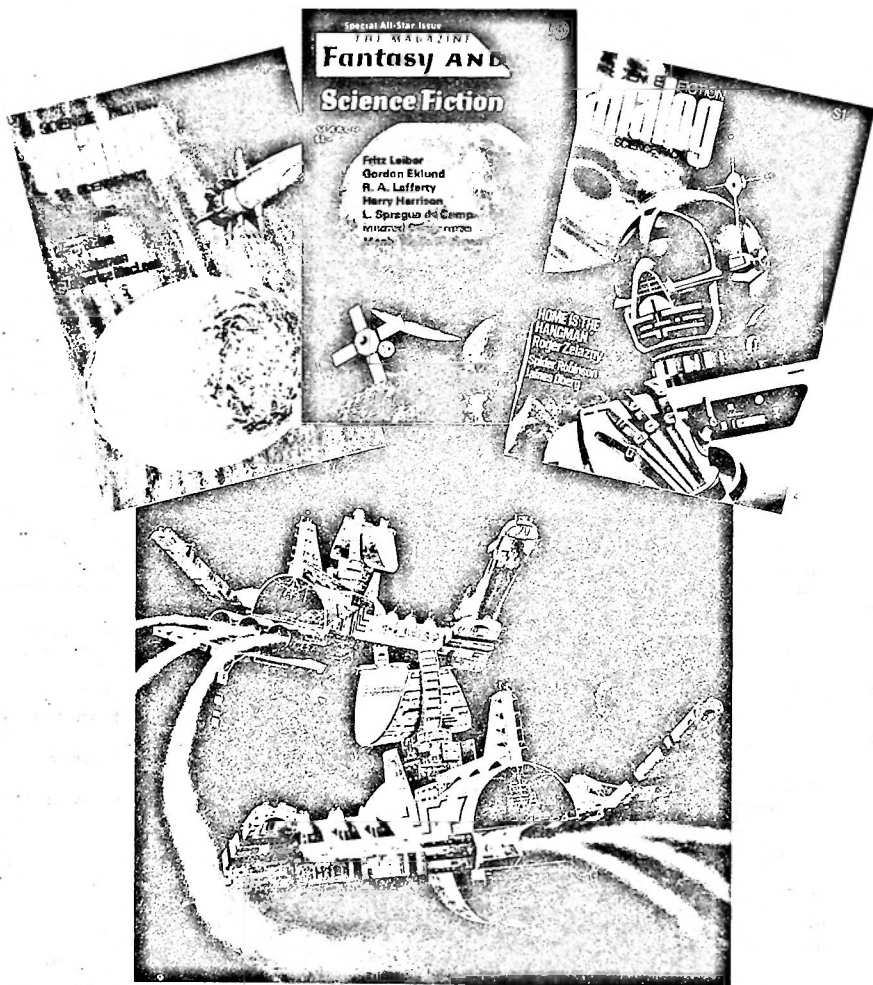


NOUMENON

THE NEW ZEALAND SCIENCE FICTION MAGAZINE

Issue Number 7

60c



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NOUMENON

THE NEW ZEALAND SCIENCE FICTION
MAGAZINE

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ISSUE NUMBER 7

27th September 1976

Interior Art by:

COLIN WILSON (NZ) pages 5, 8

JIM MCQUADE (USA) pages 11, 12, 13, 21

EDITORIAL

With this issue, *Noumenon* has moved another rung up the ladder of professionalism. We've changed to a new layout system and our new printer hopes to achieve better results than the previous one. These changes mean *Noumenon* costs more to produce, but we're determined to hold to the current subscription and retail prices. However, there are still a number of technical improvements we'd like to make, as well as increasing the number of pages, and so two possibilities come to mind.

The first is advertising. We've considered running sf-related ads before but decided to wait and see how *Noumenon* developed. I think it would be possible to incorporate suitable ads into our format without detracting from the contents as a whole, but am still not sure if it is a desirable step. What do readers think? Would informative, sf-related ads be to the betterment or detriment of *Noumenon*.

The second possibility is to increase sales, both subscriptions and retail. Word of mouth recommendation is one of the best ways for a magazine like *Noumenon* to get new subscribers, though our policy of providing inspection copies to interested people or organizations has paid dividends. We would here like to thank those readers who have gathered us new subscribers and repeat that we will happily send inspection copies to recommended or interested people, or bookshops. Retail sales is an area we'd particularly like to expand, so a word to your local bookshop manager may help us greatly. There must be a number of bookshops with good sf stocks that don't carry *Noumenon*. Let them, or us, know about each other.

Brian Thurogood

Explanatory Notes:

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

fan[s] always means sf fan[s] unless otherwise noted.

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

GoH is the abbreviation for 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.

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

QUIDNUNC'S PAGE

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THE 1976 HUGO AWARDS

The 1976 Hugo Awards (for work first published during 1975) were presented at the ceremony held at MidAmeriCon on the night of Sunday, September 5th. The winners in each of the categories are as follows:

NOVEL

THE FOREVER WAR - Joe Haldeman
(USA; St. Martins; Ballantine.
UK; Weidenfeld & Nicolson; Orbit)

NOVELLA

Home Is The Hangman - Roger Zelazny
(Analog, November 1975)

NOVELETTE

The Borderland Of Sol - Larry Niven
(Analog, January 1975)

SHORT STORY

Catch That Zeppelin - Fritz Leiber
(F&SF, March 1975)

DRAMATIC PRESENTATION

A BOY AND HIS DOG

PROFESSIONAL EDITOR

Ben Bova (Analog)

FANZINE

Locus (Charles & Dena Brown, editors)

PROFESSIONAL ARTIST

Frank Kelly Freas

FAN ARTIST

Tim Kirk

FAN WRITER

Dick Geis

The WorldCon Committee also administers two other awards, the results of which are:

GANDALF AWARD

(Awarded for life's work in Fantasy)
L. Sprague de Camp

JOHN W. CAMPBELL AWARD

(Awarded to the Best New Writer)
Tom Reamy

The winner of the bid for the 1978 World Science Fiction Convention was also announced; Phoenix, Arizona. The Con is titled IguanaCon II and will be held from September 2nd to 6th, 1978. Membership rates are as follows:

Attending \$7.50 until 1 January 1977
\$15.00 until 31 December 1977
\$20.00 until 1 September 1978
\$25.00 at the door

Supporting \$7.00 (convertible to attending by paying the current difference).

Pro Guest of Honour will be Harlan Ellison.
Fan GoH will be Bill Bowers (ed. Outworlds).
Toastmaster will be F. M. Busby.

Five Progress Reports are planned (Jan., June & Oct. '77; Feb. & June '78), with a Program Book for the Convention proper.

The address for memberships, etc., is:
PO Box 1749, Phoenix, Arizona 85001, USA

(Information courtesy of John Millard)

THE 1976 AUSTRALIAN SCIENCE FICTION ACHIEVEMENT AWARDS

Best Australian Fiction

THE BTG BLACK MARK - A. Bertram Chandler

Best International Fiction

1. THE FOREVER WAR - Joe Haldeman
2. INFERNO - Jerry Pournelle & Larry Niven
3. THE SHOCKWAVE RYDER - John Brunner AND DOWN TO A SUNLESS SEA - Cordwainer Smith

Best Australian Fanzine

1. FANEW SLETTER, Leigh Edmonds, editor
2. INTERSTELLAR RAMJET SCOOP, Bill Wright
3. No Award

(Courtesy of FANEW SLETTER)

* * *

SHORT STORY CONTEST

The results of the F&SF Short Story Competition mentioned in Noumenon 2 are as follows:

- 1st Prize - "And Eve Was Drawn From The Rib Of Adam" by Van Tkin (\$150)
- 2nd Prize - "The Second Coming" by John Emery (\$50)

Best Story by a previously unpublished writer - "Sex And Violence Among The Trq-sh"lata" by Frances Payne (\$50)

(Courtesy of FANEW SLETTER)

* * *

ASSF

The AUSTRALIAN SCIENCE FICTION FOUNDATION Co-operative Ltd. has been formed. Their first publication announces:

"Following the interest in, and subsequent success of, the Writers' Workshop held in conjunction with AussieCon, it was decided to arrange a second Workshop along similar lines. To cope with the administration of such a project, and to apply for a government grant, ASSF has come into being."

And Their

WRITERS' WORKSHOP

ASSF's Workshop is planned for three weeks early next year. Approximate dates will be from January 26th - February 16th and here may well be a Convention preceeding the Workshop. Christopher Priest and Vonda McIntyre are the invited overseas leaders and George Turner (noted Australian writer and critic) will lead the third week.

Intending Workshopppers will have to submit a story, or stories, to the Administrators for selection. Accommodation and the course fee are estimated at \$300, with a possible further \$100 for meals.

Further information (and Entry Forms) will be available from Noumenon, or you can write to: Workshop Administrator, 3/36 Blackburn Road, Blackburn, Victoria 3130, AUSTRALIA.

over...

MINIATURES

Edgar Pangborn died of a heart attack on February 1, 1976, at the age of 66. His works, though few, are some of the best in the sf genre. Angel's Egg (Galaxy, 1951) and A MIRROR FOR OBSERVERS (1954) established Pangborn as a leading sf writer - the latter won the International Fantasy Award for 1955. DAVY (1964), an expansion from shorter works, is probably his best known work and it was to serve as a reference point for much of his later writing. Pangborn led a quiet life but his perceptive authorship will be greatly missed.

Thomas Burnett Swann died of cancer on May 5, 1976, at the age of 47. Swann began writing fantasy in the late fifties and during the '60s and '70s many novels and stories have been published, mostly of his medieval/future fantasy style.

Harlan Ellison's THE LAST DANGEROUS VISIONS is not to the publisher yet.

Larry Niven is working on a sequel to RINGWORLD.

St. Martin's Press has delayed the publication of the new Joe Haldeman novel, MINDBRIDGE. The Hugo winning FOREVER WAR sold 12,000 copies in hardcover and Ballantine sold over 200,000 copies of the paperback in the first 6 months.

Amazing and Fantastic are now officially quarterly. The associated reprint magazines have all ceased.

Harlan Ellison is collaborating with British artist Roger Dean on two books. One has Dean illustrations to an original Ellison story, while the other is an Ellison story written around some original Dean paintings.

CHILDREN OF DUNE has gone into its sixth American printing with 40,000 hardcover copies sold.

(Information, mostly, courtesy of Locus)

WALTER PATTERSON IN NZ

Walt Patterson, author of NUCLEAR POWER (reviewed in Noumenon 5/6) and one of the main speakers for Friends of the Earth, will be speaking at the following places:

September
30 Thur Wellington: public meeting
October
4 Mon Nelson: public meeting
6 Wed Christchurch: p.m.
7 Thur Timaru: p.m.
8 Fri Dunedin: day forum; evening p.m.
9 Sat Invercargill: afternoon teach-in
12 Tues Palmerston North: p.m.
13 Wed Wanganui: midday meeting
New Plymouth: evening p.m.
14 Thur Rotorua: p.m.
15 Fri Hamilton: p.m.
19 Tues Whangarei: teach-in
21 Thur Auckland: public meeting

SF EXPO '76 - Revised

Due to various financial and accommodation problems, the original SF EXPO (June) was postponed (see Bert Chandler's letter last issue). Then there was big talk of SF EXPO WEST (reported in issue 4) - of which nothing more has been heard. Now a flyer has arrived describing THE PLAYBOY SCIENCE FICTION CONVENTION, scheduled for October 22 - 25th at the Playboy Resort and Country Club. To "honour" (that's what they state) the new location, the new title was chosen. Still, the programme includes: Art Shows; Autograph Get-Togethers; Films; Discussion Groups; Panels; Light Shows; Dealer and Exhibitor Displays; etc.

Full 4 day attendance costs \$12.50, one day \$5.00. Special buses are laid on from New York. The Resort has 700 "...modern rooms, singles have one Kingsize bed and doubles have two." And they have six restaurants to aid your general debility.

