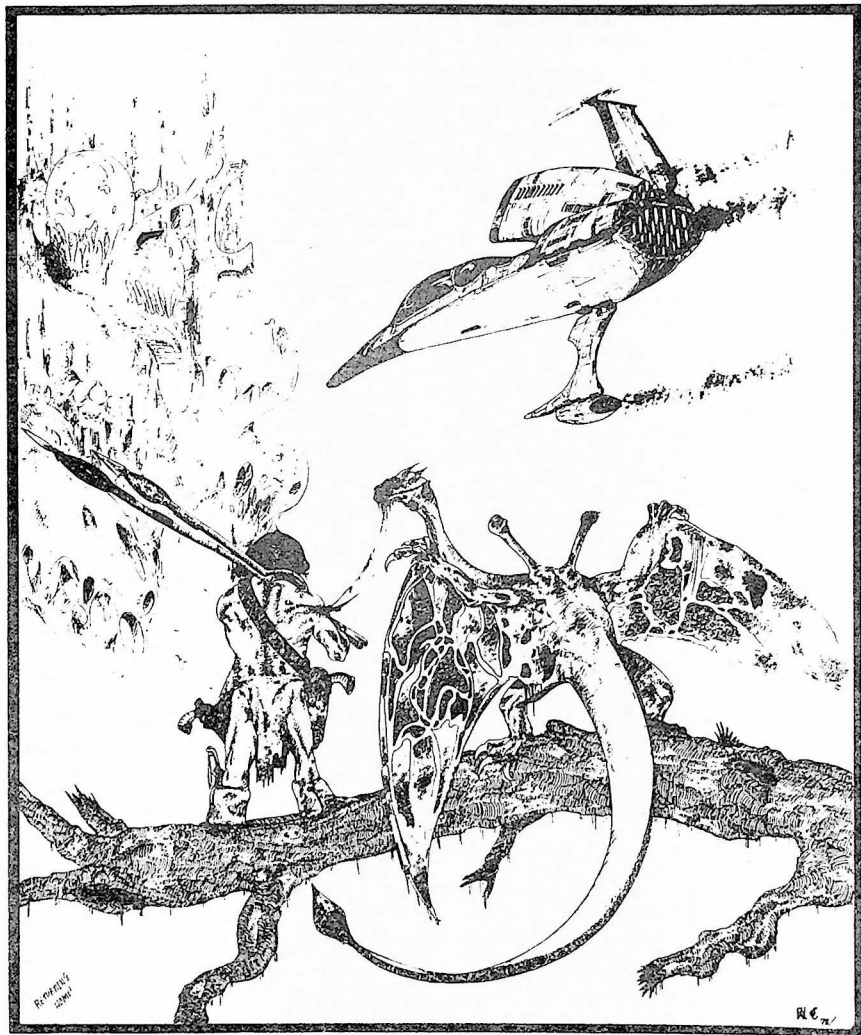


NOUMENON

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Noumenon

THE NEW ZEALAND SCIENCE FICTION MAGAZINE

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Books for review should be forwarded to the address above.

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HELLO AGAIN. Sorry I'm a bit late but a funny thing happened on the way to the printing press — I got waylaid by a time-elapse warp which wrestled 2 months from my hard-fought grasp. In short, unexpected pre-Christmas work and vast hours per week, each and every week, until now.

Still, I've just finished paste-up and printing on the first half and the end result doesn't look too bad. And the contents are a good crop — my thanks to the many fine contributors.

Seriously, though, most of the work on the issue was started in September and completed by early November. So the Report from the Financial Director (page 6) is slightly overshadowed by our wonderful self-imposed minority government, who announced massive Postal increases only days after the so-called election. Be warned, increases will now have to be seriously considered.

A bit of unfortunate news. Mike Pownall, good friend and frequent art contributor to Nm, came off worst in a side-swipe accident between a car and him on a motorbike. Severed spine and a few other injuries have kept Mike in hospital these last months, but I can report that he is recovering tremendously well and taking the changes in very good heart.

EXPLANATORY NOTES

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

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

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

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

The following conventions are used in *Noumenon*: The titles of *novels* or *books* are in capitals, bold face. The names of *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. *Sung* titles are in capitals and lower case, bold face. The names of *musical groups* are in capitals.

Mailing label: The number after your name refers to the last issue of your current subscription. Please renew at least one issue prior to expiry to avoid unnecessary postage and to simplify accounting. A **T** indicates a trade copy. **C** indicates a complimentary copy. **E** means an 'experimental' copy (are you interested in seeing more, trading, contributing?).

Volume 5 Number 4 5 Issue 44 45 December 1981

Cover Art by: PAUL O'CONNOR (NZ).

Interior Art by:

Crankshaft (NZ): pp 3, 25.

Harvey Kong Tin (NZ): p 5.

Mike Pownall (NZ): p 11.

Ralph Silverton (Aust): p 15.

Jim Storey (NZ): pp 13, 18.

Laurel Beckley (USA): p 21.

Jim McQuade (USA): pp 27, 29.

Jason Keehn (USA): p 28.

Ken Gorrie (NZ): p 30.

Colin Wilson (headings): pp 8, 22.

QUIDNUNC'S PAGE

1981 HUGO AWARDS

The winners of the 1981 Hugo Awards for work first published in 1980, were announced at Denvention Two, the 39th WorldCon, held in Denver September 3 to 7.

Novel: **THE SNOW QUEEN** — Joan Vinge.

Novella: **LOST DORSAL** — Gordon Dickson.

Novelette: **THE CLOAK AND THE STAFF** — Gordon Dickson.

Short Story: **GROTTO OF THE DANCING DEER** — Clifford Simak.

Non-fiction: **COSMOS** — Carl Sagan.

Pro Editor: Edward Ferman (F & SF).

Pro Artist: Michael Whelan.

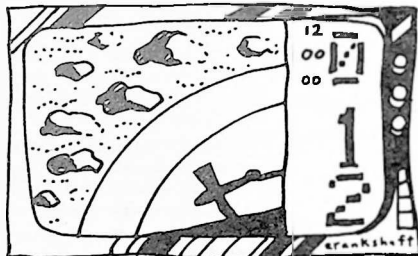
Fanzine: **Locus** (Charles Brown).

Fan Writer: Susan Wood (posthumous).

Fan Artist: Victoria Poyser.

Dramatic Presentation: **THE EMPIRE STRIKES BACK**.

(A full list of the nominations and respective publishers/sources appeared in Nm 42/43.) ★



TIMESCAPE WINS

Gregory Benford's **TIMESCAPE** gathered the 1981 John W Campbell Memorial Award (picked by a panel of judges: Sam Lundwall, Charlotte Frane, Harry Harrison, Kingsley Amis, Tom Shippey, Robert Scholes, Willis McNelly and James Gunn) for the best novel of 1980.

TIMESCAPE has therefore won the Nebula, British, Australian, and now Campbell novel Awards for the year. (It was not even nominated for the Hugo, but that may be a vagary of publishing dates and styles.)

Australian Damien Brockerick took second place in the Campbell Awards for **THE DREAMING DRAGONS** (Norstrilia Press, Australia).

Gene Wolfe's **THE SHADOW OF THE TORTURER** took third place. ★

BALTIMORE WINS

Baltimore won the bid for the 1983 World-Con, and by a substantial margin from Australia. 819 votes were cast by mail, 860 at the Con and the proportions of support by both methods were close to the same.

BALTIMORE	916
AUSTRALIA	523
SCANDINAVIA	188
No Preference	37

The 1983 convention will be held September 1 to 5, at the Baltimore convention centre. Membership rates until Dec 31 1981 are \$10 supporting, \$15 attending; From Jan 1 to June 30, 1982, will be \$10 supporting, \$20 attending.

Make cheques payable to the 41st World SF Convention and mail to: ConStellation, Box 1046, Baltimore, MD 21203, USA. ★

1985 BID

In 1975 the WorldCon was held in Melbourne, Australia. In a special pamphlet — 'Ten Years After' — an experienced and top-flight committee of Australian fans have announced their intention to put in a very strong bid for the 1985 WorldCon.

The committee share many years experience in organising local and state cons, as well as their successful involvement in Aussie-Con in 75, and are respected fan writers, critics and apa member, plus two are past fan fund winners.

The committee and their main responsibilities:

John Foyster, chairman, 1976 GUFF winner.

Christine Ashby, treasurer, 1976 DUFF winner.

Derrick Ashby, membership, current ANZ-APA editor.

Paul Stevens (of Antitan fame), film organiser.

Peter Darling, secretary, Aussie SF Foundation.

David Grigg, editorial and awards, journalist.

A Quarterly Newsletter is planned, starting in January 1982 (I've seen a mockup and it's good), and will be available from David Grigg, 1556 Main Rd, Research, Victoria 3095, Australia.

Spread the word, distribute newsletters, make small donations (often!), and write and let them know you're interested.

Melbourne in '85. ★

4 Quidnuncs...

WORLD FANTASY AWARDS

The 1981 World Fantasy Awards (for work first published in 1980) were announced at the World Fantasy Convention Banquet on November 1. The winners are chosen by a panel of judges, this year Paul Allen, C J Cherryh, Gardner Dozois, Donald M Grant and Arthur Saha.

Novel: **THE SHADOW OF THE TORTURER** — Gene Wolfe.

Short Fiction: **The Ugly Chickens** — Howard Waldrop.

Anthology: **DARK FORCES** — Kirby McCauley (ed.)

Artist: Michael Whelan.

Special Pro Award: Donald Wollheim.

Special Non-Pro Award: Pat Cadigan & Arnie Ferner (Shayol).

In addition, Gahan Wilson was given a Special Convention Award.

There were 600 attendees, GoHs Peter Beagle and Brian Fuoud, toastmaster Karl Edward Wagner, and a lot of writers, including Michael Moorcock, M John Harrison, John Crowley, Gene Wolfe, Sprague de Camp, Patricia McKillip, Elizabeth Lynn, Fritz Leiber, Jack Vance, Vonda McIntyre, etc, etc.

Films included **CONAN**, **DARK CRYSTAL** and **THE FOG**, and artwork and artists were strongly in evidence. ★

WORLD RECORD

New Zealanders spent \$63 per head on average in the 1980 June year — a record for the English speaking world. The NZ Book Publishers Association says this is almost double the per capita figure for Australia, and approaching Sweden's per capita world record.

The retail sales value of NZ published books was 24% of all books bought. ★

STRIP NEWS

Heavy Metal have had a reconciliation with *Metal Hurlant* and a lot more French and European work will again appear. Editor Len Mogel says it's not a lack of good American artists, just that they don't do the sort of colour work HM wants.

Marvel have scheduled five **Graphic Albums**. Two follow from work already seen in *Epic*: *Elric*, by Moorcock, Roy Thomas, Craig Russell; *Dreadstar*, another chapter in *Metamorphosis Odyssey*, by Jim Starlin; *Star-slayers*, a new sf concept by Walt Simonson (*ALIEN: THE ILLUSTRATED STORY*); an *X-Men* album by Chris Clavemont and Neal Adams; and a *Captain Marvel* book by Jim Starlin. ★

BRITISH FANTASY AWARDS

The 1981 British Fantasy Awards, for work first published in 1980, were announced at Fantasycon 7 in Birmingham recently.

NOVEL

(August Derleth Award)

TO WAKE THE DEAD — Ramsey Campbell (Millington).

2. **THE WOUNDED LAND** — Stephen Donaldson (S & J).

3. **A STORM OF WINGS** — M John Harrison (Sphere).

SHORT FICTION

Stains — Robert Aickman (NEW TERRORS 1).

2. **Crouch Eng** — Stephen King (NEW TALES OF THE CTHULHU MYTHOS).

3. **The Late Shift** — Dennis Etchison (DARK FORCES).

SMALL PRESS

Airedlamh (McFerran, Jones, Sutton).

2. **Kadath** (Francesco Cova).

3. **Fantasy Media** (Harvey, Jones, Sutton, Larkin).

FILM

THE EMPIRE STRIKES BACK.

2. **FLASH GORDON.**

3. **THE FOG.**

ARTIST

Dave Carson

2. Jim Pitts

3. Stephen Fabian

SPECIAL AWARD: Stephen King.

(There is very little overlap between the USA — World — Fantasy Awards and the UK ones. This year, in fact, there was no overlap in nominations, let alone winners.) ★

MINIATURES

The sequel to **2001: A SPACE ODYSSEY** has been sold to Granada (England) for \$230,000 and was finalized at the annual Frankfurt Book Fair in October. Ballantine advanced over \$1 million for the book.

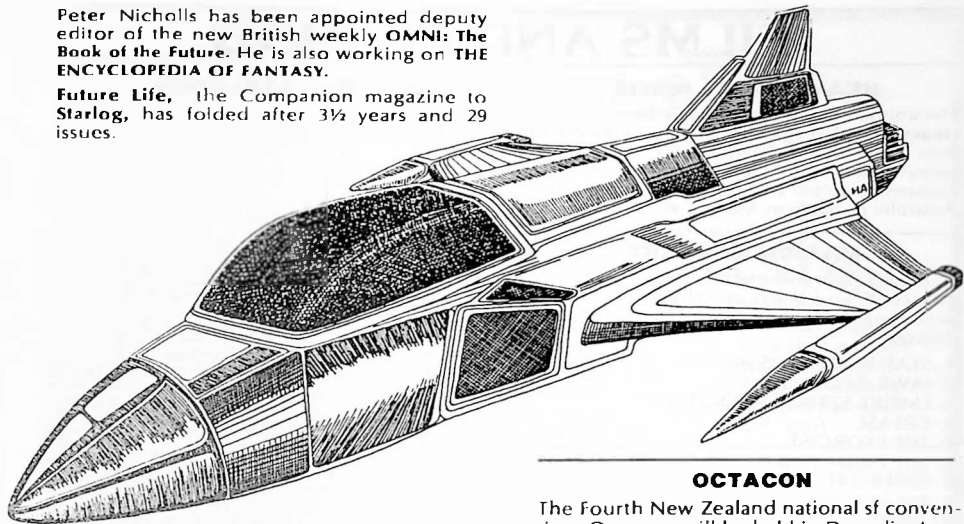
Berkley Books will return to 4 sf titles per month in mid-1982, with increased promotion.

