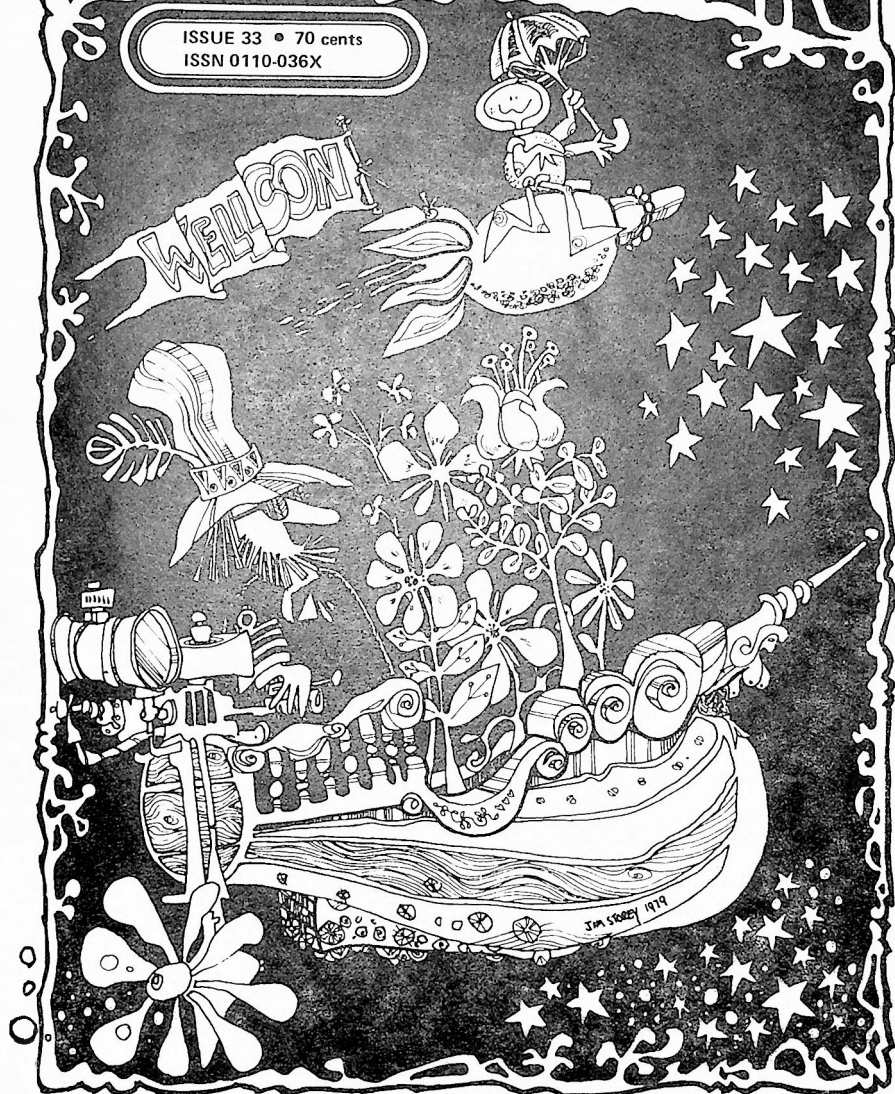


# NOUMENON

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**Cover by JIM STOREY (NZ)**

**Jim Storey:** pp 3, 7, 8, 21, 24, 28.

Colin Wilson (NZ): pp 4, 19, 25.

Jim Barker (UK): p 6.

Mike Willoughby (NZ): pp 12, 22, 26.

**Mike Pownall (NZ):** pp 14-15.

Tony Stowell (NZ): p 17.

Ralph Silverton (Aust): p 18.

Jane Taubman (Aust):

Tom Cardy (NZ): p 20.

Harvey Kong Tin (

This issue has been produced simultaneously with the WellCon Booklet, which has grown to an item of great beauty and worth. Thus, the past four weeks have been rather hectic (how do I keep getting myself -- and friends and lovers -- into these situations?). Still, we've met the deadlines and the results are wondrous to behold.

First and foremost, my grateful thanks to Kath for a superb job of typesetting for both Noumenon and the Con Booklet, plus her help with various other production (and personal) matters.

Thanks are due also to Jim Storey for the superb work he has done for me, just for, again, both the Booklet and Noumenon -- just a hint or the barest outline can be turned into an illo so fitting for the purpose that it's almost as if the text was written after the illo was produced.

And I hope everyone will heap accolades on Nigel Rowe for his fine job of research for the Booklet. Thanks also to Roger Horrocks for coming up with such a fine article – it was intended for Noumenon but was a must for the Booklet.

I hope everyone enjoys the Con, Noumenon, or the Booklet -- much work has been put into all of them.  
The Booklet --Brian



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

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# QUIDNUNC'S PAGE



Final details for New Zealand's first national convention, WellCon 1, have been fixed over the last couple of weeks. It is being held at the St George Hotel, Wellington, over Labour Weekend (Oct 20-22, 1979).

Programme items include:

**Films:** THINGS TO COME, METROPOLIS, DARK STAR, a couple of surprise feature films, and the World premiere of GROSS ENCOUNTERS OF THE WORST KIND.

**Talks:** Farmer's Riverworld; H.G. Wells; sociological sf; The Time Travellers; The Celluloid Transfer; SF Music; and a discussion on future conventions.

All programme items are surrounded by some free time, or coffee, lunch and dinner breaks, to allow for plenty of discussion and socialising.

There will also be "out of programme" items, such as a special session at the Planetarium. NASF will be "at home" at the WEA rooms with displays of posters, models and some wargaming.

The special Convention Booklet has grown to a splendid 24-page effort and includes: background information on conventions and fandom; an extensive history of NZ fan clubs and magazines; a first hand report of "A Fan in the 1950s"; an overview of the literary acceptance of sf in NZ; reproductions of fanzine covers of the day; some present day art; and details about the convention.

Due to the wide appeal of the Convention Booklet, extra copies have been printed and are available from Noumenon (or Mervyn Barrett, PO Box 19047, Wellington) for \$2.00 each (includes postage and handling). \*

## CAMPBELL AWARDS

**GLORIANA** by Michael Moorcock (Fontana) won this year's John W Campbell Memorial Award for the best sf novel of 1978. The awards are bestowed by a 7-member committee chaired by James Gunn.

The committee also cited two other works for honorable mention: ...AND HAVING WRIT by Donald Bensen, and ALTERED STATES by Paddy Chayefsky. \*

## MINIATURES

**TALES OF NEVERYON** is the "long awaited" new novel by Samuel Delany, described by Bantam as "an erotic, satiric Arabian Nights tapestry of interwoven destinies."

Staff members of The Science Fiction Shop in New York have written a source book for "every reader" of sf, titled, obviously, **A READER'S GUIDE TO SCIENCE FICTION**.

**MISTRESS MASHAM'S REPOSE** is T.H. White's new one, about the "danger-filled world of a colony of tiny people who inhabit a small island in an English lake."

Walter Gillings, British fan, editor and writer died in August. He formed the first British sf club in 1931, and his fanzine *Scientifiction* was considered one of the best in the field. He edited *Tales of Wonder*, the first British prozine from 1937 to 1942 (it ceased due to war-time paper shortages). He continued with various fan and professional activities after the war.

Marvel are planning a \$20 million film of the **SILVER SURFER**.

A massive \$50 million budget is being mentioned for filming Roger Zelazny's **LORD OF LIGHT**.

**THE DOSADI EXPERIMENT** by Frank Herbert is due from Orbit in paperback soon.

Panther published a large collection of Brian Aldiss titles (reprints and new editions) to coincide with SeaCon in August.

Frank Herbert's new novel, written in collaboration with Bill Ransom, **THE JESUS INCIDENT**, will be published by Gollancz and available in NZ soon.

Alan Dean Foster's book of **ALIEN** is due soon from Futura.

James Lawson Pty Ltd, fine art and general auctioneers, forwarded their catalogue of collectors books for September, covering a wide range of books, magazines and pulps. Their address is PO Box A69, Sydney South, NSW 2000, Australia. \*



## LETTER COL

Frank Catalano, 568 Spinnaker Lane, Green Bay, WI 54302, USA. (24/8/79)

I sit at the typewriter, staring at a stack of issues of Noumenon (the latest being 29/30) and a handwritten note from you dated 7/3/78: "Haven't heard from you for a while but I saw some of your items in the December Comics Journal."

Well, I'm just getting around to answering that note -- and looking at all the issues of the zine -- because, in my absentmindedness, I neglected to send you a change of address back in 1976. In the intervening years, I have stopped publishing fanzines, worked in Santa Maria, California; Boise, Idaho; and now Green Bay, Wisconsin, in radio. My current position is News Director for WNFL Radio in Green Bay, directing a news staff of four full-time reporters and one part-time man, as well as doing some on-air broadcasting myself. The above address is good at least until next April, when my one-year contract with the station is up for renewal.

I'm greatly impressed with Noumenon and how it's improved over the years. Even though I'm officially out of fandom, devoting a lot of my spare time to writing non-fiction articles for magazines (such as the Comics Journal, occasionally), and science-fiction (and selling it), I still try to keep up with what is going on. As a result, it was a very pleasant surprise to receive the copies of Noumenon en masse when I returned to California for my first vacation in three years. I hope you'll keep me on the mailing list in exchange for letters and occasional articles, although I'm not sure what I could contribute.

**\*\* Good to hear from you again Frank and I look forward to any items you may be able to contribute, whether Locs or reviews/articles. \*\***

Geoff Rippington, 6 Rutland Gdns, Birkington, Kent, England. CT7 9SN. (11/9/79)

After a fairly long period of silence I am glad to say that Arena SF is back into full production. In fact, more so! I'll explain... In April I got married to my fiancée Elizabeth Skinner (logical yes?) and also managed to find a house that we could afford. This meant that Arena SF was too expensive to keep run-

ning. Before April, on the offchance, I applied for a grant from the South East Arts Association which much to my surprise, they gave to me -- the one catch being that I have to do three issues a year before I can claim the money.

So, Arena 9 is the first one of this year, 10 comes out at Christmas and 11 in March, so I've got to get my dancing shoes on. On top of all this I must increase the circulation by subscription or once the grant finishes I'll have to stop Arena. The grant might continue next year but with the Conservative government in and cut-backs in all areas it is very doubtful. I'm just happy that I've got this one year.

Arena 9 should be of interest to you as it has George's article on Australian SF. Because of the large increase in postal rates I've had to increase the subscription rates to \$5.00 for 3 issues airmail and \$3.50 seamount. It now costs more to post a copy airmail than to print it! Problems, problems.

**\*\* Thanks for the letter and Arena -- best wishes for your new life and the grant. Arena should be in Rags, which should be in this issue -- who can say in advance, though? \*\***

Ken Salomon, 1014 Concord St, Framingham, Mass. 01701, USA. (19/8/79)

Thank you for sending me Noumenon 31. It has the best production value of any NZ fanzine I've yet to see. Is it sold in many bookstores or other retail outlets? It does look very professional - good job!

Quidnunc: a vaguely familiar word and I wonder where it comes from (sounds like a Sturgeon creation). I like the idea of putting the lettercol near the front. Since (apparently) so many fans read that part first, it's nice to be able to get at it in the beginning and read the entire ish in order. A small but nice touch. Regarding the letters, I've noticed that the quasi-sf film does seem to be becoming increasingly popular, with AMERICATHON the most recently publicized movie having sfnal elements. Has it been released down there yet? For some unknown reason no local cinema has booked it yet, but I itch to see it. It is a comedy, it is about America in 1998 and thus the sfnal bits fall into place. It is the handiwork, in part, of the Firesign Theatre, so shouldn't be too bad a picture. At least the scenes I saw were funny, and having Harvey Korman in it is a draw in itself. And I'm still waiting for METEOR which I don't think anybody has seen (still) yet. Last I heard release date was set back until October, 1979.

