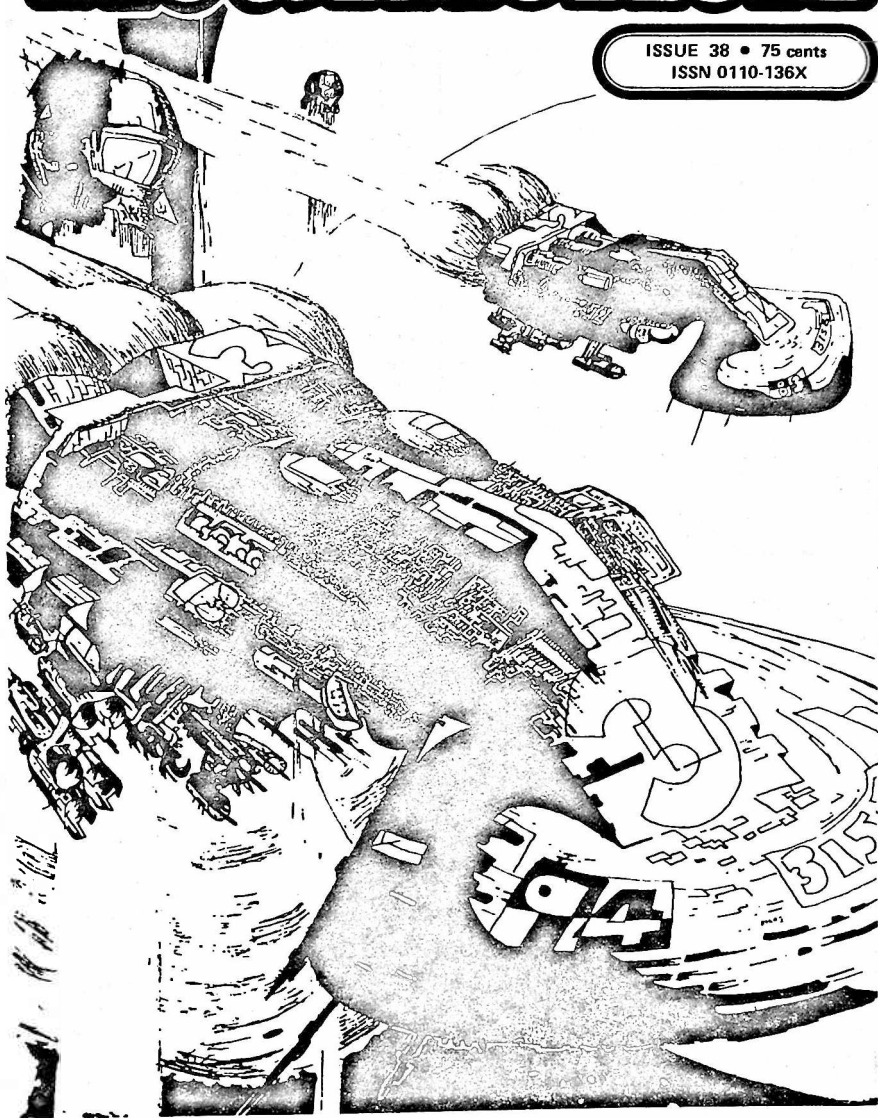


# NOUMENON

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# NOUMENON

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Brian Thurgood  
40 Korora Road, Oneroa  
Waikare Island, Hauraki Gulf  
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Art Consultant: Colin Wilson

Typesetting & Assistance: Kath Alber

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Mike Willoughby (NZ): p 12.

Ralph Silvertown (Aust): p 19.

Colin Wilson (headings): pp 6, 20.

## EDITORIAL

Here we are at last, with some good news, some slow news. The most important thing, of course, is the planned visit for Anne McCaffrey to NZ (see details in *Ouidnunc's* opposite). This will be quite an event for NZ in that top flight authors in their prime don't arrive on our shores very often (once a century?). So I very much hope everything goes according to plan and some pleasant gatherings can be had.

Other good news is that Auckland won the bid for the 1981 National Convention at WellCon B recently. A committee is working on details but there is not a lot of information ready for publication yet, other than a contact address (PO Box 5651, Well-lesley Street, Auckland 1) and a date (Queens Birthday Weekend, 1981).

Slow news is that, despite a number of requests for same, I've yet to receive a single con report for the WellCon B happening. Yes, a number of people have said they had a good time and that there were no great hitches, and stuff like that, but where are the words for posterity?!! Shape up!!

I was fairly pleased with the last issue (*at last he's not moaning, they all cry*) and the paste-up for this one looks pretty good too, so I'm pretty happy with *Nooumenon* all round. Now, if I can just get them out regularly...and catch up on the late issues...and answer some of those letters personally...and commission a few things I have in mind...and **THUNK!!** (*just Kath quieting him down*)

Go to it folks - sorry I didn't have time to do many reviews myself, but you know how time, . . . .

## EXPLANATORY NOTES

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

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

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

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

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

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# QUIDNUNC'S PAGE

## ANNE McCAFFREY VISIT

The biggest local NZ news is that BAT, Mervyn Barrett and Noumenon have made arrangements with the organisers of SwanCon 5 for Anne McCaffrey to spend a few days in New Zealand after her time in Australia. Anne will be attending SwanCon as the focal point of a world tour, which also includes stops in other main cities of Australia (and countries of the world... sport!)

Anne and daughter Gigi will be in NZ for 4 days, September 12-15. Gatherings have been arranged for Auckland and Wellington. At the time of going to press, these were:

AUCKLAND, Friday evening, September 12, an evening gathering at the Auckland University and possibly a meal somewhere.

WELLINGTON, Saturday evening, September 13, a gathering at a suitable location.

Sightseeing may also be arranged for Anne and Gigi if they are interested but we will need to wait for confirmation from them before such details can be finalised.

Further information will be published in Nm 39 and in other zines when final details are known.

(Our thanks to the SwanCon committee for their help and generosity.) \*

## NEWS FROM AUSTRALIA

Norstrilia Press news. We are publishing in July/August a novel called **DREAMING DRAGONS** by Australian writer Damien Broderick (Pocket Books will be doing a paperback edition in the States). We will be doing a hardcover edition selling for around \$12. We are also publishing a limited edition of poetry by Roger Zelazny called **When Pussywillows Last in the Catyard Bloomed**. A collection of 1000 numbered copies, 800 paper at NZ\$5 and 200 cloth signed by the author at NZ\$10. To be published in time for NoreasCon II. We will also be publishing a collection of critical essays on today's main sf writers. (from Carey Handfield in Melbourne. *Noumenon acts as NZ agent for Norstrilia Press titles, so send your orders to us. You might even do it soon so we can let them know how many to send.*)

## NEW CLOSE ENCOUNTERS

Columbia Warner Distributors have released information about a Special Edition of Steven Spielberg's **CLOSE ENCOUNTERS OF THE THIRD KIND**, due for release later this year.

"Filmmaking should never be a dry-cement process," says Spielberg, the writer-director of the 1978 blockbuster. "You can often have different ideas or feelings about a film months or years later and there are points that can be added to improve the story's impact. But it's not often that you get a chance to change the work to match your vision."

Spielberg explains that working within a strict budget during the film's production, he had almost 160 pages of screenplay but shot only 135. After the picture's enormous world-wide success had returned more than \$125 million in film rentals to the film's backers, Columbia Pictures, he and the company came up with a unique proposal: Could they further the experience of the ending, shoot the additional scene, put back several special effects that had to be cut originally, and re-edit other sections in the film? The decision was that they could.

Spielberg has been involved in filming, editing and restructuring the movie with these additional scenes for many months and while also at work on other projects. Just as the original version of CE3K was filmed under elaborate security in order to protect its dramatic impact, so also are all the details of the expanded ending and other surprises under wraps until the new film's 1980 openings.

But indicative of the innovative and sometimes mercurial manner of Spielberg, the new trip will be a surprise to almost everyone except the director.

"The new footage takes Richard Dreyfuss one step further," says the director, "but the mystery



## 4 QUIDNUNCS...

still exists in the Special Edition. I'm glad I was able to enhance the work to meet my original vision and I'm happy that a film company would agree to such an unorthodox plan."

Additional material for the Special Edition was filmed at The Burbank Studios and against the stark desert beauty of Death Valley. California Robert Swarthe, recently in charge of special effects on STAR TREK, THE MOTION PICTURE, was the supervisor of all special effects for the Special Edition, and Alan Davian (who lensed Spielberg's first 35 mm short film, "Amblin" in 1968) was the Director of Photography. \*

### CONVENTIONS

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

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

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

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

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

# LOCUS

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# Joe & Gay Haldeman

Interview/Reminiscence  
by Bruce Ferguson

### Introduction

Joe and Gay Haldeman currently live in Florida. They were both the overseas guests at UniCon VI which took place at Melbourne over Easter, 1980. Our first glimpse of Joe was as a weary American tourist looking for the hotel laundry. The Haldemans travelled to and from Australia via Auckland. While in Auckland for the second time, they met local fan. This interview/reminiscence is based on that meeting and various panels at UniCon.

### Biographic Notes

Joe was born in 1943 and has lived in Puerto Rico, New Orleans, Washington D.C., Alaska and Vietnam. He has a B.S. degree in physics and astronomy and has done graduate work in maths and computer science. He was drafted in 1967 and served as a combat engineer. He was awarded a purple heart. Has been a full-time writer since 1970.

### Books

War Year (1972)  
Cosmic Laughter (anthology, 1974)  
The Forever War (1974)  
Mindbridge (1976)  
Planet of Judgement (1977)  
All My Sins Remembered (1977)  
Study War No More (anthology, 1977)  
Infinite Dreams (collection, 1978)

### Awards

The Forever War won the Hugo, Nebula and Ditmar awards for best novel.  
Tricentennial won the Hugo and came second for a Nebula in the short story category.



### *Tell us about your next novel*

Joe Haldeman "Soon to be published is **WORLDS**. It is the most difficult novel I have written to date. It is also the longest and the first in a trilogy. It is set in the near future when mankind has expanded onto O'Neill colonies in space. Each one is based on some political or social idea. The leading character (female, from a Marxist colony) goes on a visit to the various others. One colony is a vast brothel and she gets involved with a character who is deeply religious about kinky sex."

(Auckland fan got a detailed description of the plot but I won't reveal more here except to recommend that you read it yourself. It does sound interesting.)

