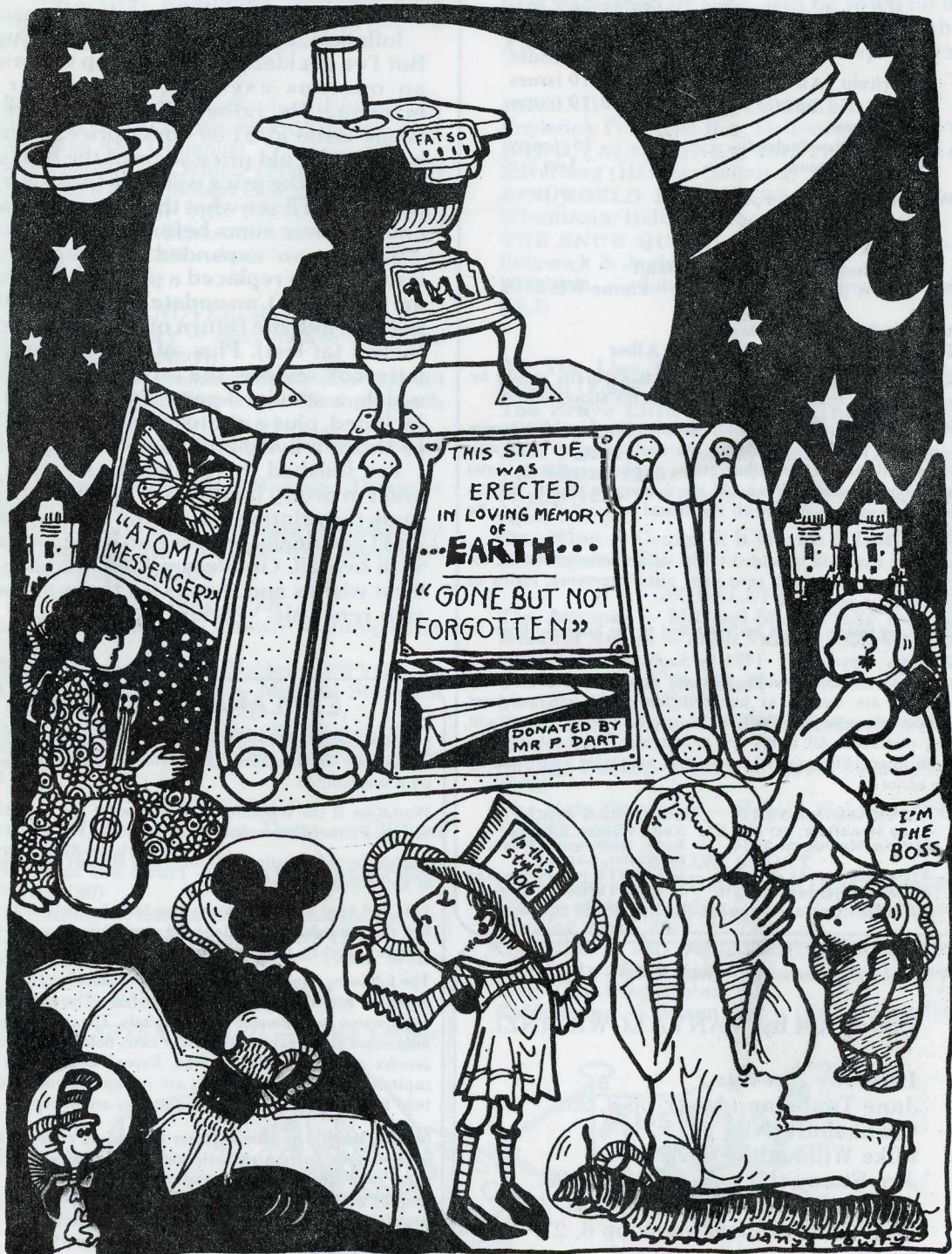


NOUMENON

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Noumenon

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Jane Taubman (Aust): pp 3, 26.

Crankshaft (NZ): p 5.

Mike Willoughby (NZ): p 7.

Jim Storey (NZ): pp 18/19/20, 22.

Jim McQuade (USA): pp 24, 28, 30.

Colin Wilson (headings): pp 6, 27.

EDITORIAL

42/43... Herewith the amazing phototypeset *Noumenon*, which suffered a month or two more on the drawing board than expected. Still, you are all so used to my apologies and explanations that I'll leave you to the wonders of the issue — after a few important messages.

Inflation. It must, of course, affect us all. But I've decided that putting up the price is an onerous exercise, at least for the moment. So, rather than making this a single issue at \$1.00 cover price, a double issue at the old price seemed the best idea. Of course, the price will have to go up eventually, but I'll see what this issue costs all up and do some sums before deciding.

There's an expanded film section this issue (which replaced a planned column on art books, etc), an update on Futures/Alternatives, and the return of Rags, Solecism & Riches (at last). Plus, of course, the usual lettercol, reviews and artwork. Speaking of which, a special 3-page Jim Storey strip is included, plus a photo coverage of NorCon. In short, a lively and good-looking issue.

I've finished the paste-up as I write this and I'm pretty happy with how it all looks. I hope the printing is up to the same standard and I can finally produce an issue I'm happy with overall. Goddess willing, it's all yours. Best wishes and thanks for those subscription renewals. — Brian

EXPLANATORY NOTES

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

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

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

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

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

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QUIDNUNC'S PAGE

NEBULA AWARDS

The winners of the 1981 Nebula Awards (for work first published in 1980) were announced at the annual banquet held in April. Winners and nominees were:

NOVEL

TIMESCAPE — Gregory Benford (S&Sh; Goll)
BEYOND THE BLUE EVENT HORIZON — Fred Pohl (Del Rey; Gollancz)
MOCKINGBIRD — Walter Tevis (D'day; H&S)
THE ORPHAN — Robert Stallman (Pocket)
THE SHADOW OF THE TORTURER — Gene Wolfe (Simon & Schuster; S&Jackson)
THE SNOW QUEEN — Joan Vinge (Dial; S&J; Orbit)

NOVELLA

Unicorn Tapestry — Suzy McKee Charnass (NEW DIMENSIONS II)
The Autopsy — Michael Shea (F&SF Dec '80)
The Brave Little Toaster — Thomas Disch (F&SF August '80)
Dangerous Games — Marta Randall (F&SF April '80)
Lost Dorsai — Gordon Dickson (Destinies February '80)
There Beneath the Silky Trees and Whelmed In Deeper Gulphs Than Me — Avram Davidson (OTHER WORLDS 2)

NOVELETTE

The Ugly Chicken — Howard Waldrop (UNIVERSE 10)
Beatnik Bayou — John Varley (NEW VOICES)
The Feast of St Janis — Michael Stanwick (Triquarterly Summer '80)
Strata — Edward Bryant (F&SF Aug '80)
The Way Station — Stephen King (F&SF Apr 1980)

SHORT STORY

Grotto of the Dancing Deer — Clifford Simak (Analog April '80)
Secret of the Heart — Charles Grant (F&SF March '80)
A Sunday Visit to Great-Grandfather — Craig Strete (NEW DIMENSIONS II)
The War Beneath the Tree — Gene Wolfe (Omni December '79)
Window — Bob Leman (F&SF May '80)

GRAND MASTER AWARD — Fritz Leiber

HUGO NOMINATIONS

The Hugo nominations for 1981, for work first published in 1980, will be voted on by the members of Denvention and the Awards will be announced in September.

NOVEL

BEYOND THE BLUE EVENT HORIZON — Frederick Pohl (Del Rey, Gollancz)
LORD VALENTINE'S CASTLE — Robert Silverberg (Harper; Gollancz)
RINGWORLD ENGINEERS — Larry Niven (Phantasia/Holt; Gollancz; Orbit)
THE SNOW QUEEN — Joan Vinge (Dial; Sidgwick & Jackson; Orbit)
WIZARD — John Varley (Berkley/Putnam; S&J)

NOVELLA

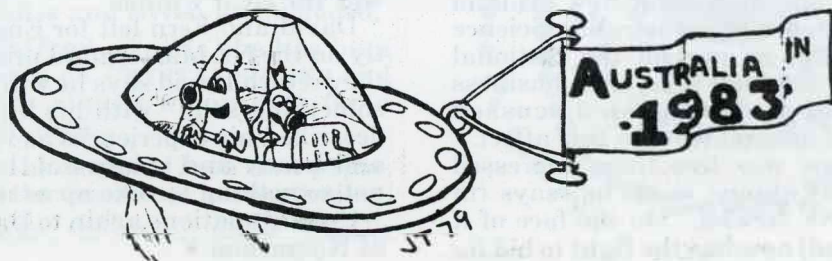
All The Lies That Are My Life — Harlan Ellison (F&SF November 1980)
The Brave Little Toaster — Thomas Disch (F&SF August 1980)
Lost Dorsai — Gordon Dickson (Destinies Feb/March 1980)
Nightflyers — George R R Martin (Analog April 1980)
One Wing — George R R Martin & Lisa Tuttle (Analog Jan/Feb 1980)

NOVELETTE

The Autopsy — Michael Shea (F&SF Dec '80)
Beatnik Bayou — John Varley (NEW VOICES III)
The Cloak and The Staff — Gordon Dickson (Analog August '80)
The Lordly Ones — Keith Roberts (F&SF March '80)
Savage Planet — Barry Longyear (Analog Feb 1980)
The Ugly Chickens — Harold Waldrop (UNIVERSE 10)

SHORT STORY

Cold Hands — Jeff Duntelman (IASFM Jun '80)
Grotto of the Dancing Deer — Clifford Simak (Analog April '80)
Guardian — Jeff Duntelman (IASFM Sept '80)
Our Lady of the Sauropods — Robert Silverberg (Omni September '80)
Spidersong — Susan Petry (F&SF Sept '80)



4 Quidnuncs...

NON-FICTION BOOK

COSMOS — Carl Sagan (Random House)
DI FATE'S CATALOG OF SF HARDWARE — Vincent Di Fate & Ian Summers (Workman)
DREAM MAKERS (USA) WHO WRITES SF (UK) — Charles Platt (Berkley; Savoy)
IN JOY STILL FELT — Isaac Asimov (D'day)
WARHOON 28 — Richard Bergeron (ed & pub)

DRAMATIC PRESENTATION

COSMOS (KCET — TV)
THE EMPIRE STRIKES BACK (Lucasfilms)
FLASH GORDON (Famous Films B.V.)
THE LATHE OF HEAVEN (WNET — TV)
THE MARTIAN CHRONICLES (Stonehenge Prod.)

PROFESSIONAL EDITOR

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Terry Carr
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Vincent Di Fate
Stephen Fabian
Michael Whelan
Don Maitz
Paul Lehr

FANZINE

File 770 — Michael Glycer
Locus — Charles N Brown
SF Chronicle — Andrew Porter
SF Review — Richard Geis
Starship — Andrew Porter

FAN ARTIST

Alexis Gilliland
Joan Hanke-Woods
Stu Shiffman
Bill Rotsler
Victoria Poyser

FAN WRITER

Richard Geis
Mike Glycer
Arthur Hlavaty
Dave Langford
Susan Wood

THEMEZINE PUBLISHED

The first issue of 'The New Zealand Magazine of Amateur Science Fiction Stories' (**Themezine**) has been published, with a cover date of April. It has 16 pages of photo-reduced typewriter on A4 paper, with 8 short stories and an editorial.

Full details are available from editor Frank Macskasy Jr, PO Box 27274, Upper Willis St PO, Wellington 1, NZ. ★

AUSTRALASIAN SF SOCIETY

Following suggestions that New Zealand be incorporated in the Australian Science Fiction Society as part of the National Convention bidding area, the business session held at Advention discussed motions and amendments to this affect.

Merv Binns was less than impressed with the way things went, but says (in *Australian SF News*). "On the face of it (**New Zealand**) now has the right to bid for

the National Australasian SF Convention if they wish."

He also said it appears an amendment was passed which suggested the Ditmars should remain the prerogative of Australia, and NZ should present their own awards. He described this as a 'disgusting' and 'patronising' state of affairs.

(More detail next issue.)★

1984 BID

A Wellington committee is organising a bid for the **1984 National Conventions** ie the 23rd Australian and the 6th NZ national conventions. Tentatively titled **Australasicon One**, it would combine the two conventions, not replace them.

The 1982 Aussie national is already set, and the Australian bid for the World Convention is taking precedence for 1983, so 1984 is the first convention NZ will have a chance at making a strong bid for.

Details are available from the Committee at PO Box 11205, Wellington, New Zealand.★

DAVID WINS AGAIN

David Harvey, frequent *Noumenon* contributor, won this years **International Mastermind** (as you probably already know from such learned journals as the *NZ Women's Weekly*), following his win in the *NZ* series (see Nm 39/40, page 5)

David built up a thumping lead in the special subject questions, scoring 16 from his chosen **LORD OF THE RINGS** (against 11, 9, and 6 by the other contestant's special subject questions).

But then he romped home on the general knowledge questions too, scoring 14 (against 11, 10 and 10), giving a total of 30 to David for a clear win (against 22, 19, and 16).

David's approach was a tense, staccato style, with chair arms firmly gripped, and his concentration was spellbinding. The only time he visibly relaxed was for the million to one coincidence with the question about the Russian-American author of the *Foundation* series. He hesitated, smiled slightly, and virtually drawled the answer — at a time he must have known he was the clear winner.

David and Fern left for England recently on the NZ Mastermind prize and when they return David says he will "get back to something solid" with his legal work. He described his experiences as very exciting and heady and ephemeral, but certainly not something to take up as a way of life.

Congratulations again to David from all at *Noumenon*.★

MINIATURES

The publishing recession in America is affecting sf sales, slowly but surely, and **Doubleday** (the largest publisher of hardcover sf) has cut back to 14 titles per year (from about 28). Their western line was also cut (to 14) but not their mystery line (about 40 titles a year).

On the other hand **Holt, Rinehart & Winston** have announced a new hardcover line. They have bought a number of successful titles from paperback publisher, including Larry Niven's best sellers, and may publish 6 to 8 titles per year. They will take over the *Nebula Award* series.

Pierrot Publishing went bankrupt to the tune of about £400,000 apparently, and head-man Philip Dunn was last reported to be in Poona after joining the 'Orange People' (Sennyasin).

AN ISLAND CALLED MOREAU by Brian Aldiss sold out its 6000 copy American first edition within a month.