I wonder who decides whether the A in '83 will have a Sydney or Adelaide site. I know naught of Australia so I don't know which would be better. In either case I'd like to plan to go, but gad! That is four years away and I don't know what will happen to my wallet in the meantime(s). I'm sure though they'll get a North American agent to help stir up (North) American proclivities.

Regarding Greg Hill's loc, I couldn't help but hear tintinnabulation because just prior to it I was perusing the 20 August 79 ish of Newsweek and

noted the article on p.31, "A Dramatic Drop in the Birthrate" which relates the preliminary reports of the World Fertility Survey finding many Third World countries in a "demographic revolution", with the "desire for fewer children widespread -- and it unexpectedly cut across all economic classes". Take that Malthus! I never have been a Malthus fan. I guess it all goes back to when I first heard "Chances are" and "Wonderful, wonderful".

I don't know if Asimov is a MCP, but I'm sure his writing reflected American attitudes in/of the 50's. In my "old age" (not quite), recent readings of Asimov's works make me think that as a writer, he's not all that great and that he is lionized more for his quantitative output, his anecdotal remarks in his SF collections, and his appeal as a public speaker. I have read little of his which is not skiffy, but look forward to a paperback reprint of his recent autobiography more so than, say, Heinlein's new novel. At least I know I'll be entertained by the Good Doctor. Say, that American Constitution bit, wasn't that

Don Long, 22 Marine Drive, Day's Bay, Eastbourne, Wellington, NZ. (1/10/79)

With WellCon coming up this month I'm prompted to review just one aspect of the sf scene in New Zealand -- recognition by the literary scene.

To date, two New Zealand literary journals have devoted special issues to SF: Edge (no longer in existence) and Pacific Quarterly Moana (still very much going).

Edge brought out an "SF Directions" double issue in mid-1973, guest edited by Bruce McAllister. There were 46 contributors including such sf household names as Brian Aldiss, Ursula Le Guin and Stanislaw Lem. But only six or so of the contributors were New Zealanders. Copies are now collectors items (although a few may still be had for \$US3.00 plus postage from WCPR, 1335 Dartmouth Drive, Reno, Nevada 89509, USA).

Then in the middle of 1979 came Pacific Quarterly Moana's "Perceptions of Science Fiction" (guest edited by England's Colin Lester). The 28 contributors include Stanislaw Lem and Vladimir Colin (who also appeared in the Edge sf issue). It's not completely clear but it seems there were about double the number of New Zealand contributors (a dozen compared to Edge's six -- but that's counting reviewers).

The two volumes share a lot in common:

- (a) both are brave attempts to recognize sf as part of "mainstream" writing.
- (b) reviewers aside, both find most of their NZ contributors from poets (Katerina Mataira, Hoare Williams, Norman Simms, Trevor Reeves, Arthur Baysting, D.S. Long and Bill Manhire) whereas overseas, sf poetry finds something of a problem joining the sf "mainstream". It's even arguable that most of these poets (certainly) and poems (probably) are not sf but "speculative", though Bill Manhire's "The Astronaut's Bruise" (Edge, page

swiped for a STAR TREK episode? And I will go along with Craig Simmons' conclusion.

I was happily surprised to see you give over so much space to zine reviews. I never know when I'll find a faned and a fanzine that has until now eluded me, and have come upon unknowns in the past thanks to such far-flung reviews. I look forward to coming across a diamond or two in my mining of "Rags etc". Uh, Brian, check again and you'll find DNQ is a Canadian (ostensibly) newzine while Mota is a product of the USA and undeniably fannish (but it is the most British Americanzine I've seen). Just thought you'd like to know.

Neville J. Angove, PO box 770, Canberra City, ACT 2601, Australia. (4/9/79)

Noumenon 31 finally found me, despite the Post Awful and my recent change of address. As usual it was a good issue, but to my mind not as interesting as the more bulky 29/30 -- your annish.

A few comment hooks, though. Ned Brooks' ►

85) is the exception that makes the rule.

(c) look for sf stories by New Zealanders in these two issues and you'll only turn up Chris Else's 'Sparrow' (Edge, p61), David Cheer's 'The Duck' (Edge, p39), Trevor Reeves' 'Owen' (Edge, p59), Elizabeth Meares' 'No Man's Land' (PQM, p263), J. Edward Brown's 'A Dollar A Launch' (PQM, p295), and Peter Graham's 'Last Dream' (PQM, p302).

Six sf stories by six New Zealanders... 22 pages of prose (about the size of one average short story in, say, Analog). If I'm not mistaken New Zealand has produced more fanzines than sf writers. Are these or other (sf) writers writing other sf stories? Where are they being published?

Pretty obviously the NZ literary magazines aren't exactly sf orientated but they have at least shown enough interest to bring out two special sf issues. I may be totally wrong but it may be that these six stories represent something approaching the total list of magazine-published New Zealand sf stories.

When Ben Bova (former editor of Analog) was in New Zealand a few years ago he told me that Analog (for one) really wanted to discover good writers in NZ. Where are they? I hope this gets asked at WellCon.

Maybe Noumenon could run a special series on NZ sf writers. Who are they? Where and what have they published? I'm sure there must be other potential readers like me who have had their appetite wetted by Edge and PQM.

PQM's address is PO Box 13-049 Hamilton, NZ, and the sf issue costs \$3 plus postage, I believe.

One place to start looking for NZ sf would be the Radio New Zealand drama department and the New Zealand Listener -- both I think have published just a little NZ sf.

Best wishes -- Arohanui -- Don Long.

\*\* PQM's "Perceptions of Science Fiction" issue was reviewed in Noumenon 31 (page 14). \*\*

## 6 LETTERS...

mention of **THE KING OF ELFLAND'S DAUGHTER** was surprising; I thought that I was the only fan who had not heard this record before. It was mentioned to me in passing, and lent to me. I didn't like it the first playing, but I quickly grew to appreciate it to such an extent that I had to buy a second copy because I had worn out the original copy. I'm not joking -- I played it so many times that I wore the damn thing out. But now I have it taped, and will only need to play the record when the tape deteriorates.

Not that I can play it now! We are leasing a house in the north of Canberra, about 2 miles from the RAN Radio Station. There is such a strong signal from the station that the audio leads pick it up and feed it through the amplifier. I'm arranging to have a ferrite bridge installed in the amp, but that will take time to arrange. In the meantime I am reduced to listening to a background of morse code and teleprinter signals accompanying anything I play!

Joanne Burger complains about distributors! She should be so lucky as to not live in Canberra! You can't get most sf titles here, because the distributors don't think it is worth the effort -- the larger stores have their own arrangements to bypass the proper distributors, which gives them little incentive to improve the service. So I still buy most of my books from Sydney and overseas (what few I can afford on

my meagre public service salary).

But I have to disagree that the magazines receive more effort from the distributors than books because the zines are more profitable. It is not true. Books have a much higher profit margin than magazines, but are just more difficult to sell. The zines have a steady paying audience that varies little in size, they are a lot cheaper and offer more variety, and it is easier for the bookseller to get a refund for his returns. With books the seller can find himself with a load of stock he can't move or return, keeping his money tied up for months. Books, because the market is different for each title, are harder to distribute effectively, and entail a greater risk for the seller, so he is less likely to order them. It doesn't worry the distributors, since the publisher bears the losses.

Enough raving -- T3E 4 will be out soon, as soon as I get my desk clear. Keep up the good work, and watch out for F-111's!

Bruce Ferguson, 13 Burnside Street, Lower Hutt, NZ. (3/9/79)

So, Noumenon 31 has appeared and Mervyn Barrett tells me several more are planned before the con. I hope that is the case. Artwork and layout are your usual excellent standard.

Dragon Notes were interesting. The Dragon music should be most interesting. Reviews were a little light, however. I miss seeing my name there -- perhaps because I haven't sent anything in

LAST NIGHT, I HAD DINNER WITH MILTON MONROE, THE GRAND OLD MAN OF SCIENCE FICTION.



HE'S OFTEN DESCRIBED AS THE SHAKESPEARE OF SCIENCE FICTION.

DURING HIS CAREER HE'S BEEN SHOWERED WITH HONOURS...



I TOO HAVE BEEN COMPARED WITH A FAMOUS HISTORICAL FIGURE.

NEBULAS, HUGOS, THE QUEEN'S AWARD TO INDUSTRY...



I WAS ONCE CALLED THE GENGHI'S KHAN OF LITERATURE!!



# HALF-LIFE

The life & times of Elmer T. Hack

lately. Will remedy that sometime.

"Half-Life" was excellent. Loved the verbose description of the latest 'Hack' masterpiece.

I can see your problem in "Rags, Solecism & Riches". Greg Hills told me about your fanzine collection.

I was down in Christchurch about a week after N31 appeared. Met the various editors of the various magazines (who can keep count) and Leck, Coster and Co were visibly upset by your scathing criticism of After Image. I think you were justified, although a little harsh in your criticism. Anyway you have inspired them to greater things and lets hope AI improves.

By the way -- you should know by now Greg loathes anything to do with 'New Wave'. How could you describe him and Tanjent as such?

Now, one item that I disagree with, as it affects me personally. You were completely unjustified in your notes on Warp. As current president and editor I intend to respond. In no way did Frank imply that Noumenon, NASF, etc. grew from Wellington. How about a temporal rather than political analysis. NZ fandom has expanded from about the time Noumenon and NASF began. Or at least became more visible as a result. I get the impression that you were cynical and depressed while creating N31. Cheer up and let's return to the old days of glory. See you at the Con.

**\*\* Thanks for the letter and the reviews -- good to have you back in the fold. I think I've covered my stand re NZ zines and NASF/Warp in Noumenon 32 (pp8-9). Re temporal/political, however, my objection is to how such things are said and what they state/ imply, rather than merely what is said.**

**Don't know where you got such an impression -- you seem to have passed it on to Tom Cardy (Worlds Beyond 7, page 23). But perhaps I should wear my chain mail at the Con. \*\***

Glenn Coster, 56 Dunster St, Christchurch 5, NZ. (23/8/79)

Thanks for Noumenon ... now for my complaint: the review section.

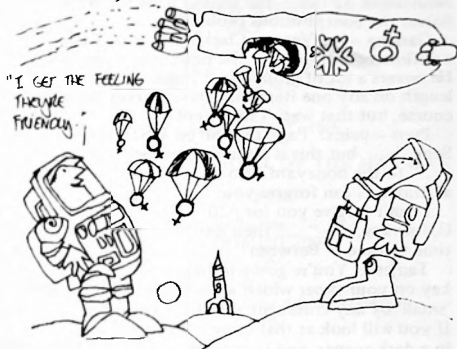
Due to the restricted amount of resources we have for After Image it is hard to present AI in a fashion that you do in Noumenon. Another factor is that it takes much time. Also our experience in English lacks to most fan-ed's as we are still at school, as you may say "the pre-mature level" ... yourself having a background of Journalism. How about a bit of encouragement for fan-ed's instead of "standing at the top of the castle and snaring down at us peasants" ... you critised the NASF as downgrading zines ... you can talk!! I think I can see a big brawl over this matter ... ummm ... well, thats what I think.

Ohhh ... yes, let me congratulate yourself and all the contributors to issues of Noumenon as it is now 90% fantastic, try harder for the other 10%, so lets see it eh!

**\*\* Glenn also questioned my comments about NASF/Warp and, really, the answer to both matters**

**is the same. I don't think zines such as AI are very good when compared to most zines currently available (that I see, anyway). The writing is juvenile and the 'editing' very poor (I've deliberately left some letters in the past few issues of Noumenon verbatim, as examples of the type of writing).**

**Quite honestly, I think frank comments may do the fan-ed's better than insincere encouragement -- and are necessary to give libraries and potential readers a reasonable indication of what they may spend their money on. \*\***



Greg Hills, 22a Polson St, Wanganui, NZ. (26/9/79)

Noumenon 32 has come, only days late. Congratulations! Keep it up, cos every time you bring out a Noumenon on time you save me money. How? By saving me the urge to bring out the now-sleeping Crinze ...