"When I return to Florida I will start work on the sequel."

### *How did you get your first sale?*

"The first story I sold was originally sent in to Fred Pohl. He sent it back with a few suggestions. I did these and resubmitted with a covering note. I didn't know that Fred had been sacked (a personal clash) and replaced... (pause). Now put yourself in the shoes of a new editor with a magazine to print. Not too sure what to do, and in comes this manuscript that appears to have been written to order."

(Joe's suggested shortcut is that you wait until an editor has been replaced and then send in a story as if it is a re-write.)

### *What did you do in the Vietnam War?*

"I hid!"

"I was carrying a lot of explosives and my job was to hide until the battle was over and then make a clearing so the helicopters could land and take away the wounded."

"I tried to avoid the draft as a conscientious objector, but had one problem. I was an atheist and atheists couldn't do that. I later found out that they could. Tried to be a medical orderly but there were plenty of those and there was a shortage of combat engineers..."

"Later I became supply officer, which is a fancy name for thief. There was no robbery involved -

just re-appropriation of military assets by the military." (Joe then went on to describe a couple of stories about mountains of 'stolen' beer and trucks and inspector generals - very amusing).

"The sad thing about the war is that you never found out what happened. After I came out of hospital my commanding officer was surprised to see that I was alive!"

### *Cooking bacon*

In the forward to *Summer's Lease* in the collection *INFINITE DREAMS*, Joe reveals the perfect way to cook bacon - naked. (It encourages you to control the heat better). It began when another writer was visiting the Haldemans. Gay was cooking bacon for breakfast when the visitor made his recommendation. "Fine," said Gay, "You cook it."

### *Tell us your views on narcotics*

"I don't use them. I used to use Scopalamine before it became illegal, although it also became too useful. It is an attention-grabber: you start patting the cat and an hour later you're still doing it." (I would add here that the cat is the only animal that would regard that sort of behaviour as nothing out of the ordinary! - BWF). "You see a typewriter and you type. As I said, it became too useful so I gave it up."

"At one convention there was this guy who was applying Mendelian theory to marijuana. He was cross-pollinating plants and had produced this super-weed. We tried some and while everyone went out to get some ice cream I wrote a story. It was terrific and I was really enjoying writing this thing. I found it the next morning and it told the story of this person who was a garbage truck, and his friends wouldn't tell him. Couldn't make any more sense out of it."

### *Personal Opinion*

Joe and Gay are nice people. They are friendly and very interested in meeting fans around the world. There are no pretensions about being a big-name writer - Joe is just another guy who likes his beer - it's just he has all these opportunities to talk in front of a crowd. I am very glad to have met them. - BWF





## LETTER COY

Brian Stableford, 14 Easton Crescent, Swansea  
SA1 4QJ, UK. (6/6/80)

I really ought to have written to you long ago to thank you for sending me copies of *Noumenon* -- I have meant to do so on several occasions but have never quite got round to it (with my family, my job and my writing there never seems to be any time for doing many of the things which I ought to do). I have followed with interest Greg Hills' comments on my *Daedalus* series, this being the only set of reviews which the series has received (the UK publisher has dropped it, having printed but failed to distribute the fourth volume).

The title of the sixth volume -- which Greg did not much like -- is an oblique and utterly pointless pun, and its choice reflects my predilection for such (a predilection sometimes concealed by Don Wollheim, who alters some of them; *THE FLORIANS* was originally called *Ratcatcher*, and had I been consulted about the change of title I would have suggested *The Plastic People* as the best alternative. The reason that *Ratcatcher* would have been an obscure and pointless pun is that my favourite Richard Garnett story is called *Alexander the Ratcatcher*...).

Since finishing *PARADOX OF THE SETS* I have done three individual novels, but I shall be starting a new series for Daw later this year -- a kind of evolutionary future-history/time-travel series, whose sixth and final volume (unless Don changes the title) will ultimately be called *THE OWL OF MINERVA*. The series as a whole will be designated "Project Ambassador", but I'm not certain yet whether the inaugural volume will also bear that title.

Thanks again for sending me copies of *Noumenon*, and apologies for not having responded before.

*\*\* And thanks for writing. I don't expect too much response from writers, knowing their time is precious. A letter from you once a year from now on will be fine. \*\**

Michael Newbery, 111 Houghton Bay Road, Wellington 3, NZ. (25/5/80)

*Noumenon* 35/36 (Nm suggests Newton metres to me I'm afraid) has a few added features and fills? Well how about applying scissors to those interlineal

'blow ups' for a start?" Arthur Clarke is too expensive... may be eye-catching, it is also annoying. And 'Rags. Solecism' etc seems to have gotten lost, again. The quality of reproduction of photo stills seems to be much better than it was though -- the *ALIEN* snaps are quite good even if you are still having some trouble with the darker book covers.

I've got my 1 metre pile of books back again, courtesy of a church fair (12 books for \$1.20!) and 45 old If, WOT and Galaxy from one of the local 2nd hand bookshops. So what if *THE EMPIRE STRIKES BACK* doesn't make it here 'til next year -- I'm provisioned.

A record company called Caedmon have some interesting offerings, eg "Childhood's End" (excerpts) read by A C Clarke; "Dying Inside" read by Robert Silverberg; "Haunter of the Dark" David McCallum; "Edgar Allan Poe Soundbook" Basil Rathbone/Vincent Price; J R R Tolkien Soundbook J R R T/William Elvin and Donald Swan/Christopher Tolkien; "Truths of Dune" Frank Herbert. All import-your-own I'm afraid.

Don D'Amassa, 19 Angell Drive, East Providence, Rhode Island, 02914, USA. (18/5/80)

I was interested to see the varied reactions to *ALIEN* that appeared in Nm. I was extremely pleased with it, despite a number of minor flaws not directly related to the story line. I notice no one compared it to the earlier *IT*. *THE TERROR FROM BEYOND SPACE*. Both movies have the same basic plot, although there is no comparison otherwise. Possibly the earlier film was never shown in New Zealand. Neither do I understand Harvey Kong Tin's objection to the lack of advanced weaponry. Even assuming that such exists, why would you expect to find it aboard a tugboat transporting mobile mining facilities?

I also have a couple of questions about your review of Sturgeon's *VISIONS AND VENTURERS*. At one point, you allude to the "weaknesses of the genre" but never explain what you mean. There undoubtedly are some, but it's not very satisfying to read a review that criticizes a book for some undefined weakness. Elsewhere in the same review you refer to Sturgeon's *Weird Tales* type of stories as dated. How so? I've always thought Sturgeon's stuff stood up remarkably well to the sands of time.

*\*\* Weaknesses of the genre, apparent in the Sturgeon collection, include writing for a particular market (more towards hard science for Astounding, more towards sentimentality for Weird Tales), bare bones storytelling (also called hack work), stereotypical characters (especially minor characters), the thinness in memory after a day or so, etc.*

As for 'dated' *Weird Tales* stories, I thought my phrase "familiar-turned-weird plus sentimentality" would have covered that, and I did specify certain stories with the 'dated' problem, whereas others "stood up remarkably well" as you say. \*\*

Collating help on issue 38 was by Kath Albar

Graham Ferner, 2/16 Hollyhock Place, Browns Bay, Auckland 10, NZ

Reading through the letter column of Nm 37 I came across the one by Chris and Dai Nettle, in which they expressed surprise at the lack of publicity for WellCon '79 and WellCon '80. But to take this point one step further there is a lack of publicity for fandom in the main. I expressed this in an editorial of Nebula some months ago but if you take the average sf reader who hasn't heard of the organized group of fans (Fandom), there's a 50% chance no-one will ever tell him of fandom.

I think Nomenon helps a lot in this area because it's the only New Zealand zine which is distributed through bookshops.

Last year sometime Greg Hills put an advert in the New Zealand Listener for people who where into sf and would like to meet other people to do with the subject. I believe he got quite a good response which is how I actually came to know him.

In conclusion I would just like to say if there's anyone out there who feels that they can do something to make the public aware of fandom, go to it.

**\*\* Bookshops can be a good introduction to fandom, whether fanzines are present or not. I've met a few interesting people just by talking with people**

*browsing in the sf stands. But of course, conventions will be the greatest draw to new fans, if they are well advertised. \*\**

David Harvey, PO Box 21-113, Henderson, Auckland, NZ. (12/6/80)

Enclosed are more words for Nm and I hope that you will be able to use them, possibly as a follow-up to the Games Article which you so kindly published some time ago.

Many thanks for Issue 37. Up to your usual standard. When I was over in Melbourne I spoke with a few sf enthusiasts who rate your magazine very highly - indeed I noticed in a recent publication that I received from Canberra that Nomenon is rated as one of the world's best. Perhaps we should nominate you for a Hugo.

As at the date of writing this letter, I have only been back from Melbourne for a few days and I haven't heard a thing about WellCon B. If you went I hope it went well for you and if you didn't I hope that we will see the next in Auckland.

**\*\* Thanks for the article (to be in the next issue, he says gamely) and for the letter with such kind words. But don't say anything to Greg. Don't know much about WellCon B (see this issue's editorial) but watch out for McCaffrey and NorCon! \*\***

**\*\* My apologies - a letter I meant to include with the History of SF Fandom feature in Nm 37. \*\***

Bruce Bum, 128 Fox Street, Gisborne, NZ.

Dear Brian,

I presume it's you I should thank for the copy of WellCon convention booklet. Mervyn Barrett had sent me a sheet of publicity material before the convention, but work and other commitments forbade that I should get to Wellington for the gathering.

Reading through it brought on quite a wistful spate of nostalgia, and especially when I saw the reprints of old fanzine covers. Sweet innocent days they were, twenty years ago. We used to worry about the details of naming things just as young fans do now (going by the last paragraph on page 8), little realising nobody really cares a great deal. Except the youngsters doing the worrying! Reading the recollections of Roger Horrocks brought back more memories: of the Wgtn Circle's early days; of the visits I made to Auckland, staying at the Horrocks' place; of learning how to produce a duplicated fanzine; of becoming tremendously involved in the curious long-distance familiarity of fandom around the world.

