

# NOUMENON

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# NOUMENON

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Chris Morrin: p 4.

Terry Jeeves (UK): p 6.

Jim Barker (UK): p 8.

Jane Taubman (Aust): p 10.

Mike Willoughby (NZ): p 15.

Paul Leck (NZ): p 16.

Harvey Kong Tin (NZ): p 17.

Colin Wilson (NZ): headings pp 5, 14.

## EDITORIAL

A Tale of Woe: Due to the lateness of various things last issue and a distinct lack of soon-to-be-available time on my part, I made a momentous decision. Having prepared the wondrous issue and completed the design and paste-up, I realised I could take a (at first glance) small chance and get someone else to print the issue.

The finished paste-up looked good and most commercial printing firms can do a reasonable job, so I entrusted the printing to a firm we'd had some small dealings with in the past.

Boy, did they cock it up! The overall density was/is appalling, the top half of a page being dark enough, the bottom half grey/washed out. Especially on the cover. And vice versa. The pasted-up artwork is waxed, not gummed, so needs a modicum of careful handling (as I'd instructed them). So I find sections of type and a number of photos had moved, the plates had been made, and the pages printed with parts slipping all over the place (pages 15, 17 and 27 being the most noticeable for type; pages 12, 18, 19 and 27 the most noticeable for photos and illos). Further, the half tones for the Penguin items (pages 8 and 25) were dreadful, far worse than we can manage on our own equipment.

I was surprised and very disappointed, but there the completed pages were, printed and certainly readable, if not perfect, so I had little option but to send the finished job out.

My apologies. Even though the imperfections didn't make the issue unreadable, and while we don't exactly aim for National Geographic quality, those slips made what had been a very-close-to-my-ideal issue into one I wince at.

Yes, I'm printing this issue myself.

--Brian

## EXPLANATORY NOTES

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

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

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

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

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

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

# QUIDNUNC'S PAGE

## 1980 NEBULA AWARD WINNERS

The 1980 Nebula Awards, for work first published in 1979, were awarded at the 15th annual Nebula Awards Ceremony in Los Angeles recently. The results were:

### NOVEL

**THE FOUNTAINS OF PARADISE** -- Arthur C.

Clarke (Harcourt; Gollancz).

2. **ON WINGS OF SONG** -- Thomas Disch.

3. **TITAN** -- John Varley.

### NOVELLA

**Enemy Mine** -- Barry Longyear (IASFM Sept 79).

2. **Fireship** -- Joan D. Vinge (Analog Dec 79).

3. **The Tale of Gorgik** -- Samuel Delany (Asimov's SF Adventure Magazine Summer 79).

### NOVELETTE

**Sandkings** -- George R R Martin (Omni Aug 79).

2. **Options** -- John Varley (UNIVERSE 9).

3. **The Ways of Love** -- Poul Anderson (Destinies 2).

### SHORT STORY

**giANTS** -- Edward Bryant (Analog Aug 79).

2. **Unaccompanied Sonata** -- Orson Scott Card (Omni March 79).

3. **The Way of Cross and Dragon** -- George Martin (Omni June 79).

## 1980 HUGO AWARD WINNERS

NoreasCon received 563 Hugo nomination ballots. The committee announced that "the five candidates (six in case of ties) receiving the most votes in each category were chosen to appear on the final ballot." Their News Release #15 gave a lot of information on the ballots. Results are as follows. The figures after the category indicate the number of ballots which included nominations in that category, and the range of nominations for those nominees.

### NOVEL (485; 51 to 146)

**THE FOUNTAINS OF PARADISE** -- Clarke.

**HARPIST IN THE WIND** -- Patricia McKillip.

**JEM** -- Frederik Pohl.

**ON WINGS OF SONG** -- Thomas Disch.

**TITAN** -- John Varley.

### NOVELLA (308; 39 to 123)

**The Battle of the Abaco Reefs** -- Hilbert Schenck (F&SF July 79).

**Enemy Mine** -- Barry Longyear (IASFM Sept 79).

**Ker-Plow** -- Ted Reynolds (IASFM Jan 79).

**The Moon Goddess and the Son** -- Donald Kingsbury (Analog Dec 79).

**Songhouse** -- Orson Scott Card (Analog Sept 79).

### NOVELETTE (346; 39 to 88)

**Fireflood** -- Vonda McIntyre (F&SF Nov 79).

**Homecoming** -- Barry Longyear (IASFM Oct 79).

**The Locusts** -- Niven/Barnes (Analog Jun 79).

**Options** -- John Varley (UNIVERSE 9).

**Paley Loitering** -- Christopher Priest (F&SF Jan 79).

**Sandkings** -- George Martin (Omni Aug 79).

### SHORT STORY (370; 27 to 56)

**Can These Bones Live?** -- Ted Reynolds (Analog March 79).

**Daisy, in the Sun** -- Connie Willis (Gal Nov 79).

**giANTS** -- Edward Bryant (Analog Aug 79).

**Unaccompanied Sonata** -- Orson Card (Omni Mar 79).

**The Way of Cross and Dragon** -- George Martin (Omni Jun 79).

### BEST NON-FICTION BOOK (304; 23 to 121)

**BARLOWE'S GUIDE TO EXTRATERRESTRIALS**

-- Barlowe/Summers (Workman; Methuen).

**IN MEMORY YET GREEN: The Autobiography of Isaac Asimov, 1920-54** (Doubleday).

**THE LANGUAGE OF THE NIGHT: Essays on Fantasy and SF** -- Le Guin (ed Wood) (Putnam).

**THE SCIENCE FICTION ENCYCLOPEDIA** -- Ed by Peter Nicholls (Granada; Doubleday).

**WONDERWORKS: SF & Fantasy Art** -- Michael Whelan (Donning).

### DRAMATIC PRESENTATION (384; 28 to 234)

**ALIEN** (20th Century-Fox)

**THE BLACK HOLE** (Disney)

**THE MUPPET MOVIE** (ITC)

**STAR TREK** -- The Motion Picture (Paramount)

**TIME AFTER TIME** (Warners/Orion)

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Ben Bova (Omni)

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Stanley Schmidt (Analog)

George Scithers (IASFM)

### FANZINE

File 770 (Glyer)

Janus (Bogstad/Gomoll)

Locus (Brown)

Science Fiction Review

(Geis)

Thrust (Fratz)

### FAN WRITER

Richard Geis

Mike Glyer

Arthur Hlavaty

Dave Langford

Bob Shaw

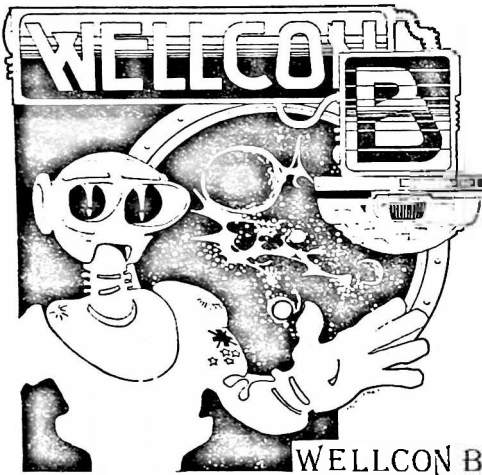
## WELLCON B

By the time you read this WellCon B will be just about underway, or you might read it at WellCon B, or, more likely, you will read it after WellCon B

## 4 QUIDNUNCS...

has happened (depending on the Post Awwl).

Unfortunately, publicity for the con has been patchy (see this issue's letter column) but Greg advised me by phone today (Sunday May 25) that they had about 90 members, so the event should go off okay. Good luck to everyone there (it is *very* unlikely I will be attending) and thanks to Nigel Rowe for more "History of NZ SF Fandom" (see special pull-out supplement in the centre of this issue) and for taking copies of this Noumenon down to WellCon B.\*



### CONVENTIONS

**SwanCon 5:** 19th National Australian sf con, Aug 22-25 1980. Park Towers Hotel, Perth, GoH: Anne McCaffrey. Membership \$12.50 attending, \$5 supporting. Contact Box 225, Wembley, WA 6014, Australia.

**NoreasCon 11:** 38th WorldCon, Aug 29 - Sept 1, 1980. Boston, USA. GoHs: Damon Knight, Kate Wilhelm, Bruce Pelz; TM: Bob Silverberg. \$30 attending, \$8 supporting. Contact Box 46, MIT Station, Cambridge, MA 02139, USA.

**Advention 81:** 20th National Australian, Queen's Birthday (June) 1981. Grosvenor Hotel, Adelaide. GoHs: Frank Herbert, John Foyster. \$12.50 att, \$7.40 supp. Contact Box 130, Marden, SA 5070, Australia.

**Denvention 11:** 39th WorldCon, Sept 3-7 1981, Denver, USA. GoHs: C L Moore, Clifford Simak; TM: Edward Bryant. \$25 att, \$15 supp. Contact Box 11545, Denver, CO 80211, USA.

**Australia in 83:** Bid for the 41st WorldCon. A Bulletin is published quarterly, only available in Aust and NZ, and costs 4/53. Three Bulletins have

been published so far. Contact Box A491, Sydney South, NSW 2000, Australia. Greg Hills is acting as NZ agent.\*

### MINIATURES

Harlan Ellison and Ben Bova have settled for a sum of \$285,000 in their \$3million plagiarism lawsuit against ARC-TV and Paramount Pictures. The suit claimed the companies plagiarised the short story *Brillo* (Analog, Aug 1970) and a teleplay written by Ellison and Bova in the production of the pilot and 8 episodes of the tv programme *FUTURE COP* (1973).

Frank Herbert is moving to Hawaii and is working on a new "Dune" novel.

George Pal, veteran film producer and director, died on May 2 of an apparent heart attack at his home, aged 72.

Alfred Hitchcock, director and producer, was found dead in his home on April 29, aged 80.

Time Inc has announced a new monthly science magazine, *Discover*, to be launched in October '80. Apparently it will be in direct competition to *Omni* but will not run fiction.

Davis Publications, publisher of Isaac Asimov's *SF Magazine*, has bought *Analog* from Conde Nast after two years of discussions. Stanley Schmidt will be retained as editor and Joel Davis said he had no intention to change the look and feel of *Analog*.\*

### STOP PRESS

Part way through the printing a typesetting error was noticed on page 3 of this issue. The headline for the Hugo Awards should read "Nominations" and not "Winners" as printed. Our apologies for this error and for any confusion it may cause.\*



Formed to unite fantasy fans everywhere, in all areas of interest (Weird, Heroic, Horror, Supernatural) and forms (Literature, Films, Art, Music). When you join you receive information on BFS publications & services, relevant addresses, and back-issue material. **Dark Horizons** - the lavish thrice-yearly magazine with articles, interviews, letters, etc. **The Bulletin** - the bi-monthly "newspaper" with news, reviews, letters and lots of art. **Fantasypool** - the amateur writers group. **Booklets** - occasional specialist items.

Further information and application forms available from the Society's Secretary, Rob Butlerworth: 79 Rochdale Road, Milnrow, Rochdale, Lancashire, ENGLAND



Rob Holdstock, 38 Peters Ave, London Colney, St Albans, Herts AL2 1NQ, UK (March 1980)

You've been sending me *Noumenon* for some issues now, and it really is time I wrote to say how much I appreciate that generosity, and how much I enjoy the magazine. I'm a sucker for news, reviews and information zines, and Nm adds a very refreshing perspective to the small glut of magazines coming from the States and available in the UK. Sometimes I get the idea that the same piece of information travels from editor to editor, getting more out of date all the time, and finally ending up in *Science Fiction Times*, which is the most expensive 'paper of all'.