The address is: PO Box 862, Montclair, NJ 07042, USA. (Oh, you don't know where the Resort is? - near Vernon, New Jersey.)

HUGOS - Continued

I must also say thanks to John Foyster (Australia) and Joanne Burger (USA) for sending me the Hugo results. **Noumenon's spy network spans the globe!*** Joanne added: "The Awards were presented in the Music Hall and the Con Committee did it as a parody, with Bob Tucker as the toastmaster announcing the awards. He kissed the girl bringing out the envelope. Almost every time. It was funny. Some people didn't like the separation of the GoH Banquet and the Hugo presentation, but that way almost everyone could see the presentation, which would not have been possible if both were combined. At the Banquet we had an appreciation of Robert Heinlein and he was presented with a book (only one copy printed) with these and others printed in it."

Other awards given at the ceremony were: A Special Award from the MidAmeriCon Committee to James Gunn for his illustrated history of sf, ALTERNATE WORLDS. The First Fandom Award to Harry Bates. The E.E. Evans Award (Big Heart Award) to Ron Graham.

SURVIVORS

SURVIVORS (TV 1, Wednesdays) is a new BBC sf series, written by Terry Nation. After the ravages of a mutant virus/plague, only two per cent of the world's population survives. In other words, a typically British post-catastrophe theme.

The script is very good, with some telling moments when individuals realize the extent of both the effects of the plague, and of their own ignorance. Some believable, likely, and totally inappropriate reactions are also well portrayed.

Excellent so far - well worth your time.



FICTION by Tim Hassall

The Corvette-Captain stood watch alone. As junior pilot, the lone midnight watch was a Corvette-Captain's privilege. But a lone watch on a busy survey ship is a rare chance for peace and reflection, and she enjoyed the freedom it brought from the ship-proud nagging of the X/O, a fussy old Frigate-Captain, or the slight tenseness unavoidable in the presence of the olympian Captain-in-Space.

As back-up for the automatics, the duties of watch-keeper were minimal but, tradition demanded that an independent check be made of the automatic stellar/doppler and inertial navigation systems. At midwatch she swung the periscopic sextant parallel and gazed aft at the ever magnificent star-bow. The angles subtended by the different coloured rings enabled her to calculate, with the aid of correction tables and the traditional desk top computer, an estimate of the cruiser's speed. With the help of the atomic chronometer, a dead reckoning plot was compared with the displays of the automatic logs.

All three results agreed within an acceptable margin for error. With no more work to do until the end of her spell of duty, the Corvette-Captain started to contemplate the importance of the present voyage for the future of terrestrial life. The solar system had been as thoroughly explored and colonised as was feasible in the preceding three generations, with one undeniable result: if civilisation was to truly flourish outside earth then it could only be on terrestrial-type planets. Even now their expedition was decelerating at just more

than one metre per second squared, to make periastron with epsilon Eridani. In a few more months of ship time, the crew would be wakened from their cold-sleep (a simple matter for poikilothermic individuals) and the megametre long filaments of the super conductive sky-scoop coils would be reefed and furled. Under bare poles the great interstellar ramjet could then be placed into a parking orbit by rocket power alone. If the planets were favourable the work of colonisation could begin. The busy workers would scatter from their dormitory, the nursery would once more become a hive of activity. The males (two red and two black) would once more occupy their playroom.

The thought of play reminded the Corvette-Captain that it was nearly chow time and that soon the mess steward would bring an early breakfast. She could not remember whether the menu schedule called for muesli, or, mouth-watering thought, perhaps today was a meat-protein day! In either case the early breakfast would be good...a delicious mixture of grains and honey or the rare treat of mashed grasshoppers. Just then, as if summoned by telepathy, the timid black figure entered. Like all her sisters, she trembled slightly as she approached the figure of the officer. The two crew members touched antennae briefly, and then locked their mouths in the ecstasy of food exchange.

And neither of them would even think it sad that not one of the once proud human race was there, to share the adventure of the first voyage from the Earth to the stars.

(Copyright Tim Hassall 1976)

6 LETTER COL

Peter Graham
PO Box 264
Papakura
NEW ZEALAND

(July - Sept. 1976)

July: I hope the following data may be worth putting in Noumenon and I'd be delighted if anyone could add to it. So, on extrasolar worlds then - first, a brief history:

Barnard's Star (or Munich 15040)

1916 - E.E. Barnard discovers a red dwarf.
1963 - Peter van de Kamp postulates Barnard's Star B; Period 24 years; Eccentricity of orbit 0.6; Time of periastron passage 1950; Angle of inclination to plane of sky $\pm 77^\circ$; Mass 0.0015 solar masses.

1969 - Van de Kamp refines data, postulates B₁ and B₂ in order of mass - B₁ by the way being outermost (so much for traditional SF numberings); Periods 26 years and 12 years.

1973 - Suffolk & Black gave a 3-world interpretation, distances from 1.8 to 4.5 astronomical units (a.u.); Masses 1.26, 0.63, 0.89 Jovian masses.

1974 - Jensen & Ulrych propose a quintet solution; Periods 26, 11, 3.8, 2.9 and 2.4 years; Masses from 0.7 to 1.6 Jovian; Orbital distances from 0.95 to 4.7 a.u.

(Sources: PRINCIPLES OF ASTROMETRY -

F. van de Kamp; Time April 25 1969;

CETI - edited by Carl Sagan; New Sc.)

Now, some others:

Primary	Period	Mass*
70 Ophiuchi		0.01 s.m.
61 Cygni B	4-8 years	0.008 s.m.
Proxima Centauri	10-12 days	0.0018 s.m.
Lalande 21185	-	0.03 s.m.
40 Eridani	-	0.029 s.m.
Cinc 1244	-	0.032 s.m.
E Eridani	25 years	6 Jovian masses
		*solar masses

(Sources: LIFE BEYOND EARTH - V.A. Firsoff; WE ARE NOT ALONE - Walter Sullivan; CHALLENGE OF THE STARS - Patrick Moore)

Incidentally, since Earth's magnetic field falls to near zero in a flip-over from pole to pole (except for a possible short stop with magnetic N and S on the equator) and its Van Allen belts must then dissipate, why assume that Venus has always a low magnetic field or that Jupiter will always have Van Allen's barring humans from its satellites. This may be of practical interest some time in the future (eg. any satellites of 61 Cygni C will get enough light for photosynthesis; given another heat source they could grow plants on any such moon).

Sorry the data isn't more full - I'd like to know if anyone can fill in the gaps or add more.

September: I've just learnt that windmill powered boats (see, in sf, Poul Anderson's VIRGIN PLANET) work very well. A 4-vane

windmill-powered stern-paddlewheeler was built and could sail directly into the wind - I think using a vertical axis "egg beater" style windmill would be better still. The topic came up in a discussion about kite drawn boats - if a mini balloon supports your sails so you can carry much greater areas, will you get more speed than with a normal rig? Kite-drawn boats have worked; by Samoans with inter island canoes; in July 1828 at the Liverpool Regatta across the Mersey and back in a two-masted vessel; and, using box kites, one Cody sailed across the English Channel in 1903. We're hunting more data now.

Hey, why did nobody invent a 'submall-oon'? Cross the submarine and balloon. Seems possible - perhaps on some other world they did.

DUNE fan: STAR NAMES by Richard Rincley Allen (Dover, page 211) gives Arrakis as a name for the binary Mu Draconis. Coincidence?

I also see there's a sex novel in Softcover Library series by one Richard E. Geis - thought only Barry Malzberg wrote smut novels (maybe it's not the sf Geis).

Just heard that the sequel to THE LORD OF THE RINGS - THE SILMARILLION - is due late next year in what inflation will make an expensive hardcover set. Start saving now. Apparently Tolkien's son is finishing it - rumour is he also helped with the action in the earlier trilogy.

On future music: Try Joseph Yasser or Harry Partch - the latter's fascinating GENESIS OF A MUSTC is available through Interloan and is also in reprint now. The former's A THEORY OF EVOLVING TONALITY also from Interloan - would-be authors will find two systems of music for aliens in it, and like me may end up hunting for recordings of Scriabin's music. See where reading about Vulcan lyrettes and folk music can take you!!!

One of my hobbies is magic - sleight of hand, etc. - and there's a way to derive the day of the week for any date in magic handbooks that I've extended to the 21st century. If any fan is interested I could pass it on. (Incidentally, 1752 in England had a very funny week - they lost eleven days matching the Continent then.)

Just been reading Hannes Bok's THE SORCERER'S SHIP (Ballantine) again - like it more each time, perhaps because it's an anti-war fantasy but more, I think, because while the hero gets the princess, she gives up her crown and creates a democracy, and they give up their initial local concerns for education, and for a multi-universe concern. Yet that's not it all, either. Perhaps it's the we-could-be-gods-if-one-taught-us view.

**Peter wrote much more, some of which will appear later as separate articles (but not all in this issue). I'm not noted for hard astronomical knowledge, so hope some other readers can add to the extrasolar worlds information.

Dick Geis makes no secret of his writing the occasional money-spinner, even mentioning such in SFR. **

Dave Pengelly
3/859 New South Head Road
Rose Bay, NSW 2029
AUSTRALIA (22 August 1976)

neare stole some of his plot lines. 7

Noumenon 1 - 3 gave an interesting picture of New Zealand fandom. One point is that most of the books reviewed were from English publishers. This is a real problem. Not only are these books usually more expensive than the same title printed in the U.S. but there are serious delays before they are even available. Some never are. The best situation is when books from both countries are stocked. Someone should try to open a science fiction bookshop which can import directly from the publisher rather than go through local wholesalers. They can offer a mail service for those fans who live in Arahua or Glenhove. Even in Australia with its much larger population I know of only three such stores.

Perhaps the delay and lack of choice is the reason for a lack of perspective I noticed in various book reviews.

Deborah Knaap, writing about CORRIDORS OF TIME by Poul Anderson, complains that she expects more than an average sf adventure from Poul Anderson and compares the philosophical challenge in the novel unfavourable to that in books by Ursula LeGuin, Frank Herbert and Brian Aldiss. I do not have a copy of CORRIDORS now, but I remember having read it a long time ago. Most of the best work of the three other authors mentioned is more recent. LeGuin's ROCANNON'S WORLD might be contemporary with CORRIDORS, but in no way is it as good as THE DISPOSSESSED. I fear Deborah is being unfair in expecting something better because of Anderson's reputation. The fact he could write such a book when he did is part of the reason he has such a reputation. You can compare an old book with a newer one but it is unfair to chastise a writer because what he wrote then is not what he is capable of now.

CORRIDORS does have some challenging ideas though. The thought that both sides in a war can be wrong was quite unusual. In a post Viet Nam world it is taken for granted. What about the cynical use of religion as a weapon; and if a goddess was really a visitor from the future, what prevents some Christian personalities from being the same? These ideas were not new even back when CORRIDORS was written, but they did not have the wide circulation that they do now.

There are only a few basic ideas in science fiction. What is new about a story in which a man whose ideas are not accepted by his own people leaves for other horizons and finds success; or one concerning a messiah who comes out of the desert and founds an empire? The fact that the Borgias used religion, Columbus left Italy for Spain, and Islam conquered a large area after being started by a bandit chief from Arabia, has nothing to do with the merits of a story. It is how the ideas are used and how they are put forward that is important. Even Shakes-

**The distinction between American and British publishers is not the whole of the story. Some American editions have world rights, and thus some Ballantine, Daw, Ace, Pyramid, etc., titles reach us. And sometimes titles that shouldn't reach us, do (which can be extremely annoying/fortuitous if it is an American paper edition arriving before the first, often hardcover, British edition). And I have heard of a couple of shops importing American books being threatened with cuts in the supply of British books by the NZ distributors. There is no easy answer and it is quite possible that sf is peculiarly affected - more so than any other field.