**ERRATA -- PREASE PLINT! (1) An apology to the Taubman clan, who did reply within the stipulated period and who, in fact, sent me a usable loc on T9 and some artwork (you will see some in T10; it may seem familiar to you after Noumenon 32's pages 6, 7, 8).**

**(2) I didn't allow for David Bimler's natural precocity when I said he'd been weaned away; for lo! There he is, all 1 1/2 columns worth.**

**(3) By you, Brian! WEYMB is "Wherever You May Be", NOT "Whatever ..." (I got the title from a story in an old If or Galaxy. A psfi about the telepathic girl who could find her boyfriend no matter where he ran to, and make Strange Things happen to him). Am working on a WellCon issue of WEYMB by the way, which will be handed out at the Con free -- or better still, for address contributions on the spot ...**

**Aotearapa -- abbreviates to Ao -- has been successfully launched, it seems; ten members at present. Of course, I couldn't persuade you to plunge a tiny fraction of your newfound free time into joining, could I? \*hint\*clue\*nudge\*push\*.**

**That BEM article of mine begun in N32 ... strange story to tell. I'd read the first page of that, alternately nodding my head in agreement and frothing at the mouth in disagreement, and when I turned over the page, curiosity got the better of me and I peep-**



## 8 LETTERS...

ed to see who wrote it. My brain all but exploded when I saw my initials! I'd clean forgotten it; given it up for vanished. (If I had it to do over, I'd go into a lot more detail on the details and adaptations of the various aliens, trying to show why this was good, that bad... we all get that feeling, I suspect).

Oh, yes. Your editorial. Nice to hear you've perfected a time-machine and can now produce Noumenon 32 twice, the second time for WellCon. Solves the contributions problem...

Gaming - see Vernon Clark's article in T10 for a definitive overview for the newcomer to gaming. He covers a lot of ground in 5 pages... not at the length on any one item that Dave Harvey does, of course, but that wasn't his intent.

Puns -- pains! Page 23, PSP on UNDERKILL. Send "... but this is no humorous Sector General ..." to the boneyard. No doubt it was unintentional, tho, so I can forgive you.

I can't forgive you for p20, THE WHITE DRAGON review, tho "... their daring escapades from time to time." Between?

Tanient. You're going to have to correct that key on your typer which automatically puts 'small' by any comment about T's art in "Rags..." If you will look at that copy of T9 now mouldering in a dark corner, and turn to pp 19,26,28,30 -- you may find, lo! four tiny surprises! And the rest of the art ain't that small, either. If you will please consider the fact that T is A5, you will quickly come to the conclusion that in relation to page size, T's art is damn near as big on A5 as Noumenon's is on quarto-ish. If I made it much larger, not only would it squeeze out text, but it would start to destroy the 'tight' look that I work hard at putting into each issue. The art looks smaller in area than it is, because I use a closed-up format instead of Noumenon's open one. I hedge art with text and dividers, rather than whitespace as you do.

T10 will dispel forever foul rumours that I don't use large art... look long and hard at pp20-21, the new section: "Focus". T10 will also use 40pp to present material that would have fitted snugly in 36pp. "Snugly" from my viewpoint, not yours.

Warp was offset, by the same printer who did Tanient 9. Bruce was foolish/young enough to use a RX 7000 on manually-typed text. T appears better only cos I use a better copier, a 3107, which tends to improve definition rather than emphasise minute flaws in darkness of text; and which can handle large black areas.

Content of Parsec 2, once deciphered, was rewarding and worth the effort. I even managed to figure out the back page after some minutes and a lot of eyestrain.

**\*\* What's this? A man who reads every word? I thought the typos and errors were rather creative, and I've never been known to apologise for puns (at least, not the ones I put into print). Thanks for the other notes. \*\***

Michael Newbery, 111 Houghton Bay Road, Wellington 3, NZ. (30/9/79)

Noumenon 32 is here and much appreciated. The production is as usual excellent, the contents up to the normal high standard.

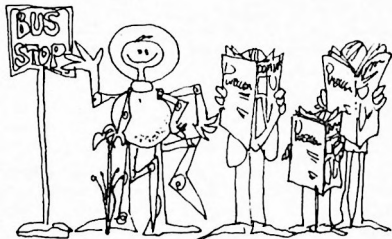
I enjoyed David Harvey's Gaming article. Maybe he should have issued a caveat on Diplomacy though -- it has this tendency to irrevocably destroy long-standing friendships. One school I know of play the game *only* via correspondence in order to keep things in proportion. Re non-availability of games, hast tried purchasing polyhedral dice recently? "I'm sorry sir, as I keep telling people, there's no demand for them."

BEMs: I am not convinced that reaction time would nobble the puppeteers -- they need not use the same transmission mechanism as Flatlanders after all. Also, before civilisation, puppeteers were herd animals. Their problems in that respect seem no worse than giraffes. On the other hand, having all prime sensory apparati localised in two places, comparatively easy to get at, is a bit worrisome. What is that well protected brain going to do cut off from sight, sound and taste/touch?

At least Niven has plenty of variety in his BEMs. He makes an attempt at non-anthropocentricity -- most writers stick to variations on the theme of erect bipedal primatoids. Why should BEMs have four primary limbs, or a head, or be bilaterally symmetric? Unfortunately the standard non-bipedal primatoid seems to be the BLOB, in various more or less disgusting colours.

Actually, for the finest catalogue of (semi-) plausible BEMs since Stanley Weinbaum, try the Dungeons & Dragons Monster Manual.

See you all at WellCon (and I still think HurriCon would have been a good name).



### WE ALSO HEARD FROM:

Paul Leck (NZ): "A15 enclosed, just for the hell of it. Review it as it is. Will use your extra interview in Tyrant if ye don't mind. The first part will go in Coster's Nightlight... well, Glenn needs publicity."

Irene White (NZ).

And quite a few others with sub renewals and back copy orders. Thanks for your support.

Letters received after October 5 will appear next issue. \*



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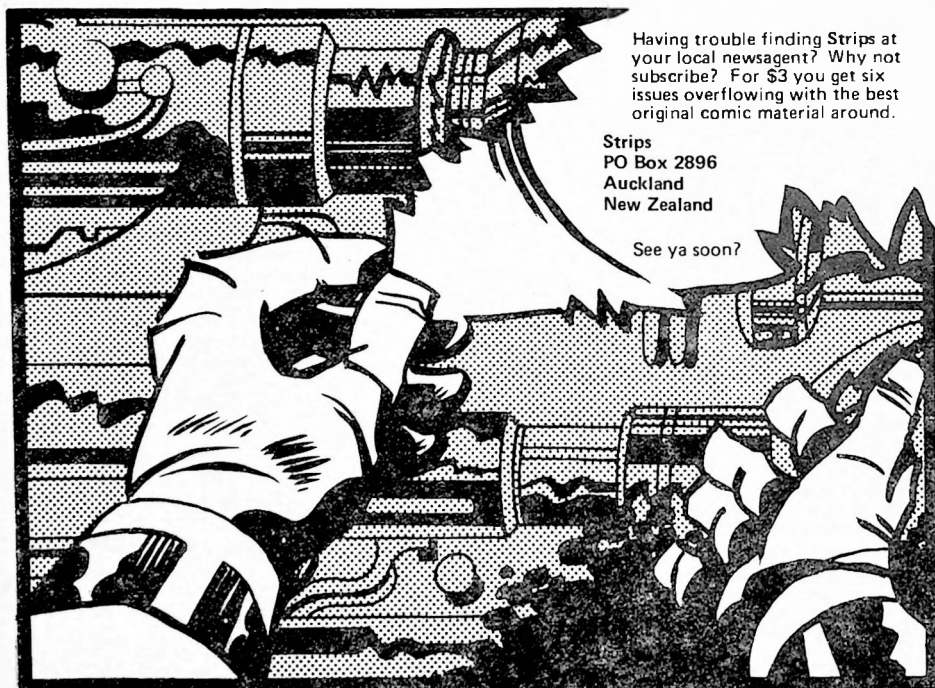
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## Number 21 (14 April 1978) 28pp.

Cover: Mike Pownall.

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Terry Jeeves, Terence Hogan, Jim Storey, Jim  
McQuade, Bruce Conklin.

A Song in the Depth of the Galaxies (David  
Wingrove).

Australian Report (BAT).

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"The Willis Issue of Warhoon" (Richard Bergeron).

## Number 22/23 (16 June 1978) 40pp.

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Futures/Alternatives Special Section (18pp; many  
contributors).

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A Song ... (DW)

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Hart, Rod Scott.

Brian Aldiss Interview (BAT).

Viewed ... (Treadway).

"Starblaze series" (Frank Kelly Freas).

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A Song ... (DW).

DEMON SEED review (Peter Hassall).

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FORBIDDEN PLANET discussed (Stephen  
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A Song ... (DW)

1978 Locus recommendations.

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nall, Vanya, Jim McQuade, Marlon Hart.

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A Song ... (DW).

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Fred's Film Notes (Fred Patten).

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Jeeves.

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Broad Moonlight (Peter Graham).

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"Christmas" (Tim Hassall).

Starship Minstrels (FP).

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Third Anniversary Issue

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er, Colin Wilson, Duncan Lucas, Jim McQuade,  
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"Freedom, Faith, and Rights" (David Harvey).

Viewed ... (Treadway).

Fred's Film Notes (FP).

Omni reviewed (Garry Tee).

Futures/Alternatives (various contributors);

## MIDDLE EARTH: consisting of War of the Ring, Gondor and Sauron

For the last 17 years I have read Tolkien's **LORD OF THE RINGS** each year. I have read **THE SILMARILLION** three times. I have read a number of articles and volumes of comment on the books and their author. I think I can safely say that I am fairly familiar with Middle Earth.

It was with some scepticism, therefore, that I read that Simulations Publications had produced three games based on LOTR. What convinced me that the games may be worth the investments was that SPI had been licensed by the company Tolkien Enterprises to undertake the production. I hated to think that people were mucking about with Tolkien and interfering with my conceptions of Middle Earth which I had built up over the years. (I felt the same about Bakshi doing LOTR until I saw **WIZARDS**. So I took the plunge -- and was not disappointed.

The three games are all very good simulations of Middle Earth. War of the Ring -- the major game -- covers the time span commencing with the Council of Elrond to (hopefully) the destruction of the Ring. Such a happy result depends upon the skill of the players. Gondor is a simulation of the Siege of Minas Tirith. It is up to the players whether the city stands or falls. Sauron is a recreation of the Battle of Dagorland in the Second Age between Sauron and the Last Alliance of Elves and Men.

### WAR OF THE RING

This is a two-player game depicting the struggle between Sauron and the Free Peoples of Middle Earth. The Dark Power player controls the forces of Sauron and his allies. The Fellowship player is in command of the coalition of Elves, Dwarves, Men and Hobbits opposing the Dark Lord. Each player can move and direct in combat the pieces representing the individual characters who took part in the struggle.

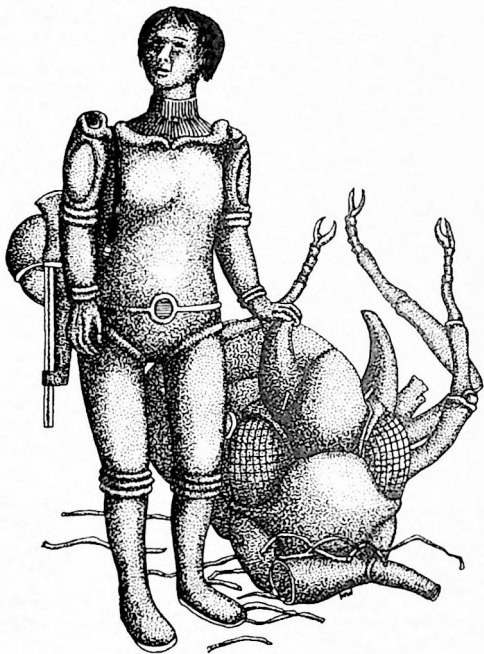
The Dark Power player can win either by gaining control of Middle Earth by force of arms, or by seizing the Ring of Power. The Fellowship player wins by preventing these results. He may thwart Sauron's plans on the battlefield or he may destroy the Ring and thus the Dark Lord's power base.

