in print although the delay is usually around three months.

Locus is airmailed out and fills in most of the gaps after sorting through publisher announcements. Noumenon, pleasingly, provides good tit-bits of information even ahead of Locus.

Although I'm not yet sufficiently organised to produce a booklist, we do accept mail orders. Certainly, anyone visiting Christchurch would be well rewarded by inspecting our selection.

Ralph Silverton, 47 Turramurra Ave, Turramurra,  
Sydney, NSW, 2074, Australia.

I thought that you might like to know that Billy Thorpe, who has been around for ages, has apparently released an SF concept album called **CHILDREN OF THE SUN**.

The first side of the album is your standard Las Vegas boogie, but the second side deals with the devastatingly original concept of Aliens offering Earthlings the opportunity to leave Earth for outer-space. Everyone accepts:

"Not a soul was left behind,

Only the traces of mankind."

Personally, I can't imagine a certain J.G. Ballard missing the opportunity of haunting all those empty beaches, hotels, supermarkets...

Billy Thorpe recently stated that he used to read a lot of Science-Fiction, but was no "Sci-Fi Buff", as his terminology suggests.

**\*\* And thanks also for the illos Ralph, much appreciated. \*\***

Don D'Amassa, 19 Angell Drive, E. Prov., RI  
02914, USA. (6/7/79)

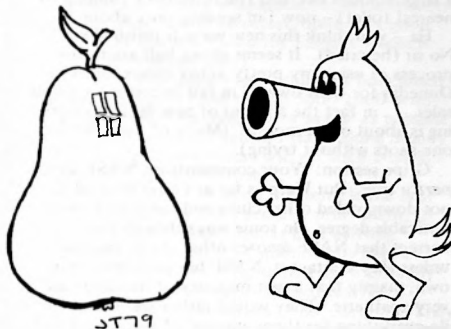
Thanks for Noumenon 29/30. Having seen ALIEN twice, I feel qualified to respond somewhat to John Brosnan's letter. For one thing, the alien is NOT the creation of human genetic manipulation. It is discovered aboard an alien spacecraft, the lone crew-member of which was destroyed by the alien. But John is absolutely correct that the movie is a remake of IT, THE TERROR FROM BEYOND SPACE -- and a vast improvement.

For one thing, the actors do a fine job, particularly Sigourney Weaver. Judging by the remarks made in this issue, Australians are unlikely to see an uncut version. There is one particularly gruesome scene that caused hysterics among the audience when I went to see it. Anyone who has seen the movie will know whereof I speak.

It's your basic horror film, with no major surprises in plotting. It has very definitely feminist overtones, handled quite well. I almost hated to see

the end of Lt Ripley. Actually, now that I think about it, there is one very surprising plot twist, but I don't want to spoil it by being specific. I didn't enjoy it as much as STAR WARS, and it doesn't really lend itself to repeated viewing, but it's a very moving two hours.

**\*\* Don also commented on Geoff Holland's additions to the "basic" sf list, but I don't think Don realised Geoff was adding to previous lists. Which means I really must finish that update! Real Soon Now. \*\***



Kerry Doole, 162 Elmhurst Mansions, Edgeley Rd,  
London SW4, UK. (20/5/79)

A very quick note from London; basically just a big thanks for continuing to send me Noumenon even though I have contributed nothing towards it for such a long time.

Rest assured that I devour them eagerly. I admire your tenacity in continuing to overcome undoubtedly formidable problems and in producing such a high-quality magazine.

I'll try to rustle up a few clippings from English papers that may be of interest. **New Musical Express** continues to do a splendid job with its sf oriented features -- the presence of Mick Farren is undoubtedly a major factor there.

The influence of sf on all aspects of the contemporary arts here has never been stronger -- futuristic theatre, whole seasons of sf movies, etc (SILENT RUNNING appeared as a TV film last week -- superb).

Did I tell you I met Richard Colla, the director of **BATTLESHIP GALACTICA** at the Montreal Film Festival last year? I should have tried to interview him on it for Noumenon, but he was quite reticent about discussing it. He was then involved in directing a film with Katherine Hepburn and it seemed as if he felt his involvement with GALACTICA would undermine his 'artistic credibility' -- I never saw the movie but the spin-off series on USA television was abysmal.

Anyway, hope everything on Noumenon is proving enjoyable -- if it all went smoothly, tedium would set in.

**\*\* And thanks also for the clippings Kerry. \*\***



## 8 LETTERS...

Tom Cardy, 137 Richardson St, Dunedin, NZ.  
(14/8/79)

As usual Noumenon keeps up with that special feeling all of its own. I'm glad you took space to review my zine (wipes sweat from forehead), even if was highly critical. But we all learn by our mistakes (blush) and your advice will help me improve in the future. The postal rises have been a bit of a blow though, especially as I was planning to send a large amount overseas (pictures BAT running to nearest toilet) -- now I'm sending only about 15.

Ha -- you think this new wave is finished yet? No sir (he cried). It seems about half are in the process of using my pretty xerox connections in Dunedin for their own. I'm fast becoming a wholesaler... in fact the amount of new fanzines arriving is about one a month! (Many of them become one-shots without trying).

Gripe session: Your comments on NASF were partly true. But Warp as far as I have studied has not downgraded other clubs and fanzines to any noticeable degree. In some ways though you are correct that NASF ignores other clubs, fanzines -- unless they contact it. NASF has problems of its own, mainly that a vast majority of members are very apathetic. They would rather see a small group do everything for them, instead of getting off their asses. I'm Secretary for the Dunedin Branch and it is a miracle even with heavy advertising, constructive programmes etc, that half Dunedin members will attend. Only a minority are involved in any form of fanac. To be honest there's not a lot you can be involved in with NASF unless your corresponding with someone outside your area. I've got a feeling you'll be hearing more comments from other 'officials', so I'll leave it there.

Arthur C. Clarke has been my favourite sf author since I was in nappies and those reviews of his novel (last?) weren't very encouraging. But I'll read it anyway -- when the paperback arrives. Actually I found Clarke's earlier *IMPERIAL EARTH* a bitter disappointment, his old 'sense of wonder' was missing. Maybe, like you say, old Sri Lanka (monkeys and all) has got the better of him.

One last mumble. Um -- there's a pretty weak joke about you going thru the grapevine at present but I might as well tell you: Why is Waiheke Island sinking? Because of Brian's fanzine collection! (Apology!)

**\*\* Dear me, an hornets' nest over NASF, and jokes yet!**

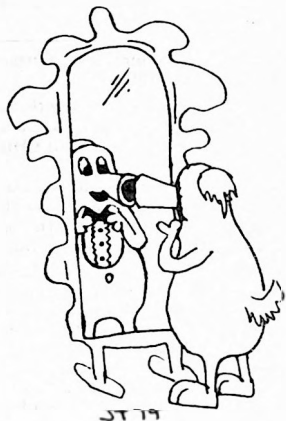
Thanks very much for the art too, Tom. \*\*

Paul Leck, 115 Mooray Ave, Christchurch 5, NZ  
(21/8/79).

Who said "After Image" had a lot of originality or expression? I just want to see it become in that mode of 'reputation'. I agree with all your comments but they will not move me. We produce the zine for the people who like it like that altho I wouldn't call the last three issues 'perfect' to my

liking because of the messiness. I can improve but with tools of the primitive 'stone age of fandom' it is time consuming to please everyone.

What zine comment really had me fuming was the bit about the NASF and/or Warp. "Downgrading or ignoring other organisations and fanzines." What do you base this on? Give examples. Certainly the reverse is true. Millenium ignored NASF at the beginning, and in Noumenon very little has been mentioned about them from what I've seen. Warp has never downgraded a fanzine or organisation. Even tho criticism of such is low they always advertise the fact that the organisation or fanzine exists therefore members can see for themselves. Even tho they don't have whole page ads for Noumenon or After Image (nothing stops you not sending one in) they give the item concerned a large enough coverage as it affects them. Go to it.



Colin Wilson certainly likes other artists styles since he uses them for such things as "The sound of Thunder" and his new art for Noumenon (eg. The 29/30 wraparound and the new Reviews heading). What is he? Programmed?

Agh! T-shirts! Where next? Plastic bog seats?

... An unusual end to a letter (leta?) -- that's where you'll find people not reading After Image.

**\*\* And in A1 4, Glenn Coster says in his editorial:** "I feel that (Brian's) review was unjust, not only to us but other zines he reviewed in the column. I think that maybe he judged us at a very high level." Co-editor William Simon says: "I hope that all our readers enjoy our new (and neater) format. Let's hope that the "worst of the new wave" pleases Brian Thurogood (If this doesn't, damn well nothing will!"

Let me explain. I review books, fanzines and records, according to my tastes and standards (which hopefully reflect a degree of literary and musical knowledge and experience). I review all fanzines in the same frame of mind, to a large extent -- I certainly don't lower my standards because I'm looking at a New Zealand zine. Any magazine, whether



professional or amateur, takes its chances on the open market. And if standards are generally high, that's what you have to aim for.

As for NASF/Warp (and Glenn mentioned this in his editorial too), I quoted an extremely good example of how they distort or misrepresent, slightly, to their advantage, in the introduction to my remarks. I added other complaints and have mentioned little niggles in these pages before.

However, I wish all the best to Bruce Ferguson and company, hoping the new team will avoid previous failings. We can but wait and see. \*\*

---

Laurens van der Lingen, 33A Helmore Lane, Fendalton, Christchurch 1, NZ. (20/8/79)

After a rather hectic day of running round various printing agencies I finally made it home, collapsing at my table to type you this accompanying letter while GOLDEN EARING'S Eight Miles High thunders in my head-phones.

John Stewart, Shane Murphy and I have known each other for three years now, and though we had known that each of us was interested in Science Fiction and Fantasy it was not until the past few months that we had thought of compiling an SFfy fanzine (although I have been writing and drawing SFfy-orientated strips since 1973-74, so Visions is also an outlet for my drawings).

The three of us first became aware of NZ SFandom last year through a friend of mine, even though I had seen issues of Noumenon in the Chch University Bookshop (I confess I only glanced at these and did not investigate them further).

Visions has been fairly well received here in Chch, but there are quite a few things I'm not pleased with in it, but I'll hopefully have these ironed out as time goes on.

\*\* Laurens sent a copy of Visions, which is reviewed in "Rags, Solecism & Riches". \*\*

---

Paul Collins, Void Publications, PO Box 66 St Kilda, Vic 3182, Australia (10/8/79)

Just a quick note to pass on some news. Void now has a distributor in NZ: Peter Saunders, Publishers Services, 115 Khyber Pass, Auckland. Should your readers wish to obtain any of my anthologies they can do so by ordering from the above mentioned.

Received the latest from Sagittarius (29/30); thanks, a job well done. Especially liked the cartoons -- Jim Barker's on page 5 being superb.

