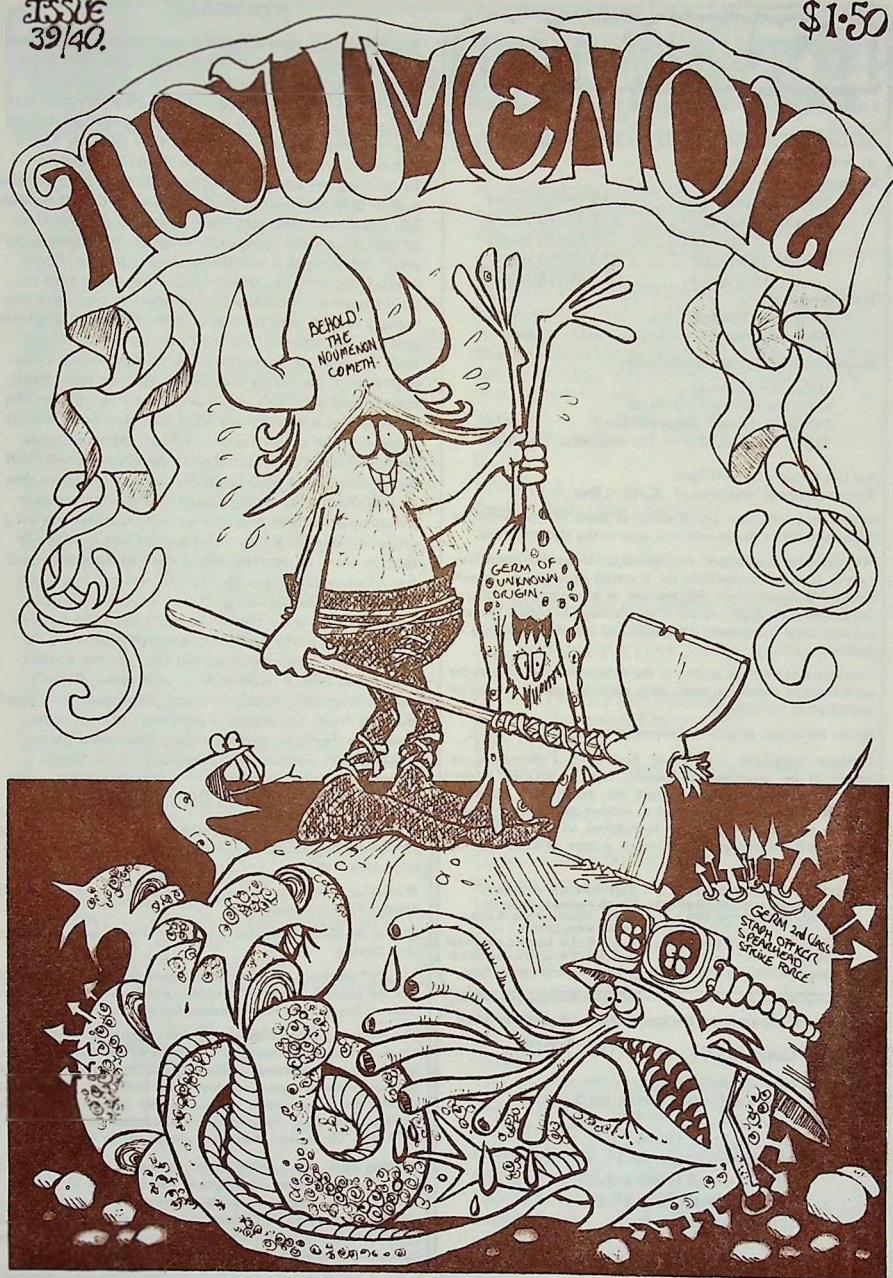


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39/40

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# NOUMENON

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Linda Albritton (USA): p 6.

Jim McQuade (USA): p 9.

Jim Storey (NZ): pp 11, 14, 17, 18.

Mike Pownall (NZ): p 12.

Tom Cardy (NZ): p 19.

Crankshaft (NZ): p 21.

John Playford (Aust): p 26.

Colin Wilson (headings): pp 8, 22.

## EDITORIAL

The return... and it wasn't even *gafia*! It was, however, just about how Jim Storey describes it. Even though I'm obviously not going to go through a long list of reasons (Excuses? I don't need excuses! I've got reasons!) for this issue being ever so slightly late (mainly because Kath won't let me. No, that's not really true either), I feel obliged to mention (in passing, of course) that Nm 38 (finishing touches put to it in early July; print, collate and post by July 18) came together very nicely, and so did the start of this issue (late July/early August: substantial pre-production work completed; organising for Anne McCaffrey trip), so much so that we were sure we could have our holiday (come now! It was only two measly weeks, and then it was the first for 3½ years) and get this issue in the mail prior to Anne's visit (last 2 weeks of August: in the South Island; early September: finishing touches to Anne's tour, print, collate and post this issue) and that even the totally unexpected necessity for BAT to stand for Council again (by the second week in September we were doing 18-hour days, what with catching up on *Gulf News*, doing the unexpectedly very large issues due to the election campaign, and doing our own campaigning as well as preparing election brochure on a crippling deadline schedule) would not hinder our resolve (nor, of course would the extravagance and fun of entertaining such a noble and genteel guest with such sober habits as Anne would obviously have kept us away from our work benches either) even if something did delay us until after Anne's visit, when obviously it would be a simple matter to put the whole issue to bed, as it were, Brian's minor bout (oh, nothing really, just a wee four-week downer from the election campaign strain) with glandular fever notwithstanding (and even then Kath said it was measles, anyway). Love, 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

## AWARDS

### 1980 LOCUS POLL AWARDS

This year's poll drew 854 responses, slightly down on last year's 883. As usual there were more nomination ballots than the Hugo nominations (563) and the Nebula voting (214) combined.

The significant winners and points were:

<b>Science Fiction Novel</b>	
TITAN -- John Varley	503
JFM -- Frederik Pohl	202
THE FOUNTAINS OF PARADISE -- Clarke	192
STARDANCE -- Spider & Jeanne Robinson	177
ON WINGS OF SONG -- Tom Disch	135

<b>Fantasy Novel</b>	
HARPIST IN THE WIND -- McKillip	189
THE DEAD ZONE -- Stephen King	146
TALES OF NEVERYON -- Delany	113

<b>Novella</b>	
Enemy Mine -- Barry Longyear	172
Songhouse -- Orson Card	174
Palely Loitering -- Christopher Priest	150

<b>Novellette</b>	
Sandkings -- George Martin	203
Options -- John Varley	132
Fireflood -- Vonda McIntyre	118
Out There Where the Big Ships Go -- Cowper	97

<b>Short Story</b>	
The Way of Cross and Dragon -- Geo Martin	122
giANTS -- Edward Bryant	99

<b>Anthology</b>	
UNIVERSE 9 -- Terry Carr, editor	143
BEST OF NEW DIMENSIONS -- Silverberg, ed	118
BEST SF OF YEAR 8 -- Terry Carr, ed	93
AMAZONS! -- Jessica Salmonson, ed	90

<b>Art or Illustrated Book</b>	
BARLOWE'S GUIDE TO EXTRATERRESTRIALS -- Barlowe & Summers	189
NECRONOMICON -- H R Giger	87
ALIEN LANDSCAPES -- Holdstock & Edwards	80

<b>Single Author Collection</b>	
CONVERGENT SERIES -- Larry Niven	140
EYES OF AMBER -- Joan Vinge	138
THE STARS ARE THE STYX -- Sturgeon	108

<b>Magazine</b>	
F&SF	348
Locus	289
Analog	241
Isaac Asimov's	233
Omm	213

<b>Non-Fiction</b>	
THE SF ENCYCLOPEDIA -- Nicholls	331
IN MEMORY YET GREEN -- Asimov	184

(Full details are, of course, available from Locus, including informed commentary. Locus is essential for serious readers/fen. See ad for address, etc.)

### HUGO WINNERS

The 1980 Hugo Award winners, for work first published in 1979, were announced and presented at NoreasCon Two on August 31. A record 1788 valid Hugo ballots were received. (Nebula winners and a full list of Hugo nominations and publication details appeared in Nm 37, p 3).

### NOVEL

THE FOUNTAINS OF PARADISE -- Arthur C Clarke.

### NOVELLA

Enemy Mine -- Barry Longyear

### NOVELETTE

Sandkings -- George Martin

### SHORT STORY

The Way of Cross and Dragon -- George Martin.

### NON-FICTION BOOK

THE SCIENCE FICTION ENCYCLOPEDIA -- Edited by Peter Nichols

### DRAMATIC PRESENTATION

ALIEN -- Twentieth Century Fox

### PRO EDITOR

George Seithers -- Isaac Asimov's SF Magazine

### PRO ARTIST

Michael Whelan

### FAN ARTIST

Alexis Gilliland

### FANZINE

Locus -- Charlie Brown

### FAN WRITER

Bob Shaw

### NON-HUGO AWARDS

John W Campbell Award for best new writer -- Barry Longyear; the Gandalf Award for life's work to fantasy -- Ray Bradbury.

### BRITISH AWARDS

The 1980 Awards, chosen by members of the BSFA and AlbaCon, were:

### NOVEL

THE UNLIMITED DREAM COMPANY -- J G Ballard (Cape)

### SHORT FICTION

Palely Loitering -- Christopher Priest (F&SF Jan 79)

### MEDIA PRESENTATION

THE HITCHHIKER'S GUIDE TO THE GALAXY -- record album

### ARTIST

Jim Burns

## 4 QUIDNUNCS...

### JOHN W CAMPBELL MEMORIAL AWARD

Not to be confused with the Hugo-related award for best new writer, the Memorial Award is chosen by a committee for the best novel. Current committee is James Gunn, Tom Shippey, Brian Aldiss, Harry Harrison, Sam Lundwall, Willis McNelly, and Robert Scholes. The 1980 results were:

ON WINGS OF SONG -- Thomas Disch

2. ENGINE SUMMER -- John Crowley

3. THE UNLIMITED DREAM COMPANY -- J G Ballard

### FILM AWARDS

The 1980 Awards, given by the Science Fiction, Fantasy and Horror Academy, included

Best SF Film: ALIEN

Best Fantasy Film: THE MUPPET MOVIE

Best Horror Film: DRACULA

Best Actor: George Hamilton; LOVE AT FIRST BITE

Best Actress: Mary Steenburgen; TIME AFTER TIME

Best Supporting Actor: Arte Johnson; LOVE AT FIRST BITE

Best Supporting Actress: Veronica Cartwright; ALIEN

### NEBULA AWARD STORIES 15

Frank Herbert is editing the fifteenth annual Nebula anthology of leading short fiction. The following stories will be included:

giANTS -- Edward Bryant

Unaccompanied Sonata -- Orson Scott Card

Camps -- Jack Dann

Enemy Mine -- Barry Longyear

Sandkings -- George Martin

The Extraordinary Voyages of Amelie Bertrand -- Joanna Russ

We Have Met the Mainstream -- Ben Bova (article)

The Straining Your Eyes Through Viewscreen Blues -- Vonda McIntyre (article)

### STARBLAZE NEWS

Starblaze Books has named science fiction author and editor Hank Stine to replace out-going editor-in-chief and illustrator Kelly Freas. Starblaze is the science fiction and fantasy trade paperback imprint of Donning Co., publishers with headquarters in Virginia Beach, VA.

A long time SF fan and critic, Hank Stine first achieved prominence in the field with the publication of his debut novel SEASON OF THE WITCH, a controversial *cause celebre* which introduced new erotic overtones into the genre. The author of numerous stories and articles -- in a variety of publications from *The Rolling Stone* to *Amazing Stories* he has also written novelizations of such science fiction television shows and movies as *III: PRISONER*.

Meanwhile, Starblaze went to press with a second printing of *WONDERWORKS* award-winning science fiction and fantasy art by illustrator Michael Whelan (reviewed in Nm 37, p 19). \*

### SUSAN WOOD DIES

A copy of a clipping from a Vancouver newspaper, dated November 14, 1980, was enclosed with an air-mailed fanzine, reporting that Susan Wood was found dead in her apartment on November 12. The report said no foul play is suspected but that the apparently unnatural death is under investigation by the Vancouver coroner's office.

Susan, 32, was an assistant professor at the University of British Columbia, but has an international reputation as a leading fan. She won three Hugo Awards for writing and editing, and recently completed a book about Ursula Le Guin. \*

### PROZINES TUMBLE

Galaxy, recently bought by Vincent McCaffrey, publisher of *Galileo*, is probably finished, along with *Galileo* (which did not appear at all in 1980). The McCaffrey Galaxy had one issue, but all copies were not mailed due to lack of funds.

Fantastic, long-ailing companion of *Amazing*, has been merged with *Amazing* and the resulting *Amazing Science Fiction Stories* will be published monthly.

### STRIP NEWS

Ted White, editor for just over a year, has been released by *Heavy Metal*. White said there was no quarrel, just a difference of view over the direction he was taking the magazine. He dropped the fiction and added columns on sf, movies, comics, and music. Some of White's ideas and projects will be continued, however, and he may act as a "contributing editor".

NZ's cometezine *Strips* finally got out issue 14 recently after delays when some Joe Wylie work was pinched from a car. 14, with 3 colour cover, included a news column from Rollo Treadway in London, a special section on Australian comix, plus the usual strips and columns (75 cents from PO Box 2896, Auckland, NZ).

NZ's Captain Sunshine comic project appears to have collapsed, although Colin Wilson completed all the artwork for issue 2 before he left for overseas experience.