Roger mentions many of the aspects of sf fandom which engaged me for almost a decade: the youthful vigour and keenness to get to meet like-minded people; the volumes of letters; the good humour and fellowship (what Ella Parker used to call "the open handshake before you've met"); the feuds that we

in NZ only heard about from overseas; the gafia after too intense a preoccupation. My own involvement in fandom touched on all these things at different times and my departure from fannish activities coincided with a growing obligation to personal affairs. So it would be for many as the everyday world captures them, no doubt.

I suppose it's inevitable that there's a strong sercon element in the booklet, but I get the impression from the listing of current fanzines that fandom in NZ is basically a pretty sober affair. I suppose that shouldn't surprise me, but it does disappoint me a little; I would have hoped for some of the in-group fun to have survived.

A couple of months ago, Nigel Rowe dropped me a line, asking for information about fanzines of the sixties and before, which prompted me to climb up to my attic and blow the dust off a lot of boxes and mounds of yellowing paper. Naturally, I started reading some of the old junk and found I had a few duplicates of old fanzines. Which is howcum paraFANalia 11 is herewith, in exchange for the booklet, and with thanks.

I don't imagine I'll get involved in fandom again to the degree I was once, but it's pleasant to see such a flourishing interest in sf and fannish activities. If you happen to have any recent fanzines you don't want, I'd be grateful to see them. Who knows, I might even s\*b\*c\*i\*b\*! (Something unheard of in my days).

Again, thanks for the booklet.

## 8 LETTERS...

Geoff Holland, 7 Bushy Place, Palmerston North, NZ. (23/5/80)

Last time I wrote I talked about an sf club I was running at school. I want to update the news on this. A couple of weeks ago I raped a girl under a bar-room table but got hacked to pieces trying to escape. Later in the evening I was killed again by an evil super-hero in some dank and misty dungeon. However, the evening wasn't completely wasted because, as a rugged barbarian, I saved the known world by finding the magic sword and shield. Clearly, but maybe it isn't, I refer to a games evening with Bar-room Brawl, Dungeon, and Barbarian being played along with other games.

Our group is now the Club Of Role Playing Sciencefiction Enthusiasts -- CORPSE -- and we meet each Monday night at the Awatapu College library at 7.00pm, visitors welcome. Unfortunately though the role playing is lots of fun, we haven't done much in the sf area.

I was recently able to pick up a copy of Peter Nichol's *ENCYCLOPAEDIA OF SCIENCE FICTION* and agree with all the reviews of it, it is superb. The depth of entry and the variety make it more than just a reference book. I find that I look up one thing, see something else that catches my eye, follow the cross references and an hour or so later reluctantly pull myself away from it. Two entries I found particularly interesting.

One was on faster than light travel. This, it was

suggested, was impossible not so much because of the technological problems which warp drives and black holes could possibly get round, but because of the paradoxes involved in arriving before you had left so to speak. Maybe it is because I find the idea limiting, but it makes me unhappy -- can anyone help? Is FTL possible? Or do I have to go and live in another universe? Possibly a topic for the next Futures/Alternatives section.

The other entry I found interesting was on Philip K Dick: it was very informative and had interesting critical comment. I am getting closer to writing that appraisal of Dick's work. At present I am reading several of his short stories and I recently enjoyed his non-sf *CONFESSIONS OF A CRAP ARTIST*.

I can't agree with Chris Fountain's views about *Omni*. It is a magazine that gives me much enjoyment. Certainly some of the articles are not well written, but the short fiction has been excellent, the photography outstanding and the general presentation a pleasant change. The clincher as far as I am concerned is that my wife reads it as avidly as I do, and it is good to have her interested in one of my interests.

One of the most common comments about *Well-Con* was that the group idea should have been used more. I arrived at that conference not knowing anyone and think that some group activities early on would have helped break the ice, for me at least. Sf fandom is a funny thing and it is quite easy to feel on the outside, or at the least very confused. Last time you published one of my

SUDDENLY...





letters I received tons of mail from all over the place, and then felt embarrassed that I couldn't reply to it all. Being a properly functioning fan must be a full time job.

Anyway, I'm not complaining -- recently I haven't been getting any mail at all; keep up the good work and I eagerly await the next issue.

**\*\* Yes, the Nicholls' is superb -- I hope librarians, clubs and organisations which require good information (eg, radio, tv, The Listener) have it or will order it. \*\***

Jim Barker, 113 Windsor Road, Falkirk, Stirlingshire, FK1 5DB, Central Scotland. (29/4/80)

Hi! Thanks for the latest copy of Noumenon. It reminded me that I've been wanting to write to you concerning the "Half Life" instalments you've been running, as well as thanking you for the publicity. I've been a bit busy with TAFF-losing and preparing for being the 1980 Eastercon fan GoH. Now that's all over, I'm trying to catch up with my correspondence (and failing...)

Anyway, you might have heard that Elmer T Hack has retired from the SF field. This was basically because Chris Evans and I got a bit tired of the strip and decided to give it up by mutual consent.

Elmer hasn't appeared in Vector since last year but he's about to make a guest appearance in my other comic strip "The Captive" before spinning

off into his own sequel strip "Half Death." Chris and I have come up with some new thoughts on Elmer, so there's also a "Half Life" revival imminent, though that's being tailored for SF Review.

**\*\* Thanks for writing Jim. And Nm readers can look forward to a new work from Jim real soon now. \*\***

Ian McLachlan, 37 Hillcrest St, Masterton, NZ. (24/6/80)

I welcome each new issue -- Nm continues its high standard despite the varying frequency of publishing (not intended as a criticism).

I am seeking information or clarification on a novel by Clifford D Simak and hope some reader may be able to help me out. I have seen only one reference to the novel in question, EMPIRE, published by Galaxy Novels in 1951 (this from the bibliography contained in the Sphere edition of the Best of Clifford D Simak).

I would normally assume a title change but this would seem not to be the case judging by dates as listed in this particular bibliography, and if anyone can shed any light on this I would be pleased to hear it.

I found myself agreeing with every word of your review of Dickson's THE ALIEN WAY, which I consider to be one of his best. I cannot understand why it has received so little attention from review-

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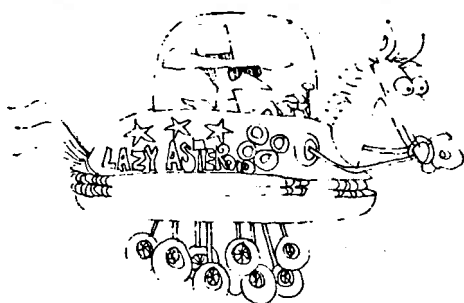
## 10 LETTERS...

ers. The Sphere edition is not the first British edition by the way. Corgi published it in 1973, ten years after its first appearance as a short novel in Analog (January 1963).

**\*\* EMPIRE is listed by title in Nicholls' ENCYCLOPEDIA but that's all. Thanks for the support for THE ALIEN WAY - we'll get it a retrospective Hugo yet! \*\***

David Lee-Smith, 43 McLeod Street, Upper Hutt, NZ. (2/7/80)

Thank you for the articles about the Wells Club of Southland and the Science Fiction Club of Upper Hutt. The latter is flourishing. At last night's regular meeting we had 15 people, ranging in age from about 10 to about 65+. We showed a super-8 full version of DARK STAR, which was much enjoyed.



Roy Shuker, Education Dept, Massey University, Private Bag, Palmerston North, NZ. (30/6/80)

I noticed Tom Mum's letter in Nm 37 and will be interested to read his article. There is, to my knowledge, very little examination of sf in New Zealand University courses. The odd bit appears in English Lit courses dealing with the 'modern' novel, (and our English Depts seem to equate 'modern' with early 20th century), but sf generally has not been considered academically respectable here -- compared with its treatment in the US and, to a lesser extent, in England.

In 1981 the Massey Ed Dept will offer a Media Studies paper, which will include an sf component. I will be involved in teaching the course and will attempt to deal with sf as a popular literature emphasizing two themes: SF as modern mythology; and SF as utopian-dystopian literature. It will also be possible to use sf material in other aspects of the course, dealing with comics, tv and film. There will be some emphasis on the possible uses of sf in the classroom and on the study of sf with an educational theme (eg the development of artificial intelligence). This is to partly legitimize our Dept's offering such a course, which is rather peripheral to our usual concerns! Anyway, it promises to be interesting.

The place where the study of SF is gaining ground is in the secondary schools. I used some sf material in teaching English and Social Studies in my own chalkface days, and pushed the idea in a piece published in Education in NZ in September 1978 (I enclose a copy - note the plug for Noumenon!). From my contacts since, I know that many teachers are successfully using sf material. A piece by Alan Papprell, in Education No 3, 1979 (see copy) indicate how one programme was operated. I have not contacted Alan, but believe he is now teaching in the Whangarei area.

Having survived a change of location and adjustment to a new job, I am at last managing to give some time to reading and thinking about sf again. I've written a short piece, "SF, Social Criticism, and Utopia" (enclosed) for possible inclusion in Noumenon; I hope you find it of interest.

**\*\* Tom's article appears later in this issue so thanks for the comments Roy - your article in E in NZ is very well put (perhaps you'd like to revise or annotate it for Noumenon, as the main points are still very relevant). Alan's piece would also be a good starting point for teachers not familiar with the genre and its possibilities.**

And your new article is very welcome. I'd hazard to say it will be in Noumenon 39 (famous last fan's words, again!) \*\*

### WE ALSO HEARD FROM:

PAUL COLLINS (AUST), who sent details and copies of his new Void Publications books; see this issue's Publishing Information for details.

ROGER DE VERE (NZ), who seems to have a bee in his bonnet about "not conforming to the so-called American style of sf writing" and spelling, and calling for a "South Pacifica sf sphere".

PHILIP IVAMY (NZ): Next issue, Philip.

CHAS JENSEN (Aust); from whom, yes, artwork would be welcome.

VANYA LOWRY (NZ), who sent some more artwork and some delightful chatty notes.

JANE TALBMAN (Aust): Thanks for more artwork Jane and, yes, we'd really appreciate some cover artwork. \*

## Market Place

WANTED: Copies of the following novels:

THE FITTEST -- J T McIntosh

MISTS OF DAWN -- Chad Oliver

A SPACESHIP FOR THE KING -- J Pournelle

Send details to Ian McLachlan, 37 Hillcrest Street, Masterton, New Zealand

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

# THE ACADEMIC REACTION TO SF

Tom Murn discusses some problems with academia and literary history.