---

Greg Hills, 22a Polson St, Wanganui, NZ (15/8/79)

Ai, verily dragons. I am at present constructing a dragon one-shot for appearance sometime next year, and soliciting almost anything and everything under the sun. Eg articles on dracs (both classical and the modern perversions), and other mythical critters; essays on European, Chinese, Indian, even American myth-critters; conjectures on physiology, anatomy, histology, phygeny, classification, sociology (!) (Chinese dracs were usually depicted as intelligent, remember!) -- literally anything the writer can warp into the lines of the general theme!

Art-pics of dracs, and other mythical beasts; scenes; landscapes -- with or without dracs, etc, but preferably unmistakably fantastic. Art is as wide-open as text regarding subject.

Articles and other such contributions will be run verbatim except for changes okayed by the writer and such minor points as spelling and punctuation. Art will be printed full-size except where a particular piece must be reduced to make it fit available space.

If possible, I will try for an A4 zine printed on A3 sheets and folded like Tanjent and Noumenon. This would allow me a wraparound cover and centre-fold. The printing will be offset, done by a good printer (NOT the one I used for Tanjent -- cost is no object for the one-shot).

Price will be decided when I find out how much printing will cost. I will try for 500 - 1000 print-run to keep individual copy-price as low as possible. I want to get it printed before I start taking money for it, and only contributors will get their copies automatically mailed to them.

On contributions -- I want to assemble the best material I can get. Until I actually print them, all 'acceptances' will be tentative, as later-arriving material may be better. All submissions have a chance for Tanjent, even those that are eventually accepted (for final copy) or rejected (early).

The Taubmans on Australia in 83. Grump! They still haven't answered a query, sent way back about Applesauce. I sent Toluzzi a mag and \$ (this was before I learnt the Taubmans had taken over Applesauce). The mag got in, and I thus got a copy of the June mailing of Applesauce. But I was listed in the OO as due for money. I queries, but have heard nothing; nor have I received the July mailing. If I don't hear by the end of the month, they get \$4 by registered letter, plus an asbestos letter telling them what my opinion is of OEs that don't answer mail.



Fanzines, and "Rags..." has returned at last. This is beginning to look like one of the old Noumenons of the golden-age of 1977... the lettercol was less chewy, tho; your accent has altered therein from ideas to contact. Peter Graham seems to be steadily vanishing in a web of ideas he can't untangle fast enough to use; David Bimler has been weaned away by Massey and similar stuff; Bruce Ferguson now has Warp to handle; Chris Fountain is working for his Honours; Jon Noble has all but vanished from the scene; and so on.

## 10 LETTERS...

I see I can no long procrastinate over WEYMB, telling myself "I'll do it tomorrow". Instead I shall do it tonite! A copy should be enclosed for you; with my abject excuses. I can cash my dole cheque tomorrow, thus giving me a few muckmetal tokens to proffer hopefully to the xerox people and the PO.

We shall see what you think of NASF after Bruce Ferguson has had it awhile. He has very different ideas to what Frank wanted and has this rather effective way of cutting thru impediments. He is falling under the fanzine spell, tho... maybe the health department should declare it addicting.

Oh, well. Wot, no dazzling ideas to give your lettercol life and sparkle and other egocentric ravings? Nope, fresh out for now. You like fiction that "grips" your imagination? I like fiction that looses it and send it soaring.

**\*\*WEYMB ("Whatever You May Be") did arrive, an August update of all the active fan's addresses Greg knows of. Greg also sent a flyer inviting people to join AOTEARAPA, an NZ amateur press association, plus a list of ConFed's fanzine lending library, and SFFCement, a news/perzine. All are available from Greg, especially if you send him stamps or postal notes. \*\***

Philip Ivamy, 46 Montreal Rd, Nelson, NZ.  
(18/8/79)

Noumenon always has a place in my heart for it introduced me to sf fandom. Having just received N31, all I can say is wow.

Sorry to hear of the postage increases, but they won't deter true Noumenon fans. I like Quidnunc's -- it's great to be kept informed. I find the lettercol the best part of N as I enjoy everyone's comments and criticisms, and I sometimes write to the letter writers.

I liked the Jim Barker illo on page 6 -- keep it up. In Fred's Film Notes there's only one thing wrong. I think he shouldn't have told us who survives, as other magazines have the ending a surprise.

The review column was also enjoyed, but not as much as "Rags, Solecism & Riches", mainly because of the NZ zines reviewed. Lastly I must say keep the Publishing Info column running at full steam as I find it invaluable in my sf laden life -- I've already sent for 6 books listed.

Are back issues available -- if so, at what cost?

**\*\* There we go -- egoboo for many contributors, and I hope publishers appreciate the message. (Actually, nearly all of the publishers in NZ have responded very favourably to Noumenon and I'm glad many people find the info valuable.)**

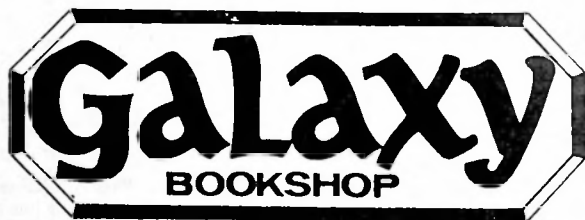
**And if I played my cards right, our self-promoting blurb on back issues appears somewhere in this issue. \*\***

Neil Barron, 1149 Lime Place, Vista, CA 92083,  
USA. (24/8/79)

Pleased to see the mention of the SF&F Book Review in Noumenon 31 (page 17).

In your 16 February 1977 letter to me, you said you were waiting for a copy of ANATOMY OF WONDER, the critical guide to sf I edited. Did you

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ever receive it, and what did you think of it?" It's sold about 9000 copies in the three years since publication (roughly 50-50 cloth and paper), and Bowker is enthusiastic about a thoroughly revised second edition for publication in fall 1980. I'm busy working out the details now



The rise in postage costs affects us just as much as it does you and is a sore point among publishers, bookseller, libraries, etc. We may be forced to go to 3rd class mail to save money on postage costs, altho we don't want to. Anyway, our 16 pages will include about 80 reviews. This means we review in two issues more than any other journal I know of reviews in a year. We cover it all: originals and reprints/reissues, hardcover and paperbacks, adult and juveniles, sf, fantasy and supematural/horror, including non-print materials which we learn of. We review British books which haven't (yet) been published in the US and foreign language books not (yet) translated into English, the last very selectively. I might mention that we plan to review a book I just received, **A WOMAN OF THE FUTURE** by David Ireland, claimed to be Australia's leading novelist. I've glanced at it, and it certainly isn't a typical genre novel. Publishers Weekly thought highly of it. Know it?

I don't recall if I asked in my mid-June letter if you'd be interested in reviewing an occasional title. Aside from Void Books and perhaps an occasional odd title, I don't know of much original SF publishing in Australasia (I exclude fanzines). But if you think there are worthwhile items our readers should know about, published in 1979 (or later), why not send along a review, following the bibliographic format used in the reviews?

You'll certainly want to watch for the **ENCYCLOPEDIA OF SCIENCE FICTION** edited by Peter Nicholls and John Clute, due from Granada (UK) and Doubleday (US) in about six weeks. It's the first true encyclopedia (Ash and Holdstock simply used the name) and should be a major reference work. I discussed this among a number of important forthcoming reference works in an article scheduled for the October issue of *Choice*, the principal journal for academic (American) libraries. It's

a sort of supplement to **ANATOMY OF WONDER** as far as non-fiction works are concerned.

*\*\* Yes, I have a copy of ANATOMY and recommend it highly to libraries, clubs and interested fans whenever I get a chance. It achieves an ambitious goal, as well as providing the best overview of the modern period of sf writing that I've seen. I will welcome a revised edition.*

*I don't know the Ireland title, but will look out for it. And with my available time for sf reading and writing likely to expand again shortly, I might even take you up on the offer. I presume your offer is open to other Australasian fans who can submit worthwhile reviews.*

*Yes, I've been waiting for the Nicholls book, ever since I received a mock-up quite some time ago. I'll look out for the October Choice too.*

*All the best from down here and thanks for writing \*\**

## WE ALSO HEARD FROM:

David Bimler, Chris Fountain, Chas Jensen, Harvey Kong Tin, Nicky McLean, Ian Munro, who all sent letters which will be used in our Futures/Alternatives Section (held over to next issue).

Ron Salomon (USA).

Jane Taubman (Aust): Thanks for the art.

Irene Whyte (NZ)

And quite a few others whose letters arrived early in September after our deadline - next issue folks.\*

# Market Place

**WANTED:** "Cosmos" number 1; First edition of "DANGEROUS VISIONS" (3 Vols), \$3 each; "MORE THAN HUMAN" by Theodore Sturgeon. Send to Paul Leck, 115 Mooray Ave, Christchurch 5, NZ.

**ADVANCE NOTICE:** "The History of SF on Television in New Zealand" - due January 1980; about 50 pages; cost around \$2.00; orders taken after December 25, 1979. All enquiries to Nigel Rowe, 24 Beulah Ave, Rothesay Bay, Auckland 10, NZ. The booklet will include episode names and air dates of all televised sf programmes since 1960 (except animated shows).

**FOR SALE:** 8mm sound/colour films. **ROLLERBALL** - 400 ft. \$50.00

This film has only been projected twice.

Reason for sale - Does not contain scenes I had personally hoped for. It is, however, an all action/violent film. New List Price for this film is \$72.50.

**DARK STAR** - 2x400 ft. \$80.00.

Mint/Unused Condition. Running Time - 30 min. The original film was only 40 minutes long, so almost the whole story is contained in this condensation.

Reason for sale - I have two prints and only require one. New List Price is \$128.00.

Reply to: D.J. Burt, 36 Dellwood Ave, Henderson, Auckland 8, NZ.

# ARMCHAIR

Simulation gaming, role-playing and war games have been around for a while. They have been used for many purposes -- planning strategy, training officers, or just good fun. Some war games are played on large surfaces with model soldiers, artillery, vehicles and so on. Simulation gaming doesn't require quite the elaborate set up that wargames do.

Basically, simulation games are board games. But they are not like monopoly or ludo or those delightful games that you played as a child. Simulation games are a combination of chess, GO, kriegspiel and whatever conditions prevailed at the time of the simulated conflict. Furthermore, if your game is a historical one, there is no need for it to end just the way it did in history -- the player may reshape the battle, correct the mistakes which were made, and see what follows.

Some of the simulation games produced by Simulations Publications, an American Company, are quite elaborate, providing the player with a large number of counters which are especially designed and marked, representing troops or troop strengths.

Others, such as *Diplomacy*, have very straight forward counters and map board and the essence of the game lies in the planning, cunning and diplomacy of the players. In the early 1900's the international machinations to maintain the balance of power in Europe, by manipulation and alliance with smaller nation by the big powers, was the major issue. *Diplomacy* recreates that. Each player represents a country or bloc of countries and attempts to negotiate and manipulate the other players by negotiation (or chicanery) so that that player may attain his end -- the control of Europe. It is a social game, best played on a wet afternoon or a weekend evening, when time doesn't matter. A few bottles of beer or wine have been found to help lubricate negotiations and seal alliances.



