

# NOUMENON

THE NEW ZEALAND SCIENCE FICTION MAGAZINE

#3





# NOUMENON

## THE NEW ZEALAND SCIENCE FICTION MAGAZINE

*Noumenon* is published monthly, usually in the third or fourth week of the month.

### Subscriptions are:

NZ [incl. postage]	..... \$5.50/12 Issues
America [Airmail]	..... \$10.50/12 Issues
[Surface]	..... \$6.00/12 Issues
Britain [Airmail]	..... \$11.50/12 Issues
[Surface]	..... \$6.00/12 Issues

### Trade terms are:

Retail [New Zealand]	..... 60c/ copy
Trade Discount	..... Less 1/3

### *Noumenon* is edited and published by:

Brian Thurogood  
Wilma Road, Ostend  
Waiheke Island  
Hauraki Gulf  
NEW ZEALAND

Phone 8502  
Waiheke

Subscription cheques, postal notes or Bank drafts should be made payable to *Noumenon* and sent to the above address.

We welcome unsolicited contributions. However, *Noumenon* cannot be held responsible for material damaged in transit. Ensure all manuscripts, illustrations or photographic material are properly packaged to avoid any damage in transit. Return postage must accompany all unsolicited material if it is to be returned.

One free issue will be added to the subscription of writers for each letter of comment published.

Books for review should be forwarded to the address above.

Magazine trades (both local and overseas) can be arranged.

Contents copyright © 1976 by Sagittarius Publications. All rights in letters, reports, articles, fiction and art are treated as unconditionally assigned (unless otherwise specified) for publication and copyright purposes, and as subject to our unrestricted right to edit and comment. All unsigned material is written or assembled by the editor.

*Overseas Agents:* (Subscriptions are payable in their local currency).

AUSTRALIA	Carey Handfield
\$A7.80	259 Drummond Street
12 issues Airmail	Carlton
\$A6.00	Melbourne, 3053
12 issues Surface	AUSTRALIA

(If there is sufficient overseas interest, other local agents can be arranged.)

VOLUME 1 NUMBER 3  
ISSUE NUMBER 3

28th MAY 1976

COVER by Steffie Quirk

INTERIOR ART by Colin Wilson

# EDITORIAL

Deb (assistant editor, head typist, and the balancing "voice of reason" behind *Noumenon*) and I have been rather busy of late. Besides assembling this bumper 20 page issue, we've been active in trying to preserve Waiheke Island from speculators, developers and exploiters. All this stems from the current Draft District Scheme, prepared by the local Council and now open for objection and cross-objection. It is actually a very forward-looking scheme and is designed to protect, as much as possible, against rampant development. Many speculators have objected and so it is necessary to cross-object to (oppose) their objections (bureaucracy has a definite talent for mental double-negatives).

The process has set me to wondering about a few things. Say a person buys 10 acres of rural land, sits on it for a while, and then gets permission to subdivide it into 1/4 acre sections. If the original price was \$20,000 and each section has price of \$5,000 on it, it seems that the land has now become worth \$200,000. A marvelous profit for the cost of a survey, wouldn't you say.

Now, not only does the land cease to produce food, but it demands the manufacture of \$180,000 from the economy of the country. Further, whereas the economy had formerly to provide about \$20,000 for the owner of 10 acres to build a house, it now has to provide around 40 times that amount, \$800,000.

So 10 acres of land, turned into residential land, requires the manufacture of \$960,000, give or take the odd \$1000. Quite apart from the despoilation of often beautiful pieces of land, how can any economy support such inflation?

Brian Thurogood

### Explanatory Notes:

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

*fan[s]* always means *sf fan(s)* unless otherwise noted.

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

*GoH* is the abbreviation for Guests(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.

In the absence of typesetting, the following conventions have been used: The titles of *novels* or *books* are in capitals, underlined. The names of *films* or *television programmes* are in capitals. The titles of *stories* or *magazines* are in capital and lower case, underlined. The titles of *articles* are in quotation marks. *Record album* titles are in capitals, underlined. *Song* titles are in capital and lower case, underlined. The names of *musical groups* are in capitals.

# QUIDNUNC'S PAGE

3

## ONE DAY SF COURSE

### SCIENCE FICTION: A Modern Mythology

"Just as earlier societies looked to myths and legends to bring in to the open, explain and make bearable some of their innermost fears, so today Science Fiction performs a similar function for the nuclear society. "Starting from the utopian MYSTERIOUS ISLAND by Jules Verne, the course will consider recent anti-utopian Science Fiction."

Suggested pre-course reading:-

THE GUARDIANS - John Christopher

A CLOCKWORK ORANGE - Anthony Burgess

SLAUGHTERHOUSE 5 - Kurt Vonnegut

FUTURE SHOCK - Alvin Toffler

Various short stories will also be referred to, including works by Clarke, Asimov and Pohl.

\*\*The course notes managed to spell those: Clark, Asimov and Poul\*\*

**Lecturer:** Mr Mike Zammet, Senior Lecturer in the English Dept. at Teachers' College. One of his particular interests in literature is Science Fiction. **Venue:** Thompson House, 4 Kent Street, Levin. Room 3.

**Fee:** \$4.00 (includes am and pm teas)

**Date & Times:** Sat. 26 June 9.30am - 4.30pm

**Enrolments:** The number of the course is 4978 and enrolments close on June 11th (limited to 30 persons)

**To Enrol:** Send your name, address, \$4 and a note of the course number to:

University Extension

PO Box 63

PALMERSTON NORTH

(Cheques should be made payable to "University Extension" and crossed N.N.)

- Details provided by Barbara Price

## SF IN THE JOURNALS

**English In New Zealand** ("The first national journal for teachers of English"; Edited by George Bryant and Bernard Gadd, PO Box 60-070, Auckland 7; Three issues per year for \$3.00) featured an article on sf in the September, 1975, issue. Titled "Science Fiction: The Future As Possibility", it was written by Mr M.K. Joseph (Associate Professor of English at Auckland University and a well known writer and critic). Although slightly disjointed (editing?) and containing the odd typo (Azimov, LEIBOWITS), it is a good introductory article and rather useful in that Joseph cites many examples. Themes dealt with include: Post-disaster; population and technological explosions; social satire; sf as technological and historical "prophecy"; and DUNE as one of the best examples of future/alternate history. Joseph also makes an interesting comment that sf contains a "Pelagian" strain.

## THE 1976 NEBULA AWARDS

See page 10 for the winners and runners-up in each category.

### IN SEARCH OF THE LOST CHORD

The following item has been brought to our attention. It originally appeared in the Rock newspaper, Melody Maker.

The invitation was impressive: "The Ancient Astronaut Society invites you to the Quadrophonic premiere presentation of IN SEARCH OF ANCIENT GODS, an experience in sound and music based on the books of Erich von Daniken, and recorded by ABSOLUTE ELSEWHERE..."

The prospect was intriguing: an aural interpretation of the theories expounded by Swiss author von Daniken, written and performed by a zappy combo comprising Bill Bruford (drums), Jon Astrop (bass), Phillip Saatchi (guitar) and Paul Fishman (synthesizers, sequencers, flute, electric & acoustic pianos, Mellotron, and sounds of the universe).

Fishman, it transpires, is the dude behind the whole operation: a student of electronic music and psycho-acoustics, spatial modulation and synaesthesia, he composed, arranged and programmed the synthesizers for IN SEARCH OF ANCIENT GODS and, with his father Jack, produced the entire album.

Erich is, of course, rather more famous - the author of five books which investigate the possibility that our ancestors were visited frequently by "people from outer space" and which have sold more than 30 million copies and have even been translated into Chinese.

Daniken composed the notes for the elaborate 12-page illustrated booklet which accompanies the record. His vivid prose style can be illustrated by a snappy extract from a paragraph on "Temple Of The Inscriptions": "At Palenque, Mexico," the European author writes, "another pyramid - A MIGHTY AWE INSPIRING TEMPLE - prompts still more disturbing questions regarding our ancestors, for deep down in the interior of this temple is the tombstone of the God Kulkulkan. . . AT THE CONTROLS OF A FLYING CRAFT SHAPED LIKE A ROCKET. . ." Takes your breath away, doesn't it.

Fishman's music is only slightly less pompous and absurd. The audience of Space Cadets at the premiere were treated to a 36-minute excerpt from the 50-minute opus, played in living quad. It was rather a dull affair.

The music was, at best, soporific in its celestial calm. The Quadrophonic effects were, initially, fairly amusing, but as the novelty wore off, conversations developed and the team of liggers from the OGWT began to chuckle and giggle.



## LETTER COL

\*\*I received a letter from the National Association for Science Fiction recently, so wrote and asked what (and who) NASF is.\*\*

F. Macskasy Jr.  
National Association for SF  
Box 6655 Te Aro  
Wellington  
NEW ZEALAND (29 April 1976)

I have received your letter and copies of Noumenon, which I thank you for.

The NASF began in a very round-about way, about four or five months ago. Following TV 2's screening of the sf film QUESTOR, I tracked down a few facts. It was produced by Gene Roddenberry (the creator of STAR TREK) and was to have been the pilot for a regular series.

However, I learnt from an American source that the money-mad, commercial-oriented NBC had cancelled the series. SF fans in America began to storm NBC with protest letters. I looked around Wellington, in vain, for an sf group to contact so that I could try to enlist their support for a similar project in NZ (SF fans of the world unite! You have nothing to lose but your pointy ears, lasers, and starships).

I contacted Huyser Bookshop (popular for sf literature), Wellington Public Library, the City Council, and various friends. Nothing! Absolutely nothing!