The game can be played either as a "Character Game" or a "Campaign Game". The "Character Game" omits armies and army combat and concerns only the immediate struggle of the Fellowship to destroy the Ring before Sauron's agents capture it. The "Campaign Game" depicts the military aspects as well and additional rules deal with other characters and events. Although this adds to the playing time, it increases strategic options open to players.

In addition there is the three-player version of the "Campaign Game" in which the forces of

Sauron, Sauron's strongest and most unreliable ally, are controlled by an independent player.

War of the Ring is played on a game map of Middle Earth as depicted in Tolkien's books. The map is 33" by 68" and is overlaid by a hexagonal grid. In the "Character Game" the Fellowship player controls the 9 members of the Fellowship and holds cards for each member, with data on the cards dealing with combat capabilities, morale, endurance, ring bearing capacity, capture and escape capacity, and sorcery rating. In addition die-cut counters



representing each member are placed on the board. The Dark Power Player also has cards for the 9 Nazgûl, the Mouth of Sauron and Saruman.

There are also servants of Sauron at certain locations on the map. At a stage in the game the Fellowship player may decide to take on one of these beasts depending upon his location. The only thing is that he doesn't know which servant is where. Shelob need not be at Minas Morgul. The Balrog need not be in the Mines of Moria.

Certain magic cards are arranged at the beginning, as are the palantir cards and event cards. You can see that there is a bit more of the chance factor in this game. As in Starship Troopers, combat is resolved by dice throw. However, events revealed by the

# GENERALS

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Event Cards, such as Rivers Flooded, Fierce Storms, Misty Passes Open, Saruman Summons Gandalf, etc, all add a further chance element in the game which can interfere with a player's strategy, as events created by Sauron did from time to time in the books.

In addition there is a search phase for the Nazgul and other allies of Sauron during which time a search is mounted for the Ringbearer. This too is limited by the draw of a card, for the card specifies in which area of the mapboard a search may take place.

The Rule Book for the War of the Ring and its variations is 27 pages long, so you can imagine that it is a moderately sophisticated game, although not overly so. I think perhaps it may be better just to refer to a few matters that the designers of the game raised, rather than attempt to set out a synopsis of the Rules.

The thought was not to make a carbon copy of the book as it would not become a game nor a true simulation, where various strategies and options could be taken, and that was the intention -- create the framework established by Tolkien and explore the alternatives.

Some of the characters had to be left out, although the essence of the book was in its characters. The designers expressed their apologies to Radagast the Brown, Ghanburighan and Treebeard, among others. Since characters would be the focal point of the game it was necessary to individualise the characters, giving them all their attributes so that the classic character confrontations could be developed based on the book, as well as the "what would happen if" ones such as Aragorn vs. Shelob and so on. This could not be done if there were too many characters.

One of Tolkien's great attributes was that he could create tense and unusual situations. That power had to be transmitted into the game to re-create excitement and drama. This has been achieved with the Event Cards. These rely heavily on the type of situations which occurred in the book. However, the option is left to the player as to how he utilises the cards.

Does War of the Ring succeed? In the context of gaming it does. Also, if you want to take part in Tolkien's world and explore the options, this is the one. In my first game the first thing I did after leaving Rivendell was to split the Fellowship and try a totally different route from the Mines of Moria. It may seem like heresy to try and do a rewrite, but the fun in the game not only lies in the strategy of achieving a goal, but also, in the case of this particular game, to become totally immersed in -- almost a part of -- a favourite world for a few hours.

## SAURON

This is a two player game and is a simulation of the greatest battle of the Second Age. When Sauron,

after forging the Ring, sought to take over Middle Earth from his stronghold Barad-dur in Mordor, he brought down the wrath of Elendil of Amor and Gil-Galad of the Elves. These two forged the Last Great Alliance and assembled the largest host seen in Middle Earth since the end of the First Age and sought to defeat Sauron on the plain of Dagorland.

The Game Map consists of the hex grid overlaying the Plain of Dagorland and incorporates Ered Lithui (Ash Mountains) and the Gates of Morannon.

The game lasts for 18 turns, of which turns 15 to 18 are considered to be night time turns.

The game starts with forces of Sauron deployed on the board opposing a somewhat larger force of the Westemessie Allies. As the game progresses other forces arrive on the board with their leaders. The forces of Sauron comprise Goblins, Wargs (cavalry), Orc archers, Orcs, Trolls and Slaves. Leaders of the Sauron forces are Gorgol, Sauron and the Ringwraith. Sauron possesses a nasty box of tricks, for he can use magic. He can cast spells of: sinister visions, which lower morale and allow inroads to be made into the Westemessie strength; the Wrath of the Ringwraith, which increases morale of Sauron's forces and make their attack value and defence value better; and effect a total eclipse of the sun, which means that certain of Sauron's forces go fanatical and automatically win any conflict. Finally Sauron can conjure up the Beast of Mordor.

The game designers had a problem. Sauron had the ring but what could he do with it. We have only a very few hints. Even the Silmarillion gives but little information on the battle. However, we do know that Sauron lost the Battle of Dagorland and the siege of Barad-dur, so the Ring couldn't have been that good or else his opponents must have been real super heroes. Maybe they had the Istari to help, but the game does not incorporate these characters.

The Beast of Mordor, and the other magic capabilities are to simulate various possibilities which the Ring may have effected. The Beast can fly, he can attack with an incredibly high attack strength, he has magic armour and he has the fearsome death breath. All these features, if used, cost Sauron magic strength points. Sauron cannot conjure at will but must pay a price, so the use of magic powers must be careful. All the same, when used properly magic powers can and have changed possible defeat into victory for Sauron. The effects can be devastating and tremendous fun.

The Westemessie Allies comprise various strengths of Cavalry, Men, Archers, Dwarves, Elven Warriors and Elven Archers, and are led by Isildur, Anarion, Elendil (armed with the magic sword Narsil) and Baldrim, leader of the Dwarves. Plus, of course, Gil-Galad with the spear Aiglos and Cirdan to lead the Elves. The magic weapons have a certain streng-

## 14 GAMING

thening effect in the hands of the wielder. The weapons may slay the Beast, increase an attack rating, negate some of the effects of the sinister visions spell, and have the effect of rallying the morale of demoralised troops.

Victory may be decisive or tactical. The West-  
nesses player wins a decisive victory if he accumulat-  
es more Victory Points, calculated in accordance  
with the rules, and demoralises Sauron's army with-

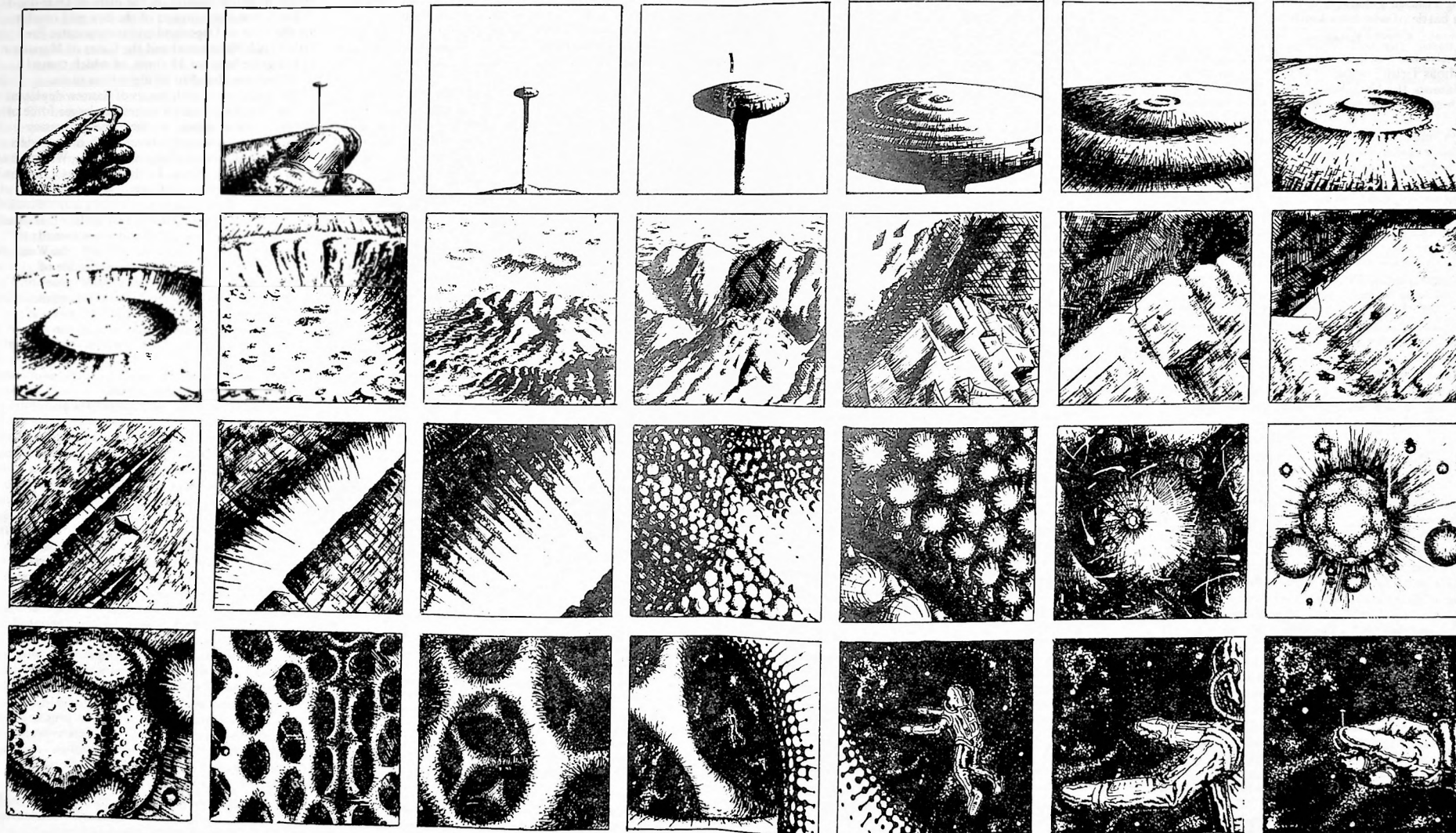
out having the Westernesse forces demoralised. If the Sauron army is simply demoralised, the Westernesse player wins a tactical victory. A decisive victory for Sauron is vice versa the Westernesse player, but Sauron scores a tactical victory if he simply avoids demoralisation.

As in War of the Ring and Starship Troopers the result of combat depends upon a dice throw. The rules also provide for the discharge of missiles (in this case arrows). Combat has two phases. The first is to determine the probability of a casualty.

Each attacker has an attack strength. Each defender has an armour rating. Depending on the dice throw, which relates to the attack strength, the armour may be pierced. Thus a casualty is inflicted. The dice is again thrown to see the results of the casualty. The wounded playing piece has a morale level from W to Z. A number on the dice, when correlated to the morale level, results in either elimination, reversal of the playing piece with a resulting reduction in strength, or retreat. Z is the lowest of the morale levels, and a wounded piece with a

morale of z (i.e. a goblin or warg) can be killed fairly easily. Elves on the other hand have a high morale.