Penguin Books (Australia) has launched a 'local' sf publishing programme independent of the UK parent firm. Titles include Lee Harding's **DISPLACED PERSON**, an original anthology **ROOMS OF PARADISE**, and Damien Broderick's **THE DREAMING DRAGONS**.

Micheal Moorcock has turned in a major new fantasy novel, **THE WAR HOUND AND THE WORLD'S PAIN** to Timescape.

Carl Sagan has sold a novel **CONTACT** to Simon & Schuster for a \$2 million advance. It is about (surprise!) man's first encounter with extraterrestrial beings. It is due to the publishers in January 1982, and a film version is already in planning stages.

Ace have stepped up production from six titles per month to ten, and have signed Terry Carr to edit a new line of Ace Specials.

Timescape (imprint for Simon & Schuster hardcover and Pocket Books paperback) plan 6 hardcovers and about 60 paperbacks for the year.

The **PENGUIN DICTIONARY OF MODERN QUOTATIONS** has discovered sf in its new edition. Quotes from Asimov, Heinlein, Brunner, Aldiss and Niven are included.

Anne McCaffrey reports she has been finishing work on **CRYSTAL SINGER** and that she has signed a contract for a seventh Pern book.

Dell Books have ceased both their paperback sf and the Quantum hardcover line.

Savoy Books, the 'avant garde' British

publishers, have gone bankrupt after it was found their books were not selling at all well, following on from production and distribution problems.

The film of **THE EMPIRE STRIKES BACK** has been restricted to audiences over 15 years old in Sweden as being too violent and frightening.

Jack Vance will be the Guest of Honour at Tschaicon, the First Australasian SF Convention (see separate item), to be held in Melbourne over Easter of 1982.

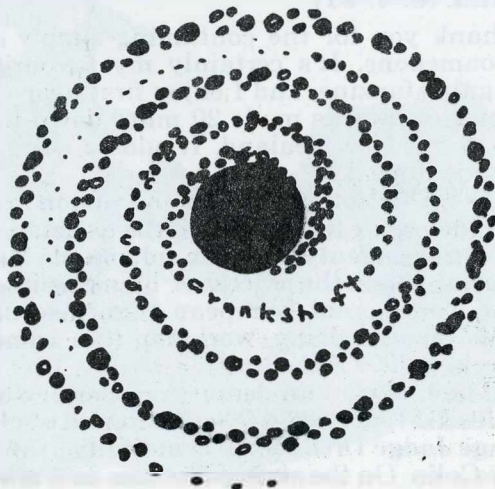
Bert Chandler's novel **THE RIM OF SPACE** is the first in a number of his titles to be published by Sphere, the first British mass market paperback edition of the Captain's novels.

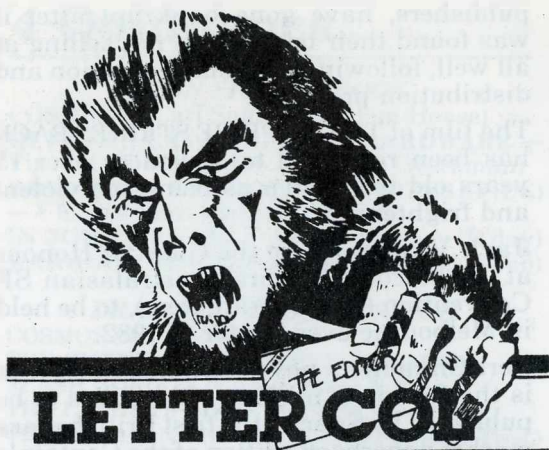
Isaac Asimov has sold a new novel in the **Foundation** series to Doubleday. The working title is **LIGHTNING ROD**.

The two **BEST OF OMNI SF** special issues have sold so well that a regular new magazine, **OMNI SF**, may result.

Heavy Metal has announced an intention to expand its text featured once again, only months after Ted White and the regular columns he instituted were 'released'. New associate editor Brad Balfour said, "What we want to do is connect comics with the rest of the pop culture." He defined the text areas as Guest Essays, Interviews, Features (reviews of comics, music, movies, sf, art, books, etc) and the Gallery section. If all that doesn't sound exactly like what Ted White had going, I'll eat my hat.

Eclipse is a new entrant to the Heavy Metal/Epic Illustrated 'graphic story magazine' stakes, 64 pages and \$US 2.95 (HM and Epic are both \$US2.00 and 100 pages), and they are not going to be "limited" to only sf, fantasy and adventure, according to editor Dean Mullaney.★





Bruce Ferguson, 5 Helena Road Hamilton, NZ (3/5/81)

Well, a thin but rather interesting Nm 41 finally appears. Let's hope it appears at more regular intervals in the future. With one exception most NZ fanzines seem highly irregular lately, and even Greg has been putting out the occasional late issue. However I enjoyed 41 and look forward to more.

Enclosed please find some reviews you might like. I didn't like the review of the books by Farmer by Michael Lovell in 41 — he only glimpsed at the basis of the books, and omitted a lot of essential details.

Keep up the good work — only 9 more issues til Nm hits a half century.

*** My thanks again to Bruce for continuing to support Noumenon with such worthy items and I really hope we can get back on a regular schedule. All we need is an extra 4 days per week — 2 for Noumenon and 2 for rest and relaxation. ***

Martin Lock, 3 Marlow Court, Britannia Square, Worcester, WR1 3DP, England. (6/4/81)

Thank you for the continuing supply of Noumenons. It's certainly my favourite regular fanzine, and I enjoy first hearing news of awards made 20 miles down the road via New Zealand. It adds a certain exotic appeal...

Colin Wilson has settled in London and besides work for Bem with the assistance of artist's agent (and Bem columnist) Mal Burns, he's in the process of 'breaking into' the Continental European comics scene, and is also doing work for (the comic weekly) 2000 AD.

In fact, the main feature in the newly-released 1981 2000 AD Sci-Fi Special is a 10 page Judge Dredd strip beautifully drawn by Colin. On the strength of this first strip

— traditionally these IPC specials are used to try out new writers and artists — he's done some more Dredds for the weekly itself, and according to my news source can be regarded as one of the regular Judge Dredd artists now.

A magazine called Science Fiction Digest which actually condenses new novels? Now that's a weird strategy. It reminds me of when I was just starting collecting and thought 'Digest' against an sf magazine's title meant that, instead of the page size!

***Martin is the editor and publisher of (and probably slave of) Bem, Britain's Comics News Fanzine — and I thank him for taking time out of a surely busy life to write. The 2000 AD Sci-Fi Special was released here a couple of weeks ago and Colin's art is certainly impressive (much better than all the rest in the issue, to my biased eye).*

Colin, of course, has not forwarded any information in detail about life at the top in European comicdom, but I'm sure that's just a temporary oversight. Colin? (and all those interested in Bem can write to Martin at the address above.)

Don D'Amassa, 323 Dodge Street, East Providence, RI 02914, USA. (5/7/81)

I take exception to Lynne Holdom's statement that most horror fiction is not well written. She's right, but I take exception anyway, because most science fiction, most mysteries, most westerns, most of anything is not well written. Horror fiction is certainly as well written on the average as any other genre.

Stephen King and Peter Straub are the two who come immediately to mind, but think also of Sarban (one of the best writers in the English language), Shirley Jackson, Evangeline Walton, M R James, Henry James, Robert Louis Stevenson, Sturgeon's SOME OF YOUR BLOOD, T M Wright, H Russell Wakefield, Joseph Payne Brennan, Robert Bloch, and so forth and so on.

There has been a recent surge of horror novels, and a lot of it is exploitative junk, but so is the surge of STAR WARS imitation novels, and the vast majority of Conan imitations. Frankly, for the past couple of years, I have proportionately found horror novels to be better written than the sf published at the same time. And that's not surprising, because many writers overlap

I was glad to see you enjoyed Spinrad's A WORLD BETWEEN, which I also enjoyed, and which seems to have attracted

virtually no attention at all in the fan press, I suspect because many tunnel-vision readers are going to object to the commentary on sexual equality and sexual liberation movements, and fanatics in general.

I read the last two Demon Prince novels as they appeared. Vance is one of the few long-time writers in my opinion who has steadily improved as the years pass. **THE BOOK OF DREAMS** was about average, but **THE FACE** was excellent, though I think the title was pretty vapid. Oh well, can't have everything, can we?

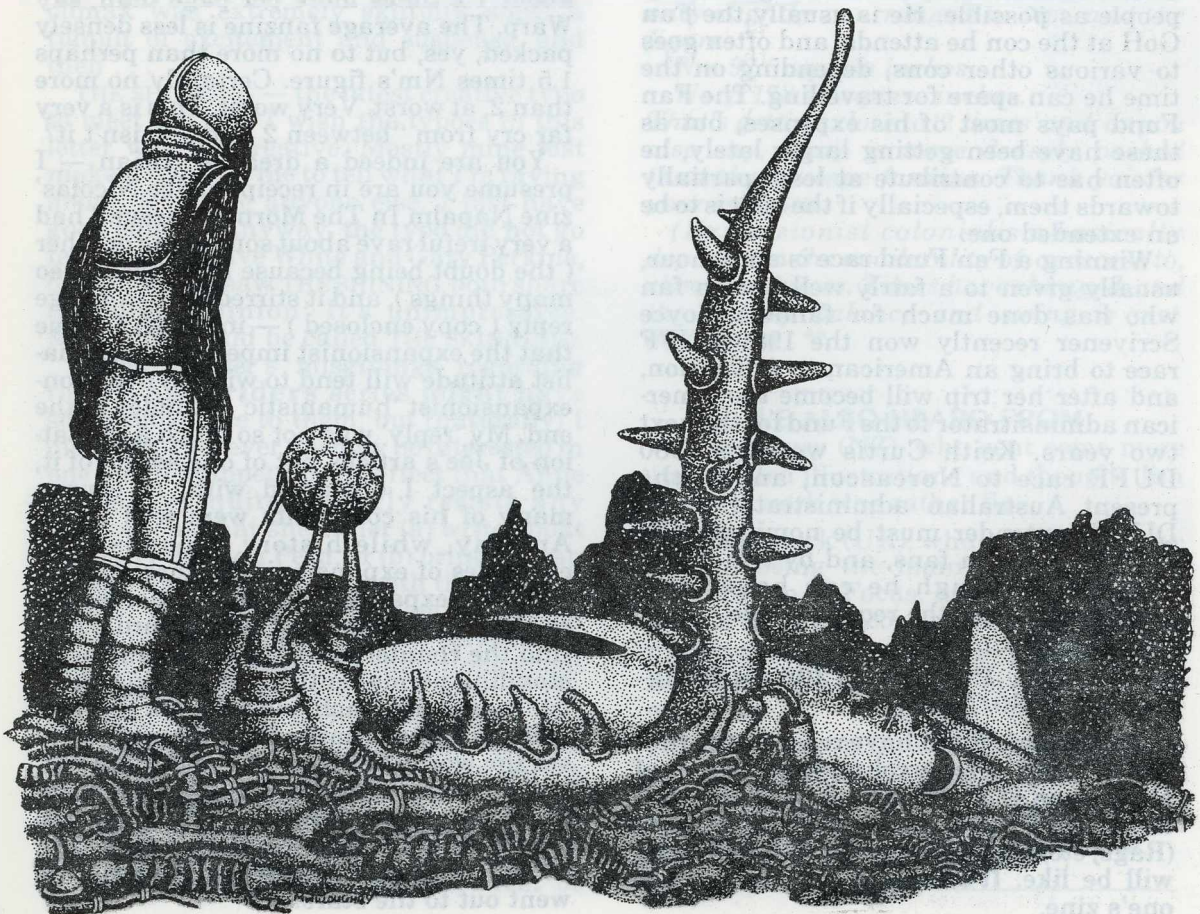
****** I had thought the portrayal of the *Transcendental Scientists* and the *Femocrats* in *A WORLD BETWEEN* to be a bit overdone. But I've just read *THE FIRST SEX* by Elizabeth Gould Davis and, ye gods! 'tis a wonder we've survived at all. Of course, many have not survived but those who did and do must surely be heartened by such books. Or is it too little, too late? Goddess only knows if all of the conclusions are realistic, but it's one of those books where if only a tenth is accurate it is bad enough.

Vera Lonergan, PO Box 148 Earlwood, NSW 2206 Australia. (19/3/81)

****** Vera wrote a long and rousing letter about, mostly, Denvention and the A in '83 bid and the importance of voting, etc. Due to the slight tardiness of this issue much of said timely advice is out of date. Apologies to all. However, other pertinent matters were in the letter, as witness the following. ******

Ever since I attended Wellcon 79 it has been one of my aims to increase the ties between NZ and AUZ, but how to go about this was not obvious. I've mentioned the idea of a reciprocal fan fund between our lands, on the lines of TAFF, DUFF, and now GUFF, but so far there hasn't been much interest. It is possible that, as NZ has only recently become active in World Fandom, many of you may not understand how these Fan Funds operate.

TAFF, the Trans Atlantic Fund, was the original one, and grew out of the Big Pond Fund. Its purpose is to alternately send an American fan to a major British Convention, and the following year to send a



8 Letters...

British fan to the major American Con, which is usually the Worldcon. DUFF, the Down Under Fan Fund, operates similarly between Australia and America, and GUFF, which is the Get Up and Over Fan Fund, sends an Aussie to Britain, and the Get Down and Under Fan Fund (or something like that) when it sends a British fan to Australia, works the same way, except that it is operational only every second year.

Each Fan Fund is supported wholly through the charity of fans, who donate items for auctions for the Fan funds, hold fund-raising drives, publish special zines whose proceeds go to the Fund of their choice, have slide and film evenings, etc. Many of the FF winners publish comprehensive trip reports which are sold to raise more money for the Fund. Most Australian cons, and a lot of overseas cons habitually donate part of their profits to one of the current FFs.

The winner of each race is treated as a VIP in the country he or she visits, often travelling around and staying at the homes of local fans, and meeting as many people as possible. He is usually the Fan GoH at the con he attends, and often goes to various other cons, depending on the time he can spare for travelling. The Fan Fund pays most of his expenses, but as these have been getting larger lately, he often has to contribute at least partially towards them, especially if the visit is to be an extended one.