Berkley has renounced rights to **THE LAST DANGEROUS VISIONS** original anthology, edited by Harlan Ellison, after 2½ years of delay over the contract. Ellison has arranged and written introductory material for two of the three (!) planned volumes.

Robert Silverberg's companion volume to **LORD VALENTINE'S CASTLE**, titled **MAJIPOOR CHRONICLES**, has been turned in to Arbor House.

Peter Nicholls has been appointed deputy editor of the new British weekly **OMNI: The Book of the Future**. He is also working on **THE ENCYCLOPEDIA OF FANTASY**.

Future Life, the Companion magazine to **Starlog**, has folded after 3½ years and 29 issues.



Omni: The Book of the Future is a spinoff of the USA **Omni**, planned as a weekly with some new fiction (not **Omni** reprints).

Berkeley Books has announced purchase of the Stephen King/Peter Straub collaboration **THE TALISMAN**. Berkeley also has Straub's **SHADOWLAND** (Nov 81) and King's **DANSE MACABRE** (May 82).

Philip Dick has turned in **THE TRANSMIGRATION OF TIMOTHY ARCHER**, a non-sf novel, to Pocket. Del Rey will reissue **DO ANDROIDS DREAM OF ELECTRIC SHEEP?** in 1982 to coincide with its movie, **BLADE RUNNER**.

Cherry Wilder has sold a novel, **SECOND NATURE**, to Pocket, while Atheneum will publish **THE TAPESTRY WARRIORS**, the third in the *Torin* series.

Frank Herbert has been working on a sequel to **THE JESUS INCIDENT** (with Bill Ransom), researching a new novel in Europe, and planning a sequel to his computer book.

New English Library (NEL) has been bought by Hodder & Stoughton for £2,400,000 and the sale will probably include NEL agencies: Signet, Mentor, New American Library.

Larry Niven and Jerry Pournelle sold a novel, **THE FOOT**, to Fawcett for a large advance, higher than the half million for Heinlein's **NUMBER OF THE BEAST** and less than Clarke's million-plus for 2010: **ODYSSEY TWO**.

NEL gained the paperback rights to **GOD EMPEROR OF DUNE** for £37,500 at an auction held by Gollancz. ★

OCTACON

The Fourth New Zealand national sf convention, Octacon, will be held in Dunedin, June 4—7, 1982, at Otago University.

Membership rates until December 31, 1981: are: \$15 attending, \$4 supporting, \$6 overseas supporting. Attending will be \$19 from January 1, 1982.

Fan GoH will be David Harvey, NZ's Mastermind champion and leading Tolkien fan, and an overseas Goh is yet to be finalised (John Foyster had to withdraw).

Main address: Octacon, PO Box 5516, Dunedin, NZ.

Auckland agent: Cathi Symons, 108 Arthur St, Onehunga, Auckland, NZ.

Wellington agent: Frank Macskasy Jr, PO Box 27274, Wellington, NZ.

The venue is the University Club and Societies Building, opened early in 1981, and seems to contain excellent facilities — conference rooms, lounge, workshop rooms, even a sauna. It is also within short walking distance of Dunedin city and shops, restaurants, pubs, art gallery, museum, botanical gardens, etc. (Dunedin really is a beautiful city with a very homely and attractive feel, and some superb restaurants.)

Write to Octacon and tell them your level of interest. ★

NEW GIANT

Marion Zimmer Bradley has sold a giant new fantasy novel to Ballantines (p/back) and Knopf (h/c). Called **MISTRESS OF MAGIC** it is a telling of the Arthurian legend from a woman's point of view, with Morgan LeFay as the heroine. ★

FILMS AND FILMING

HEAVY METAL MOVIE

The animated anthology movie based on the **Heavy Metal** magazine will be released in New Zealand about mid-1982. The American release has been well attended and the European circuit will be next in line, with Australia possibly in March. ★

MILLION SPINNERS

SF movies have rocketed to the top of the film charts (if you'll excuse the expression), according to Variety figures on box office grosses.

1. STAR WARS (\$175 million)
2. JAWS (\$133 million)
3. EMPIRE STRIKES BACK (\$120 million)
4. GREASE
5. THE EXORCIST
6. THE GODFATHER
7. SUPERMAN (82 million)
8. THE SOUND OF MUSIC
9. THE STING
10. CE 3 K (\$77 million)

A few others: STAR TREK comes in 17th (\$56 million), BLACK HOLE (\$25 million), 2001 (\$24 million), CLOCKWORK ORANGE (\$16 million), LORD OF THE RINGS (\$14 million), and INVASION OF THE BODY SNATCHERS (1978 — \$11 million). ★

VIDEO EXPLOSION

Fans of celluloid sf are coming into a feast with the considerable increase in video tape availability in NZ. Not only are there many feature films available (many not yet seen on the big screen in NZ), but many short features and tv films and episodes. Buy your VCR soon. ★



Lesley Dunlop (left), who played a wonderful lead role in the BBC adaptation of Ayn Rand's **RED SHIFT**, screened on NZ tv recently. The interlocking stories were excellently handled and the whole production moved from one spellbinding sequence to another. ★

REPORT FROM THE FINANCIAL DIRECTOR

As mentioned last issue I am concerned at the rampant effects of inflation. The major increases in Noumenon costs have come from our beloved Government — 40% postage increases by a Post Office that expects a \$60 million profit in an average year.

Postal charges now equal 50% of Noumenon's total production costs.

This means now that I carry a loss on all single issues. About 36% of total costs of a single issue are subsidised by yours truly. I also carry a small loss on double issues (about 6%).

Now . . . I am quite happy to subsidise Noumenon; I am not happy to subsidise the Post Office.

The two options: increase subscription numbers and/or subscription rates, or reduce costs.

Even if I double the subscription numbers I will still make a loss on single issues. Similarly, even if I double the subscription rates I would barely break even on single issues.

Therefore, how to reduce costs? A double issue costs about 25% more than a single issue to post. So double issues are an excellent way to avoid subscription rate increases and help our personal balance of payments.

Advertising also helps offset costs. (Many magazines these days get 2/3 to 3/4 of their income from advertising.) Therefore, I will continue the policy of including sf-related advertising in Noumenon.

Conclusion: double issues are an economic necessity due mainly to postage charges. But also, double issues help balance our apaling deadline problem — one 'double' issue of Noumenon at its present standard at, say, 8-weekly intervals, is far easier to maintain than two issues at 5-weekly intervals.

Both subscription numbers and shop sales are increasing so I'm not sure about adjusting sub and cover rates to rename double issues as single issues. Not yet, anyway.

In the meantime, watch for massive cost increases following the election — like Government interest rates, telephone charges, and local body rates . . . plus, for those in Auckland, ARA levies.

Brian Thurgood
Financial Director (and Tea Boy)
Sagittarius Publications Group
(and subsidiaries)
Friday 13 November, 1981.

Michael Newbury, 111 Houghton Bay Rd, Wellington 3, NZ. (23/8/81)

CLASH OF THE TITANS. First the good news — the Dolby sound in the new Kings 1 down here in Wellington is very nice and the film makes intelligent use of it. Now we put on the steel-toed boots and reach for the spiked chains.

I don't suppose there were many classical scholars in the cinema; I didn't actually notice anyone huddled under the seats whimpering. It says somewhere that the plot is 'based on' the legend of Perseus and admittedly even that has several versions. But all of them are in my opinion better than the mish-mash actually produced.

The Greek gods may have been petty and spiteful but they were never the utter wimps presented to us here. The Kraken was not only not a Titan but is not even from the same mythos, neither was Medusa a Titan, merely a mortal who had the bad taste to offend Athena. And Perseus cut off her head while she was asleep. Legend says that Perseus did actually stone one of the Titans, namely Atlas, but the film ignored that legitimate clash.

None of this is perhaps strictly relevant, this being after all a special effects film from that king of the SFX, Harry Harryhausen. Unfortunately most of the SFX aren't particularly good. Mainly they all look like special effects. The best are probably Bubo the owl, the encounter with Medusa, and Charon. This last provided almost the only effective piece of atmosphere.

Against these we have plastic armour, fillings in Acrisius' teeth, and a remarkably spavined nag playing Pegasus. At that the horse acts as well as most of the principals. Laurence Olivier et alia walk through parts that don't really afford them much scope. Flora Robson seemed to enjoy hamming it up a bit as one of the witches though.

My main quarrel with this movie is my belief that special effects should be a means rather than an end. **CLASH OF THE TITANS** is a pleasant enough evening out, it is nowhere near the pretentious drivel of **BLACK HOLE**. My, I do seem to be getting horribly cynical in my old age. Might I mention in passing and rather long after the fact that **FLASH GORDON** was magnificent — better than **THE EMPIRE STRIKES BACK**.

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

THE BOOK OF
THE DUN COW
'The best
fantasy novel of the year'
— *Time Out*

THE BOOK OF
THE DUN COW
is a bestseller
and more: it is a strange
and magical story that crosses
all frontiers, all ages, all
conditions, to recount the eternal
struggle between the forces of
Good and Evil

THE BOOK OF
THE DUN COW
by
WALTER WANGERIN, JR.



published by
PENGUIN BOOKS
for \$4.95



available from your local bookseller



Kim Huett, GPO Box 429, Sydney, NSW 2001, Australia. (28/7/81)

In appearance and content Noumenon has been coming closer and closer to being one of a small group of zines which are more magazines about sf, than a fanzine. Nm 39/40 is a perfect example of this trend, containing a meaty article on Utopia/ Dystopia and another on wargaming developments. Both these articles were very good and were very professional in tone (as opposed to some articles in other zines where a writer can praise or attack a book etc without anymore to support his or her feelings than "well, I liked/disliked it"). This is all right when deciding whether you liked the novel you just read, etc, but it is just not good enough for publishing as you will colour people's opinions without giving them any reasons for it. After all often I've found that if I sit down and think about something I don't like I find it is because I find it doesn't agree with my view of the universe and vice versa.

I notice that David Bimler was rather less than impressed by Barlow's Guide to Extraterrestrials. Well I have to agree with him that some of the paintings bear little resemblance to the beings they are supposed to represent. On top of the list that David gave I think you would have to add the Gowachin — I took one look at it and said to myself 'those legs are rubbish, they could never support any being with more than a few kilos weight'.

The review of JANISSARIES was really a beautiful piece of writing which has left me eagerly waiting for David Hardy's opus on war and ethics in sf which I hope you will be able to print. That is if David manages to find the time to write it.

Issue 41 gives a somewhat more fannish feel by having a long letter column and the 'Keep Up! Keep Up!' section (which by the way gave me no end of egoboo). I just hope

that the illo on page 14 was not intended to illustrate the average Ozfan.

Otherwise the only things I want to mention here are the review of the *Demon Princes* series and the Tolkien piece. It is nice to see that somebody else feels the same as me about Vance's series. I have always felt that Vance builds a richer, more colourful background civilisation(s) than most other writers, which tends to make up for any unoriginality in his plots.

David Harvey can give me a greater feeling for Tolkien than anybody else that I've read on the subject. It was refreshing to read a simple review of UNFINISHED TALES plus the background information. Far too much boring crap has been written on Tolkien these days, which along with all the spinoff material, calenders, books of maps, etc, is virtually drowning the original creation.

Vera Lonergan, PO Box 148, Earlwood, NSW, 2206, Australia. (11/10/81)

Thanks for continuing to send me Nm even after my sub had expired. I prefer to pay for zines, because I don't write Locs, and rarely have any publishable information. As with your other readers, may I commend you on a continually very attractive and interesting magazine.

I have become very interested in the mechanics of zine production since I began producing an Apazine, and have been astonished at the excellent results some people manage to achieve with mimeo. Ron Clarke for one does a very good job. I intend to produce a How-to-do-it zine one day, aimed mainly at duplicated zines, but the other methods will also be mentioned.

I've been surprised that your production is not better — you often get dirty past-up smudges and over-inking at the bottoms of the page, plus occasional underinked smearing. I would have thought such blemishes would only pertain to the more amateur forms of printing.

Also, the thicker typeface of your new word processor seems more eye-straining and more difficult to read than the smaller, lighter one of the composer which you used to use for the body of your zine. I've made several enquiries here about word processors, and none seems to have all the most desirable characteristics. I prefer the composer's typescripts but don't like the memory storage nor correction facilities. For some reason IBM have not designed any interface system which would marry the composer to a VDU and small computer, though one of their technicians told me this was possible.

I would be interested in knowing which

model composer you had used, and exactly which word processor you now have, and the relative advantages and problems of both. Perhaps you could even do a small article on this for other interested readers.

Keep up the good work. See you at OctaCon, the Dunedin one, not the American Startrek convention.

**** Our printing blemishes come, mainly, from the platemaking equipment we use. It is a Gestetner OE 1 and makes coated-paper plates using an electrostatic process. It is a brilliantly simple system and makes excellent plates for its cost. We push it to the absolute limit, so occasional light patches or smudges are a by-product. At about 40c per plate we are quite happy, although we recently sent it to hospital for an overhaul.**

(The muddy book cover reproductions in Nm 42/43 were the result of a wrong screen being used by the repro firm — it shouldn't happen again.)

The new typeface is, admittedly, a slightly condensed newspaper face, but putting this beside the old IBM Composer face in earlier issues shows how mean that IBM face is in comparison.

We now use a Comp/Set 500, marketed by A.M. International, with four fonts — Medium, Italic, Bold and Headline on this typdisc — with sizes from

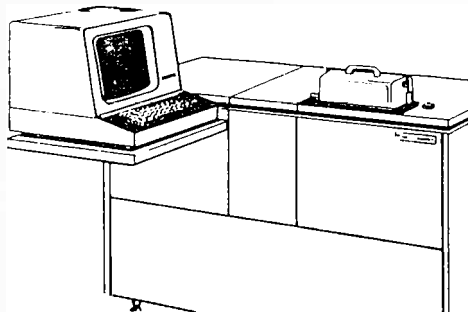
6 point to

36point

at the push of a button. Plus, of course, automatic justification, centering, flush left, flush right, tab storage, data storage (for storing specifications of different types or styles of jobs), and provision for a clip-on floppy disc for text storage as an accessory.