Going back, way back to an issue some year or so ago: one of your correspondents mentioned that I'd been "unhappy with the title of the *OCTOPUS ENCYCLOPAEDIA OF SF*" a book on which I was Consultant Editor. Can I just say that he is damned right; when I agreed to act as advisor for *Octopus* I was given to understand that they would take my first piece of advice to heart, namely, to turn the proposed book into an Introduction; they said they would call it either the *Octopus Book of SF*, or the *Octopus Introduction*.

After I had done my bit, the editor at *Octopus* got wind of Peter Nicholl's *Encyclopaedia*, and instantly the book was back to its old title, cashing in on what they thought was a growing market for *SF Encyclopaedias*. I was mad; I revamped my Introduction but I shouldn't have. I was weak. Peter has never forgiven me, as if it was my fault somehow, and a book that, for all the problems it involved, I had taken care over, now gets compared with *encyclopaedias* and found lacking. It is a truly frustrating situation to be in. Moral: never work for Instant Book Publishers.

May I pass on some information about my own work without seeming pompous and pushy? I get the feeling that if I don't no-one, least of all my publisher, will. So here goes: I've just sold my new novel *WHERE TIME WINDS BLOW* to Faber & Faber; it was fifteen months in the writing and runs to 90,000 words. The location is an exotic alien world and the theme concerns 'integrity', and that in all possible senses. Scenes from the novel

have been illustrated by Tony Roberts in my new book for Pierrot Publishing; co-written with Malcolm Edwards, *TOUR OF THE UNIVERSE* is a massively illustrated, fictional excursion around the alien and entertainment sites of the Galaxy of the 26th Century. It is scheduled for publication in September. Mayflower have been assigned US distribution rights.

*\*\* Thanks for the letter, the kind words, and the copy of Focus, Rob. Yes, horror stories about 'cash in' books on sf are becoming common (Starlog's YEARBOOK is another). And any author or artist may certainly pass on information about work in progress or forthcoming. It's often the first (and often the only) advance notice we hear down in the colonies. \*\**

Bruce Ferguson, 5 Helena Rd, Hamilton, NZ (23/4/80)

I'm sure it's someone-or-other's law. As soon as I complete a letter to you, a Nm arrives and I have to write another.

It has been a very busy few months for Robyn and myself. We are now firmly located at the above address, although we were only here for two days before we took off for our Australian holiday and a visit to Unicorn VI. Normalcy is gradually returning – and about time too! Still haven't yet unpacked any books because although there is room to store them, there aren't any shelves. Robyn won't let me arrange them in one horizontal line around the rooms of the house so that idea is out too. Worth trying, I thought.

*\*\* Thanks for the letter, the report on Unicorn VI, and the reviews. All are much appreciated, especially when you've obviously taken time out from a very hectic few weeks to prepare them. \*\**

Don D'Amassa, 19 Angell Drive, East Providence, Rhode Island 02914, USA. (15/4/80)

Recently received Nm 33 and 34, and enjoyed both. As usual, I have to disagree with at least one of BWF's reviews. I very much enjoyed *SLAPSTICK*. It certainly isn't a traditional sf novel, but I suspect that the skill Vonnegut employs to make his writing so effortless obscures the fact that he writes so well, and so carefully. I have *JAILBIRD* to read next, and am looking forward to that as well.

DARK STAR didn't receive much booking locally over here either. When it was originally released it was never shown in this area at all. It was recently shown locally for one weekend, to capitalize on ALIEN's popularity, but even then it received minimal attention. The local reviewer totally misunderstood it.

I have to disagree with Gary Tee about *THE WEB BETWEEN THE WORLDS*. I enjoyed Sheffield's first novel, but this seemed one of those where the author gets what he thinks is a great technical idea, and writes an entire novel about it, completely forgetting to work with the other aspects of the novel, like the plot, characters, etc. It was ok, but certainly not anything to rave about.

## 6 LETTERS...

On the other hand, I do agree with your view of Reamy **BLIND VOICES** is very nearly a masterpiece, and one of the best first novels of all time (A **CANTICLE FOR LEIBOWITZ** is the best first novel of all time). His short fiction is invariably superior as well, and some of it is downright great.

And, for my last cavil, I disagree with the remarks about **GLORIANA**. True, there were sections that I thought were somewhat ponderous (they dealt with ponderous subjects), and I wasn't totally happy with the personality of the Queen, but all in all I thought it was an excellent novel, far beyond anything Moorcock ever wrote before, and the villain is one of the best crafted characters in the genre.

**\*\* I dunno Don, Moorcock is a most inconsistent writer, I've found, and so I'm just as often surprised as disappointed. \*\***

Gary Macdonald, 9 Kelvin Rd, Maraenui, Napier, NZ. (20/4/80)

Still very pleased at each **Noumenon** ... keep at it

Picked up a copy of Peter Nicholls' **ENCYCLOPEDIA OF SF**. Indeed, as you said, excellent (if expensive -- a bit of a shock actually, even for a free-spenders like me for sf). I find it goes well as a complement to the Holdstock and Ash 'Encyclopedias'.

Interesting to note some of the more 'obscure' sf works have been included -- by Monsarrat, Wheatley, Condon, Knebel, etc. Many of these are included in my own fairly extensive collection, so it's good to know they're 'recognised'.

Have you been following Silverberg's serial in **F&SF**: **LORD VALENTINE'S CASTLE**? It's excellent, I can recommend it to anyone. Hope he continues in similar vein.

Leigh Edmonds, PO Box 433, Civic Square, Canberra, ACT 2608, Aust. (12/5/80)

Thanks for sending your lovely fanzine in the plain brown wrapper -- a very good solution to the old problem.

Mainly I'm writing to say congratulations on your 4th annish, a very well done issue as always. Is it really only 4 years since **Noumenon** started -- it really does seem like a lot longer. Still, I think you've done a very good job of it over the years and I look forward to many more.

**ALIEN** still hasn't come to Canberra, not that it matters much because, not being fond of being terrified out of my wits, I won't be going anyhow. Good coverage all the same.

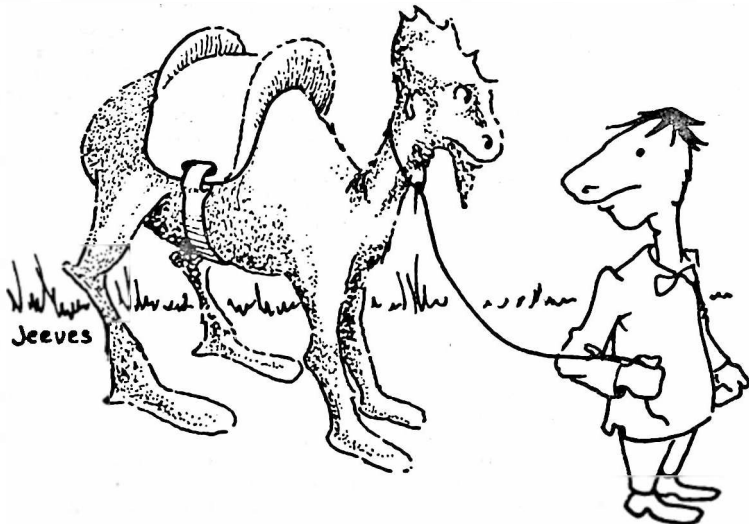
**\*\* "... it really does seem like a lot longer" can of course, be taken a couple of ways. Perhaps I'll strap you into a chair for repeated screenings of **ALIEN** (a la **CLOCKWORK ORANGE**) next time I'm in the land of the great wombat. But, joking aside, thanks for the kind words Leigh. \*\***

Greg Hills, PO Box 11-205, Wellington, NZ (24/4/80)

The saga of the Post Office has reached new heights of idiocy. For as I believe I mentioned to you over the phone recently, Peter Graham (in Papakura) received his **Noumenon** on the Friday after the Monday on which you posted it. Nicky McLean now reports (on the Thursday after that) that he received his copy yesterday, and that the imminent (sic) Michael Newbery received his today.

Meanwhile my copy has yet to slither in, and **NASF**'s copy ditto. On the other talon (of the Great Rudgie), Unity Books are already selling the damn thing, and ghod knows how long they've had it!

So you averaged (with the help of the odd few



double issues) bimonthly last year. This means that much-maligned *Warp* is the only magazine in NZ that has not only stuck to its avowed schedule (bi-monthly) but is, in fact, some two weeks ahead of it (due to the NASF AGM and the time-value of quick reporting of NASF's new dues rates).

Speaking of which, the new rates are \$7.00 per 12 months (adult) and \$5.00 per 12 months (child) for the national subs. Branch subs are up to the branches (or in the case of Auckland, non-existent). This raise is surprising to me -- I thought \$6/\$4 adequate. Yet \$7/\$5 was voted in by about 3 to 1 at the AGM (attendance about 23-24, ie some 75% of current Wellington Branch membership. There were no non-Wellington attendees). I was disappointed, actually, at the small attendance of the AGM. The average, common-or-garden Wellington meet gets more than that!. There is obviously something about AGMs that exudes a repellent aura.

WellCon B -- at 23rd April, this had a grand total of 35 paid-up members to my knowledge: 6 of them supporting (and 5 of those supporting being Australians convinced by Vera Loneragan). We will be in the Unicorn and Lion Rooms at the St George. Programming is filling in. The tentative program listed in Newsletter 2 is not as complete as it could be because I have yet to decide where some things should go. Such as Bruce Clement's talk on Dick, or mine on fanzines (stop laughing -- you say you don't plan to attend, so who else is there? Of course, were you to attend...), or possible talks on availability, on sf for children etc. We have about half the talks we want arranged at least tentatively, but everything is still shaking down and rather uncertain.

Am puzzled by lack of WellCon B news in Nm 35/6. Did you receive your copy of Newsletter 1?? I can assure you that one was sent.

Don D'Amassa (p6) disagrees with me over the Daedalus Mission books. In my opinion (see accompanying review) *THE PARADOX OF THE SETS* was the best book in the series, mainly for the slick way Stableford wound up both the major theme of the series (why should Man go into space?) and the plot of the book together. It is very rare that I have seen this done well before. Jack Vance's *Durdane* series is one example. On the other hand, the *Dragonriders* books do not manage the trick. Most often, where the author tries this he or she merely fouls up what could have been an excellent novel, or a marvellous ending to a series (eg *THE COURTS OF CHAOS*).

I also admire *PARADOX* because in it Stableford returned to the basic biological slant with which he began the series. Disgressions are fun, but they distort series. Especially when the series is, as was *Daedalus*, planned in advance.

A chunky review section this time. Did admire your demolition of *SCIENCE FICTION YEAR-BOOK*. Oh, well. To put it bluntly, Nm 35/6 gives me an unreachable goal to strive for with *Warp*. Take that as you like...

Last notes department... did not like the use of 'Nm' as an abbreviation for Noumenon. Might as

well use Om -- it's no better, but at least it is pronounceable and has a few minor implications people might find amusing.

Note which well known Nm contributor has wormed his way into the office of Massey's magazine? None other than the inevitable David Bimler, Esq., who is using his newfound post to spread the Word of the Budgie. And Chaff editor Allan Whelan was a member of Confed in 1978 (reads a lot of fantasy, mainly Moorcock). Maybe we should get the PM to put the names of sf fans on an SIS list so we can see how far our infiltration of this nation's power centres has progressed! And if we could get ourselves banned, imagine how fast fandom would grow!