Winning a Fan Fund race is an honour, usually given to a fairly well known fan who has done much for fandom. Joyce Scrivener recently won the 1981 DUFF race to bring an American to Adventon, and after her trip will become the American administrator for the Fund for the next two years. Keith Curtis won the 1980 DUFF race to Noreascon, and is the present Australian administrator. Each DUFF contender must be nominated by three Australian fans, and by two American ones, though he can have more nominators than the requisite five.

Greg Hills, PO Box 11205, Wellington, NZ. (30/3/81)

I beg to report that I have received the first installment — lettercol and reviews — of *Noumenon* 41. Fascinating; I wonder what the second installment, with the columns (Rags, etc) and articles and what have you, will be like. It's a novel way to produce one's zine.

But before we comment on what lies before as a whole, one point in particular: you boldly (and foolishly) claim on page 9, "As for page count, there is a *huge* amount in each *Noumenon* because it is typeset and not typewritten or photo-reduced typewriter. A page of Nm text equals between 2 and 3 pages of most fanzines, so content is well up to par..."

Hmmm. Let's see. I produce a fanzine, *Tanjent*, typed. Let's compare the two. I typed up a part of David Bimler's page 9 (Nm 41) letter in *Tanjent*'s format. It required 40 lines. The same text in Nm required 33 lines. 33 lines is almost exactly one quarter of a *Noumenon* page — a convenient fraction.

Using this ratio, 33 to 40, we see that I am getting about 82.5% of Nm's average per line; or the corollary, N fits 1.2 times T's average. And don't forget the page sizes — Nm's pages each have almost half again the surface area of each of T's pages, so T actually fits the same per unit area as Nm does!

But, I will admit that T is an exception. Most zines are not reduced. However, except for page sizes, the lines and words are the same for full-size text: Nm fits only about 1.2 times more per page than, say *Warp*. The average fanzine is less densely packed, yes, but to no more than perhaps 1.5 times Nm's figure. Certainly no more than 2, at worst. Very worst. This is a very far cry from "between 2 and 3", isn't it?

You are indeed a dreamer, Brian — I presume you are in receipt of Joe Nicolas' zine *Napalm In The Morning?* issue 3 had a very ireful rave about something or other (the doubt being because he swiped at so many things), and it stirred me to a 4 page reply (copy enclosed) — in which I argue that the expansionist imperialist-colonialist attitude will tend to win out over non-expansionist 'humanistic' attitudes in the end. My 'reply' was not so much a refutation of Joe's article, but of one aspect of it, the aspect I disagreed with, of course; many of his comments were well made. Anyway, while history abounds with examples of expansionist cultures overrunning non-expansionist ones (either temporarily or permanently), one is hard put to find the counterpoint — non-expansionist standing permanently against expansionist. Eventually each one falls. On this sort of basis, I do not particularly ever expect to see the world 'being as one'. I think it sad, and I won't attempt to guess the course of the future, but I would be surprised to see the pattern broken — not by any Earth-based civilisation, anyway. Perhaps if we went out to the stars...?

I liked the cartoon on page 4. But, er, what is the origin of the 3-breasted dragon on your head? A mammalian dragon? Or perhaps the functions are not homologous — um, perhaps they are buoyancy-tanks, rather like the swim-bladders of fish (which also aid orientation) and/or the small sacs in the bodies of birds (connected to the lungs — dual function; lighten the body and, by supplying extra storage space, increase the useful capacity of the lungs). Possibly those fluffy looking 'wings' are more buoyancy tanks, the whole allowing the dragoon (for such it must be) to float upon the wind.

Which raises a problem. How do you stop the dragon from drifting away before Waiheke's noticeable sea winds? Do you tie a rope to its leg and attach this to a stake driven into the ground? What has the RSPCA to say about that?

Lynne Holdom. Yes, **THE WALKING SHADOW** was episodic. It is hard to avoid, in such a book. You mentioned **LAST AND FIRST MEN**, which is very episodic! Perhaps it was a trifle pessimistic, but Stableford did leave open the question of just exactly where his last two human characters (and all the 'travellers' who went away before them) went to. And the climax was extremely skilfully done: a tumult of excitement and suspense, and then . . .

THE SHINNING — the latest creative typo to meet my eye. I wish the typos in this letter were as creative. Mostly mine just make it hard for me to tell what I'm raving about, let alone anyone else. I just have good editors. Anyway, the typo did not go far enough: Dave White and Gary Perkins, both of whom saw **THE SHINING**, both share the same opinion: It's unimpressive. Maybe it should be called **THE SKINNING?**

David Bimler's misgivings regarding the **Dragonriders** series might have some substance to them, but (naturally) I disagree. However, he may be interested in one small snippet: to the effect that Anne McCaffrey quite strongly resists any suggestions that she either (a) write about the early days on Pern, or (b) bring Terran culture back into contact with the damned planet. This will probably fuel his doubts about the future course of the series, and, indeed, Anne's long-term intentions about it. I agree she has exhausted most of the material raised in **DRAGONFLIGHT**.

FLIGHT and **QUEST** are, in my opinion, far and away the best books. **THE WHITE DRAGON** need be read only for those wanting to follow a few later adventures and find out a little more of early Pern.

The Menolly books, however, must be

looked at from a different viewpoint. First of all they are essentially written as juvenile literature (although, like all the best such, adults too can read and enjoy). Second, they are written solely to accommodate the characters, not the events. And third, they are representative of a whole class of recent sf (notably Bradley's **Darkover** series). Which latter is a point that causes me a little discomfort, but which I can live with.

Hah! Must quote Phil Stephenson-Payne's second paragraph, page 13, to George Floratos.

And in conclusion, first, enclosed a review of Jack Vance's fifth **Demon Princes** book. If you have a review of **THE FACE** handy, the whole thing will dovetail well with your Nm 41 coverage of the first three books.

Second, I recognise Dave Harvey's article. He said he sent you another version. Actually, it is the same version! And in Nm it works out to 2 pages of text; in Warp 21, just under 2½ pages of text (ignoring artwork) — refer to my comments at the beginning of this letter. The perfect vindication, no?

***Ha! — as you say. And it is a very good example. Substantially the same article, only slightly re-arranged in Nm, and the figures:*

Nm 97.5 square inches.

Warp 178.25 square inches.

That's getting close to '2 times' and, as you also say, Warp is more densely packed than the average fanzine. Thank you for your support!

*(Expansionist colonialism basically depends on the availability of, or access to, cheap resources. Times have changed, and the uneasy balance and swing is just beginning.) ***

WE ALSO HEARD FROM

Vanya Lowry (NZ), who sent some more appreciated illustrations and thought Jim Storey's work was rather fine.

Rob Holdstock (UK), who mentioned time worries being the main reasons for the termination of **Focus**, and that he appreciates a lot of the content of Nm.

Roy Shuker (NZ), who forwarded a written version of his talk given at NorCon (due next issue).

Peter Roberts (UK), who forwarded three fannish NZ relics — thanks Peter.

Peter Hassall (NZ) — next issue Peter.

Nicky McLean (NZ) — also next issue.

NORCON 81

NorCon, the third N.Z. national convention, was held at Auckland University over Queen's Birthday weekend (May 29—June 1, 1981). It was



Imported Fan GoH John Foyster tries a cheesy grin for noted Noumenon photographer, while resident Fan GoH Bruce Burn wonders at the size of John's dessert.

well attended and the first to have an overseas professional GoH, Capt Bert Chandler.

Talks and films made up the bulk of the programme, held in the Maidment Theatre, with separate rooms nearby for the art show, hucksters, and computer games.

The talks included Jeffrey Læddra on "90% of SF"; Roy Shuker on "SF in Education"; Hare Taimana on science, predictions and sf; and the Guests of Honour speeches: pro GoH Bert Chandler and fan GoH Bruce Burn. There were also a selection of workshops, including writers, film, music and gaming.

Films included SLAUGHTERHOUSE 5, FUTUREWORLD, SOYLENT GREEN, WIZARDS, ZARDOZ and most were well attended.

Highlights for me included the *First Great Inter-Regional Scientifiction Quiz* (and the results have nothing to do with it), the Fancy Dress and Buffet (which most captured the feeling of the Con), and seeing and talking to the people I managed to find time to do same with.

The use of different rooms on different floors spread the Con out a bit and resulted in a diffusion of atmosphere at times. It also meant I didn't get a chance to talk to a number of people as much as I'd have liked (apologies to Bert and Bruce, especially, plus some Noumenon contributors).

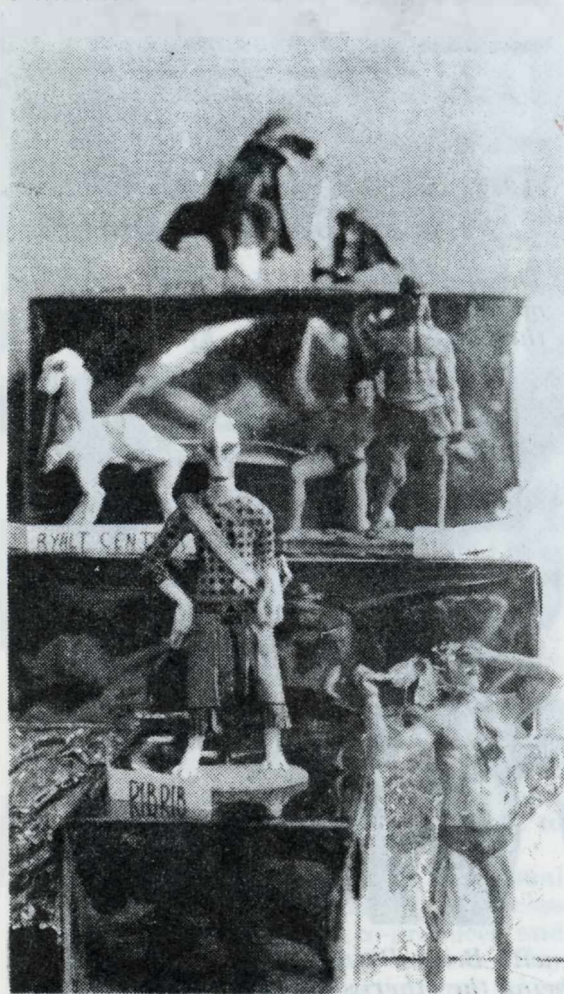


Seen at the Fancy Dress/ Banquet/ Prize Giving: A Bertram Chandler pauses while getting up for seconds when he sees Jennifer Bryce dissecting part of the Smorgashbord.

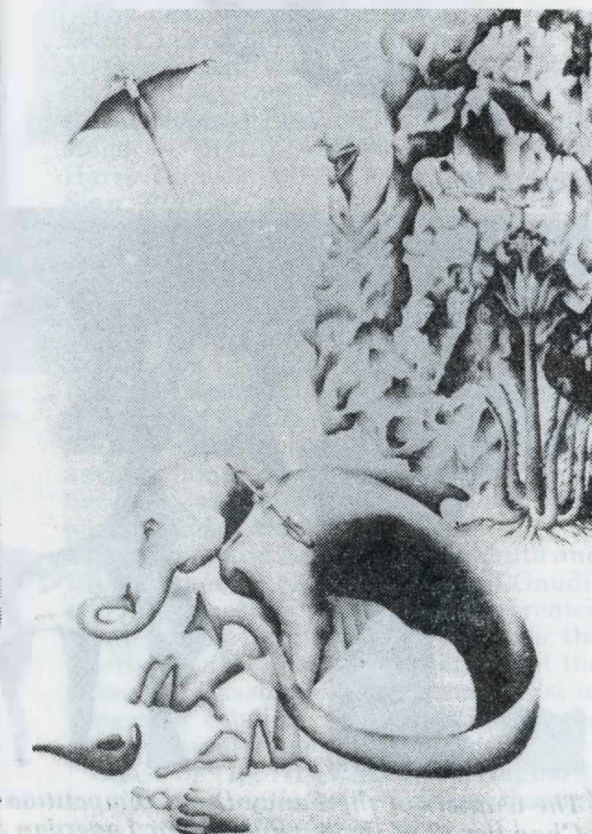


BNF's in typical poses: Greg Hills (left) trying to understand why some older fans stopped worrying about events and dates after 1953; John Foyster (centre) feigning disinterest while peeking out of the corner of his eye; and Mervyn Barrett (right) doing his "Been there! Done that! What's new?" stare.

Lack of punctuality was a serious problem. It meant people were planning to do things at various times and then, because a programme item was half an hour to an hour late, a clash occurred.



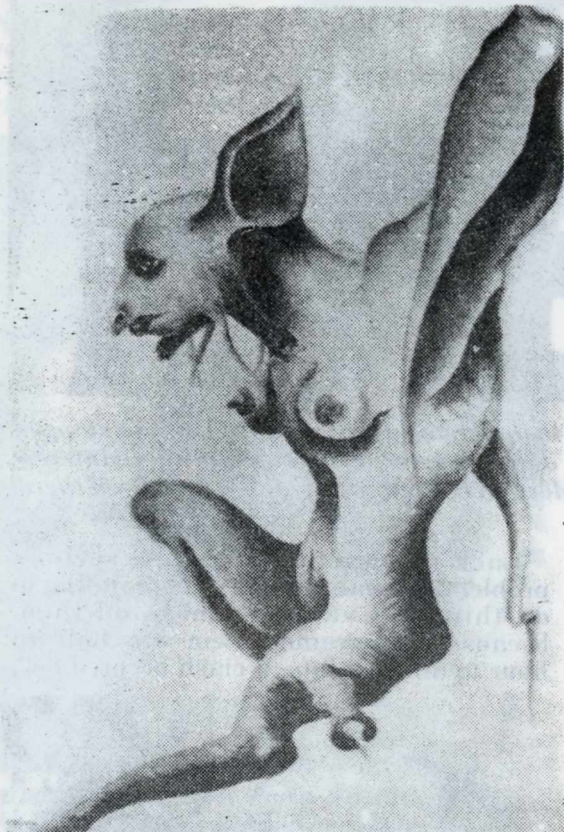
Models by Ricc Buttle of Hamilton.



At the art show: Fear Brampton's work.