It is fairly easy to use, especially for someone with IBM Composer (or even golf ball) experience, and the VDU is very clear and sharp and easy to read.

In short, we rather like it. **



Michael Newbery, 111 Houghton Bay Rd, Wellington 3, NZ. (23/8/81).

Noumenon 42/43. Beautiful production except for the photos (which are not too bad) and the reproduction of the book covers (pp 29, 31). Is there no end to your search for perfection? Now if only they were a little more regular...

Was reading Judge Dredd recently and thought: "Ah! Moebius has finally managed to influence 2000 AD. Hang on! That style is more familiar than that even...!o! Art Robot: Colin Wilson." Congratulations Colin. Nice to hear the news from Martin Lock too, which of course raises the question: why has that worthy publication 2000 AD not received due attention in these pages?

Sorry I missed Norcon, what I was told of it made it sound, umm, interesting. Good to see that the mainland gets to host the con next year. I herewith put in a (probably forlorn) personal plea for any time other than Queen's Birthday. The trouble is, such things tend to be self-perpetuating. Those attending can obviously make it at that time or they wouldn't be there, those who can't, get no say in the matter. And I do fully appreciate the arguments against Labour Weekend.

Keep up the good work. I await the October metrified (178.25 square inches indeed!) Noumenon hopefully.

**** You've not seen much in Nm about 2000 AD because, by and large, the art work and storylines are terribly poor — to these jaundiced eyes, anyway. Colin's work is far superior to the bulk of the 2000 AD offerings and so there may be hope... except the storylines are still dumb. But! As 2000 AD seems to be aimed at the pre-teen or, at most, very early teen market, I suppose one should not expect much. ****

L.G. Welk, Christchurch, NZ.

I object to your disparaging mention of "an air of new-wave-nobody-wins" in M. John Harrison's excellent short story *The Lamia and Lord Cromis*.

This reminds me of Johnson's criticism of Shakespeare (for much the same reason) that an artist ought to aim to better the condition of humanity. I don't think it is a function of a critic to tell an artist what he ought to be doing, but more to examine how well he does it.

To me the melancholic 'nobody wins' aspect of Harrison's work is an essential part of it and is extremely well done. Moorcock might speak of 'ripe and rotting technologies' but Harrison creates more beautiful images in similar vein. At least

10 Letters...

to one of my pessimistic frame of mind, Harrison's 'New Wave' is a very worthwhile literature.

"Some might find it beautiful," said Cromis.

**** In my defence, I must point out the full context of the line you contest. I said Harrison's tale "is also excellently told and includes elements from his novel... It reeks of atmosphere and is very colourful, yet there is an air of new-wave-nobody-wins about it which undermines an otherwise outstanding story".**

In short, I was saying the new wave element seemed to sit uneasily within the story and I wonder if it was essential.

Thanks for writing and if you'd like to write a piece on Harrison's work I'm sure we'd be happy to run it. **

David Harvey, 43 Campbell Rd, One Tree Hill, Auckland 6, NZ. (6/9/81)

Enclosed please find a couple of pieces for Noumenon. You may find them of interest. Thank you for the very kind comments regarding the International performance. Let me tell you about the Asimov question. The first part, "Which Russian-born American author," had me thinking of Ayn Rand, Elia Kazan and one or two others who would have been wrong. Then, "who wrote Foundation", at which point I thought he had said "Fountainhead" and it was only when he said "the second book of the trilogy" that I knew how I was going to answer. International rules allow one to answer before the question has finished — a hazardous undertaking if the question has a twist.

Our trip to Europe and the UK has been and gone. Apart from many amazing experiences such as staying in a castle in Germany, going to Tintagel and Glastonbury to mention but a few, I thought I would tell you of my meeting with Rayner Unwin and an evening with the North-farthing Smial of the Tolkien Society.

The hotel in which we stayed was about five minutes walk from the British Museum. One afternoon Fern decided to have a rest from sightseeing so I betook myself to the Museum to see an exhibition of Celtic antiquities from Gaul (it is impossible to go to the B.M. for a general look because there is so much, and it is better just to focus on one thing). Having spent the better part of two hours seeing the displays I went for a walk down a street opposite the main gate of the Museum where there were some

interesting antiquarian bookshops. As I walked down the street I saw, in the window of a building, a display of Tolkien books. I was standing in front of the offices of Allen and Unwin. Being in a cheeky frame of mind I went in and asked to see Rayner Unwin and a few minutes later, I was with him in his office.

Now you must remember that this is the man who, as a child, gave a favourable report to his father on *The Hobbit*. If anyone got Tolkien on the publishing road and was instrumental in bringing the works of Tolkien to the public, it was Rayner. We spent a fascinating few hours together, talking and looking at things of interest. For example, I found out a lot about Tolkien the man I did not know. All of Tolkien's letters to Unwins have been kept. I saw those. His handwriting is exquisite but it was some of the little things that attracted.

In all letters from Unwins, Tolkien is not addressed as Dear Sir, or John or Mr Tolkien, but as Dear Tolkien — the academic familiar form of address I suppose. I must say that it was a grand privilege to see and handle letters written by the Man. Unwins will be bring out a book by Humphrey Carpenter of Tolkien's letters very soon. Incidentally, Carpenter has left Tolkien and the Inklings and has just had published a book on W.H. Auden which received rave reviews in *The Times*. The book is published by Unwins of course.

But the real highlight of the visit was to see Christopher Tolkien's most recent manuscript, or part of it. In *UNFINISHED TALES* Christopher made reference to *THE BOOK OF LOST TALES*, saying that it was a very substantial work, of the utmost interest to one concerned with the origins of Middle Earth, but requiring to be presented in a lengthy and complex study if at all.

As I understand it *THE MAKING OF THE SILMARILLION* is that study. It is a collection of the various versions of the tales in the *Silmarillion* as Tolkien wrote them, together with commentaries by Christopher. The work is very, very substantial — for example the acts of Earendil are detailed, precisely as I imagined them to be (and thus pre-empting a pastiche that I had intended to write). Also, the work is very scholarly in depth and concept, and it is in this area that problems arise.

Unwin feels that it may not be publishable and that the m/s may ultimately be given to the B.M. for use by scholars. Certainly it will not go to Marquette University. However, all is as yet undecided. What I saw was a very bulky first third

of the m/s and it won't be known the fate of the work until it is completed. For myself, I feel that it would be a great loss to interested members of Tolkien's public around the world not to have the work published, so that the full depth of Tolkien's work may be available to all, both scholars and other interested folk.

Certainly, with the release of more material in the form of UNFINISHED TALES a greater understanding of Lord of the Rings has developed, along with arguments on such trivia as to whether Gothmog is a reincarnation of the Glorfindel in THE SILMARILLION.

A few days later I had lunch with Rayner, and we continued our discussions. We parted pleasantly, and I was honoured to have presented to me a copy of Barbara Strachey's new book THE JOURNEYS OF FRODO.

The meeting with the Northfarthing Smial of the Tolkien Society took place in an upstairs room at the Valiant Trooper — a pub off the Tottenham Court Road.



About twenty or thirty members were present, ranging in ages from the 70-plus delightful lady who called herself Belladonna Took, or Bell for short, to a young twelve year old, whose knowledge of Lord of the Rings was as good as mine and whose knowledge of the Silmarillion was better, and who also had the Mastermind tactic of staccato replies. He will make a fine competitor.

However, the TS is not only into Tolkien but also the fantasy works of the other Inklings and fantasy in general. Consequently there was a discussion of films such as EXCALIBUR and CLASH OF THE TITANS, along with many other matters. One of the members made smokes and fires (an amateur magician, but not of Gandalfian proportions), there was a mock quarter staff duel, and general discussions on all sorts of things. The only problem was that we had to go downstairs to get a pint — and a proper 1420 it was too. All in all it was, as

Goldberry would have put it, a merry meeting.

*** Good to hear from you David and have you back into the fold of 'ordinary blokes' a la Mr Piggy (overseas readers will just have to skip that reference).*

Your heady jaunt with Rayner and co must surely make all those long hours of study very worthwhile. You'd probably know the books better than most of Unwins now, I'd guess, or are they very involved in Tolkien too.

*David also sent a couple of reviews, which we thank him for. They appear elsewhere in this issue. ***

Peter Hassall, 21 Invermay Ave, Mt Roskill, Auckland 4, N.Z.

Great to see you again (remember the skinny little fellow at WellCon original who thrust a copy of Fantasy 1 into your face outside the WEA building display rooms?) after about 2 years. I have been on Waiheke soil twice since then, but each time have missed the opportunity to drop by for a chat. We can't go on meeting like this (people will talk).

Were you really worried about all the guns in evidence at NorCon at the masquerade? After all, we do live in a violent world. And it was only play-acting and general clowning around. I'm sure if we had access to real guns (a la US of A), many of us would keep well away. I have no great desire to put big gaping holes in innocent people.

I really enjoyed NorCon despite spending a great deal of my time running up and down flights of stairs and carrying stuff around. I suppose I'll never live it down that a certain person was only at his dealer's table for about 4 hours the whole weekend!

The films were all good choices except for FUTURE WORLD, which was in disgusting condition. The print was water damaged and the sound track was totally ruined, apparently due to the water as well. Unfortunately, my enjoyment of the film was greatly marred by not being able to see and hear half of it (a gross exaggeration admittedly, but it was irritating).

I must disagree when you say that all mishaps are the Con Committee's fault. As Duncan clearly stated, it was all Geoff's fault!

*** I was slightly concerned at the tv/fantasy/playacting/Star Wars type of emphasis on guns, which although not real weapons, still represent tools to blow gaping holes into people — to maim and kill. B grade movies and most tv are still*

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*lost in that make believe, along with Charles Manson, Jonesville and the nutter who massacred Lennon. Et cetera. ***

Neil Barron, 1149 Lime Pl, Vista, CA 92083, USA. (25/9/81)

The original SF&F Book Review was published by the Borgo Press, a small publisher in San Bernardino, CA (about 80 miles northeast of Vista, about 55 miles east of central Los Angeles), run by Rob Reginald, a librarian, bibliographer (*Science Fiction and Fantasy Literature... and Contemporary Science Fiction Authors II*, Gale Research, 1979, 2 vols, the standard bibliog of the field), and a good friend. For financial and personal reasons, we ended the review with the February 1980 issue, the 13th issue.

Last June the AD Research Association voted to fund a revived review, although the scope will be limited to original books in cloth and paper, adult and young adult, fiction and non-fiction, with selective coverage of British and European books. Hardcover reprints will be reviewed, but rarely paperback reprints or reissues. We'll try to include Void and Norstrilia books as we can acquire them and as they come to our attention. I think many of Noumenon's readers would be interested in subscribing to just the new review, and the more scholarly would find membership in the SFRA well worthwhile.

Because of additional postage charges, let's say the review alone for Australasian subscribers is US\$15 (instead of the \$10 cost shown in the brochure) for surface mail. Of course the Aus or NZ subscriber might be frustrated, since I infer that many books are not regularly imported by your wholesalers and distributors. However there are mail order dealers in both North America and the UK from which most books are readily available. I'd

appreciate your mentioning this new review and the SFRA, which has members worldwide, including subscription and membership costs and where to remit.

The second edition of the standard critical guide to SF appeared in late June and is almost a new book. It's exactly 50% longer than the 1976 first edition by page count, and probably even longer since the type's a bit smaller. The 2nd ed is a much better book, although the first was widely reviewed and selected as an outstanding reference book by two key library journals. I think you'd find it well worth your investment. NZ orders should be sent to the UK address.

Finally, although you probably know the Aus & NZ publishing and bookselling scene fairly well, I thought this Publishers' Weekly special report would be of interest to you. Unaccountably, nowhere in the report is Noumenon mentioned!

*** My thanks to Neil for taking the time to write and to forward all the info.*

Details are:

Science Fiction Research Assn.
C/- Elizabeth Cummins Cogell (treasurer)
Humanities Department
University of Missouri — Rolla
Rolla, Missouri 65401
USA

Membership includes the following publications:

Extrapolation (quarterly)
Science Fiction Studies (3/year)
SFRA Book Review (10/year)
SFRA Newsletter (10/year)
Directory of SFRA members and interests

Dues for 1982:

\$35 individual (USA or Canada); \$50 institution. \$40 foreign; \$45 for airmail of Newsletter, Directory and Review.

I would say SFRA is a very useful group for the serious reader or person with academic interest, and essential for libraries.

The second edition of Neil's book is also highly recommended:

ANATOMY OF WONDER
An Historical Survey and Critical Guide to the Best of Science Fiction — 2nd edition
724 pp
Cloth: 0-8352-1339-0; \$32.95
Paper: 0-8352-1404-4; \$22.95
R.R. Bowker, Erasmus House, Epping, Essex, England.

*Go to it, fen! ***

Murray Spicer, 14 Damien Place, Christchurch 6, N.Z. 17/9/81)

I have just seen the film *A CLOCKWORK ORANGE* for the first time. I loved it so much I would like to try and organize an

Market Place

WANTED: "THE FELLOWSHIP OF THE RING" by J.R.R. Tolkien. Hardcover sixth impression of the revised second edition, 1971, with red cloth binding and grey dust jacket, in good condition. Send details to Glenn Webster, 39 Woodside Rd, Henderson, Auckland 8, N.Z.

This is a free service to readers of Noumenon

appreciation society for this film. I first have to see if there is an interest for one to start up.

****I can't recall ever seeing mention of an appreciation society for this film. If anyone knows of one, or wants to join Murray, write to him direct. ****

***And now Mike Madigan down in the South (Queenstown) has a few complaints about sage Robert Heinlein's recent tome, NUMBER OF THE BEAST ***

Heinlein has been one of my favourite sf authors since the fifties when I discovered his series of 'juvenile' space opera stories. From FARMER IN THE SKY to THE MOON IS A HARSH MISTRESS his hard-tech engineers and wordily philosophers made a profound impression on my adolescent view of the possible.