CHILDREN'S TOYS OF THE  
YEAR 2000: NO 5

Another of the social simulation games is *Kingmaker*. Set in the Wars of the Roses, players represent factions of nobles who vie for control of royal heirs and move about the mapboard of England, trying to ensure that the royal heirs controlled by other factions are eliminated, along with the other faction. Good social game, huh? All joking aside, it is. A lot of strategy, planning and surprises in *Kingmaker*, and another game for the wet afternoon or weekend evening.

But the game makers have not only looked back for their inspiration. They have also looked forward -- to the possible worlds and situations created by science fiction. As a reader for some time, I figured it might be a good idea to see if the games matched up to the fantasies I had had whilst reading.

The sf simulation games do give you that chance to create your sf conflict or situation, and there are a number of sf and fantasy simulations available, ranging from interstellar conflict in *Outreach* and *Starforce*, to a recreation of Burroughs' Mars in *John Carter*. You can contemplate the first Antarctic war together with the emphasis on logistics, electronics and economics in *War in the Ice*, or the fragmentation of the US into regional subnations in *After the Holocaust*. And how about quest and conquest, magic and adventure in *Swords and Sorcery*, or a confrontation with a Balrog in *War of the Ring*.

Impossible, you say? Not really. A little bit of imagination and you can get into simulation gaming in the sf or fantasy field with no difficulty at all. In this article I would like to introduce you to three games which have bought me a lot of pleasure and which, if you are interested further, I would be happy to share with you.

## 4000 A.D.

This game is for four players and is manufactured by Waddingtons. The scenario is set 2000 years in the future. Each player controls a base or "Home Star". Rivalry between the Home Stars has led to war which is waged in space using fleets of starships. Each player directs his fleet or fleets to other stars (which may or may not be occupied by friendly or hostile players) to gain resources, engage in conflict with enemy fleets and ultimately capture the Home Star of other players.

The board is divided into a grid of 12 squares. Each square contains 4 stars, two of which are coloured red and two yellow. The red stars are smaller than the yellow to give an illusion of depth, for although the board is two dimensional there is a not-

ional third dimension (depth) incorporated. This has an effect on movement. The stars may support populations, resources, both populations and resources or neither, the last being of strategic value only. The combination of population and resource stars has an effect upon fleet replenishment and replacement.

Movement is based on faster than light travel by way of the hyperspace warp. To move, a starship is removed from the board and placed into hyperspace, which is represented by seven squares to one side of the board. One can only remain in hyperspace for seven moves. As the ship moves through hyperspace, its actual course cannot be precisely plotted, and the player moving may elect, within movement limitations, where his starships will arrive.

Thus, each players movement objectives remain unknown, although opponents may try and calculate the destination. Opponents will be aware of the departure point and know, from movement in hyperspace, the number of sectors travelled. Thus opponents may try and anticipate in which sector the attack will take place. However, because travel may be in any direction, an opponent can only calculate possible sectors where the opposing fleet may be on the present or future turn. He cannot know precisely where the destination will be.

Players plan their strategy on the fact that stars or combinations of stars may strengthen a players resources and his power, as well as his strategic position. Undefended stars may be occupied. Defended stars are the subject of conflict. The resolution of conflict is simple -- he who has the greater number of starships at the scene of conflict wins. Sometimes problems may arise in timing the arrival of fleets from different parts of the board, which will overwhelm the opposition. All the fleets must arrive at the same time, so forethought and strategy are vital.

Once the basis of the game has been understood, played and mastered, the rules provide for alliances which may be formed between players. Such co-operative play has considerable advantages and the rules provide for allied attacks, arrival at the same star, conferences and so on. An act of treachery will conclude an alliance, and if the victim of the treachery is not eliminated, he will be forced into an opposing alliance, and it is unlikely that the author of the betrayal will make any new alliances. So it is vital that the timing for treachery is right. Essentially, however, the game is one of strategy and forethought, and one false move can result in severe setbacks.

4000 A.D. is good space opera, as one imagines fleets of starships darting in and out of hyperspace, making lightning attacks, eliminating other fleets and destroying other players ambitions. There might not be the subtlety of empirebuilding and psychohistory that lay behind Asimov's FOUNDA-

TION but I think Harry Harrison would approve of 4000 A.D.

## STARSHIP TROOPERS

If you want to see if a game matches your imagination and what the author was trying to say, try Starship Troopers from Avalon Hill. This game has in fact been endorsed by Robert Heinlein, who wrote the book, and frankly, having read a lot of Heinlein's fiction, as well as a large number of interviews with him, I doubt that he would put his signature to the game if he wasn't happy with it.

In the novel, Heinlein describes a futuristic war involving homo sapiens from Earth (Terrans) against a humanoid race (Skinnies) and their co-belligerents, the totally alien Arachnids or "bugs". Because this is a story of future wars and advances in technology, much is changed in the fields of weaponry, tactics and strategy. One thing stays the same -- the fighting still rests on the shoulders of the individual infantryman.

The playing units of the Terran Federation, the Mobile Infantry, are an elite corps, similar to the US Marines or the Commandos. They wear powered suits which give them considerable mobility. They are armed with advanced weapons that give each soldier a firepower equivalent to that of a platoon today. The Skinies are fairly low in morale and fighting ability when compared with the MI.

The Skinny society has two classes (Warriors and Workers) and at a later phase in the war allied with the Terrans to fight the Arachnids. These spider-like creatures live a communal life like a bee hive. They have a number of castes, of which Queens, Brains, Warriors and Workers are identified. Only Warriors fight but they are directed in their tactics by one or more Brains. Because they live underground it is necessary to go down and destroy warriors, brains and queens.

The game itself recreates the tactical-level action



## 14 GAMING

described in the novel. Because it is science fiction the game does not try to simulate reality, but is designed to bring to life the political-military system described in the novel.

The game is played in turns, each turn representing 12 minutes of real time. It is a two player game with one player taking the role of the Terrans and the other of the Aliens -- be they Skinnies or Bugs. During each turn, players alternate movement and combat in an attempt to attain the victory conditions.

Eight scenarios are provided based on events or conflict situations in the book. Each scenario is a complete self contained game with its own distinctive unit mix, set up and victory conditions, which may range from occupation of a certain area of the mapboard to destroying enemy forces while minimizing friendly casualties. Furthermore, each scenario is keyed to corresponding rules within the main body of rules.

The explanation of rules is one of the unique features of Starship Troopers and indeed, if anyone wished to seriously take up simulated gaming, this would be the game to start with. The rules presume no knowledge or experience with simulated gaming or war gaming, so each scenario introduces new rules which are built upon the foundation provided in the preceding rules and scenarios.

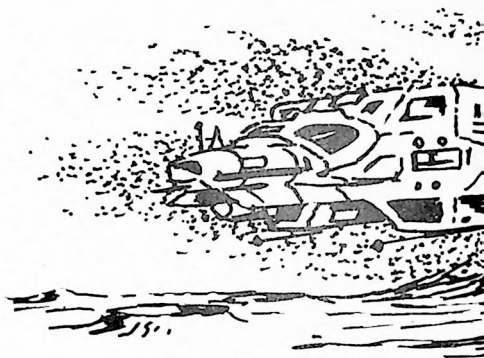
At first sight the rules look complicated, but a few minutes' concentration and a quick game to see how they work will make the whole thing seem quite easy. Once a player reaches scenario 8 he is in a position to drop Terran Troops, use special equipment such as delayed action proximity mines and special weapons, engage in engineering, and arrange for retrieval of troops as easily as he may use a knife and fork, so that his creativity may be turned to his tactics. I'm not exaggerating. At first I thought the rules looked formidable to say the least -- but there is nothing like practical experience to assist one to learn.

In fact Avalon Hill calls the system of rules and scenarios the Programmed Instruction (PI) method for introducing players to the rules. As the introduction to the rules says, "This allows players to gradually and easily absorb the game system while the progressing complexity of the weapons used in the game more accurately reflect their usage and availability in the novel. . . each scenario builds upon rules presented in the preceding scenarios."

Once all the scenarios have been learned, each scenario should then be played using all the rules for all scenarios, including special weapons, etc. In addition there are scenario addenda which can be applied once players are familiar with all the rules. And don't think because there are only a total of eight scenarios with various modifications, that games are limited. They are not, for each scenario is played differently, using experience from other games and players. Each game is a totally new experience.

I have suggested that Starship Troopers is a good introduction to simulated gaming in the format of rules. By this I mean in general and not in particular, for a simulation of the Battle of Waterloo would not include nuclear rockets.

Playing through each scenario to learn the rules was an exciting experience, and I referred to the book on a number of occasions to get a bit of in-depth info. It wasn't really that necessary, for you don't have to read the book to enjoy the game. In fact I have played a scenario with a person who wasn't into science fiction at all, but he was into games. However, if you want to see a science fiction book come alive and you want to get involved, this game



is the one. As Heinlein says, "I hope that this game will prove stimulating to game players. Let your imagination range as widely as possible; there are no precedents for such battles."

\* \* \*

In layout and playing pieces, Starship Troopers has basic concepts common to all simulated conflict games.

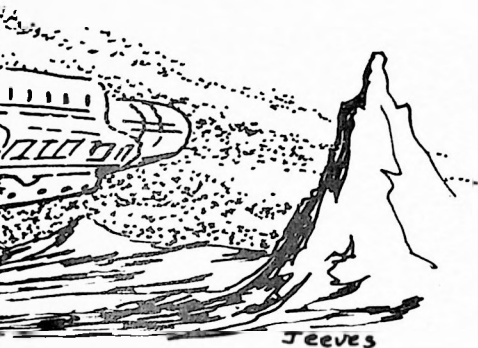
The Mapboard represents a generalised planet surface containing a number of terrain features. Printed over this is a hexagonal line pattern. The hexagons, called hexes for short, are used to regulate movement in the same way as squares on a chess board. Movement may be in one of six directions. Each hex represents a distance of one mile from hex center to hex center.

Unit Counters are square die-cut playing pieces representing individuals, groups or special weapons emplacements. The counters have printed on them a symbol, representing what the counter is, and if the counter is movable or is used for attack or defense it has certain numbers printed on it. For example, a Terran M1 has an attack strength number, a defence strength number and a movement number, as well as a diagrammatic symbol of an M1.

It is at the conflict stage that the chance aspect comes into the game, although the chance or luck needed is not high if a player has carefully worked

out his tactics. The rules allow fighting units to combine for attack or defense. Players total the attack points or defence points shown on playing pieces and the two totals are expressed as an odds ratio. Then an attack table is consulted and a dice is thrown. The number on the dice is related to the odds and, depending on the dice number, the defending unit may be missed, disrupted and unable to attack for a turn, or eliminated. Of course, if a player's attack strength is high enough (say 6:1) whatever number is shown on the dice will result in a positive result – either disruption or elimination.