12 NorCon...

Anyway, herewith a few photos and next issue will include a few more reports (assuming a couple of the people who



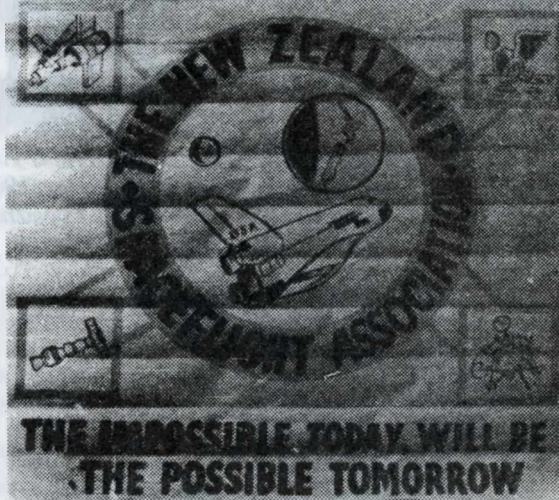
Fear Brampton.

promised to send them get around to it — I've received two so far).

The most memorable impression I have of the convention is tromping up and down dozens of stairs. It kept us fit, no doubt, but one level would be appreciated in future. Not so much for fitness but cohesion. —BAT

ONE GIANT LEAP FOR THE FUTURE

Join the



The N.Z. Spaceflight Assoc. had one of the more colourful and interesting displays in the Huckster's Room.



The winners of the Fancy Dress competition, with Bruce Burn (extremely left) and Bert Chandler (2 of the 3 judges, Vera Lonergan being the other) sloping away (to the bar, I think).

FILMS AND FILMING

The Gods of ancient Greece were immortal. Endowed with supernatural powers, they breathed the rarified air of Mount Olympus, lived on ambrosia and nectar, and were worshiped by the mere mortals who dwelt on the plains below and built temples to their honor.

Love and charity were not necessarily part of the lives of these super-beings — they frequently betrayed their God-like attributes. Benevolent, vengeful, contrary and bawdy, they quarreled and fought for power and pursued selfish aims.

To be Perseus, son of Zeus, could be considered an immaculate start to any man's life, but not when your father's philandering has upset a fistful of Gods as powerful as Hera, Athene, Thetis and Aphrodite. Perseus was to experience the vagaries of the humor and temper of these Gods.



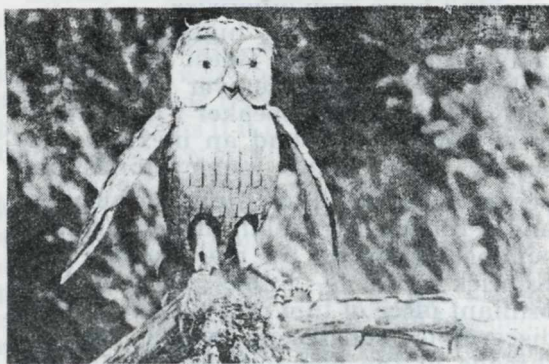
Harry Hamlin as Perseus.

CLASH OF THE TITANS tells of Perseus' battles to win the hand of the beautiful Andromeda. The Gods look down and help or hinder according to their whims, as Perseus, aided by Pegasus the winged horse and Bubo, an owl of uncommon talent, pursues his quest. He overcomes the three Stygian witches with one eye between them; then a monstrous two-headed wolf-dog, Dioskilos; next Medusa of the Gorgon's head; and ultimately the terrifying Kraken, a giant monster raised from its primeval home on the sea-bed to bring destruction.

The film is a blend of live action and visual effects (filmed in Dynarama, a process developed by the film's co-producer and creator of special visual effects, Ray Harryhausen). The production has taken two years to complete with principal

photography occurring in four countries.

Harryhausen has spent more than 40 years animating three-dimensional screen fantasies, all from the profound effect of seeing KING KONG in 1933. Since 1953 Harryhausen and producer Charles Schnee experienced increasing success, starting with IT CAME FROM BENEATH THE SEA and including THE SEVENTH VOYAGE OF SINBAD, JASON AND THE ARGONAUTS, THE GOLDEN VOYAGE OF SINBAD and SINBAD AND THE EYE OF THE TIGER.



Bubo the owl, one of Harryhausen's many effects for the film.

The cast includes Laurence Olivier as Zeus, Claire Bloom as Hera (wife of Zeus), Maggie Smith (THE PRIME OF MISS JEAN BRODIE, CALIFORNIA SUITE) as Thetis — all three accomplished on both screen and stage — Ursula Andress as Aphrodite, Harry Hamlin (MOVIE, MOVIE) as Perseus, Sian Phillips as Cassiopeia, and Judi Bowker as Andromeda.

CLASH OF THE TITANS was filmed on location on some of Europe's most historic sites. Fought over by the Etruscans, the Romans, the Greeks, and the Saracens, the Italian soil is rich in history. In southern Italy the temples of Paestum, which date back to the middle of the 7th Century BC, the deserted beaches of Palinuro, and the ancient amphitheatre at Ostia Antica became once more the home and playground of the Gods.

The caves and rocky shores of Malta and the spectacular barren scenery of Gaudix and Antequerra in Spain also recreated scenes of epic legend. Mount Olympus, the interior of the Temple of Thetis, and the palace of Cassiopeia were constructed at Pinewood Studios, London, utilizing the largest sound stage in the world.

CLASH OF THE TITANS opens on August 21 in NZ in a nationwide release through Amalgamated Theatres. ★

has anyone seen it? it's awful!

14 Films...

Ian Munro, 16 Borlase St, Brooklyn, Wellington, NZ. (10/6/81)

You may be interested to know that I had the opportunity of attending **Cinecon** in Melbourne, over Easter. For those who didn't hear about it, Cinecon was Australia's first SF and Fantasy film convention. It was well worth the expense as I must have seen more movies in Melbourne than in the whole of the previous year, including some I probably wouldn't have seen otherwise.

But of course the highlight of the convention was the Guest of Honour, Robert Bloch. If there ever was a more witty, entertaining speaker I have yet to meet him/her. He had an inexhaustible supply of anecdotes, puns, stories and pertinent comments on the movie business and of films in particular. In fact he finally summed up for me the real problem with Kubrick's 2001 — it has no ending. A brilliant piece of film making but with no discernible conclusion which ties all threads of the plot together. You really have to go to Arthur C Clarke's book version for an explanation.

Among the many memorable films shown at the convention my only real disappointment was in arriving too late on the first day to see the tele-movie **The Lathe of Heaven**. From all reports it was a real zinger. Not only does it remain true to the original novel but maintains a consistently high quality throughout. So all you kiwi fans of Ursula Le Guin will just have to hope that BCNZ gets its a into g and screens it soon.

One of the highlights for me was finally managing to see **FORBIDDEN PLANET** in full colour and on the big screen. After

CONAN FILM

Director John Milius (**DIRTY HARRY** and **MAGNUM FORCE**) has 'designed his own Conan' in a reported move away from the Frazetta and Marvel Comics versions. Arnold Schwarzenegger plays Conan, Sandahl Bergman (**ALL THAT JAZZ**) plays Valeria, James Earl Jones plays Thulsa Doom and Max Von Sydow plays King Osric.

Production credits include Ron Cobb (**ALIEN** and **Lucasfilms**), cinematographer Gil Taylor (**STAR WARS**), editor Tim O'Meara (**ALL THE PRESIDENTS MEN**) and behind it all, of course, Dino DeLaurentis. Planned release is Christmas 1981.★

seeing it once in black and white on the box and once at Wellcon B in a glorious, totally red-tinted version, this was a real treat. To cap it off I managed to get a record album of the soundtrack.

For those not familiar with this film the musical soundtrack is entirely electronic, and one of very few films that have been scored this way. This isn't bad when you consider the film was released in 1956! No such things as synthesisers in those days. A separate electronic circuit had to be designed and built for each individual sound required. The unique sounds produced were not put together in the form of traditional music. Instead they were linked together to form 'musical themes' and they were all the more effective for it. I believe that the lush orchestral scores of movies such as **STAR WARS**, **CE3K** et al, are often inappropriate and often sound trite and corny. If you are going to show something futuristic and out-of-this-world on the screen, why not do the same for the soundtrack?

Another high point of the convention was the sneak preview we got of Ken Russell's latest movie **ALTERED STATES**. If the Startrip sequence of 2001 really freaked you out then AS will absolutely blow your mind! After viewing the mindbending images on the screen and being immersed in the heart-stopping, 100-decibel Dolly stereo soundtrack, I think most of the audience were glad to be able to stagger out of the theatre fast to get in touch with reality again.

The basic plot of the film involves a university researcher experimenting in

HEAVY METAL MOVIE

The **HEAVY METAL** animated movie is well into production and initial reports suggest a great potential. It will present about 6 different stories in 'anthology format' (much like the magazine) with bridging material. The staff and executive of Heavy Metal are involved and co-producer is Iran Reitman (National Lampoon's **ANIMAL HOUSE**).

The main segments will be Angus McKie's *So Beautiful and So Dangerous*, Richard Corban's *Den* and new work like *Harry Canyon* (a futuristic taxi ride in New York); a lost warrior race piece about *Taarna* (about "a gorgeous woman, the last of her race"); and *Gremlins* (scripted by Dan O' Bannon). However, lots of surprises and special features are promised. Animation is being done in London, Montreal and Ottawa, and the budget is around \$7 (at last count).★

quite fun



EXCALIBUR director John Boorman.

the field of isolation tanks (subjects are immersed in warm salt solutions while being totally enclosed in a sealed tank — in other words total sensory deprivation). The researcher decides that the only way to get anywhere is to become the subject of his own experiments. Add to this the use of dangerous, mind-expanding drugs and you have an explosive mixture. The hallucinations experienced by the researcher in the tank becomes reality and the audience itself becomes involved in the transformations through the spectacular and stunning special effects. To explain the plot any further would be meaningless — it's a movie to be experienced rather than explained.

Like most of Ken Russell's previous films you will either love it or you will hate it. So be warned!

Also shown at the convention were a number of publicity previews of forthcoming sf and fantasy films. Particularly excellent was *EXCALIBUR* directed by John (ZARDOZ) Boorman. All the mystique, magic and chivalry of King Arthur and his Knights of the Round Table has been recreated on the screen. Not to be missed. It looks as though 'swords and sorcery' is going to be a new trend, what with this and the upcoming 'Conan' film.

Another interesting trailer shown was for the movie *OUTLAND*, set in a mining colony on one of Jupiter's moons, Io. It has all the hallmarks of being a space western. Federal Marshall Sean Connery is sent to

investigate a series of murders in the frontier colony. Connery is such an accomplished actor, however, that he is usually able to overcome the usual clichés in such a role. Recommended.

Also previewed was *CLASH OF THE TITANS*, Ray Harryhauser's latest foray into Greek mythology. One can only hope that this time the storyline and acting can match the incredible special effects. Judging by the money being spent and the topline cast (Laurence Olivier, Maggie Smith, Flora Robson, etc) being employed, this hope may come to pass.

Worthy of mention also is *SCANNERS*, a story about the expanding of mental powers through drug use and the underground war that erupts when two opposing groups try to gain control of the power. Looks as if it is in the blood'n'guts tradition (*ALIEN* etc).

The most impressive film I saw in Melbourne, outside the convention, was *SOMEWHERE IN TIME*. Although the plot involves time travel, with the usual paradox, the overall film is not sf in character. In fact it is a full-blooded romantic period piece. But I implore you not to let this put you off as the whole thing has been so well done that you cannot help but be impressed. Christopher Reeve and Jane Seymour are perfect in the starring roles. An unpretentious little flick which succeeds in everything it tries. Highly recommended (and don't forget the handkerchiefs for the ending!) ★



The armour is visually impressive but also adds great atmosphere to EXCALIBUR.

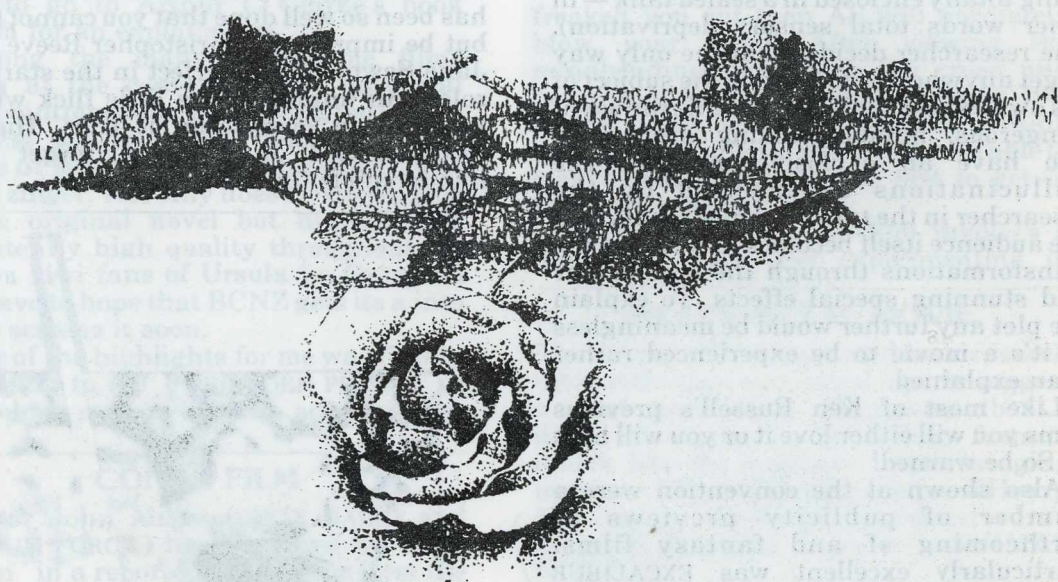


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17 Films...

Alan Dean Foster, Prescott, USA.
3/4/81

Thanks much for issue 41. Several important sf/fantasy films are about to creep up on an unsuspecting movie public hereabouts. The first is *OUTLAND* starring Sean Connery and Peter Boyle, written and directed by Peter Hyams (*HANOVER STREET*, *CAPRICORN ONE*). I have high hopes for this, since it's Alan Ladd Jr's first film as an independent producer, he being the chap responsible for giving the okay to *STAR WARS* and *ALIEN* while presiding over 20th Century Fox. The script is quite good and some of the sets are remarkable. Due out May 21st.

Next up is *CLASH OF THE TITANS*, Ray Harryhausen's latest dynamation doozie, which is of more than usual interest to we aficionados of stop-motion animation because, for the first time in his career, Ray is actually working with a cast of actors (the live-action performers in his previous films generally proving inferior in acting ability to the rubber and metal model figures). It's an adjusted retelling of the story of Perseus. Harry Hamlin plays the lead role with Judith Bowker his beloved Andromeda. Among the non-lead performers are Burgess Meredith, Laurence Olivier, Ursula Andress, Maggie Smith, Claire Bloom, Dame Flora Robson (remember her as Queen Elizabeth in Errol Flynn's *THE SEA HAWK?*), Sian Phillips and more. We all crosseth our fingers. MGM release.