So with a faint germ of an idea, I contacted Michael Cleary and discussed the possibility of building NZ's first (?) Science Fiction organization. Ads were placed in the local daily, more friends were contacted, and an interview was arranged with the Sunday Times (many thanks to the reporter, Mr McNair).

By this time the club had a name: the National Association for Science Fiction - rather pretentious, perhaps. But being a very optimistic person, I knew that the era for organized sf had finally arrived in NZ.

The planning and organisation is still being carried out but, with any luck, the first meeting should be sometime in late June. Membership is open to all as this is a nation-wide organisation. If you already have an sf club going, fine! We would still like to hear from you. After all, communication is probably the most important aspect of not only sf, but of man's entire civilization.

So, communicate!

Get in touch with either Mr Thurogood or myself and sf comes of age in NZ.

I shall keep in touch with you as to the proceedings of the associations first meeting.

\*\*So that is what NASF is and we'll run further info as it comes to hand. Like the man says: Communicate!\*\*

Grant L. Stone  
Serials Section  
Murdoch University Library  
Murdoch  
Western AUSTRALIA 6153 (1 May 1976)

I received Leigh Edmonds' latest issue of Fanew Sletter and read of the new 'zine Nourenon. I made a note to contact you with the aim of viewing this new venture and possibly adding it to the resources here. You anticipated my move - I received a copy of issue 1 today. Thank you. As Leigh said, a very professional effort. If you can continue this type of production on a monthly timetable it will be a fantastic resource for us here, covering the NZ scene as it does, but it will also expand information for Fandom in general.

The layout of No. 1 and the list of forthcoming articles should put Nourenon on that mid-line between sercon and genzine which I regard as a fine balance to drive for.

One thing I would personally like to see in Nourenon is articles on indigenous NZ sf writers and their works, as well as reviews of the NZ scene. I know that may not be such a gigantic task but who knows - Nourenon may become a focal point of NZ Fandom resulting in a World Con across the Tasman. (One can always dream such things).

I look forward to the continued receipt of Nourenon. GOOD LUCK.

\*\*Thanks for your letter and support. For those interested, Fanew Sletter is published approximately fortnightly by: Leigh Edmonds, PO Box 76, Carlton, Victoria 3035 AUSTRALIA (Note: this is Leigh's NEW address). It is a duplicated, folded foolscap (usually 1 sheet), newzine and covers sf events of note in Australia - and elsewhere that takes Leigh's interest. Subscription rates are 10 issues for \$A2. Leigh also provides good fanzine reviews but has yet to spell my name right.

I'm on the track of a few indigenous writers and illustrators but there must be more! Speak Up! And a KiwiCon?! You'll have Carey Handfield soliciting for memberships with that sort of talk (and expecting massive Progress Reports).\*\*

R.C. Jackson  
P.O. Box 1870  
Wellington  
NEW ZEALAND

(6 May 1976)

A maybe unnecessary note on 'SF Monthly' - if Vol. 3 No. 1 is anything to go by, this is going to be a "bumper" year for art work - some of the 'prints' are fantastic. What can you tell us about Anthony Roberts or Patrick Woodroffe (apart from the fact that their work appears very much like that of Chris Foss)?

Came across a fantastic short story by Asimov is an old copy of If a couple of weeks ago (Dec. '68 issue) - The Holmes-Ginsbrook Device. I hadn't previously read this, and I'm glad that I've read it now - as I said, it is really great. I believe I heard a rumor lately of a new SF anthology by Asimov. Do you know if this is true, or was I just dreaming?

\*\*Sorry, but I can't tell you anything about Roberts or Woodroffe. Most of the information I have relates to American artists. Perhaps some other readers can help?

The anthology is probably BUY JUPITER and Other Stories, from Gollancz this month for \$7.85. It is a 'retrospective' collection, ranging from 1950 to 1973, with the bulk of the stories from the '50s. I hope to review it for the next issue.\*\*

Garry J. Tee  
Mathematics Department  
University of Auckland  
NEW ZEALAND (16 May 1976)

As regards music, are you familiar with Jenny McLeod's UNDER THE SUN, which Philips issued (on 3 disks) in 1972? That vast music drama, which was commissioned for the centenary of Palmerston North, presents a Stapledonian vision of the destiny of man.

Roderick Scott praised the work of H.P. Lovecraft in Noumenon 2. Lovecraft was undoubtedly a powerful writer, but after I had read several of his books I ceased to find him interesting. His crude racialism disgusted me, his shudders at the thought of anything earlier than the 18th century became tedious, and his version of NZ in one story was utterly absurd. (Even the great Stanley Weinbaum gave a ludicrous version of NZ in his story Proteus Island.)

\*\*You're right, I should listen to UNDER THE SUN again and see how it sounds now. I've only got it on tape but seem to remember the record album had lyrics, personnel details etc.

Must say I have an aversion to Lovecraft as well, but so many people read all they can get. It would be interesting to hear other comments.\*\*

Bruce Ferguson  
R.D. 2  
Ohaupo  
NEW ZEALAND (16 May 1976)

I have just had one week of my university holidays. To start them off right I have bought and borrowed a few books that I have been wanting to read for a while. I have reviewed a couple of these for you. Your comment about books of any period has been taken to heart and I have gone back to 1932 for BRAVE

NEW WORLD. I had forgotten just how clever the book was. Compared with any contemporary novels it comes off well. If you like the idea I would enjoy reviewing similar books of the 'early years' that are science fiction but which were not treated with such contempt as much of the pulp of the era. 1984 immediately springs to mind as a book of this type but there must be others.

\*\*I'd made a comment in a letter to Bruce that I hoped Noumenon was broad enough to run pieces on any books or authors, from any era, as long as they fell in that indefinable category that appeals to sf fans. Bruce's review of BNW appears on page 12, and I hope others will put pen to paper regarding other significant books, articles, magazines, etc.\*\*

We also heard from:

Zak Reddan

John Millard (Canada)

Colin Wilson

Tony Lovatt \* who suggested, among other things, publishing district lists of NZ fan to enable people to contact each other - what do other readers think?\*

Eleanor Moyles

A. Bertram Chandler \*about the battles between developers and conservationists around Sydney; that the absurd regulations re cheese have been relaxed; and that there is always the possibility of mistakes when handling any large mobile machine, no matter how highly trained the operator(s).\*

John Lennon (Auckland)

D. White \* who suggests the setting up of a forum to discuss such topics as the impact of technology on society, and sf's role in preparing people for such impacts. He suggests that Niven's A GIFT FROM EARTH, Brunner's STAND ON ZANZIBAR, Gerrold's WHEN HARLIE WAS ONE, and Clarke's REPORT ON PLANET 3 (esp. chapter 9) would be good places to start and would like to hear the views of psychologists, sociologists and anthropologists - and 'ordinary' fan too, I hope.\*





While admitting that taste varies greatly and at the risk of losing all credibility, I've put together the lists you see below. **THEY ARE NOT THE FINAL WORD.** In fact, I want readers to examine them critically and, most importantly, to write and tell what has been left off (or what shouldn't have been included in the first place).

Hopefully, the lists will serve as a guide for any level of interest: to the newcomer it provides suggestions for further reading; for the buffs it may serve as a gauge of their scope of reading; and for librarians, it might help establish a basic collection.

The path from newcomer to avid fan can best be described as wide, highly adventurous, often circuitous, and both exhilarating and exasperating. I regard sf as the most significant literary genre of the past few decades and a rapidly growing number of newcomers are discovering this for themselves, swelling the ranks of 'truefans' to astonishing proportions.

Unfortunately, the commercial world has discovered the genre too, with the result that an annoying number of non-sf or pseudo-sf books are being published under the sf label. But if you

### AWARD WINNERS

**The Hugo Winners [series]**  
**Nebula Award Stories [series]**

(These series are collections of the Award-winning shorter fiction — details of the winning novels for each year are included in Appendices)