Marvel's attempt to capture some of the *Heavy Metal* market, *Epic Illustrated*, didn't appear too promising as of issue 2, but issue 3 shows an improvement in artwork and production. \*

### MINIATURES

Terry Carr's annual anthology, *BEST SCIENCE FICTION OF THE YEAR*, considered the leading best of the year title, has moved from Del Rey Books to Pocket Books. It has been expanded to 150,000 words from Del Rey's 125,000.

Both *Analog* and Isaac Asimov's *SF Magazine* will go to a four-weekly schedule in 1981, following the trend of many other successful general magazines.

Frank Herbert's new Dune novel, **THE GOD EMPEROR OF DUNE**, will be previewed in the January 1981 **Playboy**. It has been reported that Playboy beat a joint bid by Penthouse and Omni. Gollancz have bought the British hardcover rights.

Void Publications, run by Australia's Paul Collins, has changed name to Cory and Collins; Publishers and Literary Agents, following Rowena Cory becoming a partner.

Simon & Schuster and Pocket Books have announced Timescape, which will combine the hardcover and paperback sf books from the two companies under one imprint. \*

### DAVID WINS

David Harvey, frequent Nomenon contributor, won this year's national Mastermind tv quiz show, using **LORD OF THE RINGS** as his main specialist subject. He won travel to London for two, plus accommodation in London and expenses for some travel in England for 3 weeks.

Contestants choose two specialist subjects, David's being Lord of the Rings and the Wars of the Roses. David won his elimination round, scoring 17 with LotR, 14 with general knowledge. For the semi-final he couldn't use Wars of the Roses, so chose the Third Crusade with one month to research it fully.

He came second in the semi-final (16 points from Third Crusade, 9 in gen knowledge) and first two qualify for the final, so on he went.

David returned to LotR and really romped home, scoring 18 with LotR and 12 in gen know, a total of 30. The other three contestants only scored 13, 10 and 10 with their specialist subjects, and second place scored 25 total.

David said, "I passed on a number of questions I should have got as it could have taken too long to bring the answer forward. The secret is speed as well as accuracy."

The BBC have cancelled the International Section of the Mastermind series as the producer died recently, so David is 'spared' the strain of that, though he admits it would have been a challenge if nothing else. David and wife will take the opportunity to meet Christopher Tolkien and have a look at Oxford however, and may add a couple of weeks to the trip to pop over to Europe. The trip is planned for late April/early May.

Congratulations to David from all at Nomenon and we hope he has a good trip. \*

### NZ WRITING

Tom Cardy (137 Richardson St, Dunedin, NZ) wants people who may be interested in NZ's APA (AOTEARAPA) to drop him a line. They have 20 members so far and the joining fee is \$2.00. Requirements are 6 pages of original work per six months (3 bimonthly mailings). Full info is available from Tom.

A proposed new project for NZ writers is Themezine subtitled "The New Zealand Magazine of Amateur Science Fiction Stories." It will be offer-

ing payment for the best story selected by readers from each issue. Full details are available from PO Box 7345, Wellington South, NZ. \*

### AUCKLAND WINS BID

An Auckland group won the bid for 1981's NZ national sf con at WellCon B. A committee has been formed and the mainstays are Duncan Lucas (chairman), Sue Dickie (treasurer), Gordon Hicatt (secretary), Jeff Leddra (University liaison officer), and Martin Harvey (film organiser). Duncan is also the publicity and timetable co-ordinator.

NorCon will take place at the Auckland University student union buildings on Queen's Birthday weekend, May 29 - June 1, 1981. The contact address is PO Box 5651, Wellesley St, Auckland 1, NZ. \*

### CONVENTIONS

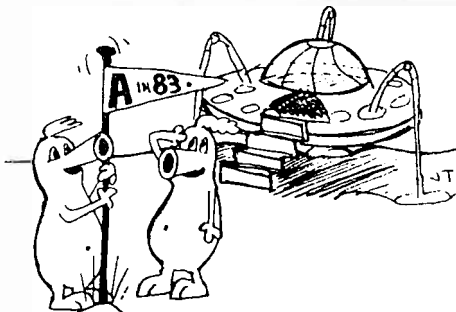
Advention 81: 20th National Australian. Queen's Birthday (June) 1981. Grosvenor Hotel, Adelaide. GoHs: Frank Herbert, John Foyster. \$12.50 att, \$7.40 supp. Contact Box 130, Marden, SA 5070, Australia.

NorCon: NZ's 3rd national sf con. Queen's Birthday weekend (May 29 - June 1) 1981. Auckland University student union buildings. \$15 attending, \$5 supporting (up to end of 1980); \$18 and \$7 thereafter. Contact Box 5651, Wellesley St, Auckland 1, NZ.

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.

"Brian, please put a notice in Nm requesting that all New Zealanders, well, all your readers, join Denvention 11 and vote for Australia for '83. Baltimore is a very strong opposing bid and we have our work cut out. I now estimate that we'll need about 500 votes from Australia and New Zealand. I realise that \$15 is no mean sum, but if fen don't join the con will go to Baltimore." — Jan Howard Finder

Australia in 83: Bid for the 41st WorldCon. A Bulletin is published quarterly, only available in Aust and NZ, and costs 4/\$3. Three Bulletins have been published so far. Contact Box A491, Sydney South, NSW 2000, Australia. Greg Hills is acting as NZ agent. \*



# ANNE McCAFFREY

## The Dragonwriter of Terra

Anne McCaffrey's visit to New Zealand in September was a rather fine affair, with visits to Auckland and Wellington and a bit of sight-seeing in-between for Anne.

After a bit of a relax, and dinner with Anne, Kath, Duncan, Lucas and myself, we repaired to the Intercontinental Ballroom for an informal talk by Anne. We had tried to keep the evening low-key, but I was surprised to see a slightly smaller audience than expected.

Anne soon put everyone at ease, however, and entertained and informed in a lively way, speaking on books, authors, fandom, dragons and Ireland, to name just a few main topics.

Question time revealed a few home truths about the publishing industry, notably re **DINOSAUR PLANET**.

The following morning, Saturday, Anne, Kath and I enjoyed the patter of a knowledgeable taxi-tour driver -- although damn near everything was "picturesque"! Then we flew to Waiheke on the amphibian, being slightly smaller than the trans-continental airplanes Anne is used to.

We spent a relaxing time on Waiheke with Anne, who opted for a home roast with noticeable speed, and on Sunday morning toured around the Island

to show it off a bit.

That afternoon we went by ferry back to Auckland and Kath escorted Anne to the airport for her trip to Wellington. Another informal small gathering that night and on Monday Anne did the rounds of bookshops and sights, plus a bit of interviewing.

Then it was up to Rotorua to get some idea of New Zealand's geological and cultural past, and on the next day through the Waitomo Caves and back to Auckland. My thanks to Duncan, Lucas for looking after Anne that evening, and to John Wickham of Gordon and Gotch for the following day (I was totally snowed under with the election campaign by then).

So after spending her final (sixth) day in New Zealand with John and his wife, Anne McCaffrey took a not very dragon-like ride out of Auckland airport, bound for the hot shores of America.

My thanks to Anne for agreeing to come to New Zealand, to Australia for their help, and to all in New Zealand, especially Duncan, Mervyn Barrett, John Wickham and Gordon and Gotch -- **BAT**

Anne McCaffrey, Dragonhold, Ireland. (7/11/80)

It is woefully remiss of me to be so long about my 'bread & butter' letters to New Zealanders, especially to you and Kath for providing me with such good company, different modes of transport, and a sense of 'home-coming' when I spotted One-Tree Hill from the bus on my way back from Lake Rotorua. I sincerely apologize but I appear to live constantly -- as the old Chinese curse says -- in 'interesting times'. The day after I got home, the winner of the 'Dragonsong' Art Contest from Boston arrived and the next day, Marion Zimmer Bradley's charming daughter, Dorothy appeared for two days. The next week Stephen R Donaldson and his bride were in Dublin for the promotion of **THE WOUNDED LAND** -- Steve lost his voice and, with great glee at seeing someone else in the catbird seat of having to sign book after book, I made like a secretary. No one (well, only two booksellers) really knew who I was in the throng. The following week Steve and Stephanie were back in Ireland for two days of R&R before going back to the States. Gigi has had her operation and is recovering in hospital -- and I think I am, too.

You were very good to see that my things got safely back to me via Duncan. I did the rounds of Auckland bookshops the next day with John Wickham and met his lovely wife. I'll be honest in saying that it was a relief to get on board the plane and start home. Hawaii greeted me with windless skies, too much sun, and I arrived in San Francisco's yearly heatwave so Ireland had never been more



I would like to address this convention on:  
"Anne McCaffrey, Myth or Legend?"

Anne McCaffrey, on the right, explains that while there are a great number of lumbering hairy twits within the ranks of fandom (for example, the one on the left), that is not adequate reason to stay away in droves and, anyway, some of them are quite nice (present company excepted). Photo by Gordon Hieatt (NZ)



welcome -- I'm not a sun person.

I have stored up in my mind for recall when needed some gorgeous memories and many, many beautiful people -- and some blushes, like me charging you two around Auckland to get a traveller's cheque cashed -- and the ex-volcano garden the taxi-driver showed us, and One-Tree Hill, and boulders casually plunked on their noses near the thermal lakes and hundreds of horses all wearing their New Zealand rugs in New Zealand. One of the landmarks, in my estimation, is the burial mountain of the Maoris -- the sites of the graves on the side being the rank of the chief there buried. And the glow worms of Waitomo, I knew I had a good reason for having 'glows' in the dragon books.

I haven't tackled the pile of fan mail -- or indeed more than the most urgent business correspondence. I have been writing and feel both the stimulation and energy to approach that task with enthusiasm. An enthusiasm which has been lacking in me for some time. I know it was regenerated by all the input of The Trip.

Please thank Duncan and all the group that welcomed me and shepherded me homewards.

*\*\* And thank you to Anne again, for taking time out of an obviously busy schedule to write to us and say such nice things \*\**

*†† Being a bit worried myself about the forthcoming visit, and how I would cope with a celebrity in the house, I thought what a good thing that Anne McCaffrey's daughter was accompanying her. I was therefore a little worried and concerned when Anne arrived without Gigi (who being unwell, had left Anne in Australia, to make her way back to*

*Ireland). But we perhaps had more opportunity to get to know Anne at a more intimate level than we otherwise would have done. The running around Auckland with minutes to spare for cashing the travellers cheques, and the grateful and relieved hug for Brian when safe back at the Hotel, showed her warmth and spontaneity very early in the visit. I really had a very good time with her, some lovely raves, with Anne's Dragonhold philosophy obviously a big part of her way of life. — Kath ††*

# BSFA

## THE BRITISH SCIENCE FICTION ASSOCIATION

- An organization designed to promote and advertise science fiction activities.
- A body comprised of writers, publishers and readers of science fiction.
- Which produces the critical journal, *Vector*, to which most sf authors have recently contributed -- including Ellison, Le Guin, Silverberg, etc.
- Which also produces *Matrix*, a newsletter (letters, informal articles, news, chat, etc), and *Tangent*, a quarterly amateur writer's magazine.
- Plus many other services and attractions.

Further information and application forms available from the Membership Secretary, Sandy Brown:  
18 Gordon Terrace, Blantyre,  
Scotland G72 9NA, United Kingdom.





Brian Aldiss, Oxford, England. (6/8/80)

It's kind of you to keep on sending me *Noumenon*, which I much appreciate and read from cover to cover. Issue 37 has just arrived, complete with a picture of Mervyn Barrett, which delighted my heart.

You want some news of expatriate New Zealanders? This week, I dined in Trinity College here in Oxford together with other guests, Bob Birchfield and his wife. Bob's a Kiwi. He and his wife recently did a tour of China and, like me, were bowled over by the experience. He is well-known in Oxford (and indeed in more primitive parts of the world), being the Editor-in-Chief of all the Oxford family of dictionaries. If you have any rare words, cropping up in sf for instance, you can send them to him c/o O.U.P.

Towards the end of this month (August), I'm flying out to Singapore to do my stuff at the Book Fair. It's the first time Singapore has ever invited a writer out, so perhaps they're getting more culturally oriented. The machiavellian hand behind the invitation is Dr Kirpal Singh, a lively and lovely man whom some of your readers may have encountered when he spent a sabbatical year at the University of Adelaide. I met Kirpal in Adelaide at the time of *Unicorn IV*. Unfortunately, I shall not have time to fly on to Australia (never mind NZ) after the Singapore operation.

I won't press my current address on you, since I may be moving again soon. Life's very hectic at present. I'm writing a three-volume novel entitled *HELLICONIA*, plus supporting *Encyclopaedia*, of which you may hear more one day.

*\*\* Thanks for taking the time to write Brian. I've just spent two weeks travelling around New Zealand's South Island and, on the way back up, dropped off in Wellington and passed on your regards to Mervyn. He is still hale and hearty and still barely a year over 30.*

*Yes, I remember having a meal (I think) with a group of people including Kirpal and found him a most charming man.*

*Best wishes from the colonies and I hope we'll see you out here again before too many years pass by. \*\**

Steve Falmestalk, NW 440 Windus St, Pullman, WA 99163, USA. (13/7/80)

*Noumenon* continues to improve, as it has since number 1 (Dear Ghu, is it really only that long? It doesn't seem like 4 years, it seems like forever!)

I think your reviews are pretty good (and I especially enjoyed the three-in-one review of *ALFEN*); but I miss the sf art and rock music columns. My favourite (or favourite, if you will) art is by Storey and Willoughby; that Willoughby is going to be well known someday if he keeps it up.