*\*\* All power to Warp, but I do think there are other qualities besides regularity when comparing or evaluating fanzines.*

*No, I never received Newsletter 1. Niether did David Harvey, in Auckland for instance, nor, presumably, Chris and Dai Nettle (letter following) in Wellington.*

*Greg also said he wasn't too keen on the use of 'teasers' and asked which part of a double is the actual annish. Teasers and 'Nm' will both continue to be used according to fickle auctorial whim. \*\**

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Dai & Chris Nettle, 38 Ahuriri Street, Strathmore Park, Wellington 3, NZ. (11/5/80)

May we make a plea for better publicity for WellCons. We live in Wellington and would not have known WellCon B was happening but for Noumenon. We have spoken to several people about it and they all expressed surprise that it was happening. What's more, none of them realised that the first WellCon had happened (and had been a roaring success as far as we were concerned!) Perhaps we move in the wrong circles but most of the people we addressed said they *would* attend if we told them where and when (we will do so as soon as we have details).

Agree with comments on *STAR TREK -- THE MOTION PICTURE*, and the accompanying reviews of *ALIEN* make us all the more sorry we missed it. On the subject of films, we recently went to see *MISSION GALACTICA* for a laugh and were pleasantly surprised.

We went to see *BATTLESTAR PONDEROSA* and were mortified, although we had to admit it was quite entertaining in a mindless, superficial sort of way. The latest effort is, however, quite a creditable attempt at a sf film, although still containing too much Gung-ho and Sensurround explosions. It's probably worth seeing as a curiosity, being one of the few "sequels" to transcend the original film, (not a difficult goal in this instance).

*\*\* Seems like there's been some breakdowns somewhere, because Greg mentioned WellCon B Newsletters were sent to all members of the first WellCon. Maybe the Post Office gobbled them up somehow. \*\**

## 8 LETTERS...

Tom Mum, 434 W Main St, Belleville, WI 53508, USA. (21/3/80)

I've sent along one of my articles for your perusal, and you are welcome to print it in *Noumenon* should you think it would interest your readers. The problems involved with sf in the classroom are thorny -- at least on this side of the water -- and I would be interested in hearing what your own higher education institutions have done with sf.

I wrote the article partially in reaction to the approach of the sf course at the University of Wisconsin, Madison. I thought that *Noumenon's* treatment of sf, while not always heavy or serious lit crit, was and is thoughtful and does not take things to extremes, as do many of the USA zines. ... you know the types, either future-engineer idiot-savants, or manic radicals, eg ultra-feminists. *Noumenon* has howled to neither extreme so far. Hang in there, happy winter, and I hope you enjoy the article.

**\*\* Thanks for the faith in *Noumenon* and the article -- it should appear next issue. I know of only a few people who may have some knowledge of NZ higher institutions' treatment of sf -- Tim Hassall, Garry Tee, Norman Simms, Roy Shuker ... comments anyone? \*\***

## WE ALSO HEARD FROM:

**BRIAN FAICK (NZ)** -- "Nm maintains an increasingly high standard and is a credit to you and all concerned." Brian also wondered what 'noumenon' means. It was introduced by Kant in contrast to phenomenon and indicates an object of purely intellectual intuition, devoid of phenomenal attributes.

**GRAHAM FERNER (NZ)**, who sent some art.

**TIM HASSALL (NZ)**, with a promise of reviews.

**PHILIP IVAMY (NZ)**, who sent the first correct solution to last issue's poster competition -- there are still a couple of posters left waiting for correct answers.

**VANYA LOWRY (NZ)**, with some more art.

**ELIZABETH MEARES (NZ)**, who suffered from a printer's error last issue. Our apologies.

**EVAN RITCHIE (NZ)**.

**RON SALOMON (USA)**. Next issue, Ron.

**DESMOND YOUNG (NZ)**. Thanks for the kind words with the renewal.

AND a number of other subscribers who've renewed their subs promptly and with kind words about *Noumenon* -- thank you one and all.\*

# HALF-LIFE

*The life & times of Elmer T. Mack*

SOMETIMES I'M ASSAILED WITH  
SELF-DOUBTS!

I WONDER IF I'VE GOT WHAT  
IT TAKE TO BE AN SF WRITER

I FEEL AS IF I'VE SURRENDERED  
TO THE LURES OF COMMERCIALISM

BE HONEST! DO YOU THINK I'VE  
FRITTERED MY TALENT AWAY?

DEFINITELY NOT!

HOW CAN YOU FRITTER AWAY WHAT  
YOU NEVER HAD?



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# Rags, Solecism and Riches

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

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

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

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

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

**\*\*A few major ones this issue as changes to older formats and the arrival of new and professional productions require some comparisons. --BAT\*\***

**Locus** - Edited & published by Charlie Brown (PO Box 3938, San Francisco, CA 94119, USA); \$13.50 /12 seaimail, \$21 airmail; A4; ph-ty; offset; monthly.

Locus is now in its 13th year of publication and brings you the major news quickest. It covers both the professional (books, authors, magazines, agents, film, tv, awards) and the fan arenas (conventions, awards, zines, fan funds). Plus you'll also find a variety of excellent columns (Spinrad on writing and staying alive by writing; Leiber on fantasy books; Charles Platt on word processing, etc). Letters, publishing information, bestseller lists, interesting ads and classifieds all help to keep Locus at the top of the pile of newazines for me.

**Science Fiction Chronicle** - Edited & published by Andy Porter (PO Box 4175, New York, NY 10017, USA); \$18/year airmail; A4; typeset; offset; monthly.

After 9 issues SFC has determined an approach and format similar to Locus but with a slightly more commercial/business flavour. Because the production is slightly more elaborate SFC often includes snippets of "late breaking news" which you can find covered in full in an issue of Locus arriving around the same time. There are usually lots of pages of new book covers with title listings only in SFC, whereas in Locus they include a few covers and key publishing information.

I'm hard pressed to recommend one over the other yet I doubt that other than editors, writers or serious fans would need both.

**Australian SF News** - Edited & published by Merv Binns (305 Swanson Street, Melbourne 3000, Australia); A4; ph-ty; offset; almost monthly.

A lot of overseas news is culled from Locus but the majority of the content concerns Australian fandom, professional writers, publishing information, reviews and letters. Would be good for serious NZ collectors and for clubs.

**Fantasy Media** - Edited & published by Jon Harvey, Stephen Jones, Gordon Larkin and David Sutton (194 Station Road, Kings Heath, Birmingham, B14 7TH, England); \$USA 11.00/5 airmail; A4; ph-ty; offset; 5 per year.

I haven't recieved every issue of this fine newcomer (so far) but although it concentrates on fantasy it includes a lot of SF and comes close to being an English equivalent of Locus/SFC. Also as the title suggests, they provide a lot of info on film & tv.

I always find a lot of value in interest in all these fanzines, so pay your money and take your pick.

## FOCUS AN SF WRITERS' MAGAZINE

**FOCUS: SF Writing, SF Writers.** Issue 2 is now available, with Richard Cowper's already controversial article on marketing science fiction in the USA, and an account by Richard Evans, one of Britain's most active young paperback editors, of how SF is dealt with behind the doors of publishing companies; also a major feature on the values of writers' workshops (including Randal Flynn on the 1975 Booth Lodge workshop with Ursula LeGuin), plus articles on commissioning, research, and breaking into the field. Fiction, letters, market reports, questions answered. 75pence plus 35p sea mail postage, 75p air mail. From 38 Peters Avenue, London Colney, Herts AL2 1NQ, UK. Issue 1 still available, same price.

**FOCUS**, edited by Rob Holdstock & Chris Evans, is part-sponsored by the British Science Fiction Association, and is non-paying. We are aiming to make the magazine a safe and popular forum in which writers (new and old), and any others involved with the writing world, can exchange views and experiences. We are looking for articles from 1000-5000 words on any and all aspects of writing and the writing business (and not just SF). We prefer to discuss longer articles first. Please enclose stamped, self addressed envelope with all submissions.

# UniCon VI Report

Robyn and I were two of three New Zealanders at UniCon VI. The Guests of Honour were Joe and Gay Haldeman, Merv Binns and George Turner. Accommodation and facilities were at the Victoria Hotel in Melbourne. The program listed 138 attendees, but during the show numbers of 170 and higher were seen.

The Haldemans were friendly interesting people and the program items featuring either Joe or his wife were always entertaining. Joe is very much the professional writer, while Gay is very much the fan in the family. Whether it was reminiscences of his war year, other writers' work habits, or a discussion on future holocaust, they were entertaining events.

Merv Binns, who as well as running the local sf specialty bookshop, is a historical feature of the Australian sf scene. He has a vast trove of memories of the history of Australian fandom. He will make a very good guest at Wellcon B.

George Turner was the local Pro GoH and was called in at the last minute. He contributed far less than the others and I disliked his attitude to the whole thing. He seemed to enjoy trying to disturb people for no reason and little benefit. Fortunately he was seen at only a few program items.

Other notables at the Con were all three DUFF candidates, all trying to capture votes and funds. It was inspiring to see how all were trying to help DUFF rather than their own interests. There was no nasty rivalry, just healthy competition that benefitted DUFF.

Bob Odgen is the candidate from West Oz and he is the genius behind Vegemite Fandom. Western fandom has the reputation for insanity, but Vegemite fandom is a crazy idea even for them to dream up -- and the whole thing benefits DUFF. Watch out for our Vegemite fandom buttons at Wellcon B. Jack Herman is another newcomer, from Sydney, and has been very active in Applesauce. However, for services to fandom, etc, both candidates agree that Keith Curtis will probably win. Keith is the auctioneer at many conventions and has a magnificent style that gets in the money. He also has a vast knowledge of sf and art. A gentleman worth meeting.

The omnipresent films included Dark Star, 2001, Sinbad and the Eye of the Tiger, The Day the Earth Stood Still, and Fahrenheit 451. Also available were video shows which included Silent Running, Dr Who, and Monty Python and the Holy Grail. Gaming on an Apple Microcomputer was set up in a room, but hadn't drawn a large crowd when I had a look at it. The other program items were primarily panels and interviews and discussions. No lectures similar to those at Wellcon. The panels varied in quality and content. The masquerade, prizegiving and auction were popular.

There were a few things to detract from the occasion, however. Events never started on time, and when they were about to commence, an idiot with his video camera delayed it some more so he

could set up his gear properly. All the major events were recorded in this way -- under blinding spotlights that stopped anyone else from taking photographs. Towards the end feelings about the video were getting quite strong. It was causing a lot of irritation. We saw the first five minutes of Dark Star three times (once backwards).

The hotel also had organisational problems. Because they refused to block book all attendees, other guests were upset. Specially by room parties and film singing sessions at three in the morning. Perhaps that was why they tried to make us leave a day early? Silly little things like that can ruin an otherwise enjoyable convention.

Melbourne is a very attractive city and there was a proliferation of good, cheap restaurants to choose from around the hotel. It was also only a short stroll across the Yarra to the botanic gardens.

The program booklet was very light, with a lot of big white spaces. It consisted of biographies of the guests, welcome, two light club histories, and a lot of ads. A bit more 'meat' would have been welcome.

Anyway, we had a lot of fun meeting some people. On the whole they are a friendly bunch and I wasn't lynched when, during a panel, I referred to Australia being in NZ's back yard. I would certainly recommend to kiwifans to visit our neighbours -- they aren't too much different to ourselves. -- Bruce Ferguson.