**SF HALL OF FAME [SERIES]**

Various editors

Sphere

Gollancz

### THE CLASSICS — An "essential reading" list

<b>TAU ZERO</b>	Poul Anderson	Coronet	(Gollancz)
<b>THREE HEARTS &amp; THREE LIONS</b>	Poul Anderson	Sphere	
<b>The FOUNDATION Trilogy</b>	Isaac Asimov	Panther	(W & N)
<b>I. ROBOT</b>	Isaac Asimov	Panther	Dobson
<b>TIGER! TIGER!</b>	Alfred Bester	Penguin	(S & J)
<b>THE STILL, SMALL VOICE OF TRUMPETS</b>	Lloyd Biggle Jnr.	Sphere	R & W
<b>A CASE OF CONSCIENCE</b>	James Blish	Arrow	
<b>THE LAST STARSHIP FROM EARTH</b>	John Boyd	Pan	Gollancz
<b>STAND ON ZANZIBAR</b>	John Brunner	Arrow	
<b>CHILDHOOD'S END</b>	Arthur C. Clarke	Pan	S & J
<b>THE CITY AND THE STARS</b>	Arthur C. Clarke	Corgi	Gollancz
<b>BABEL 17</b>	Samuel Delany	Ace	Gollancz
<b>THE MAN IN THE HIGH CASTLE</b>	Philip K. Dick	Penguin	Gollancz
<b>The CHILDE (or DORSAL) Cycle</b>	Gordon R. Dickson	Sphere	
<b>The RIVERWORLD series</b>	Philip Jose Farmer	Panther	Rapp & W
<b>STRANGER IN A STRANGE LAND</b>	Robert Heinlein	NEL	
<b>DUNE DUNE MESSIAH</b>	Frank Herbert	NEL	Gollancz
<b>THE LEFT HAND OF DARKNESS</b>	Ursula K. LeGuin	Panther	(Gollancz)
<b>THE DISPOSSESSED</b>	Ursula K. LeGuin	Panther	Gollancz
<b>THE BIG TIME</b>	Fritz Leiber	(NEL/Ace)	
<b>THE WANDERER</b>	Fritz Leiber	(Penguin)	Dobson
<b>SOLARIS</b>	Stanislaw Lem	Arrow	Faber
<b>DRAGONFLIGHT DRAGONQUEST</b>	Anne McCaffrey	Corgi/Sphere	R & W
<b>A CANTICLE FOR LEIBOWITZ</b>	Walter M. Miller	Corgi	(W & N)
<b>RINGWORLD</b>	Larry Niven	Sphere	Gollancz
<b>DAVY</b>	Edgar Pangborn	(Penguin)	Dobson
<b>RITE OF PASSAGE</b>	Alexei Panshin	Sphere	(S & J)
<b>NIGHTWINGS</b>	Robert Silverberg	Sphere	(S & J)
<b>PLANET BUYER THE UNDERPEOPLE</b>	Cordwainer Smith	Sphere	
<b>LAST AND FIRST MEN</b>	Olaf Stapledon	Penguin	
<b>STAR MAKER</b>	Olaf Stapledon	Penguin	
<b>EARTH ABIDES</b>	George R. Stewart	Corgi	(Gollancz)
<b>MORE THAN HUMAN</b>	Theodore Sturgeon	Corgi	Gollancz
<b>THE MAN WHO FELL TO EARTH</b>	Walter Tevis	Pan	
<b>THE DYING EARTH</b>	Jack Vance	Mayflower	
<b>THE SILKIE</b>	A.E. van Vogt	Ace	
<b>THE CHRYSALIDS</b>	John Wyndham	Penguin	M. Joseph
<b>LORD OF LIGHT</b>	Roger Zelazny	(Avon/Panther)	

**Abbreviations:** W & N — Weidenfeld & Nicolson  
S & J — Sidgwick & Jackson  
R & W — Rapp & Whiting

Brackets indicate that an edition may be out of print at this time.

follow recommendations, check out reviews, and treat cover blurbs with suspicion, you'll soon find sf an extremely rewarding, informative and highly stimulating literature of (and for) the imagination.

While I accept full responsibility for the lists, I have taken into account a reasonable consensus of opinion from overseas fans and critics. I've also considered the age of a work and its general availability. Depending on the

volume of comments, we'll run a column somewhere and, after a few months, update the lists. And if things get really interesting, we can run lists of recommended books and stories in various categories: humorous, 'soft' science, 'hard' science, extrapolation, fantasy, etc.

Let's hear from you.

BAT

## COLLECTIONS

FINAL STAGE	Ferman & Malzberg (Eds)	Penguin	
THE JOHN W. CAMPBELL			
MEMORIAL ANTHOLOGY	Harry Harrison (ed)	Sphere	
A CENTURY OF GREAT SHORT SF	Damon Knight (Ed)	Mayflower	(Gollancz)
THE WIND'S TWELVE QUARTERS	Ursula K. LeGuin		Gollancz
THE BEST OF...	Fritz Leiber	Sphere	S & J
TALES OF KNOWN SPACE	Larry Niven	Ballantine	
THE GOLD AT THE STARBOWS END	Fred Pohl	Panther	Gollancz
THE BEST OF...	Cordwainer Smith	Ballantine	
THE BEST OF...	A.E. van Vogt	Sphere	S & J
THOSE WHO CAN: AN SF READER	Robin Wilson (Ed)	Mentor	

## OUTSTANDING RECENT WORKS

THE SHOCKWAVE RIDER	John Brunner		Dent
RENDEZVOUS WITH RAMA	Arthur C. Clarke	Pan	(Gollancz)
THE CONTINUOUS K. MORTENHOE	D.G. Compton	Arrow	Gollancz
DHALGREN	Samuel Delany	Bantam	
FLOW MY TEARS, THE POLICEMAN SAID	Philip K. Dick		Gollancz
DANGEROUS VISIONS	Harlan Ellison (ed)	Sphere	Bruce & W
THE FOREVER WAR	Joe Haldeman	Ballantine	W & N
CHILDREN OF DUNE	Frank Herbert	Analog Magazine	
BORN WITH THE DEAD	Robert Silverberg		Gollancz
MODERN SF	Norman Spinrad (ed)	Anchor	
THE EMBEDDING	Ian Watson		Gollancz

## CRITICAL WORKS

BILLION YEAR SPREE (The essential critical work)	Brian Aldiss	Corgi	W & N
IN SEARCH OF WONDER			
THE ISSUE AT HAND	Damon Knight	Advent	
MORE ISSUES AT HAND			
SF: TODAY AND TOMORROW	Atheling/Blish	Advent	
SF: THE OTHER SIDE OF REALISM	Reginald Bretnor (Ed)	Penguin America	
THE ENCYCLOPEDIA OF SCIENCE	Tom D. Clareson (Ed)	Popular Press	
FICTION AND FANTASY			
	Donald H. Tuck	Advent	

## FOR YOUNG AND OLD — some of the "stepping stones" to SF.

THE WONDERFUL WIZARD OF OZ	L. Frank Baum	Lion	Dent
CATWEAZLE	Richard Carpenter	Puffin	Methuen
The WEATHERMONGER series	Peter Dickinson	Puffin	(Gollancz)
ELIDOR THE OWL SERVICE	Alan Garner	Lion	(Collins)
His JUVENILES	Robert Heinlein	Various	Various
The PROFESSOR BRANESTAWM series	Norman Hunter	Puffin	Bodley Head
The WIZARD OF EARTHSEA Trilogy	Ursula K. LeGuin	Puffin	Gollancz
THE CHRONICLES OF NARNIA	C.S. Lewis	Puffin	
CATSEYE	Andre Norton	Puffin	
George MacDonald	J.R.R. Tolkein	Mervyn Peake	

## PRECURSORS/INTRODUCTIONS/RELATED AUTHORS' WORKS

Ray Bradbury	Samuel Butler	Michael Crichton	William Golding
Herman Hesse	Aldous Huxley	C.S. Lewis	Vladimir Nabokov
George Orwell	Thomas Pynchon	Jonathan Swift	Jules Verne
Gore Vidal	Kurt Vonnegut	H.G. Wells	



## VIEWED FROM ANOTHER SHORE

### Rollo Treadway discusses SF Art and Illustration

This is the first article of what I hope will be a regular monthly column devoted to SF and Art. As it is purely one artist's personal view, some readers may disagree with certain evaluations - so feedback is most welcome.

Unfortunately for us in New Zealand, sf art is almost solely available as the adornment of another product - the written word. This brings us to the first, and perhaps most important factor for discussion: the suitability of the artwork to the subject matter and basic theme(s) of the book. Sf art (like sf itself) is one of the most imaginative fields an artist can work in and it is unfortunate that an artist producing bookcover and interior illustrations usually has to satisfy someone else's artistic preconceptions; and this other person is not usually the author.

It is quite restrictive for an artist to overcome this difficulty as publishers are notorious for requiring 'literal' visualisation of the written contents of a book. All sf art must be examined with this consideration in mind and, sadly for the art, I feel that this 'literal' rule has been overstressed tremendously. It is only in recent years that we have begun to see artists gaining exposure who have both the ability and freedom to interpret a book's contents in a non-literal way.

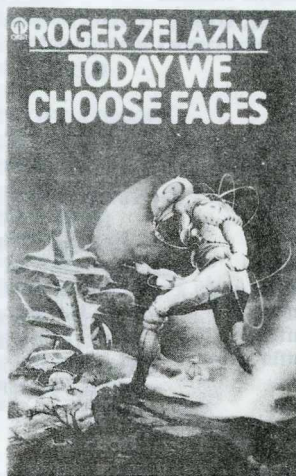
Perhaps one of the more noteworthy publications available in New Zealand is New English Library's Science Fiction Monthly. Although lacking somewhat in the written material, SFM was one of the first publications to show that sf art

does indeed exist as something more than just the wrapping around books. It has since become obvious that this work can exist as an independent form of expression (even though early issues of SFM did reproduce many previously published book covers). SFM's large tabloid size pages, coupled with their excellent full colour offset printing, has proved an ideal format for artwork of the new wave of sf artists such as Bruce Pennington and Chris Foss. And in spite of a noticeable lapse in the standard of artwork/posters in their second volume, SFM continues to provide some of the very best of British sf art.

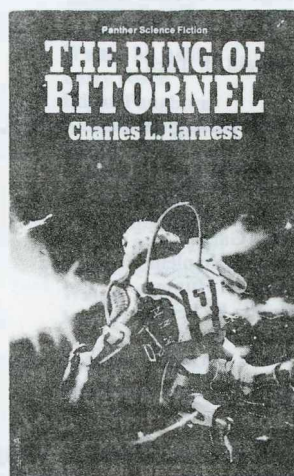
The last few issues of SFM have thankfully improved in content and Vol. 3 No. 1 introduces two artists who have begun to work in the large field originally opened by Chris Foss, Peter Jones and Patrick Woodroffe. Jones' cover illustration for Zelazny's TODAY WE CHOOSE FACES is a particularly fine work, with its metallic clad intruder intent on assailing the architectural structure visible across a well-constructed and foreboding landscape of rocks, machines and mist.