Only leaders may engage leaders. Leaders cannot be attacked by ordinary troops. Also, leaders may rally troops who are demoralised. Demoralisation or disruption affects a unit's ability to attack. The presence of a heroic leader, such as Elendil or Isildur (or Sauron, if you are playing the Dark Power) saying encouraging and heroic words (or, in the case of Sauron, muttering vile and evil threats) ►





## 16 GAMING...

causes troops to rally and fight back. History has its parallels of the leader rallying his troops -- Henry V before Harfleur. "Once more unto the breach, dear friends, once more..."

Sauron is basically a game of tactics on the battlefield using swords, archery and mounted cavalry. Magic provides an element of surprise which can upset the best laid Westermesse plan. I found Sauron a good game, where players can create a situation, using Tolkien's characters, and resolve the details of a battle of which we know little.

### GONDOR

This also is a two player game, simulating the siege of Minas Tirith, capital of Gondor, by the forces of Sauron, the Dark Power.

Once again the Game Map consists of the hex grid. The walls of Minas Tirith are represented by heavy lines. There are seven of these walls or levels. In the center is the Citadel.

The designers comment that they were confronted with a very large situation to simulate. First there was the initial skirmishing, then the siege and finally the Battle of Pelennor Fields. Therefore, it was decided to concentrate on the siege. But even here there were problems. Not much work had been done on a siege simulation. Also there were certain problems created by the book. In the book the walls are virtually indestructible -- or at least the Outer Walls are. In the game they are strong, but less so than in the book, to allow flexibility and game balance. Movement inside the city has been abstracted, as has the detailed design of the city. But the basic situation prevails. Sauron must, within the game time of sixteen turns, demoralize the Minas Tirith Garrison, remain undemoralised himself, and control the road from Minas Tirith to Gondor. To take the City would be easy but Sauron has a problem -- the Dondorian reinforcements. If he cannot accomplish his goals, the roof falls in.

From the Westermesse player's point of view, the Sauron forces are pretty intimidating, as are the conditions of play. 5 of the early game turns are night which means that certain of Sauron's forces become fanatical and Sauron's forces have a distinct advantage. Facing the besieged Westermesse troops, initially, are Orc Archers, Orc Light Infantry and Orc Infantry, as well as 3 catapults and 3 siege towers. Leading this advance force is the Lord of Nazgul assisted by Gothmog. Defending are 4 Gondorian spearmen and one each of armoured archer, mounted knight, lance knight, axeman and bowman. Gondor has 3 catapults and 3 cauldrons of boiling oil. There are also 3 dummy cauldrons. Sauron's troops don't know which are dummy and which are real. Also inside the walls are Gandalf and Imrahil together with a citadel guard.

It is the arrival of reinforcements that really make the Westermesse player's heart sink. In a game turn two, 28 Dark Power troops arrive comprising Uruk-hai, Mordor archers, Mordor cavalry, Mumakil from Harad, Haradrim cataphracts and

heavy cavalry, as well as axemen, Mordor orcs, axemen and light archers, and trolls, the King of Harad, a siege tower and the battering ram Grond.

Westermesse reinforcements arrive after game turns 5 and 10. The first reinforcements total 10 and are cavalry with Theoden, Eomer and Eowyn. They arrive at the north of the game map. The second relief troops total 11 and are led by Aragorn. They arrive at the south of the map.

The mechanics of the siege have been carefully designed and allow the use of siege towers to get people over walls, catapults to get large objects over walls such as fireballs, or from the Sauron forces, severed heads, which have a considerable demoralising effect. Catapults may also be used to breach walls. Oil may be applied by the defenders against attackers. Ladders may be used to help scale walls. Combat takes place in the same way as I have described in Sauron.

The techniques of the siege are rather difficult to get used to, but once a trial game has been played and the various methods used, the game can be real fun. SPI also produce another siege game, set in the Crusades -- the Siege of Acre.

Unlike Acre, however, magic can be used in Gondor, by both the Dark Power and by the Westermesse player. The Lord of the Nazgul can cast a fear spell which reduces Westermesse attack and morale strengths, a freeze leader spell which means that all Westermesse leaders within a certain distance of the Nazgul Lord are unable to move, and an "operate Grond" spell which allows Grond to do its work. Only Grond can breach the main gate of Minas Tirith so it is a fairly important piece.

Gandalf can also cast spells. He can break darkness at any day turn. This is because of the cloud of Mordor which pervaded at the siege. The effect is to reduce the attack strength of the Mordor forces and make them incapable of being rallied. If Gandalf is adjacent to the Nazgul Lord he can cast a spell stalemating the Nazgul. Finally Gandalf can reveal Aragorn as the King and unfurl the banner, after Aragorn has entered. This raises the morale of the Westermesse forces, disturbs the power of the Dark Power and stops the Nazgul Lord from casting spells.

Thus, the inequity which existed in Sauron in spells is compensated for in Gondor. The vital thing with spells is to know when to use them to the greatest effect, for when used properly they can be quite devastating.

As I have suggested, Gondor is a bit more complicated than Sauron. We know a lot more about the Siege of Minas Tirith than we did of the Battle of Dagorland, so Gondor becomes a game of investigating alternatives to Tolkien's formula for victory in the book, while using the same tools that Tolkien used. The game is quite fascinating and a variety of advantages and mischances can occur -- to both players. -- David Harvey (129 Forest Hill Road, Henderson, Auckland 8, N.Z. Phone HSN 61-694.)\*

\*\* See also Dave Pengelly's comments on these games in *Noumenon* 22/23 (page 28). \*\*



# 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.

**THE FOLLOWING ZINES WERE RECEIVED DURING SEPTEMBER 1979.** (Address and sub details included in Noumenon 32 are not repeated here).

**AFTER IMAGE 5** -- Sept; A4; double-sided xerox page.

The last issue ("Poster Mess-up Special") with a few short notes and lots of photos and cut-ups. New zines are promised, however, such as Tyrant and ...

**NIGHTLIGHT 3** -- Sept; A5; 14pp; xerox red./print; Glenn Coster, 56 Dunster St, Christchurch 5, NZ; year/\$1; act

Formerly Crystalite and carrying on bits from After Image. Yet another jumbled effort, often unreadable (either because of repro or 'style').

**WORLDS BEYOND 7** -- Aug/Sept; A5; 32pp; xerox red./print; Tom Cardy, 137 Richardson St, Dunedin, NZ; 6/\$2.50; act.

Tom's best issue so far in terms of presentation, the only remaining problem the greyness and occasional lightness of the xerox repro.

The Egotorial is subtitled "miscellaneous dribble" and I'm afraid it is; there's some bits of news; a long lettercol with lots of self-conscious and juvenile writing, plus a fair amount of repeated content. Most of the other new faneds have a say. Next is a written prologue to a promised 'warrior' strip; a couple of book reviews; a few short articles; zine reviews; short fiction by Tim Jones; plus lots of small, fairly simple illos.

**A RENA SF 9** -- Aug; A5; 44pp; ph-ty; offset; Geoff Rippington, 6 Rutland Gdns, Birchington, Kent CT7 9SN, UK; 3/\$3.50 sea, 3/\$5 air.

There's a big 13-page article on sf in Australia by George Turner, covering writers, editors, publishers, and quite a bit of history. Then comes a long interview with Robert Holdstock; a look at his novels by Paul Kincaid; and the lengthy 'sercon' lettercol.

Not quite up to the standard of some previous issues, perhaps, but recommended nonetheless. Ex repro.

The British Fantasy Society BULLETIN -- Vol 7/no 3; Sept; A5; 12pp; ph-ty; offset; Dave Reeder, 32a Lambourne Road, Chigwell Row, Essex, UK.

A thin issue -- film and book news, letter notes, Ashley's Infofile, and a few each book and zine reviews. It comes with DARK HORIZONS 20, a BFS amateur prozine: mostly fiction, plus an article, 2 poems, some nice art. 36pp; A5; ph-ty; offset. Both v good repro.

**THE CONTINUOUS BRIAN EARL BROWN 5** -- June; A4; 12pp; dup; R.E. Brown, 16711 Burt Rd, 207, Detroit, MI 48219, USA; 40 cents; act.

Personalzine plus for FAPA mailing. Brian opines that apas have replaced oldtime 'focal point' gennizes, considers WorldCon bids, talks about movies, tells about sfnal Sherlock Holmes stories, and personifies power cuts. Good repro.

**CHUNDER** -- Sept; A4; 12pp; dup; John Foyster, GPO Box 4039, Melbourne, Vic 3001, Aust; 10/\$2; act.

Aussie's fanzine newszine: zine reviews, Leigh Edmonds column, letters, a con report. Comes with a West Aust fan directory and info on the Shire of Burke. Good repro.

Can't understand John falling for the old trap of comparing a fanzine zine with a gennize though -- perhaps he thinks fanzine, especially with barely-adequate repro, is better. Inverse snobbery?

**DATA 23** -- Aug; A4; 12pp; dup; cf Noumenon 32.

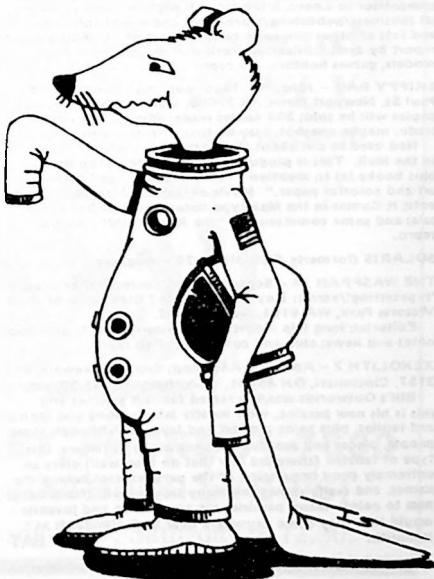
**DE PROFUNDIS 111** -- Sept; A4; 6pp; dup; cf N32.

**DNQ 22** -- Aug; A4; 12pp; dup; cf N32;

The FAAs (Fanzine Activity Achievement Awards) are discussed (112 voters); 2 pages of news; reprint about cats; the editor's logs; zine reviews. Fanfannish. Good repro.

**DON'T PANIC 1** (Jan) 2 (May) -- A4; 8pp ea; offset; Graham England, 1 Fleet Way, Dildcot, Oxon OX11 8BZ, UK; 3/50p; act.

New UK newszine, fairly UK oriented and with pages of con info. Should improve. V good repro. ▶



LOCUS 224 (Aug) 225 (Sept) -- cf advert this issue; 20pp each.

224 has the first of an excellent new column by Norm... Spinnrad ("Stayin' Alive") about writing; the Hugo winners plus tons of other news; book schedules; fantasy book reviews by Fritz Leiber; Locus Poll results; prize schedules; monthly bestseller lists; letters, obits & classifieds; annotated list of all July books published; and some of the best ads in the business.

225 has a lengthy and interesting section devoted to SeaCon (with lots of photos) and the British publishing scene; other news and notes; book schedule; "Reminiscences of Peg" (John Campbell's second wife) by Isaac Asimov; bestseller lists; and the comprehensive August publishing details.

Essential for the more serious fan who wants to know the ins and outs of the sf world. Ex repro.

REFLECTIONS 2 -- July; A4; 54pp; offset: Irregular clubhouse of the Western Aust SF Assoc, PGO Box N1060, Perth, WA 6001, Aust; 50 cents; act.

Lots of fiction; couple of short articles (personal competition systems; writers' ideas); a few bits of fairly amateurish art; and 3 book reviews. Fair to muddy repro.



SF Books Published in Britain -- Sept; A5; 8pp; offset: Gerald Bishop/Aardvark House, PO Box 10, Winchester, SO22 4QA, UK; bimonthly; \$3 per year through Space Age Books, 305 Swanston St, Melbourne 3000, Aust; or Joanne Burger, 55 Blue Bonnet Ct, Lake Jackson, TX 77566, USA.

Strait listings of books published or forthcoming, very useful for libraries and completists. V good repro.

S.F. CHRONICLE -- Oct; A4; 16pp; typeset, offset: Andrew Porter, Box 4175, New York, NY 10017, USA; 12/\$12.