This type of conflict resolution is common to most simulated combat games. The ultimate resolu-



tion may differ slightly. In some games a throw is made to resolve the winner of combat, and a further throw takes place to decide the effect on morale of the loser (if he is still alive) so that the loser may lose effective attack or defence capabilities or may be forced to retreat. This second resolution phase does not occur in *Starship Troopers* for morale may be taken into account in disruption or if the unit has been stunned or suffers light or heavy damage. Such results have an effect upon movement and attack or defence capability.

\* \* \*

Many of the games put out by SPI in the science fiction or fantasy line are advertised in SF magazines and, according to those ads, may be obtained by mail order. Avalon Hill games, overseas, can be purchased in any good games or hobbies shop, as can many other types of board or simulation games. But in New Zealand there is a distinct lack of sophisticated games. You can find Monopoly, Stock-market and the like, but on the whole these are money type games which involve some decision making on the part of the players, but do not really stretch the imagination too much.

In Auckland there is a shop called Games N' Things which caters for the backgammon set but does not, although it is a specialist store, stock any board or simulation games of any sophistication

or complexity at all. I wondered if it was because New Zealanders are not into games and regard board games as kids stuff such as snakes and ladders. But it appears this is not the major reason.

All of the games marketed in New Zealand are produced by a number of local manufacturers who seem to have the whole scene tied up. Furthermore it seems that none of the overseas games are imported into NZ – this is because of the import licensing system, and I understand that licences may be held only by the local manufacturers. So why don't they import Avalon Hill games into this country, along with all the others? Good question. I have made a number of enquiries into this, but seem to have drawn a blank.

There is hope, however, although it lies across the Tasman. In Melbourne an outfit called Military Simulations Pty Ltd mail order a number of brands of games and are in fact the South Pacific agents for SPI. The range they hold is quite extensive. You can get a catalogue by writing to them at 18 Foncucca St, Mordialloc, Melbourne, Victoria, Australia. The only thing is that you should not try and get these games in bulk. You will run into problems with Customs and import regulations. Furthermore, payment has to be made in Australian currency, which you can purchase from a bank, but it is best to ensure that you do not exceed the limitations set on currency purchases. With a little bit of care, and the specification on the various declarations that the games are for personal or private use, you should have no trouble – unless the game manufacturers put pressure on the powers that be.

But once the keen gamesman has obtained his game he must have someone to play it with. This has been a problem I have faced, and those I play *Diplomacy* or *Kingmaker* with, feel a bit reluctant to venture into the sf and fantasy fields. Consequently, although the sf & f games have been played, they have not been played as much as I would like.

I reckon that there must be a large number of latent game players out there, just waiting for a chance to get it together with some really good simulation games, waiting to get off and explore the possibilities and alternatives which their sf and fantasy reading has provided them with.

I don't know that it need go so far as forming a club or anything like that, but I would be willing to bet that game players would like to contact one another. I would like to meet or contact others who are interested. Maybe just the contact and an exchange of telephone numbers would be beneficial to all. My address is 129 Forest Hill Road, Henderson, Auckland 8 (or PO Box 2113, Henderson, Auckland 8). My home phone number is Henderson 61694.

It could well be that simulation gaming in Auckland and New Zealand could get going. I think you might find it worthwhile. —David Harvey (NZ)

\* \* \*

**NEXT ISSUE:** A detailed analysis of *War of the Ring*, three-games-in-one based on Tolkien's books.





# Rags, Solecism and Riches

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

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

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

A4 — A4 is the new metric paper size which replaces Qto and F/C (quarto and foolscap) and is 11 1/4 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 1/4 x 6 (approx).  
ph-ty = photo-reduced typewriter text.

## MORE FROM NEW ZEALAND

STRIPS 11 — no date, 36pp; Noumenon size; offset: David Morgan, PO Box 2896, Auckland, NZ: bimonthly; 75c; 6/\$3; overseas rates available.

First issue from the new team and up to past high standards. The cover (2 colour!) re-introduces "The Frame" and the episode inside finally starts explaining what's been going on in a very well drawn and intriguing strip. Co-editor Kevin Jenkinson's 7-page "Turn the Lights Out" shows considerable promise, although his style is still a bit stiff and wooden. If he can avoid the hackneyed plot and expand on the work in the first 3 pages this could be good.

Barry Linton's new "Mona Magnet" is 16 pages of, well, the same old stuff. Too many frames are too similar to too much of his previous work. It is good work, but I'd like to see some development. Jenkinson's 1-page "Wensday's Child" suggests what car-less days (etc) may lead to — a good one-page.

3 pages of a promising new Joe Wylie strip



round out the issue (although the third page seems a bit rushed), plus ads, a couple of letters, the editorial, and Heavy Metal/Starlog-style merchandising of back copies.

TANJENT 9 — Mar/June/July (details in Noumenon 31, except now quarterly and 4/\$2: 36pp; A5; xerox reduction; offset).

Greg has a rather loose, rambling style and so his letter column (10 pages) covers all sorts of things (often obscure because of references to previous discussions or other zines). Some letters are a bit juvenile, but then this is a personalzine. A cumulative index to the first 8 issues is followed by a few book reviews, a long letter from Mervyn on WellCon, and an astronomical article on force fields and Dyson spheres around the sun.

Part 2 of a long article on Lord Dunsany is quite good; there's an article on Malaysian dragons, fanzine reviews: quite a few small illos and odd footnotes from Greg. Reproduction is fair to muddy.

WORLDS BEYOND 6 — June/July (cf Noumenon 31): 28pp; A5; xerox.

Tom has gone the xerox reduction/print way of most new wave NZ zines, so a number of pages haven't printed up too well, and solids and illos come out splochy. The letters come from most of the other new 'editors' (noticeable in Tanjent, After Image, and Parsec as well), plus a couple of new NZ letter hacks (Duncan, Lucas, Graham, Ferner, Nigel Rowe, etc.) Plus snippets of news, zine reviews (I wasn't too happy to see old Noumenon covers very poorly reproduced), poem, a couple each short book and movie reviews, fiction, and items on sf language and space exploration.

AFTER IMAGE 4 — no date (cf Noumenon 31): 20pp; A5; xerox red/print.

A jumbled cover loses all definition, the whole issue is very grey, the 3 editorials are rambling shambles (especially Paul's), the layout is crammed and messy, there seems little design to the way things are presented. Much of the writing is fairly juvenile (from Paul's editorial: "You (yes you, the thing out there holding this mess) want to comment? Well, do so now and get it off your chest (or riveted plate or whatever) — Agggghh! I'm drowning! ... hmmm ...").

The trouble is, whatever good content there may be is lost in the dross.

WARP 11 — July (cf Noumenon 31): 13pp; A4; xerox red./print (?)

The clubzine of NASF, with much of the news and letter content domestic to the club. Plus some bits of general news, a couple of book and film reviews, poems, Star Trek, fiction, the constitution and club lists. A bit grey, both in content and printing quality, but new editor Bruce Ferguson should be able to improve things in an issue or two.

PARSEC 2 — August (editors and addresses unreadable, but try 137 Richardson St, Dunedin, NZ): 16pp; A5; xerox.

Most of this issue is unreadable due to the poor quality (a general hint — any faneds using xerox should use an electric typewriter and a carbon ribbon, especially when relying on reductions). Letters, a quiz, a survey of Silverberg by Tony Pelvin (brief notes on many of his books, probably good if it was readable), some book reviews, and the back page looks like Arabic.

VISIONS 1 — August; 12pp; A5; xerox (1 side only).



Laurens van der Lingen, Box 29100, Fendalton, Christchurch 1, NZ. 4/\$1.48, 12/\$4.10.

Short articles, (planetary conjunctions, sorcery, black holes), an "SFfy Wargame", fiction, a few reviews, some art. Clean those typewriter keys!

**I AM DETERMINED TO CLEAR THE BACKLOG. THE FOLLOWING ZINES WERE RECEIVED DURING JULY AND AUGUST (except a few older numbers included in composite reviews).**

**AFTA 3** - April; 68pp; A4; phty; offset: Bill Dale Marcinko, RPO 5009, CN 5063, Rutgers University, New Brunswick, NJ 08903, USA: quarterly; 4/\$6; act.

Subtitled "The Magazine of Temporary Culture" you will find news, reviews and comment on books, films, music, tv, comics and comedy. Thousands of tiny words, covering hundreds of items, including quite a bit of sf. Very good articles on and reviews of music. Well worth a look if you're into modern media.

**ARENA 8** - October; 40pp; A5; phty; offset: Geoff Riggington, 15 Queens Ave, Canterbury, Kent CT2, BAY, UK: irregular; 3/\$3.

I don't know why this took so long to arrive but it's a superb issue. I usually agree with Geoff, like the format, and contents include: an interview with Vonnegut, followed by an extensive survey of his work by Brian Stableford, an outstanding article by Dick Lupoff on changing views of the solar system; some meaty, lengthy reviews; good capsule reviews; and a wonderful lettercol. Highly recommended.

**ANTELOPE FREEWAY ONE MILE 1** - Christ Martin, 213 Morgan Ave, Elkton, VA 22827, USA: Personalzine. Unreadable mimeo.

**ARIEL 2** - June; 24pp; A4; dup: Marc Ortlieb, 70 Hamblinn Rd, Elizabeth Downs, SA 5113, Aust: act.

Latest in Marc's zines. There's a new flat Earth theory; Leigh Edmonds on little-known German weapons (I think!); a 'brief look at some of SF's Females'; odd items by Marc and on OUFF; and letters. Another good fanish Ortlieb effort.

The West of Minster's Library, being zine reviews (6 pages, A4, dup), well done, and available for stamps (35c), is also available from Marc. Recommended.

**AUSTRALIAN SF NEWS 10** (June), 11 (July), 12 (August)

- (cf Noumenon 31 or advert this issue).

Right on time and 11 and 12 have a bit more depth than some previous issues. Recommended for NZ libraries and serious fans.

**BEM 24** (July, 25 (Sept)) - (cf Noumenon 31).

Thousands more tiny multi-coloured words on all aspects of comics: news, reviews, letters interviews (Bill Mantlo), art (incl Colin Wilson), columns, and in 25, lots of strips.

**BRAIN CANDY 1** (Oct), 2 (Feb), 3 (July) - Jason Keehn, Apt 19, 38 Hannum Dr, Ardmore, PA 19003, USA: 16pp ea; A4; offset.

Quite a good new gazette, with emphasis on art (1 and 3 have articles on Heavy Metal) and a lot of Jason's illos (his work appears in Noumenon occasionally). Letters, reviews, film notes, short articles. Promising.

**THE BRITISH FANTASY SOCIETY BULLETIN Vol 7/1** (March - Apr), V 7/2 (May/June) - (cf Noumenon 31).

Two more good issues, both with lots of reviews and some nice illos. 20pp and 16pp.

**CHUNDER**, June, July - (cf Noumenon 31, although 10/\$2 now); both 20pp, A4, dup.

Reviews of Aussie cons, apas, Sydney sf workshop, columns, news, and pages on WorldCons (June) and fanzines (July).