Science Fiction Monthly, in its early issues, paid particular attention to two of the more important illustrators of sf today, Pennington and Foss. Although widely differing in style and execution, both artists have become the two most easily recognised of all sf artists, and their styles highlight many of the most important tricks of the trade available in the field. Of the two, I personally find Foss the more interesting and noteworthy, so I will examine his work first.

Chris Foss was the first artist to bring technology to sf art. His pre-occupation with both the technology of paint application, and the technology of Science Fiction itself, has opened up an entirely new stylistic field, and



Cover by Peter Jones



Cover by Chris Foss



Cover by Chris Foss



until recently, he was the only artist to successfully raster this difficult area. Use of the airbrush is a technique eminently suited to sf illustration and Foss has so mastered this style that he has virtually founded a distinctive school of sf art. It is easily recognisable and perhaps the most sought-after of any present day sf art.

In spite of a healthy output of work, I feel it is a pity that Foss has become involved almost entirely of late with that creative backwater - the Futura Perry Rhodan space-opera series. I still delight in each new Foss cover with its monolithic machines, its clarity and depth, and most of all, its sense of foreboding; and I am disappointed that fewer and fewer of these covers will be added to my bookshelves. Let's hope SFM rediscovers Chris Foss in forthcoming issues.

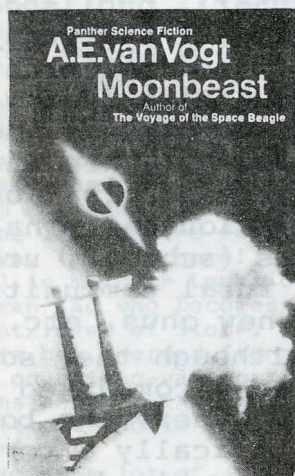
The work of Bruce Pennington presents a different side of sf art altogether. Perhaps best known for his cover illustrations of the NEL editions of Frank Herbert's DUNE and DUNE MESSIAH, Pennington is also a prolific, successful and distinctive artist. His style differs greatly from that of Foss; whereas Foss uses the airbrush to achieve the depth and clarity so important to sf art, Pennington prefers the more traditional brush. Foss is pre-occupied with the technical aspects of sf, while Pennington obviously prefers relating his subject material to a more human aspect. This, along with an amazingly fertile and inventive imagination, has resulted in many stunning pieces of cover art. Among my favourites are the NEL editions of A.E. Van Vogt's CHILDREN OF TOMORROW and M. John Harrison's THE PASTEL CITY. Pennington has benefited greatly from coverage in SFM and I hope they continue to feature his excellent and imaginative artwork also.

With the publication of the magnificent book IEWS, Roger Dean must now be considered as a science fiction artist. Although he has worked extensively within the record industry, Dean has also been responsible for some of the most imaginative science fictional illustrations published. It is a pity that, except for the cover he produced for Heinlein's THE PUPPET MASTERS, we are unlikely to see more of his fine work directly relating to sf. First coming into public notice for his OSIBISA LP covers, Dean has developed a style which uses both the brush and airbrush, as well as other distinctive techniques. IEWS shows the amazing depth and breadth of his work and is one of the best books devoted to the work and examination of one artist.

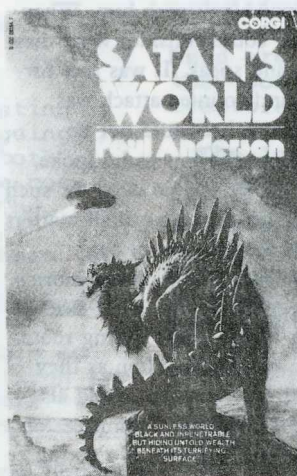
Although Dean has had to work under similar limitations as book cover illustrators (i.e. having to illustrate before hearing the music/or reading the book), he manages to present a fascinatingly detailed and colourful environment with each record cover. In my personal favourite, YES's RELAYER, we are shown a brief glimpse of a visual and mental landscape, which, although totally independent, relates perfectly to the music contained in the album.

Many recent paperbacks mention the cover illustrator, so it is becoming increasingly recognized that sf art has value of its own, quite apart from its function of selling a book. All that remains is for the publishers to allow the artists to actually read the books they illustrate, and to present their own artistic interpretation of the contents.

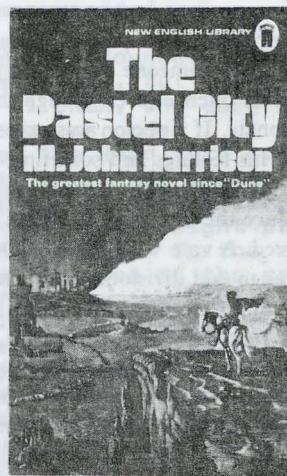
- Rollo Treadway May '76



Cover by Chris Foss



Cover by Bruce Pennington



Cover by Bruce Pennington

## THE 1976 NEBULA AWARDS

The 1976 Nebula Awards (for work published in the United States during 1975) were presented at a banquet held April 10th in Los Angeles. The top three places in each category were as follows:

### BEST NOVEL

- WINNER -- THE FOREVER WAR - Joe Haldeman (St. Martins; Ballantine)  
 2. THE VOTE IN GOD'S EYE - Niven & Pournelle (Simon & Schuster; Pocket)  
 3. DHALGREN - Samuel R. Delany (Bantam)

### BEST NOVELLA

- WINNER -- Home Is The Hangran - Roger Zelazny (Analog, November 1975)  
 2. The Storms of Windhaven - Tuttle & Martin (Analog, May 1975)  
 3. A Momentary Taste of Being - James Tiptree Jr. (THE NEW ATLANTIS)

### BEST NOVELETTE

- WINNER -- San Diego Lightfoot Sue - Tom Reamy (F&SF, August 1975)  
 2. A Galaxy Called Rome - Barry N. Malzberg (F&SF, July 1975)  
 3. The Final Fighting of Fion MacCumhail - Randall Garrett (F&SF, September '75)

### BEST SHORT STORY

- WINNER -- Catch That Zeppelin - Fritz Leiber (F&SF, March 1975)  
 2. Child of All Ages - P.J. Plauger (Analog, March 1975)  
 3. Shatterday - Harlan Ellison (Gallery)

### DRAMATIC WRITING

- WINNER -- YOUNG FRANKENSTEIN  
 2. A BOY AND HIS DOG  
 3. DARK STAR

A special plaque was also awarded to George Pal for his film work which predated the Nebula Award.

The special GRANDMASTER AWARD for 1976 was presented to Jack Williamson

(Information courtesy of Locus)

Korero (discussion) on the marae was also linked with aroha. The purpose of talking in the meeting house was to produce order and understanding out of the confusion of contradictory ideas and desires. To produce order, the discussion itself had to be orderly. Each speaker was expected to speak his whole mind and heart, with dignity, with no undue haste, but holding back no thought or emotion for fear of offending. No interruptions were allowed. No one told a speaker to stay on the subject. As long as he cared to stand up, he had the absolute right to speak his mind. If he was silent at times the room remained silent with him. When he sat down, there was a pause, so that everyone could consider what they had heard. Then someone else would stand up and speak. It was rare for anyone to take offence, even though the attack and counter-attack was often passionate. If a person was expressing sorrow, he would not be ashamed of his feelings and sometimes the tears would flow as he spoke. At the end of a discussion there was no voting; there was no need for such a device, since the discussion went on without a time limit until all matters were resolved. A vote would imply division and the purpose of the meeting was to end division. Many meetings lasted a whole day or more. They were interrupted only for meals or for sleeping. In the latter case we slept in the meeting house. For meals, we went across to the dining room. People were able to leave and come back to the meeting as often as they wished, as long as they did not disturb it. Children of any age could also be present on the same terms. Previously I had worked on committees of various kinds, but I had never experienced anything like this. No voting meant no politicking and no defeated party with its residue of resentment. Above all I learnt that to produce order one must begin with order, in this case an orderly framework for discussion.

The excerpt at left comes from a book I highly recommend. It is called A HARD-WON FREEDOM by Tim Jones (author) and Ian Baker (photographer), published by Hodder & Stoughton. Subtitled "Alternative Communities in New Zealand", it is the record of Jones and Baker's observations of various alternatives (schools, urban and rural communities, the new ohus, etc.).

Although they sometimes accompanied each other, the book is basically a complementary blend of two independent surveys/personal journeys.



# REVIEWS

EARTHWORKS - Brian Aldiss  
(NEL, New Edition 1974 \$1.00)  
Cover by Bruce Pennington

The cover blurb for EARTHWORKS is enough to put anyone off! If these inane and inaccurate comments are meant to sell the book, then publishers need their heads read. Furthermore, although the cover illustration is very good in itself, it bears little relation to the story.

With 24 thousand million people inhabiting a ruined, ravaged earth which has been polluted with chemicals, over-farmed, and over-peopled, the quality of life is understandably tragic. Aldiss has created a character, Knowle Noland, who in every way reflects the insanity of the world around him. He is a schizophrenic ex-convict who suffers from paralytic hallucinations and paranoia. This imperfect hero presents a hefty challenge to the reader who must follow him through his mental turmoil, and make sense of his psychological demons.

It is never difficult to visualize and to feel the worlds Aldiss creates because his writing is so remarkably clear and concise, but it is not so easy to grasp the anguish of a man who is trying desperately to make sense out of life. What exactly happens to Noland is for you to discover yourself - to say more would be to reveal too much of this fascinating book. The story is tight and intriguing, and is perhaps even more relevant some 10 years after its original publication, as man continues to exhaust and destroy the planet in ways not too very far from Aldiss' speculations.

Another valuable tribute to Aldiss' inexhaustible talent.