Your review of the *Starlog Yearbook* touched a chord deep in my heart: most of us who worked on the yearbook were disappointed, if not actually pissed-off by the time it came out. I'm sure Dave Truesdale gave you some of the details in his letter; let me tell you about the 'award' section, since that was my baby - I'd appreciate your passing this information along to your readers to set the record straight.

When Truesdale approached me about doing it for the Yearbook, I was determined to do it right - but they gave me a word length of about 2500 words to do it in. After much fighting, they agreed (O'Quinn & co. not Truesdale) to let me have as much space as I needed. I may also mention in passing that I was paid \$150 for the article, and I spent about \$120 on phone calls to verify my information (you might remember that I called you at one point) - I was not going to do a sloppy job!

Be that as it may, let me take your points one by one: first the explanatory portion of *all* the awards was cut somewhere between submission and publication... and the "Golden Scroll" awards starts on page 82 and finishes on page 83 *after* the TAFE & DUFF awards. I said nothing about the "Award of Merit" to *Starlog*.

Next: I didn't have anything to do with the photo section; I did write about both the Dittmars and the Balrogs. I can't find the original ms right now, but the whole award section was cut by about 50%. (And I regret that they didn't credit Dale Enzenbacher for the Galdalf)... what can one do? Let me emphasise that everybody who worked on that book, *with the notable exception* of the *Starlog* staffers, did so in good faith! Not even Dave Truesdale, who was supposed to be the editor, had control over what went into it. Blame Howard Zimmerman and Kerry O'Quinn. Dagnab it. I was proud of the award section *as written* - after publication, I wished I could disavow it!

Sour grapes? Perhaps. But I think something like that Yearbook reflects on anyone who is associated with it... and in a sense, it's a rip-off for that unsuspecting fan who plunks down \$4 US for it. Aw, shoot. Live and learn, I say.

By the way, your comments on the Peter Nicholls' *ENCYCLOPEDIA* are welcome in Pullman. I don't know whether you noticed, but my pal Jon Gustafson (who also wrote the art section in the Yearbook and in Brian Ash's *Visual Encyclopedia*) wrote almost all of the art and artist entries. And he's (rightly) proud of his involvement in the project. Well, Brian, got another column to do for *Amaz-*



ing, it's due in two days -- so I guess I'd better get to work on it. Thanks again for Noumenon, and keep up the good work.

*\*\* I'm glad you wrote to explain the background behind the dreaded Starlog Yearbook because, as you indicate, good people were involved and it did appear, even to an outsider, that Starlog rather than the writers must be at fault. A pity all round.*

*The sf art and music columns have had a very mixed reception. It seems like the proverbial 'you either love 'em or hate 'em and little inbetween' situation. Hopefully next issue will see the return of a survey of those fields, although in a different format. Glad to hear your opinion on the artists too -- obviously, I agree. \*\**



Marc Ortlieb, 70 Hamblynn Rd, Elizabeth Downs, S Aust, 5113. (14/9/80)

Thank muchly for the continual appearance of Nm in my post box. While it is a fanzine I get a lot of enjoyment and information from. I'm afraid it's not the sort of thing I'm good at replying to.

However, a thought on Tom Mum's article in issue 38. Academia has never been happy dealing with contemporary literature, and I feel that this lies at the centre of the problem science fiction has in being accepted as literature. In my opinion, the sf that rates as literature is a rather rare commodity. It exists in the Victorian novels of Wells, and perhaps in those of Verne (but there I'm not convinced). However, a large percentage of Post-Gernsback sf was pulp material, which was fine as far as adventure novels and stories went, but not too strong in literary merit. Sure, there were exceptions, and academia seems ready to admit those. Books such as BRAVE NEW WORLD, 1984, and DUNE come to mind. It is only recently, however, that sf of strong literary merit has been coming out of the woodwork, and it suffers a dual disadvantage, first in springing from a mass culture genre, and secondly from being contemporary.

David Bimler's review of THE HOT BLOODED DINOSAURS of course raises all sorts of interesting points, as I'm sure the book itself would do. However, the only thing it brings to mind at present is

Q: How do you get down off a Tyranosaurus rex?

A: Very carefully.

Sigh, not much of a letter from a beautiful issue, but what the hell.

David Bimler, Flat 8, Old Fire Station, Cuba Street, Palmerston North, NZ. (6/8/80)

You are reaching back into your archives a bit, printing that review from me of THE HOT BLOODED DINOSAUR. People, I wrote that back in the 7th form -- before my style matured, before I discovered certain gaps in my life later delightfully filled by Glenfiddich Whisky, before Greg Hills discovered beards -- and it is exceeding strange, but I still like the book. One of my flatmates was persuaded last week to buy his copy.

Its main thesis is no longer controversial: that's the main way I'd change the review now. The new image of dinosaurs, as warm-blooded and doubtless boon companions, is even creeping into the textbooks. Woo hoo!

The author, Adrian Desmond, has a new book published, THE APES REFLEXION. This comments on new ideas appearing about chimpanzees, gorillas et al; the flower of research you've noted yourself (teaching chimps "language" of sign or symbolic plastic geometrical casualties).

You review BARLOWE'S GUIDE TO EXTRATERRESTRIALS. And you like it! We art critics of Flat 8 didn't, dissatisfied with its illustrations. Through some subtle conspiracy of gaudy colour and contrast and detail, even the most spontaneously posed look like paintings of plastic models -- not real, flexible life-forms. The line drawings on the back few pages pleased us more.

Ah, and when you've read the original descriptions in print! I will concede that the Black Cloud looked not unlike a black cloud. But puppeteers: the author calls these graceful, and deerlike, where the painting closer resembles a brick on stilts than a deer. I reread DUNE to check Barlowe's idea of a Guild Steersman, and found them explicitly noted as of human descent -- though mutated to some extent, not as far as his flippers fish-beasts. And H.P. Lovecraft specifically and anatomically describes the five-fold symmetrical Old Ones. Lovecraft spares no details in his stories except when Nameless Horrors slither in. There is simply no excuse for the unrecognisable paintings we get (har unsuitable threats received through agents from Certain Forces among us, who like to keep their likenesses unknown).

GUIDE TO EXTRATERRESTRIALS would be the perfect investment, to show what lines to follow once Darth Vader and tinsel R2-D2s have lost their appeal with the kiddies, for the sf toy manufacturers. But I wouldn't buy it to look at.

**\*\* Yes that review has been pasted into about 3**

## 10 LETTERS...

issues of *Noumenon*, only to be removed for some (obviously fickle) design reason or other. Still, how else would we have heard of the ways in which you have matured!

David is far too hard on Barlowe, methinks, although curiously, I must say I agree with virtually all his observations.

David also wrote on a few things re *Futures/Alternatives*, due next issue. \*\*

Greg Hills, PO Box 11-205, Wellington, NZ.  
(21/7/80)

First up, herewith a (delayed) report. (\*\*Which appears elsewhere in the issue - BAT\*\*) Thought I already sent you one, as I found the carbons floating around. Alas, not. I may have cleaned up my address lists (I now have everything -- or most things -- on card), but the use of them still needs a little bit of practise.

Second up, Tanjent 11, to contain the Post-Convention Booklet as an insert, will be out very soon.

Third, Bruce Burn doth surely jest. We had plenty of in-groupishness, in the southern fanzines -- even Tanjent. It's not that fandom is now a sober affair, just that it has no need to be desperately 'fanily'. NZ fandom is now stronger and more firmly entrenched than it was at any time in the 50's, and the whole scene has changed radically both in NZ and worldwide. As anyone attending the two Cons held so far will know, however, this is more a metamorphosis than a loss for NZ. Take *Noumenon*. It has become less fannish as it proceeds away from its origins and as other zines have come along to fill the fannish area. Do the readers want a very close, intimate *Noumenon*, or a slightly colder but more useful one that serves a real need?

Oh, magnificent I, in the *Futures Alternatives* highlights again. (Pauses to preen). Sigh. Why is it always David Binler who, with lightning-like incision, points up the errors and simplifications and assumptions in my articles? Why can't someone else do it for once? It's a conspiracy, that's what.

Mervyn broke the idea of the McCaffrey visit at NASF's July meeting. Mixed reaction until he gave up waiting for estimates of what people were willing to pay and asked what they thought of \$3 or so. Whereupon the room . . . well, not exploded, but certainly convulsed -- with enthusiasm. I think everyone had visions of Con-like prices, instead of something not that much more expensive than a

normal NASF meeting and less expensive than your normal mundane gathering.

As for NASF, the Wellington branch had, as of the last Warp (17), over 45 members. This would make it the biggest regional club presently existent in NZ. Nationally, we lost about 15 members to the dues raise. But we gained a few members too. The membership dipped below 100, but is now hovering just over again. I hope to see it climb again in future -- the mildness of the loss (a large percentage of the memberships fall due in April - May period) is encouraging. I had fear-filled visions of half the membership gaffiating (relief!).

\*\* It's possible of course, that Bruce has not seen the zines you refer to Greg, so may have missed the indications you refer to.

I don't know about a "less fannish, colder" *Noumenon*. *Nm* reflects my interest in sf, but I've always tried to keep the content of each issue open to what comes in. Certainly we've had some more serious discussions and articles lately, but they are very much in the vein I originally strived for and I welcome them greatly.

Greg's reply to David Binler will appear in the *Futures/Alternatives* section, probably next issue. \*\*

David Harvey, PO Box 21-113, Henderson, Auckland, NZ.

Thank you for *Noumenon* 38. It arrived somewhat earlier than I had expected and consequently I have had to get myself into gear to produce the enclosed, somewhat lengthy review for you. I have found the writings of Pourmelle quite fascinating and was very pleased to receive his latest from Ralph Hyser. I had in fact been waiting for *JANISSARIES* before writing another magnum opus on ethics and warfare in science fiction, where I want to examine *JANISSARIES*, *STUDY WAR NO MORE*, *STARSHIP TROOPERS*, *MERCENARY*, and *THE FOREVER WAR*. This review of *JANISSARIES* will become part of it although I feel once I have looked at all of the writings within the context of the premise that I could expand on some of the views contained.

However, as a result of the rather detailed careful reading which I undertook on *LORD OF THE RINGS*, which not only extends to the book itself but also some of the critical works I have read in my leisure time -- such as it is -- so that at least I am keeping my mind on the subject, I have found a very interesting area of study which involves other aspects of literature and I think will end up basically as a study of the nature of evil and good and what lies in between in Tolkien.

### WE ALSO HEARD FROM:

Gordon Licatt (NZ), who kindly supplied some negs and photos of the Anne McCaffrey talk in Auckland.

Philip Ivamy (NZ). Yes, we can supply titles listed in the Publishing Information column.

And a host of others with sub renewals (thank you ver much), concern (thank you also) and usable items (next issue [he says]).



## Reports

### A WELLCON B REPORT FROM GREG, WITH THE NEWS OF FINAL SUCCESS, EARLY TEETHING PROBLEMS, AND CAUTIONARY NOTES FOR FUTURE CONVENTION ORGANISERS.

How do organisers of a convention set out to write a report on the convention they were responsible for? Start at the beginning, I guess.

Like a goodly part of New Zealand fandom, I was at WellCon '79 which was NZ's first sci-fi convention. I thoroughly enjoyed myself, and hoped there would be another one the following year. Little did I guess as I sat and watched Bruce Ferguson and Bruce Clement walk off with the victory that I would end up one of the people involved in putting on the next one.

But in February 1980 I moved to Wellington -- and then found out that Bruce Ferguson was leaving Wellington and would therefore be pulling out of



the organisation of Wellcon '80. Like a fool, I hinted I wouldn't mind helping Bruce Clement continue with the organisation of the con. More fool me, indeed: it turned out that as, at that time, I was more convenient to the intended hotel site, and since I had more time to devote to the organising (I was working only part-time) I ended up doing rather more work than I anticipated or really wanted.

Since Bruce Clement was to be the major organiser, with me a mere helper. Bruce Ferguson opened a PO Box at a site rather more convenient to Bruce than to myself (or to a later-conscripted committee member Cathy Walton). The site had been selected as being the Hotel St George, and Bruce had made preliminary contact with the hotel, ascertaining that, yes, the two rooms -- the Lion and

the Unicorn -- we wanted were indeed free for Queen's Birthday Weekend. The Bruces had agreed that the Guest of Honour should be Merv Binns of Australia. Memberships had been set at \$15 for attendees and \$7 for non-attendees.

This was what I inherited when I ended up with the main load. Bruce Clement then proceeded to move from his previous flat to another one, with the result that the PO Box was no longer convenient for any of the organisers. This was what forced the change of address from Box 9314 to Box 11205 which so annoyed some prospective members (and which may have lost a couple of potential members).

Still things went ahead. We decided there should be a masquerade, and with minor screams and death threats from the afflicted party, we further voted Cathy Walton to be organiser. Bruce Clement was by then withdrawing from the organisation process, and finally resigned -- to be replaced by David White, whom promptly received the co-ordinating of the films on his palms. His major contribution, apart from the obvious one of chasing down projectionists when films were due and working the lightings, was the introduction -- over Merv Barrett's protests of 'not needed' and my indifference -- of a spare projector. This 'spare' projector saved the day for us at one stage! The scheduled film showed as programmed, and only half an hour late. This was perhaps the worst thing that went wrong at the con.