**LA CLEF BAROQUE 20** - Jan/Feb/Mar; 20pp; A4; dup and offset: 9 Rue Raymond Ducourneau, 33110 Le Bouscat, France: act.

Not a lot of writing (which is all in French), with lots of illos (some slightly erotic).

**THE COMICS JOURNAL 46** (May), 47 (July) - (cf Noumenon 31).

Latest two issues of this excellent journal, both featuring Will Eisner, plus wads of news and reviews. Repro ex.

**DATA 21**, 22 - 6pp, 14pp; A4; dup: R & S Clarke, 6 Beltvue Rd, Faulconbridge, NSW 2776, Aust; Australian Star Trek Clubzine.

**DE PROFUNDIS 105** (July), 110 (Aug) - Los Angeles Science Fantasy Soc, 11513 Burbank Blvd, North Hollywood, CA 91601, USA: 2 - 4 pp; A4; dup.

The monthly newsletter of LASFS, not really of great interest to non members. Repro fair.

**THE DIAGONAL RELATIONSHIP** - 8 (Jan, 30pp, A5, o/s), 9 (Apr, 16pp, A4, o/s); act: Arthur Hiavaty, 250 Coligni Ave, New Rochelle, NY 10801, USA.

A curious zine, with lots of 'major issues': social politics, 'dirty' words, nut cults. Both issues mostly comm-

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ents on previous discussions. Repro good.

DNQ 16/17 - 24pp; A4; dup: Victoria Vayne, PO Box 156, 5th D, Toronto, Ont M6P 3J8, Canada: 5/\$2; approx monthly; etc.

Rather fanish, with an overview of 1978, Bob Shaw (he's still one of THE best fanish writers around!) on slang phrases, a Harry Warner Jr reprint, a good news column, zine reviews, and lots of letters. (Not all that relevant to outsiders and newcomers).

D.N. KUOLA and RED SHIFT come from co-editor of DNQ, Tara Wayne, the first a "one shot" newszine of sorts" and the second a personalzine.

Leigh Edmonds: BUNCHY WATCHES FANZINES 1 - (June); 20pp; A4; dup: PO Box 103, Brunswick, Vic 3056, Aust: 1/\$1; act.

In-depth zine reviews by an 'old' fan. Recommended for the enthusiast.

GIANT WOMBO 2 - (June); 20pp; A4; dup: act: Personalzine from Leigh and Valma, with a long article on feminist sf by Jean Weber, plus columns conreports and letters. Repro v good.

ERG 65 (Jan), 66 (Apr), 67 (July) - 22, 28, 22pp; Qto; dup: B.T. Jeeves, 230 Bannerdale Rd, Sheffield S11 9FE, UK: 4/\$2; act.

With 66 the 20th Anniversary Issue, Terry becomes one of the few faneds with such a long history of (fairly) regular production. You'll also find Brian Aldiss, E.C. Tubb and Colin Lester writing in, plus Erg's good letter and review columns. Terry, of course, writes most of an issue and provides years of knowledge, fine wit, and thought-provoking comments.

65 66 have the usual speculative editorials, plus articles, columns and reviews. Repro good. Highly recommended.

FANTASY MEDIA 2 - (July); cf Noumenon 31; 32pp; A4; ph-ty; offset.

A very promising semi-pro zine, with an interview with Anne McCaffrey; lots of news, comments and reviews; an interview with Phillip Kaufman (INVASION OF THE BODYSNATCHERS); and feature items on LORD OF THE RINGS film, Boris Karloff, and Arkham House. Repro ex. Recommended.

FORTHCOMING SF BOOKS 50 - (July); 10pp; A4; dup: Joanne Burger, 55 Blue Bonnet Ct, Lake Jackson, TX 77566, USA: \$4.50/year airmail; bimonthly.

Listing covering a 4 month period of USA titles.

GEGENSCHEIN 38 - (June?); 38pp; A4; dup: Eric Lindsay, 6 Hillcrest Ave, Faulconbridge, NSW 2776, Aust: Irregular; act.

Probably the lat issue of Eric's "Personal Journal" (one of the better ones in the field), although not the end of his publishing. Excellent duplicating (2 and 3 colours per page at times!) and good contents. Eric promises, however, other zines in the future.

HAWKFAN 3 - (June?); 40pp; A5; dup: Brian Tawn, 29 Cordon St, Wisbech, Cambs PE13 2LW, UK: Irregular; 25p; act.

Devoted to the HAWKLORDS (offshoot of HAWKWIND) with record news, tour reports, history, etc.

JANUS 14 - (Winter); 56pp; A4; offset: SF3, Box 1624, Madison, WI 53701, USA: quarterly 4/\$7; act.

Edited by Janice Bogstad and Jeanne Gomoll, and produced by a huge team (for a fanzine), Janus is one of the best zines around at present. News, editorials, con reports, book and film reviews, interviews with Joan Vinge and Octavia Butler, a feature review of recent 'women's sf' (for want of a better term - Janus is fairly feminist/women's lib in editorial learning), columns and letters. Repro is adventurous (small type on coloured papers) and usually very good. Recommended.

JOURNAL FANTOME 1 - 720 North Park Ave, Warren, Ohio 44483, USA: 4pp; A4; offset: 4/\$2.

"A review of the macabre in the arts and letters." Reviews and quite a few excerpts. Repro v good.

KNIGHTS 20 - March; 52pp; A4; offset: Mike Bracken, 1810 Ramada Blvd, Collinsville, IL 62234, USA: \$1.50; 4/\$5; act.

Fifth anniversary issue, with lots of art (fold out cover), editorial, a long and interesting reminiscence by Grant Carrington, Mike's lengthy article on his early fan publishing, a moving obit article by Carrington, and lots of letters. Repro v good.

LOCUS 222 (June), 223 (Jul/Aug) - (cf Noumenon 31,

except 12/\$13.50 seamail, 12/\$21 airmail (\$15 and \$22.50 for institutions)).

The essential tercon zine, and 223 is fully typeset with full colour ads. Ex repro.

LULU REVU 3 - December (?); 6pp; A4; ph-ty; offset: 11220 Bird Rd, Richmond, B.C., V6X 1N8, Canada: 8/\$3.

An extremely good zine review zine, with ex repro. Bears watching.

Don Miller: SF & F Journal 90 - (1978); Donald Miller, 12315 Judson Rd, Wheaton, Maryland 20906, USA.

THE GMS INFORMANT 1, 2, 3 (Jan, Feb, March 1979). Don prepared a lot of fanzines in early 1978, but "illness and (cancer-related) surgery" kept him inactive for most of 1978. Then, early this year, he got back into publishing -- assembling, printing and finally posting a huge number of zines.

SF & FJ 90 (62pp; A4; dup) has a lot of film and tv reviews, a huge number of book reviews, plus a few other items. 3 supplements cover: prozines; fanzines; miscellany. (10pp each). Good repro.

The GMS Informant covers sf/fantasy, mystery/suspense/



western/adventure, and boardgames, 22pp each chock full of news, notes and reviews, in depth. Good repro. Recommended.

**REQUIEM 26** (Apr/May), 27 (Jun/Jul) -- Norbert Spohner, 1085 St-Jean, Longville PQ, Canada J4H 2Z3: bimonthly: 6/510 ea; 6/512 air: act: 40pp ea; A4; ph-ty: offset.

Excellent layout and production, lots of good illus, all text in French. Recommended for the bi-lingual enthusiast.

**SF & F BOOK REVIEW 7** -- August (cf Noumenon 31).

Yes, this is developing into a very good publication. The reviews come across as being from informed people, and are well written in the main -- they provoke you to find and read a good book. Recommended for all fans and libraries. Repro ex.

**SF COMMENTARY 54**, 55% -- Bruce Gillespie, GPO Box 5195 AA, Melbourne, Vic 3001, Australia.

54 was prepared in Nov 1978, printed in June 79, and posted July 79. In 55%, Bruce says: "Does anybody remember SFC 53? Dated April 78, put on stencil Aug 78, and finally released to a totally uninterested public in Oct 78". Pressure of work, lack of money and time, and Personal Ups and Downs have repeatedly delayed SFC, Bruce explains.

Anyway, 54 (30pp, A4, dup) has long letters, transcript of a Brian Aldiss question time and Roger Zelazny's GoH speech (both from UniCon), and Bruce's bits. 55% (8pp, A4, dup) is more of a personal journal and explanation. Repro good.

**SOMETHING ELSE 6** -- June; 14pp; A4; dup: Shayne McCormack, Box 146, Burwood, NSW 2134, Aust: act.

Shayne explains her past 3 years, Mike Glickson does one of his "why I don't read sf, but why I'm still a fan" things, and a modern "decadence" to help you through these troubled times. Recommended for the enthusiast.

**SPECTRE 2** -- March; 42pp; A4; o/s: Perry Middlemiss, PO Box 98, Rundle St, Adelaide 5000, Aust: 4/53; act.

"I was originally going to start this editorial by explaining the 5 month gap between issues, until I realised that if I found the explanation boring then so would you." So, 3 in a row Aussies return to the fold.

A good issue, with an interview with Terry Carr, article on Dilmaz (Aust SF) Achievement Awards, zine and book reviews, letters and some good art. Repro v good. Worth a look.

**THRUST 11** (Fall), 12 Summer -- Doug Fratz, 11919 Barrel Cooper Ct, Reston, VA 22091, USA: 52pp ea; A4; typeset; o/s: 4/57; 3/year.

An excellent zine. 11 has interviews with Theodore Sturgeon, Joe Haldeman and C.J. Cherryh, columns by Ted White, Charles Sheffield, John Shirley (etc), articles on sf, the Hugos, plus letters and book reviews and some art.

12 has the columns, interviews with Fred Saberhagen and Octavia Butler, articles on 'amazon sf' and sf art books, and good art.

Repro v good. Recommended for the more serious fan.

**UNIFAN 2** -- Eilun Pedersen & Niels Dalgaard, Hørsekildevej 13, IV dor 3, DK-2500 Valby, Denmark: 22pp; A4; dup: trade, act.

A tradezine to keep the editors up to date with overseas activity. Con report, sf in Slovenia, short story, in good English. Repro good.

**WAHF-FULL** -- Jack Herman, 76 Kingsbury St, Croydon Park, NSW 2133, Aust: 24pp, A4, dup: 4/53, act.

Articles on fandom in Aust, poem, 'teaching' sf, wargaming, and a study of male sf writer's views of matriarchies. Repro fair.

**WASFFAN 2** -- July; 12pp; A5; computer type; xerox: WASFA newsletter: act: 12/\$2.

Strange typeface and design, contents include zine reviews, film and tv news, few book reviews, ads, news and a poll. Not much identity, but this was a small issue I gather.

**THE WHOLE FANZINE CATALOG 8** (Apr), 9 (June) -- 12pp ea; A4; dup: Brian Earl Brown, 16711 Burt Rd, 207, Detroit, MI 48219, USA: 5/52; act.