Are science fiction courses doing the job? Are they presenting an adequate view of sf as it exists today? With this article I intend to examine some of the attempts and failures to integrate sf into a readily recognizable and conforming field of literary endeavour, as presented in the college classroom (in America today).

Sf is, at this late date, probably in the college classroom to stay, but its presence there is dependent on many things. Of course, the imperfections of the genre itself are a primary reason for some compromising sf classes that can be found today.

But the problem is more difficult than that; the shortcomings of "modern" (post-Gernsback) sf are often used as an excuse to offer just about anything written under the sun as "science fiction". Some of the more relevant reasons for the confusion regarding course offerings and approaches will be discussed later in the essay - the inherent literary conservatism of most members of the community of letters; semantic difficulties; new and unmeasured techniques and approaches.

For the present, it will suffice to say that serious problems arise when a college decides to offer an sf course; problems of approach, of definition, of "relevance". These problems, and others, led Mark Hilegan to state flatly that "there is no future for a course in science fiction".<sup>1</sup>

## LITERARY GAP

That there exists a gap between sf in its modern form, and past and present literature, has been put plainly by most critics dealing in speculative fiction. But the college sf course is not as likely to have the specialized perspective of a Delany or a Blish. That there is a dearth of critical material dealing with sf as a whole, not to mention in preparing a course on sf, apparently has some bearing on the construction of such a course. Professors must feel considerable freedom in introducing individual ideas; the book lists (which are supposed to define borders and identify properly "literary" works) found in most critical studies and course syllabi contain a widely ranging, in quality and quantity, number of books. It is, unfortunately, easy to identify the recurring ones: **FRANKENSTEIN**, Zamyatin's **WE**, **BRAVE NEW WORLD**, a classical Utopia such as **LOOKING BACKWARDS** or **EREWON**, and a Vonnegut book or two for those curious few interested in some "modern" form of sf.<sup>2</sup>

A serious question arises here: is there a dichotomy between the "classical" period of sf (the period

of Wells and Verne) and the post-Gernsback era? Many critical essays, as well as college classes, approach sf with the intention of proving some sort of evolution exists which can be traced by examining both sides of the imaginary fence.<sup>3</sup> This approach often leads to confusing comparisons and relations not immediately apparent, while skirting more basic issues.

Samuel Delany writes in the late quarterly **QUARK**: "... in an attempt to give respectability to American SF, much too much has been made of the relation between English Victorian, or Wellsian SF, and post-Gernsback, or Modern ... I propose that the relation actually is no stronger (or weaker) than the passage of the idea that it was possible to write stories and novels set in the future."<sup>4</sup>

This compares poorly with the normal academic position that there exists a traceable line of thought, theme and subject from, for example, the nationalist Verne to the modernday technocrats such as Campbell and Heinlein; from the historian Wells to the cyclic projections of Asimov; or even from Lucian and Homer to *A Martian Odyssey*. Such uncertain connections could be explained away simply by invoking something as simple as human nature. Critical literary traditions do, in fact, stand up poorly under this kind of twisting to make the pieces fit. Of course, it becomes easier to make such comparison when, as in one course, the average date of the reading assignments was 1539 (with the inclusion of several examples of Greek and Roman "speculative fiction," eg Aristophanes' *The Birds*, Lucian's *Satires*, *Atlantis*, etc), and offered only five works out of over forty required readings written beyond 1955.<sup>5</sup>

<sup>3</sup> I would include here with Verne and Wells the European authors of the first part of the twentieth century, since they, as well as Verne and Wells, were basically accepted as part of the contemporary literature of the time, and not purposely separated (whether by intent or accident) from the mainstream, as were (and are) more contemporary and American sf writers.

<sup>4</sup> Samuel R Delany, "Critical Methods: Speculative Fiction" in **QUARK** #1 (8/70), p 186.

<sup>5</sup> This course was Comparative Literature 357, "Fantasy and Science Fiction," offered in the spring semester 1974 at the University of Wisconsin in Madison. (Incidentally, the only course having anything to do with sf at a university of 35,000 students; offered once every other semester.)

<sup>1</sup> Mark R Hilegas, "The Course in Science Fiction: A Hope Deferred," in *Extrapolation* vol. IX, p 19.

<sup>2</sup> Made even more unusual by Vonnegut's confessed freestyle frivolity and basic unconcern for philosophical structuring, which greatly distinguishes him from other sf authors writing today.

## 12 ACADEMICS...

### CURIOUS APPROACH

Some reason for this curious approach to a genre that is only now reaching a comprehension of its possibilities can be traced to the difficulties inherent in almost any academic or critical program of study for literature. The bureaucracy of a university will generally demand a certain amount of *convention*, a course involving the study of a specialized area would have to be laid out from *here* to *there*, and, after all, if something does not have grounding in literary tradition to some tangible extent, it isn't received as legitimate for critical study.

Since sf is so frequently associated with comic books and Very Bad movies, and can be found lurking in such dark corners of contemporary society as Rock Music and the Drug Culture at large, it is often found in need of some properly-aged basis of foundation, even if it can only be attached to most of the rest of the house on the vaguest of terms.

How many Regents, with powerfully compelling forces of Tradition and Respectability aiding them in the search for dictating the Proper Course in University policy, have heard of Robert Heinlein (and what have they heard of him?), much less a Ditch or a Zelazny?

Another difficulty in the academic structure is one of the critical assessment of literature. Academia, used to utilizing such tidy comparisons as Utopian and Dystopian when measuring the relative worth of classical speculative literature, is not yet familiar with the influx of techniques which have allowed sf to deal with what is becoming a virtually limitless horizon of reflections and judgements of human nature, man reacting and interreacting with any number of conditions and situations. Frederik Pohl identifies the problem...

"If Dickens wanted to write about the boyhood of David Copperfield, all he really had to do was look inside his own head, remember what he could of his own boyhood, modify it with whatever other boyhoods he had observed and what other settings he had seen, and set it down on paper. There he had created a real young man who impressed us with his reality.

"But... (we) have a more complicated task, since the people we write about often enough have not had a childhood like ours, or even a childhood at all. They may look like sea snakes or bats... to say something about people like these is a near-impossibility, and can only be done by compromise and inference."

...and the possibilities!

"SF can... not only settle metaphysical and abstract problems, but it can do these things in environments which are themselves intrinsically interesting." <sup>6</sup>

### AESTHETIC POWER

Environments intrinsically interesting... a valuable quality (and one present in any critically-accepted mainstream novel), but one unfortunately hard to measure and define. What might be a fascinating

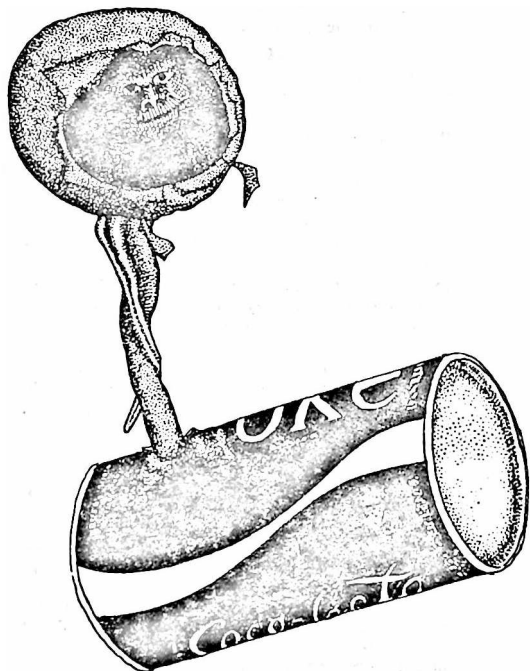
environment for one reader or critic might be dull for another. However, speculative literature, just as music and poetry can be defined more or less universally as having aesthetic power, the emotional power to affect beyond concerns of philosophical intent or theme.

Delany, discussing the relation between the powerful mystic visions of the French Symbolists and modern speculative authors such as Roger Zelazny, uses another term for "environments intrinsically interesting" — "the only thing that we will trust enough to let it generate in us any real sense of the mystical is a resonant *aesthetic form*" (italics added). <sup>7</sup>

I could establish here the progress of contemporary sf and the fact that numerous authors writing within the field are undertaking a broad variety of endeavors, with a large amount of success, but other authors have established the point more successfully than I could. The reader is referred to the later chapters of Wollheim's **THE UNIVERSE MAKERS**, which covers most of the well-known authors, and several not as well known (eg A Bertram Chandler, Robert Sheckley), although Wollheim is oftentimes not as harsh as he could be.

But sf as a literary form will be long tied to the precepts of twentieth century society and science. Sf is well known for its use of "gadgets," technological innovations, predictions, and figments of

<sup>7</sup> Samuel Delany, "About 5,175 Words," originally published in *SF Review* #33 (10/69).



<sup>6</sup> Frederik Pohl, "The Shape of Science Fiction to Come," in *The Alien Critic* #7 (10/73), p. 8

the authors' imaginations. That use of these inventions in a serious story involves, among other things, a suspension-of-belief is apparently not as important as the deep-rooted suspicion of the literary community for all things technological.

Several writers have specifically identified order as being a prime reason for the unacceptance of sf on college campuses. Mark Hilegas, writing in *Extrapolation*, has stated that "The reason there is no future for a course in science fiction is not that science fiction cannot be literature. The values of literary intellectuals and the nature of English Departments are the reason... a reason why professors of English usually dislike science fiction (is) the deep hatred of most literary intellectuals for science and technology."<sup>8</sup>

Hilegas goes on to explain, among other things, the effects of Victorian educational standards on western centres of higher education, and concludes that "in the long run, it may be just as well not to have such a course. For English Departments, as they increasingly concern themselves with narrowly specialized studies, may lose much of their importance as centers for meaningful intellectual activity."<sup>9</sup> It is, indeed, a peculiar form of Future Shock, re-treating to the classics of a past culture instead of coming to terms, as today's "culture" has, with twentieth century science and its myriad effects on the human condition.

#### COMING TO TERMS

This coming to terms is something that sf has addressed itself to aggressively in the last fifteen to twenty years. Much as the public had found itself directly involved in such scientific issues as nuclear power plant siting and construction, sf began to portray people caught in the midst of the Big Power Failure, the enemy-induced Plague, and more vague but in the long run more threatening issues such as lack of diversity and shortage of *Lebensraum*, and other sociological and psychological questions.