The "... lack of perspective..." you mention in terms of various book reviews may stem from choice. But I know one problem is lack of experience (though not necessarily ability). While I do edit reviews and request rewrites, I recognize that time will be the greatest 'maturer'. Editorial recommendations do help, but I think a person reading his own writing, in print, can often see flaws and possible improvements much better and quicker. Writers, reviewers and (hopefully) readers will mature and broaden their scope as Noumenon develops. I have noticed improvement in reviewers after just a few issues of a magazine (which I think is true of Noumenon). And I have often been surprised that an 'established' magazine printed such and such a poor review/article.

As your own comments testify, internal discussion and criticism are strong and worthy features within fandom, always helping to keep those perspectives broad, helping to avoid rigid opinions, final conclusions.**

David Bimler
706 Massey Street
Hastings
NEW ZEALAND (3 September 1976)

A couple of points.

a) John Andrews does not have to worry about the sky falling on Niven's Ringworld. The angular speed of a Ringworld is 770 miles/second, which is enough to start a Bussard ramjet. Larry Niven has suggested outfitting such ramjets on the edges of a Ringworld, giving enough power to keep it out of the sun.

b) Dragons. Some of my best friends are dragons.

In DUNE, Frank Herbert describes giant "sandworms". These generate great heat by friction as they pass through the sand, and need it for their metabolisms.

The dragons of Earth are in a similar position. There is a non-carbon biochemistry; they use, instead, boron, fluorine, silicon and assorted transition

metals. But all other life here uses carbon, and for energy dragons must eat and digest that. Thus, they have a dual metabolism which can "burn" proteins and carbohydrates with oxygen for energy. As they cannot have the carbon-based digestive enzymes we use, the process is inefficient and requires high temperatures. Because of this inefficiency, and because dragons rapidly lose heat to the environment, they have vast appetites. In Scandinavian myth, Nidhogg ("the corpse-tearer") eats hundreds of dead a day.

None of the carbon-based material dragons eat stays in their systems. To grow, they must eat granite or similar rock, break it down, and add it to their tissues.

The breath of dragons can be laden with inflammable boron hydrides and fluorides. Anything not incinerated in the inferno produced is poisoned by the combustion gases.

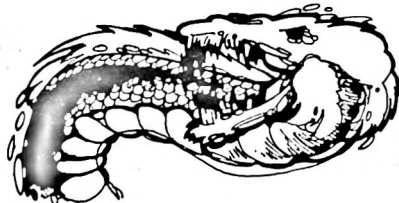
Dragons do not hatch from eggs - they are born, about two feet long. Because of their small mass as compared to area, they lose their heat faster than the adults, and so they are covered in stiff asbestos hair. They grow slowly; most of their eating is for energy, not anabolism. They make good pets, but stroking them too much can burn one's hand.

The bodies of deceased dragons swiftly petrify. Trolls have related biochemistry, and can be killed and petrified by excessive light.

The above applies to the Fire Dragons from China. Salamanders, Celtic and Nordic dragons, and the Chinese Dragons of the Mountains are much the same. Borofluoro-silicon tissue would probably explode in water, so the Sea-Dragon Kings (also of China) must be another thing entirely. I'm afraid they may merely be myths. Then there are the Leprechauns, made of monopole matter...I shall tell of them later.

Dragons are becoming very rare now - I intend to start a campaign to save them. By analogy with Project Jonah, it will be called Project Geryon.

I seem to recall something along the lines you mention being suggested by Leiber(?), Anderson(?), in one of the magazines a year or so ago. Perhaps someone can jog my memory. I think detailed reasons for the disappearance of dragons, and ways to encourage their return, were given. I had a glance through the shelves but couldn't put my finger on the piece.



Michael Newbery
111 Houghton Bay Road
Wellington 3
NEW ZEALAND

(6 September 1976)

Noumenon 5/6 was worth waiting for, the art work especially is striking.

Anent sf art, I notice certain omissions from the Hugo pro-artist nominations, i.e. Bruce Pennington, Peter Jones and Chris Foss. I suppose this derives from the curious American/British publishing carve up whereby stories but not cover art may cross the Atlantic, but isn't it supposed to be a WORLDcon? At present the Hugo recipient looks to be the perpetrator of the most liked Analog cover, hardly a comprehensive sample. Since it has been demonstrated that cover art by Chris Foss & Co. can sell a book, their popularity seems hardly in question. Also, I wish, with Rollo Treadway, that publishers would consistently print the name of the cover artist somewhere.

A personal opinion: I dislike the computer-readable cheque characters which many sf publishers and sf movie set designers seem to think are evocative of the future. They may be appropriate on cheques but who/what is going to pass a read head over a one metre high wall sign? **sic...?*

On the subject of computers, all too often modern sf seems to lack an appreciation of computers/robots. One finds either merely bigger versions of yesterday's IBM system, or else subservient, super-intelligent pseudo-humans. Why produce, at enormous expense and with great difficulty, copies of human beings to act as slaves? It seems to me that the real impact of the computer revolution will be what it tells us about human intelligence (leading maybe to the mentats of DUNE?). The "information explosion" is already with us: data banks and privacy are burning issues, the hand calculator permeates society, hobbyists build themselves computers (the main cast of which is often some sort of electric typewriter). The effects of this explosion may be as profound and subtle as those of the electric light.

I take issue with Stefan Vucak over his first paragraph. Much sf & f is escapist. Escapism, in the form of sagas, folk tales etc., has a long and venerable history. See J.R.R. Tolkien's essay on "Faerie" (**in TREE AND LEAF**). As such, literature and escapism are not mutually exclusive. As for the 95% crud content of sf - remember Sturgeon's Law.

And finally, I recently encountered a book entitled THE ELECTRIC MUSE: The Story of Folk into Rock by Dave Laing, Karl Dallas, Robin Denselow and Robert Shelton (Methuen 1975). In it, Karl Dallas claims that there is an essential dichotomy between Dionysian (eg. folk) and Apollonian (eg. Classical) music, and that electric instruments are basically Dionysian and therefore technology

actually promotes folk music.

**That is a very good point you raise concerning British artists and the Hugos. One of the main disadvantages for a British artist must have been (must still be) the absence of long-running British sf magazines. Regular, and credited, exposure helps keep your name to the forefront of fan's minds. And it's quite probable the majority of the Hugo voters are American, anyway.

What do other readers (British and American, especially) think of this (revealed) problem?

Hear, Hear, your comments on the computer/information explosion. I would like to see many more examples of sf writing where more than just 1976 plus 20/100/1,000/1,000,000 years of the same things as we have now are examined. I have mentioned previously that past and current attitudes will not get us to the stars and other planets, no matter how super-technological our/the society may become.**

John J. Alderson
Havelock
Victoria 3465
AUSTRALIA

(5 September 1976)

Stefan Vucak is certainly right in saying that most sf is superficial. Consequently, I was amused to read his list of eight books which "...are considered classics (or will become such)." Two of Heinlein's are so bad that they would not have been published but that the author is so well known that his name would sell them. They would be the dullest and silliest sf books I've had the misfortune to read. THE MOON IS A HARSH MISTRESS is the best of Heinlein's novels; it is naive and only a tolerable juvenile. I have read Clarke's THE SANDS OF MARS but even thumbing through the book will not evoke any memories of its subject matter. For me it certainly was not memorable. His A FALL OF MOONDUST I do remember because I had to review it. It is a padded out short story based on very bad science - one would have expected a science writer of Clarke's calibre to have checked up on what made "dust" such pernicious stuff before writing a novel centering on the subject. Of the rest, if I have read them I have forgotten them. Stefan is probably right though about the last six - I merely recall one title, MOONBEAST, and nothing more of it.

There's an aspect of Nuclear Fission that was not mentioned. That is the price of Uranium, which I gather has risen 600% in a decade and a commentator on the wireless the other night suggested that in 15 years it would be up to \$300 per pound. This upsets me as I've been itching to get a pound or so of uranium oxide for years. It makes an interesting yellow glaze for pottery and yellow glazes for pots are more

difficult to come by than electricity, 9 which can be produced ever so many ways.

** 'Classics' are definitely difficult to define, and harder to select. But in terms of available and popular, Stefan's list is reasonable, especially for the purposes of his argument. All the titles have appeared on recommended reading lists but, like you, I wonder why certain books were ever chosen for such lists. But then, my own lists in Noumenon 3 have received (due) criticism and so when the update is published, I expect we'll be two steps only along a long path.

And while I knew the price of Uranium was high (and going up), I had no idea how serious this was for potters... Project Glaze, perhaps?*

We also heard from:

- Jon Noble (Aust.) *A HUGE letter, mostly concerning the Basic Collection lists.*
Tony Lovatt (NZ) *Next issue, Tony.*
Ed Lombard (NZ) *Ditto, Ed.*
Bruce Ferguson (NZ) *Who questions Tony's mention of COMMUNE 2000AD by Vance - and correctly suggests Mack Reynolds.*
Roger de Vere (NZ)
Bruce Gillespie (Aust.) *Blush*
Rod Scott (NZ)
Ray Jackson (NZ)
Lynne Holdom (USA) *Another excellent letter on our Basic SF lists.*
Locus (USA) *Thanks to you as well, Dena, for the Hugo results.*
Leigh Edmonds (Aust.) *Well, sort of. Leigh has been saying such nice things about Noumenon in FANWE SLETTER that I'd like to say thanks.*
Peter Knox (Aust.) *Who is seriously considering publishing a fiction magazine, mostly sf. Info next issue.*
Don Long (NZ) *Who says Edge is moving, though there are some left. See page 27 of Noumenon 5/6 for details.*

And probably a few more. Not that their letters are misplaced, it's just that I have these various file folders with different purposes. A letter containing a few comments may arrive with a contribution and I place the whole lot into the "Possibly For Future Use" folder, tho I should probably remember to print the comments here. And a number of very good comments on the Basic SF Collection lists have meant the letters have gone into that folder, tho they may include other publishable bits. Never fear, everything will appear (eventually).

Actually, I get a tremendous thrill virtually every morning because our mail man arrives about 9am and I usually go and meet him. Carrying up armfuls of letters, cards, contributions, zines and books helps start the day in a most rewarding way. Thanks one and all. And keep 'em coming. (BAT)

THE FANTASY OF FRITZ LEIBER

"It was the Year of the Behemoth, the month of the Hedgehog, the day of the Toad. A hot, late summer sun was sinking down toward evening over the sombre, fertile land of Lankhmar, the most civilized country in a world which history forgets..." So began what is probably the most delightful saga in all Heroic Fantasy, that of Fafhrd (it rhymes with proffered) and the Gray Mouser.

That was the opening of The Two Sought Adventure which appeared in the August, 1939 issue of Unknown. But the story of Fafhrd and the Gray Mouser actually began some time earlier. In 1934, Fritz Leiber met Harry Otto Fisher, who shared with Leiber an interest in Chess, Fencing, Science Fiction and Fantasy. One day, as part of a lengthy correspondence that followed, Leiber received from Fisher a letter containing the fragment beginning with "For all do fear the one known as the Gray Mouser. He walks with swagger 'mongst the brave though he's but the stature of a child..." and going on to tell of the Mouser's meeting with Fafhrd in the walled city of "the Tuatha De Danann" (later to become Lankhmar). The Gray Mouser was a personification of Fisher, while the seven foot barbarian from the north was a representation of Leiber (himself 6' 4"). And so the immortal pair were born.

It was not to be till 1936 that the first Fafhrd and Gray Mouser (F&GM) story was actually written. Then Leiber decided to use the characters from a 10,000 word portion of a novel sent to him by Fisher (eventually to be completed in 1964 as The Lords of Quarmall) in a story of his own entitled Adept's Gambit. Leiber sent the story to H.P. Lovecraft for criticism, and Lovecraft's response was favourable, but it was not to be published until 1947 when it appeared in the first collection of Leiber's stories: NIGHT'S BLACK AGENTS.