# A HISTORY OF SCIENCE FICTION<sup>10a</sup> FANDOM IN NEW ZEALAND

THIS MATERIAL FOLLOWS DIRECTLY ON FROM THE WELLCON 1 CONVENTION BOOKLET

## PART THREE: BACKGROUND (1972-79) — RESEARCHED BY NIGEL ROWE

The Science Fiction Association of New Zealand was formed around 1972 by a group of people at Auckland University. SFANZ (as it was known) applied for incorporation under the Incorporated Societies Act in January 1977. In June of that year SFANZ became an incorporated society. It was suggested that SFANZ should be renamed "The Phoenix Group" because of its tendency to collapse every six months to be reformed/continued by a different set of people. SFANZine, the club newsletter, was published by one faction within SFANZ in mid '74, and as far as I can make out the editor was Robert J Harris. At times the club had a membership of 70+, but by the middle of 1977 the club suffered bad turn-outs at meetings and it finally folded when the last president Bruce Clement left for Wellington.

The Auckland University Science Fiction Club (AUSF) was formed in 1973 by Cora Bailey and a group of friends. The club was never formal and so membership numbers were low. In late 1974 some members broke away from AUSF and formed a new club called the Imperial Trans-science Society. Several days after the formation of ITS, AUSF folded. The officers of ITS for its first year (1975) were: Emperor/Dictator - David Bowcock . . . who was responsible for the Formation of ITS; The Wazoo Imperialus Grahndus - R Jeff Church; The Holder of the Ring - Bruce Clement.

The first newsletter, NITS (Newsletter of the ITS), came out in March 1975, and the Imperial Transcientist (NITS 2) came out in Sept six months later. The club folded in Nov/Dec 1977 as exam pressure built up.

In Sept 1975 a break away group from ITS formed the "Democratic fans of Science Fiction" which folded soon after its appearance.

The Wells Club has been New Zealand's biggest fan mystery for the last four years. News of a Southland Boys High School Science Fiction club was reported in the August 1976 copy of NASF Newsletter. Since then various bits of information have appeared from a variety of sources.

The club was started in late April 1976 by David Lee-Smith, a teacher at Southland Boys High. Soon after the formation of the club a Science Fiction section appeared in the school library. The club functioned strongly with an approximate membership of 20, until August 1979 when it went into temporary recess after David Lee-Smith left Invercargill. After the resignation of David from Southland Boys High, the school withdrew all support from the club (this included not passing any mail marked Wells Club, c/- Southland Boys High School, or words to that effect, onto the club).

In late September 1979 the new president David Donaldson decided to reform the club:

(a) by removing the club from the school and open-

ing it to the public,

(b) by corresponding with other NZ SF groups and magazines (the only ones known to members were NASF and Noumenon), and

(c) by restarting the club newsletter.

From May 1977 there was a club newsletter called the Wells Club Bulletin, which carried club news, books for sale etc.

The New Zealand Science Fiction Society was formed by break-away members of the Dunedin NASF branch. Roger De Vere produced one issue of a clubzine Rim, in April 1978. The Society only lasted a few months and the majority of members rejoined NASF and Dunedin.

In August 1979 Jane Ansell formed the New Zealand Science Fiction Writers club. The purpose of the club is to promote SF story writing amongst New Zealand fans.

In February of 1979 David Lee-Smith (the ex patron/president of the Wells Club) formed the Science Fiction Club of Upper Hutt. It is his intention that the club be made into an Upper Hutt branch of The National Association for Science Fiction.

Peter Roberts, 18 Westwood, Cofton, Starcross, Nr Exeter, Devon, UK.

Many thanks to you and Mervyn for listing me as an honorary member of Wellcon -- I enjoyed reading the programme booklet and the information of NZ fandom was fascinating. I'm a sucker for fan history . . .

I've some of Bruce Burn's publications in my own British Fanzine Bibliography and Nigel's notes on the issues published in NZ are very useful. In return I can tell him that: paraFania 8 was in OMPA 29

Sizar 4 -- OMPA 28

5 -- 29

6 -- 31

8 -- 34

9 -- 35 (correction)

10/11 -- 38

12 -- 40

13 -- 40

(all refer to p19 in the Booklet. -- BAT)

Bruce also produced something called LXIconshot for OMPA 28 in April 61, presumably for the 1961 LXIcon in the UK.

Pavlat & Evans' Fanzine Index lists something called New Zealand SF Bulletin by N S Jenkin & N S Patten -- 2 issues, Feb and Mar 1935. That's all I know about that, I'm afraid.

# **PART FOUR: REFERENCE LISTINGS** (Additions)

— RESEARCHED BY NIGEL ROWE

**THE IMPERIAL TRANSCIENTIST:** Clubzine of the Imperial Trans-science Society. A4 xerox; (formerly The ITS Newsletter); first issue was numbered vol 8 issue 2 for egoboo; editor was Bruce Clement. 1975

**NEWSLETTER OF ITS:** Clubzine; the Imperial Trans-science Society; foolscap xerox; name changed to the Imperial Transcientist after issue 1; editors were David Bowcock, Jeff Church and Bruce Clement; 1975

**RIM:** Clubzine; The New Zealand Science Fiction Society; A4 xerox; oneshot; editor was Roger De Vere; 1978

**SFANZINE:** Clubzine; The Science Fiction Association of New Zealand; oneshot?; editor believed to be Robert J Harris; 1974

**WELLS CLUB BULLETIN:** Clubzine; The Wells Club; issue 1 was xerox/hand written, issues 2 & 3 were A4 xerox; editors were Greg Morris, David Donaldson and the chief editor David Lee-Smith; 1977 - 1978

1974 ?	SFANZine 1	???
1975 March	ITS Newsletter 1	Bowcock/ Church/ Clement
Sept	The Imperial Trans- cientist 1	Clement
1977 May	Wells Club Bulletin 1	Lee/Smith/ Donaldson
June	Wells Club Bulletin 2	Lee/Smith/ Morris/ Donaldson
Nov	NASF Newsletter (extra)	Macasky
1978 April	Rim 1	De Vere
June	Beyond the Hyades 1	Graham
July	Millenium Newsletter 3	Burt
Sept	Wells Club Bulletin 3	Lee-Smith/ Donaldson
	Beyond the Hyades 2	Graham
Nov	Millenium Newsletter 4	Burt
Dec	Beyond the Hyades 3	Graham
	Beyond the Hyades 3½	Graham
1979 Jan	Negative B — Attitude	Graham
	Wave Power 1	Graham
March	Millenium Newsletter 5	Burt
	Beyond the Hyades 4	Graham
April	Masar 1	Hills
May	Beyond the Hyades 5	Graham
	Millenium Newsletter 6	Harvey
June	Masar 2	Hills
	Beyond the Hyades 6	Graham
July	Beyond the Hyades 7	Graham
	Beyond the Hyades Supp- lement	Graham
Sept	Beyond the Hyades 8	Graham
	After Image 5 (final issue)	Leck/Simon
	Warp 12	B Ferguson/ Fowles

## **ADDENDUM**

Condensed within the History of Fandom up to 1957 (Part One Background) was an article which originally appeared in Kiwifan 9. It was reproduced with permission of the writer, John Mcleod. Nigel

# **PART FIVE: REFERENCE LISTINGS** (1979 cont.)

— RESEARCHED BY NIGEL ROWE

Titles already listed in Part Two are not repeated herein, unless substantial new information or corrections are included.

**BEYOND THE HYADES:** Per-zine with emphasis on the Darkover novels; A 4 double sided xerox; As no date or numbering system appears on any issues it is impossible to collate them in any sequence, other than following the numbered JANYL serial, which has only appeared in the last six issues, editor Peter Graham; 1978-1979

**BOMBED BUDGIE JOURNAL:** A zine for various APAs; A4 mimeo; BBI 1 went through GRCOTGA, 2 went through Applesauce, 3 and 4 went through Aotearapa; editor Greg Hills, 1979-1980

**CAN'T THINK OF A NAME THAT RHYMES:** Zine for Aotearapa; A4 xerox; editor Bruce Ferguson, 1980

**CRAPA:** Zine for Aotearapa; A4 mimeo; editor Michael Jenkins; 1980

**FANTASY:** Media-zine; foolscap mimeo; reviews coming films; editor Peter Hassall; 1979 - 1980

**FELIATIO:** Zine for Aotearapa, A4 mimeo; editor Craig Simmonds; 1979

**GEKO:** Genzine; A5 xerox (not reduced); editor Terry Collister; 1979

**THE GREAT GREEN FURGLE WURSTER:** Zine for Aotearapa, A4 xerox, editor Duncan Lucas; 1979



Mervyn Barratt, chief organiser of WellCon 1.

**THIS MATERIAL IS PUBLISHED AS A SUPPLEMENT**

**KIPPLE:** Genzine, A5 xerox red; editor Duncan Lucas, 1979

**LETTER REPLY SHOT 2:** Letter zine, put out for the same reason as LRS 1, the title was used with permission; editor Nigel Rowe, is being put through Aotearapa 3, A4 mimeo, 1980

**MAUI CHRONICLES:** Zine for Aotearapa; A4 xerox; editor Nigel Rowe, 1979 - 1980

**MINI ZINE:** Genzine, A5 xerox (not reduced); editor Terry Collister, 1979.

**MOUNTANSEA:** Zine for N'APA, A4 mimeo; editor Greg Hills, 1979.

**NUTZEN BOLTS:** Zine for Aotearapa; issue 1 was A4 xerox, issue 2 was A4 red/xerox; editor Tom Cardy, 1979 - 1980.

**ON SPEC:** Genzine; A5 xerox (not reduced); editor Debi Kean, 1979 - 1980.

**SATORI BLAM BLAM:** Zine for Aotearapa; A4 xerox; editor Robert Cardy, 1979.

**TERMINUS:** Genzine; A4 mimeo; name may be changed to Kiwifan; some copies of Terminus 1 had a letter supplement enclosed with them (these certain copies were only sent to the people mentioned within them); editor Greg Hills, 1979.

**TRIB:** Zine for Aotearapa; A4 mimeo; editor Keith Smith, 1979.

**TYRANT:** Combozine; A5 red/xerox; every fan-ed in the South Island sent in contributions to make this New Zealand's first Combozine; assembled by Paul Leck and William Simon, 1979.