Judith Merrill means sf when she mentions "... The literature of the mid-twentieth century can be meaningful only in so far as it perceives, and relates itself to, the central reality of our culture: the revolution in scientific thought..."<sup>10</sup>

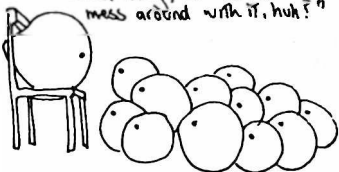
But if sf is closely related to "the central reality of our culture" and is employing literary techniques which make the finest examples probable literary landmarks, it deserves better treatment than it has been accorded.

Let us examine some approaches stressed in a college-level sf course. Many professors prefer, when considering sf as a part of literature as a whole, to identify and discuss "themes" which have long been present in sf; these "themes" range from Overpopulation and Ecology to such flowery and all-encompassing terms as *The Extraordinary Voyage* and

*the Unknown Land. The Key to Knowledge. An Era of Good Feeling.*<sup>11</sup> That literature exists which falls neatly into these categories is not debatable; but these terms have very little to do with mature speculative fiction, with its range of subject, format, and content.

Some familiarity with the ancient predecessors of sf is obviously necessary in any sf survey course, but the implied direct line of descent casts a strange light on more contemporary works. Some of the difficulty is, again, partially the fault of the boundaries of the literary critic: "... the view (of the historical literary critic) only traces a single thread through what is essentially a tapestry of aesthetic points. Frequently enough, these high points are, in reality, connected. But, just as frequently, they are connected to other words and situations totally off the line..."<sup>12</sup>

"...and of course reading S.F. in class can lead to harder drugs such as thinking and spontaneous creativity so lets not mess around with it, huh?"



The "themes" of the average college sf course are nothing more than these imaginary lines, often failing to hit the mark. Indeed, Delany dismisses no less than five mainstays of the college speculative literature course when contrasting them with modern American sf: "Already, how much more potentially complex a template we have than the one left us by Victorian Utopian fiction. The Utopian fictions of Butler, Bellamy, Wells, as well as the later Huxley and Orwell, exhaust themselves by taking sides in the terribly limiting argument: 'Regard this new society. You say it's good, but I say it's bad.' Or, 'You say it's bad, but I say it's good.'"<sup>13</sup>

Delany is speaking here of authors used as prime examples of the genre. The course of the "complex template" was seldom measured with any care in comparison to the "terribly limiting" Utopian element in classical sf in many sf courses; made all the more curious because much of the critical literature deals with growth of subject and object as well as the roots of a genre, with the expanded and refined idea as well as the basis for that idea.

Most sf authors writing today are involved in the utilization of ideas more than themes, working with specific concepts rather than hazily identified and generalized principles and inventions. Once a

<sup>8</sup> Hilegas, op. cit., p. 19.

<sup>9</sup> Ibid., p. 21.

<sup>10</sup> Judith Merrill, "What do you mean, Science? Fiction?" from *SF: THE OTHER SIDE OF REALISM*, Robert Claeson, Ed. Bowling Green University Popular press, 1969.

<sup>11</sup> These terms were used in *Comparative Literature* 357 (see note 5).

<sup>12</sup> Delany, "Critical Methods," p. 182.

<sup>13</sup> Delany, Ibid., p. 191.

## 14 ACADEMICS...

new concept is invented and reaches print, it is rapidly accepted as another building block of a postulated future setting. (In Delany's essay "About 5,175 Words," Harlan Ellison is quoted as delightfully discovering a condensed concept found in one of Heinlein's early novels. "The door irised...—irising doors are now a common feature of sf-oriented movies and television shows.)



This passage of concepts is independent of any broader philosophical intents. Indeed, I know of no other field of literature where philosophical, moral, and ethical principles portrayed in the writings are so completely unconnected to their authors' structurings. The base from which sf authors draw their inspirations is far too broad for direct interchange and development of philosophical ideas.

For example, Ursula LeGuin can be said to have been influenced by the teachings of Taoism, while Herbert's *DUNE* is essentially 'a tale for the telling' with no predominant philosophy emerging; and Zelazny utilizes Hindu, Greek and Egyptian mythology in his works, which, however, contain little true philosophy that is faithful to its source.

In a field as vast and tiered as contemporary sf, it makes little sense to discuss philosophical intent of the authors of various works in a systematized fashion, or to discuss only ideas of the authors which function on classical levels of content, symbolism, and implied statement.

### ESSENTIALS

Since the setting construction in an sf novel or short story is more essential to the nature of the story itself than mainstream works set in the present, what happens in an sf story should be evaluated in a totally different light. The roles of each facet of the sf story -- plot, setting and characterization -- must be examined on several different levels. The interaction of these three elements is

frequently more important in an sf story than in a mainstream work. Above all, it should be made apparent that generalizations are extremely difficult to make, and comparisons can only be made in the most certain of cases.

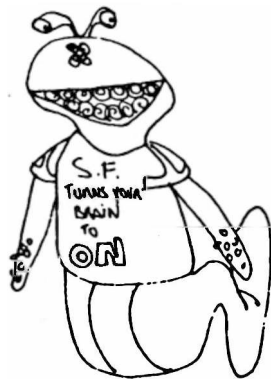
While there has been a continuing gap in published "academic" sf criticism, some improvements are being made on the classroom level.

Thomas Clareson's article in *Extrapolation*, "Special Topics: English 390," seems to signal a more fluid and less structured approach to an sf survey course. "The task of English 390c is to explore science fiction for both the nature and quality of its ideas and its expression. For much this same reason I always try to avoid organizing the course on a utopian-dysopian axis."

And Orval Lund writes in *Extrapolation* that, of the seven novels he offered in his sf course at Winona State College, Sturgeon's *MORE THAN HUMAN* was received as the best novel (the competition: *CAT'S CRADLE*, *THE TIME MACHINE*, *WAR OF THE WORLDS*, *STARSHIP TROOPERS*, etc.). Lund also states that "rather than require my students to read Wells or other early science fiction for a course such as this in the future, I believe I will limit the historical approach to lecture material and outside reading."

But rejecting the more obvious academic strictures is only the first step if sf is to be studied and taught in college with as complete as possible an appreciation of its accomplishments and abilities. New approaches, such as Delany's "levels of subnuctivity" and "aesthetic forms" should be experimented with and refined, if necessary. The interrelation of setting and symbolism needs to be much more fully explored, and the "themes" of the average sf survey course could be changed to read "authors' individual ideas."

I believe that it is possible for sf to exist in the classroom, with new approaches and modes of teaching. But the impetus for change must come from inside academia itself -- and that might be too much to ask. There is more of a chance that sf will intelligently flourish in the free schools and informal discussion groups where sf is more comfortable and less confined. \*



G R Hills, PO Box 11-205, Wellington, NZ

David Bimler answers Nicky McLean's comeback nicely regarding the molding of attitudes to match environment. On the other hand, I confess that David has me on heat sinks. I forgot about them (and me having read RINGWORLD -- bah!). Yet, given the postulate of a society with essentially unlimited (power being usable energy), would anyone like to bet that there aren't ways around even the heat problem? In a story I once read, there is a dandy system that stores heat in a tiny area of the ship, until it can be radiated. Yeah, sure, since you're making one area hotter than another you have to expend energy to do so, but why not store that energy there, too? When one area is hot enough (you're doing this on a planet rather than in a ship, by the way) you just fire it off to Pluto (or maybe just the moon, or ...) and let it dissipate. OK, there are problems, and I'm not proposing that this is how it would be done, but it is rank folly to say it can't be done *any* way -- after all, a bumblebee isn't aerodynamic, and a plane is heavier than air.

Ian Munro, on escape velocities. I realise escape velocity falls off with distance. But for the purposes of the analogy, I think you must agree that even a tiny fraction of the 1700 million light-years you quote is rather a long way at 1 inch per hour. The rest of Ian's comments are embodied and commented on in my original piece anyway (re: turnover points, etc) so I won't pursue that here. On the other hand, about half way thru Ian brings up light-sails and agrees with me thereafter anyway.

I agree with parts of your reply to Harvey Kong Tin's argument pro: parapsychology; however, in the interests of objectivity I am forced to point out that your argument "Surely para-psychology can only be adequately investigated and understood AFTER we understand much more about actual, current, problematical and paradoxical 'ordinary' psychology" has a serious flaw. I can only just read your words thru the sound of Newtonian scientists proclaiming that Einstein's obscure mathematics is all very fair, but what's the use of investigating it while Newtonian principles are still not completely explored and understood?

Good lord, I must point out that I am not, by any means, a follower of the parapsychology trip. In fact, I am reserving judgement till some decent evidence turns up (so far the only stuff I've read about it has been written by either believers or debunkers.) I tend towards the "It's all hokum" viewpoint, but try to temper this with scepticism (sometimes even descending to cynicism). So much of the scientific training I underwent has remained to me, degraded and distorted, if no more.

There is enough slack in scientific researching so that we can explore most paths of knowledge simultaneously; so I must plunk my vote in favour of continuing to investigate parapsychology. You never know, the finds in one field might tie in with finds

in the other, to the aid of both! (What has nuclear physics got to do with genes? What possible relationship? Er, seen any good mutations recently? ) And even if it turns out only negative results, at least that will save us exploring dead ends at a later time when, maybe, we won't be able to explore so many simultaneous areas . . .

Brian Strong, P O Box 3476, Wellington, NZ.

People generally have always held rainwater in high esteem -- it's often cleaner than some so-called fresh water supplies piped through our cities, but it's not free from contamination. I admit that some of the contamination is natural, such as the carbon dioxide dissolved from the air (which in fact makes rain a mild form of soda water) but it's the other oddities it picks up that are causing trouble.

Rainwater has become far more acid, in some cases as acid as vinegar, as more and more man-made gases are being dissolved from the atmosphere. The main trouble's being caused by the oxides of sulphur and nitrogen produced as wastes from the burning of coal or oil, from the production of certain metals from their ores, and from the exhausts of motor vehicles. These gases dissolve to become weak solutions of sulphuric and nitric acid, with the result that rain in some of the heavily industrialised countries has become dangerous, not only to the environment, but to human health.

One of the worst effects has been on lake life, where the water is now a hostile environment for such things as freshly-hatched young fish and the aquatic plant life they depend on. In the north-east corner of the United States some lakes are becoming barren (this has already happened in some parts of Scandinavia). Scientists now admit that they are worried about the effects on land plants, soil fertility, not to mention the effects on stone and other buildings. Risks to human health are also predicted from breathing air carrying the droplets of acid water. The problem's getting worse and seems to be increasing in proportion to the use of fossil fuels.