The next Fafhrd and the Gray Mouser story (The Two Sought Adventure) broke the publishing barrier for Leiber, and was followed with The Bleak Shore (Unknown, Nov. 1940); The Howling Tower (Unknown, June 1941); The Sunken Land (Unknown, Feb. 1942); Thieves' House (Unknown, Feb. 1943); and some time later Dark Vengeance (Suspense, Fall 1951) and The Seven Black Priests (Other Worlds, May 1953). In 1957 Gnome Press published seven of the F&GM stories (all but Adept's Gambit) in a collection called TWO SOUGHT ADVENTURE.



In November 1959, Fantastic devoted an entire issue to Leiber and it included the first new F&GM story since 1953: Lean Times in Lankhmar. It was an immediate success, and Leiber was recognised as the leading writer of Sword and Sorcery. Indeed such was his popularity that Scyllia's Daughter (Fantastic, May 1961) was nominated for a Hugo Award at the 1962 World Science Fiction Convention, while The Unholy Grail (Fantastic, Nov. 1962) was nominated the following year. Since then quite a few F&GM stories have appeared, mainly in Fantastic. In 1971 I'll Met In Lankhmar (F&SF, April 1970) won both Hugo and Nebula Awards as the Best Novella of the Year, a unique honor for a sword & sorcery tale. Beginning in 1968, Ace collected all the Fafhrd and Gray Mouser stories in a uniform series of five volumes: SWORDS AND DEVILRY (1970), SWORDS AGAINST DEATHS (1970), SWORDS IN THE MIST (1968), SWORDS AGAINST WIZARDRY (1968), and THE SWORDS OF LANKHMAR (1968), all with cover paintings by Jeff Jones. At least two new stories have appeared in the series since.

As fantasy heroes, Fafhrd and the Gray Mouser are unique. They owe nothing to Robert E. Howard's Conan, but rather their origins lie in the works of E.R. Edgison and James Branch Cabell, and perhaps H.P. Lovecraft and Lord Dunsany. Leiber himself said of them: "One of the original motives for conceiving Fafhrd and the Mouser was to have a couple of fantasy heroes closer to true human stature than supermen like Conan and Tarzan and many another. In a way they're a mixture of Cabell and Edgison, if we must look for literary ancestors. Fafhrd and the Mouser have a touch of Jurgens cynicism and anti-romanticism, but they go on boldly having adventures - one more roll of the dice with destiny and death. While the characters they most parallel in THE WORM - OUBOROGOS are Corund and Gro, I don't think they're touched with evil as are those two. Rather, they're rogues in a decadent world where you have to be a rogue to survive; perhaps in legendary Robin Hood comes closest to them, though they're certainly a pair of lone-wolf Robin Hoods..."

Leiber has certainly succeeded in creating a pair of "human" heroes. Their second meeting as recorded in I'll Met In Lankhmar is entirely typical of the character of the two heroes, and goes a long way to explaining their appeal: "Fafhrd and the Gray Mouser faced each other across the two thieves sprawled senseless. They were poised for attack, yet for the moment neither moved. Each discerned something inexplicably familiar in the other. Fafhrd said,

'Our motives for being here seem identical.'

'Seem? Surely must be!,' the Mouser answered curtly, fiercely eyeing this potential new foe, who was taller by a head than the tall thief.

'You said?'

'I said, 'Seem? Surely must be!''

'How civilized of you!,' Fafhrd commented in pleased tones.

'Civilized?,' the Mouser demanded suspiciously, gripping his dirk tighter.

'To care, in the eye of action, exactly what's said,' Fafhrd explained. Without letting the Mouser out of his vision, he glanced down. His gaze traveled from the belt and pouch of one fallen thief to those of the other. Then he looked up at the Mouser with a broad ingenuous smile.

'Sixty - sixty?,' he suggested."



This is typical of the style of the entire series. They are written with a delightful sense of humour, even if it is usually black humour. Fafhrd and the Mouser may be cutthroats and rogues but they do not leave a trail of corpses in their wake like most fantasy heroes; rather they only kill when they have to. Indeed they would appear to be firm believers in the doctrine 'make love, not war', for they display that rare trait among fantasy heroes: a sex urge. (Conan once had one in RETURN OF CONAN, but it was censored by the publisher).

The setting for these stories, particularly the city of Lankhmar, is almost as memorable as the two heroes themselves. They rob and wench in a world "Sundered from us by gulfs of time and stranger dimensions", in the "ancient world of Nehwon with its towers and skulls and jewels, its swords and sorceries". Lankhmar, "the massive walled and mazy alloyed metropolis...the imperishable, the City of the Black Toga," is capital of the Land of Lankhmar "oldest and chiefest of Nehwon's lands". The city of Lankhmar, where most of the adventures occur, is particularly well portrayed, with its decadent aristocracy, its fat merchants, its thieves and prostitutes, its Gods and its demons, its sumptuous

palaces and its hidden passages.

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The land of Nehwon (the name is Nowhen backwards if you hadn't noticed, presumably derived from Butler's Erehwon) is also at times well drawn, and is never the cardboard cutout world of some fantasy (it should be noted that one story, The Adept's Gambit, takes place in our own world).

Apart from Moorcock, Leiber is virtually the only major writer of Sword and Sorcery to break with the Conan tradition that so pervades the genre.

As well as the Fafhrd and Mouser series, Leiber has written a considerable amount of other fiction that can be classified as Fantasy. Short stories such as The Mind Spider, The Spider, Smoke Ghost, The Man Who Made Friends With Electricity, Rump-Titty-Titty-Tum-Tah-Tee, Space Time for Springers and To Arkham and the Stars can all be classified as Fantasy of various types, mostly Weird Fantasy. (Indeed the latter two are Lovecraft-type stories, and were written to honour Lovecraft, whom Leiber describes as "the chiefest influence on my literary development after Shakespeare".)

Leiber has written two other novels that should be examined in any discussion of his fantasy. The first is not strictly speaking Fantasy, but rather Science Fiction. This is GATHER, DARKNESS! (1943, 1950) which is a tale of the 'second atomic age', which is apparently threatened by Witchcraft. Although there is scientific explanation for the seemingly classic occult occurrences, it is a noteworthy novel, and of interest because of this scientific explanation of what is apparently fantasy (a good example of Clarke's third Law: "sufficiently advanced science is indistinguishable from magic").

The second novel is also regarded by some as Science Fiction rather than Fantasy; CONJURE WIFE (1943). This novel too deals with witchcraft, this time not in the future theocracy of the 'second atomic age' but rather in the contemporary environment of a small American college. Here the witchcraft is not the pseudo-witchcraft of advanced science but the traditional witchcraft of primitive superstition (though Leiber convinces us that it is neither primitive nor superstitious). The basic premise of the story is that, unbeknownst to men, every woman in the world is a witch; as one character puts it - "...I don't do much. Like when my boyfriend was in the army, I did things to keep him from getting hurt or shot, and I spelled him so that he'll keep away from other women. And I kin annernt with orl for sickness. Honest I don't do much ma'am. And it don't always work. And lots of things I can't oet that way.

"...Some I learned from Ma when I was a kid. And some from Mrs. Neidel - she got spells against bullets from her grandmother who had a family in some over...

European war way back. But most women won't tell you anything. And some spells I kind of figger out myself, and try different ways until they work."

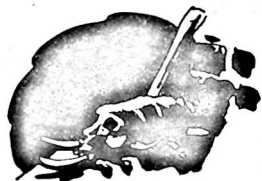
The story is basically of a young Professor of Sociology, Norman Saylor, who discovers his wife's dabblings into witchcraft (which it turns out were all passive or 'white', mainly to protect her husband) and makes her give it up. Then all hell breaks loose, literally. Everything seems to go wrong for Saylor, culminating in his wife's 'death'. The novel finally ends when Tansy's (the wife) soul and body are reunited.

The novel is of importance for several reasons. One is the treatment it gives to witchcraft. The whole subject is dealt with very rationally and very convincingly. We discover that witchcraft can be reduced to symbolic logic. It is a science akin to both Physics and Psychology: "Magic is a practical science... a formula in magic is a way of getting or accomplishing something... (the) distinction between magic and science is only an accident of history... Most persons practicing magic have been too interested in immediate results to bother about theory. But just as research in pure science has ultimately led, seemingly by accident, to results of vast practical importance, so research in pure magic might be expected to yield similar results."

There is also an interesting discussion of astrology. Is it so inaccurate in its results merely because someone born on March 22, though said to be an Aries, is actually a Pisces (because of precession), or is it merely "One of the pretend sciences which have been confused with true magic." Leiber's treatment of magic is one factor that convinces us of its existence, another is the hero's attitude to the whole thing; it is exactly what ours would be in similar circumstances. He worries over his wife's sanity, wonders how she could be so superstitious, and generally rationalises the events that befall him. It takes him ten chapters to accept the 'reality' of magic, but by then the reader does as well.

The novel is not just important because of its convincing treatment of magic itself, but perhaps more so because of its treatment of the issues associated with magic. Emotions are of prime importance. Most of Saylor's problems arise because he follows 'reason' and 'science' rather than 'emotion' and 'magic'. The distinction between white and black magic is largely the associated emotion. Women are more likely to be witches than men because in our society they are expected to be more emotional than men. In a deeper sense the novel can be said to deal with the 'human condition'; what it means to be human, and how one should relate to experiences.

All in all the novel is a masterpiece of its type, probably the finest horror novel to appear for many years. Damon Knight regarded it as the finest thing Leiber has written. In 1962 it was made into a movie, called BURN, WITCH, BURN (the title comes from another book on contemporary witchcraft by A.A. Merritt), starring Janet Blair and Peter Wyngard.



One other fantasy work of Leiber's must be mentioned. This is Gonna Roll The Bones, which first appeared in Harlan Ellison's monumental anthology DANGEROUS VISIONS (1967). The setting is nominally science fiction (though western would seem more appropriate) and is the story of a man who literally 'dices' with death and wins! - pure fantasy. It received both the Hugo and Nebula Awards in its category in 1968.

As well as his fantasy, Leiber has produced much excellent science fiction and has collected a total of seven science fiction awards (no one has won more). Particularly good are THE WANDERER (1964), A SPECTRE IS HAUNTING TEXAS (1969), and the recent anthology of his shorter stories, THE BEST OF FRITZ LEIBER (1974).