Hundreds of zine reviews, plus articles on how to do it. Essential for the enthusiast.

**YGGDRASIL** -- June; 28pp; A4; dup: MUSFA, Box 106, University of Melbourne, Victoria 3052, Aust: selected trades.

Fiction, Zelazny's GoH speech from UniCon, fiction, poem, and lots more fiction.

**WHEW!!** I'm glad I've finished that lot! --BAT

SO AM I! --Kath

## WATERSHIP DOWN

While presented in the guise of a story 'about rabbits' and apparently aimed at children, the film of **WATERSHIP DOWN** is also good viewing for adults.

The adventure theme of the story is well-presented and probably easily understood by children, and a lot of the humour appeals to both child and adult.

On a more technical level, the animation is outstanding, the characters becoming well drawn and the voices soon assuming a naturalness not common to animation films.

The deeper levels of the story remain with the adult viewer, however, and these deserve some attention.

Basically, the film captures the unique blend of social satire and adult fantasy which made the book such a success. Such themes as the potential destructiveness of 'progress' and the soon-ingrained decadence of a too-conservative approach to life are presented -- not rammed down the reader's or viewer's throat, but merely contrasted with values such as quality of life and non-regimented co-operation. The reader/viewer then draws his or her own conclusions.

**WATERSHIP DOWN** is a modern parable, blossoming from a love of nature.

The more serious themes develop when the adventurers come into contact with various aspects of contemporary life.

Thus the book, and to a lesser extent the film, have an internal consistency and value which belie the apparent "children's fairy story" elements. --BAT

All the world will be your enemy,  
Prince with a Thousand Enemies,  
and when they catch you,  
they will kill you...

But first they  
must catch you.

*Watership Down*

WHAT  
REVIEWS...  
WHERE?



Greg Hills  
Philip Stephensen-Payne  
Brian Thurogood

## THE WHITE DRAGON

Anne McCaffrey

(Sidgwick & Jackson, 1979, 500pp, \$18.35)

Jacket art by Michael Whelan

This huge and captivating volume draws together the two 'streams' of McCaffrey's Pern books – the more serious and 'adult' stream presented in **DRAGONFLIGHT** and **DRAGONQUEST**, and the adventure/young adult books **DRAGONSINGER** and **DRAGONSONG**.

**THE WHITE DRAGON** tells of the coming of age of Jaxom, previously the underage Lord Holder at Ruatha, and his unusual white dragon Ruth. The people of the previous streams (from F'lar, Lessa and the Oldtimers through to Menolly, Robinton and Piemur) are drawn together during a time of great change for the whole planet – the mystery of the Southern Continent playing a very large part in the tale.

In many ways **THE WHITE DRAGON** is the best of the series. The characters take on far more depth, while the story line soon outstrips the adventure elements, giving the reader something to get one's teeth into.

The 'liberal' leaders like F'lar and Robinton get a few jolts from the younger cast, the fire lizards go seriously out of favour for a while, and adolescent sexuality is interwoven skillfully into the tale.

But the most memorable events seem to revolve around Jaxom's problems of gaining acceptance for both himself and his (superbly portrayed) unusual young white, and their daring escapades from time to time.

McCaffrey's previous Pern books are good, and should definitely be read first. **THE WHITE DRAGON** is outstanding. —BAT

## OVERVIEW ON ROBERT SILVERBERG

**MASTER OF LIFE AND DEATH** (Panther/Granada, 145pp, \$2.60)

**INVADERS FROM EARTH** (P/G, 145pp, \$2.50)

**NEEDLE IN A TIMESTACK** (Sphere, 150pp, \$2.75)

**DOWNWARD TO THE EARTH** (Pan, 175pp, \$2.50)

**CAPRICORN GAMES** (Pan, 190pp, \$2.95)

These five books provide a very interesting cross-section of Robert Silverberg's writing career over the last twenty years. At the beginning of that period he was producing competent and entertaining, but not outstanding novels. The first two titles are good examples of this style.

The former deals with Roy Walton, newly appointed director of Population Equalization, dedicated to solving the population explosion by one means or another, despite strong opposition from both human and alien adversaries. In **INVADERS**, Ted Kennedy of the Steward and Dinoli Advertising Agency is very flattered when assigned to the Ganymede contract – a PR snowjob to gull the public into believing the harmless Ganymedans are deadly enemies – until he is shipped out to Ganymede to acquire realistic background material, and finds out the truth behind the situation. Both stories are fast, amusing, and relatively unoriginal.

Over the next 10-14 years, Silverberg gradually took more care over his writing, as shown in the new revised edition (only four of the nine stories were in the original collection) of **NEEDLE IN A TIME**.

**STACK**. The stories start off very simply: **The Iron Chancellor** (58) about a robot cook who goes berserk and imprisons its owners, the better to enforce the diet it has put them on; **The Shrines of Earth** (57) about a cunning plan by defenseless Earth to get itself a spacefleet for protection against the mar-

auding Hrossar, and so on. Soon, however the style changes, rapidly reaching *The Shadow of Wings* (63) about linguistic expert Dr John Donaldson, expert in the extinct Kethlani language, who is forced to come to terms with his phobias when Earth meets a live Kethlan -- in the form of a giant bat. From that he progressed to stories like *The Reality Trip* (70), the touching story of the alien spy, who, unwillingly, becomes involved with a human lady poet, and gradually falls in love with her; or *Black is Beautiful*, about the dreams and realities of black power in a future Manhattan from which the white man has fled to the suburbs in search of fresh air.

This was also Silverberg's best period for novels, and *DOWNWARD TO THE EARTH* is one of the outstanding samples of the period. The book is set on Belzagar, a jungle-infested world to which Gunderson returns after ten years. Much has changed in his absence but the world is still dominated by its native life -- the furred, bipedal sulidormor and the huge, elephant-like nildoror with their curious pilgrimage to the mysterious 'mist country' for the ceremony of 'rebirth'. Gunderson's return is also a form of pilgrimage as he wishes to atone to the natives for his actions during Earth's colonial rule, and to join the nildoror on one of their journeys. Gunderson's physical and moral journey makes fascinating and enlightening reading.

Unfortunately, after that peak, Silverberg went still further into his exploration of worlds and concepts, at the cost of narrative. *CAPRICORN GAMES*, in many ways, illustrates this at its most distressing. In the eight stories collected here, Silverberg experiments with ideas and styles, more for their own sake than anything else. Even the humorous *The Dybbuk of Nazel Tov IV* (from Jack Dann's superb anthology *WANDERING STARS*) is stifled by his approach and becomes tedious. The stories are probably fascinating in their study of Silverberg's mind, and masterly in their command of the English (or American) language, but they are also lifeless and often boring.

Perhaps it was inevitable after such a progression that Silverberg should give up writing SF -- but now he's decided to start again it will be interesting to see what he produces. — PSP

#### A SCANNER DARKLY -- Philip K. Dick (Panther/Granada, 255pp, \$2.95)

One of Dick's bleakest books, and one of his best. Set in the 1990s, it features Bob Arctor, undercover agent trying to break up a drug ring. Unknown to his employers except by codename, Arctor finds life suddenly more difficult when ordered to investigate suspected drug trafficker 'Robert Arctor'. However, as he slowly and unwittingly becomes addicted to the deadly "Substance D" he finds himself, as nark, becoming suspicious of himself, as suspect, until he collapses into total addiction.

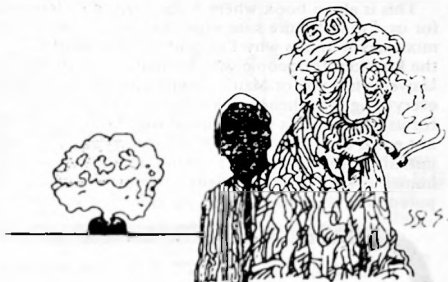
What makes the book so outstanding, though, is its conviction. Partly autobiographical (as Dick explains in an epilogue) it is a harrowing view of a Hell that is all too real here and now, and yet, unlike so many drug stories, offers no pat morals or sol-

utions. A book devastating in the reality of its unrealities. —PSP

#### LONG AFTER MIDNIGHT -- Ray Bradbury (Panther/Granada, 255pp, \$2.85)

Despite the sombre title this latest collection from Ray Bradbury concentrates most heavily on his lighter, relaxed stories. There is *A Story of Love* about the generation gap between teacher Ann Taylor and schoolboy Bob Spaulding, and the love which crossed it; *G.B.S. - Mark V* about the cybernetic George Bernard Shaw journeying to the stars with his small companion Charles Willis; and *Forever and the Earth* about the novelist Thomas Wolfe pulled across time to the 23rd century to write his last, and greatest, novel. Bradbury's darker side is represented, such as in the vicious *The October Game* about a Halloween gone sour, but the overall tone is bright. A collection to rank with Bradbury's best.

— PSP



#### FURTHER TO DAEDALUS . . .

(More of Brian Stableford's *Daedalus* series, reviewed by Greg Hills. Previous volumes were reviewed in *Noumenon* 29/30.)

#### DAEDALUS IV: THE CITY OF THE SUN (Daw paperback, 1978, 189pp)

Cover Art by Don Maiz.

This book had the potential -- the *potential* -- to replace *WILDEBLOOD'S EMPIRE* as the best book in the series I'd seen. But for once Stableford's skills failed, and the fascinating thesis he is examining -- the mutualistic benefits of the Self, the alien of the book, to its hosts (or rather bodies) -- got out of hand. In short, the ending lacks the smooth inevitability of the earlier books. It is as if Stableford went merrily along for about 170 pages, then realised he was running over-length and hastily brought things to the knot.

The world Arcadia boasts a single human habitation: a small city, about 13 kilometres across, built in seven concentric, circular 'levels'. A straight, admitted steal on Campanella's *City of the Sun* utopia. (One clumsiness: the way the very first reference that springs to mind when the *Daedalus* people spot the city is Campanella's city. Why clumsy? Oh, no reason except that all they've seen is a circular bulls-eye effect; immediately they

## 22 REVIEWS...

speculate about an ancient philosophy that -- lo! -- just happens to be the inspiration for the city below.

The people of the city, and their beasts, are all thoroughly riddled with a symbiotic 'colonial fungoid protozoan'. Such a contradictory classification will have to do, although it is inaccurate. This parasite's cells, semi-independent, have the capacity to assume the functions of cells they replace in a body. Liver, skin, brain... more, the cells link to form a sort of gestalt mind, the Self.

The slow gropings-for-understanding between Daedalus personnel and the Self forms the backbone for this book, and if handled well could have made the book one of the most Important of the year. Unfortunately, as stated, Stableford hesitated short of total commitment. I'd like to see a re-write of this book, one that realises some of the short-circuited potential.

This is also a book where Stableford has a lesson for us; I'm not quite sure what it is, but it seems to mix (maybe this is why I'm confused) a small rap on the knuckles for people who blithely think the Universe is built for Man's adventuring (and that everything must hence follow neat, convenient paths for us), to mix this with a moral that Strange does not equal bad; that, to the contrary, what we may initially mis-interpret as evil (the taking-over of human colonists by a sentient parasite) is actually potentially good for us (that parasite may save Man).