Due to begin shooting in August is Universal's remake of *THE THING* with a script by Bill Lancaster (Burt's son). No casting as yet, but the script ain't bad. John Carpenter is set to direct.

Above info courtesy of various publishers, since I'm doing the novelizations of this expensive cinematic trio.

Whatever you may think of *DARK STAR* keep in mind it cost, total, about \$50,000 U.S. You can't make a 30 second chicken soup commercial for that these days (Matter of fact, the chicken's residuals are higher than that). Also keep an eye out for Ronald Schusett's (producer of *ALIEN*) forthcoming horror film *DEAD AND BURIED*, likewise not ready for release here yet.

Sinclair electronics of England will have a flat-screen small-size TV out on the market before 1985. Casio has a new calculator watch on the market here that not only does 4-function math, act as a stopwatch, and keep dual-zone time, but has an alarm and space-invaders type game built in. \$US49.95. Wither micro-

electronics? I swear, teleportations's just round the corner.

***Not only that, but an NZ short film maker is suggesting a film about pre-teen hoods who rob people and establishments and use the loot to play Space Invaders machines into all hours of the night. It's based on a true story which surfaced in the Auckland courts.*

Seriously though, the number of films of the fantasy/myth/legend type, and with impressive casts and adequate budgets, are probably an outgrowth of (and perhaps a challenge to) the 'hard sf' blockbusters. And I fear the inane sf is vastly outnumbering the more serious, literate sf.

*Must say I really enjoyed EXCALIBUR though and wish John Boorman all the best — a TV documentary on Boorman and the making of it was screened here recently and he had lots of intelligent, interesting things to say.***

David Bimler, 199 Ferguson Street, Palmerston North, NZ.

Films. I recently saw *THE BED SITTING ROOM* — Spike Milligan's view of England after the Nuclear Misunderstanding — and it was brilliant, worthy of screening at any convention. A man pedalling at a bicycle-generator, providing electricity for the remaining 23 people of Britain, is told "Electricity is the life-blood of our civilisation!" Meanwhile Lord Fortnum is mutating slowly into a bed-sitting room (the remaining three men of the Police force won't let him stand in one place, lest he provide the Enemy with an easier target for the next attack). Demented and hilarious.

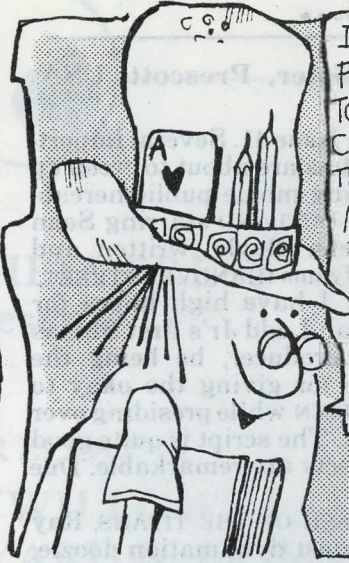
I should mention the sets. Like a landscape built of tea cups and saucers, or the dome of Saint Paul's Cathedral emerging from the sea (organ music gurgles on the sound-track). I should mention the eye-hurting (and budget-saving) things the producer does with coloured filters. It is probably quite impossible to get a print of this film, though at present a specky copy is going the rounds of university film groups.

*** You know, I've just not thought before of BED SITTING ROOM as sf in the general sense. Sort of one of those zany futuristic fantasies, but if memory serves me well it could definitely be considered along with Philip K Dick and Alfred Bester and co. Yes it would be good to see it again. ***

I would like to include a film section in each issue of Noumenon and welcome news, previews and reviews from readers and distributors.

SEMPINA ★ PROG

HIS CHRONICLED JOURNEYS AND TRAVELS, THROUGH TIME, IN SPACE OVER HILL OVER DALE. UNDER ALL SORTS OF CIRCUMSTANCES FROM BACK OF BEYOND TO THE FRONTIERS OF TOMORROW, WITH HIS BICYCLE TREVOR AND HIS TWO LIGHT-HEADED COMPANIONS ETHYL AND METHYL



I WAS ASKED BY FANZINES GALACTICA TO CHECK OUT THE CLAIM THAT NOUMENON THE FANZINE OF TOMORROW HAD ACTUALLY CAUGHT UP WITH YESTERDAY BY INSTALLING A COMPUTER TYPE-SETTING RIG.



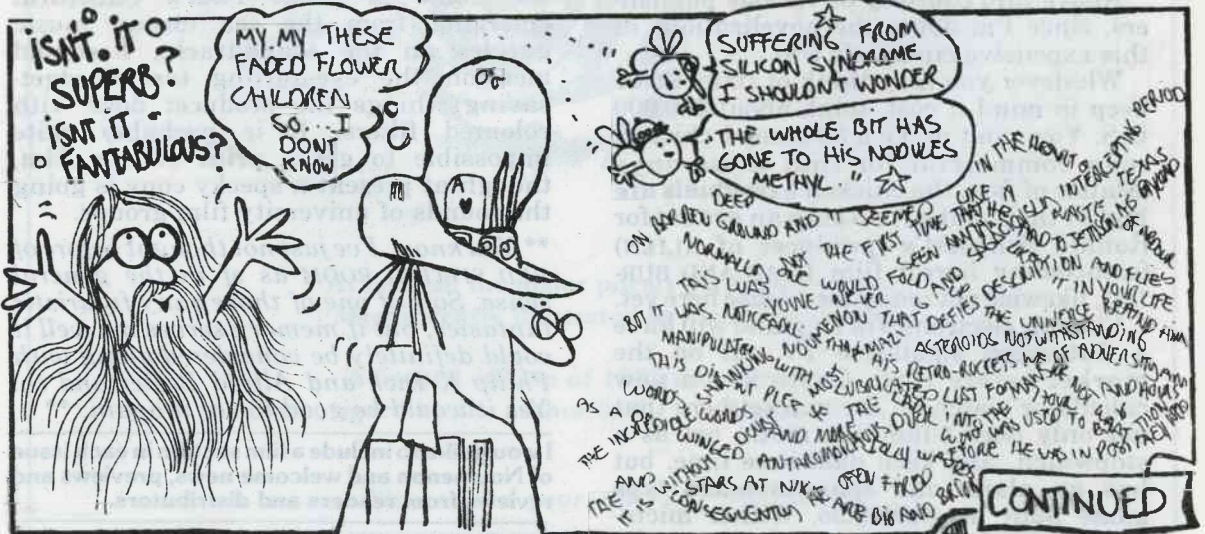
I COASTED INTO NOUMENON HEAD-QUARTERS AT ABOUT QUARTER PAST 1981. PARKED TREVOR ON THE BEACH. AND WAS USHERED INSIDE..



BY A HAIRY BE-SPECTACLED BEAST THAT CLAIMED TO BE NONE OTHER THAN THE ESTEEMED BRIAN THUROGOOD HIMSELF..



WITH TEARS OF MATERIALISTIC JOY STREAMING DOWN HIS FURRY FEATURES, BRIAN BEGAN TO 'WAX ELOQUENT' ON THE VIRTUES OF SILICON CHIPPERY AND OTHER TECHNOLOGICAL TURBULENCE. WE TRUDGED ON TO THE COMP/SET ROOM, THROUGH REAMS OF IMMACULATE TYPE-SETTING..

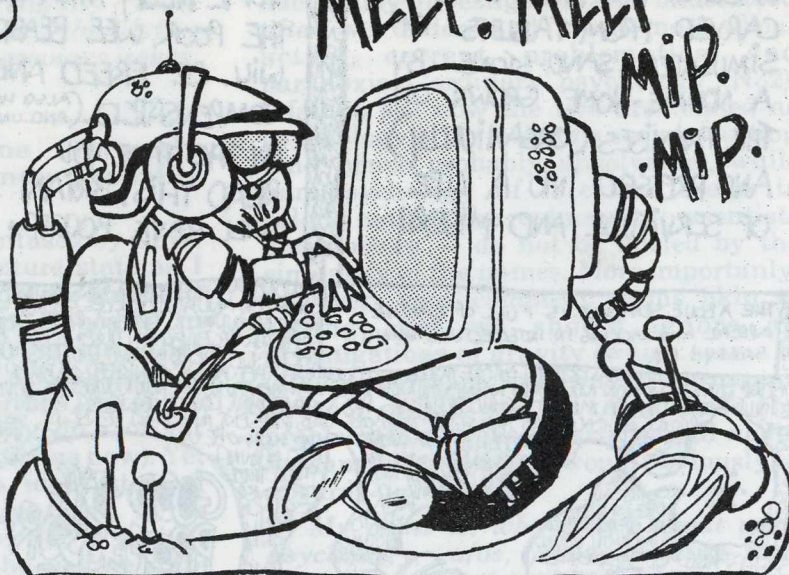


CONTINUED

I MUST SAY, THAT FOR AN OLD 1981 MACHINE, IT PERFORMED WELL AND SEEMED TO FULFIL ITS DESIGNATED FUNCTION WITH AN ALMOST SYLISH EASE.



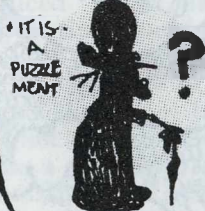
MEEP: MEEP!
MIP.
MIP.



BUT SOMETHING DIDNT FIT...



SOMETHING WASNT RIGHT...



I WOULD FIND OUT WHAT...



IF IT TOOK ALL JOLLY NI....

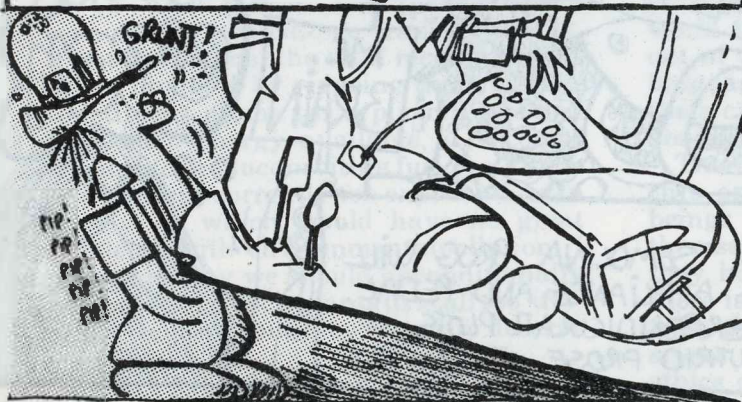
AHA!



WITH THE SPEED AND FEARLESSNESS OF A SEX-STARVED SAILOR, I BOUNDED FORWARD AND WITH A QUICK DISLODGEEMENT OF SEVERAL VERTEBRAE, LIFTED THE LID ON THE WHOLE SNEAKY OPERATION!

IT WAS AS I HAD FEARED! THE WHOLE KIT AND KABOODLE WAS JUST A PLASTICATED POLY-VINYL COVER-UP FOR THE FACT THAT...

SHOCK HORROR EXPOSE!
HORROR PROBE



21 Futures/Alternatives Special Section...

*** Futures/Alternatives is a comment section, dealing with slightly more weighty discussions than the letter column. It continues from previous issues, most recently Nm 38. ***

Phil Stephensen-Payne (formerly South Africa and UK, now probably in USA).

Issue 33: Page 20. I am confused by Chris Fountain's picture of a future state as I cannot tell how it differs from the standard 'Welfare State' concept as embodied in most of Europe. We get the idea that everybody is entitled to a basic salary (social security/the dole/the US share dividend) but that people who do a job get paid a salary as well (exactly as now). Yet Chris talks of this as an 'ideal' state of affairs — does he really think he is advocating something new, or is he just unaware of the effect of the welfare state on Europe.

There is certainly no removal of the 'incentive to have large families' as he suggests, for although the dividend per capita would be reduced (and any individual family's contribution would be minimal to that decrease) the dividend per family would be larger in the case of a large family. But I won't go on — the evidence of the failure of such a system is all around us. It is maybe a sad aspect of many SF fans — and an affirmation of the charge of 'escapist literature' — that they can write long, glowing accounts of an 'ideal' future state which is in fact as old as the hills and far from ideal.

Page 22. Heat pollution is, indeed, a serious concern in regard to fusion stations but I think it a rash idea to oppose unilaterally the development of fusion stations on those grounds. In many ways the whole point of fusion power is that it is, to all intents and purposes, unlimited in scope and power and could make economical, for instance, transmutation, or, if not that much, the total reclamation of waste products by reducing them to their constituent atoms (in a plasma stream). With such energy available, it becomes feasible to produce orbiting fusion stations — a concept currently too expensive (ie in energy) — which would have no great problems with environmental pollution. I am not saying we should unconditionally go ahead with such plants (it is all too 'iffy' at the moment) but they certainly deserve a chance.

I don't agree with your suggestion that

'surely para-psychology can only be adequately investigated and understood after we understand much more about actual, current, problematical and paradoxical 'ordinary' psychology' (N32). I fail to see how the two are related as psychology is far more of a social question (and hence probably unsolvable), while para-psychology (if it exists) seems to belong more to the realms of the scientists and doctors — do not be misled by the similarity of the names. More importantly, however, your comment seems akin to saying that we should ignore all investigations of gravity (which seems to involve particles and waves we cannot detect) until we have solved the problematical areas of particles and waves we can detect — which would obviously be absurd.

*** My point is, why worry about para-psychology, ufos, spoon-bending and telepathy when there are far more urgent problems: war, oppression, rape, drug addiction (a psychological and not a social problem), poverty and malnutrition. Let's deal with broad and urgent problems, rather than whether Geller can bend spoons unaided by trickery. ***

David Bimler, 199 Ferguson Street, Palmerston North, NZ.

There's a heated debate in progress between the scholars whether apes can be said to use language any more than a dog does when it obeys a command, or a pigeon pecking in the proverbial Skinner box. Adrian Desmond treats language research as a side issue, a tool for questioning what actually goes on in the ape's mind (sharp intake of breath among behaviourists, who have been conditioned to deal with "minds" as coming sealed in standardised black boxes). Are there actually concepts there matching the use of words? Do chimpanzees categorise and label the world the way we do, crystallising order out of it? (In which case teaching them language is simply getting them to express their category scheme in a way we can observe.)