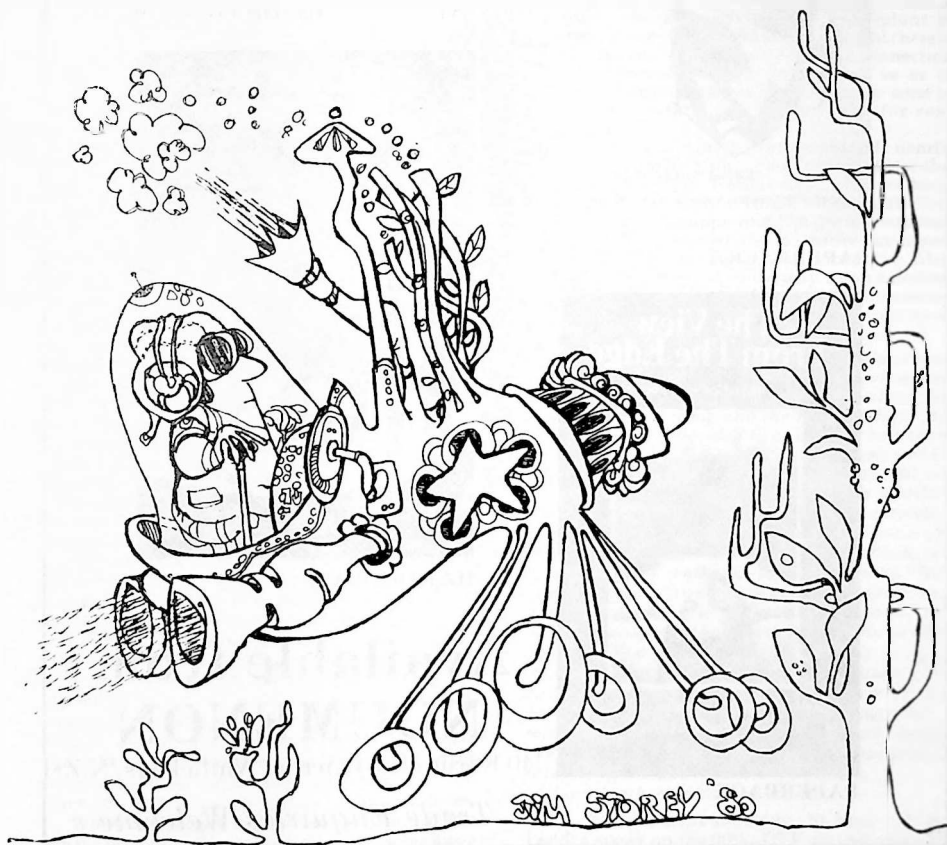
So it really hurts me to say that this latest of his 'jumbo' narrative should have been titled, THE WASTE OF TIME.

The story starts off well: a mad professor has invented the hexadimensional continua craft and he and his beautiful daughter are rescued by a hot rod hero from the Black Hats (beings from another reality trying to nip the discovery in the bud). The "vermin" never re-appear in the book, which rambles on for 300 pages of baths and laundry problems through (yes) the Land of Oz and Barsroom.

Heinlein demanded a million dollars up front for this ridiculous effort. I suspect the real novel is yet to be published and THE NUMBER OF THE BEAST is throwaway stuff, foisted off by a 70-year-old cynic who should have had more respect for his fans.

We should all be kind and ignore this fat, boring 'masterpiece' and remember when the Space Cadet first ventured Out There Way Back When (a quarter of a century ago).

I'm too disappointed even to say, 'I'm sorry, Robert.' I want my \$7.50 back.

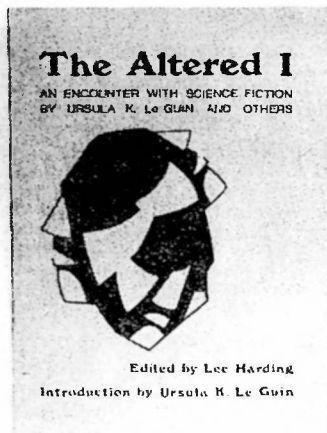




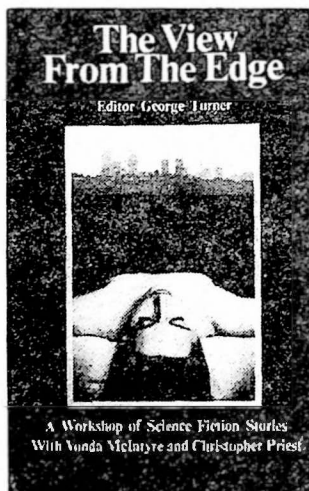
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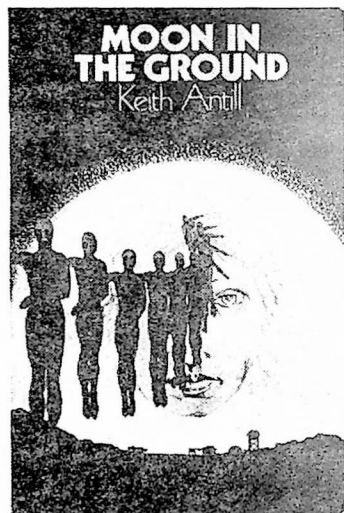


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NORCON 81

Nicky McLean's Close Encounters of a Personal Kind

Queen's Birthday weekend approaches, also N.Z.'s 3rd S.F. conference, NorCon at Auckland. Not being Wellington I was not particularly interested until the prospect of a long weekend spent doing nothing of note became a little too oppressive. So my plans were laid. I would depart on Friday morning by Silver Fern railcar and return on Tuesday evening by Northerner — travelling by rail to demonstrate my ecological enlightenment, and anyway, I become carsick very easily with cramped seating.



Friday morning arrives and there I am seated in the Silver Fern, anticipating a view of the Rauemu Spiral, by day for once. To a muted clatter from the engine we set off and I settle back to view the passing scenery on a beautiful morning. The trip is well under way and morning tea is being served when WHAM!! I look up from my newspaper to see a spray of sparkling particles whip past the window. Vibration is noticed and I see track ballast ebing cast 20-30 foot off to the side. We are derailed!

No, we're not toppling over, so we can't be. The stewardess walks the length of the carriage, adjuring us to remain calm and stay seated, we've struck a car; the occupant(s) are surely deceased. Consider: a train of about 100 tons at 50 mph is barely going to notice a ½ ton car; the train would lose just ½% of its speed. Should you be in a car that stalls on a crossing, ought never happen, and if the engine won't catch, use the starter motor and first/reverse gear to lurch off the crossing. If that fails on the second go, then get out. Get out. Get out. Get out. Get out. You stand *no chance* against a train.

When we alight, I look to the front of the railcar and see canvas draped wreckage

crumpled up against the cowcatcher and protruding on both sides; obviously an amidships impact. Half a mile back down the track was the crossing; I notice a fragment of red plastic nearby; the top of a Lucas Pacesetter car battery. The cloud of sparkling fragments would have been the car windscreen, shattered as the car was deformed by the impact.

It later transpired that both bulbs of the warning lights had blown, so be warned.

The rest of the trip to Auckland was by bus, NZR to Palmerston North, thence by Newmans, three in convoy. We pass points of interest — the faltering Karioi pulp mill where electricity is used for processing heat (why not fuel the boilers on diamonds?) and of course Huntly, where a 1000Mw thermal plant is nearing completion. (Did you know that there is talk of reversing the Cook St. cable connection to send power to the South Island so as to enable "surplus" hydroelectricity to be used in the aluminium smelter? So much for real fantasy.)

Eventually, we arrive at Auckland, nearly two hours late at 9.15pm, so I'm too late for the opening ceremony. Nonetheless, after booking in at the (New) Station Hotel I walk up the hill to where it's all happening. As the registration desk is still manned (by a rather harassed looking lady) I register, but since the film (Slaughterhouse 5) is underway I don't bother going in but instead talk with the infamous Greg Hills for a while, and then wander off for a walk to stretch my legs.

Some years ago I used to live in Auckland and held a holiday job as a chainman working on portions of the Auckland motorway system (the Symonds St on ramp and the Karangahape Rd underpass), so I decided to go and see how they were getting on. So I walk down Wellesley St to where I used to catch a bus to Landscape Rd; on the way up Queen St. I see this shop labelled "British Israel Book Depot" so, my curiosity piqued, I pause to investigate this concept. While I'm peering in the window at the books on display a lady walks up to me and asks, "Are you looking for any business?" Displaying my usual lightning grasp of events, I respond "Er, no." It transpires that "business" starts at \$30, so I profess a shortage of funds. Sadly, I fail to inquire if she offered a student discount. She turns away, obviously disconsolate at my rejection of her as a feeling human being (well... rejection of her as a feeling human being (well...)) and I resume my peregrinations, returning to the hotel at about 11.30 without further untoward event.

Up the hill, next morning, to hear Jeffrey Leddra speak on the 90% of S.F. as indicated by

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Sturgen's Law. He has read all the series I have read. After some discussion we vote on the worst series — I nominate Asimov's Lucky Starr, Space Ranger, but the trouble is that most of those present were too effete to discriminate to have read it. Certain irrelevant elements actually nominated the Works of E.E. (Doc) Smith as being the worst; others, their minds obviously warped by such hubris, even vote to that effect. Is nothing sacred? Next FUTUREWORLD, basically a follow-on from WESTWORLD except that this time the auto mata plot to replace world leaders so as to avert a holocaust. Not too bad, but not too brilliant either.

At 1.00pm we have SF in education, a slide and talk show as used at Massey University. As with his discussion of H.G. Wells at Wellcon, Roy Shuker presents a professional approach.

And now for **The Quiz**. At breakfast Greg Hills had prevailed upon me to join the Wierdos (SF types, for pity's sake!) in fielding a team so my fate was sealed, by association anyway. To our surprise we (the Clonemasters) win bout 1 and so are condemned to await bout 2. Unfortunately the questions were not too great — the nice way of saying that would be to remark as to how hard it is to select appropriate questions, which is true enough. I had the impression that the questions had been taken more or less directly from a simple reading of the official quiz reference, Nicholls' Encyclopaedia of SF, in other words they were too specific. For instance, who was the director of ...? Only a fanatic in the field might reasonably be expected to handle such detail, and as we are sane persons (not cultists at all), many of the questions went unanswered, even when came over to the audience. The good questions were of the sort "what is an ansible".

Matters were somewhat enlivened by the boisterous antics of a certain Alex, and accomplice. His team going down in the first round, he forms another to contest with the last team, in a way beneficial as otherwise only seven teams would have competed, leading to organisational complexities. Alex and Co. go down a second time. The Clonemasters went down in round 2, then it was discovered that the buzzer system (to decide which team was ready first) was biased.

The eventual winners were the Mutants; of their number was a certain long-haired person it would be superfluous to name in these pages. A thoroughly good knowledge of sf was displayed. My compliments also to the scorekeeper, Bryony, who managed both to keep her cool in often trying circumstances and also to maintain a score than none cared to dispute.

A break, and at 4.00pm we hear Hare Taimana (attendees of Wellcon B will recall that he won a best impromptu speech award for his demolition of Greg Hills' argument that sf is or should be read because it is good literature, or some such) to the effect that sf has painted itself into a corner, because what is left to invent? By

this he meant not just those things invented in actuality, but also invented in imagination, so that when we read of starships blasting off to another galaxy we no longer have the same sense of wonder because such an idea is no longer new. He then addressed the matter of prediction in sf, arguing that many of the supposed predictions were in fact, predicated by historical events, for example 20,000 LEAGUES UNDER THE SEA, submarines were used albeit without much effect in the American Revolution and Civil War. By now one might suspect that a rigorous application of his criteria would freeze out virtually all of sf.

He then went on to say that it would be impossible to say whether or not science precedes sf or vice versa (I think); somewhat confused and goaded by a dogmatic statement



(red flag to a hull), I hasten to shove my oar in, mumbling about how the treatment of neutron stars, and especially black holes, rather slavishly followed the scientific literature. Other speakers pointed out that this supported what he was saying. What I think I was trying to get at was that in fact it would be relatively easy to demonstrate that sf follows science, at least in the majority of cases. As a counter-example however, Roy Shuker mentioned some of H.G. Wells' stories but I couldn't make him out. (The Time Machine perhaps?)

So I reel my neck in, and the talk resumes. A problem with this argument is deciding just when an idea is to be admitted to the field of science — when some accredited scientist first thinks of it, when some dedicated tinkerer makes a first functioning device, with or without the aid of a formal theory, or when the idea enters the public consciousness, which

**** RAT here.** If you think this con report is jumping about, I'd just like to point out that I've chopped out great chunks (possibly to use elsewhere) and that I rather like Nicky's style, so have used as much as I can — for flavour rather than body. **

service might be performed by an author such as Jules Verne in the case of submarines. But contrast tanks, from Leonardo de Vinci, H.G. Wells and eventually World War I.

Sunday morning and up the hill to hear Gordon Hieatt speak on four dimensional frogs, these being rather accomplished amphibians that can not only leap through space, but time as well, and we see a number of slides illustrating this. Then we move on to the idea of slaughtering grandfathers. The logic (if not the motive) of this hobby is explained through the idea of multiple universes to avoid the obvious paradox. Why grandmothers escape the programme is not explained: they would be far more certain targets for those anxious to extirpate their ancestry.

Thus at the moment a turbulent descendant



arrives back in 1900, say, with dire intent, he finds himself in an alternate universe which had the same history up to the moment of arrival, but differs now from the original universe in that a time machine has arrived at 1900 (whereas in the original no such machine appeared and grandfather begat father, who begat brat). The point is that although a traveller can return to his own calendar time, this is not the original universe, but the alternate. Indeed, he can never return to his original universe where grandfather is perhaps in happy retirement.

This approach is a special case of the idea that alternate universes are splitting off moment by moment with each event, so that a coin toss would yield descendant universes in which the result was "Heads" and others "Tails" and still farther universes to handle the various other possibilities ("edge", a meteor falling from the heavens, etc), plus those needed to accomodate a variation in timing, etc. A truly vast number but no problem in itself. There are "just as many" points between 0 and 1 as between 0 and a million, or indeed between 0 and infinity, or points on a plane, or in a volume, or a hyper-volume to any dimension

you care to name (refer to Cantor in any general mathematics text). But it does seem rather excessive, a little messy perhaps. My difficulty is that I just cannot accept the notion of a (truly) random event as this would be an event without a cause, conforming to no rules (else it could be predicted).