The ideas in the book aren't boring, and the style is crisp (between the vast chunks of lectures thinly disguised as the resolution of the bio-sf puzzle). But I hate to see a book wasted by the author's failure to go all the way with it.

**DAEDALUS V: BALANCE OF POWER**  
Daw paperback, 1979, 173pp)  
Cover Art by Don Maitz.

This book does not fit the series. Considered as a Daedalus volume, it is *wrong*.

The planet Attica has a human colony struggling along on one continent, a colony that can survive and grow vigorous, given just a slight nudge. Good Daedalus material! Across an ocean lies another continent, where a native race has built an empire that feels like a cross between the Roman and the Inca. The explorations and revelations of this alien race by the Daedalus people make good Daedalus material. The solution to a plague pestering the aliens is also interesting.

But the book just does not read like a Daedalus Mission volume.

The book opens with the explorers aboard a wooden sailing-ship, crossing the ocean. On the other side, Things Happen, the crew of the ship mutiny, and the Daedalus people are stranded. The crew of the ship sail off to raid the ports of the Empire, in search of supplies (one of the Daedalus people stole the stores) to get them back to the

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human colony's continent. The Daedalus people are captured by friendly (so they behave) alien savages, from whom they are rescued by a raid led by one of the children of the captain of a previous ship -- he, too, was stranded by mutiny. Their rescuer then takes them (and his party of aliens from the Empire) back to the Empire's capital, where the plots thicken. There are plots, counter-plots, a plague, sea battles, raids by the human mutineers-turned-pirate. All very smoothly done, if rather pat and convenient in the solutions.

But it is all disappointing after the lines of development followed by the earlier books in the series. The bio-sf element, predominant in the earlier books is here a minor sub-theme. The book is more adventure-oriented than thought-oriented. Not normally a sin, but here ...

Stableford seems to have lost the thread of the series with this book. The fourth book wasted a good concept by bad writing. The promise of the earlier three books reviewed in *Noumenon* 29/30 has evaporated. Let's hope it returns in the sixth, final one. — GRH

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**UNDERKILL** -- James White  
(Corgi, 175pp, \$2.95)  
Cover art: uncredited (Foss?)

It is five years since Jim White's last novel, but with this book the wait is adequately justified. In its quiet, yet insistently violent way, it is possibly his best book to date. As with many of White's stories the setting is a future hospital -- but this is no humorous Sector General. The world is bleak and overcrowded, power is at a premium since the Great Powerdown with millions of 'power walkers' generating electricity in human treadmills, and with cars a rarity on roads crowded with cyclists.

In this desperate and hostile world Malcolm and Ann fight hopelessly in a hospital against the increasing suffering until they suddenly find themselves involved in a far more serious medical struggle, in which the Earth itself is the patient -- and on the critical list. It is, in many ways, a despairing book -- engendered in part, no doubt, by the scenes surrounding Jim White's Belfast home -- but even here, it is convincing.

The author offers no pat solutions (there are no miracle drugs to cure this disease) which probably explains the rumours that he had difficulties selling the book to a publisher. It is unlikely that UNDERKILL will ever be popular -- people don't like the unvarnished truth -- but I suspect it will last much longer than many of its contemporaries. — PSP

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**PULSAR** -- Edited by George Hay  
(Penguin, 175pp, \$2.50)  
Cover art by A. Chesterman

George Hay seems at times to be an English Roger Elwood -- full of good ideas that he ruins whenever he tries to put them into practice. The schema for this book is fascinating: five original stories by well-known SF writers (Van Vogt, Watson, Shaw, Coney and Saxton), each followed by a related art-

icle on the story's subject matter (by David Langford, John Taylor, Chris Boyce, Stan Gooch and Angela Carter).

Only a couple of the stories are above average, however (Bob Shaw with a vignette set on the Space Colonies at L5, Ian Watson with a psychological application of Catastrophe), and the articles are, in the main, a waste of time. The book also has an interview with Asimov, obviously transcribed from tape by someone unfamiliar with the subject, in



HEY! JUST  
COS I GOT  
NO DOSE...

which the only points of interest are the silly transcription errors; and an unexceptional speech by H.G. Wells, which might have been interesting in 1938. Even George Hay didn't deserve such an appalling cover, though. —PSP

---

**TIME STORM** -- Gordon Dickson  
(Sphere, 360pp, \$3.95)  
Cover art by Peter Elson

Gordon Dickson has always been one of the unknown giants of science fiction -- producing hordes of very good books (such as the *Dorsai!* novels) but with no single outstanding book for people to remember him by. Hopefully TIME STORM will change that.

One day the Earth's population is decimated by the arrival of strange mist-like 'barriers' that sweep slowly across the Earth's surface, causing curious time discontinuities, and seemingly projecting most living beings into some other time or place. Some people are unaffected by these barriers, however, one of them being Marc Despard, a retired millionaire in his mid-thirties. Unlike the other survivors, content merely with their survival, Despard is determined to come to terms with the Time Storm, as he calls it. Accompanied by his leopard Sunday he goes in search of a place he can visualise in his mind where all will become clear, picking up followers along the way, including a bizarre alien called Porniarsk, who also wants to find a solution to the Time Storm.

Despard's fight against the Time Storm, on Earth and beyond, make a very gripping narrative peopled, as usual for Dickson, with very convincing characters. If you haven't tried Dickson before, this is the time and place to start. — PSP

## 24 REVIEWS...

### THE ROBOT WHO LOOKED LIKE ME

Robert Sheckley  
(Sphere, 190pp, \$2.75)  
Cover art uncredited

A collection of thirteen of Sheckley's more recent stories. Longest and most striking is his collaboration with Harlan Ellison, *I See a Man Sitting on a Chair, and the Chair is Biting His Leg*, about the miraculous goo that has saved the world from starv-



ation, and the deadly disease that strikes down go-harvester Joe Pareti. On a lighter note is *Slaves of Time*, another time-machine story, in which the Charlie Gleisters of the multiverse unite to stop Charlie Gleister. There is the ultimate in space operas in *Zirn Left Unguarded*, *The Jenghik Palace in Flames*, *Jon Westerly Dead*, and a novel twist on alien invasion in *Welcome to the Standard Nightmare*.

But probably the most delightful story is *A Suppliant in Space* about poor Dettinger, banished from his home planet for 'acts of incredible grossness' (he had switched his tail widdershins when the Regional Grand Ubiquitor had condescended to spit at him), with only his loyal mechanical servant Ichor to accompany him. A welcome addition for all Sheckley fans. —PSP

**BELOVED SON** — George Turner  
(Sphere, 1979, 357pp, \$4.25)  
Cover art uncredited.

"Turner's writing is well-placed, the opening sections capturing the reader until he must know how the various threads are resolved. Picture the members of Earth's first interstellar expedition arriving back to find a post-catastrophe, new

order, barely recognisable, youthful society with strange new ethics -- and 'weapons'."

"So why did I have to struggle through the last chapter? Why did I feel cheated? I think, perhaps, that Turner bit off more than he could chew. He asked fundamental sociological and philosophical questions but didn't let the book carry to its own conclusions. He turned his characters into puppets, juggling them into contrived conclusions."

"**BELOVED SON** shows breadth of vision gradually limited by the encroachment of conventionality. What started as *Brave New Hope* became the *Shape of Old-Fashioned Things*. A disappointment." —BAT

(From the review of the Faber edition, *Noumenon* 24, page 27.)

### THE FUTURE MAKERS

Edited by Peter Haining  
(Magnum, 175pp, \$3.40)  
Cover art by Chris Moore

An unusual collection of early efforts by famous authors, such as Asimov's *The Weapon Too Dreadful to Use*, Heinlein's *Columbus Was a Dope* and Clark's *Castaway*. Entertaining for its historic perspective, the book still suffers from the fact that none of the authors had really developed the styles that made them famous, and are often little above average. For the collector only. —PSP

**THE GENOCIDES** — Thomas M. Disch  
(Panther/Granada, 190pp, \$2.75)  
Cover art uncredited

A rather depressing book of a future where mankind is being ruthlessly weeded out as the Earth is taken over by a gigantic vine-like plant, which is seeded everywhere. Disch's characters are dull and listless, with no capacity for hope or cheer, and as they make one stupid error after another one is left only with the thought that, as far as Disch is concerned, the human race doesn't deserve to survive. Maybe he's right. —PSP

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# THE MODERN B.E.M.

**BEM** — the term stands for Bug-Eyed Monster, as any truefan knows. Alas, the word has fallen into dis-use nowadays; people prefer the dignified 'alien', or 'extraterrestrial' or some alternative. The scaly, slimy, bug-eyed, betentacled creature from Planet X has become extinct. Modern writers Know Better.

Or do they? Reading through some modern sf concerning e-t life, I am constantly shocked by the way a writer, after carefully validating and checking his physics, engineering and even chemistry, then uses all these to surround a totally unconvincing, evolutionarily impossible *thing*!

Oh, nothing as unconvincing as tentacles on a land-dwelling beastie (or if so, they have a bony or strong cartilaginous skeleton in them). The antennae have vanished from foreheads — except where they're used for radio communication on perfectly valid electronic (if not biologic) principles. They no longer come from Jovian worlds and try to take over Earth; the Martians have dwindled from mighty canal-builders to lowly, water-hoarding misers and micro-organisms. They've even lost (except in very special cases) the ability to breed with us!

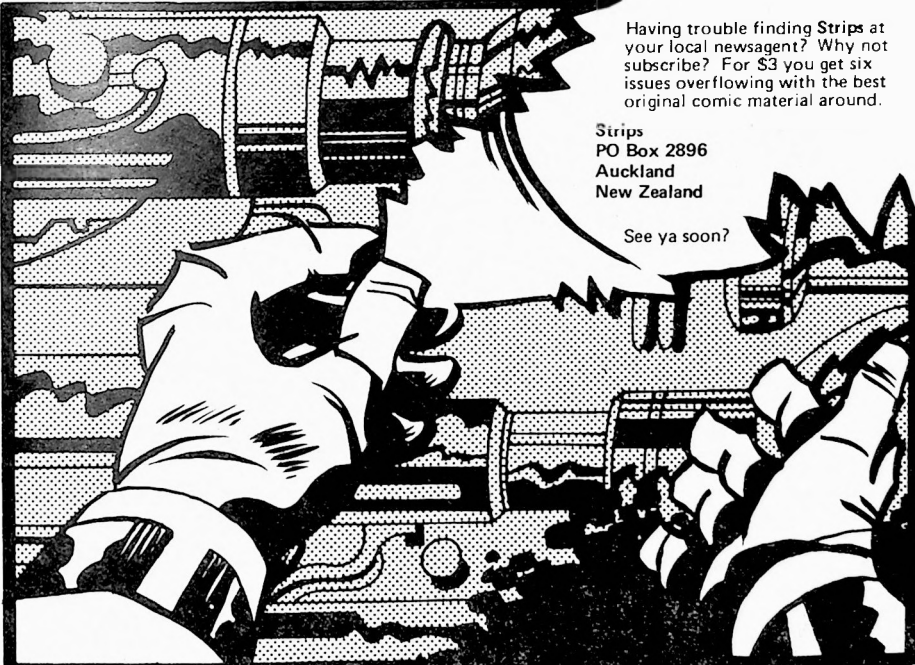
But there are still some horrendous examples around if you look. I won't even mention them! If you can't spot 'em, far be it for me to blight your reading by knocking your favourite e-t.