There are other notions entwined with this one. The great apes, like human beings and Siamese cats, can recognise themselves in a mirror. Presumably then they have the idea of personal identity; there is more in their minds than stimuli from the universe and clockwork unconscious response. You get involved in the ethics of handling chimps, and in philo-

22 Futures/Alternatives Special Section...

sophy. There are at least three meanings in the title with its variant spelling of "reflexion".

Desmond studies more the history of evolutionary theory than any particular zoological field. After the prophet Darwin's purist statement of the principles of evolution, you have assorted distortions and question-begging misapplications thereof. You are fortunate to live in the time when the Truth re-emerges, truth denied to our benighted fathers. The distortion in this case is the particularly Victorian idea of man as the culmination of the evolutionary process and its justification. Apes failed to quite reach the goal (like savages and the unsuccessful); any measurement of their capabilities is to see how close they come to meeting the standards of Man. Later we find Man as Territorial Hunter and as Naked Ape; more comparisons and distinctions made which simply aren't valid.

"Rugby players aren't really human beings, you know. They don't feel pain the way we do."

Also, in Noumenon 38, Greg Hills modestly proposes eliminating the heat disposal side effects of excessive energy use by using more energy. I do not like it. Admittedly this is no reasoned objection, rather a prejudice, an admiration for elegant solutions (I was exposed to the concept of the Heat Death of the Universe at an impressionable age, when I still expected to be personally present then as an observ-

er — I spent the rest of the day as motionless as possible, trying to delay the universal winding-down that much longer). Spendthrift Hill! Squanderer! There's a special circle of Inferno reserved for people like you.

*** And next we have Greg commenting on David's comments in, none other than, Nm 38. ***

Greg Hills, PO Box 11-205, Wellington, NZ.

First, the bandersnatch. It would require something on the order of a high-tensile modern synthetic to hold that bag of jelly together under 2 gees (he said, making a lightning guesstimation in his head and multiplying by ten). And have you ever considered the wear on the foot? You can go through a lot of socks that way. Especially when zipping around under 2 gees like paramecia under a microscope. I lack the volume, so I can't quote from the book in which a bandersnatch is described travelling at various high speeds.

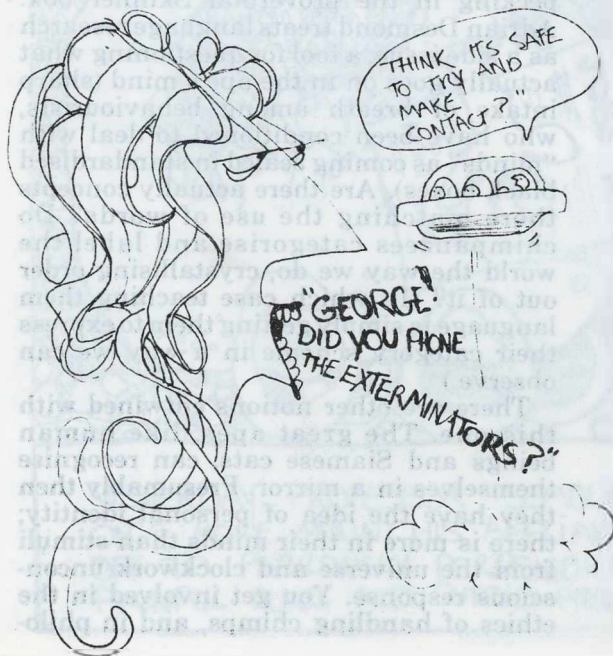
As for the Kzinti, David has not indicated why said muscle attachments should slow movement of the limb. Simple fulcrum dynamics do not apply, altho the factor of the muscle-bound nature of the beast strikes home. And what is more unlikely than that a lemur-like critter should evolve to so closely resemble an Orang-utan?

As for reaction times in Puppeteers, what boots it? Ever tried throwing a stone in water? Everything is slowed down by the greater viscosity of the medium (even light, he said, stirring up a misleading trail), rendering internal reaction time a little less vital.

But why go on? My heart is not in this defense of a perversion I have disowned. It didn't even exist for me until you dragged it out and printed it. Admittedly, it was intended as a discussion-provoker more than most other things, but this does not alter the fact it was a lousy article. (Cringe).

About dragons. That archaopteryx no longer perches in trees (a claim unproven); and that it is not the ancestor to birds is a wrong thing, David. There are still enough links that we cannot say Archaopteryx is not ancestral to birds.

However, my dragon argument remains. Quite apart from its what-if nature, the reasoning still strikes me as sound. I fudged a bit with the evolution of the rib-wings, but so what?



By the way, revered suggestion that occurred to me long after the words you printed were sent forth: what if the wings were the original wings, but the forelimbs evolved from ribs? No? Yes? An interesting idea, violating as it does the conservatism of Earth's nature. For David's avid benefit I'd better point out that said conservatism involves reluctance to make new bones from old beyond quite simple limits. Ribs-to-wings is simpler, bone-wise, than bones-to-hand-or-claw-like forelimbs. On the other hand, a gradual evolution of forelimbs from rippling belly-ribs is a little bit easier — and more useful earlier — than that of wings from said ribs.

I must take issue with the idea that early mammals were 'less advanced' than the mis-named Dinosaurs. The evolution of the placenta and gestation within the body of the parent is an advance not to be sneered at.

**Mike Madigan, 144 George Rd,
Queenstown, NZ.**

Some comments on your 'Man the Destroyer' rave. There is no doubt that we are pressing hard on the ability of the ecosystem to adapt and function. Many people believe the carrying capacity has already been overshot and the inevitable collapse is due. I don't see this as "anti-life" however. It is a quite natural phenomenon for a population to expand to the limits of its resources, then starve.

Of course, Man is different. We have no

checks on our population in the form of predators, though large famines or disease may soon perform their evolutionary function. Then we may see your 'monumental social upheavals'. Nothing cures apathy like desperation, and people learn best when it hurts the most. H G Wells said all of human history has been a race between education and disaster.

Well, you've done your bit, Brian. You put relevant information out for the wise to absorb and the foolish to ignore. But the majority will always be foolish (intelligence is relative — remember the bell-shaped I Q curve) and you shouldn't despair over the bigotry and neurosis. It sounds like cheering on for disaster. Things may look bad, but when have they ever looked better? I'm as disgusted as you with short-sightedness and stupor, so let's focus on the optimum alternatives.

*** The problem is, Mike, things don't seem to be getting better and, I'm afraid, they've ceased to look better. For instance: Ronald Reagan; the petty and destructive NZ National Party, the daydreaming, ineffectual NZ Labour Party, the duplicity of the NZ Social Credit Party, the failure of the NZ Values Party; Margaret Thatcher, Israel, Afghanistan, Germany . . .*

*Lies, misinformation and stupidity in every news bulletin, on just about every front page. But don't mistake my stance for despair — it's more like intolerant criticism. In short, 'Shape Up, World!' ***

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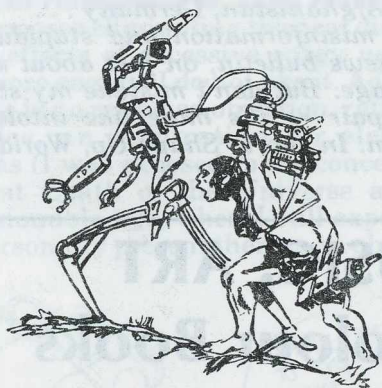
PO Box 47-074, Ponsonby, Auckland, N.Z.

Rags, Solecism and Riches

Chas Jensen, PO Box 434, SA 5067, Australia.

Picked up the comment on the fanzine reviews in Nm 39/40 and was wondering why you had mentioned the ones that you did not like in the first place. I suppose I can see the rationale behind it in that it gives the producers some feedback on the state of their zine in comparison to others received.

I read Nm mostly for its articles, its letters, its book and film reviews; and I will read the fanzine reviews if they are there. This is not a deprecatory comment, but a reflection that I know many of the zines and note the new ones and what appear to be exceptional issues of the longstanding



ones. The turnover of zines and editors is one of the things that has always struck me about fanishness.

The fact that review zines exist for the sole purpose of commenting on zines received is one very good argument for reducing the space allocated each issue to the whole input you have received, but I don't know that it means you should delete the space altogether. Rather, I would suggest the people who are really into being fanzine fans will have access to such listings through one means or another. There are, however, people who read only such zines as will interest them, or that they do not know enough about. My logic says that if you find the space to review all that you receive too valuable to use in this way, then reduce it to an acceptable level

where it is those zines (new or otherwise) which attract your attention that get mentioned.

*** My problem is in the area of organisation — a time and motion study is needed, perhaps — in that if I had a suitable system the zine reviews would be a lot easier. A 'suitable system' by my current thinking is a small word processing computer (an Apple, say). I could jot down a review when I receive a zine, store it, and pull them all out for typesetting when needed. For some reason all the manual systems I've tried die.*

*Chas also sent some artwork and a request for an August 1980 issue of Heavy Metal if anyone can oblige. (No Chas, I didn't receive an earlier letter. And this one has taken so long to answer for the same reasons Nm is so late.) ***

I obviously have a huge pile of zines to catch up on. Here are a few of the best received in recent months.

Aerial 3 — Graham Ferner, 2/16 Hollyhock Pl, Browns Bay, Auckland 10, NZ. A5, photo-reduced type, duplicated, layout fair, reproduction poor, 16pp, \$3/4.

Genzine, similar style and mix to Nm, more fannish, shows promise.

Arena SF 11 — Geoff Rippington, 6 Rutland Gardens Birchington, Kent CT7 9SN, UK. A5, photored type, offset, layout clean and effective, good artwork, repro good, 48pp, \$5/3 (\$7/3 air).

Genzine with articles, reviews and columns by top names (Kate Wilhelm, Brian Stableford, John Brunner, Ian Watson), letters by another who's who, all put together expertly (though irregularly) by Geoff. Recommended.

Australian SF News 24 — Merv Binns, 305 Swanston St, Melbourne 3000, Australia. A5, typeset, offset, layout functional but clean, usually lots of photos, illos or book covers, repro v good, 24pp, sub rates on request.

The Australian version of Locus, getting better all the time, and usually with enough of interest for NZ readers. Recommended.

Bem 34 — Martin Lock, 3 Marlow Court, Britannia Square, Worcester WR1 3DP, UK. A4, typeset, offset, layout excellent, lots of illos, repro good, 44pp, \$15/6 air.

Comiczine, the best by far from Britain, with a huge number of innovative typeset words per issue, with news, reviews, columns, interviews, art, strips and letters. Recommended.

The Comics Journal 62 — Gary Groth, 196 West Haviland Lane, Stamford, CT 06903,

Because of the delays with surface mail (you send a zine by sea, which takes 3 months to arrive, I review it and return Nm by sea, and you see a return for your efforts at least 6 months later), Noumenon prefers airmail trades with other zines. Editors can suggest a monetary adjustment if they think an airmail, year-for-year trade is inequitable.

USA. A5, typeset, offset, layout excellent, lots of illos, repro v good, 100pp, \$16.95/12 (\$18/6

Comiczine, the best in the world I'd hazard, huge page count, in-depth everything — reviews, interviews, columns, news, letters. Each issue is a marvel (no pun intended) and I really appreciate receiving it. Highly commended.

Important Note: They and Harlan Ellison are being sued over views expressed, in what appears to be an unnecessary lawsuit. Ellison can probably look after himself (!), but Comics Journal needs your help. Subscribe and send donations if you possibly can.

The Cygnus Chronicler 9 — Neville Angove, PO Box 770, Canberra, ACT 2601, Australia. A4, typeset, offset, layout excellent, illos fair, repro excellent, 24pp, \$5/4.

'An Australian Review of SF and Fantasy' with fiction, reviews, news and letters, all put together very well and improving all the time. Recommended.

Fantasy 5/6 — Peter Hassall, 21 Invermay Ave, Mt Roskill, Auckland 4, NZ. A4, typed, offset, layout v good, lots of film stills, repro good, 26pp, \$6/6.

Filmzine, with mostly news, previews and reviews, plus tv and book reviews and some art. Improving with each issue.

Fantasy Artists Network — PO Box 5157, Sherman Oaks, CA 91413, USA. \$8/year includes quarterly magazine.

These people are doing a fine job, and the 1981 Calendar is a worthy item. \$5.95 includes postage, for 12 v good to excellent illustrations. Surface mail meant I couldn't mention this item previously. Recommended.

Forthcoming SF Books 60 — Joanne Burger, 57 Blue Bonnet Ct, Lake Jackson, TX 77566, USA. A4, duplicated, typed listings, repro good, 8pp, \$3/6 (\$6/6 air), bimonthly. *A straight listing, month by month, of USA titles. Invaluable for collectors.*


Futuristic Tales 3 — PO Box 19, Spit Junction, NSW 2088, Australia. A4, typeset, offset, layout fair, repro good, mostly fiction, 36pp, newstand distribution, \$1.60.

This title has gradually improved and while not up with F & SF, Analog, etc, is as good as most A4-format fiction prozines that have been tried.


The History of SF Fandom in NZ — Nigel Rowe, 24 Beulah Ave, Rothesay Bay, Auckland 10, NZ. A4, duplicated, illustrated, repro fair, 26pp, limited copies.

This is a revised and expanded compilation of Nigel's work, published previously in the WellCon Booklets and Noumenon. A valuable reference.

Janus 18 — SF³, Box 1624, Madison, WI 53701, USA. A4, reduced type (?), offset, layout good, illos fair, repro excellent, 36pp, \$8/4, quarterly. *A lively mix of articles, reviews and letters, with a feminist slant, put together by an editorial collective. I look forward to receiving Janus (soon to be named Aurora). Reco-*



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26 Rags...

mmended.

Locus 243 — Charles Brown, PO Box 3938, San Francisco, CA 94119, USA. A4, photored type, offset, layout clean and functional, photos and book covers, repro v good, 24pp, \$16.50/12 (\$27/12 air), monthly.

Newszine, the best there is for my money, with lots of news, reviews, photo coverage and occasional columns. Highly recommended.