Anyway, the talk was rather too brief. As an academic exercise it would gain few marks as there was no reference to the literature in the field, which is quite extensive, and moreover offers a number of differing viewpoints which therefore would be worth reviewing. For instance A Technicolour Time Machine (Harry Harrigan), the Guardians of Time (Poul Anderson), The Big Time (Fritz Lieber), All You Zombies' Time Enough for Love (Heinlein), Lost Darkness Fall (L. Sprague de Camp), numerous Andre Nortons, Up the Line (Robert Silverberg), Roadmarks (Zelazny) spring to mind, each with its own rationalisation.

At last **The Debate: Fantasy vs. SF.** The first speaker for the ascendancy of SF, a fugitive from Dunedin, revealed why he read sf — a sense of wonder, the usual stuff but not bad for a few minutes preparation. The supporters of Fantasy argued (most articulately by Bruce Burn) that Fantasy stories involve just as much rule following as SF, it's just that the rules are different; further that SF is just a particular subdivision of Fantasy, so there is nothing to argue over.

In the discussion which followed the "debate" I manage to get in the last word, to the effect that F and SF were the same sort of story, it was just that in Fantasy the powers are those of persons (warlocks, swordsmen, etc) a humanist approach, whereas in SF the powers are those of machines (starships, blasters, etc, though wielded by persons), the mechanistic approach. Since we live in a technologically oriented society we perceive these two approaches as being entirely different and of great significance — us (SF) vs them (F). Thus anyone who tries to understand the working of a gyroscopic compass might well end up with ideas of wizardry, nonetheless the use of gyroscopes in Chandler's stories is seen as technological and therefore not fantasy. In cases such as the Dragon stories of Anne McCaffery where the audience was asked to vote SF or F, opinion was divided.

And now the final item of the programme, the business session. But first an auction where a number of posters (obtained free) were offered to the masses, proceeds to go towards the next conference. Just as bidding began to warm up (like \$12 for one particularly striking film poster) it was interrupted and, not without protest, we began the business session. First, any comments? "Not very punctual" says Jeffrey Leddra (one of the organisers) in a pre-emptive strike. Aside from the related matter of not knowing what was going on at times, like when waiting for a scheduled feature, there were no further grumps. So discussion lurched on to the subject of the next conference. Dunedin has it. The conference was then officially closed by re-knotting the ribbon which

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was cut at the start. Capt. Chandler professed some doubt as to how to tie a reef-knot instead of a granny knot.

WANDERINGS

So that was that. I wander off downtown to seek some lunch and once more end up near the waterfront. On my return, in lower Queen St. I am confronted by this clean-cut youth with clipboard, who it seems is conducting a survey, and would I mind answering a few questions? Not feeling sufficiently sour-tempered to reveal my opinion of such importunings, I acquiesce — which is precisely what such people rely on.

So: "If you had the choice of anything at all, what would you like to be?" Mumble, grump... a human being?, a BEM?, rich?, happy? "Err... a scientist". He scribbles something. "What aspect of your personality do you least like?" Mumble... "Nothing offhand". Scribble. "What aspect of your personality would you most like to change?" Mumble, grumph. "Nothing in particular" (those wishing to make submissions on this matter should do so on soft, absorbant paper). Scribble. "Would you like to step inside for further discussion?" "Not particularly." "But it will only take a few moments." "Oh, all right." So he leads me into an arcade — I catch a glimpse of his notepad; formless scribbles, no surprise. We enter a lift and ascend a floor or two.

Faugh, what have I let myself in for now; some rudeness at the start would have been so much simpler in the long run, wouldn't it. We walk along a corridor and into a large room.



over the entrance was glimpsed... *Scientology*. Well, at least now I know the species. Within are a few people who take no notice as they see another trout being played. We sit down on opposite sides of a table and I'm invited to look at the book displayed on a stand to my right. Some title or other by L. Ron Hubbard, ho hum. "Ah," sez I, "he wrote *Slaves of Sleep*," this being my first non-elicited response. "Oh, have you read it?" "No". (I'm told by Mike Newbery that it is a perfectly reasonable story.)

I glance over the blur on the back of the book and can't help smiling (sort of). He asks why. "Well, Ron Hubbard has gone on record as saying that if you want to make a lot of money tax free, then start a new religion." "So you've heard about scientology then?" "Yes on tv and in the news generally, nothing very flattering." "Surely you don't believe all you see on tv?" "Well, no I don't, but why would all the sources have an axe to grind." Hmmm. "Would you be interested in a course of personality evaluation and development?" "No." The trout has become more akin to a shark. I'm starting to move over to definite opinions as my store of good humour, so recently augmented, is shunted aside. "O.K. that's cool." And I return to Queen St, saved by a knowledge of SF!

As ever, arise at an unreasonable hour and breakfast. I check out of the hotel and deposit my impedimenta at the railway station, the rest of the day for bookshop crawling. Walking up Queen St I notice that another "interviewer" is accosting passers by. Auckland is full of wierdos. Meet Greg working his way down Queen St. Decide to take a bus to Landscape Rd — stymied, I don't have the right change. This exact-fare business is a pernicious imposition that has yet to appear in Wellington. Refused change in a nearby shop, then I find a "fun-parlour" where I buy a dollar's worth of 20c pieces. So I pay the driver his 60c and take a seat in a jaundiced mood. The interior deco of the bus is quite foul, black fibreglass with brown specks, in my mood seeming to invite vandalism in its contempt for the sensibilities of the viewer. Arrive and find that home sweet home is now a Plunket House. Oh well. The local dairy has a sign refusing change, instead inviting you to make some small purchase. Snarl.

Walk back along Dominion Rd. At Dominion Books, Balmoral, "Ak's largest 2nd hand bookshop" I find two more old Analogs at 50c each. Purchase some cheese, apples and Vogel bread (a hit like walnut cake) for supper as funds are by now short (payday tomorrow, in Wellington). Karangahape Rd doesn't seem to have any 2nd hand bookshops! While away the rest of the afternoon at the university, then entrain back to Wn, unfortunately a telephone conversation with my cousin delayed me to 7.15 by which time all pillows had been sold to other passengers.

And so it was all over, bar some fleabites discovered on arrival at Wellington

Nicky McLean, 43 Gurney Road, Belmont, Lower Hutt, N.Z.

ART ATTACK

A column on art books and related media

INTRODUCTION

There has been a bit of a lull in art book supply in NZ for the last 18 months or so, a combination of slow supply from overseas, turmoil in a couple of publishers, and the lack of a specialist shop importing their own copies (in Auckland, at least). The gap has certainly been partially filled by *Heavy Metal*, particularly, and the other 'adult illustrated fantasy' magazines (*Epic* and *Eclipse*).

Heavy Metal is still good buying, especially with its return to more European strips and the written columns. Epic is still half-okay, half-kid's-stuff, and lacks the production flair of HM.

There are a couple of bright signs on the horizon and we'll keep you posted.

A.H. & A.W. Reed are NZ agents for Feffer & Simons in Australia and they forwarded 3 titles recently, which could almost be said to provide 'something for everyone'.

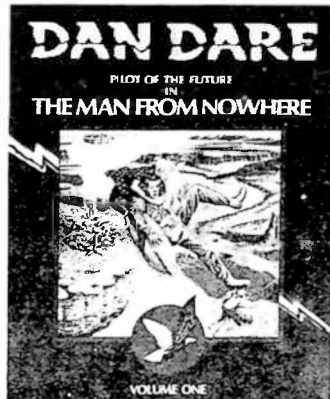
Readers of Heavy Metal will need little introduction to Philippe Druillet. Dragon's Dream (who published the English translation of LONE SLOANE — DELIRIUS a few years back) have produced YRAGAELE URM in an English translation.



Druillet's work is full-flown, impassioned, explosive, colourful, grandiose, and the most compelling visual narrative style I've ever seen. One gasps in wonder (and occasionally shivers) at his broad canvas, his oft-times grotesque vision. Only Giger comes close.

And now for something completely different. DAN DARE (Volume One) is also from Dragon's Dream, and reprints the series of Dan Dare stories originally published in *Eagle* in the 1950s and early 60s.

"To preserve the 'cliff hanger' impact of each episode we have presented each



week's instalment as a double page spread," the editors write, and also explain that the original team of Frank Hampson and Don Harley have redone the first frame of each episode to remove the Eagle banner.

So Dan Dare (Pilot of the Future), his loyal batman Digby, and the casts of earthmen and extra-terrestrials are soon doing battle — but always in a very gentlemanly way. (Shades of Biggles!)

SENTINEL: Steel Couture, by Syd Mead-Futurist (also Dragon's Dream), is a fascinating showcase of visualizations. Mead is an artistic design consultant and has done designs and illustrations for a broad spectrum of industrial giants, including Ford, Chrysler, US Steel, Philips and NASA.

Steel, glass and chrome are put together in fabulous ways, the styling and colouring certainly of the next century rather than this one (apart from a few advanced prototypes on the road, or race track, today).

What's more, the presentation is so precise that there is no doubt the cars,

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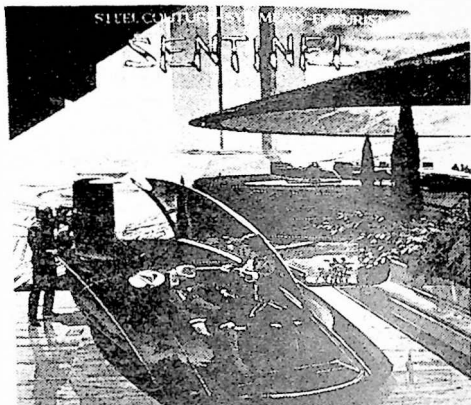
trucks, machines, etc, will work once someone actually builds them. And for style, just look at that Diplomatic Limousine in Waterfront Palace Setting on pp 118-119 (for example).

This dazzling collection surely heralds the plush, full-colour *New Yorker* ads of 2001.

YRAGAEL: URM, Philippe Druillet, 140 pp, 11x8 paperback, full colour on art paper, \$16.50.

DAN DARE (Volume One): The Man From Nowhere, Hampson & Harley, 120pp, 12x9 paperback, full colour on art paper, \$16.95.

SENTINEL, Syd Mead, 160pp, 12x12 paperback, full colour on art paper, text by Strother MacMinn, \$24.50.



TOLKIEN ILLUSTRATED

The continuing production of Tolkienana and related items, fanzines and so on, would seem to indicate that the popularity for the writer and his creation was far from being a flash in the pan and, if anything, is on the increase.

UNFINISHED TALES, released with little or no advance publicity, remained in the *Time* best seller lists for more than three months. Critical works continue to be published. Once such, *Tolkien's Art*, a collection of critical essays published by Mcmillan, was priced at \$35, a price that I considered exorbitant for 150 pages of essays. It is now available in p/b for \$10 — 12.

Allen and Unwin have published a collection, *Pictures by J.R.R. Tolkien*, in a slip case edition retailing at about \$50 depending on the bookseller. The book is a collection of all Tolkien's drawings published in the series of six calendars from 1973 to 1979. The book has a foreword by Christopher Tolkien together with explanatory notes for each of the pictures, giving a history of each illustration and other details where appropriate. The pictures are of scenes from *The Hobbit*, *Lord of the Rings* and *The Silmarillion*.

We are lucky I suppose that Tolkien was an illustrator of his own work, for in such illustration we can see the writer's visual perception of his subject matter.

Most of the illustrations from *The Hobbit* are familiar and most of them were originally conceived as line drawings. The

colours were added later, and by a different artist. Several of the drawings are incomplete. The line drawings have about them a woodcut feel that is not altogether lost, even when colour is added. Certainly his landscapes have been executed with infinite care. His figures, with perhaps the exception of Smaug and the Eagle, are wooden and out of proportion with their surroundings.

Some might say that this was a reflection upon Tolkien's ability at characterisation in his writing. I would disagree. Personally, I feel that Tolkien as a master of description excels in detail. Furthermore, his obvious love of nature, of trees and man's surroundings, rings through loud and clear, both in his writing and his art. As Aragorn said, even the earth is a mighty matter of legend and, in his landscape art, perhaps more attention is paid to the earth and the things of nature than to man in these surroundings.

The illustrations from *Lord of the Rings* are interesting, especially the fragments from the Book of Marzubal, Helms Deep, Orthanc and the unfinished Minas Tirith. I understand that Tolkien went to considerable trouble to "antiquate" and stain the paper upon which the fragment of the records of Balin's illfated expedition to Moria were written. Many experiments were necessary, for example to get the "authentic" bloodstains and burning. For linguists the Angerthas and Elvish script may be interesting, although the fragments are written in Westron, and not the

secret language of the Dwarves.

Of all the fortresses in Lord of the Rings the Hornburg and Helms Deep are described in the most detail. Yet try as I might I could not get true bearings. The use of North and South to describe the cliffs foxed me when one considers that Helms Deep ran south from the northern face of Ered Nimrais. Tolkien's illustration, which obviously served as a basis for his description, solves all. However, again the mighty fortress built with the hands of the Sea Kings and giants is dwarfed by the mighty cliffs of the Deep, and the looming peaks of the Thrihyrne.

The sketch of Orthanc is, it seems, one of many, but the one featured seems to agree with the description in *The Two Towers*. It is perhaps significant that Tolkien had different conceptions of Orthanc in light of the varying versions of tales presented in *UNFINISHED TALES*. The curious may feel compelled to wonder how many other concepts Tolkien had of Orthanc or indeed the whole of Isengard.

Minas Tirith as illustrated is a tantalising but disappointing fragment. Only the top level with what I presume to be the



Tower of Ecthelion is shown. However, if any should feel that the uppermost level of Minas Tirith consisted of only one building, then such feeling must be misconception, for in this illustration no less than 19 buildings may be seen.