DMK

THE CORRIDORS OF TIME - Poul Anderson  
(Panther Reprint 1975 \$1.70)  
Cover by Anthony Roberts

CORRIDORS OF TIME is an interesting adventure story, with some intriguing ideas: traveling through time, both backwards and forwards, via large concealed corridors in the earth. The heroine is a 'femme fatale', Storm Darroway (such a name!) and the hero (of sorts) is Malcolm Lockridge, an 'ordinary' American lad who becomes the right-hand servant/lover of Storm.

Storm has emerged from the future to carry on a long-waging battle between the Wardens and the Rangers (not always easy to sort out who is who, good guys from bad guys).

There is a lot of jumping around through time, mostly around Denmark. Because Storm is the Koriach, a Goddess, her followers follow her unquestioningly - Malcolm does too, until he learns that

REVIEWERS: Deborah Knapp  
Bruce Ferguson R. C. Jackson  
Roderick Scott Garry J. Tee  
Brian Thurogood

the lady is not what she seems! Another woman, Auri, from semi-barbaric times, falls for Malcolm, and accompanies him on his adventures through time, eventually providing him with a large family.

If I sound a bit tongue-in-cheek it is because this novel is a good adventure story, but nothing more, and I am tired of reading well-written adventure stories! Science fiction has been around long enough now for some more of the well-established writers to come up with something new and different; after a while it all seems like variations on a theme, or on several themes, none of which are greatly earth-shattering. People like Ursula le Guinn, Frank Herbert, and Brian Aldiss unfortunately spoil us readers, and make it all the more difficult to find many redeeming qualities in the average sf adventure. Those stories which challenge the reader, make him think, or stir up philosophical questions are rare indeed, and I'm afraid I expect more from writers such as Anderson.

WORLD WITHOUT STARS - Poul Anderson  
(Dobson, 1975 \$6.90)  
Cover by Richard Weaver

This book was originally serialized in Analog in 1966 under the title The Ancient Gods. The current Dobson hard-back edition was published in 1975.

Through some unknown miscalculation, a space ship on an exploratory mission to a remote planet crash-lands when the space jump fails. They set up barest survival bases, and eventually encounter the aliens, the Pack, who worship God (which happens to be the mere sight of the galaxy in the heavens, only visible at certain times). They are a peaceful, primitive and unorganized group, in contrast to their enemies, the Herd. The Herd are called the 'downdevils' because they don't worship God, but treat two creatures, the Ai Chun, who come originally from the sea, as gods.

The leaders of the Herd turn out to be able to enter the minds of men, and after capturing one of the spacemen, try to subdue the rest of the eight crew members by mind control. In the end, the Pack is organized by one of the crew, Hugh Valland, into fighting the Pack, both for their own survival on the planet and for the eventual escape of the spacemen, who need cooperative labour to rebuild a spaceship. The ensuing war takes 40 years, and in the end, Valland and his spacemen are successful and return home.

By far the most interesting character and part of the story is Valland, whose only love in life is Mary O'Meara, and whose romantic but likeable nature make him an easily identifiable type of space

adventurer. But the rest of the book is not particularly exciting or gripping, nor is the theme of spacemen marooned on an alien planet a new one.

DMK

STAR TREK LIVES! - Jacqueline Lichtenberg, Sondra Marshak and Joan Winston (Corgi, 1975 \$1.95)

"The heart of the Vulcan value system is the Idic...This basic philosophy is a primary ingredient in the Spock Charisma Effect, and it is one of the Spock character's largest contributions to the pervasive energy plasma of the Optimism effect."

Mumbo Jumbo, or words to that effect! If you can sort out what that REALLY means, you will be a long way to understanding the rest of this book. It is throughout heavily overloaded with 'deep' analysis (the mere opinion of the 3 authors - whoever they are!) as to why Star Trek was so good. 'Who cares? The original TV show was thoroughly entertaining and enlightening, and as such, needs little analysis; but these three ladies seem to delight in all kinds of fancy terms and concepts which they throw around like confetti, whilst at the same time reverently worshipping their 'heroes'. How dull.

There are also some bits and pieces of conversation with Spock, Kirk, Bones and other crew members, off the set, which are interesting only to point out what a hilarious time they all had making the series. The ladies try, again, to be heavily philosophical about Star Trek and its meaning, etc. One author even devotes an entire chapter to how she wooed Jim Kirk with chopped chicken liver!

However, (in spite of my rather vitriolic criticism) the book does discuss Star Trek fandom at great length. The remarkable popularity of the show has given rise to all kinds of clubs, conventions, gatherings, etc. So, if you're a Star Trek fan, you might like this book.

DMK

TIMES LAST GIFT - Philip Jose Farmer (Panther 1975, \$1.60)  
Cover by Peter Tybus

Philip Jose Farmer has a reputation for the unexpected. He creates and uses ideas in a way that no other writer can immitate. In this story he combines immortality and time-travel with favourable results. The way Farmer tells it, the story makes for very enjoyable escapism.

For some unexplained reason, time-travel is limited. Four scientists travel back to examine the period of 12,000 B.C. - the ever reducing limit to travel. Gribardsun and associates travel around prehistoric Europe creating a few quickly resolved paradoxes. Farmer has previously been able to produce realistic heroes, but Gribardsun is the literary descendant of Tarzan, Doc Savage and

Kickaha, with all of their virtues and none of their human foibles.

On the whole an enjoyable offering. Farmer has written a simple narrative and it makes a pleasing change.

BF

FARNHAM'S FREEHOLD - Robert Heinlein (Corgi Reprint - SFCL \$2.15)

Fans of Heinlein will like this book - it provides no radical departure from his previous novels. Hugh Farnham is the heir to Heinlein's earlier spokesmen: Jubal Harshaw, Johann Smith, Lazarus Long, and co. Needless to say, the book ends with Farnham victorious after he has given his (Heinlein's) opinion on a variety of contemporary issues.

The first half reads like a translation of Robinson Crusoe or Swiss Family Robinson. Atomic War has sent the Farnhams forward in time...all the elements of a shipwreck story. Then the Farnhams meet the society of the period, and here we see all the worst aspects of Heinlein's writing. The situation and the characters become unreal and the ideas presented are a rehash of much of STRANGER IN A STRANGE LAND and TIME ENOUGH FOR LOVE.

BF

PRIME NUMBER - Harry Harrison (Sphere 1975, \$1.90)  
Cover by Anthony Roberts

If anything, this collection illustrates Harrison's versatility. The Powers of Observation is a lengthy James-Bondish spy story with a clever sf ending; Famous First Words is a wide-ranging example of his humour.

However, in nineteen stories, there are only occasional gems (Toyshop, The Ghoul Squad, Famous First Words) while the majority are barely adequate. The Stainless Steel Rat series and Deathworld are far better examples of Harrison's genius.

BF

BRAVE NEW WORLD - Aldous Huxley (Penguin Reprint 1974, \$1.00)

Written in 1932, Huxley extended the optimism of his time to terrifying conclusions. Even today this classic looses none of its brilliance or relevance. In 1946 Huxley wrote that his vision of the future appeared even closer than when the book was written.

All people are not equal and are conditioned into enjoying their caste level. "Even epsilons are happy - but I'm glad I'm not an epsilon." The population is 'hatched' from test-tubes and the ultimate obscenity is birth. Happiness is the universal religion; the christian has mutated into a 'T'; science is god and is called 'Ford' or 'Freud'. Into this world enters the Savage who provides a link between Huxley's future and the reader's reality. John Savage is messianic



ic and primitive, but too unrealistic.

Huxley has said that the book started as a parody which got out of hand. It can be intensely funny, yet the humour has a warning underneath. When will it be heeded?

BF

THE FLYING SORCERERS - David Gerrold & Larry Niven

(Corgi 1975, \$2.15)

Cover by

This book is what I would consider to be one of the better that I have read so far this year. I look forward to seizing further collaborations by these two authors.

The story, rather drab and drawn-out in places, is basically sound, and Niven's typical astronomical oddities show through clearly - a planet "circling" a binary sun system - one red sun and one blue, with consequent disastrous tidal influences. Also (going here from memory) there are seven (!) moons circling the planet.

The natives are semi-primitive, ruled by the Sharen (witch-doctors, sorcerers). An earthman visits them in his globular space shuttle, which is then wrecked by the ignorant native sorcerer. The earthman is named "Purple" by the natives, a name extracted from the sounds emitted by his translator. Word-plays and puns are rife throughout the book, and "Purple" turns out to be the best of the lot (resolved about 80% of the way in, although several people have missed it). The situations Purple gets into are too numerous to mention fully. Essentially though, he is set-up as a rival sorcerer, and things develop quickly from there.

Overall I would say "Success!". Certainly well worth reading as a decent example of Niven's ingenuity, with a different atmosphere and setting presumably introduced by Gerrold.

RCJ

OUR FRIENDS FROM FROLIX 8 - Philip K. Dick

(Panther, 1976 - 1st British pub. \$1.95)

Cover by Jim Burns

Like Vonnegut and Orwell, Philip K. Dick's vision of the future is essentially dystopian. He doesn't feel it will be a nice time to live in at all. OUR FRIENDS FROM FROLIX 8 deals with life on Earth in the 22nd century. It is ruled and regulated by genetic freaks known as "New Men" and "Unusuals". They are forever trying to increase their ranks and distinguish between "Old Men" (ie. normal people) and New Men by administering certain I.Q. tests. If the subject being tested proves to have a higher I.Q. than normal, he is welcomed into the oligarchys of New Men or Unusuals. Not many people pass the tests.