Andy has included this in STARSHIP/ALGOL previously and has now launched it as a separate venture. It is a direct competitor to Locus, although it is slightly more commercial (business/publishing/marketing) and less fanlike. Hugos and lots of other news and notes; report of the ABA; SFWA report by Jack Williamson; review of ALIEN; new toys, models, games hobbies. Ex repro.

SKIFFY BAG -- June; A4; 16pp; dup: Ned Brooks, 713 Paul St, Newport News, VA 23605, USA; no price and no copies will be sold; 300 copies made; editorial whim and trade; maybe oneshot, maybe first of a new zine.

Ned used to put about the extremely useful It Comes In the Mail. This is produced (a) for SFPA (b) to list surplus books (c) to mention a few things (d) "and I like nice art and colorful paper." Movie notes; SFPA mailing comments; It Comes in the Mail type notes; pages of books for sale; and some comments on "The Real World". Good repro.

SOLARIS (formerly REQUIEM) 28 -- Aug/Sept; 44pp; cf N32.

THE WASEFAN 14 -- Sept; A5; 16pp; computer printout 'typesetting'/xerox: Roy Ferguson, 247 Clouctester St, East Victoria Park, WA 6101, Aust; cf N32.

Editorial; long trip report; zine reviews; film, tv and book notes and news; club and con notes. Fair repro.

XENOLITH 2 -- April (?); A4; 36pp; dup: Bill Bowers, Box 3157, Cincinnati, OH 45201, USA; irregular; \$1.50; act.

Bill's Outworlds was/is a famed fanlike genzine and this is his new perzine, with mostly letters (long and fanlike) and replies, plus some nice art and layout. Although some people, places and events are unknown to outsiders, this type of fanzine (there are few that do it so well) gives an extremely good impression of the personalities behind the names, and really shows the many sides of Bill (from happiness to pain). Many perzines are amateurish and juvenile -- would that they came anywhere near such standards as Xenolith. \*BAT

## THE MODERN B.E.M.

• Continued from Noumenon 32...

Now we pass to our hero Jack Vance!

Vance is less worried about making authentic-seeming bems than the fore-going twin. His specialty is psychology. A few examples:

Phung. A creature from the Planet of Adventure series. It is humanoid in general plan, but with chitinous plates for skin and insect-like mouthparts. Provided it breathes with lungs (or reasonable analogue) and not by the insectile system, it is a believable critter physically, especially if we add a bit of internal support. But what I really like is the mentality: from our viewpoint, the Phung is totally insane. It is solitary. It is quite unpredictable: a Phung may attack something madly, or stand and watch it pass. It will take on impossible odds for no apparent reason, and play elaborate but pointless (if fatal to one or other can be pointless) tricks. It shows no fear of death and is hard to kill. Its moods change mercurially. See? Not remotely human; one of the most convincing aliens I have ever seen.

Asutra (from the Durdane trilogy). I didn't like the physical aspect of these, but the cultural side... An Asutra is small and rides on a mobile host (see Anderson's TRADER TO THE STARS for a cruder, less likely level than that.) It grows from microscopic size in water, and its 'brain' -- or maybe 'memory' is a better term -- is a crystalline structure capable of total recall of anything needed. Yet the psychology is enjoyably alien to the extreme, so that I can forgive the unlikely form.

Prume. Dirdir. Chasch. Wankh. Not all convincing evolutionarily, but all with delightfully weird and wonderful mentalities, true to their internals. Even Vance's Human cultures are strange yet consistent. Whereas Anderson's aliens, and even to some extent, Niven's, tend to be easily understood if put in the right light, Vance's don't. No matter how strange the body, you can be sure that one of Anderson's e-ts will have a basically human rationale. Their minds do not properly match their bodies, despite liberal doses of introspection that do not fit their resultant actions!

Niven does better: the Kzinti, seemingly quite human in many outlooks, prove very strange when looked at in depth. Just when Anderson's mentalities are becoming familiar, Niven's become strange. Acting for a time just like you might expect a human to, the Kzinti appears a funny semi-human, a caricature. And then he starts acting on one overwhelming drive: to conquer the Universe ('as is my right'), and departs beyond comprehension.

The preceding examples give some idea of the various types of aliens invented by the three authors. Poul Anderson usually presents types which are realistic physically, rarely so psychologically. Niven invents realistic physically, often good psychologically. Vance's are not likely physically, but excellent psychologically. There is a place for all three types in sf. --Greg Hills

## STARSHIP



## MINSTRELS

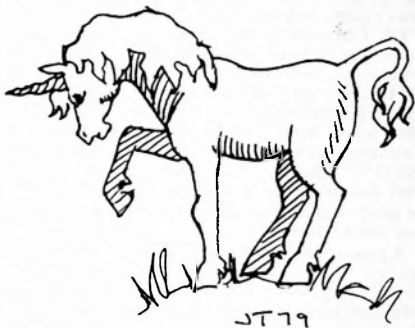
Chas Jensen, 2/113 Osmond Terrace, Norwood,  
Adelaide 5067, Australia.

KING CRIMSON and GENESIS. Both bands owe a lot to fantasy elements and are musically far more adventurous than others of the contemporaries (even ELP, who are still aiming at commercial while they experiment, where this doesn't seem to bother the other two quite so much). Probably more important though, is the fact that both of the bands are innovators in the fields of instrumentation and lyrics.

It is, for instance, curious that the song for which CRIMSON are most noted for is one of their very

first, while they continued to grow (or, more accurately, Rob Fripp and the Giles Bros) after that point. GENESIS were something of the same phenomenon, though they were lyrically more eloquent as can be seen in things like *The Lamb Lies Down and Suffer's Ready*.

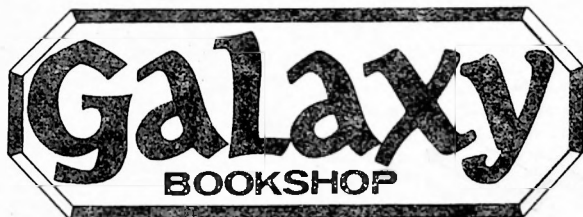
I am still curious to note that they are seen as sf bands. The fantasy content is greatest in CRIMSON (eg *LIZARD*) and much depends on the use of the instruments. In much of GENESIS's material that same aura of menace that your reviewer spoke of seems to be drawn strongly from the vocals (and the twists they get put through) -- the music is there to add to the atmosphere rather than create it. GENESIS are more reliant on the fantasy without any noticeable effort. To say that both bands are among my favourites only states the obvious. ●



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## 20 Futures/Alternatives Special Section

The Futures/Alternatives special section began in Noumenon 22/23. It grew from comments in various letters and articles, and broad themes have become apparent from time to time. The section has appeared in issues since 22/23, except 24, 25, 31 and 32.

*\*\* Chris and I have exchanged views in a number of the special sections. Chris wrote this a while ago, but due to length and time considerations this is the first opportunity I've had to run it. \*\**

Chris Fountain, 96 Hackthorne Rd, Cashmere Hills, Christchurch 2, NZ.

OK, for the record, to set things straight, I state my views exactly to avoid confusion in future:

Yes, I do consider the human species and high technology to be of prime importance. The latter's prominence comes from my concern for the former. But I did not say, nor mean to imply, that I considered private enterprise and unemployment of prime importance. Every industry and service in the community should serve that community -- EFFICIENTLY. Efficiency is what is important. I don't think people should have to pay outrageous prices for goods and services just to keep people employed (nor should unemployment be a hardship.)

A good example is the situation with the American post office. I'm looking forward to a time when we can bypass the mail services of the post office with computers in our own homes. So we can get cheap mail from the other side of the globe quickly and in one piece (how do your subscription copies of Analog, F & SF, etc get to you? Unblemished?

Mine don't). And how about health care? Do you want a situation such as has arisen in the UK? Or how about the opposite, in the States, where doctors won't touch accident victims unless they've got payment in advance, and even then they're reluctant because they're afraid of malpractice suits? No.

What I was getting at in the letter was that private enterprise, because of the competition element involved, tends to be more efficient than government bureaucracies. But not always -- especially in the monopoly situation. One of the problems we face in New Zealand is that the population is so small there is little room for competition on an efficient basis. We can't get the economies of scale inherent in large production runs. So we have got monopolies in our country which would be small fry overseas. Birds Eye closed down because there just wasn't the return on their investment here in New Zealand, leaving Watties with no competition.

OK, the computer is going to force big changes on our society. Some of the unemployed will never again find work. They've got to have a decent standard of living. But money doesn't grow on trees (unless there's massive inflation), so where does it all come from? It will have to be found.

It was for ideas as to the source of this money that I asked in the Noumenon letter. The best I've seen was in a 1975 Analog. The suggestion was that the US (in the case given) should become one large company with every citizen a share-holder. Dividends would be paid to every share-holder every year. That's about all I can remember about the article. So I'm adding some comments of my own that may or may not be the same as those



which appeared in Analog (around the same issue as the George Martin story. And Seven Times Never Kill Man).

OK, the share dividends would give everyone an even income. But what about the lower age limit. How old should a person be before he or she begins to receive the dividend. There are a number of considerations here, perhaps the most important being the population problem, but also whether or not the money reaches the source for which it is intended. People might be tempted to enlarge their families for the extra revenue it would bring them. Or else money might find its way to the pub or TAB rather than to the children's benefit.

So how about a limit of 15 before you become an independent share-holder. Up till then, all education and health-care and food would be free or provided by food stamps or clothing stamps, etc (how does/did the food stamp program get on in the States? What sort of dodges did/do the parents work there? Comments anyone?). This would take away the incentive to have large families, and indeed there would be considerable social pressure to keep the family size down because increasing the number of share-holders decreases the potential pay-out per capita.

OK, now what's to stop everyone just sitting back and enjoying the pay-out without doing any work? After all, not every job will be rendered redundant by computers. We will still need the scientists, the computer programmers, the teachers, the technicians, the repairmen, farmers, some typists, elected representatives on a decision making body, and so on. So how about these people get paid a wage or salary over and above the basic share dividend. This would provide the necessary incentive for people to take on these occupations (some would do these things for a hobby, but I doubt that there would be enough who would do it without financial reward (or of some other kind) to enable the country to run efficiently). In addition to this, many people would supplement their share-dividend income by selling handcraft items made as hobbies.

Well, there's some ideas on the subject. Admittedly it does lead to a difference in the standard of living between those employed and those unemployed (and some unemployable). But, whether the need for a reward of some kind in exchange for services rendered five days a week, almost every week of the year, is basic to human nature or not, it certainly is there at the moment, and I think it'll be there for some time in the future. Yes, that's ideology, not science. I can see no alternative to these income differentials.

The next question is how to implement this "ideal" state of affairs. The best thing would be to do it all in one fell swoop, instead of the rather painful process of nationalizing industries one by one as is done at present. If everything was done at once, then the dividend payments could begin right off, and the government could automate everything possible as quickly as possible. The automation would bring down the cost of goods

and services, and so raise the standard of living (or if you like, increase the amount of goods and services that can be bought for a given amount of money).

Yeah, I know it's all idealistic, and impractical and unlikely to occur. But then, so is pure communism or pure capitalism. But we've all got the right to dream. Science fiction is dreaming on paper.

Any comments or other ideas on the problem of the future unemployables from your other readers?

I agree with David Bimler's comments on ideology and sociology. During my stay in Broken Hill, the Australians closed down their whaling operation.

R.N. McLean, 43 Gurney Rd, Belmont, Lower Hutt, NZ.

Gulp! Living Strings! (Noumenon 29/30). And I have never liked Mantovani, Fiedler & the Boston Pops, Orchestral Rock (Vol2, no less, is now being touted), and other suchlike denatured abominations, but now I can only quiver at the thought.

Right, two mistakes in my previous letter: Jim Storey's name does in fact appear in his cover illustration for 27/28 (just below the snake-headed toes), and yes, Greg Hills did indeed advocate the possible induction of phillias in astronauts, rather than phobias. As for the rest, however, I am not about to budge from my bunker until equally definite facts are offered.