Jim Collins
(Australia)

APPENDIX 1: Awards Won By Fritz Leiber

Mrs. Ann Radcliffe Award
(for Gothic Horror novels)
CONJURE WIFE

Hugo Award (of the World Science Fiction Convention)

1958 Novel	THE BIG TIME
1965 Novel	THE WANDERER
1968 Novelette	Gonna Roll The Bones
1970 Novella	Ship of Shadows
1971 Novella	Ill Met In Lankhmar
1976 Short Story	Catch That Zeppelin

Nebula Award (of the Science Fiction Writers of America)

1967 Novelette	Gonna Roll The Bones
1970 Novella	Ill Met In Lankhmar
1976 Short Story	Catch That Zeppelin

Gandalf Award (Grand Master of Fantasy)
1975 - administered and presented by the WorldCon Committee

APPENDIX 2: The Fairbairn & Gray Mouser Series

- Two Sought Adventure (Unknown Aug. 1939)
Collected in TSA*; and SAD* (as Jewel in the Forest)
- The Bleak Shore (Unk. Nov. 1940)
TSA, SAD
- The Howling Tower (Unk. June 1941)
TSA, SAD
- The Sunken Land (Unk. Feb. 1942)
NBA, TSA, SAD
- Thieve's House (Unk. Feb. 1943)
TSA, SAD
- Adept's Gambit (NBA; Fantastic May 1964)
SIM
- Dark Vengeance (Suspense Fall 1951)
TSA; SAD (as Claws from the Night)
- The Seven Black Priests (Other Worlds May 1953)
TSA, SAD
- Lean Times in Lankmar (Fan. Nov. 1959)
SIM
- When The Sea-King's Away (Fan. May 1960)
SIM
- Scylla's Daughter (Fan. May 1961);
expanded and revised as TSOL
- The Unholy Grail (Fan. Oct. 1962)
S&D
- The Cloud of Hate (Fan. May 1963)
SIM
- Bazaar of the Bizarre (Fan. Aug. 1963)
SAD
- The Lords of Quarwall (Fan. sr2 Jan. 1964)
SAW
- Stardock (Fan. Sept. 1965)
SAW
- The Two Best Thieves in Lankmar (Fan. Aug. 1968)
SAW
- In The Witch's Tent (SAW 1968);
introductory to SAW
- Their Mistress the Sea (SIM 1968)
intro. to When the Sea-king's Away
- The Wrong Branch (SIM 1968)
intro. to Adept's Gambit
- THE SWORDS OF LANKHMAR (1968)
expanded from Scylla's Daughter
- The Circle Curse (1969)
SAD
- The Price of Pain-Base (1969)
SAD
- The Snow Women ()
S&D
- Ill Met in Lankmar (F&SF Apr. 1970)
S&D
- Induction (S&D 1970, introductory)
- The Sadness of the Executioner
(in FLASHING SWORDS No. 1 1973)

- Trapped in the Shadow Land (Fan. Nov. 1973) 13
- Beauty and the Beasts
(in THE BOOK OF FRITZ LEIBER 1974)
- Under the Thumbs of the Gods
(Fan. Apr. 1975)

* NOTES:

TSA - TWO SOUGHT ADVENTURE
NBA - NIGHT'S BLACK AGENTS
SIM - SWORDS IN THE MIST
SAW - SWORDS AGAINST WIZARDRY
TSOL - THE SWORDS OF LANKHMAR
SAD - SWORDS AGAINST DEATH
S&D - SWORDS AND DEVILTRY



APPENDIX 3: A Fritz Leiber Bibliography

- "US" denotes American edition(s)
"(C)" denotes collection
- CONJURE WIFE Unknown Apr. 1943; in WITCHES
THREE 1952 US; Twayne 1951 US; Lion
1954 US; Berkley 1962 US; Award 1968
US; Penguin 1969
- GATHER, DARKNESS: Astounding sr3 May 1943;
Pellegrini & Cudahy 1950 US; McLeod
1950 Canada; Grosset & Dunlop 1951
US; Gallimard 1958 France; Berkley
1962 US; NEL 1966
- NIGHT'S BLACK AGENTS Arkham House 1947
US; Ballantine 1961 US; Neville
Spearman 1974 US
- DESTINY TIMES THREE Astounding sr2 March
1945; in FIVE SF NOVELS (Greenburg)
1952 US; Galaxy Novels 1957 US;
Terra 1965 Germany
- THE SINFUL ONES Fantastic Adventures
July 1950 (as You're All Alone);
Universal 1953 US (with Bulls,
Blood and Passion by D. Williams)
- THE GREEN MILLENIUM Abelard 1953 US;
Lion 1954 US; Adelard-Schuman 1960;
Cosmo Italy; Icon 1964
- TWO SOUGHT ADVENTURE (c) Gnome 1957 US
- THE BIG TIME Galaxy sr2 Mar. 1958;
Ace 1961 US (with The Mind Spider);
Ace 1967 US; NEL 1965
- The Silver Eggheads F&SF Jan 1959
- THE SILVER EGGHEADS (expanded) Ballantine
1961 US; NEL 1966
- THE MIND SPIDER (c) Ace 1961 (with THE
BIG TIME)
- SHADOWS WITH EYES (c) Ballantine 1962 US
- THE WANDERER Ballantine 1964 US; Dobson
1967; Heyne 1967 Germany; Penguin
1969

over...

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SHIPS TO THE STARS (c) Ace 1964 US (with
The Million Year Hunt by Kenneth
Bulmer); Utopia-Zukunftseroman 1965
Germany

A PAUL OF AIR (c) Ballantine 1964 US

TARZAN AND THE VALLEY OF GOLD Ballantine
1966 US

THE NIGHT OF THE WOLF (c) Ballantine
1966 US

THE SECRET SONGS (c) Hart-Davis 1968

THE SWORDS OF LANKHMAR Ace 1968 US;
Hart-Davis 1969; Mayflower 1970

SWORDS AGAINST WIZARDRY (c) Ace 1968 US

SWORDS IN THE MIST (c) Ace 1968 US

NIGHT MONSTERS (c) Ace 1969 US; ? 1974

A SPECTRE IS HAUNTING TEXAS Galaxy sr2
Aug. 1968; Walker 1969 US; Ballantine
1969 US; Gollancz 1969; SF Book Club
1970; Mayflower 1971

The Demons of the Upper Air R. Squires
1969 US (poetry - 300 copies only)

SWORDS AGAINST DEATH (c) Ace 1970 US;
NEL 1972

SWORDS AND DEVILTRY (c) Ace 1970 US;
NEL 1971

YOU'RE ALL ALONE (c) Ace 1972 US

THE BEST OF FRITZ LEIBER: 1944-1970 (c)
Sphere 1974; Ballantine 1974

THE BOOK OF FRITZ LEIBER (c) DAW 1974

APPENDIX 4: Other References

Bibliographies: A more extensive one than
that given above can be found in Donald
Tuck's THE ENCYCLOPEDIA OF SCIENCE FICTION
AND FANTASY Volume 1 (Advent 1974 - avail-
able through Noumenon). See also the July
1969 issue of F&SF.

Profiles of Leiber: Sam Moskowitz pro-
vided one for Amazing (Dec. 1963), which
was reprinted in his SEEKERS OF TOMORROW
(World 1966; Hyperion 1974). Judith Mer-
ril's appeared in the July 1969 F&SF.

Maps: A map of Lankhmar drawn by Tim Kirk
and a map of Nehwon drawn by Jim Cawthorn
have both appeared in AMRA, and are both
reproduced in AN ATLAS OF FANTASY by J.B.
Post (Mirage 1973).

Origins: Fritz Leiber's own account of
the origins of Fafhrd and the Mouser,
"Fafhrd and Me", appeared in AMRA and was
reprinted in THE CONAN GRIMOIRE (edited
by L. Sprague de Camp and George Scithers;
Mirage 1972).

Jim Collins
(Australia)

* * *

!! This article originally appeared in
THE EYE, the magazine of the Sydney Uni-
versity Tolkien Society, and is reprinted
with permission of the author. For more
information on THE EYE, see this month's
'ZINES RECEIVED' column. !!

HARD/SOFT SCIENCE FICTION

It is customary for science fiction
writers to differentiate between the
'hard' and 'soft' sciences, some (for
example, Asimov) even going so far as
to say that the soft sciences are not
sciences at all. The criteria seems to
be the precision of measurement within
the hard sciences. There is this grand
delusion that the ability to count (read
"estimate") the number of molecules in
the human brain gives the ability to
understand it. Conversely, as they can-
not bring such measuring to psychology,
it cannot be a true science. Consequent-
ly, most science fiction is based on
the hard sciences.

Ironically, these hard sciences with
their ability to measure and predict are
the very ones where theories date the
quickest. And alas, as many science
fiction writers seem to believe that
their purpose in writing is to teach
science, their stories date.

Much is made of this ability of a
hard science to predict; that it is
mathematically based and, if the theory
or hypothesis is correct, then it is
possible to predict what will happen
under certain circumstances. On the
other hand, I have heard scientists
deny that prediction is possible with
the soft sciences. The cruel reality
is that hard sciences are terribly
simple in their mathematics, compared
to the soft sciences. Sorry boys, but
the equation that will predict the
course of a molecule of gas amongst
other molecules is child's play com-
pared to predicting the course of a
myth through a thousand years of his-
tory. The mathematics of the latter
are just too complex and our present
mathematical knowledge inadequate.

So don't deny a science because it
has to be understood and treated in
non-mathematical terms. For the real
point of science, any science, is that
it has to be logical - and mathematics
is merely a child of logic, not logic
a child of mathematics. The ability of
a flatworm to choose which way to go is
an exercise of logic; an extremely
simple logic but still a logic beyond
the mathematical knowledge of that
lowly creature which in all probability
cannot count, let alone calculate. And
this applies to every living creature.
So when a mythologist makes deductions
about a myth he is using a process of a
higher order than mathematics; he is
using logic.

Occasionally, sf writers do venture
into the soft sciences, usually psy-
chology. American writers use Freudian
psychology (probably because it fits in
better with their moral standards) and

usually with disastrous results. Historiology, the study or science of history, is often used as well; Blish in the Cities In Flight series (the further it went, the worse it got); Van Voqt's THE VOYAGE OF THE SPACE BEAGLE is based on a laughable historiological theory; that the reactions of people are determined by the socio-economic pigeon-hole in which they are placed.

Van Voqt also, in Silkies In Space, vanquishes the foe by the use of "logic of levels" (fortunately, the entity was not too bright); and in STAR TREK, Jim Kirk once got rid of a whacky computer by means of logic - again, it was fortunate the computer (in this instance) was whacky.

At a convention recently, a lecturer dismissed theology as a "science which could gain no new information." One might infer that all theological knowledge is based on divine revelation - presumably mathematical knowledge is gained the same way. The thing is that theology gains its knowledge from speculation and logic in the same way that Einstein developed his theory of relativity.

Sf writers have used theology, some in a shockingly debased way (Farmer in the Riverworld series - though much better in his Carmody stories). Fred Hoyle, in THE BLACK CLOUD, used the question of the existence of God as a means of getting rid of the Cloud, though I think that to leave it at that alone would be to do Hoyle an injustice. Briefly, the Cloud learned of an instance where a discovery concerning the existence of God apparently led to suicide, so the Cloud left to investigate.

Writers such as Heinlein and Paul Anderson have also used theology, often making the adherents hypocrites using religion for their own ends. Silverberg, on the other hand (in his novelette Collision Course), treats the subject with the honesty it deserves: Men expanding through space meet an alien race and propose that the Galaxy is divided between the two races. The aliens, however, propose that men keep what they have, while they have the rest and admit to no further discussion! However, both are captured by a third group in the Greater Magellanic Cloud who are just keeping an eye on our Galaxy, and they speak of even more powerful races. One of the men, a religious man, breaks down because he finds these aliens greater than his god, while another who had no religion suddenly finds himself praying and comforted. A most interesting story using theology as a 'science' for science fiction.

Tolkien built on two of the soft sciences, Linguistics and Mythology (actually, a third also - Folklore). He created special languages for his peoples and a history growing out of those languages. He created a whole mythology and, as with any non-fictional mythology, there is considerable difference of opinion as

to the meaning of it. For me, the 15 mythology was created so that the problem of right and wrong could be examined, in the abstract in the bulk of the book and in the concrete in the chapter "The Scouring of the Shire."

A number of other authors have used mythology as a basis of their science but generally their works are pigeon-holed as fantasy, rather than science fiction. Much of their science is as bad as that in hard sf, eg. Moorcock's Castle Brass series.

Consequently, it is in this field of the soft sciences that sf gives way to the so-called "mainstream" fiction and its science content passes unnoticed - and of course the publishers do not label it science fiction. Does the fault lie in the sf fan who only reads work that is plainly labelled "sf"? Certainly those who read science fiction for its "marvels" and spectacular technologies are hardly going to appreciate stories that use science outside their ken, often so far outside their ken that they do not recognise that a science is present. Too many sf readers exist in a science fiction ghetto of their own choosing, with too many sf writers writing down for them. The real science fiction is passed over, an unlabelled part of literature.

John J. Alderson
(Australia)
September 1976

STARMAN'S PLEA

Don't bury my body
in the cold, damp ground
or the North Atlantic Sea,
nor feed me to an oven fire
whose doors shut with a clang!