**VISIONS:** Artzine; issue 2 was A5 red/xerox and A5 red/offset; editor Van der Lingen, 1979.

1979 Oct	Beyond the Hyades 9	Graham
	TMW Newsletter 8	Rowe
	Noumenon 33	BAT
	Visions 2	Van der Lingen
	Nightlight 4	Coster
	Tyrant 1	Assembled by Leck/Simon
	Tanjent 10	Hills
	Ad Astra 1 (Flyer)	T Cardy
	Nebula 2	Ferner
	Illumizine 3	T Cardy
	Fantasy 1	Hassall
	Kipple 1	Lucas
	Warp 13	B Ferguson/Perkins
Nov	Terminus 1	Hills
	TMW Newsletter 9	Ferner
	Beyond the Hyades 10	Graham
	TMW Newsletter 10	Ferner
Dec	On Spec 1	Kean
	On Spec 2	Kean
	Geko 1	Collister
	MiniZine 1	Collister
	Worlds Beyond 8	T Cardy
1980 Jan	On Spec 3	Kean
	Strips 12	Morgan
	Warp 14	B Ferguson/Perkins
	Fantasy 2	Hassall
	TMW Newsletter 11	Ferner

## APAZINES

10c

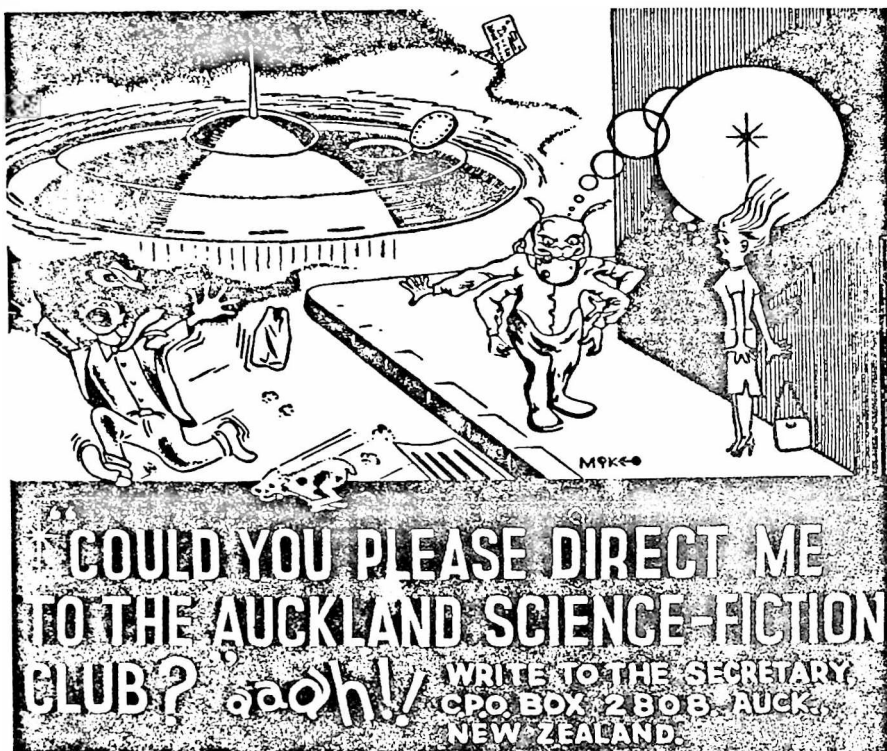
1976			
Jan	Hello Friends	ANZAPA/48	BAT/Knapp
	Kosmic Kiwi 1	ANZAPA/50	
		post mailing	BAT/Knapp
Apr	Out of Focus 2	ANZAPA/49	Barrett
Oct	Out of Focus 3	ANZAPA/52	Barrett
1977			
Feb	Kosmic Kiwi 4 1/2	ANZAPA/54	BAT
?	Bombed Budgie 1	GRCOTGA/?	Hills
?	Bombed Budgie 2	As/17	Hills
Oct	Bombed Budgie 3	As/1	Hills
	Mountansea 82.5	N'APA/82	Hills
	Two and 1/2 Hitches	N'APA/82	Hills
	Nutzen Bolts 1	As/1	T Cardy
	Satori Blam Blam 1	As/1	R Cardy
	BAT Interview	As/1	Leck
	The Great Green		
	Furze Wurster 1	As/1	Lucas
	Maui Chronicles 1	As/1	Rowe
	Fellatio 1	As/1	Simmonds
Nov	MainZine 1	As/18	Hills
	Afcahtwoe 7	As/18	Hills
	Afcahtwoe 8	As/18	Hills
	Mountansea 83.6	N'APA/83	Hills
Dec	TC Visit One Shot	As/2	Hills
	Afcahtwoe 9	As/2, As/19	Hills
	Bombed Budgie 1n1	As/2	Hills
	Nutzen Bolts 2	As/2	T Cardy
	Can't Think of a		
	Name That Rhymes 1	As/2	B Ferguson
	Crapa 1	As/2	Jenkins
	Trib 1	As/2	Smith
	Letter Reply Shot 2	As/3	Rowe

As = Applause

Ao = Aotearapa

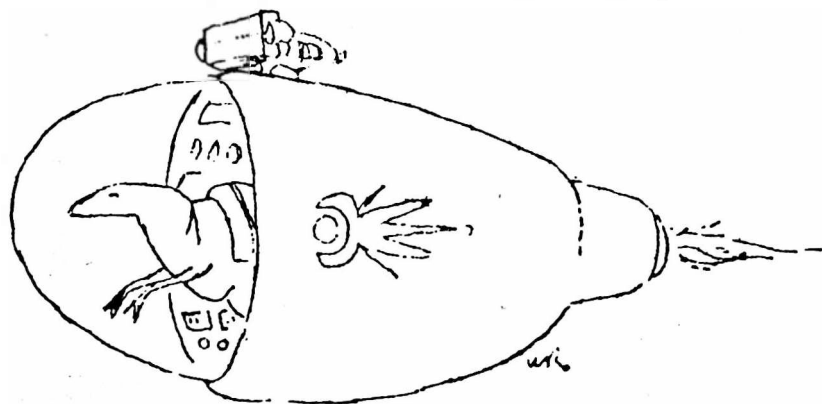


Harvey Kong Tin, responsible for most of the art on display at WallCon 1, October 1979.



Above: An illustration from Fanzine Time #1 (artist: Mike Hinge) [provided by Roger Horrocks]

Below: An illustration from Focus #7 (artist: Bill Rotsler) [provided by Roger Horrocks]



# Lord of the Rings

In mid 1964 I was at a bookshop in Palo Alto, California, a town about 20 miles away from San Francisco and near to the beautiful campus of Stanford University. Imagine my surprise when I saw the Lord of the Rings trilogy for sale in paperback, published by Ace books. Imagine also my surprise to see printed slogans such as "Frodo Lives" and "Go Gandalf".

I didn't bother to buy copies of the books -- I had my own hard back first editions back in New Zealand. I regret the decision, for the paperbacks may well now be collectors items. But I was also a little disdainful of the commercialism surrounding books which, for me, were very special, which had been and which continued to be, and still are, very enjoyable to read. Furthermore, since I had not seen any pictorial representations of the content of the books, and had formed my own very personal conception of people, things and places, I felt that the cover illustrations were an intrusion upon my own visualisation of Tolkien's descriptions.

For anyone who has read the books, and enjoyed them, it is a very personal and subjective experience. So many people are wary of illustrated versions of the books, fearing, quite justifiably, that the illustrations will be a disappointment; an anticlimax when compared with the subjective, individual vision which they may have.

Although it may be heretical to say so, I find the illustrations by Tolkien himself somewhat disappointing. To those who treat Lord of the Rings and anything created by Tolkien pertinent thereto as a Canon, this may seem strange, for after all, who better to illustrate what he meant than the writer himself. But perhaps the very fact that Tolkien's writing does inspire a personal vision is a tribute to the craftsmanship of the author.

## BACKGROUND

I have read the trilogy each year for the last seventeen years. I can say that my interest has not flagged -- I have not become bored and, in fact, with every reading I derive a new understanding and insight into the books. There can be no doubt that Tolkien displayed genius in the creation of Middle Earth, its populations, locations, history, philology, geography, indeed its mythology. For Lord of the Rings is itself a modern myth, using ingredients from many Western European mythological sources.

Magic swords, magic rings, elves, dwarfs, little people, heroes, horsemen and quintessential evil have all been present in one form or another since time immemorial. One only has to look at The Elder Edda, The Niebelungen Saga, Beowulf and indeed the Arthurian legend to find Tolkien's sources. There is nothing wrong with drawing from these sources. They have been around for hundreds of years and certainly Tolkien, the philologist and

Icelandic and Anglo-Saxon expert that he was, should have a more acquaintance with them than nodding

The difference between the ancient myths and Lord of the Rings lies in their origins. No one can point to the author of the Elder Edda or Beowulf. No one can say who first conceived of Siegfried, Fafnir and Fasolt, Brunhilde or Lancelot. Even the Arthurian legend, partly historical though it may be, was handed down by word of mouth until Geoffrey of Monmouth, Wace and Layamon starting setting the tales down in the chronicles. Indeed, it was not until the fifteenth century that Sir Thomas Malory, who, incidentally, was somewhat of a rogue, wrote *Morte d'Arthur* whilst in prison, using as his background the decaying chivalry of the Wars of the Roses.

Tolkien, on the other hand, has created his myth from scratch, and has created a world in which ingredients of our own world exist. He has filled out the rather vague understanding that we have of elves, dwarves, little people and wizards. He has fleshed out many of the sources of the ancient myths. He has created real and complicated characters. Even his heroes have doubts, such as Aragorn when the Fellowship collapsed, or Frodo when on several occasions he tried to pass the Ring on.

He has created unforgettable places. For instance, Mordor. The name itself has a dreadful ring about it. Add to it Sauron, orcs, Nazgul, Barad-Dur and the gloomy smoky atmosphere and all confirm the readers' dislike of the place. Fangorn Forest, Lothlorien, Imladris, The Old Forest, the Barrow Downs -- all unforgettable places. All carefully created. Each with its own special place, its own special history. And the same goes for the people.

Tolkien has created a myth-type fantasy, whose sources and author are known, within which he has added a number of his own creations and embellishments. The work has verisimilitude because of its detail, including, wonder of all wonders, even its own languages and its own mythology. Much of the mythology of Middle Earth is referred to in only the most cursory manner in Lord of the Rings, and is filled out in more detail in *THE SILMARILLION*, but it is the extent to which Tolkien has gone in Lord of the Rings which makes the reading of it only such a personal experience.

Enter Ralph Bakshi and David Day.

## FILM

Bakshi has attempted to do what many have thought to be impossible. He has made a film of Lord of the Rings. Necessarily, it is animated. Necessarily it is edited. Disturbingly it is unfinished, for Bakshi ends the film at Chapter Seven, Book Three (the victory at Helms Deep) and Chapter Six,

## 12 FILM...

Book Four (approximately when Samwise, Frodo and Smeagol are approaching, but have not yet reached, Mordor).

Bakshi faced the problem that all illustrators of Lord of the Rings face -- producing an acceptable visual interpretation of the books which satisfies the millions of differing subjective interpretations of the readers, and yet maintaining the integrity of the story.

One of the joys of Tolkien's writing was the wealth of detail provided and the numerous encounters faced by the characters. Bakshi starts the film with the legend of the Rings, swiftly recounting the tale and representing the events by black silhouettes on a red background. I found the picture of the three Eleven Kings brandishing their Rings most evocative and beautiful. Then Bakshi takes us straight into Bilbo's hundred and eleventh (Bakshi dispensed with eleveny first, with which I did not quibble, but it was a presage of further and more important dispensations to come) party. A quick skip and a jump and Bilbo is off. I was waiting for "The Road goes ever on and on" and I am still waiting.

Then Gandalf tells Frodo the secret of the Ring. I was anxious to see how Bakshi handled the atmosphere accompanying Gandalf's reading of the words on the Ring, when "Fear seemed to stretch out a vast hand, like a dark cloud rising in the East and looming to engulf him." It didn't happen. Indeed, Gandalf read the words out in the speech of Mordor, and readers will recall that he did that at Rivendell in the book and fear and dread accompanied the words in that haven. Yet none of the sense of evil was present.

We missed the visit of the Black Riders to Buckland, the Old Forest and Bombadil. We missed the Barrow wights but went direct to Bree. There we met Strider, who seemed to demonstrate a problem with his lower lip when he spoke, a problem which all unhearded characters had. Strider, Aragorn, Ellessar were OK, as was the representation of the happenings at Bree. We missed Ferby and the acquisition of Bill.

Previously we had met a Black Rider -- a hooded, caped being who, when he got off his horse, limped and stumbled about in a most unRingwraith-like manner. At Bree we met the whole rascally bunch, and when they burst into the room at the inn and commenced mayhem with the beds, the visual effects were stunning and I felt that at last we had got going. On to Weathertop and a most admirable confrontation. Bakshi really maintained the dreadful integrity of the Ringwraiths, and the effect of The Shadow when Frodo donned the Ring.