Reducing the amount of sulphur and nitrogen oxides being released into the air is an obvious answer. In industry, this means scrubbing the gases out in smokestacks at greatly added costs, so what hope of that with the shareholders' profits falling? Fuels with lower amounts of sulphur can be burnt while energy conservation would lower demands and reduce the gas pollution.

This is an international problem as acid gas released in one place can be carried even to other continents before it is washing down in the rain. In some countries they have installed very tall smokestacks, which certainly have reduced obvious local pollution problems, but just add to the travelling garbage can in the atmosphere. It seems then that unless the acid-rain problem receives some attention, we are all headed for long-term problems.

In closing, it seems that reality has once again

come limping in behind what's usually dismissed as the oddball ramblings of science fiction freaks.

PS Be in quick! There's gonna be a market for lead umbrellas!



David Birmler, Flat 8, Old Fire Station, Cuba Street, Palmerston North, NZ.

Phinals are in the past and it is a week till I start warming seats at the Ministry of Agriculture and Fisheries research division. I occupy myself writing Creation Myths and similar Higher Obscurities for the Greater Reunificatory Church of the Globe Artichoke. There is that enough of a chatty first paragraph for you? Now on with disagreeing with past Noumenons (does the man ever agree with anyone?).

Going back to issue 29/30, Bruce Ferguson finds **THE GENESIS MACHINE** (James Hogan) "very worthwhile". Double-plus unagreement! I thought it down far from the standard of **INHERIT THE STARS**.

The author is indeed in the old sf tradition. He's decided what special effects he wants - gravity control, ftl travel, etc - and devised an all-encompassing new physics to give him them. What's wrong with this? Well, as Bruce says, details and development of said physics squeeze all else out from much of the book - we readers do not seek to admire the writer's ingenuity, we want to see what's done with his postulates. Plot, characterisation - such vestiges from mainstream fiction.

And worse: it's not consistent. There are gaps in the theory you could move a mountain through (do not think this quest for contradictions the reaction of a conservative inflexible slave of the system). Hogan's better acquainted with digital processing. He's best when sticking to this. But couple wishful thinking with dreary style and extrapolation politics-wise... ho hum.

Understand, I am all in favour of "Golden Age" hard-science sf (even the traditional school which preaches that engineers will solve all the world's problems, funded enough and left alone. Engineers

have been overshadowed for long enough by ecological consciousness, the day is coming when we govern supreme, the world acknowledging our rightful power!). It's just that there are better examples

Item: **THE WORLD IS FLAT**, the offering of one Tony Rothman. The author plays with ideas on the Ringworld scale - metallic hydrogen for construction, a planet nearly half the size of the sun it orbits and with surprises inside (to say more might spoil things for the reader who works from the front forward, rather than my system of peeks ahead and flash-backs), a wierd well-realised climate. The science is there. It may turn out wrong (metallic hydrogen?) but at least 'tis consistent. Though there, it lurks in the background like a discreet family retainer... an example. Said planet is reached in some slower-than-light fashion. A solar sail is hinted at, but that is enough to know, and no more is specified. I don't think many of the book's 400+ pages are wasted.

Rothman has also an amusing way with words and some concern for personalities. He looks on transient things with the perspective you'd expect from an astrophysicist, which gives a little substance to his book - what more do you want?

It is quite clear he studies astrophysics, if this were not mentioned in the afterwords. The concept of the planet and its core, and geometric units, you will find in the textbook **GRAVITATION** (John A Wheeler and others). And who but a mathematician or astrophysicist would use the word "monotonically" with such ease?

The other paperback I've been able to afford lately, with the escalating price per page of today, was Vonda McIntyre's **DREAMSNAKE** (couldn't afford this either - \$4.10 - but at the time I thought myself wealthier than I am). Much impact! I suspect it might have even more emotional impact on someone so unfortunate as to fear snakes (though could anyone be anything but in love with a rattlesnake? Such slender grace, every sinuous curve of her sexy little body throbbing with lust, a wicked gleam in her eyes and those erotic teeth just showing... excuse me). A number of snakes feature in **DREAMSNAKE**, you see, portrayed with sympathy, since one aspect of it is a novel and particularly appropriate genetic engineering application - snakes as natural drug synthesisers, with inbuilt hypodermics. In my generosity I leave a detailed review of the book as an exercise for somebody else.

One reason for this is that the loc before your eyes is rather running away with itself. Recently I was thinking, "There is nothing to write to Noumenon but chatty first paragraphs"... and now where are we? Already the draft spills over one page of scrap computer print-out! Ah well, forge on into the second half

Greg Hills never fails to provide something controversial, and in recent Noumenons he opens a dogmatic discussion on contemporary alien biol-





Ron Salomon, 1014 Concord St. Framingham, Mass. 01701, USA.

I'm not sure if Chris Fountain is choosing the right institution in the US Postal Service as an example of inefficiency. Ghu knows I've knocked the USPS (deservedly so) often enough but by law it must make (or attempt to make) a profit, so subsidies from Government are "low" and users pay their own way. As a result, from what I hear, numbers of employees per "X" million pieces of mail has been steadily going down. Christmastime and summertime temporary employee hiring has long been done away with. Wages are way above minimum but less than a lot of government civil service types get and assuredly less than public transit workers, some of whom pull down more dollars per year, thanks to a strong union, than upper management executives. Also from what I hear American postal rates are about or just below average costs as compared to other nations.

Are Chris's copies of F&SF and Analog being damaged in USA or in transit to NZ? I've been subbing to both since the '60s and have yet to see any blemishes, aside from a couple recent F&SF received without envelopes due to a fire in the printer's warehouse screwing up the schedule - and F&SF send duplicates in the usual envelopes after a postcard request at no extra cost to me. Galaxy, unenveloped, was a mailing disaster, unmitigatedly. My solution after unanswered complaints was to stop subbing. If I can't find it on a newsstand I'll just cry myself to sleep. Not really.

Over here we/they say "Look at British Steel for a disaster called an industry." You can bypass the mails now if you've looted enough for a computer, and the right connections. Ahem. But how will computers lead to cheap mail? I can see electronic mail stored upon receipt on a floppy disk, but think hard-copy reproduction, ie, a print-out, collation and binding machine job would always be much more expensive than viewing it on a screen. As it is, I am possessive enough to like the looks and feel of a row (upon row) of mags and books, and a collection of cassettes, disks of microfiche/

film wouldn't have the same feeling for me. I am old fashioned that way and think when the technology changes that way I'll only grudgingly swing my opinions that way, but I will go along with the times both for economics sake and lack of storage space. Someday we'll all wonder how we allowed trees to be made into paper, just like we'll shake our heads about using silver for photographs.

As to health it is a disaster in that many people don't take preventative measures (check-ups, tests etc) because of cost and we do need a comprehensive health plan nationwide to insure everyone at a reasonable cost, but in accidents people are attended to first (with some exceptions I'm sure even today - America is a big land with its share of medical fuggheads). By law area hospitals have impressive plaques stating admission is for everyone, regardless of paying ability, and they must take a minimum number of patients at no or low cost. They even have to advertise their policy in the daily newspaper in a big ad once every three months. So there. You may have to yell to get service, but usually that is true in other areas of society too, sad to say. The meek shall inherit N-O-T-H-I-N-G (and may have to pay taxes on it).

Food stamps go to poor folk making less than so much money per year, adjusted per family size. The limit is very low. In Mass. old folk surviving on Social Security benefits of say \$300 or so a month aren't eligible. Students in college are no longer eligible I am told. Food stamp benefit dollars drop in the next budget, making the pool of eligibles smaller, and poorer still. Income ceiling hasn't kept up anywhere near inflation in the last decade. As for dodges, anything is possible I guess as long as you can get away with it. Mass. has a high rate of cheaters but is slowly going after them, doing things like comparing computer records of employment/unemployment vs stamp recipients' names and numbers. The state has started suing for reimbursement by convicted cheaters. The whole thing is rather distasteful to me and I can't imagine myself lying to gain eligibility - I'm just too honest a soul, I guess.

Mike Madigan, 66 Frankton, Queenstown, NZ.

A few comments for you sparked by the arrival of Arthur C Clarke's **FOUNTAINS OF PARADISE** which has finally made it to Queenstown.

This most recent (and probably last) novel of Clarke's is an important contribution to science fiction for many reasons, not the least of which is its central theme: the construction of a forty thousand kilometer "orbital elevator" from an equatorial mountaintop in Ceylon (Clarke's Sri Lankan home) into high orbit.

That is, the book is about Science... an increasingly rare phenomenon in these days of facile fantasy and desperate disillusion in sf literature. Clarke remains, almost by default, the heir to the mantle of the founder of modern science fiction, H.G. Wells, because he still believes that scientific technow-



THE "WORLD IN A PLASTIC BUBBLE" RAIN-SHIELD WALKER

ledge can save the day. More on this in a moment.

The book is also a typical Clarkian blend of hard engineering and mystical philosophy. Clarke presses all around on the perimeters of possibility. I would therefore recommend it as a representative example of his work and what sf is, at its constructive best, really about.

Now what is that? Well, I've no doubt that sf literature is really what many of its semi-informed denigrators accuse it of being: escapism! But not in the sense of a head-in-the-sand fiddling-while-Rome-burns cop out. You can read mainstream literature for that.

The first man to push off on a floating log was undoubtedly an escapist. And he probably had spent many hours staring at the visions in the fire while his fellows did more positive, constructive things like raid the neighbors for women. But when the neighbors raided back, our hero had an escape to keep his own family out of the way.

Now they say the prime symbol of sf is the spaceship. Well, anyone who can't see the analogy between the log canoe and the space shuttle ought to stick to Harold Robbins. Admittedly, a forty thousand kilometer space lift is pretty far out. (yes, that is a pun.) But so was a 747 to the Wright brothers. Given the will, there'll be a way.

I should admit my biases. Ever since Clarke's **THE CHALLENGE OF THE SPACESHIP** warped my docile young mind a couple of decades ago, I've been a fan of his... and he knows what he's talking about. That doesn't mean I'm blind to his shortcomings and this book is no exception. His characterizations are uniformly shallow and Clarkian future worlds are usually horridly ultrarinsed. (No Clarke hero ever had to fight dirty or go hungry.)