SF Books Published in Britain — Gerald Bishop, UK (agent Space Age Books, 305 Swanston St, Melbourne 3000, Australia. \$3/6). A5, reduced type, offset, repro good, bimonthly. *Lists titles published and forthcoming. Invaluable for collectors, fanzine editors (me, anyway) and serious readers.*



Science Fiction Chronicle — Andrew Porter, PO Box 4175, New York, NY 10163, USA. A4, typeset, offset, layout clean and functional, photos and book covers, repro v good, 20pp, \$18/year air, monthly.

Similar to Locus in intent and presentation, more flashy, more business oriented. Offshoot from Starship. Recommended.

Science Fiction Review 39 — Richard Geis, PO Box 11408, Portland, OR 97211, USA. A4, reduced type, offset, layout clean, illos good, repro v good, 68pp, \$7.50/year, quarterly.

Genzine, my favourite by far, with a consistently high standard and wide range of reviews (books, films, prozines — all invaluable), plus columns, the liveliest lettercol, excellent articles and interviews, and the superbly jaundiced Geis editorials and comments. Highly recommended.

SF Commentary 62/63/64/65/66 — Bruce Gillespie, GPO Box 5195AA, Melbourne 3001, Australia. A4, typeset, offset, layout v clean, few illos, repro v good, 72pp, \$12/10.

8 months since the last (double) issue, but always worth the wait, sercon and mostly words — tons of reviews plus weighty letters. Recommended.

Starship 41 — Andrew Porter, PO Box 4175, New York, NY 10017, USA. A4, typeset, offset, layout v good, illos v good, repro excellent, 54pp, \$11.60/year, quarterly.

Sercon genzine, the most professional production (incl full colour covers), mostly columns, articles and interviews, plus reviews and letters, usually written by a who's who of USA names — Pohl, Gunn, Susan Wood (until her tragic death), George Martin, etc. Always a delight to see. Recommended.

Strips 15 — David Morgan, PO Box 2896, Auckland 1, NZ. Nm size, typeset, but mostly comic strips and artwork, offset, layout v good, repro excellent, 36pp, \$5.40/6, bimonthly.

Usually v good to excellent comic strips and artwork, mostly NZ artists, often sf oriented although the new team favour adventure more. The best comiczine (as opposed to comic reviewzines like Bem and Comics Journal) I've seen — most overseas ones have been very patchy.

Tanjent 12 — Greg Hills, PO Box 11205, Wellington, NZ. A5, reduced type, duplicated, layout fair, illos fair to good, repro fair, 28pp, 50c/1.

Fannish genzine, with letters, reviews, small articles, con reports and zine reviews. Consistently the best fannish zine in NZ. Recommended.

Women And Men 7 — Denys Howard, 1013 N 36th Seattle, WA 98103, USA. A4, duplicated, layout clean, repro good, 60pp, \$1/1.

Fannish genzine, with two lengthy reviews of Le Guin's THE DISPOSSESSED, and interview with Le Guin, zine reviews, letters, poems, and a slight feminist approach (which, as in Janus, also is very acceptable). Recommended.

Warp 22 — NASF, PO Box 6655, Te Aro, Wellington, NZ. A4, duplicated, layout good, illos fair, repro fair, 26pp, bimonthly.

The National Association for SF's newszine, plus reviews and fiction. Free to members.

Yandro 252 — Robert & Juanita Coulson, Route 3, Hartford City, IN 47348, USA. A4, duplicated, layout good, few illos, repro good, 44pp, \$3/5.

A huge fannish zine with dozens of book reviews, a lengthy lettercol, plus the odd column. Always enjoyable. Recommended.

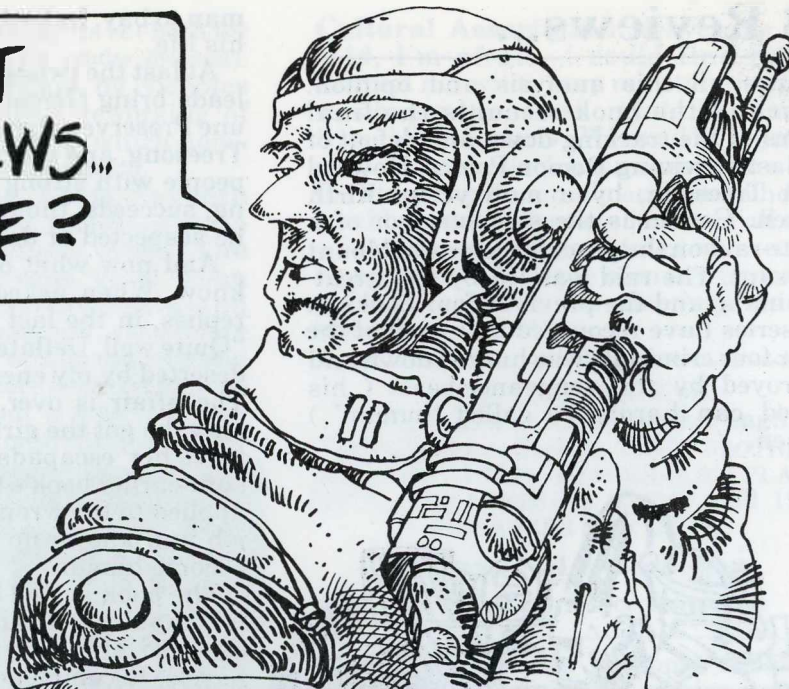
Market Place

WANTED — Analog April '73; Feb '80. F&SF May '74; May '75. IASFM March '80. Please send details to H.A. Chandler, PO Box 719, Gisborne, N.Z.

WANTED — Copies of Omni: Oct and Nov '78 (two copies of each), plus one each of Dec '78 and Jan, Feb and March '79. Send details to Graham Blow, PO Box 2241, Wellington, N.Z.
This is a free column to readers of Noumenon.

WHAT
REVIEWS...
WHERE?

Bruce Ferguson
Greg Hills
Brian Thurogood



THE BOOK OF DREAMS

Jack Vance
Daw, 1981 235pp \$US2.25

It's out! The long-awaited fifth Demon Princes novel has finally arrived! And vaguely, I think I am a trifle disappointed with it.

I cannot fault the characterisation, for Kirth Gersen is brought more to life in this final book than he has been in all the previous ones. For the first time we see into his mind beyond his fixity of purpose over revenging the Mount Pleasant raid (led by the five Demon Princes and which has become his chief obsession).

I cannot fault the balance of the book, for while, for the first time, Gersen does not wield the absolute power over events that he had in previous books, the shifting of some of this load onto other shoulders, who also want revenge of Howard Alan Treesong, provides the book with a complexity and effectiveness which suffices to compensate for any loss of dramatic momentum.

I cannot fault the ending, which is all that can really be desired: the nasty (who has redeeming, humanising features as well as his villainous ones), meets an appropriately final death (the death of the Demon Prince in each book is not in question in this series — the manner and execution of it is), and Gersen finally turns away, freed of the pressure of his obsession with the Demon Princes and not now quite

sure what to do next.

I cannot fault the writing, or not much. I found the large quantities of pseudo-quotations from books unconvincing and daunting; and Gersen showed a tendency to tell everyone all about everything which they might already know (but the reader would not). But the society of each world brought onstage carries the typically Vancian marks of conviction, whimsy, and depth. I found the existence of actual, physical magazines (Cosmopolis and Extant), which possess interstellar distributions, somewhat of a strain, but rationalised this with the thought that presumably each planet prints its own copies using video-like templates transmitted from station to station. Certainly the transmission via spaceship of immense tonnages of paper would put any physical distribution into the class of ludicrously high costs.

So why do I feel dissatisfied? Perhaps it is partially based on the fact that, after a five-book lead-up, the final Demon Prince dies, not by Kirth Gersen's hand, nor by other vengeful characters' hands. Perhaps it was the noticeable twisting of the final pages so that the series does not close off with this book — while the Demon Princes saga has closed, there is a hole opened for many further Kirth Gersen stories to be written. The series therefore does not coil neatly around its own navel, but instead feels loose, unfinished.

Having said what I wanted to, I suppose I'd better supply a few more details to

28 Reviews...

balance all this analysis and opinion. Basically the book recounts the final stages of the tracking-down and defeat of the last surviving Demon Prince, Howard Alan Treesong, by a man yclept Kirth Gersen. Gersen is the sole survivor of a pirate-raid on the peaceful colony of Mount Pleasant. The raid was led by five great criminals, and the previous four books in the series have recounted how each of the other four criminals was hunted down and destroyed by the vengeance-beast (his hatred can hardly be called 'human') Gersen.



The book opens on Aloysius, a world of Rigel. From there a photograph, and other strands of evidence, leads Gersen to the World of New Concept. From there the trail returns him to Aloysius, where he spins an interstellar web to contact or find Treesong — the photograph playing the key role, binding the web together. The inevitable young girl of the book is Alice Wroke, who provides Gersen with his first solid link with Treesong, unwittingly on her part.

The trail kinks and winds, leading Gersen to Boniface, another Vegan world. Foiling Treesong's plan, and wounding Treesong, he unwittingly preserves the galaxy from a potential dictatorship which Treesong had been preparing for himself for many years. He curses himself, despite this achievement, because he did not nail Treesong himself.

Further twists, and the trail brings Gersen to Moudervelt, planet of Van Kaanth's Star and home-world to Treesong (who has another name, the one he was born with). At a class-reunion Treesong attends to avenge many real and imagined wrongs committed against him in his youth, Gersen again wounds the criminal, but again is unable to bring the

man to bay. Indeed, he barely escapes with his life.

At last the twists, turns, clues, and other leads bring Gersen to the planet of Bethune Preserve, where he sets a final trap for Treesong, and this time by the deeds of two people with strong reason to hate Treesong, succeeds, though not quite in the way he suspected or desired.

And now what of Gersen? He does not know. When asked if he is well, Gersen replies, in the last two lines of the novel: "Quite well. Deflated, perhaps. I have been deserted by my enemies. Treesong is dead. The affair is over. I am done." But, for once, he got the girl; no more 'love her and leave her' escapades. The killing machine (one earlier book's title was a misnomer; it applied to the wrong person) has done its job and knows no other — now he must become human.

The book is well worth reading, indeed, is compulsive reading for anyone who has enjoyed the previous Demon Prince novels. Recommended. — Greg Hills.

BASILISK

Edited by Ellen Kushner

Ace, 1980, 250pp first edition, \$3.50.

Cover art by "Rowena"; interior art by T. Windling

This excellent anthology presents some of the many facets of modern fantasy, science fantasy, and fantastic science fiction. As such, it stands as a fine introduction to the field for any newcomer.

Joan Vinge's *The Hunt of the Unicorn* opens the book, a story in the 'A' class in which we learn all too little about a unicorn-man and a proud sorceress-leader,

Correction: We credited Michael Lovell with a review in Nm 41. The reviewer was actually Martin Lee. Our apologies.

LOCUS

The Newspaper of the Science Fiction Field

Edited & Published by Charles N. Brown.

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

20–24 pages; 11"x8½"; offset.

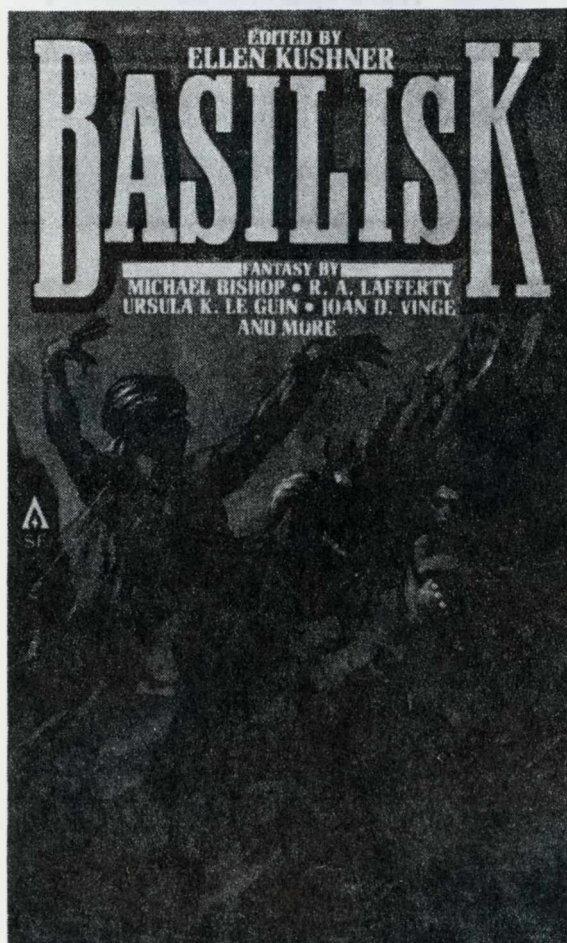
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and the great potential they have (both for a much longer story and for reader interest). **The Man Who Sold Magic** by Nicholas Stuart Grey is certainly a reworking of many an old tale and moral, which nonetheless displays a little freshness.

R.A. Lafferty's **The Forty-Seventh Island** is excellently told, yet leaves a thin aftertaste despite the strong moral. **The Lamia and Lord Cromis** by M. John Harrison is also excellently told and includes elements from his novel **THE PASTEL CITY**. It reeks of atmosphere and is very colourful, yet there is an air of new-wave-nobody-wins about it which undermines an otherwise outstanding story.



Lynn Abbey's **War Wounds** is another retelling of an older theme, and none too fresh. But Alan Garner's **Feel Free** shows all the talents of a masterful writer — he captures the reader's interest and spins a disarming yarn of wonder and mystery. Similarly Ursula Le Guin's **The Word of Unbinding**, which you may have encountered elsewhere, captures the reader and shows some very fresh sights along a none too unfamiliar path.

Micheal Bishop's **The Yukio Mishima**

Cultural Association... leaves me quite cold, I'm afraid. I could find neither interest nor wit to keep my attention and I was happy it was a short tale. Fortunately Elizabeth Lynn's **Wizard's Domain** rounds out the book in an agreeable way — the story is both simple and profound and would appeal to fantasy lovers of all ages.

In all seven very good tales, an excellent representative sample of many important writer's work, and a pleasing reading experience. — **BAT**.

The Ultimate Evil

A glimpse at the Berserker saga (BERSERKER collection 1967). **BROTHER ASSASSIN** (1969). **BERSERKER'S PLANET** (1975). **THE ULTIMATE ENEMY** (coll 1979). **BERSERKER MAN** (1979).