Dick always seems to create decadent, tawdry worlds for his future humans. Worlds where the basic aspects of our reality are distorted or reversed. He

creates Surrealistic landscapes and then peoples them with either neurotic or psychotic characters. Losers. His books are seldom what you'd call "pleasant" reading. And in this 22nd century, liquor is taboo, whereas "Drugbars" are situated in just about every town. Dick has said that many of his stories were written under the influences of various drugs and it seems they have become a general hobby-horse of his.

Drugbars are one of the few places the New Men and 'normals' mingle as discrimination is rife. The normals live amongst android-like appliances such as "Mr. Cleaner" (a variety of vacuum cleaner that can converse) and televisions that turn themselves on irrespective of the 'owners' wishes.

It is inevitable that a rebel will exist in such a society, the rebel/saviour in this case being Thors Provoní. Provoní left Earth to find help for the normals. He returns with help but you still have the feeling the book is unresolved.

This is not one of Dick's better novels but is of interest if you enjoy his (induced?) paranoid fancies.

RS.

NIGHT MONSTERS - Fritz Leiber

(Panther, 1976 \$1.95)

Cover by Bruce Pennington

It has been said that Fritz Leiber succeeds in blending fantasy with science fiction. This is very true, though NIGHT MONSTERS is basically a delightful collection of horror fantasies. So if you have a leaning towards the macabre, these seven tales should please.

Each story examines various aspects of the dark world of the imagination. For instance, Midnight In The Mirror World is a totally disturbing piece that should give the reader reservations about looking in a mirror again. But too much comment would spoil the atmosphere of the book for other readers. Suffice it to say that the whole collection is totally original and of a high quality.

RS

THE BEST SCIENCE FICTION OF THE YEAR

Edited by Terry Carr

(Ballantine, 1975 \$1.95)

Once again, Terry Carr has selected several exceptionally interesting stories for his latest collection.

Frederick Pohl's We Purchased People is a disturbing story of love, where boy meets girl or girl meets boy, but never the twain shall meet. After all, what's the use of loving in your head when both bodies have been sold to extraterrestrials, who are using them to negotiate interstellar trade?

Michael Moorcock presents another excerpt from his chronicles of "The Dancers

at the End of Time", in his wryly amusing novелlette Pale Roses. It's entertaining fantasy, but dare I suggest that Moorcock should try his hand at writing fantasy for children? He might prove to be very good at it.

After far too long an absence from sf, William Tenn makes a triumphant return with On Venus, Have We Got A Rabbi? After the Galactic Diaspora, the First Interstellar Neozionist Conference runs into problems over the accrediting of delegates which even the Kabbala can't resolve. The goy reader might find himself baffled by the technical terminology, but he will certainly find the characters to be entertaining and the story to be both moving & hilarious.

Larry Niven contributes a satisfyingly meaty 'hard science' story in The Hole Man, wherein Mars emulates the celebrated kangaroo who jumped into her own pouch - and disappeared!

Robert Silverberg's long novelette Born With The Dead is certainly fantasy rather than sf, telling of the hopeless love of an historian for his dead wife, who has elected to be "re-kindled" as one of the "cold people", a society of zombies which flourishes (if that is the appropriate verb) in the 1990's. There are haunting echoes of various myths and Silverberg's enthusiasm for archaeology produces some impressive passages, but the story just does not make any coherent sense.

The Author of the Acacia Seeds, and other Extracts from the "Journal of the Association of Therolinguistics" is a convincingly matter-of-fact report by Ursula K. Le Guin on the problems of communications with other species. \*\*They are also wonderful and outrageous little gems - BAT\*\*

Bob Shaw depicts the traffic Policeman's unhappy lot in Dark Icarus, but the story is too compressed to be comprehensible.

Philip K. Dick tries a new twist on time travel in A Little Something For Us Tempunauts, but it just doesn't come off. Roger Zelazny contributes a dull story of cyborgs in The Engine at Heartspring's Center.

If The Stars Are Gods, by Gordon Eklund & Gregory Benford raises the question of how does one receive some visiting star-worshippers, when they happen to come in their own interstellar ship? There are some interesting ideas, but they could well have been developed more fully.

As in previous years, this is one of the most readable of the annual anthologies.

GJT

\*\*The Gollancz edition of this book (1975, \$10.00) was reviewed in Hot Licks No. 21 (December '75) by BAT.\*\*

THE MAN WHO FELL TO EARTH - Walter Tevis (Pan, 1976 - 1st British Edition \$2.05) Cover by George Underwood

For my money, this is a solid gold classic. It could even be an unrecognized one, as I've not seen it mentioned in critical works or special sf listings. I can't tell you anything about Tevis other than he's a professor of English Literature at Ohio University, and that he wrote THE HUSTLER (filmed with Paul Newman and Jackie Gleason as the pool players). The reason the title THE MAN WHO FELL TO EARTH may sound familiar is because David Bowie will be starring in Nicolas Roeg's film of it.

The book is divided into three parts: 1985 - Icarus Descending; 1988 - Rump-lestiltskin; 1990 - Icarus Drowning, and all three titles allude to Thomas Jerome Newton, the Earth persona assumed by a visitor from the planet "Anthea". Newton has been specially trained by the Antheans for his role (they picked up American TV and learnt the language, customs etc. from that) and though he's slightly tall, cosmetic disguises hide other differences.

The Antheans, a 'superior' race whose planet has little remaining water, fuel or natural resources, send Newton to Earth in their last operable single-passenger spacecraft. They provide him with details and means for a five year plan to raise enough money to build a large spaceship to send to their rescue. The means include patentable designs for three-dimensional TV and self-developing colour film.

Tevis captures his reader immediately, his crisp, clean prose putting you in empathy with Newton's alien-ness and physical frailty. The Anthean's plans and Newton's mental superiority make it easy to achieve the first stage goals. A "research foundation" is set up and work on the spaceship begins in earnest.

But TMWFE is more than a skillfully written study of alien-ness. It is also a study of alienation: "the ungodly loneliness an extraterrestrial might feel among the people of Earth" is contrasted with some biting insights into contemporary, and future, American society and its misfits. Newton forms vague relationships with two other 'social outsiders': Nathan Bryce, a despairing chemical engineer and teacher who no longer sees much worth in science or life; and Betty Jo Mosher, a semi-drunken "lost, anachronistic hillbilly". Tevis paints these characters vividly too, but they just add to the sense of foreboding.

Newton soon sees through the social injustices and insidious manipulations of politicians. Further, the paradoxes of 'human' foolishness and intelligence play on his fears and the apparent happiness of humans while they "foul their own lairs and eat their own filth" (both physically and mentally), help make Newton "a drunkard - a lost and



foolish creature". The insanities and wastefulness (of both people and resources) of Earth's societies are merely obvious steps towards the five atomic wars that left Anthea and its survivors with great knowledge and wisdom, but little future. Perhaps the Antheans could help Earth avoid such a course...

Newton, however, is wondering if 'humanity' is worth saving from itself. In a key discussion with Bryce he says, "Do you realise that you will not only wreck your civilization, such as it is, and kill most of your people; but that you will also poison the fish in your rivers and seas, the squirrels in your trees, the flocks of birds, the soil, the water? There are times when you seem, to us, like apes loose in a museum, carrying knives, slashing the canvasses, breaking the statuary with hammers."

For a moment Bryce did not speak. Then he said, "But it was human beings who painted the pictures, made the statues."

"Only a few human beings." Newton said, "Only a few."

The book turns darkly political when the cover of Van Allen Belt and solar surveys is not sufficient to stop people wondering. The CIA take Newton and after a lengthy series of laboratory tests, X-rays, and psychological hurdles, prove beyond doubt that he is not from Earth. There is even a premonition of Watergate-remember, this novel was written in 1963-when the head of the CIA tells Newton, "1988 is an election year. Did you know the President uses us, the CIA, to spy on the other party? - and that the Republicans are going to turn this whole business into something like the Dreyfus case if we don't either bring adequate charges against you or turn you loose with profound apologies all around?"

But before his release, bureaucratic tragedy strikes. The FBI, who know nothing of the background and from whom the CIA have cautiously shielded their 'alien', demand their own series of senseless medical tests to salve their damaged ego. Newton protests that a normal head X-ray will permanently blind him, but the FBI agents will not listen. "Just routine," they keep saying, "Nothing to it."

Yet none of this lengthy review will spoil the power of Tevis' writing, nor the philosophical tension he maintains. TWTFTE is a masterpiece by all standards and its freshness and insight belies the 1963 original publication date.

Very highly recommended.

BAT

## THE WIND'S TWELVE QUARTERS

THE WIND'S TWELVE QUARTERS - Ursula K. Le Guin  
(Gollancz, 1976 \$9.30)

This is a 5% photo-reduction of the original 1975 Harper & Row edition and comes in Gollancz's usual yellow sf cover (bold typesetting, no illustration). It is a retrospective collection of stories, edited and annotated by LeGuin herself: "...it gives a roughly chronological survey of my short stories during the first ten years after I broke into print, belated but undaunted, at the age of thirty-two." Thus, TWTO covers the decade from 1964 to 1974, with half the stories coming from the 70's. The book proves to be a definitive collection of modern sf, irrespective of the fact that it is all written by one author; LeGuin is so good and so broad a writer that she covers most styles of sf, and well.