### ONLY SLIGHT PROBLEMS

It had been decided to use a two-stage membership fee system: \$15 to attend until about two weeks before the con, \$20 to attend for people joining thereafter. This step-system, while outwardly a good way of making people join early, actually -- I suspect -- cost the con members in the end. We topped WellCon '79's membership gross by 2, but that was not nearly the expected or desired margin. We wanted another 40 members to make the preparations and the use of a second room make sense. 111 members just didn't make economic ends meet. Costs had risen since 1979, we had a more extravagant display planned, and we had a Guest of Honour to pay for as well. (Surprisingly, if we had not agreed to pay for the Guest of Honour's room, and if the Con had made do without an official room, we would have made a greater profit than last year. Weird, isn't it?)

I was stupid and left the ordering of films until in the last month before the con. When at last friends prevailed on me to pull the lead out, it wound up that I made frantic toll-calls to Auckland, eventually securing two of the films I'd chosen: plus one second choice; plus one third (!) choice. DARK STAR had already been arranged by way of a Wellington contact (thanks, Russell Hobbs). FORBIDDEN PLANET and WESTWORLD were lucky catches. FARENHEIT 451 was the second choice. And THE ILLUSTRATED MAN was the third-choice selection.

WESTWORLD and FARENHEIT 451 arrived on time. To be precise, they were recovered from the Airport around noon on Saturday, 31st of May in

## 12 Report . . .

a hectic non-stop race thru city streets by Frank Macasky jr and yours truly in Frank's little mini. Anyone who has had the . . . experience . . . of Frank's driving will know what this bare account contains. The other films arrived well in advance.

Talks were a real problem -- at first I thought I'd have to make up a bunch of panels and plug them in to fill the gaping holes in early attempts on drawing up a programming schedule. I do wish people would decide early whether they want to do something or not. Better late than never, of course, but the earlier the decision the better the items will be prepared and the less wear and tear on the programming director. However, slowly volunteers came thru and the holes filled. It was not a densely programmed convention -- but then, many people last time had complained there was insufficient time for mingling. Better this time, folks?

Then there were the bids. I learnt at the last moment that there was actually one bid, the Auckland in '81 group who did eventually carry off the plum. Yet it was not until the day of the business meeting itself that Dunedin and Wellington bids appeared. The Dunedin bid was weak anyway and voluntarily stood down when Cathy Walton challenged people to bid only if determined to carry thru. The losing Wellington bid transformed itself into the SF Film Festival (Inc) and is continuing appropriately for a date between WellCon '80 and NorCon.

### EVERYTHING FELL TOGETHER

Until about 2 weeks before the con, I was not completely sure about anything except that over 70 people would be converging on the St George (including 5 or 6 from Australia) over Queen's B'day . . . and all I had then to offer was a lot of hope and promises!

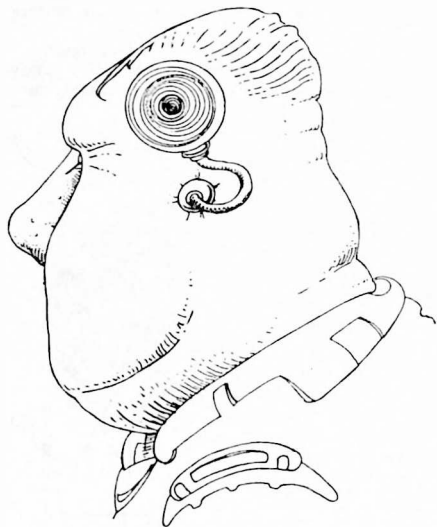
But then, amazingly, everything just fell together and clicked. The films were set up, projectors, projectionists, most of the rooms. (There was considerable disarray in room bookings. I take full responsibility for most of it, altho some people got mixed up because the Hotel in one instance did not record the changes/additions I phoned in to them). And the programme filled up -- talks, masquerade and all. It was a magical experience. By the time the first last-minute items were upon us, most of the long-range preparation was complete. We were thus able to offer a reasonably enjoyable con.

Perhaps the most successful single items were the Masquerade and Dave White's Planetarium talk ("Future (space) war"). The latter was a trifle shallow but was heartily appreciated by all who went. The former, however, stole the whole show . . .

After a bit of hemming and hawing the Hotel agreed we could apply coloured lights to the various chandeliers which light the Unicorn Room. Simple outline-shapes of sfnal topic were gunned to the walls. Music was laid on as best as could be managed. We were not planning a formal ball or banquet, but snacks were also laid on (the snacks cost far too

much! They were the reason we had to charge attendees of the Masquerade \$2 each; and even so covered just over half of only the food bill . . . the big problem with holding cons in Hotels is the Hotel insists on doing its own catering, at high markups. Otherwise we could have served the same refreshments as actually appeared, but at a quarter the cost!) A formal banquet at a con is something for the future . . . maybe NorCon? But hold it away from the Hotel, at the University or somesuch. Use a private caterer, too, if you can't do your own home-made way!

The costumes at the masquerade were better than might have been expected, and choosing the winners was not very easy. But the costumes worn by Gary Perkins (1st, as a BEM) and Brian Strong (a cut-rate Illustrated Man) were popular choices.



Many overseas Masquerades are heavily laced with scantily-clad femmes. Our's didn't have that. The nearest would have been Christine Berriman in full STAR TREK regalia (including tribble and phasar). Joy Barnes and Elizabeth Gardner, wondering around in motorbike suits as a pair of woman space cadets, didn't count -- though from the number of photos taken of them, this statement might be questioned.

A surprise event was the handing-out of the First Annual Eggo Awards. A few of these included: "Best Colonial Fan", Merv Binns; "The Frank Macasky Mouth Award", Terry Collister; "Best Impromptu Speech", Harry Taimana (this last was the only serious one among them!)

### NITS

Mood of the attendees was very good. I wish the mood of the Hotel had been better -- perhaps the worst item being their eviction of everyone still

remaining after about 6.30 on Monday 2nd. This eviction, note, was carried out after all the organisers had left and been seen to leave. And after it had been agreed before the convention that we could have the Lion Room as long as we needed it (for those people who had late flights or buses or ferries back to their homes).

Another nit was the decision, after all their assurances, not to allow us a bar in the Lion. They had agreed well in advance that this would be agreeable. As it was, the con was reduced to the less agreeable practise of using the Nova Bar -- when it was open. All too often it had its doors locked for one reason or another.

Despite the Hotel, as mentioned, things went well. No major disasters (thank Ghod), and -- after craven last-minute measures -- we avoided a loss. I'm not yet completely certain what the profit is, but should shortly be able to check all cheques and expenses as cleared and from there make up a rough balance-sheet.

If the con was a success, it is due to the help and advice of the various people who helped -- Mervyn Barrett for advice and warnings, and David White for invaluable advice and support; these two plus Bruce Clement for being at various time signifiers for cheques, plus the original bidders for getting the thing last year.

Now let's see how Auckland goes about its first sf convention!

— Greg Hills

## ... WHILE TOM CARDY GIVES AN ATTENDEE'S VIEW ...

I took the slow way to Wellington this year through the delightful 'service' known as NZR and suffice arrived to the con's venue -- the St George Hotel again -- late. I did manage to catch the tail-end of Greg Hills' opening speech but was too far gone to watch DARK STAR, so retired to my hotel room to take it easy for the rest of the evening.

The next day at around 10.00am, sleepy-eyed, I headed down for the first item of the day -- Hills on "Changing attitudes to SF Reading". Greg soon had a rapport with the audience and several debates took place. Merv Barrett came on next with "Humour in SF" which wasn't so good. Merv started off with some satire from Punch and some other "ancient" pieces of literature. It went very slowly but he did seem to improve towards the end by including examples from some better known novels and THE HITCH HIKER'S GUIDE TO THE GALAXY. A difficult topic to tackle I must admit. I went away not really wishing to view FARENHEIT 451 for tenth time.

Merv Binns was on in the afternoon -- interviewed by Merv Barrett. An interesting talk this one (Binns being the Guest of Honour) with several amazing tales of worldcons and fans he has met. Directly after I headed to the Wellington Planetarium for a program item "War in SF". This in my opinion was one of the highlights of the con. First up was a display of weaponry from various sf novels and ended with a battle being fought above

our heads on the star system.

I realised about then how often I was eating at this convention. I was stuffing into tons of junk food from start to finish (not being able to afford much else). The local pizza shop must have had a roaring trade. Speaking of money, there was a Hukster's Room if you had any.

Mike McGann from Australia was selling screen printed T-shirts displaying a variety of sf motifs. They were a better quality than kiwi garments and cost only \$5. Nostrilla Press, a small Australian publishing out-fit, was selling copies of its latest venture MOON IN THE GROUND and some earlier works. Naturally we had Nigel Rowe selling copies of Noumenon and Strips. The art show also here and like WellCon only two people had entered. A pity, though Harvey Kong Tin's work was impressive.

FORBIDDEN PLANET was shown that night and I could hardly hear the soundtrack with all its pops and crackles due to the persistent abuse of the film's actors. Anyway I liked it -- despite the clichés. Parties went through the rest of the night with the management moaning every so often.

Next morning I stumbled down for another movie THE ILLUSTRATED MAN. Maureen McKee gave a good talk on sf for younger readers and Vera Longorgan gave an over-drawn plug for AUSTRALIA IN '83. I think it lasted for an hour and a half while it should have gone for, at the most, half an hour. But she did manage I hope to gain a few more supporters. After lunch I visited the WEA Buildings for displays of sf wargaming and Astronautics.

The Masquerade ball that night was easily something to remember. There was some hard work on the costumes from THE PRISONER, Darth Vader, CLOCKWORK ORANGE, etc. Gary Perkins came first with an over-sized alien in a fish-bowl helmet -- he deserved to, easily. The parties again passed the rest of the evening and well into Monday morning. Somehow I managed to get some sleep and was dragged (literally) for WESTWORLD in the morning. After yet another film Greg started the tidying-up of loose ends. Auckland eventually (after tying up the Wellington bidders) won the site for 1981.

I guess I can't really look back at WellCon B without comparing it with the first WellCon. But on the whole I think I liked it better. There were less films thankfully, though the talks weren't so inspiring. It was really the social aspects which I enjoyed. Talking and arguing with people and wandering from party to party. This is what essentially makes any convention worth while and I'm definitely attending NorCon. Hopefully I'll see you there!

— Tom Cardy

## Noumenon NEW ADDRESS

40 Korora Rd, Oneroa  
Waiheke Island, N.Z.

# SF, Social Criticism, and Utopia

## The utopia/dystopia axis examined in 3 major novels

Science fiction writers today have increasingly taken on the role of social critics. Much of the best contemporary sf describes and analyses the extrapolation of current trends in society. Such works thoughtfully examine the social implications of technological developments, and frequently postulate new modes of life for humanity. A key feature of this sf form of social criticism is its dystopian emphasis; the essentially negative images presented of the future.

This orientation is in contrast to much of the sf of the 1930's, 40's and even 50's. This earlier sf was generally optimistic about humanity's future prospects. It represented a continuation of HG Wells' utopian vision of a World State, based on his assumption that science and technology were inherently good and could be used to build a desirable future.

The dystopian theme, on the other hand, is a relatively recent development. Its origins can be traced to EM Forster's short story *The Machine Stops* (1909), and the classic dystopias of Zamyatin, Orwell, and Huxley. These were, in part, a reaction against the optimism of Wells. (I have dealt with this in "H G Wells: Utopia, Science Fiction, and the World State", in *Numenon*, issue 35/36).

I would agree with Thomas Clareson's contention that it is this movement from utopian vision to dystopian nightmare which has supplied the most respectable axis for the serious consideration of contemporary sf. (**MANY FUTURES, MANY WORLDS**, 1977, p 117).

I want to demonstrate the possibilities offered by this utopia-dystopia axis through an examination of three major sf novels: **CHILDHOOD'S END** by Arthur C Clarke, **STAND ON ZANZIBAR** by John Brunner, and **THE DISPOSSESSED** by Ursula K Le Guin.

**CHILDHOOD'S END** (1953) is probably the best-known utopian sf novel. The utopian theme is presented within the context of the traditional humanity-alien encounter. (For an examination of this, see David Harvey's article in *Numenon* 29). It is the alien's benevolent despotism that ushers in utopia: huge spaceships suddenly appear above Earth's major cities, awing the world into obedience. All the aliens except one turn out to be illusions, but the one contains Karellen, the representative of an advanced race which became known to humanity as the Overlords. World government becomes a reality under the United Nations, and Karellen provides advanced technologies which mean that:

By the standards of all earlier ages, it was Utopia. Ignorance, disease, poverty, and fear had virtually ceased to exist. (Ch 6)

A centralized, materialistic utopia is established. Co-operation aside, the only demand placed on humanity is that the idea of Space flight is to be abandoned: says Karellen "The stars are not for man". This is the first jarring element in Clarke's

utopia -- humanity's continual urge to expand and conquer is curtailed.

The middle section of the novel, "The Golden Age", shows Clarke's awareness of the perennial problems of utopia, the tension between individual freedom and the well-being of the majority; and

the supreme enemy of all Utopias -- boredom. . . . When the Overlords had abolished war and hunger and disease, they had also abolished adventure. (Ch 6)



It is these critics who found New Athens, believing that:

beyond this island . . . the human race has lost its initiative. It has peace, it has plenty -- but it has no horizons. . . . Everybody on this island has one ambition . . . to do something, however small it may be, better than anyone else. Of course, it's an ideal we don't all achieve. But in this modern world the great thing is to have an ideal. Achieving it is considerably less important. (Ch 17)

The final section of the novel, "The Last Generation", includes extensive description of the life of New Athens. However, while the centralized materialistic utopia fails through boredom, the democratic utopia of New Athens is also incomplete and ultimately unsatisfactory. Excellence is difficult to

divorce from elitism, and pre-eminence is not a realistic goal for all.