So what? There's no shortage of darker visions in sf, from *Frankenstein* to 1984. (Incidentally, does anyone doubt such techno-social horrors have been forestalled because of these dire warnings?) H G Wells was no rosy optimist - remember the Morlocks? But he did believe that education could stave off catastrophe. Clarke, above all else, is an educator. He tells us why:

"In the race (against catastrophe) of which H G Wells warned us, the last lap has already begun. If we lose it, the world of 2001 will be much like ours, with its problems and evils and vices enlarged, perhaps beyond endurance.

But if we will, 2001 could mark the great divide between barbarism and real civilisation. It is inspiring to realize that, with some luck and much hard work, we may live to see the final end of the Dark Ages."

(THE VIEW FROM SERENDIP, 1978:67)

In the midst of the cascading catastrophe around us, Clarke's grasping for a handhold on high ground. His *Space Lift* is truly a metaphor for Science itself: a Way Out!

But, the chortlers chime, Science is discredited! That's what got us into this mess in the first place. Horseshut. Science is as old as the first flint axe

and as common as boiled water. There will always be those who readily accept their fate no matter what. The Columbus among us is a rarity. But unless you're waiting for the Messiah to land the UFO's and save us from ourselves, the experimental method of Science is our one and only hope. (Please, I'm not saying intangibles like beauty and love are not important. But they won't cure tooth ache or feed a starving child.)

Science is for grown-ups who are not afraid of the truth, and I take the growing popularity of science fiction -- that most remarkable of modern literature -- as a positive indication that people are beginning to rise above the pseudo-religious mumbo-jumbo of the past and are becoming aware of the unfolding promises of the future.

Thanks Arthur. See you Out There!

PS I think a forty-thousand kilometer elevator may be a bit unwieldy and unnecessarily expensive. What about an O'Neill type launch catapult like George Pal used for an escape route in his classic movie *WHEN WORLDS COLLIDE*? An electromagnetic sling could shoot a payload up off the mountain and getting back down is no problem.

Keep up the good work Brian. What about some colourful covers for *Noûmenon*? Need any more reviews or articles? Longer? Shorter? Controversial-er?

**\*\* Colour covers?? You don't understand economics! YES, all of those - longer, shorter and controversial. \*\***



WHAT  
REVIEWS...  
WHERE?

David Birmler  
Tim Hassall  
Greg Hills



**LAGRANGE FIVE -- Mack Reynolds**  
(Bantam, 1979, \$2.95)

In this novel Mack Reynolds edges yet nearer to his guild socialist Utopia. The location... if a Utopia can have a location... is clear from the title. However a novel has to have a plot, and all advice on how to write sf leans to conflict in the plot situation. In this case the conflict is between the colonists, a group of blacks who want to homestead the asteroids, and a group of earthworms who want to close the whole project down.

I thought that the technical side of space habitats was described better here than in Ben Bova's **COLONY**, but if that is what you want stick to **THE HIGH FRONTIER** by O'Neill.

**LAGRANGE FIVE's** plot is pretty thin, about the same as **COLONY's**, and of course there are Reynolds' political and social ideas. If you are interested in Utopia building this might be the book for you, but, of course, in that respect it is not a patch on **THE DISPOSSESSED** by Ursula Le Guin.  
— TRCH

**TWO TO CONQUER**

Marion Zimmer Bradley  
(Daw Books, 1980, 335pp, \$US2.25)

I thank Lynne Holdom for this preview of new developments in the world of Darkover. This book won't reach NZ for months yet, even in the US print, at least not for shop sale.

**TWO TO CONQUER** is set in the final stages of the Ages of Chaos in Darkover, when the followers of Hastur and the Compact are still far from the completion of the unification of Darkover in the cause of banishment of the fearsome esper weapons that threaten daily life. Played mainly in the

kingdom of Asturias, this book traces the events and people leading up to the final domination of the Compact over all the seven Domains.

Briefly, in a time when Asturias, one of the Hundred Kingdoms, is ruled by aging King Ardrin and his Queen, Ariel, and after a brief prologue introducing a Terran named Paul Harrell, the book slides into the engagement of Ardrin/Ariel's daughter Carlina to Bard di Asturien, a promising warrior of the realm. But Carlina is reluctant, and Bard over-eager, and from this basis springs most of the more intimate facets of the book.

Bradley plays this area very skillfully, developing the events and characters logically from prior events and interactions. I felt she laid on Bard's obsession and blindness-to-reason a little too thickly in places, but I have met such motivations and reactions in enough people still to credit them. And as a gauge of the evenness of the character development, I found that I was biased to neither (nor any, in some places) party particularly strongly: both had their admirable and contemptible traits. Yet I found myself in sympathy with both to the extent that their eventual fates mattered considerably to me.

The length of the book, while not quite great enough to encourage boredom with Bradley's preoccupation with the small matters of her characters, gave sufficient canvas so that the historical events could be discussed, weighed, and explained for the reader's benefit. There was no possibility of becoming bewildered by overfast or unsupported twists of plot or theme. The motivations of King Ardrin (and his successor Dom Rafael, father of Bard) are made clear — rather too obviously in the confrontation between Dom Rafael and a messenger of the Hasturs. Bradley lays out the political and military pressures brought to bear on Dom

Ratael in this scene rather too carefully. True, it makes the proud Dom Rafael's reluctant compromise credible, but as diplomacy it strikes a sour note, and left me asking "That is subtlety!" Any modern diplomat worth the pay on Earth today could have hammered out a better deal (from Dom Rafael's viewpoint) with Varzil, even given the pressuring he was subjected to.

Still, that is a minor quibble. Another, slightly greater one, is stylistic. The introduction of the character Paul Harrell was poorly managed. True, MZB did warn us in the prologue that a specially imported (via telsport relay) Terran was going to figure in the second (and, historically, greater) half of the book. True, Harrell's presence gave MZB an additional mirror to show off her characters in. True, it would have been unlikely for one such as Paul to coincidentally have been found on Darkover. Nonetheless the introduction of Harrell should have been more gracefully accomplished. As is, he appears quite suddenly, and I received the (possibly mistaken) impression that the Prologue was merely an afterthought, added to account for Paul's arrival. It is bad form to introduce a major character half way through a book, and this is not the first time an author has written their way out of the bind by adding a prologue with that character in.

In my opinion, a better handling of the matter would have included interspersing of brief vignettes of Paul's early days on Darkover. Not only would this make for a smoother progression of

storyline, with Paul already an 'old friend' by the time he becomes important, but it would have provided MZB with greater flexibility of character development elsewhere: by playing off Paul's reactions with those of others in similar circumstances, for instance.

Overall, the book is very readable for people who like details on the intimate side of life on another planet. The pacing is generally good, there is a sufficiency of action, and it makes sense. People who enjoyed *STORMQUEEN*, *THE HERITAGE OF HASTUR*, or *THE FORBIDDEN TOWER* will almost certainly welcome the book to their Darkover collection.

Yet I must add a cautionary note to people who like their books with action and major events beginning immediately. This book possesses a particularly long and character-intensive section in which the scene is set. The major plot elements do not move significantly for several chapters. They then move rapidly, but you have been warned! Don't skip the early sections of the book - they are not padding - but don't be too impatient. — GRH

**NOON: 22nd CENTURY**  
Arkady and Boris Strugatsky  
Introduced by Theodore Sturgeon.  
(Collier, 1979, \$US3.95)

This is well worth reading if you can get it. Set in the same approximate future time frame as Larry Niven's *TALES OF KNOWN SPACE*, and written

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## 22 REVIEWS...

at about the same time, these stories form a connected narrative and give a Soviet view of the expansion of mankind throughout the Universe. — TRICH

### THE HOT BLOODED DINOSAURS

Adrian J Desmond  
(Futura, 1977, 290pp, \$2.90)  
Cover art uncredited.

The book's title and cover illo (one of triceratops leering at one another) are misleading -- it's not an erotic revelation about sex among the saurians. Sorry!

It actually explains the new ideas of dinosaurs and their evolution. Dinosaurs are now seen as highly developed creatures... warm-blooded, active, and in some cases remarkably intelligent. They evolved from crocodile like reptiles, with powerful hind legs for swimming through swamps. This allowed a bipedal posture when they moved onto dry land, so they took up endothermy to exploit this possibility.

But this very fine book is also a detailed history of the discovery and interpretation of these beasts. It tells how many misconceptions arose, which are only now being completely stamped out. For example:

Dinosaurs were first seen as scaled-up lizards -- quadrupedal, sun-warmed, slow-moving. Although scientists soon realised that most walked on two legs, it was a century before anyone recognised "... that erect posture and locomotion probably are not possible without high metabolism and high uniform temperature".

The giant herbivores (like Brontosaurus and Diplodocus) were originally believed to be whale-like. This aquatic idea still lingers on, in pictures of them living on lake beds with their heads raised above water. But breathing through a 12-metre snorkel is impossible. The brutes would suffer heart failure or massive haemorrhages; they must have lived on land, like elephants or giraffes. (The same story applies to a good many sciences. Wrong ideas and models are easily made, prove blatantly inconsistent, but are much harder to abandon.)

This second aspect of the book is the more important. If you read it simply for the history of dinosaur evolution, you're liable to be confused by the way Desmond scans back and fro through the eras.

There are several separate lines of evidence for endothermy and fast metabolism in dinosaurs (some can also be found in the April 1975 *Scientific American*)... evidence from bone internal structure, of the predator/prey ratios, of posture and lifestyle, from the growth rates of young dinosaurs. Birds are now thought to be dinosaur descendents, and are obviously warm-blooded -- which suggests their ancestors were. The most important evidence comes from the inconsistencies in the old interpretations. The feet of Archaeopteryx are often described as an adaption for perching on tree branches;

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few mention that I Tyrannosaurus Rex had the same tooth structure. "Either Tyrannosaurus perched in trees, or Archaeopteryx was a ground-living predator" (Archaeopteryx is still cited as the "missing link" between birds and reptiles. This is another vestige of early wrong ideas.)

Desmond advocates a reclassification of the vertebrates. The dinosaurs are as distinct from the reptiles as the mammals are, and should be in their own class—the Dinosauria. Grouped with them should be their living representatives, the birds; their crocodile-like ancestors, and their relatives, the pterosaurs. All have warm blood and similar adaptations to high metabolism.