As most readers are aware, *The Silmarillion* was Tolkien's major work and the illustrations reflect this. They seem to be more evocative than his other work, with perhaps an air of the magic of the First Age. Whereas the previous illustrations may have been (and in some cases were) used to solidify a mind's eye image, the First Age paintings seem to have a certain something about them which goes beyond mere illustration. The shimmering Taniquil, the rich colours of Lake Mithrim, the second rendering of the entrance to Nargothrond, the mystical blues and greys surrounding Gondolin, and the trees of "Fanghorn" now known to be Taur-nu-Fuin — all convey the feeling that Tolkien had for his creation. It is also significant that many of these pictures were executed in the 1920's at the time of the creation of *The Lost Tales*.

The last few illustrations are of trees,

dragons, Numenorean patterns done on the classified pages of newspapers, floral designs, Numenorean textiles, tiles, heraldic devices, and lastly three beautiful pages of Elvish script. Certainly this is a book to complement the written work of the creator and a necessary addition to the collection of the Tolkien dilettante.

With the end of the original illustrations by Tolkien, Allen and Unwin did not publish any more calendars. However, in 1980 Ballantines took up the task and commissioned artists to illustrate certain scenes from Tolkien's work. The 1980 "*Great Illustrators*" Calendar had some good moments. It also had some awful ones. 'The Death of Boromir' was wooden and ghastly — a sort of cross between the Brothers Hildebrandt and obvious influences from the Renaissance; the synthesis was not good. Similarly 'The Battle of Bywater' was wooden and unrealistic. I obtained the 1980 calendar after I got hold of the 1981 calendar. Had it been the other way around, I might have condemned Ballantine's venture to the "don't bother" list.

But the 1981 calendar is great. My favourites are 'Denethor Meets a Hobbit' and 'The Messenger of Sauron' (both by Douglas Beekman). In both pictures Gandalf is magnificent, as magnificent as in 'The Passing of Thorin' when he was Gandalf the Gray. The atmosphere created by these illustrations is, in my opinion, in harmony with the mind pictures that I have derived whilst reading the books.

These pictures make up for the rather voluptuous and Vargas-like Luthien, dancing scantily-clad before Beren, whose expression would be more apposite to one attending the Pink Pussycat. Poor Tinuviel — a severe misrepresentation I'm afraid.

I await the appearance of the 1982 calendar with interest, however, if there is to be one. — David Harvey

A number of sf art and comic titles have been turning up on 'remainder' tables at the London Bookshop. Paperback editions of *THE IMMORTALS OF SF* by David Wingrove (text) and Young Artists (full colour illustrations) and the Jack Katz heroic fantasy adult comic *THE FIRST KINGDOM* were both on the tables just before Christmas.

Perhaps there's not a large enough market in NZ for publishers to bring in all titles in the sf-illustrated-art-book boom.

Your comments would be welcome to this column. — BAT

WHAT
REVIEWS...
WHERE?



David Harvey

Brian Thurogood

LORD VALENTINE'S CASTLE

Robert Silverberg

*Pan, 1981, 505pp, \$6.95: Cover illustration
by Josh Kirby*

It is a great pity to have to report, but this promising tome does not deliver the goods. It is epic in intent, but only sometimes in execution.

The basic fault, I feel, is in presentation. Silverberg keeps telling us something is great or enormous, or someone has put up a great fight, or great evil or good has dominated some aspect of the tale. But it does no good just to tell us, I submit. We need to feel involved, to empathise with the characters, to *care* what happens to who, and why.

I agree the huge world and its spectacular settings have appeal, but this reader never really feels involved with the action. Neither, it seems, do the characters, for their joy or anger or exhaustion never seems very convincing.

The explanations of great history are too many, the concerns of the characters too few — they are pawns in a vast tapestry of detail, with little opportunity for reflection or depth.

Valentine is likeable enough, but though Silverberg keeps telling us what all the other characters do and feel, none of them take on any substance in their own right.

However, as a rich fairyland and a mild fairytale (with the goodies easily winning), the background may give us much more depth in the companion volume,

MAJIPOOR CHRONICLES.

The *Times* to the contrary, I do not think it bears any comparison with *DUNE*. But then, very little does. — BAT

THE TROUBLE WITH YOU EARTH PEOPLE

Katherine MacLean

Starblaze/Donning, 250pp, \$US4.95: Collection — Edited and Illustrated by Polly and Kelly Freas. (Donning Co, 5041 Admiral Wright Rd, Virginia Beach, 23462, USA).

Firstly, I must mention the excellent production of the Starblaze editions. 8½x5½ inch paperback format, heavy leatherette-embossed card stock cover, clear print on good quality paper, layout very neat — in short, a pleasure to handle and read.

This collection covers a significant period (1950-1974) and clearly shows development in both sf writing as a whole and in MacLean's own style and concerns. The earlier stories — *Unhuman Sacrifice* (1958), *Syndrome Johnny* (1951), *The Origin of the Species* (1954), *Contagion* (1950), for example — remind me a lot of Alfred Bester and A.E. van Vogt, spinning webs of mystery or intrigue around a very flowing and humanistic prose. Some of the concerns and solutions seem a little easy now, but even that is only in retrospect — while actually reading the stories one feels involved and interested. More importantly, however, the concerns

show again that sf has often touched on (or even fully exposed) trends in our society which demand consideration in some depth.

In the later stories MacLean's concerns reflect that depth, as well as prove that her excellent yarn-spinning ability is still intact from earlier years. And, as a glance of the copyright information will reveal, she is adept at tailoring stories to suit different markets — at least, I presume some of it is conscious — and so readers of both *Analog* and *F&SF* (for example) should be happy (ie, those who 'prefer' one style over the other).

Mention should be made that the collection includes *The Missing Man*, the Nebula novella-winner.

Recommended. BAT

THE INDIVIDUATED HOBBIT

Timothy R. O'Neill

Thames and Hudson, N.Z. Price Unknown, 200 pages.

Whilst in London I decided to drop into Foyles Bookshop on Charing Cross Road. I had heard that they have available over 4 million titles and they have a boast that they can obtain any book in the English language that is in print, and they have a special service for obtaining those hard to get books that are out of print. Whilst there I saw the subject of this review. I'm afraid the title put me off. I didn't even look inside. I thought it was some sort of hype — someone getting on the Tolkien band wagon.

A few days later I was having dinner with an absolutely brilliant fellow who wrote his Ph D thesis in French because the English language wasn't quite right for his subject matter (which was something to do with Hobbes and Locke.) He is very well versed in all sorts of fields. He had read *Lord of the Rings* once. He had not read anything else about it. He started to explain the Jungian themes in *Lord of the Rings*. Respecting his opinion, I decided to give O'Neill's book another look. I'm glad I did. I read it, cover to cover, on the flight back from London.

The book is subtitled *Jung, Tolkien and the Archetypes of Middle Earth*. O'Neill tries to correlate Carl Jung's theory of the collective unconscious with Tolkien's Middle Earth writings. He also demonstrates how through Tolkien's writings we can find Jungian realisation of self by the characters. What a daunting thesis you may think. Not so. In the Preface, O'Neill tells us how he came to LOTR, an experienced recognised by many I am sure, and

certainly how it happened to me, because my first reading was of a library set and it was impossible to get all three at the same time. O'Neill read Fellowship, was unable to get *Two Towers* and went straight to *Return*. A second reading was more successful. But in the Preface we learn about O'Neill, who has a puckish sense of humour that pervades the book.

The opening chapters give us a potted introduction, together with some very interesting diagrams, to the theories of Carl Jung, and then moves on to archetypes and individuation. I think a basic understanding of Jung or at least basic psychology is essential to the thesis. O'Neill provides this in clear readable language, with little psychological argot (or at least until he has explained the concepts behind the terminology.)

Then he moves on to examine Numenor — the neurosis of Middle Earth (I said his humour was Puckish) — the creation and the symbolism of the First and Second Age. From here he proceeds to examine individuation exemplified by Bilbo. My recall of the Hobbit is not what it should be, but within a few paragraphs, and aided by O'Neill's explanation of Jungian theory, I knew that, more than any other of Tolkien's characters, the concept of self realisation is exemplified no better than in Bilbo.

As a priceless example of O'Neill's humour we have his description of Smaug. It is important to note that O'Neill was in Viet Nam and is a lecturer in psychology for the U.S. Army. He describes Smaug as a "fearful flamethrower" and then says that Smaug is "what we of Othello's trade call an area weapon: precise location of the target is not required, nor is fastidious marksmanship necessary for good terminal effect."

Then O'Neill passes to "Frodo's Dreme" and deals with the deeper Jungian concepts behind *Lord of the Rings*, all of which makes interesting and thought provoking reading. However, it is when he passes to archetypes that the whole thing falls into place. He deals with the symbols of the White Lady, Dark Lord and Grey Pilgrim and how fascinating it all is. Then he moves to Trickster, Tree and Terminal Man, and concludes with the Individuation of the West and Archetype and Allegory.

I do not intend to precis the argument. To do that would ruin the exploratory voyage for the reader. But I must say that I felt that O'Neill, scholarly though he may be, has perhaps gone too close to his trees

CONTINUED ON PAGE 31...

SCIENCE FICTION IN EDUCATION

Science Fiction *is* present in education. In the United States several hundred colleges offer sf and fantasy courses, while scores of universities have built up major library sf collections. In Briatrain universities have built up major library sf collections. In Britain the Science Fiction Foundation has done much to publicise the usefulness of sf in education, seeing it as "an ideal means of stimulating student imaginations, especially in the interdisciplinary area between the technological subjects, and the subjects dealing with man and society".

In New Zealand, sf is gaining ground in schools, being increasingly included in English and social studies courses. Many schools also have flourishing sf clubs. The University has been slower to accept sf as academically respectable, largely confining any consideration of it to courses on "the modern novel" (with our English departments generally equating 'modern' with the early 20th century). Something of a breakthrough occurred this year (1981) with sf forming an important part of a new course, 'Educational Media', being offered in Massey University's Education Department. (More on this later).

What I want to argue here is that considerable scope exists for the wider use of sf in schools and other educational institutions. I want to offer a rationale for the greater use of sf "at the chalkfase" and, with reference to the Ed. Media course at Massey, indicate some possible approaches to the classroom study of sf.

SOCIOLOGY OF THE FUTURE

A study of sf can provide an invaluable training ground for its readers in anticipating a world in which a plurality of life styles, values, and social systems will strain to coexist. Alvin Toffler sees sf as "a kind of sociology of the future" which can "lead young minds through an imaginative exploration of the jungle of political, social, psychological and ethical issues that will confront these children as adults". (Future Shock, Pan, 1971, p.384).

It is in this area that sf has a major contribution to make in social-liberal studies courses, serving as psychological preparation for a world of accelerating change. The future a society creates is in part a reflection of the needs and fears of the present, and much contemporary sf delineates these needs and fears and postulates their future development. In performing a "what if..." function, sf can act as a social laboratory, prompting the imagination to consider the diversity of paths potentially open to society.

Kurt Vonnegut's Eliot provides eloquent testimony for sf's new found popularity and its social role when he tells a group of sf writers:

"I love you sons of bitches. You're all I read any more. You're the only ones who'll talk about the really terrific changes going on... the only ones with guts enough to really care about the future, who really notice what machines do to us, what words do to us... what tremendous misunderstandings, mistakes, accidents, and catastrophes do to us."

(God Bless You, Mr Rosewater, Panther, 1967, p. 21).

A MODERN MYTHOLOGY

Sf also presents itself as a modern mythology. Joseph Campbell has pointed out that modern Western man has no real mythology to turn to; the old myths are dead, and no new mythology has arisen to take their place. (The Masks of God: Creative Mythology, 1968). Yet man needs a mythology to give emotional meaning and stability to the world in which he lives: myths represent a codification on an emotional level of man's attitudes towards life, death, and the universe.

Science fiction provides a modern, future-oriented mythology, primarily through trying to induce a "sense of wonder" about the physical universe and man's own interior private universe.

FURTHERING LITERACY

With more specific regard to the teaching of English, sf has certain advantages as educative material for the often reluctant classroom reader: it is clearly one of the major forms of popular fiction; it is cheap; and it is often luridly packaged. While these factors may well be viewed with suspicion by many English teachers, I would contend that the prime aim of classroom reading is as proof of the pleasure to be gained from reading in general, with a secondary consideration

the encouragement of critical, reflective thinking; sf meets these criteria.

Reading books also encourages the development of the mechanical skills of literacy — to a large extent, the only way to learn to write with speed and confidence is to absorb the techniques and style of others, while the ability to read quickly comes with practice. Through its appeal and accessibility to younger readers, sf can ably fulfill these functions, while also presenting some examples of highly polished writing. (In particular, the work of Ray Bradbury and Ursula Le Guin.)

Sf also provides a useful developing thread through various levels of writing, from the simplistic adventure story in space — such as *STAR WARS* — up to the more sophisticated, speculative sf raising matters of psychological and social interest more appropriate to the maturity of senior school pupils. An added benefit of studying sf is its natural tie-in with linguistics and language study.

Beverly Friend (1973) points out that this link is two-fold, involving the study of language origins and development (in stories where earthmen meet aliens for the first time and attempt to establish communication), and exploration of the ten-

acious connection between language and thought (as developed in stories which deal with thought control via language as a personality-shaping device).