All by Fred Saberhagen

Reviewed by Bruce Ferguson

Many millenia ago in some uncharted piece of space, two races (species, political groups?) had a war which both lost — there must be a lesson there somewhere. The weapons used to end the war were giant fighting planetoids. Their mission was to destroy all life wherever found. After the war and much wandering, some Berserkers discover human space and continue with their mission. The battles and conflicts of the two forces make up the three novels and two collections in the series to date.

The concept of a Berserker is not new. The idea of an ultimate machine which hates life and kills is present in rampant robot stories from way back in sf. Saberhagen has given them more skill and resources, a religious mission, and a distant origin. The machines are self replicating and repairing, and a continual menace even after total defeats.

Saberhagen has, with the Berserker concept, a framework for countless stories. He can play games and solve puzzles; dabble with time travel causality; fight grand battles, and plan the evolution of Superman. Rather than develop a new basis for each story, he had built a flexible format to fit any story.

That is perhaps the fault in the saga. Apart from the Berserkers, there is no internal consistency in the stories.

BERSERKER tells the earliest tales of the Berserkers and in particular the events leading to their defeat at Stone Heath by Johann Karlsen. **THE ULTIMATE ENEMY** is more disjointed and most stories are unrelated.

BERSERKER'S PLANET is set in the

30 Reviews...

Karlsen era, where a Berserker has set itself up as a centre of a religion of death. It is an adventure novel, and little else.

BROTHER ASSASSIN tells of a timewar, but an anomaly I find is that the things discovered during the war are not used to defeat the Berserkers in later tales. **BERSERKER MAN** is even more incongruous.

The only consistent thing in the series is the villain. Being a machine that makes machines, it can take any form convenient to the storyline. The Berserker is evil personified. It can only do good accidentally (as in **Peacemaker**). The depressing thing is that it is an evil that cannot be completely defeated. — **BWF**

THE WAY THE FUTURE WAS

Frederik Pohl

Ballantine, 1979, 290pp, \$3.40

Cover art by Joseph Lombardero

In a most casual way, Fred Pohl covers a surprising amount of ground in this 'Memoir' of years of involvement in science fiction. He outlines his childhood with, really, very few pages, and yet a detailed picture emerges. His five chapters on the development of fandom (also covering the growth of pimply teen fans into the giants of sf of today) are rich in anecdote and atmosphere.

Of course, the chapters on **Astounding** and Campbell are invaluable, which lead



into those concerning the growth of **Galaxy** and Pohl as an editor. In all this is an excellent journal of the wonders and attractions of sf. Perhaps a paragraph of Pohl's early in the book has more relevance to slightly less troubled times, but it certainly sums up a very, very prevalent attitude in sf circles.

"Let me confess to something. I think a great deal of *Death Takes a Holiday* and *Things to Come* rubbed off in the deep-down core of my brain. I have no particular fear of dying, and I think that one part of the reason for that lies in some subliminal feeling that when it happens it will be old Fredric March who takes me by the hand and says, 'Hey Fred, long time no see.'" And in spite of all the evidence, I am optimistic about the future of the world. I have a conviction that bad times and good all pass, and all are endurable, and that is what *Things to Come* had to say. You can blow up the world as often as you like, but there is a future, there is always a future, and while some of it will be bad, some of it will be better than anyone has ever known.

I hope he's right. — **BAT**

THE MAGIC LABYRINTH

Philip Jose Farmer

Granada, 1980, 496pp, \$6.25

Cover illustration by Melvyn.

In 1952 in one month the novel **OWE FOR THE FLESH** was written for a fantasy/sf contest which it (naturally) won. It was a complete novel, it answered all the mysteries of the Riverplanet, and it was never published.

In 1964 it was renamed **OWE FOR A RIVER** and submitted to Fred Pohl, at that time the editor of **Galaxy**. Pohl suggested that the concept be expanded into a series of novellas. The first, **Day of the Great Shout**; appeared in January 1965.

This and the next novella, **The Suicide Express**; form the first Riverworld novel; **TO YOUR SCATTERED BODIES GO**. The second novel in the trilogy, **THE FABUL—OUR RIVERBOAT** had everyone waiting for the conclusion, and the solutions to all the puzzles of the planet.

THE DARK DESIGN appeared and we are told in the forward that the trilogy is now a quartet, and all will be revealed in the fourth book. After a delay of over a year we finally see **THE MAGIC LABYRINTH**, fully expecting to be told that there are more puzzles to be solved. Wrong.

The riverworld is a planet consisting of an immense river, zig-zagging across one hemisphere down to the south pole, and back up across the other hemisphere.

Along this river everyone who lived on Earth, from prehistoric cavemen to a science fiction writer in the 1980's, has been resurrected. From this possible cast, a mysterious stranger has selected a few and given them the mission to seek the source of the river. There is a myth developing about a giant tower in the centre of the polar sea, which controls the planet.

LABYRINTH begins with the mysterious stranger planning to catch a ride on the Riverboat captained by Sam Clemens. He has already missed Prince John's boat, which is several months upstream. The controller of the Riverworld project, a mysterious 'Operator', is also planning on a ride on one boat or the other. Various agents of the Ethicals are on board the boats, or waiting along the riverside.

We follow the boats upriver, and the obvious climax of the book is the battle between the two riverboats. A few survivors continue and, as they make their way into the tower, they discover the identity of the rebel Ethical, and the fate of the riverworld. The Ethical tells them what

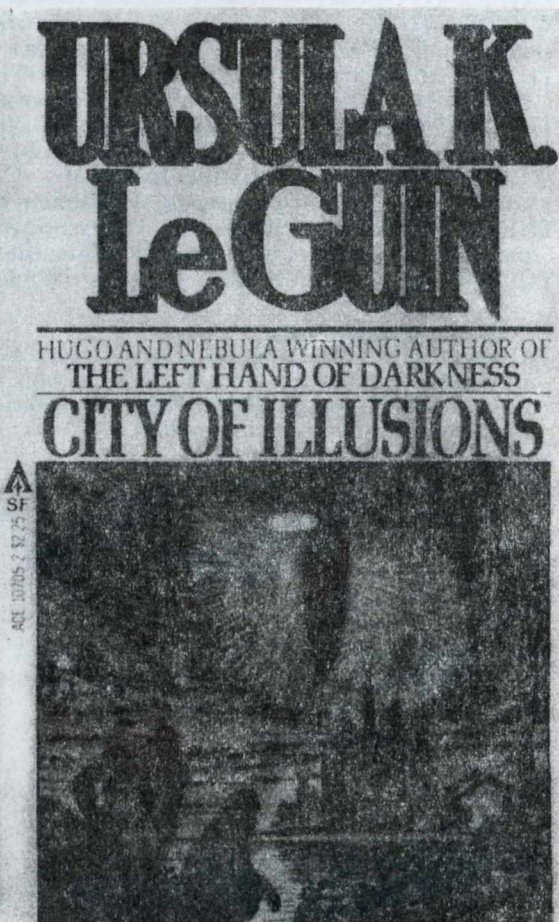
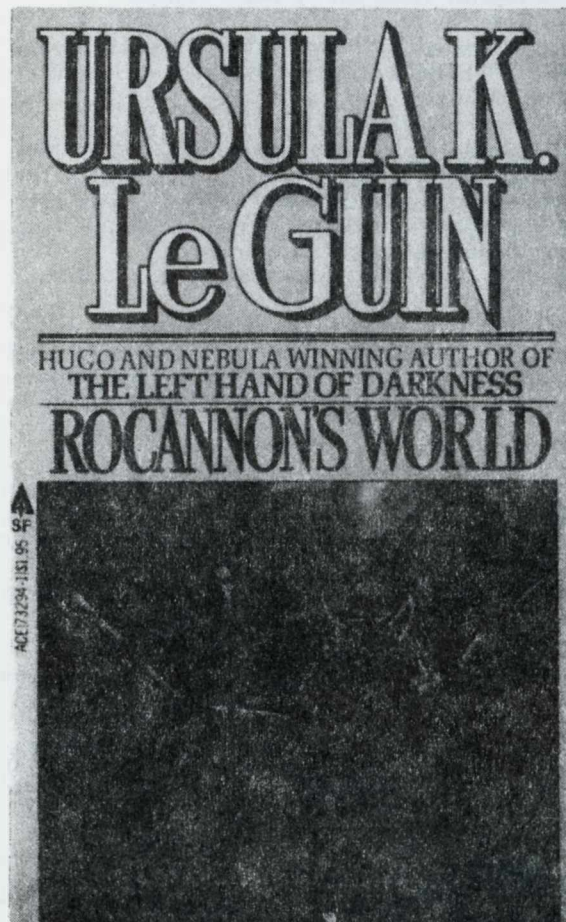
has happened, and why, and it all makes sense. But, somehow, it is a little disappointing. It is an answer for a novel, not a massive quartet, and in some way it lacks the magnitude of the rest of the books.

So, we find out the identity of the mysterious stranger, and his actions and motives. We discover Virolando, the home of the Church of the Second Chance, and learn of the founding of the Church. We learn of an equally mysterious operator, who is (supposed to be) in control of the Riverworld project. We discover why the resurrections have stopped some many years earlier and what has happened to the departed souls. And we reach the final Grail and discover the headquarters of the Ethicals (and we discover their fate).

We also get a few irritations though. There are the one page biographies of each new character that appears. And there are the frequent jumps across large time gaps to get further up the river. Between paragraphs may be an interval of thirty years!

Essential, but unsatisfying. — BWF

Recommended Reprints



PUBLISHING INFORMATION

SF & RELATED BOOKS RECEIVED FEBRUARY—JUNE 1981
Listed in order under their New Zealand publishers and distributors

David Bateman Ltd:

TALES FROM THE VULGAR UNICORN — Robert Asprin (Ace \$3.95): first edition; anthology.
THE SPLENDID FREEDOM — Arsen Darnay (Ace \$3.95): first edition; cover art uncredited.
WOLFLING — Gordon Dickson (Dell \$3.50): new edition; cover art by "Cintron".
MAKE ROOM! MAKE ROOM! — Harry Harrison (Ace \$3.95): new edition; movie cover.
ANASAZI — Dean Ing (Ace \$4.50): first edition; collection; cover art uncredited.
JOURNEY TO APRILIOTH — Eileen Kernaghan (Ace \$4.25): first edition; cover art uncredited.
CITY OF ILLUSIONS — Ursula Le Guin (Ace \$3.95): reprint; cover art uncredited.
ROCANNON'S WORLD — Ursula Le Guin (Ace \$2.95): reprint; cover art uncredited.
INTERFACES — Edited by Ursula Le Guin & Virginia Kidd (Ace \$4.25): first mass market edition; anthology; cover art by Alex Abel.
BLADE 33: Killer Plants of Binaark — Jeffrey Lord (Pinnacle \$2.75): first ed.; cover art by Ken Kelly.
THE PATCHWORK GIRL — Larry Niven (Ace \$4.50): first mass market ed.; interior illustrations by Fernando; cover art uncredited.
THE DEFIANT AGENTS — Andre Norton (Ace \$2.95): reprint; cover art credited to different people.
FORERUNNER FORAY — Andre Norton (Ace \$4.50): reprint; cover art uncredited.
KING DRAGON — Andrew Offutt (Ace \$4.25): first edition; interior illustrations by Esteban Maroto; cover art by "Rowena".
THE SIGN OF THE MOONBOW — Andrew Offutt (Ace \$3.95): first edition (?); cover art uncredited.
WHEN DEATH BIRDS FLY — Offutt & Keith Taylor (Ace \$3.95): first edition; cover art uncredited.
THE FUZZY PAPERS — H. Beam Piper (Ace \$4.25): first combined edition of LITTLE FUZZY and FUZZY SAPIENS; interior illustrations by Victoria Poyser; cover art uncredited.
SPACE VIKING — H. Beam Piper (Ace \$3.95): reprint; cover art uncredited.
EXILES TO GLORY — Jerry Pournelle (Ace \$3.50): reprint; cover art by Boris Vellejo.
WHITE LIGHT — Rudy Rucker (Ace \$3.95): first edition; speculation.
DOMINANT SPECIES — George Warren (Ace \$3.95): first edition; cover art by Steve Hickman.
THE ISLAND OF DOCTOR DEATH AND OTHER STORIES AND OTHER STORIES — Gene Wolfe (Pocket \$4.95): first edition; collection; cover art by "Maitz".
THIS IMMORTAL — Roger Zelazny (Ace \$3.50): reprint; cover art by "Rowena".
DESTINIES — Edited by James Baen (Ace \$4.25): vol 2 no 4 paperback magazine; first edition.
SCIENCE FICTION: STUDIES IN FILM — Frederik Pohl & Frederik Pohl IV (Ace \$11.95): first edition; large format paperback; non-fiction; cover art uncredited; illustrated.
THE SPACE ENTERPRISE — G. Harry Stine (Ace \$10.50): first edition; large format paperback; non-fiction; cover art by Vincent Di Fate; interior illustrations by Rick Sternbach.
YOUR NEXT FIFTY YEARS — Dr Robert Prehoda (Ace \$4.25): first mass market ed.; speculation.

Creative Computing Press:

TALES OF THE MARVELOUS MACHINE: 35 Stories of Computing — Edited by Robert Taylor & Burchenal Green (Cr. Comp. Press \$7.95 plus \$2.00 shipping and handling from 39 East Hanover Ave, Morris Plains, NJ 07950, USA): first edition; large format paperback; interior illustrations by many people; cover art uncredited.

The Donning Company:

MYTH CONCEPTIONS — Robert Asprin (Starblaze \$4.95 from 5041 Admiral Wright Rd, Virginia Beach, VI 23462, USA): first edition; large format paperback; cover & interior illust. by Kelly Freas.
THE SHROUDED PLANET — 'Robert Randall' (R. Silverberg & Randall Garrett (Starblaze \$4.95; address above): first edition; cover and interior illustrations by Barclay Shaw.
THE TROUBLE WITH YOU EARTH PEOPLE — Katherine MacLean (Starblaze \$4.95; address above): first edition; collection; edited & illustrated by Polly & Kelly Freas.

Penguin Books:

THE DAY IT RAINED FOREVER — Ray Bradbury (Penguin \$3.50): reprint; collection; cover art by Adrian Chesterman.

Whitehall Books Ltd:

THOUGHT PROBES — Edited by Fred Miller & Nicholas Smith (Prentice Hall \$17.35): first edition; annotated anthology on 'Philosophy Through SF'; large format p'back; cover art by Hernandez.

A listing in this column does not preclude a full review elsewhere.