The book is very convincing (and recommended), but it gives paranoid science fiction readers something new to worry about. The early mammals were undoubtedly less advanced than the dinosaurs. They began their evolution earlier, were eclipsed and spent 2/3 of their history in obscurity, and should be there still. But some unlikely cataclysm wiped out dinosaurs, pterosaurs, sea reptiles and flora world-wide at the end of the Cretaceous. Woe! On other planets, dinosaurs are more likely to be dominant than are the mammals. So if we ever meet an alien race, don't expect them to look like us (or like you, anyway) — they'll more probably be dinosaurs or dragons, and even covered in feathers.

Shouldn't someone be preparing the public for this? —DB



**\*\*And as it seems to follow on so well, a selection of comments from Greg Hills is now presented.\*\***

**DRAGONS.** Point One: most reports of feathered serpents come from the New World; elsewhere, dragons are naked and scaled.

**Point Two:** dragons, gryphons and flying horses (pegasi) all exhibit a phenomenon rare in the experience of this person, i.e. separate wings and forelegs. Most flying species gain flight by specialising their forelimbs into wings; where no such specialisation occurs, the animal is flightless. Dragons and a few others, however, possess both wings *and* legs.

**Point Three:** the origin of the wings in such groups is obscure, but I think it likely they arose from modification of ribs, much in the fashion of the formation of the vertebrate jaw. But we'll leave points Two and Three for now.

Take a bird, take a dragon. Little resemblance, right? Now, go back in time. You will note that

the bird is getting closer and closer to the dragon-shape. Because of the lack of a clear fossil history we cannot detail the changes in the dragon.

Eventually, you reach a creature called *Archaeopteryx*, which shows both bird-like and draconic features (well, the general description is 'reptilian', but we'll pass that by). He is generally referred to as being ancestral to birds. He is feathered.

Now point One becomes relevant: the feathered dragons. If we presume that birds and dragons have a common ancestor (and I will), then the naked dragon represents a form that has lost the feathers, a secondary adaptation. This would make the feathered dragons of the New World an archaic group which has retained the primitive characteristic. Possibly where the dragon breathes fire, it tends to immolate itself by setting fire to its feathers; this would explain two things: the rarity of feathered dragons, and their liking for rain (to put the fire out, of course).

I am not proposing, of course, that dragons are descended from *Archaeopteryx*; no. The split between bird and dragon would come earlier, near the point where they emerged from the ancestral thecodonts. But (despite recent evidence to the contrary) it is thought that only birds (and hence also dragons) developed feathers. So the break must come after they diverged from the thecodonts, and after they developed feathers. And before the development of thermo-regulation, since birds seem to have it and dragons seem not to.

(From a later letter: I spoke to the younger Bimler after sending off my last letter and now have a better idea of "igneous" research. The discussion also brought to mind a point I neglected: many dinosaurs may have been feathered. This may weaken the bird/dragon relationship.)

I'd like to know the layout of the dragon skull; if it is diapsid ('two-arched') or diapsid-derived, this would support the idea that they came from the Archosaurs ('ruling reptiles' — the dinosaur group — thecodonts are archosaurs), and this could be extended to the idea they share their origin with birds.

The rib-wing (point Three) idea would account for the divergence: say, a group of proto-birds got separated somewhere. Both flight and agility on the ground were vital to their survival for some reason. First, we can envisage the reduction of the wings back to legs. Then a mutant, wherein one pair of ribs poked out. Nothing for a while; then possibly a small variety where the skin stretched like a flap from the ribs to the hind legs. Like in the flying fox nowadays. These 'gliders' would have an advantage. There would be steady alteration of the system until a form arose where the 'wings' could be flapped and folded. Finally, the animal would take to the air and, as the features of flight developed, gain size until it attained the proportions of the modern form. This is tentative and probably simplistic, but I feel it to be indicative.

Well, that'll do for now. I hope some of the foregoing is new and useful in dracozoologist circles. It's all highly speculative, and may be mostly wrong, but it was fun writing. I may examine and expand the theme if ever I find time. \*

**SF & RELATED BOOKS PUBLISHED IN NEW ZEALAND – MAY & JUNE 1980**  
 – Listed in order under their NZ publishers and distributors

**David Bateman Ltd:**

**Lord Tedric 2 SPACE PIRATES** – Gordon Eklund (Ace \$2.95): first paper edition(?); cover by Gray Morrow.  
**WANDOR'S VOYAGE** – Roland Green (Avon \$2.95): first edition; cover art uncredited.  
**PLURIBUS** – Michael Kurland (Ace 2.95): new edition; cover art by Boris Vallejo.  
**INTERFACES**: An anthology of speculative fiction – edited by Ursula Le Guin & Virginia Kidd (Ace \$8.95).  
 first edition; anthology; cover art by Alex Abel.  
**DRAGON MAGIC • LAVENDER-GREEN MAGIC** – Andre Norton (Ace \$2.95ea) both reprints.  
**METEORITE TRACK 291** – Gary Paulsen (Dell \$3.50): first edition; cover art uncredited.  
**JANISSARIES** – Jerry Pournelle (Ace \$3.95): reprint; cover art by Enrich; interior illus by Bermejo.  
**A STAR TREK CATALOG** – edited by Gerry Turnbull (Ace \$3.95): first edition(?); photo cover art.

**William Collins (NZ) Ltd:**

**THE IRON THORN** – Algis Budrys (Fontana \$3.75): first British paper edition (?); cover art uncredited.  
**ROGUE MOON** – Algis Budrys (Fon. \$3.75): new edition; cover art uncredited.

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

**CASTAWAYS IN TIME** – Robert Adams (Starblaze \$US4.95): first edition; edited & illustrated by Polly & Kelly Freas.

**Gordon & Gotch (NZ) Ltd:**

**THE WINTER OF THE WORLD** – Poul Anderson (PG \$3.75): first British edition; cover art by Colin Hay.  
**DEVIL WORLD** – Gordon Eklund (Bantam \$2.60): first edition; Star Trek novel; cover art uncredited.  
**THE WORD FOR WORLD IS FOREST** – Ursula Le Guin (PG \$3.75): new ed; cover art by Peter Elson.  
**MIRACLE VISITORS** – Ian Watson (PG \$3.95): first British paper edition; cover art by Tony Roberts.

**Hodder & Stoughton Ltd:** *no details received by time of going to press.*

**Hutchinson Group (NZ) Ltd:**

**THE AVATAR** – Poul Anderson (S&J \$22.30): first British edition; jacket art by Bob Layzell.  
**TIN WOODMAN** – David Bischoff & Dennis Bailey (S&J \$18.15): first British edition.  
**TRANSFIGURATIONS** – Michael Bishop (Goll. \$20.50): first edition.  
**ENGINE SUMMER** – John Crowley (Goll. \$15.25): first edition.  
**THE PRIESTS OF PSI** – Frank Herbert (Goll. \$16.75): first British edition; collection.  
**FIREFLOOD AND OTHER STORIES** – Vonda McIntyre (Goll. \$16.75): first British edition.  
**THE SUNSET WARRIOR** – Eric van Lustbader (Allen \$16.75): first British edition; jacket by Pennington.

**Oxford University Press:**

**THE OUTER REACHES** – Michael Vyse (Faber \$19.75): first edition; collection; jacket art by D Griffiths.  
**THE COURTS OF CHAOS** – Roger Zelazny (Faber \$18.50): first British edition; jacket by Dave Griffiths.

**Penguin Books:**

**THE DEMOLISHED MAN** – Alfred Bester (Pen. \$3.25): reprint; cover art by Adrian Chesterman.  
**PULSAR 2** – edited by George Hay (Pen. \$2.95): first edition; anthology; cover by Chesterman.  
**THE INFERNO** – Fred & Geoffrey Hoyle (Pen. \$3.25): new edition; cover by Chesterman.  
**SIRIUS** – Olaf Stapledon (Pen. \$3.25): reprint; cover art by Chesterman.  
**THE KRAKEN WAKES** – John Wyndham (Pen. \$3.75): reprint; cover art by Peter Lord.

**Void Publications (Australia):** (PO Box 66, St Kilda, Victoria 3182, Australia)

**THE FOURTH HEMISPHERE** – David Lake (Void \$3.95): first edition; cover art by Grant Gittus.  
**BREATHING SPACE ONLY** – Wynne Whiteford (Void \$2.95): first edition; cover art by Grant Gittus.  
**LOOKING FOR BLUCHER** – Javk Wodhams (Void \$3.95): first edition; cover art by Francesco Turco.

**Wholesale Book Distributors:**

**THE DOOR THROUGH SPACE** – Marion Zimmer Bradley (Arrow \$3.95): first British edition.  
**BLOODHYPE** – Alan Dean Foster (NEL \$3.95): first British edition; cover art by Tim White.  
**THE ROAD TO SCIENCE FICTION 3: From Heinlein to Here** – edited with introduction and notes by James Gunn (Mentor \$4.50): first edition; anthology; cover art by Paul Stinson.  
**INFINITE DREAMS** – Joe Haldeman (Futura \$4.95): first British edition; collection; cover by Pete Jones.  
**THE QUATERMASS EXPERIMENT • QUATERMASS II • QUATERMASS AND THE PIT • QUATERMASS** – all Nigel Kneale (all Arrow \$3.95ea): 1, 2 & 3 are new edition, 4 first edition; photo covers.  
**DRINKING SAPPHIRE WINE** – Tanith Lee (Hamlyn \$4.95): first British edition; cover art by Goodfellow.  
**QUEST FOR THE WHITE WITCH** – Tanith Lee (Fut. \$4.95): first British edition; cover art by Pete Jones.  
**GUERNICA NIGHT** – Barry Malzberg (NEL \$3.25): first British paper edition; cover art by Tim White.  
**RING AROUND THE SUN** – Clifford Simak (NEL \$3.95): first BR paper edition; cover by Tim White.  
**LORD TEDRIC: The Black Knight of the Iron Sphere** – EE Doc Smith (Star \$3.95): first Br edition.  
**INVOLUTION OCEAN** – Bruce Sterling (NEL \$3.50): first British edition; cover art by Tim White.  
**SPECTRUM OF A FORGOTTEN SUN** – F C Tubb (Arrow \$3.75): first Br ed; cover art by "Kirby".