The stories appear under the titles LeGuin originally chose, so a few vary from previous publications - details are included in both the publishing information and LeGuin's forward. Also of note are the categories LeGuin uses to distinguish her stories. Most of the "straight narrative stories" are connected to her novels in that they fit, more or less, into the "rather erratic 'future history' scheme which all my science fiction books follow. Those that don't fit are the early fantasies, and then later the ones I call psychorhythms, more or less surrealistic tales, which share with fantasy the quality of taking place outside any history, outside of time, in that region of the living mind which - without invoking any consideration of immortality - seems to be without spacial or temporal limits at all."

LeGuin provides many other insights into her writing in the notes to each story, including the comment that, though she is still a romantic, she sees the progress of her style as being slowly and steadily away from open romanticism, gradually to become "something harder, stronger, and more complex." I'll leave those other gems for the reader to discover for him/her-self.

The stories themselves prove my contention that Ursula LeGuin is one of the foremost sf writers of today (are you listening Stan?). LeGuin captures the awe-ful power of fantasy (Darkness Box - 1963) and the harrowing responsibilities of the 'magician' (The Word of Unbinding - 1964), yet retains a clean and uncluttered writing style that is a sheer joy to read (April In Paris, for example). The sad sides of life are not missing (Semley's Necklace), nor is the pessimism of so many thinkers (The Pastors - 1963; The Stars Below - 1973), but her writing manages to balance all aspects of life - joy, anguish, intelligence, intrigue, love, openness, sorrow, curiosity.

Winter's King (1969), one of the larger stories in the book, is set on "Winter" (Gethen), the setting for THE LEFT HAND OF DARKNESS (Nebula 1969; Hugo 1970), and was written a year or so before that latter book. LeGuin has said (Algol) that stories and characters come to her complete, but you can still see the careful thought, skill and attention to detail that typifies the prose of an expert writer. There are similarities to Frank Herbert in this story: the direct, overwhelming simplicity of intrigue; the marvelous command of the 'science' of sf.

Stories such as The Good Trip (1970), Nine Lives (1969) and A Trip To The Head (1970) have been in various anthologies and will be familiar to regular sf readers, while Semley's Necklace (1964) was the prologue to ROCANNON'S WORLD. Vaster Than Empires and More Slow (1971) is "a regular science fiction story, developed not for action/adventure, but psychologically. Unless physical action reflects psychic action, unless the deeds express the person, I get very bored with adventure stories." It is a most compelling story, interestingly reasoned.

The Field of Vision (1973) is another fine blend of the 'hard' and 'soft' sciences, with Earthmen being changed after their contact with aliens (/God?). Direction of the Road (1974) is an explicit statement on the strength and frailty, of nature, a sub-theme in many LeGuin stories. The Ones Who Walk Away From Omelas (1973 - Hugo 1974) deals with the dilemmas surrounding "conscience" and social responsibility versus personal integrity. The collection closes with The Day Before The Revolution (1974 - Nebula 1974), a story written after the completion of THE DISPOSSESSED (Hugo and Nebula 1975) about Odo, the founder of Odonianism. It is both a study of character and philosophical/social determinism.

Without doubt, a magnificent collection. Highly recommended.

BAT

#### THE BEST OF FRANK HERBERT 1965-1970

Edited by Angus Wells  
(Sphere, 1976 \$1.80)

This is not as good a collection as the 1952-1964 volume reviewed last issue. The two extracts from novels (DUNE and THE HEAVEN MAKERS) are not sufficient, while Committee Of The Whole and Seed Stock are the only two worthy of inclusion in such a collection.

By The Book has no feeling to it and is too pat. The Primitives is basically dreary and overlong. The Being Machine is rather obvious and hackneyed.

Disappointing, not because of Herbert's writing, but because of the examples chosen.

BAT

THE GODWHALE - T. J. Bass  
(Ballantine 1975, Reprint \$1.90)  
Cover by Darrell Sweet

I laboured and finished HALF PAST HUMAN (reviewed last issue), the "pre-quel" to this novel. I'm not interested enough in THE GODWHALE to finish it. For example:

"Come on in. This feels great," said Larry, floundering in a salty pool. 'My skin feels better already.'

"Big Har was a bit more cautious. He sat on a rock pouring handfuls of water on his sponge back. The salty brine burned, but it did its job. The scabs softened and fell away, exposing the pus pockets. Larvae squirmed violently as the hypertonic solution flooded their spiracles. Young scar tissue was sloughed under the cutting action of the salt. Each bot was transformed from purulent abcess to a clean, red, punched-out hole - oozing proteinaceous serum."

I mean, come on! Isn't all brine salty? And "... hypertonic solution"? "flooded their spiracles."? When virtually every page is dotted with words from advanced medical and biological texts, and when all action is surrounded with "oozing proteinaceous serum" or somesuch, do you wonder that I've lost interest.

There's probably a good story hook in this book, as there was in HALF PAST HUMAN, but it is far too clouded by dull trivia. My criticisms of HPH apply to GODWHALE, ten fold.

BAT





## THE LLOYD BIGGLE Jr. SECTION

### ALL THE COLORS OF DARKNESS

#### WATCHER OF THE DARK

Lloyd Biggle, Jr.

(Leisure Reprints, 1975 \$1.55, \$1.25)

These two books are the first two in the 3-part, so far, Jan Darzek series by Lloyd Biggle. They were first published in 1963 and 1966 respectively, while the third book, THIS DARKENING UNIVERSE (1975) is not yet available in NZ.

Darzek is a private detective on Earth who almost single-handedly achieves some remarkable feats, not the least of which is saving the universe from destruction. He is an average guy, rather stereotyped and predictable, but his adventures within the Galaxy-wide Federation lead one to suspect that he has some hidden superhuman qualities.

The galaxy is run by a planet-sized computer, 'Supreme'. In both books, Supreme is being threatened by an unknown force which endangers the entire universe. Darzek is (for some reason) called upon to right things - how the 'Council of Supreme', the rulers of the Galaxy, know of Darzek's talents is a mystery! Eventually he succeeds in overcoming the enemy, with the help of his secretary, Effie Schulpe, a competent, homespun woman, a little too good to be true. She too becomes a galactic hero in her efforts to save the universe. (She makes homemade rhubarb beer which slays the enemy.)

One of the problems facing sf writers is how to create 'believable' aliens. Biggle certainly comes up with some beauties in WATCHER OF THE DARK, but despite their odd bodies and strange smells, they still behave just like humans! Although I can appreciate the need for 'anthropomorphism' towards aliens, it is a bit disturbing when smelly blobs think like I do! However, Biggle certainly deserves an 'A' for effort.

### WATCHER OF THE DARK and ALL THE COLORS

OF THE UNIVERSE are good detective-thriller-adventure stories with a wealth of unusual aliens and some intriguing technological devices (such as 'transporters' which transport people from place to place merely upon entering a 'transport booth'). Biggle is a very skilled and imaginative writer, and I have yet to be disappointed in any of his books. My only criticism of these two books is that they are almost too stereotyped in both content and in characterization. Darzek is not your average detective. He does things which any average detective wouldn't dare try, even if he is paid \$1,000,000 as is Darzek in WATCHER... And, he never once makes a mistake, either in his dealings with the aliens, or with the 'Council', or with the master computer itself. He always knows the next move - hence, he must be a good detective.

DMK

THE METALLIC MUSE - Lloyd Biggle, Jr.  
(Daw, 1974 \$1.50)

THE METALLIC MUSE is a delightful collection of 7 magnificent stories which speculate on the question "What will happen if this goes on?" Biggle looks at modern trends such as TV commercials, theatre, music, movies, religion and poetry, and creates some fascinating worlds in the clever stories.

Biggle says in the introduction to The Tunesmith: "It describes a future where there is no entertainment except the TV commercial - which thus must constitute the only surviving form of artistic expression in music, art, literature and the drama...I was satirizing a contemporary trend by projecting it, exaggerated into the future."

This is exactly what he does in each story, and being not only a sf writer but a musician with a doctorate in the arts, Biggle often approaches his subject with an artistic sensitivity which is quite unique in sf. The result is a charming, memorable book which will entertain you with its mind-boggling speculations.

DMK

THE WORLD MENDERS - Lloyd Biggle, Jr.  
(Arrow, 1975 \$1.35)

In the vein of THE STILL, SMALL VOICES OF TRUMPETS (reviewed Noumenon 1), Biggle has created yet another stunning novel involving the Cultural Survey and the nefarious Interplanetary Relations Bureau (IRB).

A young CS Trainee, Cedd Ferrari is sent to Branoff IV to "study the problem from a Cultural Survey point of view." The more he sees of life on this unique planet, the more Ferrari discovers that the bureau motto of 'Democracy Imposed From Without Is The Greatest Form Of Tyranny' and its implications of non-interference are impossible on Branoff IV.

He becomes involved with helping the starving, primitive Olz revolt against their aristocratic masters, the Rascz. In the process, he breaks every IRB rule. He leaves the comforts of the 'base' and sets out to try to unravel the secret of the Olz' obedience to the Rascz. Faced with danger and many unknown 'cultural' areas, Ferrari finds his problem far more complicated than he imagined. Because the Olz love their masters, they aren't sufficiently motivated to revolt against their oppressive treatment. He must find a strong motivation in order to mobilize them against the Rascz. In the end, he succeeds, but not in the way you would think. The unusual twist to this story keeps the reader guessing till the very end.

Biggle is a master at creating new worlds. Both THE WORLD MENDERS and its predecessor, STILL, SMALL VOICES... deal with alien life and new planets in a soft, sensitive, and artistic way, with emphasis not on science or technology, but on culture, or that which expresses the inner being of the people.

DMK

Listed below is a selection of books currently available through Noumenon. The non-fiction works, especially, are not generally available. We can also provide a mail order service on books reviewed, or mentioned in the Publishing Information section. We can also provide a science fiction (and related) book search service.