I had always felt that those who couldn't come to grips with Lord of the Rings on a first reading should gently drift through until the Council of Elrond, and felt that perhaps Bakshi was getting it together earlier at Weathertop for further visual feasts to follow. And so he did. The flight to the Ford was brilliant, and was marred only by the

tact that the company was met by Legolas and not Glorfindel. The hunt was up at the flight to the Ford. The Ringwraiths had reached their full dread splendor. Young kids were heading screaming for the exits (true) and of all the film, it is the only part which the seven year old I took recalls in any detail. It was very impressive.

However, from that point the film ran downhill and became merely a collection of episodes. The Elves were nothing more nor less than humans.



Indeed, in appearance Elrond and Aragorn looked like brothers. Than wonderful feeling of light I derived from the Elves in the books was gone from Rivendell, and the Council of Elrond was a let down. Indeed, at Weathertop Frodo didn't call on the name of Eilbereth Gilthoniel, and consequently much of the magic and mystery of the elves was gone. I can recall first meeting the elves in Chapter 3:

"The hobbits could see the starlight glimmering on their hair and in their eyes. They bore no lights, yet as they walked a shimmer, like the light of the moon above the rim of the hills before it rises, seemed to fall about their feet."

Elves were creatures of wonder and yet melancholy. Not so to Bakshi.

A brief excursion into the Misty Mountains follows, then on to Moria. If the flight to the Ford was good, Moria would be superb -- high vaulting caverns, carving, tunnels, passages, gloom, foreboding, echoes and that amazing confrontation with the



orcs and the Balrog. But it was not to be. The orcs were pretty ugly but in monocolour and without much detail, and obviously matted on (although I cannot claim to be any critic of the cinematic effects).

The Balrog was a dead loss. It was a cross between the feet of Boris Karloff as Frankenstein's monster, a human body, a lion's head and bat's wings. When you consider the history of the Balrog, that it was created by Morgoth the fallen Valar, that it was so bad and so powerful that even Gandalf felt gloomy when it appeared, you wonder what Bakshi was up to. For my money Bakshi's Balrog was not a tribute to Morgoth's evil. If that was the best Morgoth could do I am surprised that he constituted such a threat.

Then we were out of Moria and suddenly in Lotherien. A brief sojourn with more unselfish elves, a peek at Galadriel's mirror which was nothing more than a bird bath, and we are off. Boromir attempts to seize the Ring, Frodo *doesn't* confront the Eye of Sauron (I was looking forward to that), and Merry and Pippin fall into the hands of the Orcs - I never found out if they were Orcs of Isengard or Mordor or both, nor was I clearly able to understand their speech. Aragorn, Gimli and Legolas start their marathon across the plains of East Emnet.

From there we blunder along to the fight between the Orcs and the Rohirrim, whom we weren't introduced to, but who behaved like sadists, surrounding the orcs and then picking them off one by one, to the escape of the Hobbits and their meeting with Treebeard (which is the last that we see of them in the movie), and the rendezvous with Gandalf the White and Aragorn and Co.

On for a quick meeting with Theoden and then to Helms Deep for a disappointing representation of what I considered one of the best described battles in the book. In the meantime Frodo and Sam trot off towards Mordor, meet and quickly tame Smeagol, miss out on the Dead Marshes and approach the Mountains of Mordor. Gandalf arrives at Helms Deep leading the Rohirrim cavalry. Here endeth Part One.

I shan't go into the disappointing portrayals of the various characters or the lack of imagination that was used as far as visuals were concerned. I would have thought that the flexibility of animation over real action would have been used to the full in Lord of the Rings but what we got was a heavily edited, superfluous interpretation which had a few good moments. Had I gone to the movie cold, not having read the Trilogy, I would wonder just what all the fuss was about. What disappointed me most was the fact that Bakshi had a great story, and a great vehicle in animation for portraying it. He blew it, and, as far as I am concerned, given the work that goes into animation, one Tolkien word is worth a thousand Bakshi pictures.

### BOOKS

Academic studies of Tolkien's work are published a-plenty, and we have examples in Tyler's **TOLKIEN COMPANION** and Foster's **COMPLETE**

**GUIDE TO MIDDLE EARTH**. One wonders if another dictionary-type will add anything, but in my opinion David Day's **A TOLKIEN BESTIARY** is a necessary addition to a Tolkien lover's library. It is published by Mitchell Beazley and retails at an expensive \$35.00 odd, but is a treat. Day describes a bestiary as a "means by which the wild and unruly creatures peculiar to mythology can be contained and brought under observation."

The colour pictures depict events from **THE SILMARILLION** and **Lord of the Rings**, whereas the black and white pictures are representations of the various animals and races of Middle Earth.

I was wary when I heard about it. Once again there was a reluctance to allow someone else's visualisation intrude upon my own. I feared disappointment and before committing \$35.00 across the counter spent a number of hours scrutinising the book in the bookshop, much to the annoyance no doubt of the proprietor. I bought the book because I thought it was worth it.

The interesting thing about the illustrations is that they are the work of a number of artists and the different styles are apparent, yet they are in no way conflicting. The general depiction of dress is medieval, as are the weapons, yet subtle differences from our medieval are apparent. Embellishments have been made to set the denizens of Middle Earth apart from the inhabitants of Terra and, on the whole, the result is successful. Certainly there are disappointments, but they are small ones.

Overall the book is a delight to look at and, believe it or not, the Elves have a sort of mysticism and a shimmer about them. The book is a credit to its compiler. The text is readable, and not cluttered with references in the style of Foster's work, although I am not saying that Foster is any the less a Tolkien scholar, nor his work any the less valuable to the scholarship because of it. Day's is a successful example of illustrating Tolkien's work.

### CONCLUSION

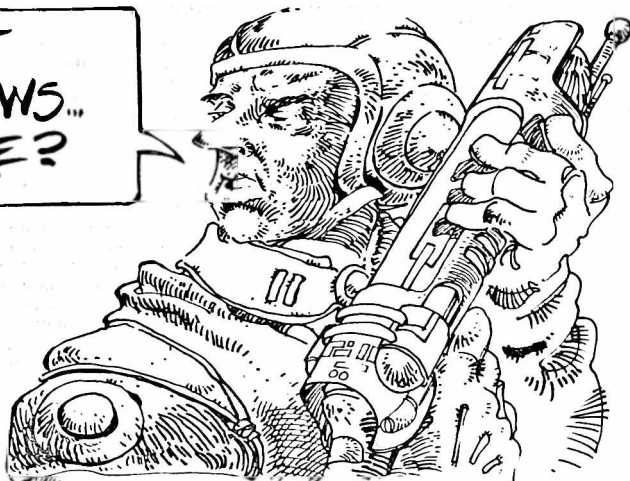
The Latin adage *tot homines quot sententiae* -- as many as there are men there are feelings -- applies with full force to the works of Tolkien. Many readers have totally different reasons for reading the works, and all those readers, I would venture to suggest, have widely divergent views as to interpretation of the contents. Similarly, the appreciation of any representational work of Lord of the Rings must, in the final analysis, be left to the viewer.

It would be wrong of me to say that one should not see the film, or that one should buy the book. That must be a personal decision. The film did not destroy my conception of Tolkien's work. To me it was a disappointment and I offer that caveat to any would be viewers. You may feel that I am entirely wrong in my assessment of the film, and you may find that it enhances your appreciation of Tolkien's work. If that is the case, then I can say that I am glad.

For myself, I shall stick with David Day's book and, of course, the three volumes of **THE LORD OF THE RINGS**. -- David Harvey.

WHAT  
REVIEWS...  
WHERE?

Bruce Ferguson  
Mathew Gardiner-Hill  
Greg Hills  
Brian Thurogood



**THE ALIEN WAY -- Gordon Dickson**  
(Sphere, 1979, 190pp, \$3.70)  
Cover art uncredited (Tony Roberts?)

Why has this marvelous book been virtually lost in oblivion for so long? It was originally published in 1965 (by Bantam if my references are correct) and was virtually ignored by reviewers (if Hall's Index is correct). The Sphere is the first British edition, apparently, so which vaults has the book languished in for so long?

Could it be it has been ignored because of the 'space opera' elements? -- "interstellar suspense and cosmic catastrophe" a la van Vogt. God, but it is so much more!

Look if there are other races bopping about the galaxies, they will be *alien* -- possibly physically like us to a degree, but probably very different mentally.

Dickson suggests that substantially different backgrounds will produce substantially different races in terms of instincts and motivations. He further suggests that if they are different enough, a meeting would probably result in mutual disgust and potential genocide.

That could be space opera.

But with what I can only assume to be a wonderful amount of extensive forethought and planning, Dickson sets up a situation where two very different races come into contact in a special way. That special way allows for a tremendous amount of 'interaction' between members of the two races -- enough to provide marvelous portraits of both races and their hang-ups (personal and bureaucratic) -- before the actual confrontation which must ensue.

This, my friends, is the sort of book I look to science fiction for; exciting plot, thought-provoking concepts, believable protagonists (neither too senti-

mental nor too clever), and a feeling at the end of having read a bloody good yarn.

But there is also a philosophical undertone to so much of the sf I consider outstanding -- Herbert, Le Guin, Delany, for example -- and I'm happy to report that **THE ALIEN WAY** has that too. Highly recommended. -- BAT

#### NEBULA WINNERS TWELVE

Edited by Gordon R. Dickson  
(Harper and Row, 1978, 242pp)

The awarding of the 1976 Nebula Awards was, to put it bluntly, a step backward for sf. By all means read *Nebula Award Stories 8* (excellent stories by Ellison and Anderson); 9 (Martin, Ellison, and Tiptree); 10 (Zelazny, Grant, and Silverberg); and 11 (Zelazny, Reamy, and Haldeman); but do not waste your time with 12. Of the aforementioned names Grant, Tiptree, and Haldeman reappear in *Nebula Winners Twelve* but they are so unrecognisable.

The book begins with an unenlightening, predictable introduction by Dickson which suggests he should stick to novels. The first story, C.L. Grant's *A Crown of Shadows*, is a Nebula winner with a mundane plot and predictable ending. The style is the only thing that lifts it into the Nebula candidates category, but a winner?

Don't bother reading *Breath's a Ware That Will Not Keep* by newcomer Thomas F. Monteleone. The story has nothing: no plot, no characterisation and certainly should never have been a candidate for any award.

Next we have Joe Haldeman's *Tricentennial* which doesn't go anywhere or say anything new. Is this the author who gave us *The Forever War*.

John Varley's *In The Bowl* is next and surely we are sick of stories about organbanks and the harsh

surface of Mars. Oh yes, we also get a precocious girl and her pet otter to keep the hero company in his search for stones. Yawn!

Budrys and Gunn say nothing that hasn't already been said about it in their essays.

Then finally we have a story worth reading and deserving of a Nebula. For as much as I dislike Isaac Asimov's writing, full marks to him for his *The Bicentennial Man*, which is about a robot that becomes more and more human. Asimov is in his element here -- the story is well written and the only thing that shines in the book.

James Tiptree Jr., after so much early promise, has written a load of rubbish with Houston, Houston, Do You Read? Mix the Nebula winner *When It Changed* by Joanna Russ with one time warp and you have Tiptree's contribution. A terrible story.

If these were the best stories published in 1976 all I can say is 'HELP!' — MGH

**GET OFF THE UNICORN — Anne McCaffrey**  
(Corgi, 1979, 310pp, \$4.95)

This is the first collection of McCaffrey short stories and will no doubt be snapped up by all her fans. They'll find a varied collection, some related to her series and famous novels, and some not. Overall it is one of the better collections I've read in recent years, at least if one allows for the slightly juvenile (not a negative word) or cute stories included.