Finally, Clarke presents us with another vision of utopia, one reminiscent of the evolutionary fantasies of Olaf Stapledon. The Overlords function as midwives in the birth of a new humanity and the end of the old. All children under ten develop the ability to communicate and sustain themselves in interstellar space through mind energy alone. They are part of a group entity, a new evolutionary form.

Thus Clarke in one novel has traversed a range of utopian possibilities, arriving at a spiritual vision of humanity merging into the god-like Overmind -- hence "childhood's end".

John Brunner has written a number of major SF novels which deal with humanity's future -- **STAND ON ZANZIBAR** (1969), **THE JAGGED ORBIT** (1969), **THE SHEEP LOOK UP** (1972), and **THE SHOCKWAVE RIDER** (1976). These four books represent serious attempts at using SF as social criticism, and are also something of a breakthrough in the writing of SF. **STAND ON ZANZIBAR** is illustrative of both these points.

Brunner described his aims and methods in "The Genesis of Stand on Zanzibar" (in *Extrapolation* 11/2):

I'd been mulling over the notion of that book for a long while. I was fairly sure I was going to write about a breakthrough in tectogenetics -- artificial optimisation of the embryo -- because no other event could cause such a dramatic upheaval in the kind of world I was thinking about (2010) ... it grew clearer and clearer that my chief task was not to create a story on the basis of these initial plot assumptions, but to create a convincing world for the plot to happen in.

What Brunner wanted, he explains, was a method which would allow an emphasis on the social content of the novel within a convincing and completely fictional text. This is, I think, successfully achieved in the book and in Brunner's later social criticism novels.

Brunner's work has considerable impact because of its plausibility. He does not depict some nightmare of the future quite divorced from our 'known' present. Rather, he takes pieces of the present and extends them just a bit further. The world of **STAND ON ZANZIBAR** is characterized by *anomie* -- the usual personal or collective social norms have broken down, and there is a pervasive sense of individual helplessness in the face of severe overpopulation and its attendant social problems. There is a general refusal to confront these problems: the wealthy retreat into euphoric drugs, exotic dress, and lavish partying, the less privileged react with violence against society (the 'muckers' and the saboteurs).

Brunner does not assume a promising future for humanity, characterized by vitality, expansion, and continued progress. His world view sees our future as an open question, a question which will be decided by individuals taking responsibility and shaping

this future. This theme is exemplified in two of the novel's main characters -- the sociologist Chad Mulligan and corporation executive Norman House. Both attempt to detach or distance themselves from their world, but eventually identify with humanity in attempts to reorientate it. Just what forms this shaping process can take, and the logical consequences of particular courses of action, are the major concerns of **STAND ON ZANZIBAR** and Brunner's later dystopian novels.

Brunner's "message" can be summed up in the maxim that: "if you are not part of the solution, then you are part of the problem". Individuals must accept social responsibility, or they become little more than rats whose overcrowding turns them to mindless aggression.

In Ursula Le Guin's novel, **THE DISPOSSESSED** (1974), two planets, Urras and Anarres, present markedly contrasting environments and forms of society. Urras is green and fertile, a world subdivided into capitalist nation-states. Anarres is barren, with a utopian community of self-exiled anarchists who have deliberately divorced themselves from Urras, their mother planet.

Both worlds contain ambiguity and unresolved tensions. These are brought out through the very structure of the novel, which opens as the hero, Shevek, a physicist brought up on Anarres, leaves for Urras. Chapters alternate between 'present time' -- Shevek's reaction to society and events on Urras -- and flashbacks to Shevek's past life on Anarres. This enables the reader to see Urras through Shevek's fresh and critical viewpoint, a perspective molded by his upbringing on Anarres. We are also better able to compare and relate the two societies through this process of juxtaposition.

The capitalist society of Urras contains many features of contemporary society -- national Xenophobia, affluence and deprivation, oppression and violence. Its material abundance is contrasted by Shevek with its ethical or spiritual poverty:

You Urrasti have enough. Enough air, enough rain, grass, oceans, food, music, buildings, factories, machines, books, clothes, history. You are rich, you own. We are poor, we lack. You have, we do not have. Everything is beautiful here. Only not the faces. On Anarres nothing is beautiful, nothing but the faces ... Here you see the jewels, there you see the eyes and in the eyes you see the splendour, the splendour of the human spirit. Because our men and women are free -- possessing nothing -- they are free. And you the possessors are possessed. You are all in jail. (Panther edition, 1975, p 192)

This reiterates the traditional dystopian theme that affluence does not ensure human dignity. Despite the fact that most of the action in **THE DISPOSSESSED** takes place on Urras, it is Anarres which is the main focus of the novel.

Le Guin has stated that anarchism "is the most idealistic, and to me the most interesting of all political theories". She has also described her conscious



## 16 Discussion . . .

purpose in writing **THE DISPOSSESSED** as being to embody anarchism in a novel. Certainly the book shows the author's considerable and sympathetic understanding of anarchist theory. Anarrest society is based on the communist anarchism of Kropotkin: necessities are available free, and people choose from among available work assignments (offered by 'Divlab', a computerized hiring centre). There is no compulsion, people work out of personal preference, while factories are democratically controlled by the workers.

There is, however, the influence of upbringing and peer pressure underpinning the social system. People are trained from childhood to share what they have and to work where needed. They are educated into a sense of social responsibility, the belief that each individual is a vital part of society and that society is indeed simply the aggregate of its individuals.

There is no government as such on Anarres. Administrative functions are performed by a network of interlocking work syndicates, formed for specific tasks and disbanded when no longer required. Anarres is also a feminist utopia. Labour is not divided by sex, people do what they are suited to. Physical relations are left to self-regulation and are not formalized.

Yet Anarres is not portrayed by Le Guin as a


desirable utopia. After 170 years problems have emerged in the anarchist community. Its hostile, isolationist attitude toward Urras reflects little of the anarchist ideals of co-operation and human solidarity. There is evident the insidious growth of bureaucracy and power-seeking, with the syndicates developing informal hierarchies. Custom and peer pressure force people to accept postings even when they involve the breaking of an established relationship.

Such defects, however, do not imply that an anarchist utopia is unrealizable. Shevek comes into conflict with Anarres' stunted form of communism, and decides to re-establish contact with Urras in order to discuss his "General Temporal Theory". Shevek's experiences on both planets seem to imply that Anarres egalitarian communism can be tempered with the individualism of Urras. Perhaps, the novel suggests, it is possible to harmonize the individual and social aspects of human nature. Such is the ambiguity of **THE DISPOSSESSED** and, indeed, of the utopian ideal itself.

\* \* \*

Each of these critically acclaimed novels, in its own way, shows the use of the utopia-dystopia frame of reference as a key critical context for sf. This context enables the authors to hold a mirror to our existing social arrangements, and to critically consider alternative possibilities for human organization.

—Roy Shuker (NZ), June, 1980.



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# Travel Broadens the SF Mind

Ten years ago when I decided to subscribe to science fiction magazines and try and keep abreast with the progress of the state of the art, there was a rather limited choice and I settled on subscriptions to Analog and Galaxy. Now, of course, Analog has been taken over by the publishers of Isaac Asimov's Science Fiction Magazine and has had three editors, John W Campbell, Ben Bova and Stanley Schmit. I haven't seen Galaxy for some considerable length of time and that magazine too has had its ups and downs -- and unfortunately they have been mainly downs.

But since 1970 there has been a vast influx of sf magazines onto the market -- even the large publishers are getting into the act with magazines such as Omni. To try and keep abreast of the state of the art one would need unlimited reading time and an unlimited overdraft to keep up with everything that is being published. Of course, Sturgeon's Law as modified (90% of everything is crap) applies to sf as it applies to everything else.

As the magazines and publications have increased so too has the volume of critical work, films and television shows, and fantasy and sf gaming. I recently had the pleasure of visiting Melbourne and was faced with the somewhat daunting task of selecting some critical studies of science fiction authors. Because I have always enjoyed the works of Heinlein I picked up two publications dealing with the author's classics and his later output from **STRANGER IN A STRANGE LAND** until **TIME ENOUGH FOR LOVE**. Unfortunately, I had neither the funds nor the time to consider critical analyses of the works of Dickson, Blish, Brunner, Ellison and many others which were available on the shelves of Space Age Bookshop in Swanston Street.

It was with some regret that I also missed seeing Mervyn Binns, who was over in New Zealand at WellCon B whilst I was in Melbourne. I would have liked to have a discussion with him about Aussie fandom.

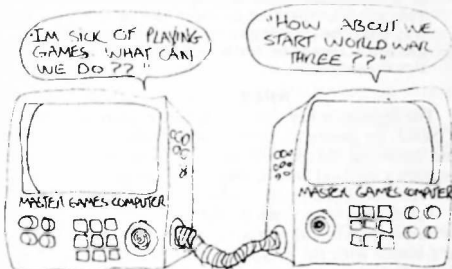
The Space Age Bookshop was a very interesting place, which seemed to specialise in all sorts of alternative literature: occult, modern fringe publications and, of course, large banks of sf and fantasy. I would recommend a visit by any NZ fan and that you give yourself at least a couple of hours there, for the initial overkill of publication can cause a dazzling of the eyes and disorientation of the mind.

## GAMING

Upon my return from Melbourne I was delighted to receive yet another sf publication, named **Ares** and described as the magazine of science fiction and fantasy simulations. **Ares** is published by Simulations Publications Incorporated, one of the large simulations gaming publishers in the United States. In previous issues of Noumenon I have discussed the SPI games of "War of the Ring", "Sauron" and "Gondor" and over the last few years SPI has been producing a vast number of fantasy and sf games.

With the increase in sf game popularity, SPI has

definitely been keeping up with the trend in producing such games as "Freedom on the Galaxy" (The Star Rebellions 57/64); "War in the Ice" (the first Antarctic Conflict 1991-1992); "John Carter Warlord of Mars"; "Battlefleet Mars" (Space Combat in the 21st Century); "Swords and Sorcery" (Quest and Conquest in the Age of Magic); "Sorcerer" (the game of magical conflict); and what are called "capsule games" which are small, quick play, inexpensive games such as "Stargate" (space battles for freedom); "Titan Strike" (the battle for Saturn's Moon); "Victor III" (space combat in three dimensions); "Demons" (the game of evil spirits); and "Deathmaze" (corridors of doom).



SPI have produced a magazine known as "Strategy & Tactics", a war gaming publication which covered all sorts of war gaming activities. It is a good magazine for anyone who enjoys the history of warfare and who appreciates well-researched, well documented and well-written articles on various aspects of warfare throughout the ages. Strategy & Tactics has also had articles about current trends on the war gaming scene, weapons developments and, as one of its main features, offers to its readers a free game each issue. Strategy & Tactics is published six times a year and the games which are offered are of the usual high standard which one expects from SPI. The games also cover all sorts of periods of history including the Spanish Armada, the Crusades, the American Civil War, Napoleon's Battles and simulations of battles of World War II.

Interestingly enough, although there were a number of articles on forthcoming sf and fantasy games, not much space was devoted to sf and fantasy gaming. SPI have now remedied this with the publication of "Ares". Issue Number 1 for March 1980 was SPI's first venture into the sf gaming magazine field. The magazine is 8 1/4 x 11 1/4 inches and is a glossy. It derives its name from the Greek God of War whose Roman counterpart was Mars, the well-known fourth Planet, and is also the name of the multi-national corporation which features in the SPI game "Battlefleet Mars".

In the editorial, the Editor acknowledges the increasing interest in sf and fantasy simulation games and notes that all of SPI's best sellers are

## 18 Travel...

now from that category. The purpose of the magazine is to enhance both the gaming hobby and the literary side of the genre. However, the Editor does offer a caveat, which reads as follows:

"The advent of Ares should not be confused with the recent spate of science fiction magazines, nor with the recent flood of schlock SF/F films. Our magazine springs from the separate phenomenon that corelates gaming and SF/F. This correlation was appreciated by SPI several years ago when it published "Starforce" the first of a long line of science fiction and fantasy games. It would be more accurate to say that the pressure of the existence of so many games cause the inception of Ares. This process operated in much the same way that the growing body of historical simulations caused the birth of Strategy & Tactics magazine."

### ARES

The magazine has three main areas upon which it is based: its games, its stories, and its factual science and historical fantasy articles. These are intended to provide a context within which the creative fiction and simulation material can be enjoyed and explored.

Issue 1 contains three fiction pieces including a fictional storyboard surrounding the game included as a bonus with the magazine (it is intended to publish other games with future issues). The Science article is entitled "No, you're not going to the Stars", by John Boardman, Ph D. It is interesting, dealing with the problems of inter-stellar flight and is also related to sf gaming. The two major fictional pieces are also interesting but I would not think that they will amount to Hugo Award Winners, although it may well be possible for future issues to attract more name authors to the pages of Ares.

The magazine has an article on recent developments in sf film and television, and features reviews of Star-Trek, the motion picture, and a review of the TV adaptation of *Lord of Heaven* based on Ursula Le Guin's book. It also has a review of many of the significant sf and fantasy games which have been published by SPI, Avalon Hill and many others.

Interestingly enough, it rates its own game "War of the Ring" as fairly complex and requires several hours to play. Not for those who have read the Ring trilogy, so with this I must disagree.