NON-FICTION (AVAILABLE FOR PRICES AS LISTED)

A HISTORY OF THE HUGO, NEBULA, AND INTERNATIONAL FANTASY AWARDS  
Franson & DeVore September 1975 Edition \$1.60

THE ISSUE AT HAND (1964) MORE ISSUES AT HAND (1970) William Atheling (James Blish)  
Two of the definitive collections of sf criticism \$2.55 each

HEINLEIN IN DIMENSION Alexei Panshin (1968) \$3.20  
An extensive critical analysis of Heinlein

OF WORLDS BEYOND Edited by Arthur Eshbach (1964) \$2.60  
Essays on the science and art of writing sf by: E.E. 'Doc' Smith; John W. Campbell; L. Sprague de Camp; Robert Heinlein; Jack Williamson; A.E. van Vogt; John Taine.

DREAMS MUST EXPLAIN THEMSELVES Ursula K. LeGuin (1975 - Limited Edition) \$3.00  
Contains: two essays by LeGuin; the story The Rule of Naves; a map of Earthsea; an interview with LeGuin; illustrations by Tim Kirk.

Also by LeGuin: WILD ANGELS (1975) A special collection of her poetry \$2.90

Available on a Firm Order basis only:  
THE ENCYCLOPEDIA OF SCIENCE FICTION AND FANTASY Volume 1: Who's Who and Works, A - L  
Compiled by Donald H. Tuck (1975) \$23.00 hardbound  
The most comprehensive biographical and bibliographical information available on sf authors, editors, artists, etc.  
Volume 2 (1976) will have M - Z, plus an alphabetical Listing By Title.  
Volume 3 (1977) will cover Magazines, Paperbacks, Pseudonyms, Series listings, and much miscellaneous information.  
Supplements are planned to keep the coverage up to date.

ALL AVAILABLE FOR PRICES AS LISTED

FICTION

NEBULA AWARD STORIES 8 Edited by Isaac Asimov \$1.95

THE JOHN W. CAMPBELL MEMORIAL ANTHOLOGY Edited by Harry Harrison \$1.95

THE STILL, SMALL VOICE OF TRUMPETS Lloyd Biggle Jr. \$1.95

RENDEZVOUS WITH RAMA Arthur C. Clarke (Nebula & Hugo) \$2.20

DRAGONQUEST Anne McCaffrey \$1.25

TALES OF KNOWN SPACE Larry Niven \$1.90

EARTH ABIDES George R. Stewart (Int. Fantasy Award) \$1.20

ALL AVAILABLE WITH 15% DISCOUNT - BIGGER DISCOUNTS FOR LARGE ORDERS

MARKET PLACE

WANTED TO BUY OR SWAP

Vertex magazines: Volume 1, Number 6;  
Any after Volume 3, Number 1.  
Enquiries c/- Noumenon

STAR TREK 1, STAR TREK 2, STAR TREK 3.  
all by James Blish  
Ms R.R.Dell, 51 Northland Road,  
Wellington 5, NEW ZEALAND

Noumenon wants: Galaxy, May 1975; F&SF, May 1975; Amazing, January 1976.

Noumenon is also interested in buying old collections of both magazines and books. If you're cleaning out the basement, drop us a line.

Got a spare golf-ball typer? Drop us a line about that too.

CHILDREN OF DUNE

This magnificent fifth part of Frank Herbert's classic (the first three parts comprised DUNE, the fourth part DUNE MESSIAH) has been running in Analog. We'll have a full review next month, but if you've missed any of the Analog issues in which it appeared (January through April, 1976), Noumenon has a few spare copies. They are available for \$1.30 each, or \$5.00 for the 4.

While CHILDREN OF DUNE takes up about half of each issue of this leading sf digest magazine, short stories, factual articles, regular columns (Bova writes some of the best editorials in the world) and special features also appear.



# PUBLISHING INFORMATION

\* \* SF (AND RELATED) BOOKS PUBLISHED IN NEW ZEALAND - MAY 1976 \* \*  
\* \* - Listed under their NZ publishers and distributors \* \*

## Beckett Sterling Ltd:

TWENTIETH CENTURY DISCOVERY - Isaac Asimov (Ace \$1.90); Revised & Updated 1976  
THE SWORD OF RHIANNON - Leigh Brackett (Ace \$1.60); Reprint  
THE WORLD WRECKERS - Marion Zimmer Bradley (Ace .95¢); Reprint; A "Darkover" novel  
WEB OF THE CITY - Harlan Ellison (Pyramid \$1.90); New edition; Original title RUMBLE  
THE STONE GOD AWAKENS - Philip Jose Farmer (Ace \$1.60); Reprint  
BEHIND THE WALLS OF TERRA - Philip Jose Farmer (Ace \$1.90); Reprint  
THE EYES OF HEISENBERG - Frank Herbert (NEL \$1.70); New edition  
MAHARS OF PELLUCIDAR - John Eric Holmes (Ace \$1.90); E.R.Burroughs commission  
SWORDS AGAINST DEATH - Fritz Leiber (Ace \$1.60); Reprint; 2nd "Fafhrd & Gray Mouser"  
SWORDS IN THE MIST - Fritz Leiber (Ace \$1.60); Reprint; 3rd "Fafhrd & Gray Mouser"  
SWORDS AGAINST WIZARDRY - F. Leiber (Ace \$1.60); Reprint; 4th "F & GM"  
THE SWORDS OF LANKHMAR - F. Leiber (Ace \$1.60); Reprint; 5th "F & GM"  
A SONG FOR LYA - George R.R. Martin (Avon \$1.60); Collection, first edition  
DAYBREAK-2250 A.D. - Andre Norton (Ace \$1.60); Reprint; Original title STAR MAN'S SON  
SARGASSO OF SPACE - Andre Norton (Ace \$1.60)  
SEA SIEGE - Andre Norton (Ace \$1.60); 1st paper edition (?)  
SECRET OF THE LOST RACE - Andre Norton (Ace \$1.60); Reprint  
LITTLE FUZZY - H. Beam Piper (Ace \$1.60); New edition of a book long out of print  
SCIENCE FICTION; THE GREAT YEARS Vol. 2 - Edited by Carol & Frederik Pohl (Ace \$1.90)  
REAL TIME WORLD - Christopher Priest (NEL \$1.40); Collection, first paper edition  
SECTION G: UNITED PLANETS - Mack Reynolds (Ace \$1.60)  
CHALLENGE THE HELLMAKER - Walt & Leigh Richmond (Ace \$1.60); Ace SF Special No. 6  
THE GALAXY PRIMES - Edward E. 'Doc' Smith (Ace \$1.60); Reprint  
METROPOLIS - Thea von Harbou (Ace \$1.60); Reprint  
THIS IMPORTAL - Roger Zelazny (Ace \$1.90); Reprint; Alternate title AND CALL ME CONRAD

## Wm. Collins (NZ) Ltd:

THE HALCYON DRIFT - Brian M. Stableford (Pan \$1.70); 1st British edition (?)  
RHAPSODY IN BLACK - Brian M. Stableford (Pan \$1.70); " " " "

## Gordon & Gotch (NZ) Ltd:

THE SPALL ASSASSIN - Ray Bradbury (Panther \$1.60); Collection of fantasy & horror  
NEW WRITINGS IN SF 25 - Edited by Kenneth Bulmer (Corgi \$1.70); 1st paper edition  
THE MASK OF CTHULHU - August Derleth (Panther \$1.95); 1st paper edition  
OUR FRIENDS FROM FROLIX 8 - Philip K. Dick (Panther \$1.95); 1st British edition  
TIME'S LAST GIFT - Philip Jose Farmer (Panther \$1.70); 1st British edition  
STAR TREK LIVES - Lichtenberg, Marshak & Winston (Corgi \$1.95); 1st British edition  
ARMAGEDDON 2419 AD - Philip Francis Nowlan (Panther \$1.70); 1st Br. ed. of the  
original BUCK ROGERS novel  
THE GOLD AT THE STARBOW'S END - Frederik Pohl (Panther \$1.35); Coll.; 1st paper ed.  
THE PNUME - Jack Vance (Mayflower \$1.60); First British edition of the final volume  
of the "Planet of Adventure" series  
THE MYSTERIOUS ISLAND - Jules Verne (Corgi SFCL \$1.70); First British edition of a  
newly translated and abridged edition by Lowell Bair

## Hicks Smith & Sons Ltd:

BUY JUPITER And Other Stories - Isaac Asimov (Gollancz \$7.85); Collection  
THE WIND'S TWELVE QUARTERS - Ursula K. LeGuin (Gollancz \$9.30); Coll.; 1st Br. ed.

## Penguin (NZ) Ltd:

HERITAGE OF THE STAR - Sylvia Engdahl (Puffin \$1.55); 1st paper edition

## Hodder & Stoughton Ltd:

TO RIDE PEGASUS - Anne McCaffrey (Sphere \$ . ); 1st paper edition  
THE SLEEPER AWAKES - H. G. Wells (Sphere \$ . );  
VENUS ON THE HALF SHELL - "Kilgore Trout" (Star \$ . );

## Wholesale Book Distributors Ltd:

TOTAL ECLIPSE - John Brunner (Orbit \$2.15); 1st British paper edition (?)  
THE FOREVER WAR - Joe Haldeman (Orbit \$2.15); 1st British paper edition

Abbreviations used: NEL - New English Library  
Corgi SFCL - Corgi SF Collector's Library

S & J - Sidgwick & Jackson  
W & N - Weidenfeld & Nicolson