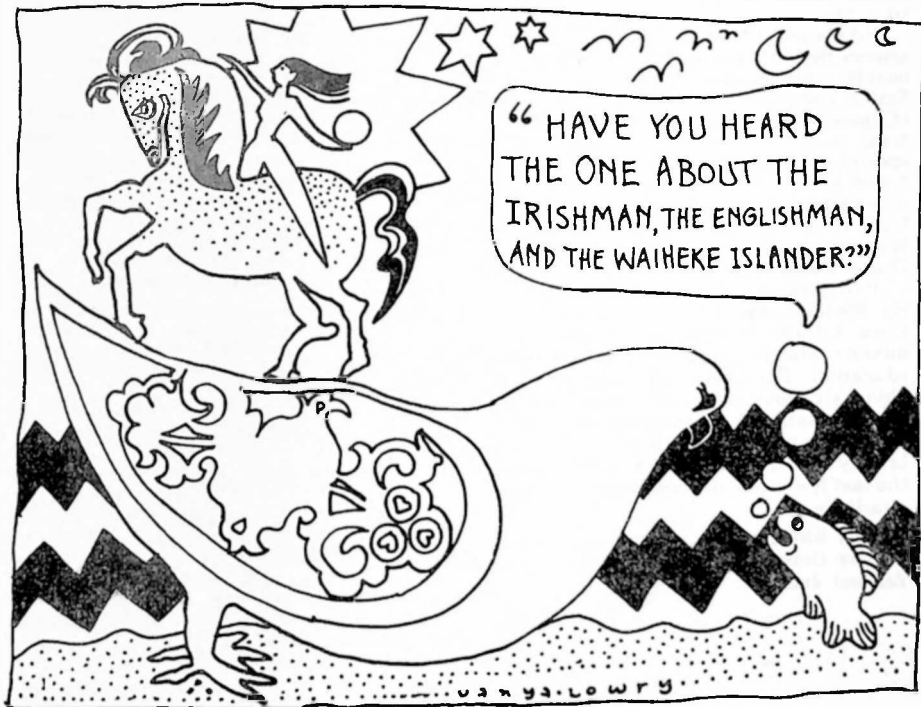
Excellent material for the study of this aspect of sf are Pohl and Kornbluth's *The Space Merchants*, which convincingly depicts a future world dominated by the power of advertising, and George Orwell's 1984 world of Big Brother and Newspeak.

As well as its advantages as a reading material, sf can provide ready stimulus for the pupils' own writing. The traditional themes of sf provide many possibilities here: man's encounters with extra-terrestrial intelligence (aliens); robots and machine intelligence; mutants; post-catastrophe worlds; time travel; and so on. (A useful list is given in Ash, 1976, pp. 10-15).

FILM

The study of sf can also be profitably linked with the study of feature films — a developing field in secondary school English teaching. (See Roger Horrock's pieces in *English in New Zealand*, April 1976; July 1977).

The enormous popularity of *STAR WARS* and *CLOSE ENCOUNTERS OF THE THIRD KIND* indicate an obvious starting point, since they illustrate two of the major styles



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of sf: Star Wars is a galactic opera, replete with heroes and villains, huge spacecraft, and B.E.M.'s (Bug Eyed Monsters), all against a galactic backdrop; *Close Encounters* represents the psychological strain which is predominant in much modern sf, focusing on the reaction of ordinary people in an extra-ordinary situation, and making an impact on the viewer because of its sheer plausibility.

Other excellent sf films include *SOLARIS*, 2001: *A Space Odyssey*, and *FARENHEIT 451*; the last is perhaps particularly relevant to English classes because of its defence of the value of books. (*F. 451* is, apparently, the temperature at which paper will burn!)

Such are a few of the possibilities offered by a study of sf in the classroom.

IN THE IVORY TOWER

The official designation and description of the Massey course is "EDUC. 36.335 — Educational Media: A critical analysis of the effects and potentialities of media use in education." The course was first offered in 1981, primarily organized by Chris Watson, with assistance from myself. To our surprise, some sixty students chose to do the course. (We'd anticipated a class of 10 — 15).

"Educational Media" examines comics, science fiction, film and tv in terms of their nature, audience and impact. The science fiction component included the history of sf, (using Aldiss, *Billion Year Spree* as a text), major themes of sf, sf film (with special reference to *Special Effects*), and a look at H.G. Wells' *War of the Worlds* as an example of a multi-media study (ie the book itself and its influence on sf; Jeff Wayne's music; artwork; and the 1938 Orson Welles' broadcast).

If anybody is interested in details of the Ed. Media course, I'd be happy to provide them. I'd also be interested to hear from anyone who is using sf in any way in education. The following reading list is obviously selective, but is intended to offer some guidance to the considerable critical literature now available on sf. I have largely restricted it to works published in the last few years, as these tend to be more available.

— Roy Shuker, Education Department, Massey University, Palmerston North, New Zealand. June 1981.

SOME SOURCES FOR THE STUDY OF S.F.

Aldiss, Brian W. *Billion Year Spree*, Schocken, N.Y., 1973. A well-written and compendious history of sf, by Britain's leading sf writer available in paperback.

Aldiss, Brian, & Harrison, Harry (ed). *Hells Cartographers, Some personal histories of S.F. writers*, Widenfeld & Nicolson, London, 1975. Six leading S.F. writers tell about their lives and work, provides interesting insights into the creative process, plus useful selective bibliographies of the contributors, who, between them, have accumulated an impressive collection of sf's major awards.

Amis, Kingsley. *New Maps of Hell: A Survey of Science Fiction*, Harcourt Brace, N.Y., 1960. The first popular treatment of sf, dated, but still useful for providing the context of much subsequent critical discussion of the genre.

Ash, Brian. *Faces of the Future, The Lessons of Science Fiction*, Elek, Pemberton, London, 1975. An excellent thematic examination of sf, which Ash regards as dealing with the widest concerns of humanity.

Ash, Brian. *Who's Who in Science Fiction*, Sphere Paperback; rvsd edition, 1977. A useful guide to the work of the major (and minor) sf writers, plus useful background material.

Ash, Brian (ed). *The Visual Encyclopedia of Science Fiction*, Pan Books, London, 1977. If you can only afford one S.F. reference book, this is it. As the cover blurb claims, this is "A documented pictorial checklist of the S.F. world — concepts/theories/books/mags/comics/films/TV/radio/art/fandom/cults/personal commentaries by the greatest names in SF writing".

Baxter, John. *Science Fiction in the Cinema*, Paperback Library, New York, 1970. A critical review of sf films from *A Trip to the Moon* (1902) to 2001: *A Space Odyssey* (1968); limited illustration, but very readable and contains a useful select Filmography.

Blackburn, Francis & Patricia. *Science Fiction*, A Bulletin for Schools, School Publications, Wellington, 1975. Produced for use with senior classes; introduces major themes of modern sf, and shows how sf stories can confront pupils with basic moral issues; includes two excellent short stories by Isaac Asimov and Arthur C. Clarke.

Breakthink. Radio N.Z. Continuing Education series on sf; first broadcast August-September 1976: "examines different standpoints from which they view mankind and our universe". A series of six tapes; copies can be obtained from the National Film Library (NZ: available only to "individuals involved in a personal course of study".) A useful pamphlet accompanies the series.

Joseph, M.K. "Science Fiction: The Future as Possibility". *English in New Zealand*, September 1975, pp. 4-10. Discusses sf, dealing with the future of mankind.

Ketterer, David. *New Worlds for Old: The Apocalyptic Imagination, Science Fiction, and American Literature*, Doubleday, N.Y. 1976. A scholarly work relating apocalyptic elements of sf to mainstream American literary vision; includes a full discussion of several recent major sf works (Solaris, The Left Hand of Darkness, etc.).

Knight, Damon. *In Search of Wonder, Essays on Modern S.F.*, 2nd ed., Advent Publishers, Chicago, 1967. Basically a collection of book reviews and discussion of major sf writers.

Livingston, Dennis. "Science Fiction as an Educational Tool", in Alvin Toffler (ed), *Learning for Tomorrow*, Vintage Books, N.Y., 1974, pp. 234-256. A useful discussion of the advantages and possibilities of sf in the classroom.

Nicholls, Peter (ed). *Science Fiction at Large*, Gollancz, London 1976. A collection of essays about "the interface between sf and reality"; contributors include Ursula Le Guin, Alan Garner, and John Bruner.

Noumenon. New Zealand's sf magazine: news, reviews, and brief articles. Editor: Brian Thurgood, 40 Korora Road, Oneroa, Waiheke Island, Hauraki Gulf. Issue 3, pp 6-7, contains notes towards a basic S.F. collection.

Panshin, Alexei. "A Basic S.F. Collection", *Library Journal*, June 15, 1970, pp 2223-2229. A key bibliography of 83 major representative sf works, compiled by eight writers with credentials as critics, librarians, or professors; includes sf since Verne.

Parrinder, Patrick (ed) *Science Fiction*. A

critical guide, Longman, London, 1979. A collection of academic but readable essays; separate pieces on Verne and Wells, but the majority of the essays tackles themes, eg. utopia and SF, SF and the scientific; world view, SF, religion and transcendence.

Pohl, Frederick & Frederick Pohl IV. *Science Fiction: Studies in Film*, Ace Books, New York, 1981. A comprehensive survey with some provocative appraisals.

Riley, Dick (ed). *Critical Encounters, Writers and Themes in Science Fiction* Ungar Publishing, 1978 (U.S.A.) A collection of critical essays on particular novels and authors, including Herbert, Asimov, Sturgeon, Heinlein, Bradbury.

Rottensteiner, Franz. *The Science Fiction Book*, Thames & Hudson, London, 1975. An illustrated history of sf including brief examination of major authors and themes; excellent for pupil reference.

Scholes, Robert, & Rabkin, Eric S. *Science Fiction: History, Science, Vision*, O.U.P., London, 1977. Includes a brief literary history of sf; a unique discussion of the science of sf, the major forms and themes of sf, and an examination of ten major, representative sf works; the best introductory work now available.

Strick, Philip. *Science Fiction Movies*, Octopus Books, London, 1975. (160pp). A comprehensive and thoughtful examination, using sf in a broad sense; well-illustrated; detailed comment on major titles (e.g. Solaris, 2001).

Suvin, Darko. *Metamorphosis of Science Fiction, On the Poetics and History of a Literary Genre*, Yale University Press, New Haven at London, 1979. (317pp). Some interesting analysis of pre-1930 sf, but the writing is often overly dense and esoteric; sees Wells as "the turning point of the sf tradition".



Columbus to Columbia

As the Space Shuttle makes its debut, what are we to make of it? This first true spaceship is named for the great explorer who presented the New World to Old Europe five hundred years ago. We are the heirs of the intrepid sea-farers, from Maui to Cook, who ventured onto the vast unknown, seeking... what?

Wouldn't they have done better, as the cry now goes up, to stay at home and concentrate on solving the many problems of the Old World. Isn't this space freight business just a little unreal, what with crises abounding here at home? And isn't the shuttle another waste of money like the Concord, a technological trinket, a billion dollar boondoggle that would have been better spent on... what?

The truth is that since our ancestors followed Magellen and Drake to the four corners of the Earth, our world has shrunk to the point where we are beginning to see the four walls closing in. All of our cascading crises are not solvable. I personally don't think Columbus would have been better to wait until dentistry perfected the tooth decay vaccine. But many of the most perilous of our troubles, such as over-population or plutonium bombs, would be greatly alleviated by access to orbital space. Out There, resources and energy are absolutely inexhaustible.

NAY-SAYERS

"But why do we need more resources and more energy?" Nay-say the nay-sayers. "And besides, everyone knows that Sci-

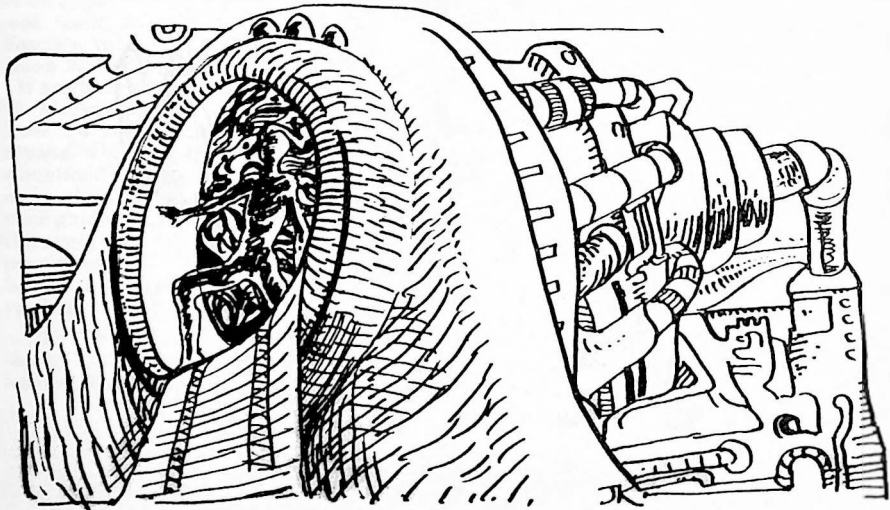
ence has had its day and now we'll all have to go back to the good old days when things were simple and life was cheap!" Well, I grant you that Columbus was probably not too troubled by over-population. Half his children died before their fifth birthday and the rest were lucky to reach forty before their teeth started falling out.

The pooh-poohers of Progress will not detain me here — no doubt they will have long ago re-cycled their spectacles and forsaken literacy as progressive. The real question of priorities deserves more examination. Should we really spend more money on pollution control and famine relief before space stations. Clean water and enough bread for all, before 'pie-in-the-sky' for the few who can afford a hundred dollars a kilogram ticket on the Space Shuttle?

Rationed bread and water buys nothing but time. Ultimately the rations will go down. Our global village is rapidly filling up. Do we limit births, or see deaths increase as hungry factions begin to fight over dwindling reserves. Is it not more productive to invest a portion, now, of our remaining stocks, in order to gain access to higher, more fertile ground.

SAFE

Out There, energy is endless. Tucked a safe 150 million kilometers away is all the power we will ever need; the fusion furnace of the sun. A hundred kilometers over our heads there are no clouds or weather to



block the sun's energy. Spend a bit more on orbital cargo and we could build solar power plants out where night never falls, and it rains soup all the time.

Sunlight into electricity, directly through silicon cells or indirectly by focusing heat on a boiler. The orbital power could be beamed, eventually, to the remotest, poverty-stricken village. Or, we could simply build our energy-intensive, polluting factories Out There.

Ridiculous? So Lindberg might have said of a 747. (But I doubt it.) A mere dozen years after the first primitive sputnik, Mankind made the giant leap to walk on the moon. Who would be rash enough to deny the possibility of a silicon mine on the moon within the decade? I'd like to invest in Lunar Smelter, Inc!

TREASURE CHEST

The moon is geologically not unlike the earth, except it was too small to hold its atmosphere over the eons. It is most likely to have vast quantities of the sort of minerals and ores that have made South Africa or Australia prized real estate. And as a bonus, ore smelting in a solar still will release both oxygen and water for the lunar metalworkers, who in turn will release carbon dioxide for plants. Combine continuous sunshine, low-gravity and plenty of virgin soil and soon you might have another granary like North America or Argentina.