I've no wish to leave my body
as a haven for the worms,
or to feel the bite
of a thousand different fish,
nor to feel the fierceness
of a crematorium oven fire.

Don't leave my bones forgotten,
lying in the ground,
nor wrap me in a canvas shroud
or scatter my ashes to the ground.
But preserve my body any way you can,
then place it in a starship
and send, and send it out
to those far distant Stars.

Roger J. de Vere
(New Zealand)
September 1976

Rollo Treadway discusses
SF Art and Illustration

STARFAWN is a small format, full colour comic/illustrated story, written by Byron Preiss and with illustrations by Stephen Fabian. Fabian has been one of my favourite sf artists for some time now and he must surely be one of the most prolific illustrators working in the field at present. His work in *Analog*, *Galaxy Science Fiction Review*, and numerous other prozines/fanzines continues to surprise and delight.

STARFAWN is an ambitious project both as an sf tale and work of comic art. The storyline concerns the starship *Destiny*, its multinational crew, and the woman known as Starfawn, - and in 60-odd pages we are given a veritable feast of Fabian illustrations. Note illustrations, because if it's one thing Stephen Fabian isn't, it's a comic strip artist. His style just doesn't suit the technical requirements so important to a free flowing visual story-line, especially one so complex and restrictive as Starfawn. But he certainly is one hell of an artist and someone I will definitely be looking at a lot closer when I delve into the prozine/fanzine field of sf illustration.

But let's move on to a topic I'd like to examine more closely over the next few months - the sf comic strip. Now there's a topic to let your mind go on... though I'll wait before defining what makes a comic strip sf.

Take *Little Nemo* for instance. With *Little Nemo in Slumberland* (and his earlier *Dreams of a Rarebit Fiend*), Windsor McCay may have been producing the first science fiction (more accurately, fantasy) comic strips. In 1905 no less. If you

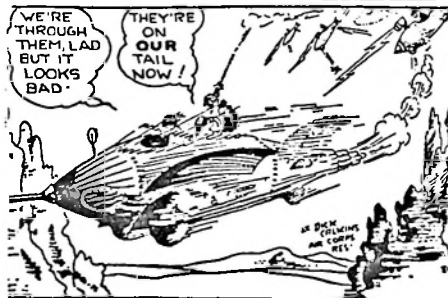
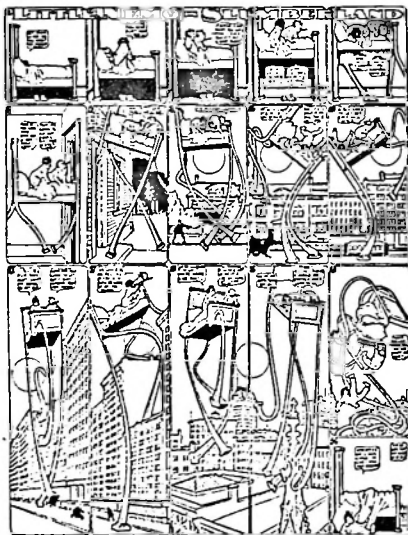
are not already familiar with the exploits of *Little Nemo*, *Flip*, the *Princess* and all the other wonderful McCay characters, then I wholeheartedly recommend you find a copy of **LITTLE NEMO** published by Nostalgia Press. Seventy years later it is still one of the finest, most delightful comic strips ever produced.



Next up (historically speaking), and still not strictly sf, was the appearance in 1929 of Edgar Rice Burrough's immortal Tarzan, drawn by Harold Foster. Foster was to draw *Tarzan* for seven years before moving on to *Prince Valiant* in 1937, a fantasy strip based vaguely around the Court of King Arthur and a strip which is still running in various publications to the present day.

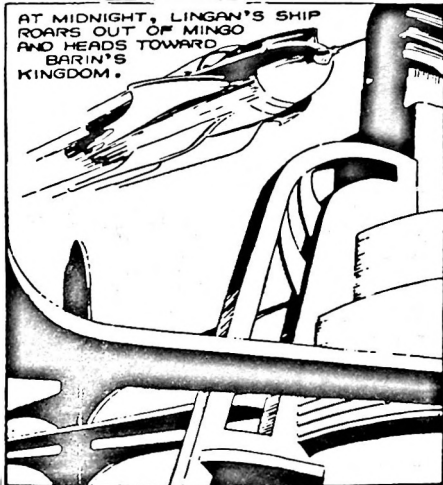
After the departure of Foster, *Tarzan* was taken over by Burne Hogarth whose wonderful style and technique have become synonymous with the strip, and who was responsible for many of the developments and improvements made to the comic strip at that time.

It was left to writer Philip Nolan and artist Dick Calkins to introduce the first truly sf comic strip, *Buck Rogers*.



Introduced the same year as Tarzan, Buck Rogers revolves around our hero (a USAF lieutenant transported to the twenty-fifty century) and his battles on land, sea and in space with mortal enemy, Killer Kane. Calkins' style was decidedly primitive and despite the popularity of Buck Rogers at the time, the strip was almost totally eclipsed by the introduction in 1934 of perhaps the most famous sf strip, Flash Gordon.

AT MIDNIGHT, LINGAN'S SHIP
ROARS OUT OF MINGO
AND HEADS TOWARD
BARIN'S
KINGDOM.



1-2-3 Alex Raymond, Flash Gordon. Copyright © 1976, Science Fiction Inc.



Flash Gordon was the brainchild of the very talented comic strip artist, Alex Raymond, and it was a true sf epic, both in style and content. It was, of course, closely related to the space-opera style of sf. Raymond, incidentally, introduced two other fine (non-sf) comic strips the same year - Secret Agent X9 and Jungle Jim. Technology plays a very small role in Flash Gordon for it is actually a story of chivalry. But the visuals and style proved remarkably prophetic of the new aesthetics of the time.

- Rollo Treadway
(New Zealand)
September 1976

'ZINES RECEIVED

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THE EYE - Edited by Kim Lambert for the Sydney University Tolkien Society (Box 272, Wentworth, Sydney University, NSW 2006, AUSTRALIA) Irregular (very).

The two issues I've seen (Qto; spirit duplicated) have quite a feast of info on Tolkien, Fantasy in general, reviews, articles and even crosswords. Recommended (tho somewhat illegible in parts).

MAD DAN REVIEW - Edited by Marc A. Ortlieb (70 Hamblinn Rd., Elizabeth Downs, South Aust. 5113, AUSTRALIA) Irregular; Available for an expression of interest. Issue 4 (June)/5 (July); 26pp; Qto dup.

An improving and variable personalization. 4 includes a good article on "The Cat in SF", 5 a piece on Theatrical SF. Both have film, book (usually good), record and zine reviews; and a growing letter col.

NASF NEWSLETTER - (National Association For Science Fiction, PO Box 6655, TeAro, Wellington, NEW ZEALAND) Irregular (?) Vol.1 No.1 (Aug.) 15pp; A4 duplicated.

Besides the overly short piece by M.K. Joseph and the questionable "Sexism in SF" by Maureen O'Meehan, this is a good first attempt. Two interesting poems, a couple each book and film reviews, and some student letters round out the issue.

REQUIEM - Edited by Norbert Spehner (1085 Saint-Jean Longueuil, P.Q., CANADA J4H 2Z3) Bimonthly; \$5/6; Trades available. Issue 11 (Summer) 28pp; 11" by 8 1/2"; offset.

This is an attractively produced zine, with some fine pieces of art and a variety of features. However, it's all in French, so until it's translated I'll just look.

SOUTH OF HARAD, EAST OF RHUN - Edited and published by Jon Noble (2/208 Hereford St., Glebe, NSW 2037, AUSTRALIA) Irregular. Issue 7 (May) 26pp; Qto mimeo.

Theoretically a Tolkien zine, this issue contains a report on Dalek races at UniCon II, plus other Dr Who stuff, a lengthy letter col (also on Dr Who - and STAR TREK), fanzine reviews, and a Tolkien crossword.

THE SPANISH INQUISITION - Edited and published by Jerry Kaufman & Suzanne Tompkins (880 W. 181st St., No. 4D, New York, NY 10033, USA) Irregular; 50¢/issue; available for contributions or trades.

Issue 7/8 (June) 88pp; 11"x8 1/2"; duplicated.

Half this issue is a 'reprint' of a "live" version of the Spaning which was presented at BaltiCon - and is good. Then Mike Glickson provides an article on Dorothy Parker; the letter col features a host of 'name' fans; and there is a zine review column. Spaning is one of the more fan-ish zines ((ie. to do with fans, rather than (just) sf)) and is worth a browse.

REVIEWS

VENUS ON THE HALF SHELL - "Kilgore Trout"

(Star, 1976 \$1.65)

It had to happen. I was hoping Kurt Vonnegut would do it himself, so when I heard that Philip Jose Farmer had written Kilgore Trout's most famous novel, I viewed it on the bookstand with trepidation. However, I screwed up my courage and a two dollar note, purchased and left with VENUS and thirty-five cents until pay day.

The book is not a "rip off" as such, but it closely follows the style of both Vonnegut and what we would expect of Trout. One of whom is modelled on the other, but I'm not sure which.

The book opens with a biographical sketch of Trout (and in the Dell edition, I'm told, a photo of Trout showing his missing finger, bitten off by Hoover in BREAKFAST OF CHAMPIONS). The story is that of the Space Wanderer. Simon Wagstaff leaves earth after it is obliterated by floods and searches the universe for the answer to his question: "Why are we created to suffer and die?" On the way he collects a dog, an owl, a voluptuous female robot and immortality but, seemingly, no wisdom. Eventually he finds his answer, and the necessary proof of its correctness - but naturally when the quest is the thing, the end is not satisfying.

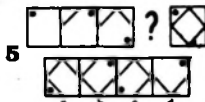
Trout, or Farmer, has a favourite fictional author also: Jonathan Swift Somers III. One can imagine a fantastic series of fictional books by fictional authors ad infinitum. We'd soon be lost in nom de plumes.

Trout delivers Sumerian asides from his books at appropriate places throughout the novel. An interesting insight into the writing and publishing of the novel can be gained from an interview with P.J.F. in SF Review (formerly The Alien Critic) issue 14 (Aug. 1975).

To return to VENUS and "Trout" however, it can be summed up thus: witty, satirical though not brilliant; a creditable, readable novel with an anticlimactic, pessimistic ending that could only be expected, considering the premise of the authorship.

Incidentally, if you've never heard of Kilgore Trout, then you have never read Kurt Vonnegut and that is a sad mistake - he is unique, brilliant, witty and thought provoking. I particularly recommend SLAUGHTERHOUSE 5, THE STRENS OF TITAN, BREAKFAST OF CHAMPIONS and, well, all of his books.

ARF



5

REVIEWERS:

Bruce Ferguson
Alan Freshwater
Deborah Knapp

Kerry Doole
Chris Fountain
Ray Jackson
Brian Thurogood

DECISION AT DOONA - Anne McCaffrey

(Ballantine, 1976 \$1.95)
(Corgi, 1976 \$2.15)

My first experience with McCaffrey's work was not a happy one. Four years ago I bought a copy of THE SHIP WHO SANG and resolved never to buy another of her works. And for three years I kept my resolve. Then at the beginning of this year I obtained a copy of Asimov's THE HUGO WINNERS 1968-1970, which includes McCaffrey's award winning Weyr Search. To my surprise that novella was one of the few stories in the volume which I really enjoyed. So I immediately went out and bought a copy of DRAGONFLIGHT, which more than made up for TSWS. When DECISION AT DOONA appeared in a local bookshop, I grabbed it.

This is a marvelous novel, of the sort which reaches out and hand-cuffs the reader to the book until he has completed it. The background is of an overcrowded Earth with mankind tentatively moving out to other star-systems. One planet which man colonized already possessed intelligent life. The natives, the Siwannahs, eventually committed suicide - every one of them. Mankind is shocked by this event and to prevent another occurrence, the Principle of Non-Cohabitation is formulated: no planet which has intelligent natives will be colonized.