For Greg's second counter, I can only reiterate that schizophrenia is a serious affliction which would render those troubled by it patently unsuitable for tasks as responsible as piloting spacecraft, not the least because one of the characteristic symptoms is a distorted logic. As for the claim that multiple personalities can be evoked from schizophrenics by the use of hypnotism -- so what? The existence of multiple personalities has nothing to do with schizophrenia as such (which, to repeat, means fragmented, rather than multiple personalities) especially since they can also be elicited in virtually anyone amenable to hypnosis anyway. Ideed, in such experiments, it is important to establish whether the personality existed before the session; simply asking for a name causes what would otherwise have been an ephemeral shadow to gain a spurious fixity.

Concerning Greg's second point, that people show a poor record when cooped up; yes I too have heard of the results of sensory deprivation experiments -- too long and people become insane. If Greg wants his astronauts to be happy, then fine, supply stereos, saunas, gymnasia, libraries or whatever so that they may be happy in reality, rather than changed so as to be contented in a closet. In this regard, I see little difference between inducing either claustrophobia or agoraphobia; my objection is to the attitude that treats people (US, dammit) as things that

SELF-PROPELLED  
LOW-MAINTENANCE  
ORGANIC DIGESTER-UNIT  
(NO BATTERIES)



MANUFACTURES  
FIBRE AND  
PERFUSION  
AUTOMATICALLY AND  
CONTINUOUSLY

## 22 Futures/Alternatives Special Section

are to be melded to suit the convenience of some inscrutable organiser. The tongue-in-cheek suggestion that I object to sanity (by objecting to such adaption to one's special environment) is a manifest sophism. Try reading **BRAVE NEW WORLD** to see how such a system (ie adaption forced on others) might work. Remember what a delta said when explaining why it is 'good' to be a delta?

Thirdly, the claim that "computers smarter than human beings are coming" is nothing more than an affirmation of the true faith. Technological developments such as a 'speech' output device have no bearing on the issue.

Incidentally Brian, what manner of publication is **Human Nature**? I can't find it. But fear not, after reading Thomas Szasz, I am well inoculated against the medical establishment. (The book I refer to is **THE MEDICAL PRIESTHOOD**, and has hard things to say about psychiatry in particular). Incidentally, Freud seems to have been little interested in schizophrenia in its various forms, and further, his ideas were not as revolutionary as is sometimes suggested -- at least according to a brief article in a recent issue of *Time* magazine.

Finally, did you know that the glass being used to store high-level nuclear waste is soluble! That's why the waste is being stored in salt mines -- not because salt mines are extra safe for some reason, but because they are dry.

**\*\* Human Nature is (or was, perhaps -- I think it may have ceased publication) a good compliment to New Scientists, but dealing with the social sciences. \*\***

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David Bimler, Student, Massey University, Palmerston North, NZ. (23/8/79)

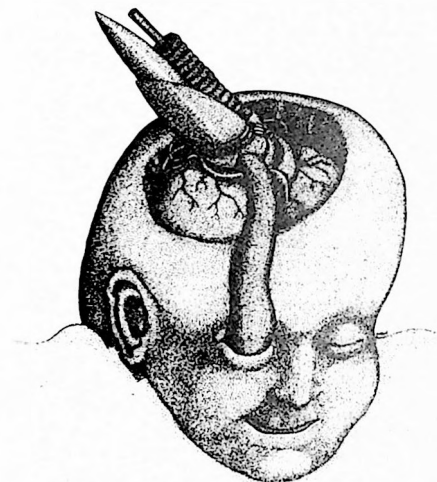
The argument in *Noumenon* 29/30, on mental states of astronauts, seems pointless to me. R.N. McLean is not at all enthusiastic about Greg Hill's suggestion that astronauts' personalities be engineered to fit their environment. Fair enough, but I feel it equally obscene that I should be programmed far more blatantly by my genes. There are nerve pathways in my brain, which when stimulated produce the mental state we describe and rationalise as "pleasure". Certain activities stimulate these pathways and others leave them cold. I try to act without regard for this genetic programming of that bundle of reflexes and skandhas I call "my personality", but it is not easy.

Similarly I have been conditioned in "my" behaviour after and before birth by parents, peer-groups and what-not. And as for "being deranged to suit the convenience of another", that went on throughout my high-school years -- the current trend in education was training us to function as well-adapted members of society.

Our personalities are not our own and in the face of such manipulation it is hard to think of them as inviolate. A matter of induced claustrophobia or agoraphobia is the smallest detail: a scratch in the

paintwork if you like.

Forgive the unprecedented lack of frivolity filtering into this letter. Maybe we can do better



with *Noumenon* 31; wherein Greg Hills commits foolishness. Allow me to quote: "a fusion society would be limited by the supply of hydrogen they could scratch up -- considering all, I'd say that = 'no limit'".

Alas, there is a fundamental limit on fusion power stations -- the same one limits coal stations, generators burning subversive books, in fact anything with steam turbines. Is it only physicists who have heard of the Second Law of Thermodynamics?

You see, Greg, a heat source is not enough to generate power; you need also a heat sink to mop up the 70 - 80% waste. Rivers are usual. But a couple of power stations along one river somehow change it into a sort of bubbling cauldron. There are not that many rivers on this Earth, fewer where they need the energy most. So we are left with cooling towers fuming at top with steam and warm air... more environmental effects; climatic this time. I don't know how a chain of industrial power stations in northern Siberia would affect the Polar Jet Stream, but it hardly seems worth risking the habitability of Canada, Siberia and half Europe to find out.

Useless heat from power plants is doing damage as it is. The whole world seeking a reasonable living standard with fusion power would surely overflow. If you like, more and bigger power stations of any sort is "more technology". Finding

subtle, low energy processes for industry is "better tech."

I recently had a long discussion on that (practically quoting verbatim from Noumenon) with someone from Lincoln College, who saw microbiology curing many of New Zealand's problems. We were arguing what to call this... he thought applied microbiology an example of lower technology, since it involved less energy, and I thought it higher, for the same reason.

There! All that, and not a single word on decentralisation!

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Ian Munro, 9B Te Kiteroa Grove, Johnsonville, Wellington, NZ.

Have recently received Noumenon 31 and as usual it is packed full of interesting information. I must take issue with Greg Hill's exposition on escaping from the pull of Earth's gravity. The term 'escape velocity' can be quite confusing. For a spacecraft leaving the Earth's surface and accelerating straight out into space the escape velocity is the speed it must reach before it can cut-off its engines without the problem of being attracted back to Earth.

In other words, if our spacecraft turned off its propulsion system after reaching escape velocity it would continue to drift outwards towards infinity (neglecting other sources of gravity -- the sun etc.) Of course the spacecraft never really escapes from the influence of the Earth's gravitational field although the further away it moves from the Earth the smaller the attraction becomes, until for all intents and purposes it is negligible. For example an object at the same distance from the Earth as the moon is attracted with only 13% of the force it would be if it were on the Earth's surface.

The escape velocity is not a fixed value. It depends at what distance from the Earth you wish to

escape. At an altitude of 100km above the surface the escape speed is 40,000km/hr (Greg's 25,000 mph). At the moon's orbit it is a mere 5,400km/hr. Going to the extremes of Greg's speed limit (1 inch/hr) this would be the escape velocity at roughly 1700 million light-years from Earth! (assuming no major boobs in my calculations).

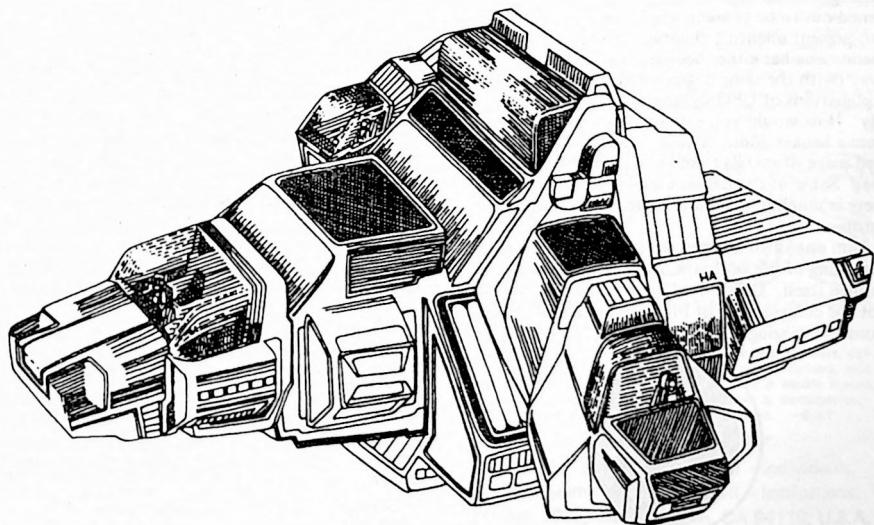
Apart from the fact that it would take from here to eternity at those sorts of speeds to get anywhere, you can't really treat the Earth's gravitational field in isolation from the others produced by the sun and other planets.

So you could leave the Earth if your spacecraft had an acceleration a little more than 'gee' (remembering that gee decreases the further you go out), but you would have to keep up that acceleration until you reach escape velocity (for the particular distance you are at), or come within the influence of a stronger gravitational pull.

For example, if you accelerate 'slowly' outwards from the Earth till you are within 60,000 km of the moon, this satellite's pull will be stronger and attract you towards itself. Of course if you want to leave the moon you will have to accelerate slowly away from this body also (but gee is much smaller).

As Greg said in his letter, this way of leaving the Earth/solar system is useless for combustible chemical rockets which rely on relatively fast and short accelerations. However, if you look at the solar-sail type of spacecraft this is exactly the way it would work. Using light pressure produced from the sun, or a giant laser orbiting the Earth, say, would very slowly accelerate the solar sail. This acceleration would continue for many years and such a ship would escape the solar system at a very high speed indeed.

To change the subject completely, I have recently seen a number of sf films that have passed through





## 24 Futures/Alternatives Special Section

town. First and worst: BATTLESTAR GALLACTICA. Typical American tv fare – cowboys and Indians/cops and robbers in the sky. If you take away the numerous space battles and special effects there's very little left. And even the fumbling 'Sense-surround' could not make up for the tinny soundtrack.

Much better was INVASION OF THE BODY SNATCHERS, an intelligent re-make of the 1950's horror sf classic. The special effects were first-class and a number of the scenes were genuinely horrific, especially the one where Donald Sutherland kills a replica of himself grown from one of the invading pods. Unfortunately the plot gets a little bogged down towards the end and loses much of its sense of urgency. Otherwise, a good film.

**Harvey A Kong Tin, 49 Richmond Street, Dunedin, NZ. (8/7/79)**

My main interest lies in a field between Science and Science Fiction and, since there is no set term for it as yet, I will refer to it as Strange Phenomena, which includes UFOs, ESP, OOB's (Out Of the Body Experiences), OOPA's (Out of Place Artifacts) and an infinite number of things which continue to puzzle mankind. These mysteries go far back into ancient times but hopefully in the future they will help science towards new frontiers.

Having read some of the vast material that is available to anyone who wants to investigate the subject, I tend to believe that most of the data is genuine. Sure there may be a few cases of hoax and fraud (sound familiar? Hint: UFOs) but the quantity and quality of the incidences heavily outweigh the chances of total deception.

One reason why the scientists haven't eagerly investigated the various strange data, is that if it turned out to be genuine, then it would not fit into present scientific theories. Fortean type phenomena has either been quickly explained away (with the same degree of intelligence as the explanations of UFO sightings) or ignored completely. How would you explain a live toad emerging from a broken lump of coal, or a screw (or a machined piece of metal) found in a similar lump of coal? Some of the data is as wild as the above and there is much, much more of an even stranger nature.