The review section could well be of interest to many who may be contemplating purchasing sf or fantasy simulation games but are not really sure what they are all about. The magazine also contains an interesting book review section as well as an up-date on new developments in the science fiction media. It seems that at last somebody has been bold enough to attempt production of *DUNE* -- Dino De Laurentis naturally enough with a twenty to forty million dollar budget with a possible release date of 1982. Easter 1981 may well see part II of *Lord of the Rings* and an attempt is being made to make a film of Conan with possibly Arnold Schwarzenegger

er in the title role.

The game is entitled "The Game of Planetary Assault" and it includes a set of rules. Basically it is a simulation of the sf theme of planetary assault. In the standard set-up, one player commands the ships and orbital fortresses of the defending human forces and the other player commands the ships of the marauding alien force. Movement is in three dimensions with a special grid displayed on the game map to simulate this interesting factor. The invading E'kenni are a very aggressive outfit with large and powerful world killer and dominator assault ships, smasher missile carriers and crusher missiles.

The names may appear to be somewhat blue but in the context of the game they are designed for a full-frontal attack. The defending player has planetary ships and orbital forces which are far more manoeuvrable and varied. So the situation



is one where the skill of the defending player can outmatch the initial power of the attacker. The game contains special rules for moving in three dimensions and for hyper-space jumps and looks as though it could be extremely interesting.

Before making a final decision on Ares I will have to look at a few more issues but if *Strategy & Tactics* is an indication of the standard of SPI publications, it would seem that Ares is a necessary addition to the collection of the sf gaming enthusiast who wants a little bit more from his gaming than just a game.

### DEPRIVED

One of the problems of overseas travel is that one realises really how deprived we are in NZ as far as

many of our hobbies and personal interests are concerned. This is particularly so in science fiction. Possibly the only bookshops in Auckland which could come close to Space Age Books in Melbourne for selection of sf titles is Heads and Tails or possibly The Corner Bookshop. Wellingtonians, unfortunately, only have Huysers. As far as gaming and sf related interests are concerned, there is just nothing

Whilst I was in Melbourne I had the extreme pleasure of visiting a place called "The Games Palace" in Frankston. Once again, I was bedazzled and disorientated with the wealth of goodies displayed. The Games Palace is a retail outlet which not only sells SPI and Avalon Hill games but many, many others. It caters to the gaming and hobbies enthusiasts.

One is able to buy all sorts of little figurines for table-top gaming not only of an historical nature but also of a science fiction nature. One is able to buy small models of starship troopers, dragons, ogres and other such evil things. Simulation games of every variety are available and the shop has an interesting range of computer games, spelling machines, electronic chess players and small "Merlin" hand-held calculator-like things which can simulate games of baseball, football, basket-ball or starship conflicts.

Also available are consoles (manufactured by a firm known as Atari) which one can connect up to the television set and by inserting certain floppy discs can make available a whole wealth of games which are projected on the screen, with movements controlled on the console of the micro-processor. The usual games of tennis, car races and so on are

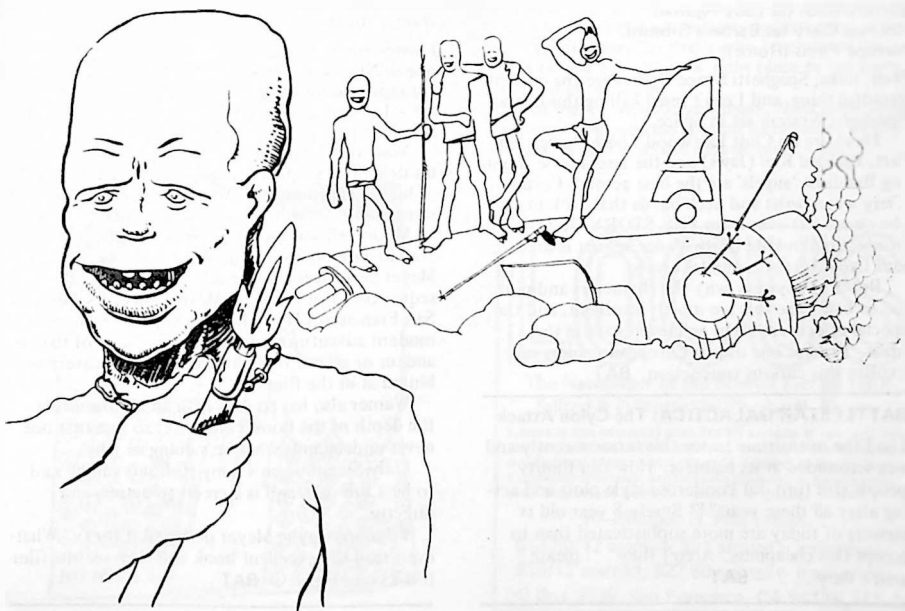
available on floppy discs, as are space invaders and all sorts of other sf goodies. The price of an Atari is somewhere between \$250.00 and \$300.00 - not bad if you know about it and have saved up for it and the packs of floppy discs, one of which contains 112 different games and range from about \$39.00 to \$50.00.

The Games Palace was a real feast and certainly a place where one could spend a lot of money if one did not exercise a considerable amount of control.

The other place I visited was in Mordialloc where I paid a call on John Walsh at Military Simulations Propriety Limited. Military Simulations is the Australian agent for SPI games as well as many others and I understand that John is expanding his range of titles and games publishers quite considerably. His warehouse is situated in the Industrial area of Mordialloc and is somewhat unimpressive from the outside, but John was very helpful to me in supplying me with a number of the games in which I was interested and in showing me around the place.

It seems, therefore, that sf and fantasy gaming is certainly not a flash in the pan and is something that is growing month by month. At the Millennium Science Fiction Club meetings, which are held at the St Barnabas Scout Hall, Mount Eden, every third Wednesday of each month, science fiction gaming definitely seems to have caught on. As I said in a previous article in Noumenon, sf gaming is just great for those who want to live their favourite books or make up new situations within the sf or fantasy field. Certainly, the way things are going, science fiction and fantasy gaming, like the universe, is expanding.

— David Harvey (NZ)



## For Better and Worse The Film Boom Continues



Corinne Clery (on the left) about to suffer a dastardly fate from many pronged thing (on the right).

### THE HUMANOID

Director: George Lewis (Aldo Lado).  
Screenplay: Adriana Bolzoni, Aldo Lado, Garry Rosoff.  
Richard Kiel (as Golob).  
Barbara Bach (as Lady Agatha).  
Corinne Clery (as Barbara Gibson).  
Merope Films (Rome).

Well, folks, Spaghetti Space Operas are the current dreadful thing, and I can't resist calling this one a Spaghetti Western set in Space.

There are no Clint Eastwood's here though. In fact, Richard Kiel (Jaws) and the laser-arrow shooting Buddhist 'angels' are the best actors! Corinne Clery wears wrist and neck bands that look like they were left over from THE STORY OF O, a pre-production-looking Darth Vader helmet is used, and Lady Agatha crumbles nicely.

But it's a mystery why the characters and plot are so bad. The sets are mostly excellent, and the special effects are clean and impressive in the main. Perhaps one of our European readers can explain this curious concoction. **BAT**

### BATTLESTAR GALACTICA: The Cylon Attack

I had the misfortune to see this terror recently and was astounded at its badness. How can film/tv people still turn out Ponderosa-style plots and acting after all these years? Surely 8 year old tv viewers of today are more sophisticated than to accept this cheapness. Aren't they ... please ... aren't they ... ? — **BAT**

### TIME AFTER TIME

Director/Screenplay: Nicholas Meyer.  
Malcolm McDowell (as H G Wells).  
David Warner (as Dr Stevenson).  
Mary Steenburgen (as Amy Robbins).  
Warner Brothers.

I reviewed the book and outlined the plot of this one in Nn's Fourth Anniversary Issue recently. Perhaps reading the book first spoiled the film for me — I certainly found Meyer's treatment frequently wanting.

None of Wells' thoughts and impressions, few of his delightful surprises/discoveries, and a mere half of his relationship with Amy, were presented on the screen. All could have been achieved fairly easily.

McDowell was a credible Wells, although hampered in a number of sequences by Meyer. In fact, Meyer never seemed to really grasp the modern sequences. For instance, Meyer sets one scene in San Francisco's Hyatt hotel, a superb example of modern adventurous architecture. None of the grandeur or size of that glittering internal cavern is hinted at in the film.

Warner also has to deal with an abridged role, the depth of the book's character so lost that one never understands what he's doing or why.

Only Steenburgen's Amy Robbins can be said to be a full role, and is a credit to actress and director.

I dunno, maybe Meyer designed it for tv. Whatever, read the excellent book and then see the film if it's convenient. — **BAT**

**BLACK HOLE** is dumb -- a mediocre set of special effects in search of a plot. As a nice example of just how far Disney productions have devolved the local theatre preceded the main feature (hah!) with the still magnificent *The Three Little Pigs* (MCM: XXXIII) and a Ward Kimball parody (MCM: LII) of the science fiction of the 1930's (and the 1930's if **BLACK HOLE** is to be admitted as sf).

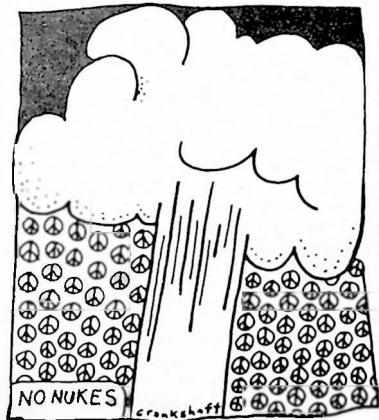
This choice of shorts could be merely serendipitous of course or it could be a significant datum in support of my theory that cryptofen are everywhere.

Howsoever, **BLACK HOLE** eventually flickered onto the screen. Now this being decadent Disney I was expecting the unbearably cute robot; also predictable I suppose were the clean cut, wholesome, naive young pilot, the otherworldly, naive older genius (obviously expendable), the weak, self-interested type (also disposable, more in sorrow than anger), and the wholesome young woman who will turn out to be the sister/daughter/niece of Someone Important and who will provide the True Grit necessary to Save The Mission.

But then we meet the villains in the persons of the Bearded Mad Scientist who has Dark Secrets and his skeet-shooting robot henchmen. And an even cuter, damaged robot who vocalises with a southern accent. AAAARGH! Excuse me.

Now the Mad Scientist, who has turned the crew into mindless automata, wants to leap into a black hole in order to discover the Mind of God. Sometime and several pointless FX later we have expended the naive older genius, disposed of the weak self-interested type, shot uncounted robots -- who for all their skeet practice are monstrously bad shots -- and the cute little robot has triumphed over the big nasty robot. Whereupon we fall into the black hole, muttering the magic words Event Horizon, through some very debated Milton/Dante scenery apparently meant to illustrate said Mind of God, and emerge (!) -- ready for the sequel.

— Michael Newbery



## 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) Nounemon prefers airmail trades with other zines. Editors can suggest a monetary adjustment if they think an airmail, year-for-year trade is inequitable.

Well, obviously, apologies are necessary, both for the lack of zine reviews and for the lateness of this issue in exchange for all those wonderful issues I've received over the last couple of months. Sorry folks and hopefully this fine issue (thanks to contributors rather than ye ed.) will atone to some degree.

Actually, there are a number of rather good zine review zines around and these may be the answer for serious zine readers/gatherers. I've run reviews in this column of most of the major zines and wonder if it would be best just to list ones I really like.

Why?, perhaps you ask. Well, there are a couple of dozen zines I really enjoy and read cover to cover. There are lots I just glance at and pick the interesting articles or items to read. And there are lots with little 'redeeming social value' in the sense that they are one-offs, experimental, or just plain bad.

Now hold on! Those are only my views and I tend to be a little subjectively judgemental in my old age, anyway, so that's why I wonder if the zine review zines are the right place to list everything that comes in.

Let me know what you think. Next issue should see that long overdue column of reviews I've promised, as well as a new idea or two. —BAT

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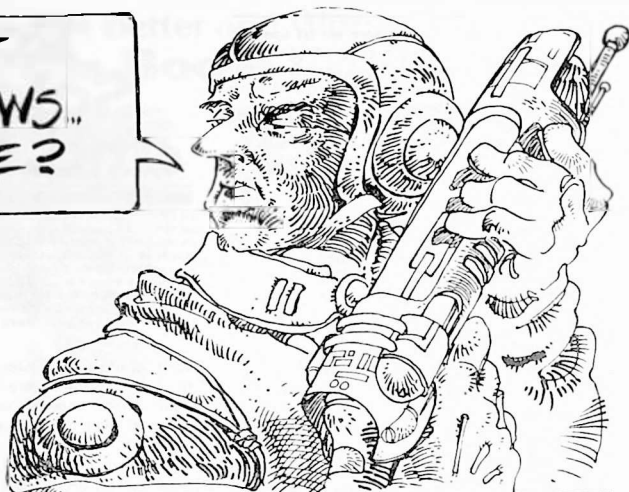
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WHAT  
REVIEWS..  
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Bruce Ferguson  
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**JANISSARIES** -- Jerry Pournelle  
(Ace, \$3.80, 335 pages, illustrated)

Some time ago a series of short stories was collected together by Jerry Pournelle and published as **THE MERCENARY**. The Mercenary is part of Jerry Pournelle's future history series and in fact has been re-issued together with other adventures of its major protagonist, John Falconberg, under the title of **FUTURE HISTORY**. It was with some interest therefore that I found out that Pournelle had written another book dealing with a military group.