Doona is okayed by Spacedep after a survey; it was both uninhabited and habitable. Ken Reeve, the viewpoint character, and a few other men spend the cold ten month winter on Doona making preparations for their families and livestock, due to arrive in the spring. With the reunion only a few days away, disaster strikes. Ken comes upon a native village; their hard work has all been in vain for they will have to leave and return to overcrowded Earth. They send a message to Earth detailing their discovery, as they are required. Then the transport arrives with the rest of the colony. The captain of the transport leaves before the orders come for him to remove the colonists. This buys the colonists more time, and they develop a friendship with the cat-like Hrrubans, eventually discovering that the Hrrubans are no more native to Doona than are the Earthmen. But their troubles are by no means over.

The main theme of this novel seems to be one of the estranged growing together. The colonists, used to the womb of Earth where a loud noise or other impropriety can cost calories from your ration, learn to love Doona; they develop their friendship with the Hrrubans; and Ken overcomes the barrier which separates him from his six year old son, Todd, the only human who

is fully at home on Doona. The characterization is excellent, and I was fascinated by the way in which McCaffrey changed Ken Reeve from a delicate hothouse flower to a hardy desert cactus.

Don't let this one slip by.

CRF

STELLAR 2 - Edited by Judy-Lynn del Rey
(Ballantine 1976 \$1.90)
Cover by the Brothers Hildebrandt

Anthologies have been staple fare for New Zealand sf readers for a long time. A few of these are thematic collections of reprinted stories, e.g. ABOVE THE HUMAN LANDSCAPE (reviewed issue 5/6), Asimov's BEFORE THE GOLDEN AGE and APEMAN, SPACEMAN. Other writers compile anthologies of their own stories - Isaac Asimov is the best example with many: THE EARLY ASIMOV, EARTH IS ROOM ENOUGH, ASIMOV'S MYSTERIES, I, ROBOT, NIGHTFALL etc.; and most other writers have had their stories collected together at some stage. Phil Farmer's THE ALLEY GOD AND STRANGE RELATIONS, Walter M. Miller's A VIEW OF THE STARS, Harry Harrison's PRIME NUMBER, or Van Vogt's AWAY AND BEYOND. Most of the stories in such collections have been published previously, usually in a sf magazine.

A recently increasing trend is towards anthologies of original stories - DANGEROUS VISIONS is one of the most successful (and controversial) collections. The CAMPBELL ANTHOLOGY (reviewed issue 2) is a better (in my opinion) and less exotic collection. Similarly, STELLAR 2 is a collection of traditional-style sf stories of people and science, where plot, characters and ideas predominate over stylistic experimentation. There is nothing exotic, or 'new wave'.

Also, it is a change to see a book's cover relate to its content - in this case the first story. James White's Custom Fitting tells an interesting story about a tailor who is asked to outfit an alien diplomat - who (which?) looks rather like a centaur. The cover shows the alien in the finished garment, and in one of the Hildebrandt's typical olde worlde settings.

Isaac Asimov has written yet another story for his robot series. His Bicentennial Man is a robot who becomes responsible for narrowing the robot-human difference - shades of Segregationist (from his NIGHTFALL anthology). Maybe one day (a certainty with Asimov) we'll see a sequel to I, ROBOT and THE REST OF THE ROBOTS.

Patrick G. Conner's Tindar-B presents a sf puzzle. The story develops its clues towards an obvious solution. Hal Clement (you may have read his MISSION OF GRAVITY) creates another unusual planetology with Stuck With It. Utley & Waldrop's Sic Transit... (A Shaggy Hairless-Dog Story) is a light-hearted look at immortality/extinction/evolution. Jack C. Haldeman II's Songs of Dying Swans I found depres-

sing and unenjoyable.

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On the whole it is an enjoyable collection of stories, with more high points than low. The absence of any forwards or afterwords is not felt to be too much of a shortcoming, although their presence would have been a further asset.

BWF

TECHNICOLOR TIME MACHINE - Harry Harrison
(Orbit, 1976 Reprint \$2.15)

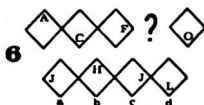
I find no other writer treats time travel and paradoxes with quite the same reality as Harry Harrison - although Asimov's The Dead Past has a unique comment to make. In a time travel story, the whole cause-effect relationship goes (or should go) in a circle. Too many writers use a time machine merely to provide an exotic setting and fail to use the machine and time itself for any other use. Not so with Harrison. He has a genius for summarizing a paradox in terms any reader can understand. His STAINLESS STEEL RAT SAVES THE WORLD presents the best picture of time-war and paradoxes - ever - and at times this book approaches it in style and enjoyment.

A nearly bankrupt film studio makes use of a time machine to film a new epic movie. By the end of the week it is completed after spending two months on the script and six months filming. (The accounting department is confused too!)

The high points are the extras that Harrison always seems to come up with when he writes in this style. He calls his time machine a "vremetrator" - from vreme, the Serbo-Croatian for time". The amusing behavior between Barney Hendrikson (the film's producer) and himself is a feature - the future Barney hands a diagram on a piece of paper to Barney, who later on passes it back to himself (the earlier version); and he asks himself: who drew the diagram? where did the piece of paper come from? (originally). Somehow, the use of a Mobius strip succeeds in providing a sort of explanation.

There are, however, a few criticisms of this book. Characterization is weak and consists of a series of pale stereotypes, with some not even consistent stereotypes. The movie star appears the muscle-bound hero at the beginning, and after disappearing for a while, returns to the pages as a well-read expert on Norse sagas. And there is the \$2.15 price tag for 175 pages! It's a good book, but not great. It is an excellent example of sf for entertainment rather than thinking - and expensive if used for either.

BWF



OVER...

THE LONG ARM OF GIL HAMILTON -

Larry Niven
(Ballantine, 1976 \$2.00)

Along with Isaac Asimov, Larry Niven can be considered a foremost exponent of 'detective sf' writing. As Niven points out in an informative afterword to this collection, detective sf must follow two sets of rules: it must be a puzzle with a logical solution, but its sf element allows the inclusion of strange devices, laws, and values.

The author assures us, however, that he will play fair. No unmentioned invisible men or X-ray lasers. And he does, so these three stories can be read both as exciting 'spot the killer' puzzles and intriguing speculations on life in 2120 A.D.

The central character of these stories is Gil Hamilton, an ace operative of the Amalgamated Regional Militia (ARM), the global police force. The 'Long ARM' of the title has another meaning. Our Gil lost an arm in an asteroid mining operation, but his psychic powers enable him to perform basic functions with the non-existent arm. Holding a cigarette with invisible fingers never fails to attract the ladies, but he also employs his gifts in dealing with the villains.

Gil Hamilton's major investigative task is to trace and eliminate organlegging, trafficking in human organs which have been obtained illegally. In Niven's world of the future the penalty for a multitude of crimes is death, followed by dismemberment for transplant material. Supply lags far behind demand, however, hence the organlegger, who kidnaps and murders unwilling donors, and organises and sells transplants to his clients. This scenario appears in chillingly credible terms in Death By Ecstasy, my favourite of the three stories.

In The Defenseless Dead, the proposed solution to the organ shortage is the Freezer Bill under which persons who have been placed in frozen storage awaiting a better future (cutely named corpses) can be robbed of their organs. The organleggers decide that abduction of the heirs of wealthy corpses would be a profitable sideline until they again have to reckon with the fearless Gil.

The final story, ARM, is a straight 'whodunit and with what' puzzle. It is hampered somewhat by a surfeit of suspects, but remains compelling reading.

Niven's writing style is admirable; concise, vigorous, and often vivid... 'I was a one-eyed carnivore, snarling with the will to murder.'

THE LONG ARM OF GIL HAMILTON is highly recommended to those who like their detective sf liberally spiced with action.

FUZZY SAPIENS - H. Beam Piper

(Ace 1976 \$2.15)

Originally published as THE OTHER HUMAN RACE (1964)

Following Deborah Knapp's review of LITTLE FUZZY in Noumenon 4 I decided to get the book. Unfortunately, I couldn't find that one, but got this instead. So, the sequel review of the sequel... to quote DMK: "Once you meet the Fuzzies, you'll never forget them." Agreed.

This book carries on the story of the Fuzzies started in IF, following the Pendarvis Decision declaring the Fuzzies to be sapient, the manager of the, now, Charterless Zarathustra Company changes rapidly from cold anti-Fuzzy to holy pro-Fuzzy after coming into close contact with Diamond, whom he later adopts. With the aid of the manager and the company, the new Zarathustra Government is made solvent, the food supply for the Fuzzies is insured, adoption agencies set up, research teams put to work on the defective/stillborn births, and the exploiting kidnapper/crooks arrested. The whole book is funny, sad, tragic, gripping. The plot is reasonably well thought-out, as befits such a book. One of the better books I've read in quite a while. Highly recommended.

RCJ

THE ALTERED I - Edited by Lee Harding
(Norstrilia Press 1976 \$3.60)

This is a wonderful book from Australia's growing specialist sf publisher, Norstrilia Press. In the introduction, Lee Harding says that a major purpose of THE ALTERED I is "...to demonstrate how creativity can be encouraged and fostered under special conditions."

The special conditions were 7 days of joyous and frustrating, hilarious and productive creativity - a writer's workshop under the guidance of Ursula LeGuin for 20 Australian writers-to-be. The workshop was held in the Dandenong Ranges, 30 miles from Melbourne and took place prior to AussieCon in August of 1975. The book is a collection of contributions from workshop members, Ursula, and Bruce Gillespie (the organiser).

Some of the anecdotes and stories are terribly funny, some very moving - but the main feeling coming through is that each of the 20 participants benefited not only in areas relevant to writing (such as self-criticism, characterization, etc.), but that the personal, human side of creating and growing together was indeed valuable and meaningful. The nicest thing, of course, is that they have shared it all with us!

I can't recommend THE ALTERED I too highly. It has universal appeal in its warmth, humour and wit, and very specific appeal to anyone who even thinks he may be interested in writing. Furthermore, it is an essential guide for any writing course, containing some marvelous exercises to expand both the brain and the pen.

Above all, it is a rare glimpse into a shared experience, which has as one of its goals, learning to be a writer. Ursula says..."The real point is to make music together."

DMK

(Note: THE ALTERED I is available from Noumenon. NZ price \$3.60.)



The FREDERIK POHL Section

THE SPACE MERCHANTS

Frederik Pohl & C.M. Kornbluth
(Ballantine Reprint \$1.90)
(Penguin 1965; Reissued 1973)

This is undoubtedly one of the classics of sf. While the basic idea - Earth under the control of advertising agencies - may seem somewhat minor to readers today, the book is so well written, and contains so much social observation, that any reader should be impressed. Though the ad agency mentality is lampooned (as it should be) and satirised, this is not the whole of the story. The "Consies" are a marvelous invention, especially as the book was written in 1952-53. (Why haven't other authors dealt with this theme?) And the writing is so smooth that you glide through the book, chuckling with both mirth and enjoyment at how the authors treat both the main characters and other vulnerable aspects of our society.

THE SPACE MERCHANTS is still a compulsive and delightful read.

BAT

THE BEST OF FREDERIK POHL

Edited and Introduced by Lester del Rey
(Ballantine Reissue \$2.45)

The Tunnel Under The World (1954) is another advertising yarn and makes a good opener for a collection. But thereafter, this book goes mostly down. Punch ('61) has a hackneyed twist and is short and inconsequential; it originally appeared in Playboy. Three Portraits And A Prayer ('62) has a matchstick plot and poor style. Day Million ('66), often

anthologized, is still an excellent story. But then Happy Birthday, Dear Jesus ('56) is pure schmaltz, as well as not sf, while Aunt Nora ('58) is another hackneyed story and also not sf. Father of The Stars ('64) is dreary; and The Day The Martians Came ('67) is throw away (why does Pohl frequently denigrate Martin life forms in his stories?).