*Lady in the Tower* and *A Meeting of Minds* are both good treatments of the special problems of special people, in this case those with parapsychic powers of an interplanetary kind.

*Daughter* has the integrity of a 'small town' sensitivity, even if the small town is not exactly that, nor the time very close to the present. *Dull Drums*, a follow-up, is a bit too pat, although it was probably ideal for its original market.

*Changeling*, like *Daughter*, has some convincing interaction between characters, their words and actions hinting at motives without the author having to explain. McCaffrey's introductions to the three stories are interesting.

*Weather on Welladay*, written to a prescription, is a bit thin but okay. *The Thorns of Bareri* is a bit clever, also written to a prescribed style, but with plenty of good humour. *Horse from a Different Sea* is also clever and jokey, but more of a chuckle than a story.

*The Great Canine Chorus* has some rather chilling moments but is perhaps a little overstated, especially the rather Christian moral ending. *Finder's Keeper* and *The Smallest Dragonbay* are both juveniles, the first quite good and the second related to the *Pern* books.

*A Proper Santa Claus* is rather chilling also, not least because it epitomises the way a school system ravages children's creativity.

*Apple and Honeymoon*, both long stories, round out the collection nicely, the first about how parapsychics overcome enormous resistance, the second about another favourite, Helva.

An entertaining showcase of this author's considerable talents. — BAT

**THE TWO FACES OF TOMORROW**

James P. Hogan  
(Del Rey, 1979, 390pp, \$2.95)  
Cover Art by Darrell Sweet

James Hogan is rapidly developing a style, present in his four books to date. This is his latest and it describes the problems present in having a rational, non-thinking computer in control of the world information network. The computer scientists in the book are trying to get a computer to learn 'common sense'.

The test location is a space station (Janus) totally in the control of the test computer (Spartacus). The experiment is to attack the computer by turning off various components and to see if it (a) notices; (b) defends; (c) attacks; (d) stops them from ever being able to turn it off. In the satellite there are only two power sources (solar panels and a fusion reactor), while the Earth network has a large number of power sources under the control of the current system. The conflict takes over half the book and progresses well. The ending you have to discover for yourself.

The only fault in this book is the same as his earlier books. He spends a lot of the beginning of the book filling in all the details as characters talk to each other. This can get a little tedious and the reader begins to suspect that the only reason for the presence of female characters is so that the males can tell them why they are wrong in guessing

Hogan is employed by DEC as a consultant and in this book he makes good use of his computer background. All the right buzz words are present and they actually mean something! The machines and programs behave exactly as they should.

Highly recommended. — BWF



Collating help on Issue 35/36 was provided by Kath Alber, Jim Storey, Leonie Ryan & Vicki Robinson.

## 16 REVIEWS...

### THE PARADOX OF THE SETS

Brian Stableford

DAW, 1979, 176pp, US\$1.75

Lynne Holdom sent me this book and I'm glad she did. **THE PARADOX OF THE SETS** is the sixth and final volume in the chronicles of the Daedalus Mission. Each book has taken the mercy-ship Daedalus to a different colony world of Earth. Each book has concentrated on the solution by the Mission Personnel of the problems and enigmas of the colonies.

The first three books I reviewed in Nm 29/30. They are: **THE FLORIANS**, **CRITICAL THRESHOLD** and **WILDEBLOOD'S EMPIRE**. In my opinion these follow an upward slope of quality. However, the next two -- **THE CITY OF THE SUN** and **BALANCE OF POWER** (both reviewed in Nm 32) -- lost this initial impetus. 4 failed because Stableford did not carry through with the idea to the necessary extent, while 5 failed because it departed from the biological theme around which the series is built.

In this final book, the Daedalus crashlands on the final world in its itinerary Geb. Geb looks to be the most successful colony yet -- the colonists have a technology, and have spread all over the planet. They are interested, for their own reasons, in meeting with Daedalus.

However, Geb is also inhabited -- by the very humanoid creatures called Set. While definitely smarter than any ape or other animal, the Set show absolutely no sign of being truly intelligent. They do not make any but the simplest tools. In fact, the colonists use them as the perfect slaves: the Set are truly the perfect (well, almost) slave population.

The major impact of the book on first reading

# BSFA

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- A body comprised of writers, publishers and readers of science fiction.
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18 Gordon Terrace, Blantyre,  
Scotland G72 9NA, United Kingdom.

comes from the plot, so I won't detail it systematically here. Suffice that it is crisp, fast-moving, and remarkably clean -- no loose ends, no dubious logic. Stableford has taken a lot of care over this capstone to the series, and it shows.

As usual, Stableford takes the opportunity every now and then to have his characters philosophise a bit: to be precise, in exactly three places he introduced large hunks that I noticed (start p33; start 75; start 157. I don't count the epilogue, which inevitably had to clear up the matters raised by the prologue on FLORIANS). Usually where the action had slowed a little and a change of pace was called for.

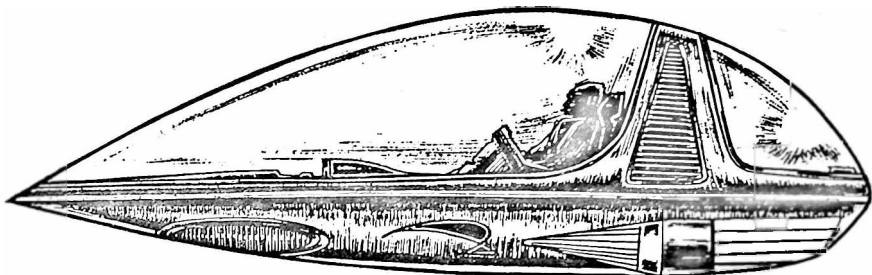
Stableford also has a predilection for apt names. In Egyptian lore, Set (he tells us) was the god whose head represented a mythical, made-up animal. Rather a coincidence the bearing this has on the case of the Set themselves. Too much.

Then, the standing between the attitude of the Set to maltreatment ("you can kill them but you can't force them") and the attitude of the neo-Christians on Earth cannot be an accidental juxtaposition of reactions to coercion. The neoChristians are pacifists who respond to coercion by passive nonco-operation. The Set just leave.



As usual, first impressions turn out inaccurate or misleading in this book. Stableford takes pains to avoid creating stereotypes.

Overall, this book returns to the solid bio-sf premise of the series as a whole. In addition to the major and minor biological puzzles in the book, there is the skilled working-in of the solution to the major problems raised in the first part of **THE FLORIANS**. This incorporation is so effective that deletion of the series portion would wreck the novel's integrity, and vice-versa. The series can thus now be regarded as an extended novel. At the beginning there is doubt as to the value of space exploration. At the end, the doubt is resolved. In the epilogue, as in the prologue, the payoff between Alex Alexander and his son Paul is a micro-scale reproduction of the tipping of events on Earth.



It really is hard to analyse this book effectively without spilling all the beans. Suffice that there is little fat, and no wasted space, in it. Where action slows, the characters expand to fill in and attempt to resolve the puzzles. In reading, ignore nothing.

Oh, one minor quibble. In one or two places Stableford artificially creates suspense, badly, by withholding from us data that the character has. The most glaring example I spotted is the skull Alexander breaks from a stalagmite in a cave. He looks at the skull (we are not told where he looks) and immediately realises the skull is proof of an intelligent, space-faring species that landed on Geh in the past. What he spotted is kept from us, and there are insufficient clues to guess, for several pages. If the book had just told us that he was holding the skull upside-down at the time, as well as the one item it did tell us (namely that the lower jaw stayed embedded in the broken stalagmite), it would have been possible to guess. But Stableford withheld that vital clue, adding to suspense but also devaluing that suspense by cheating.

Overall, a most satisfying read. A most satisfying finale for the series. And a most satisfactory resolution to everything. With PARADOX in hand, I can look with more aplomb at THE CITY OF THE SUN and BALANCE OF POWER. They are momentary lapses, compensated for well enough by PARADOX's success.

Very highly recommended reading. — GRH

# LOCUS

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

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

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

\$13.50/12 seamail; \$21 airmail -- individuals.

\$15/12 seamail; \$22.50 airmail -- institutions.

PO Box 3938, San Francisco, CA 94119, U.S.A.

Ratings of Daedalus books on a scale of 1-10, with 10 = PARADOX:

THE FLORIANOS -- 6; CRITICAL THRESHOLD -- 7; WILDBLOOD'S EMPIRE -- 9; CITY OF THE SUN -- 5; BALANCE OF POWER -- 5; THE PARADOX OF THE SETS -- 10. (I don't like that title. No sex-appeal. Even "Paradox of Set" or somesuch would be preferable!) — GRH

THE PRIESTS OF PSI -- Frank Herbert  
(Gollancz, 1980, 200pp, \$16.95)

Regular readers will know by now that I'm fairly keen on Herbert's writing, so I grabbed this collection the minute it came in the door. I have to report it is a bit of a disappointment, but there are qualifiers.

The title story is the longest, and very good, but as it is a section of THE GODMAKERS (see Noumenon 34, p23), which I'd read recently, it lacked the potential impact.

The first story, Try to Remember, another longer one, is a bit dated and wooden, but is a marvelous idea and well developed. Old Rambling House is very short and very thin.

Murder Will In, the most recent story (1970 -- the others date from 1958-62), is weird and jaunty, a grab-bag of ideas and problems, held together with Herbert's top-flight narrative style.

Mindfield brought to the surface a problem many others have complained of but which I've not been bothered with before -- the characters are unbelievably clever and the plot is too involved for its own good. I didn't much care what happened to the characters, and the resolution was almost unimportant.

So, three good longer tales plus one short and one longer dud -- up to you, readers. — BAT

THE MAGIC GOES AWAY -- Larry Niven  
(Ace, 1979, 210pp, \$3.50)

Cover art by Boris Vallejo.

Interior art by Esteban Maroto.

Yes . . . um . . . well, it went a long way away. This is apparently the summation of the Warlock series (according to a tedious, debatable and obsequious afterword by Sandra Miesel) and I failed to find any of the interest or wit Miesel speaks of. The story is drab, the characters mere sketches,

## 18 REVIEWS...

the dialogue stilted. The only drama is melodrama. the only magic is contrived and not very convincing.

Many of the interior illustrations by Esteban Maroto are very good -- the only complaint is the haphazard way they are slotted into the text, some in the relevant place, some not.

The underlying moral of Niven's tale is very laudable but he wrings it so dry this reader was antagonised by the apparent stupidity, rather than "given pause for thought". — BAT

**VECTORS** -- Charles Sheffield  
(Ace, 1979, 430pp, \$3.70)  
Cover Art by Attila Heja

This book is my first meeting with the writer, although he has published two other books (see reviews in *Noumenon* 34). The book is a collection of his short stories and they come from various sources. Each story is followed by a few of the author's thoughts; they make interesting, although light reading after the meat of the story.

Sheffield is a master of the hard science story. He also has a sense of humour akin to Asimov (although I hope nobody has a sense of humour the same as Asimov). There are puns (eg *Killing Vector*) and crazy scientific ideas (thermodynamic dieting). Everything described is plausible, and yet he doesn't try to bog the reader down with needless details.

The stories in this collection fall into four main categories: business stories about the corporations of tomorrow; the escapades of Waldo Burmeister; the *Beanstalk* stories; and others.

The others include a tale about Charles Darwin's grandfather, another about an engineer in ancient Persia, the *Killing Vector* story about a space drive based on (around) black holes, one about children in a space station, and a cyrogenic love story.