I am one of those who seeks knowledge of the beginning of life on Earth, even how the Earth was formed itself. Death holds no bars for me, for is it not the complement of Birth? For the age old questions I have sought the answers and in doing so I

have expanded my horizons in thought and comprehension.

The Human Factor, element or condition can be the biggest obstacle in the finding of Truth but it is necessary in the first place. The difference between Strange Phenomena and Science Fiction is that Strange Phenomena considers explanations, which sound like Science Fiction, to be plausible.



In other words, there is a certain amount of overlapping in trains of thought but the application is different; one in fiction and the other non-fiction. Admittedly there is a lack of hard concrete proof to satisfy the scientists, but that is why I eagerly wait for the future. The future holds the key and so does our very distant past.

**\*\* Well, Harvey, if this was Science Fiction Review I'm sure Dick Geis would have a lengthy and thought-provoking contrary view to the one you've put forward. In brief, here are a few reasons I have trouble with some of the things you mention.**

**UFO's.** Most sightings are just that: unidentified, apparently-flying, objects. But some people claim some UFO's are in fact space craft, flying saucers, visitors from other planets, etc. I find it hard to accept such claims. If a craft has come from another planet, enormous amounts of time and energy must have been expended. WHY waste it all on scaring farmers and pigs in Hawkes Bay (or wherever else)? OR, if the visitors are so advanced they have anti-gravity devices or use time-warps or whatever, how come they can't communicate in any reliable way?

**ESP is quite an interesting avenue to explore, but what is the benefit to a world racked with enormous problems? Ditto for OOB's and OOPA's.**

**Let me put it this way. Surely para-psychology can only be adequately investigated and understood AFTER we understand much more about actual, current, problematical and paradoxical 'ordinary' psychology.**

**Enough. Let's see what others think. \*\***



WHAT  
REVIEWS...  
WHERE?



Bruce Ferguson  
Brian Thurogood

# MOON IN THE GROUND

Keith Antill

(Norstrilia Press, 1979, 220pp, \$11.95)

Jacket art by Stephen Campbell.

Norstrilia Press (PO Box A491, Sydney South, NSW 2000, Australia) have published two paperbacks previously, both results of writer workshops. This new book is their first novel and their first hardcover.

It is Keith Antill's first novel (at least, first published novel) and I'm afraid there are a number of weaknesses.

The major problems revolve around the dialogue. Far too much of the speech is of a comic book style, or at best 'tv style':

'Caporn says you wanna see me,' announced Mayhew truculently. Toglund looked up, saw him, and groaned. Something white brushed against the Captain's foot. Looking down, he saw the scattered papers. Immediately an exclamation came to his lips, but Toglund beat him to it.

'Boxhead! Moron! Why didn't you tell me Caporn wanted to vet the stuff before it went out?'

'I forgot. So what?'

'You'll find out. I'm going to get drunk,' said Toglund, disappearing before the other could stop him.

Carefully, Mayhew began picking up the papers. Mentally he drummed Toglund out of the CIA, the Army, the railways, and every other service he could think of, until Corporal Morrison came in, saluted towards Mayhew's posterior, and announced, 'Sir! An "A" priority just came in.'

'Thanks,' said Mayhew, straightening himself and snatching the envelope away. 'Now you can pick up those papers there.' With that, he went over to the window and read the message.

Seconds later found him at the bar, flipping it, envelope and all, inches from Toglund's nose. 'You've gotta help me, man!' he pleaded desperately. 'I've just been ordered to get a translation - so it says here - of that garbage Pandora gave us.'

'Now isn't that too bad?' Toglund asked, with malevolent satisfaction that Mayhew's chickens had come home to roost, heartily thankful that the order had not come to the CIA instead. 'So what am I to do? Break out in bolts? Go away. I'm enjoying myself here.'

Further, the speech is overemphasised -- Antill's

characters don't ever become people because their speech (and thoughts and actions) are explained too much, either by Antill or the other characters:

'It's not hard to explain,' offered Mottram. 'They all have like natures, believe it or not. Szeep, for all his professed atheism, is subconsciously a religious man, dealing more on feelings than on facts. He was a believer right through the War, and seemed to change when the Russians came, perhaps for political safety. Anyway, who can tell? Thus, he is one who is obedient to authority and respects it - even reverts it - and finds his strength in it. Of course, he identified Pandora with authority, where once he had God, the Pope, and the presidium to look up to. They may all, in time, have shown their feet of clay, but not Pandora. She's it, as far as Szeep is concerned.'

'Mayhew? Well, his love of the military is anything but a secret. His whole background is one where service to an authority brought its rewards, medals, and citations. Service to anything, provided it was "good". His dad worked for the AT&SF railway all his life, and liked it. The kid grew up with the whole thing in his brain. Toglund the same. For him, it's all "Freedom, the US, and the Democratic Way". He believes everything the CIA taught him, like he believes what the commercials say. So with authority you've got their common link, the point of fusion in their personalities.'

# LOCUS

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## 26 REVIEWS...

So the majority of the book is taken up with this comic/tv style. The plot never really comes alive -- it's certainly not advanced by either action or change -- and the ideas behind the story flounder on a morass of poor writing.

It saddens me to have to report in this way on Antill's book because the people behind the name Norstrilia Press are known to me. I am surprised however, that there is little sign of editorial direction. —BAT

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**SLAPSTICK, or Lonesome no More**  
Kurt Vonnegut  
(Panther 1977, \$2.35, 186pp)

Once there was a writer with skill and wit. He wrote books with titles like **PLAYER PIANO**, **THE SIRENS OF TITAN**, **SLAUGHTER HOUSE 5** and **CATS CRADLE**. Several were nominated for the Hugo award. Then the writer undiscovered science fiction. Hi ho.

He became a popularist. He wrote for the lowest common denominator. His books sounded child-

ish. But they kept their wonderful ideas. The same good ideas were kept for several books. So it goes.

The writer also has this irritating habit of ending paragraphs with childish phrases. Hi ho. So it goes.

This book deals with telepathic Neanderthaloid twins. It also deals with loneliness. Vonnegut is lonely. He invented the karass -- a spiritual group. The hero of Slapstick creates artificial groups for everyone. The hero is the president of a dying United States. So it goes.

The ideas in this book are trivial and insubstantial. An area of low gravity has encompassed Vonnegut. He is light weight. No more sharp ideas. He is depressed. So it goes.

Hi ho. — BWF

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**GLORIANA -- Michael Moorcock**  
(Fontana, 1978, 375pp, \$4.25)  
Cover from Moreau's painting "Sappho".

This book was a struggle to read. I had been lured, admittedly, by some good reviews, so thought, "perhaps in the next chapter Moorcock lets rip." Then towards the end, I thought he must pull everything



together with a masterful climax

He doesn't

The plot is brittle, trivial, lacking in depth or mystery. The writing is pedestrian, heaping limp prose upon a flaccid style. The characters are either cardboard or stereotypes, lacking interest or wit. Everything is explained -- the characters do not come alive in their own right.

"But not enough for the romantic soul, perhaps. Such as Sir Tranced demand a response as intense as their own. Recall how he burns to serve the Queen. His belief in Chivalry is absolute. It is why such as he are so often rejected, so often thwarted or wounded in love. Too passionate, too furious in their loyalty ..." (page 194).

The plotting is so shallow that Moorcock's only recourse at the end is to kill off most of his remaining 'main' characters, invent new (secret) bloodlines to salvage villains, and to conjure up a magic (unexplained) solution to Gloriana's problem.

The favourable reviews this book has received in the mainstream press (it is not marketed as sf or

fantasy) proves, again, the literary bankruptcy of much mainstream fiction. The book also displays at length, Moorcock's frequent failings. — BAT

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**WHEN THE WAKER SLEEPS -- Ron Goulart  
(DAW 1975, \$1.95, 157pp)**

Ron Goulart makes fun of sf. Alternative titles for this book were **NAPS, THE HALF CENTURY DOSE, DR DUMPUS' DOSE or LIE DOWN ON ZANZIBAR** (Zanzibar being one of the over-sexed vandalising napper's in the book). Does that give you the picture.

Nat Kobean was caught by Dr Dumpus and given a dose of serum that put him (and others at different times) to sleep for 50 years at a time.

The book covers 250 years. Each awakening is embarrassingly funny. Zanzibar vandalises monuments to announce to Napper's where to meet so they can solve their problem.

The characters are shallow and the action is absurd. Fun, trivial and tolerable. — BWF

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## **PUBLISHING INFORMATION**

**SF (& RELATED) BOOKS PUBLISHED IN NEW ZEALAND — SEPTEMBER 1979**

**Listed in order under their NZ publishers and distributors**

**Associated Book Publishers (NZ) Ltd:**

**THE STARS IN SHROUD** — Gregory Benford (Gollancz \$15.25): First edition; Part 1 appeared in a different form in *F&SF*; Several other portions appeared in different form in *Deeper Than The Darkness*.

**THE CHAOS WEAPON** — Colin Kapp (Dobson \$12.95): First British edition.

**A DIFFERENT LIGHT** — Elizabeth Lynn (Goll. \$13.95): First British edition.

**JEM** — Frederik Pohl (Goll. \$13.95): "The Making of a Utopia"; First British edition.

**THE SONGS OF SUMMER** — Robert Silverberg (Goll. \$14.50): Collection; First British edition.

**Wm Collins (NZ) Ltd:**

**DECADE: THE 1960s** — Edited by Brian Aldiss & Harry Harrison (Pan \$3.25): (*not seen; probably reprint*).

**THE PUPPET MASTERS** — Robert Heinlein (Pan \$2.95): Reprint (*not seen*).

**THE FINAL PROGRAMME** — Michael Moorcock (Fontana \$2.95): (*not seen*).

**Gordon & Gotch (NZ) Ltd:**

**CHAINING THE LADY** — Piers Anthony (Panther/Granada \$4.95): Cluster series vol 2; First British paper edition; Cover art uncredited (Pete Jones?).

**THE TALL STONES** — Moyra Caldecott (Corgi \$3.35): "Book 1 of a Magical Saga"; New edition.

**THE EVANGELIST** — Saul Dunn (Corgi \$3.75): The Cabal vol 3; First British edition; Cover art by Chris Achilleos.

**SWORDS AND DEVILTRY** — Fritz Leiber (Mayflower/Granada \$3.35): Book 1 of the *Fafhrd & Gray Mouser* series; New edition; Cover art by Peter Elson.

**MY LORD BARBARIAN** — Andrew Offutt (Magnum \$3.75): First British edition; Cover by Melvyn.

**ACROSS A BILLION YEARS** — Robert Silverberg (Magnum \$3.75): First Br paper ed; Cover by P Elson.

**Hodder & Stoughton Ltd:**

**WAR OF THE WING MEN** — Poul Anderson (Sphere \$3.30): Reprint; Cover art uncredited; (*not seen*).

**CONAN OF AQUILONIA** — de Camp & Carter (Sphere \$3.30): Cover art by Melvyn; (*not seen; reprint*).

**CONAN THE SWORDSMAN** — de Camp, Carter & Nyberg (Sphere \$3.70): ditto the above.

**FALL OF THE TOWERS** — Samuel Delany (Sphere \$5.75): Reprint; Cover art by PE; (*not seen*).

**THE LINCOLN HUNTERS** — Wilson Tucker (Coronet \$2.90): Cover art uncredited; (*not seen*).

**THE HANDS OF OBERON** — Roger Zelazny (Sphere \$3.70): Cover art by Melvyn; (*not seen*).

**Norstrilia Press (Australia):**

**MOON IN THE GROUND** — Keith Antill (NP \$11.95): First edition; Cover art by Stephen Campbell.

**Novalit Books:**

**SPACECRAFT IN FACT AND FICTION** — Harry Harrison & Malcolm Edwards (Orbis \$14.95): First edition; 11x9 inch hardcover, fully illustrated in colour & b&w; Jacket art by Chris Foss.

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