The Midas Plague ('54) spins a poor yarn around unlimited resources - a tour de force over nothing. And by the time you get to The Snowmen ('59), you are tired of losers and their first person narrative stories/whining; mostly ".... you know..." and other chatty bullshit. The Hated ('61) is similar (but not much better), as are The Martian In The Attic ('60) and The Census Takers ('55).

How To Count On Your Fingers ('56) is an unconvincing, non-fiction attempt to stir interest in a binary number system for common usage. Grandy Devil ('55), rather a Weird Tales type of story, is still cute and fairly powerful. Speed Trap ('67), also from Playboy, is not really sf, and is yet another inferior tale given overblown praise in del Rey's introduction. The Richest Man In Levittown and The Day The Icicle Works Closed (both '59) are medium to good stories, with the collection closing with The Children Of Night ('64), another advertising extrapolation that has an unsatisfactory ending.

In sum then, a very poor collection and certainly not one to warrant a "Best of" title.

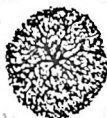
BAT

THE GOLD AT THE STARBOW'S END

Frederik Pohl
(Ballantine Reprint \$1.60)
(Gollancz 1973; Panther 1975)

The title story (1972) of this collection is quite remarkable, both for its scope and depth. It was a most pleasant contrast to much of the dross in the previous collection and showed that, despite certain stylistic limitations, Pohl can turn in an outstanding story occasionally. Sad Solarian Screenwriter Sam ('72) is basically advertising and joke Martians - again. Call Me Million ('70) is another (short) Weird Tales type yarn, this time well handled, while Shaffery Among The Immortals ('72) is a light and entertaining twist on the apocalypse theme. The final story, The Merchants of Venus ('72), has another loser lead character, with most of the strength of the story coming from its 'thriller' elements, rather than the sf ones. An adequate, but hardly outstanding story - or collection..

BAT



over...

The PLANET OF ADVENTURE SERIES - Jack Vance
CITY OF THE CHASCH (1968)
SERVANTS OF THE WANKH (1969)
THE DIRDIR (1969) THE PNUME (1970)
(Dobson; Mayflower/both in uniform sets)
Mayflower covers by Peter Goodfellow

The Planet of Adventure series chronicles the adventures of Adam Reith, the sole survivor of an exploratory team from Earth to the planet Tschai. Reith is a resourceful and often lucky hero, his single-mindedness bringing him into contact with the various and very intriguing Tschai races (and their human-derived slaves/associates). There are many chances for Vance to write well, which he does in the first two books. He creates extremely imaginative and realistic settings and races, providing enough mystery and suspense to fill many books.

And then throws the whole thing away with THE DIRDIR. Vance turns Reith and his cohorts into bandits/cowboys/thriller spies, giving us little more than a few crumbs of new information on this fascinating planet and its (till now) interesting races. Why is Reith consumed with such an overwhelming desire to return to Earth? Why can't Vance show us more of the races and their customs, rather than just making each race (or its representatives) obstacles for Reith to overcome?

By treating the series as Vance has done in the last two books, he negates the worth of his creations, taking from them their initial originality, freshness and promise - making them mere plot foils. Even the (potentially) fascinating characters Traz and Anacho are left in limbo, replaced by the unnecessary introduction of (the unimaginatively named) Zap 210. Escapade follows escapade, each less relevant than the previous, until the plot's resolution (?) leaves you totally disappointed. So what that Reith has achieved his goal against all odds? That is only sufficient hook for one book, really. So, ultimately, the majority of the series resolves into mere padding. What a waste.

BAT

SOME OF THE REVIEWS COMING NEXT MONTH:

A look at many of the books of PIERIS ANTHONY by Tony Lovatt.

The NEL SF MASTER Series.

BEST SCIENCE FICTION STORIES OF THE YEAR - Edited by Lester del Rey.

SUNDANCE - Robert Silverberg.

THE UNDERCOVER ALIENS - A.E. van Vogt.

THE NEW IMPROVED SUN - Edited by Diach.

THE CUSTODIANS - Richard Cowper.

The books of JAMES WHITE.

THE SHOCKWAVE RIDER - John Brunner.

CHILDREN OF DUNE (Ah yes, a bit belated).

BOOK CORNER

Noumenon has a number of special items available to readers. Such items are often not generally available. But don't forget that we can usually provide all books mentioned in issues of Noumenon also. Most orders are postage free.

THE ALTERED I - An Encounter With Science Fiction by Ursula K. Le Guin and Others. Edited by Lee Harding, with an Introduction by Ursula Le Guin. \$3.60

Includes twenty-one stories, two by Le Guin, plus many pieces of background material provided by the attendees of the workshop. Coupled with the examinations of writing skills and the various exercises mentioned, this is a book for both the reader and writer. (See also the review on page 20.)

THE MAKING OF STAR TREK - Stephen E. Whitfield and Gene Roddenberry. With 64 pages of photographs and many illustrations and diagrams. \$2.75

This is similarly a book for readers and writers. Part 1 examines the conception and all the details (from budgeting to computer console design) that had to be finalized before the commencement of the actual shooting. Part 2 provides a biography of the main characters, while parts 3 and 4 take a closer look at the technical and personal problems during production. Many tips for writers are included and some of the Memos are extremely informative and funny.

THE WORLD OF STAR TREK - David Gerrold. With 64 pages of photographs. \$2.75

This is about the three 'worlds' of STAR TREK: Roddenberry's Dream; The People Who Made The Enterprise Fly; The STAR TREK Phenomenon. Then, part 4 briefly analyzes the series. A full list of the episodes, with writers and guest stars, is also included (you can check the couple of slight mistakes in John Thomson's listing in Noumenon 5/6).

SCIENCE FICTION ART: The Fantasies of SF - Compiled and Introduced by Brian Aldiss

We still have some copies of this title, reviewed in 5/6. An essential reference work. \$8.50

VIEWS - Roger Dean. 160pp, 12"x12", full colour process reproductions from the original art. Approx. \$12.00 - \$14.00

We are expecting stocks of this beautiful book soon. A recent price rise in Britain will raise the NZ price above \$12. Nonetheless, the book is still at a remarkably low price when you consider the quality of both the originals and the reproductions.

HUPERT BOOK DISTRIBUTORS LTD.
PO Box 4043, Wellington, NEW ZEALAND
Leo Hupert can supply readers of Noumenon
with the following items:

WORD OF THE ELVES AND ELDILS: Fantasy and
Philosophy in C.S.Lewis and J.R.R.Tolkien
- Richard Purtill \$1.95

This book looks at fantasy in relation to
literature and language, then examines
Good, Evil and Religion in the works of
the two great authors, and concludes with
some comments on the various effects on
the reader of particular works. The ap-
pendices provide a Bibliography and an
essay on Forerunners and Friends of the
authors. Good Index. Recommended.

THE EILFLAND CHRONICLES - James D. Denney.
11"x8 1/2" typeset, offset, comic fanzine.
Good quality paper, 20pp. .65c

This is an attractively produced zine,
opening with a good essay ("Comix: A Lit-
erature of Joy - or Despair?"), followed
by two very well done strips by Denney.
The first is sf (5pp), the second fantasy
(6pp). A brief essay on sf and fantasy
spaces the two strips. Recommended.

ART & STORY - James Denney. 11"x8 1/2" type-
set, offset, comic fanzine. 48pp. \$2.50

This is the 'successor' to Eilfland Chron-
icles, with a good letter col discussing
same. Two essays on E-Man follow, along
with a fine essay on commercialism in
comixdom, three further instalments of the
strip begun in Eilfland (very good), and
closes with Part 1 of a reprint of L. Frank
Baum's THE ENCHANTED ISLE OF YEW. Rec.

PUBLISHING INFORMATION continued...

Hutchinson Publishing Group:
NEW WRITINGS IN SF 28 - Edited by Kenneth Bulmer (Sidgwick & Jackson \$8.95); First ed.
THE NEW IMPROVED SUN - Edited by Thomas M. Disch (Hutchinson \$8.95); First edition
THE SAILOR ON THE SEAS OF FATE - Michael Moorcock (Quartet \$8.95); First edition
THE TELZEY TOY - James H. Schmitz (S&J \$8.95); First British edition; Collection
THE LION GAME (A Telzey Amberdon novel) - James H. Schmitz (S&J \$8.95); First Br. ed.
THE WINDS OF GATH - E.C.Tubb (Arrow \$1.35); 1st in the Dumarest Saga; 1st paper ed.
DERAI - E.C.Tubb (Arrow \$1.35); 2nd... (Note: Incorrectly listed last issue)
THE UNIVERSE MAKER and The Proxy Intelligence - A.E. van Vogt (S&J \$8.95); 1st Br. ed.
CANDLE IN THE SUN - Robert Wells (S&J \$8.95); First British edition

Noumenon:

THE ALTERED I - Edited by Lee Harding (Norstrilia Press \$3.60); First edition

Penguin (NZ) Ltd:

CONNOISSEUR'S SCIENCE FICTION - Edited by Tom Boardman (Penguin \$2.20); Reprint
THE MAN IN THE HIGH CASTLE - Philip K. Dick (Penguin \$2.20); Reprint
TIME OUT OF JOINT - Philip K. Dick (Penguin \$1.80); Reprint
BILL, THE GALACTIC HERO - Harry Harrison (Penguin \$1.80); Reprint
THE INVINCIBLE - Stanislaw Lem (Penguin \$1.80); First British paper edition
THE PERILOUS DESCENT - Bruce Carter (Puffin \$1.40); Juvenile; Reprint
THE HOME OF MAN - Barbara Ward (Pelican \$2.95); Non-fiction; First edition

Wholesale Book Distributors Ltd:

TIME OUT OF MIND - Richard Cowper (Orbit \$2.15); First British paper edition
TIME SNAKE AND SUPERCLOWN - Vincent King (Orbit \$2.15); First edition
Perry Rhodan 14; VENUS IN DANGER - Kurt Mahr (Orbit \$1.65)
MASTERS OF SPACE - E.E. 'Doc' Smith (Orbit \$1.80); No other info available
ANDROMEDA 1 - Edited by Peter Weston (Orbit \$2.35); First edition

(Note: W.B.D.Ltd. are dual agents for NEL - see titles listed under Beckett Sterling)

Marvel Comics Index number 2; 23
CONAN AND THE BARBARIANS - George Ol-
shevsky. 11"x8 1/2" typeset, offset, 100pp.
\$5.25

This is an index of all the Marvel 'Bar-
barian' characters (Conan, Kull, Thongor,
etc.) and provides extensive info on each
issue and series. The covers are repro-
duces, with dates, writers, artists, orig-
ins, main characters of events, and other
special comments all making this an essen-
tial work. Cross-indexes are also pro-
vided. Recommended.

MARKET PLACE

WANTED TO BUY OR SWAP

Analogy: Wants April, June, Aug., Sept.,
Oct. and Dec. of 1973; Feb. and June 1972.
Chris Fountain, 96 Hackthorne Road,
Cashmere Hills, Christchurch 2, NZ.

Science Fiction Monthly: Will swap any of
Vol 1 No 4; Vol 1 No 11; Vol 2 No 4; Vol 2
No 7, for Vol 1 No 3; Vol 1 No 10.
Leo Hupert, PO Box 4043,
Wellington, NEW ZEALAND.

Michael Moorcock: Wants books by Moorcock,
plus any information on him or his works.
Maurice Mead, Roto-O-Rangi, R.D.3,
Cambridge, NEW ZEALAND.

Science Fiction Monthly: Wants Vol 1 No 1 -
Vol 1 No 7 (inclusive).

Vertex: Wants Vol 1 No 6; Vol 3 No 1; and
all later issues.
c/- Noumenon.