The first business story is about *Fixed Price War* and describes how the military corporations have taken over all the functions of war, not just the supply function. These corporations bid for the war contract, and one firm has been getting them all. Competitors wonder why. Very interesting development. The other business story proposes technological telepathy.

Waldo Burmeister is a clumsy character who gets involved in several adventures; such things as saving the world president by dropping him into a sewer! Light-hearted and amusing.

The *beanstalk* is an elevator to space. Sheffield suggests that this is the best way to get out of our gravity well once we get the notion of reaction mass out of our minds. There is also an essay on how to build a *beanstalk*. The only (hah!) catch is the material to build it out of.

This is a very interesting collection of good stories. The writer may become the Asimov or Clarke of the future if he keeps this sort of thing going. BWF

**BARLOWE'S GUIDE TO EXTRA-TERRESTRIALS**  
Wayne Barlowe & Ian Summers  
(Workman, 1979, 150pp, 10x7", \$7.95)  
from Workman Publishing, New York, USA.  
(Methuen, 1980, 150pp, 10x7", \$11.95)  
from Methuen Australia, per Assoc. Book Publishers (NZ) Ltd.

Subtitled "Great Aliens from Science Fiction Literature", this is a must for all true fan.

You'll find a huge array of marvelously drawn aliens, skillfully and faithfully presented in living colour, with special characteristics highlighted in detail drawings, and with a summary of essential physical and cultural details.

You'll find: James Blish's *Lithian*, Jack Vance's *Dirdir* and *Pnume*, Le Guin's *Athshean*, Herbert's *Gowachin* and *Guild Steersman*, Niven's *Puppeteer* and *Thrint*, Anthony's *Polarian*, Farmer's *Mother*, Clement's *Mesklinite*, Lem's *Solaris*, Clarke's *Overlord* ... to name just a few!



An *Ishtarion* (from Poul Anderson's *Fire Time*).

And you'll also find 30 pages of preparatory sketches and details taken from Barlowe's sketchbook.

A marvelous idea, masterful renderings, and a beautiful production make this one of the leading artbooks of the field. — BAT



A *Sulidor* (from Silvarberg's *Downward to Earth*).

**WONDERWORKS - Science Fiction & Fantasy**  
Art by Michael Whelan  
Edited by Polly & Kelly Freas  
(Donning/Starblaze, 1979, 120pp, 11x8½", \$Aust  
11.95).

*Review copy supplied by Feffer and Simons, Inc.,  
publishers representatives, for Tudor Distributors,  
Australia.*

We have mentioned many lovely sf art books in the pages of *Noumenon* and this is another essential buy for the enthusiast.

Whelan has risen in prominence from a promising cover artist in 1974 to an outstanding one by 1977! His work has often leapt out from the mass of covers seen each month at the "Noumenon Office" and many landmarks are included in this collection; from the warm Little Fuzzies for H. Beam Piper's books, right through to the vivid covers for McCaffrey's *Dragonriders of Pern* series.



Illustration for *Under The Green Star's Spell* by Lin Carter (Daw Books, 1976).

The book is presented in six sections, following an enthusiastic Editors' Note plus an informative Foreword by Whelan.

Section 1, Science Fiction, begins with an introduction by Poul Anderson praising Whelan greatly, not least for the perfectly evocative covers for some of Anderson's work. Also of note are the cover artworks for Simak's *TIME AND AGAIN*, Sabers' *BROTHER ASSASSIN*, Bradley's *THE BLOODY SUN*, and a sample cover for Time

magazine. All show skills with anatomy, the faithfulness to the books, and an impressively creative composition.

Section 2, *Sword & Sorcery*, begins with an introduction by Michael Moorcock praising Whelan greatly, not least for the best ever covers for some of Moorcock's books. The artworks for Moorcock's *THE KING OF THE DEAD* and *SAILOR ON TIT-SFAS OF FATE* have always stood out as refreshingly imaginative pieces which, nevertheless, adhere to the demands of their market. Leiber's *SWORDS AND ICE MAGIC* artwork is also excellent. All show believably strong heroes and not heavily over-muscled barbarian types.

Section 3, *Romantic Fantasy*, has an introduction by Anne McCaffrey praising Whelan greatly, not least for the magnificent illustrations of her dragon books. Piers Anthony's *A SPELL FOR CHAMELEON* artwork is also a wonder to behold - the elegant composition, the subtle use of contrasting colourings, the suggested menace.

Section 4, *Horror*, has an introduction by Gerald Page, editor of recent *Year's Best Horror Stories* collections, praising Whelan greatly.

Heroines, section 5, has an introduction by C.J. Cherryh, who perhaps sums up best the remarkable ability of Whelan to provide an artist's vision which, so often, captures and shares the writer's vision. The organic, magic, sensual and symbolic artwork for Pserchia's *EARTHCHILD* and the free, expansive cover for Foster's *THE GAMEPLAYERS OF ZAN* (painted to rigid requirements!), again highlight Whelan's considerable imaginative talents.

Section 6, *Aliens*, with an introduction by Alan Dean Foster praising, among other things, the wonderfully enigmatic cover for *WITH FRIENDS LIKE THESE*, includes the three superb Piper Fuzzy cover artworks and the not dissimilar work for Bradley's *THE PLANET SAVERS* (which really went through the mill!).

Whelan has made a tremendous impact on sf cover illustrations, and unlike the repetitive flash-and-technique of some other recent whiz-kids, has tremendous skills and enormous potential to call on.

Two further points. The large size of the reproductions and the perhaps closer-to-original colours add greatly to some paintings when compared with the paperback publication. And the many sketches, some preliminary to the main works, show a few other facets of Whelan's abilities.

In all - more power to Whelan's elbow. — BAT

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#### **THE RIDDLE MASTER OF HED HEIR OF SEA AND FIRE HARPIST IN THE WIND**

— Patricia McKillip  
(Futura, 1979, \$3.95 each)  
Cover artworks uncredited.

This is just a brief notice to draw your attention to the paperback editions of this very fine trilogy (reviewed in *Noumenon* 34 by BAT). As an aside, the cover art is quite appropriate for the content.

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# PUBLISHING INFORMATION

SF & RELATED BOOKS PUBLISHED IN NEW ZEALAND - MARCH & APRIL 1980

Listed in order under their NZ publishers and distributors

## Associated Book Publishers (NZ) Ltd:

**BARLOWE'S GUIDE TO EXTRATERRESTRIALS** Wayne Barlowe & Ian Summers (Melhuon \$11.95)  
First Australasian edition 10x7 inch paperback

**David Bateman Ltd:** *Batemans have taken over paperback houses previously distributed by Beckett Sterling*

**HASAN** Piers Anthony (Dell \$3.50): New edition, cover art by Enrich, interior illustrations by Stephen Fabian reprinted by arrangement with the Borgo Press.

**THIEVES' WORLD** Edited by Robert Asprin (Ace \$2.95): First edition, anthology of linked stories by various 'name' authors; cover art by Rowena Morrill.

**THE MAGIC GOES AWAY** Larry Niven (Ace \$3.50): New edition; cover art by Boris Vallejo; numerous interior illustrations by Esteban Maroto.

**THE ENDLESS FRONTIER** Edited by Jerry Pournelle (Ace \$3.50): First edition; anthology; "fact and fiction about man's ultimate destiny".

**PHASE TWO** - Walt & Leigh Richmond (Ace \$2.95): First edition, cover art by Walter Velez.

**VECTORS** Charles Sheffield (Ace \$3.50): First edition; collection; cover art by Atilla Heja.

**DESTINIES Vol 1 No 2** Edited by James Baen (Ace \$3.50): Reissue; paperback magazine.

**Wm Collins (NZ) Ltd:** none edited.

**Gordon & Gatch (NZ) Ltd:** no details received by deadline after an organisational mix-up.

**Hodder & Stoughton Ltd:** no details received before deadline after a system breakdown.

## Hutchinson Group (NZ) Ltd:

**MOTHER LINES** - Suzy McKee Charnas (Gollancz \$16.75): First British edition.

**ASCENDANCIES** D G Compton (Goll. \$18.15): First edition.

**SIGHT OF PROTEUS** Charles Sheffield (S&J \$19.40): First British edition.

**TIME OF THE FOURTH HORSEMAN** - Chelsea Quinn Yarbro (S&J \$18.15): First British edition.

**WHEELS WITHIN WHEELS** F Paul Wilson (S&J \$18.15): First British edition.

## Penguin Books:

**FIFTH PLANET** Fred & Geoffrey Hoyle (Pen. \$3.25): Reprint; cover art by Adrian Chesterman.

**SEARCH THE SKY** Pohl & Kornbluth (Pen. \$3.25): Reprint; cover art by Chesterman.

**APEMAN, SPACEMAN** Edited by Leon Stover & Harry Harrison (Pen. \$4.95): Reprint; cover Chesterman.

**ROADSIDE PICNIC** Arkady & Boris Strugatsky (Pen. \$3.25): New edition; cover art by Chesterman.

**THE CHRYSALIDS** John Wyndham (Pen. \$3.25): Reprint; cover art by Peter Lord.

**CONSIDER HER WAYS** and Others John Wyndham (Pen. \$3.25). Reprint, collection; cover art by Lord.

## Wholesale Book Distributors:

**A CAT OF SILVERY HUE** - Robert Adams (Signet \$2.95): First edition; cover art uncredited.

**THE WORLDWRECKERS** - Marion Zimmer Bradley (Arrow \$3.95): First British edition; a Darkover novel; cover art by Melvyn.

**NERVES** - Lester del Rey (Del Rey \$2.25): Reprint; cover art by Don Brautigan.

**EYE IN THE SKY** - Philip K Dick (Arrow \$3.95): Reprint; cover art uncredited.

**THE END OF THE MATTER** Alan Dean Foster (NEL \$3.95): First British edition; cover art by Tim White.

**THE PAST THROUGH TOMORROW Vol 2** - Robert Heinlein (NEL \$6.50): New edition; collection; White.

**THE DOSADI EXPERIMENT** - Frank Herbert (Futura \$3.90): First British paper edition; cover uncredited.

**THE TWO FACES OF TOMORROW** - James Hogan (D/R \$2.95): First edition; cover art by Darrel Sweet.

**GATHER, DARKNESS!** - Fritz Leiber (NEL \$3.95): New edition; cover art by Tim White.

**THE RIDDLE MASTER OF HED + HEIR OF SEA AND FIRE + HARPIS IN THE WIND** all Patricia McKillip (Futura \$3.95 ea): First British paper editions, cover artworks uncredited.

**THE GOLDEN BARGE** Michael Moorcock (Savoy \$4.95): First edition; 8x5½ inch paperback; very high quality cover reproduction of Gustave Moreau artwork; interior illustrations by James Cawthorn.

**LEGENDS FROM THE END OF TIME** - Michael Moorcock (Star \$3.95): First British paper edition; coll.

**BIBBLINGS** - Barbara Paul (Signet \$2.95): First edition; cover art by Paul Stinson.

**DYING INSIDE** - Robert Silverberg (NEL \$3.95): New edition, cover art by Tim White.

**JACK OF SWORDS** - E C Tubb (Arrow \$3.75): First edition; Dumarest saga #14, cover art uncredited.

**TITAN** - John Varley (Futura \$4.95): First British paper edition; cover art uncredited.

## Feffer and Simons Inc: (Sydney, Australia)

**WONDERWORKS: Science Fiction and Fantasy Art** Michael Whelan (Starblaze/Donning \$11.95A): First edition; 11x8½ inch paperback; full colour reproductions of Whelan's art, plus text by 'name' authors.