No. I'll concentrate on the aliens of three authors: Jack Vance, Larry Niven, and Poul Anderson.

Hindmost foremost: Poul Anderson. His aliens — his modern aliens — are meticulously detailed and generally workable (if sometimes a trifle unlikely). Early examples, as in **WAR OF THE WING-MEN**, tend to be at least likely. Sorry, but the Diomedeaans, while possible, are extremely unlikely. Their shape is all wrong — aerodynamically and in adaptation. For a second try at a flying alien, look to **PEOPLE OF THE WIND**. Now there you have a good example. Adaptation both to flight and thought carried to its logical end, with a few interesting twists thrown in. Anderson has bowed to one definite law: you cannot put wings on a basically humanoid frame and expect it to make a good flyer. No more put gills on him and throw him in the sea.

**TRADER TO THE STARS** has an interesting twist: the aliens are believable in the end, if you allow that the two have spent some time evolving to fit each other. The beasties they kept are also likely enough. **FIRE TIME** has good examples, too, although the humanoid torso should be played down a little in size if the beastie is not to be unwieldy!

The Mersians and Aycharaych I will skip over; they are too humanoid to really count, and are



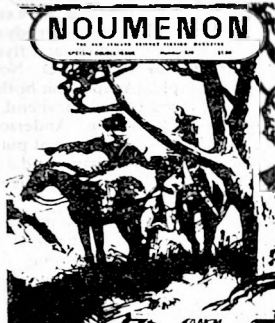
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# OUR BACK PAGES

Now that we've finally got the chalet/studio/workshop operational we can unpack many boxes of magazines, books, and back issues of *Noumenon*. So we proudly present, with a few recommendations from the fanzine review journal, our back pages:



*Noumenon* 5/6: "Sercon but never boring. Lotsa short reviews - books, films, fanzines, etc. ... Aimed primarily at an audience wider than mere fandom, *Noumenon* is the right vehicle one feels for converting heathen non-fan sf readers to fandom." - Fanzine Fanatique.



*Noumenon* 8/9: "This continues to be one of my favourite zines of the moment. Most of the articles on sf Rock have been fairly superficial but Brian, in an extensive article, covers one hell of a lot of ground. There are one or two omissions inevitably ... but the article is a valuable intro to what's available. Even comic fans are catered for with an appreciation of the late Vaughn Bode." - Fanzine Fanatique.

*Noumenon* 10 and 11: "Excellent sercon sf newswize which deserves a wider circulation. ... Garry Tee writes on Soviet sf and Rollo Treadway continues one of the best sf art columns. ... Both issues have lots of reviews of books, films, fanzines, records, etc. Well-chosen illos break up the text. I liked the shadow graphs of Bill Taylor." - F. Fanatique.

*Noumenon* 12 and 13/14: "A treasure trove of data on sf and fantasy. Rollo contributes the best column on sf art to be found anywhere, and extends his perceptive, uncompromising comments to the current sf film output. There's also an index to previous issues to let you know what you've missed. 13/14 contains a section on sf Rock, a cartoon strip, and some useful fanzine reviews, etc. I always find it stimulating reading." - Fanzine Fanatique.

*Noumenon* 15 and 16/17: "... It is a mine of information, features fine reviews, articles and artwork of interest to sf fans everywhere. 15 looks at the fantasy of Ursula Le Guin and 16/17 at Kurt Vonnegut (16/17 also contains the obligatory STAR WARS review). The text is enhanced by some fine artwork. Recommended." - Fanzine Fanatique.

## BACK NUMBERS AVAILABLE:

All except issues 1 and 2. Issues 3 and 4 are in short supply. Single issues are 60c and double issues are \$1.20. Postage and handling are 40c per order up to five issues and 10c for each issue if more than five ordered. Issues 12 and 21 have the respective indexes to volumes one and two.

*Noumenon* 21: "I am still surprised to find book dealers myopic enough to pass up the chance of distributing this excellent sf zine for sf readers and fans. SF and Fantasy Rock music also find a prominent place in *Noumenon*. SF films (CE3K and the quickie cash-ins) are reviewed, also books and fanzines. GET IT." - Fanzine Fanatique.

Fanzine Fanatique - Published bimonthly by Keith & Rosemary Walker, 2 Daisy Bank, Quernmore Rd, Lancaster, Lancs., UK. \$1.00/3 seamail.

*Fanzine Fanatique* reviews everything it receives, has been going for years, and really lets you know how your fanzine compares at a world-wide level.

Note: Keith & Rosemary recently offered to become our European agent. Details are on page 2.

likely enough.

Larry Niven has spent most of his wordage on the *Known Space* series. Let's cover a few of the BEMs that appear there.

**Puppeteers.** Twin-headed, brain at base of necks. Tripodal (3-legged) carriage. One eye per head; 'hands' are mouths, equipped with finger-like knobs on the lips. An interesting c.t. Alas, having the sensory organs — eyes, nose and (presumably?) ears — so far from the brain is contra-survival. Makes for a slow reaction-time. Of course, the Puppeteers have been civilised a long time, but that is just making excuses after the fact. Also, there are practical reasons for wanting the eyes away from the hands (albeit a case might be made for a grazing beast that needs both to graze and to watch for enemies — across the prairie or in that juicy patch of grass).

**Kzinti.** I like these; I suspect Niven does, too. The truss-work skeleton (going on the picture inside the cover of the Ballantine edition of *TALES OF KNOWN SPACE*) would be a trifle unlikely and unwieldy. But allowing that Dalzell made a trifling error in showing some nice, rigid bones running the wrong way and making instead a trellis of small bones, all free to pivot on one another, then not too bad. A good critter.

**Thrint.** The Slavers. No, sorry on this lot. An evolutionary hash, unlikely in the extreme.

**Pak.** Hmmmm, yes, but I don't like the way he has had to force anthropology to make things fit. (Speaking of which, are the Ringworlders related to us or not? ?? I object to the idea of being at once a colony of the Pak and also of the Ringworld! Some mighty tricky footwork is needed to get around that question!)

**Kdatlyno.** Okay, given the environment. What does a kdatlyno window look like? Groggs. Supposedly ex-thrintun. Similarly okay, given the conditions; but that nice tongue needs better innervation than is mentioned!

**Bandersnatchi:** No, sorry, cannot allow them — too big. On a light world, maybe, but on Jinx? Never! They couldn't live on Earth... and Jinx has 1.7 earth gees. Inverse cube law. Beats 'em every time. No, they didn't evolve (and can't); but the simple mechanics of existence would soon extirpate them, if they didn't rupture themselves first. —GRH

• Continued next issue • • •

CONTINUED FROM PAGE 4...

it will help the organisers if you join BEFORE the convention. There are two main reasons for encouraging this. One, it enables far better advance planning for ORGANISING and CATERING. Two, it will avoid a LOT of unnecessary time and work on the opening day of the convention. Can I repeat: PLEASE JOIN BEFORE THE ACUAL CONVENTION if you are attending.

Finally, a *Convention Booklet* is being prepared. Thanks in large part to some good research work by Auckland's Nigel Rowe, this will be a real collectors' item. It will contain items on the history of fandom (and fanzines) in New Zealand, an introductory article on convention-going (by an expert), programme details for the convention, a membership list, quite a lot of art, and a couple of surprises.\*



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## AUSTRALIAN

# SF

## NEWS

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# PUBLISHING INFORMATION

SF (AND RELATED) BOOKS PUBLISHED IN NEW ZEALAND -- AUGUST 1979  
—Listed in order under their NZ publishers and distributors

## Associated Book Publishers (NZ) Ltd:

THE HUGO WINNERS: Volume 3 — Edited by Isaac Asimov (Dobson, 3 books: 1970-72, 1973, 1974-75, \$14.50 each): Anthologies; First British editions.

## Wm Collins (NZ) Ltd:

MICHAELMAS — Algis Budrys (Fontana \$3.25): First British paper edition; Cover art by Alun Hood.  
THE UNEXPECTED DIMENSION — Algis Budrys (Fon. \$3.25): New edition; Cover art by Alun Hood.  
WHO? — Algis Budrys (Fon. \$3.25): New edition; Cover art by Alun Hood. (*Uniform editions*)  
GLORIANA — Michael Moorcock (Fon. \$4.25): First paper edition; Cover: detail from Moreau painting.  
THE TAO OF PHYSICS — Fritjof Capra (Fon. \$5.25): Non-fiction; Reprint; New cover (by Justin Todd).

## Gordon & Gotch (NZ) Ltd:

VICINITY CLUSTER — Piers Anthony (Panther/Granada \$4.95): Vol 1 of Cluster trilogy; First British paper edition; Cover art uncredited.  
ASIMOV'S CHOICE: Comets & Computers (Magnum \$3.75): Book publication of an Isaac Asimov's SF Magazine issue; Cover art by "Theakston".  
BUG JACK BARRON — Norman Spinrad (PG \$3.75): Reprint; Cover art by Peter Gudynas.  
A.K.A. A Cosmic Fable — Rob Swigart (Mag. \$3.75): First British edition; Cover art by Tony Roberts.  
THE LUNAR EFFECT — Arnold Lieber (Corgi \$3.35): Non-fiction (?); First British edition; Cover uncred.  
THE PROBABILITY OF THE IMPOSSIBLE — Thelma Moss (Paladin \$9.95): "Scientific Discoveries and Explorations in the Psychic World"; First British paper edition; Kirlian photo on cover.

## Hodder & Stoughton Ltd:

THE CLOUD WALKER — Edmund Cooper (Coronet \$2.90): Reprint; Cover art uncredited.  
SEED OF LIGHT — Edmund Cooper (Cor. \$2.70): Reprint (*not "New in Paperback"*); Cover art uncredited.  
BELOVED SON — George Turner (Sphere \$4.75): First paper edition; Cover art uncredited.  
THE IMMORTALIST — Alan Harrington (Abacus \$5.75): Non-fiction; New edition; Cover art uncredited.  
NECROMANCER — Gordon Dickson (Sphere \$3.30): (*not seen*).  
THE BEST OF JOHN WYNDHAM — Vol 1 and 2 (Sphere \$2.50 each): (*not seen -- reprints*).

## Hutchinson Group (NZ) Ltd:

A DOUBLE SHADOW — Frederick Turner (S&J \$18.35): First British edition.