The Janissaries for many centuries were the Turkish Military Infantry and comprised the Sultan's guard. The Force was disbanded in 1826 but for many centuries it had formed the elite of the Ottoman Military Force. The Force was comprised of males taken by way of tribute whilst they were children and they were subsequently trained to form the elite fighting force. Furthermore, the tributary children came mainly from Christian families. I was interested to see how Jerry Pournelle would fit the basic concept of The Janissaries into a science fiction setting.

Galloway, Parson and others are part of the CIA infiltration force in Africa who are pinned down by "Patriotic" front fighters assisted by Cubans. Escape comes in the form of a space ship which lands the occupants, known as Shalukis, who offer the force the opportunity of departing in the space ship or staying behind to be wiped out. The course of action taken was the obvious one, survival being a fairly strong instinct among mercenaries.

Galloway, Parson and their men are taken to the Moon, where they are briefed as to their mission. They meet a human type person, Agzaral, who tells them that they are bound for Planet Tran. There the mercenaries are to establish a beach-head and

plant and harvest a crop. The crop turns out to be surinomaz, a hallucinogenic type drug.

The pilot of the ship is also human and has abducted an intelligent somewhat vulnerable and love-starved young lady named Gwen aboard the ship. She falls pregnant to him and when the ship arrives at Tran she is dropped off on the Planet together with the mercenaries.

Almost immediately a rift occurs between the mercenaries. Galloway with Gwen are thrown out of the mercenary group, command having been assumed by Parsons, and are shortly joined by Corp Mason.

It becomes apparent as the story develops that the Planet Tran has a rather curious seasonal cycle so that every 600 years it becomes possible for the drug surinomaz to be harvested. It also becomes apparent that forays have been made to the cultures of Greece, Rome, Carolingian, Europe and Mediaeval Europe for expeditionary forces to quell the existing inhabitants, plant the drug and market it.

The way in which Galloway establishes himself and uses his knowledge of military history and tactics to consolidate his position and also his involvement in the local politics takes up the rest of the story. Pournelle is able to use his feudal setting with its swords, armour and cavalry type warfare to good effect, thus making this a science fiction story set in the Middle Ages. It allows Galloway to make only minor alterations to weapons and tactics without becoming overly reliant on mortars, sub-machine guns and other 20th Century military paraphernalia which he and the mercenaries took along for the ride. Certainly I consider that a great temptation would exist for an author to solve his characters' problems by merely allowing them to use advanced technology, but Pournelle does not allow



this to happen.

Finally the show-down occurs between Parsons and Galloway, treachery being the order of the day, but Galloway survives and, his position consolidated both militarily and romantically, he looks forward to bringing the benefits of education and technology to the Planet of Tran.

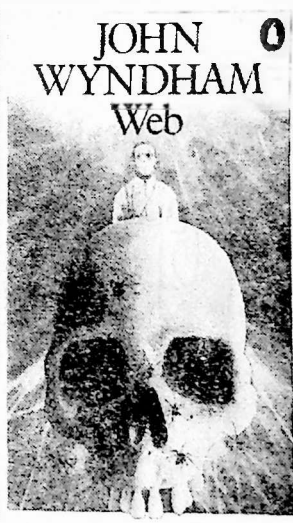
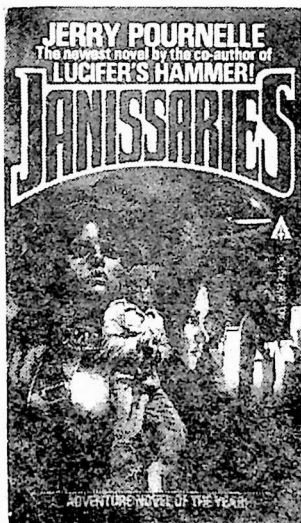
For a while I was concerned at the title for I felt that it did not truly reflect what I understood the meaning of the name, Janissary, to be. There can be no doubt, however, that the abduction of groups of people from one planet for a life of labour in another without hope of return to the home planet certainly has elements of the slave type of armies that the Janissaries were. Furthermore, Pournelle makes it perfectly clear that within the context of the Galactic Confederation (which does not necessarily know of the existence of Tran and to which Earth is off limits) the injection of the "wild" strain of blood is essential for breeding purposes. It is Galloway's hope however that the human race will not end up as the slave soldiers of a moribund civilisation which has lasted 5,000 years.

Galloway develops nicely as a character. Having started as a CIA Mercenary and having presented to him the opportunity of choosing between a struggle for power (which is the alternative opted for by Parsons) or the utilisation of his knowledge and technology for the betterment of the quality of life of the inhabitants of Tran, he opts for the latter, and it is in this area that perhaps Pournelle raises an interesting question. At an early stage in the book, before the concept of the Janissaries is raised, Galloway and his men liken themselves to the Sepoys, the native soldiers of the East India Company. Later when all the information is to hand it appears that Galloway, Parsons and the others are being manipulated not only by the Shalnuksis but also by the humans within the Confederation (who

are in fact the slave-like Janissaries who use Earth as a gene-pool to introduce "wilder strains of genes" so that the human element of the Confederation will not stagnate). But in a sense Galloway and his team are Janissaries in their own right, for, having been abducted and having to work slavishly at their trade killing -- so that the crop can be raised, they have certain options thrown to them.

The basic option is called survival, but how to survive? To survive with power or by surviving weak the least harm possible. In the latter part of the book it is suggested to Galloway that all that he was working for was survival but that he is an ethical man. It is suggested that ethical actions may be the best survival tactics after all. One of Parsons' dissenters points to the fact that Parsons used brutal tactics, as a result roused the local populace to guerrilla warfare, and failed completely. Galloway however, did not have the complete information about the structure of the Confederacy when he made his decision and his decision on two occasions involved warfare. Perhaps one of the questions that Pournelle raises is, can warfare be ethically justifiable? If the end -- survival and the greatest good for the greatest number -- is a noble one, can ignoble means be used to achieve it? Here we have the classic "ends justifies the means" situation. However, perhaps the means which are used by Galloway are modified to a certain degree by the options which are open to him and which he uses, and by the circumstances prevailing on the Planet.

Taking the last one first, the Planet is a raw feudal society, a mixture of Earth-like cultures -- all of which are somewhat barbaric, all of which have stagnated to a certain degree and any of which could improve with the injection of fresh ideas. Parsons uses his technology and ideas to subjugate rather than assist, rousing the populace into guerrilla warfare and failing in his attempt to dominate



## 24 REVIEWS...

the region. Galloway, however, uses warfare with a modified tactical advantage in the form of a new type of weaponry and tactics to obtain food from the "Roman" sect of the Planet, but then consolidates his victory by negotiation with the local Prefect of the area and proposes a mutual alliance. The final show-down with the forces of Sarakos of Tamaerthon (which is one of the sub-plot areas of the book), supported by Parsons, deals with another technical innovation which is not too far advanced as to be incomprehensible within the context of the Planet, but again Galloway behaves ethically in that he attempts to negotiate his way out of the situation and finds himself the victim of treachery.

Victory finally comes to the ethical man but perhaps what Pournelle is trying to say is that ethics or the use of them does not necessarily involve absolutes, but involves the best acceptable course of action having regard to the circumstances.

Also the actions should be blessed in some way, if it is at all possible, with a good goal. Certainly there is a moral in the book for the present day technological man. Those who have read Pournelle's articles will realise that he is an intensely practical man, one who looks at the advantages of technology and resists calls for a slow-down in technology, but his cry throughout has been for a rational, productive use of technology rather than a wasteful use of it. One has only to look at the orientation of the stories contained in **HIGH JUSTICE** to understand how much value Pournelle puts upon technology.

As I said earlier it would be very easy for Gal-

loway and the mercenaries, with their high level of technology and weaponry, to use their advantages willy nilly. Galloway, however, chooses not to. Drawing upon his knowledge of military history and tactic he introduces changes gradually, changes which are not quantum jumps ahead in terms of technology, and changes which are also acceptable within the context of the community. He plans changes for the future but hopes to use an educational facility to develop the changes so that the changes come within the context of the community itself and are not forced upon the community from the outside. What we see in Galloway is the man who has the chance to mold a Planet and a civilisation. We know that Galloway will succeed for he is acknowledged as an ethical man. We can be sure that the advance of technology on Tran, carefully planned and programmed, will not be like the runaway advance of technology on this planet with the disastrous consequences which it has had -- consequences which seem to have over-shadowed the benefits. — David Harvey.

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**STARDANCE** -- Spider and Jeanne Robinson  
(Quantum, 1979; 280 pp; \$3.95)  
Cover art uncredited (Pete Jones?)

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It is always interesting to see speculations about new areas of endeavour. It is even more satisfying to find the result to be an enjoyable and provoking tale. Delany mastered stellar poetry in **BABEL 17**, while in this novel we have a look at extra-terrestrial dance.

Spider Robinson is better known to American fans for his varied magazine appearances. I have only met one of his works previously (an anthology he edited) and found the result disappointing. His wife Jeanne is a former dancer and her involvement with dance makes a valuable contribution to the novel.

It is divided into 4 parts: *Stardance* (the award winning novella); *the Stardancers*; *Starseed*; and *Snygamy* (a short epilogue).

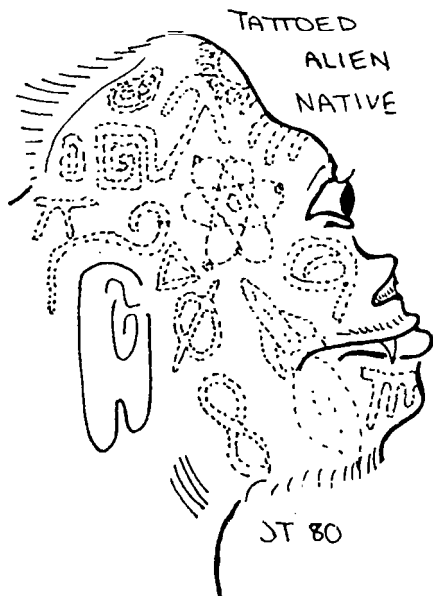
*Stardance* describes the meeting of Shara (the first *Stardancer*) and Charlie (a lame former dancer, become cameraman). They work together and get involved with the owner of a space station who allows them to use the station as a theatre/studio. Aliens arrive on the scene and get involved with Shara's dance. Various notions about the aliens are proposed, but they leave with little known about them.

*Stardancers* expands the team -- Charlie (who dances again), Shara's sister Norrey, plus a couple of sidemen (musician and engineer). They expand on Shara's original theme -- then the aliens return.

*Starseed* describes the journey from orbit to the aliens and it explains many things and some interesting ideas appear. All is resolved in the end, but the reader should read it to find this out.

All in all, this is an excellent book. Characters are real and plot excellent. Highly enjoyable. — BWF

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**WEB -- John Wyndham**  
(Penguin, 1980, 140pp, \$3.50)  
Cover art by Peter Lord.

Unfortunately Penguin have not indicated anything other than this is a previously unpublished novel (first paperback edition: Michael Joseph did the hardcover in 1979). Whether it was complete at the time of Wyndham's death eleven years ago, or has been knocked into shape by someone since, is not mentioned.

It certainly resembles most of Wyndham's work, although some sections appear a little 'modern' (if that's the right word) compared to his often slightly oldie worldie style.

Once you get past the creaky opening this becomes quite a compulsive read, the 'history' of the island Tanakuatua both convincing and clever in its little jibes, and the eventual emergence of the two main characters a predictable and satisfactory way to deal with the many wonders to be set forth.

There are two stories, really: the drive to set up a Utopian society and the people involved in the first steps, the 'pioneers' going to re-settle the island Tanakuatua; and the background of the island and its 'original' people.

The reasons behind the drive for Utopia, the typical but still inexcusable handling of the natives, and the bio-social flights of fancy concerning the island's dominant life form are all well handled. In ways this is a light-weight treatment of its themes, but only because it comes after so many other great works. In other ways it is of more

moment, especially in its detailing of the 'little' people behind great ventures, and the destructive results when two vastly dis-similar cultures come into contact.

Recommended. --BAT

**The Dracula Tales -- Fred Saberhagen**  
**THE DRACULA TAPE** (1975; 281 pp)  
**THE HOLMES DRACULA FILE** (1978; 249 pp)  
**AN OLD FRIEND OF THE FAMILY** (1979; 247pp)  
All Ace; cover art by Robert Adragna

Dracula is one of the classic villains of sf/horror. This may be due more to his appearance in movies than the reading of Bram Stoker's novel. Saberhagen has written three novels relating to the life/myth of Vlad Tepes.

The first was **THE DRACULA TAPE**. A tape recording is found in a car marooned in a snowstorm. On it the Count retells the original Dracula tale from his viewpoint. He is not the vile monster described by Stoker. Vampirism is described as a state wherein the person has particular powers: transformation into wolf or bat, high perception, immortality, requiring blood for nutrition, and can only sleep in a coffin containing earth from his homeland. His dislike for garlic is not as strong as Stoker suggests but a wooden stake through his heart is fatal -- as it no doubt would be for any of us!

The tapes describe the events from several viewpoints. He freely quotes from the diaries and notes from other members in the cast, as well as from the original novel. An imaginative tale indeed.



# JOHN WYNDHAM

## Web

from  
**PENGUIN**



**HIS LAST, GREAT, APOCALYPTIC NOVEL. \$3.50.**

## 26 REVIEWS...

The Holmes-Dracula file contains alternate chapters told by Watson and Dracula. A Holmesian mystery is afoot and the Count is dragged in, accidentally. Dracula's powers and Holmes' skill are pitted against the menace of the Giant Rat of Sumatra.

Dracula is also an Old Friend of the Family. He is several hundred years old at this point and he is called in to assist the family under attack by strange forces. Only the count's talents can help them. This is similar to the earlier stories except in a contemporary setting (1979).

Throughout the books the count, as the central character, is well portrayed by Saberhagen. He is very much the gentleman, true to his friends and his honour. He is also very powerful, with amazing strength and with a variety of skills. He can escape from traps and can enter sealed rooms. He is educated and well-travelled (but after all, what gentleman isn't). He is perhaps most comfortable in the Holmes tale, for that is the period that most of his characteristics come from. In the first tale he appears amidst barbarism and his actions, although consistent with the later books, appear unrealistic. In the later story, his action-filled periods appear inconsistent with the alias of an old Doctor.

These novels are well told and gripping tales of menace. To be read late at night by candlelight for best effect. — BWF

### AND THE DEVIL WILL DRAG YOU UNDER

Jack Chalker

(Del Rey, 1979, 270 pp)

Cover art by Darrell Sweet

Asmodeus Mogart has a devil of a job. He got into a bit of trouble at the home office and was assigned to this backward planet. A rogue asteroid threatened to destroy it and all the inhabitants, including him. As he descends into a drunken stupor, he tells two humans in the bar how they can save their world. They have to go to five alternate universes and steal a demon-guarded jewel. Having nothing better to do, they go and do so.

A slight variation on the parallel universe idea with a bit of conventional theology (Chalker-style) thrown in. There are also numerous references to sf, fandom, and other notable literary creations: in a bar. Fatbird and the Grey Mouser curse their neighbours, while another talks about Spenser's Faerie Queen and a third (a huge Germanic) sings "Three hearts and three lions".

Chalker has a knack for making the story twist and turn in the direction least expected. The answer the reader expects is not the one that the reader gets. Chalker also likes setting difficult puzzles and then solving them. For example, how do you steal the jewels from a demon where any crime is divinely punished?

A worthwhile book if you like a bit of fantasy in your sf. Chalker has treated magic scientifically, and I would place this on par with Pier's Anthony's Magic trilogy, although it is nowhere near as insane.

— BWF

SPIRIT OF DORSAL -- Gordon Dickson  
(Ace 1980; 281 pp; \$3.80)

Cover art by Enric; interior by Fernando Fernandez

In his preface to his story in THE JOHN W CAMP BELL MEMORIAL ANTHOLOGY (Brothers), Dickson described the strategy for the Childe Cycle. There would be three lengthy novels set in each of the past, present and future. To assist the packaging the three future novels would each be split in half (ie six novels). With all the retitling and regrouping, it is difficult to determine just what is in the series. The Sphere 'Dorsai Trilogy' consisted of THE TACTICS OF MISTAKE; SOLDIER, ASK NOT; and DORSAL! (also known as GENETIC GENERAL).



**NECROMANCER** (aka **NO ROOM FOR MAN**) is a definite member of the series and **NAKED TO THE STARS** is also mentioned, although I have doubts about this one.

**SPIRIT OF DORSAL** is advertised as the heart and soul of the series. I disagree. It is a glossy con trick and contains two stories about the Dorsai (one the previously mentioned Brothers) with three interludes to provide continuity. The stories are good but they provide only a personal glimpse of two Dorsai. This is Dickson's strength -- to show the workings of a future soldier: his actions and his thoughts. Let's get away from galaxy sweeping ethics! The interlude material is trite and inconsequential and would be better left out. Short stories can be combined to provide a picture of events; Sabheragen's initial **BERSERKER** book does this well. Interludes like these are irritating.

This is an Ace Illustrated edition. I suppose the pictures are supposed to help visualise episodes in the stories. They don't! The illustrations as artwork are superb although I didn't like the portraits much. But as story illustration, they detract rather than add to the story. They are not even consistent and characters change appearance frequently. Few key events are depicted -- the bulk are portraits and action figures and relate little to the text. Disappointing. If I want pictures with my stories, I'll read comics or (perish the thought) Drek fotonovels. — **BWF**

#### THE ENDLESS FRONTIER

Edited by Jerry Pournelle  
(Ace, 1979, \$3.50)

Anyone who read Gerard O'Neill's earthmoving **HIGH FRONTIER**, and wondered if such orbital colonies can really be established before the global economy collapses, is indeed recommended to Pournelle's collection. It ranges from Larry Niven's ultimate Ring fantasies to hard-tech treatises on the feasibility of sky-hooks and mining asteroids.

Heinlein even contributes a pitch for the L-5

Society (1620 N Park, Tucson 85719) whose "sole purpose is to found the first colony in space". I think it was Heinlein who said the Earth is too small and fragile a basket for us to leave all our eggs in.

And that's basically what this book focusses on: the hatching of fledgling humanity! Hans Moravec's article on cable cars into orbit is worth billions: the ideas are as limitless as the wealth of resources postulated.

Pournelle's staked his claim with this wee beauty. Well worth the \$3.50 admission. — **MDM**

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## Market Place

**WANTED:** Copies of the following magazines:

Isaac Asimov's #1, Spring 77; #2, Summer 77.

Isaac Asimov's Anthology volume 1.

Send details to Michael O'Reilly, 90 Sedcole Street, Pahiatua, New Zealand.

**WANTED:** Analog, January 1979, to complete set. Please state price to Garry Tee, Flat 3, 7 Domain Street, Devonport, Auckland 9, New Zealand.

**FOR SALE OR SWAP:** Over 100 Aussie fanzines, incl ASFRs, ANZAPA mailings, etc, dating 1952-80. Masses of USA stuff as well. I'm willing to trade as well, for a few issues of ASFR, SF Commentary, Rataplan, Somerset Gazette. Send your details and ask for mine to: Peter Roberts, 18 Westwood, Cofton, Starcross, Nr Exeter, Devon, England.

**WANTED:** Recent hardcover and softcover books on sf art, comics, non-fiction, speculation, etc (for example, Big O, Dragons Dream, Octopus titles), especially those which receive poor distribution in NZ. Send list & prices to Art, c/- Noumenon.

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

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#### PUBLISHING INFORMATION... (continued from page 28)

**OCTOBER THE FIRST IS TOO LATE** — Fred Hoyle (Pen \$3.95): reprint; cover art by Chesterman.

**THE NIGHT OF KADAR** — Garry Kilworth (Pen \$3.95): first UK paper edition; cover by Chesterman.

**THE STARCHILD TRILOGY** — Pohj & Williamson (Pen \$5.95): first one-volume edition; large format, includes The Reefs of Space, Starchild, and Rogue Star; cover art by Adrian Chesterman.

**CHOCKY** — John Wyndham (Pen \$3.25): reprint; cover art by Peter Lord.

**WEB** — John Wyndham (Pen \$3.50): first paper edition; cover art by Peter Lord.

**THE OUTWARD URGE** — John Wyndham & Lucas Parkes (Pen \$3.95): reprint; cover by Peter Lord.

**WE** — Yevgeny Zamiatin (Pen \$3.95): reprint; cover art by Chesterman.

**THE TRAPS OF TIME** — Edited by Michael Moorcock (Pen \$3.25): reprint; cover by Chesterman.

#### Wholesale Book Distributors:

**THE SAVAGE MOUNTAINS** — Robert Adams (Signet \$2.95): first edition; cover art uncredited.

**THE FORBIDDEN TOWER** — Marion Z Bradley (Arrow \$5.95): first UK edition; cover art by Melvyn.

**THE GANYMEDE TAKEOVER** — Philip Dick & Ray Nelson (Arrow \$4.25): reprint; cover art by "P.L."

**THE BLACK HOLE** — Alan Dean Foster (NEL \$3.95): first UK edition; novelisation; film tie-in.

**CONVERGENT SERIES** — Larry Niven (Orbit \$4.50): first UK edition; collection; cover art by Pete Jones.

**FUTURE HISTORY** — Jerry Pournelle (Orbit \$6.50): first UK Edition; combines The Mercenary and West of Honour; cover art uncredited (Pete Jones?).

**A WORLD BETWEEN** — Norman Spinrad (Arrow \$5.95): first UK edition; cover art uncredited.

**THE DARK ISLAND** — Henry Treece (Savoy \$5.50): new edition; cover art by Michael Heslop.

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# PUBLISHING INFORMATION

SCIENCE & RELATED BOOKS PUBLISHED IN NEW ZEALAND - JULY-OCTOBER 1980  
- Listed in order under their NZ publishers and distributors

## Associated Book Publishers (NZ) Ltd:

THE ENCYCLOPEDIA OF SCIENCE FICTION - Edited by Peter Nicholls (Granada \$48.35): First edition; 10 1/2 x 7 1/2" hardcover, 670pp, quality bound; jacket art by Chris Foss; illustrated.

## David Bateman Ltd:

MORDRED - John Eric Holmes (Ace \$2.95): first edition; cover art uncredited.  
THE WIZARD OF ANHARTITE - Colin Kapp (Ace \$2.95): new edition; cover art by Corben.  
UNISAVE - Axel Madsen (Ace \$2.95): first edition; cover art by Meltzer.  
THE WEB BETWEEN THE WORLDS - Charles Sheffield (Ace \$3.50): reprint; cover art by Boris Vallejo.  
DESTINIES: The Science Fiction Magazine - Edited by James Baen (Ace \$3.50): first edition.  
YOUR NEXT FIFTY YEARS - Dr Robert Prehoda (Ace \$8.95): first edition; speculation, cover uncredited.

## William Collins (NZ) Ltd:

THE FALL OF CHRONOPOLIS - Barrington Bayley (Fontana \$3.95): first UK paper edition; cover uncred.  
THE KNIGHTS OF THE LIMITS - Barrington Bayley (Fon \$3.95): collection; new edition; cover uncred.  
THE FOUNTAINS OF PARADISE - Arthur C Clarke (\$5.25): not seen.  
TWILIGHT OF BRIAREUS - Richard Cowper (Pan \$5.25): not seen; (new edition, originally Orbit).  
BEHOLD THE MAN - Michael Moorcock (Fon \$4.25): not seen.  
THE CONDITION OF MUZAK - Michael Moorcock (Fon \$3.95): not seen; (probably reprint of 1978 ed.).  
AN INFINITE SUMMER - Christopher Priest (Pan \$4.25): not seen.  
VERTIGO - Bob Shaw (Pan \$3.95): not seen.  
MYSTERIOUS WORLD - Arthur C Clarke (Collins \$19.95): first edition; 10x7 1/2" hardcover, 215pp, quality bound; based on the tv series; study of 'unexplained' phenomena; jacket photos; illustrated.

## The Donning Company: (5041 Admiral Wright Road, Virginia Beach, Virginia 23462, USA)

TAKEOFF! - Randall Garret (Starblaze \$4.95): first edition; illustrated by Kelly Freas.

## Gordon & Gotch (NZ) Ltd:

DRIFTGLASS - Samuel Delany (Panther \$3.95): not seen; new edition.  
THE MAGICIANS - James Gunn (Magnum \$4.25): new edition; cover art by Kevin Tweddell.  
THE WHITE DRAGON - Anne McCaffrey (Corgi \$5.85): reprint; cover art by Dave Roe.  
The Adventures of UNA PERSSON AND CATHERINE CORNELIUS in the Twentieth Century - Michael Moorcock (May/Gran \$2.95): not seen.  
POSTMARKED THE STARS - Andre Norton (Magnet \$2.75): not seen.  
THE GATE OF WORLDS - Robert Silverberg (Magnum \$4.75): not seen.  
SHAKESPEARE'S PLANET - Clifford Simak (Magnum \$ ) : not seen; (reprint).

## Hodder & Stoughton Ltd:

THE CASTLE OF IRON - De Camp & Pratt (Sphere \$4.95): first UK edition (?); cover art by Pete Jones.  
THE EMPIRE STRIKES BACK - Donald Glut (Sph \$4.25): first UK edition; film tie-in; cover uncredited.  
THE HOUSE ON THE BORDERLAND - William Hope Hodgson (Sph \$3.95): reprint; cover art uncredited.  
SLAVES OF THE KLAU - Jack Vance (Coronet \$3.50): new edition; cover art uncredited.  
THE STAR KING • THE KILLING MACHINE • THE PALACE OF LOVE - Jack Vance (Cor \$3.50ea): new editions in matching covers of the "Demon Princes" novels; cover art uncredited.  
EXILES ON ASPERUS - John Wyndham (Cor \$2.40): collection; new edition; cover art uncredited.

## Hutchinson Publishing Group (NZ) Ltd:

RINGWORLD ENGINEERS - Larry Niven (Gollancz \$19.40): first UK edition; jacket art uncredited.  
MOLLY ZERO - Keith Roberts (Goll \$20.95): first edition.  
THE SNAIL ON THE SLOPE - Arkady & Boris Strugatsky (Goll \$19.40): first UK edition.  
JUNIPER TIME - Kate Wilhelm (Hutch \$19.95): first UK edition; jacket art by Salim Patell.

## Macmillan Publishers Ltd:

THE HITCHHIKER'S GUIDE TO THE GALAXY - Douglas Adams (Barker \$15.50): first edition  
THREE TOMORROWS: American, British and Soviet Science Fiction - John Griffiths (Mac \$13.90): first edition; non-fiction; cover art uncredited.  
OUR ANCESTORS CAME FROM OUTER SPACE - Maurice Chatelain (Barker \$20.35): first UK hardcover; speculation; illustrated; jacket art uncredited.

## Penguin Books:

INTERWORLD - Isidore Haiblum (Penguin \$4.50): first UK edition, cover art by Adrian Chesterman

CONTINUED ON PAGE 27...