Is this feasible? No one can say with absolute assurance until proper testing begins. The E.E.C. has been waiting impatiently for years for N.A.S.A. to get its space truck operating. They have a complete Orbital Laboratory waiting with confirmed bookings when the weekly launches begin. The first 75 flights are already reserved. Five more sister ships to the Columbia are ready for the production line.

It should surely come as no surprise that the Soviets have had a continuously-manned space station in orbit for well over a year. Anyone who thinks Japan Inc. will be far behind isn't paying attention. Heavens above! (Sic!) The venerable civilizations of China or India have motivation enough to reach for resources and room not already spoken for.

The Space Race has only just begun and I for one am sure it will rise above (yes) the petty tribal rivalries of Old Earth.

NEW EMPIRE

After all, if its raining soup Out There, what is there to fight over down here? The dawning orbital empire will be the first on which the sun truly never sets.

Some of the first products we will receive from space industry will be perfect ball bearings — no gravity to distort, no container to contaminate. Exotic new alloys made from previously unmixable materials will soon provide light, cheap strength in the form of an artificial wood, to the relief of both the homeless and the forests.

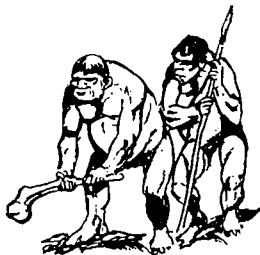
Pure crystals of any type and size, grown in nil-weight from the basic elements, are bound to revolutionize several industries. New chemicals, new processes... name it, the imagination sets the only limits. Expensive medicines come cheap, for another example.

The astronomers will observe a universe no longer veiled by murky depths of atmosphere. The disabled and aged could find relief from the crushing burden of their own bodies. Orbital hospitals, I have no doubt, are just over the horizon. Tourist hotels maybe further down the road, but our grandchildren may honeymoon in zero-g, gazing at the Earth as lovers have always gazed at the moon.

LEAD TIME

Perhaps this is too much, too fast. Indeed it is quite possible that a Hindenburg-type disaster, or a general economic collapse, would lead to an indefinite postponement of the shuttle's scheduled launches. The new orbital economy will of course require a certain amount of lead time investment before it takes off (so to speak) on its own. But once financially established, a self-sustaining community off the Earth's surface means far more than Columbus's discovery of the other half of the world.

The New Conquistadors will have no indigenous peoples to martyr, marry or massacre. (At least, we don't think so.) The



technology they will carry with them will spare us what it cost to establish the first English colonies at Plymouth Rock or Botany Bay. (We hope.) Half died the first winter in Massachusetts colony 360 years ago.

The fate inflicted on indigenous peoples

30 Columbus...

all over the world by our forebears was not due to inferior morality but superior hardware. Tools, from the hand axe to the spaceship, have made our history — and will create our future.

Since the Bronze Age when blind Homer sang the Odyssey, men have held visions as broad as the high horizon, vistas that inspire the Darwins and Einsteins. It is certainly true that where there is no vision, the people perish, most abjectly. Perhaps never more aptly true than our human prospect today.

LAST BEST CHANCE

There will be those who oppose the development of space industry. They believe strongly that the Earth was a garden before men wreaked such havoc. But it wasn't a garden, it was a jungle. And they have no right to seek to deny to us all what many believe is our Last Best Chance.

The Earth *can* be a garden. The slums and squalor can be transformed into parks

and playgrounds. But not, I fear, if we seek to do this on the reserves remaining to us. The ecosystem of the Earth has been humanity's womb and cradle. The fossil fuels were the albumen in the egg that has carried us this far. The Space Shuttle represents the egg tooth of a fledgling humanity that must now push out into the brightness.

*Life is struggle.
Crack the shell.
Learn to fly.
Or wait within
your time to die.*

*For we are not mountains
to be worn down by the rain.
More like a forest
to reclaim and remain.
Grow up or give up.*

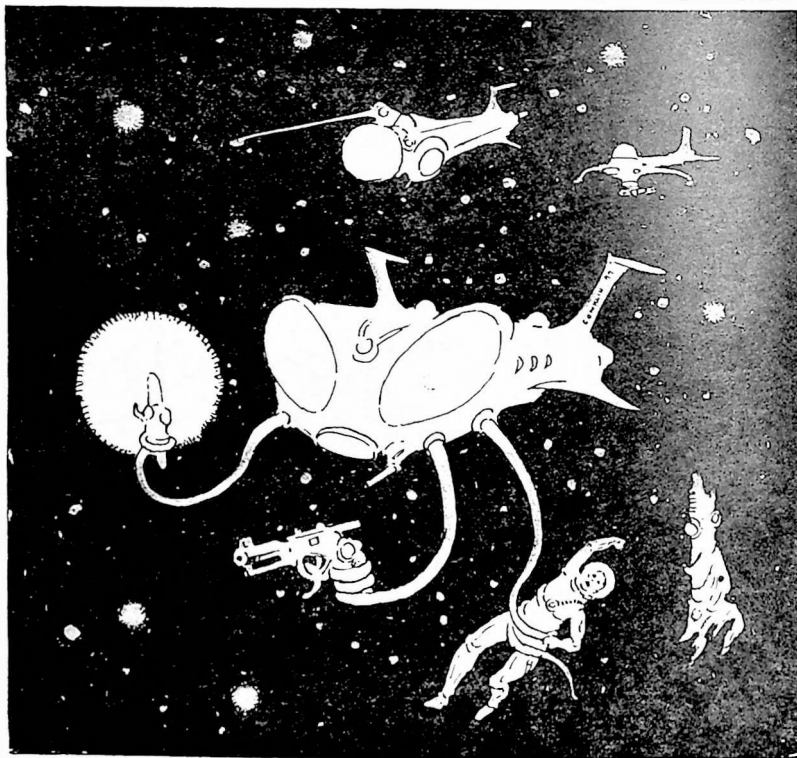
(Vive le escapists — MDM 81)

Suggested further reading:

The Challenge of the Spaceship — Arthur C Clarke

The Moon is Harsh Mistress — Robert Heinlein

The High Frontier — Gerard O'Neill



31 Reviews...

CONTINUED FROM PAGE 23...

and has failed to see the forest. Given the validity of his thesis, the writings of Tolkien (and especially *Lord of the Rings*) are themselves archetypal. We are in fact dealing with the complete quasi-historical archetypal myth from creation to the Fourth Age.

It is all very well to search the crannies for Jungian clues, for they are there if that is your interpretive bent. But why search the crannies when the clue is there staring at you in the face. The whole work is in itself archetypal and perhaps its very

appeal lies in the fact that it appeals to our unrealised subconscious — the awareness that we have been with the race for centuries, like the recognition of the Overlords in *CHILDHOOD'S END*.

As I said in the beginning, I was less than enthusiastic to see Jung applied to Tolkien. Given that Jung's theories are theories and O'Neill's thesis is based on theory, I must say that it makes interesting and enjoyable and at times thought-provoking reading. But it is not the definitive work on Tolkien or on *Lord of the Rings*. That has not yet been written. — David Harvey

PUBLISHING INFORMATION

CONTINUED FROM PAGE 32...

SEVEN STEPS TO THE SUN — Fred & Geoffrey Hoyle (Pen \$3.95): new edition; cover art by Adrian Chesterman

THE BOOK OF THE DUN COW — Walter Wagerin (Pen \$4.95): first UK edition; cover art by Marsh

A.H. & A.W. Reed Ltd:

YRAGAELE URM — Philippe Druillet (*Dragon's Dream* \$16.50): first English language edition; full colour art book; 11x8 paperback

DAN DARE (Volume 1): *The Man From Nowhere* (D/Dream \$16.95): first edition; reissue; full colour art book; 11x9 paperback

SENTINEL — Syd Mead (D/Dream \$24.50): first edition; reissue; full colour art book; 12x12" back

Wholesale Book Distributors:

A COLD WIND FROM ORION — Scott Ansini (Del Rey \$3.95): first edition; cover art by Atila Hega.
CAPITOL (collection) • HOTSLEEP (novel) — Orson Scott Card (Orbit \$4.95; 7.50): first UK editions; 2 vols of *The Worthing Chronicle*; cover illus uncredited.

LEVIATHAN'S DEEP — Jayge Carr (Orbit \$6.50): first paper edition; cover art uncredited.

Jack Chalker: EXILES AT THE WELL OF SOULS • MIDNIGHT AT THE WELL OF SOULS • QUEST FOR THE WELL OF SOULS • THE RETURN OF NATHAN BRAZIL (Del Rey \$3.95 & \$4.50): all reprints; the *Saga of the Well World*

A JUNGLE OF STARS — Jack Chalker (Del Rey \$3.95): reprint; cover art uncredited.

THE DEATH GOD'S CITADEL — Juanita Coulson (D/Rey \$3.95): first edition; cover by D Beekman
DRAGON'S EGG — Robert Forward (NEL \$5.95): first UK edition; cover art uncredited.

CACHALOT — Alan Dean Foster (NEL \$5.95): new edition; cover art by Colin Andrew

CLASH OF THE TITANS — Alan Dean Foster (Futura \$4.95): first UK edition; novelization of film

MASTER OF THE FIVE MAGICS — Lyndon Hardy (D/Rey \$3.95): first edition; cover art: Rowena

THE JESUS INCIDENT — Frank Herbert & Bill Ransom (Orbit \$4.95): first UK paper edition; cover art by Tim White

THE NUMBER OF THE BEAST — Robert Heinlein (NEL \$6.95): first UK edition; cover: Tim White

THE LEFT HAND OF DARKNESS — Ursula Le Guin (Orbit \$5.75): new edition; cover art uncred.

HEAD HUNTERS — James Luceno (Ballantine \$3.50): first edition; cover art by Richard Newton

DINOSAUR PLANET — Anne McCaffrey (Orbit \$4.95): reprint; cover art uncredited.

EXPLORERS OF GOR • FIGHTING SLAVE OF GOR — John Norman (Star \$7.95 ea): first UK edition; cover illustrations uncredited

A STEP FARTHER OUT — Jerry Pournelle (Star \$5.95): UK paper edition; cover art uncredited.

TO WALK THE NIGHT — William Sloane (D/Rey \$3.95): new edition; reissue; cover art by Beekman

THE PROBABILITY BROACH — I. Neil Smith (D/Rey \$3.75): reissue; cover art by Barney Plotkin

WIZARD — John Varley (Orbit \$5.95): first UK edition; cover art uncredited; sequel to TITAN.

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

PUBLISHING INFORMATION

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

Associated Book Publishers (NZ) Ltd:

MIND OVER MATTER — Kit Pedler (Thames Methuen \$25.25): Non-fiction ("A scientist's view of the paranormal"); 10x8" hardcover; first edition; jacket design by Bernard Allum.

David Bateman Ltd:

THE BLACK FLAME — Lynn Abbey (Ace \$4.50): second edition; cover art uncredited; interior illos by Steve Fabian.

LOVE NOT HUMAN — Gordon Dickson (Ace \$4.25): collection; first edition; cover art uncredited.

MASTERS OF EVERON — Gordon Dickson (Ace \$3.95): second edition; cover art by Enrie.

TACTICS OF MISTAKE — Gordon Dickson (Ace \$4.95): new edition; cover art uncredited.

THE GATES OF CREATION — Philip Jose Farmer (Ace \$3.95): reissue; cover art by Boris Vallejo.

WIND WHALES OF ISHMAEL — Philip Jose Farmer (Ace \$3.95): reprint; cover art uncredited.

A TRANSATLANTIC TUNNEL, HURRAH! — Harry Harrison (Tor \$4.95): new edition; cover art by Rick Sternbach.

DIRECT DESCENT — Frank Herbert (Ace \$11.95): first edition; 8x5" illustrated novel; art by Garcia.

CONAN THE CONQUEROR — Robert Howard (Ace \$3.95): reprint; cover art uncredited (Boris?).

THE SHAPE CHANGER — Keith Laumer (Ace \$4.50): new edition; cover art by Rowena.

WARRIOR'S BLOOD — Richard McEnroe (Ace \$4.25): first edition; cover art uncredited.

UNLESS SHE BURN — Francine Mezo (Avon \$3.95): first edition; cover art by Rowena.

Andre Norton: BREED TO COME (Ace \$4.50): reprint; cover art uncredited.

FORERUNNER (Tor \$4.95): first edition; cover and interior illustrations by Barbi Johnson.

KEY OUT OF TIME (Ace \$3.95): reprint; cover art uncredited.

MOON OF THREE RINGS (Ace \$4.95): reprint; cover art by Walter Velez.

QUEST CROSS TIME (Ace \$4.25): reprint; cover art by Davis Meltzer.

CONAN THE MERCENARY — Andrew Offut (Ace \$4.25): new illustrated edition; cover art uncredited; interior illustrations by Esteban Maroto.

EMPIRE — H Beam Piper (Ace \$4.95): collection; first edition; cover art uncredited.

FEDERATION — H Beam Piper (Ace \$9.95): collection; 8x5" first edition; cover art by Mike Whelan.

LORD KALVAN OF OTHERWHEN — H Beam Piper (Ace \$4.50): reprint; cover art uncredited.

THE WATER OF THOUGHT — Fred Saberhagen (Tor \$4.95): first edition; cover and interior illos by Janet Aulisio.

AFTER THE FALL — Edited by Robert Sheekley (Ace \$3.95): anthology; first edition; cover uncred.

William Collins (NZ) Ltd:

CLONE — Richard Cowper (Pan \$4.95): first paper edition; cover art by Ian Pollock.

A VERY PRIVATE LIFE — Michael Frayn (Fontana \$4.95): new edition; cover art uncredited.

THE SPACE MACHINE — Christopher Priest (Pan \$4.95): new edition; cover art by Paul Slater.

LORD VALENTINE'S CASTLE — Robert Silverberg (Pan \$6.95): first UK paper edition; cover art by Josh Kirby.

THE SONGS OF SUMMER — Robert Silverberg (Pan \$4.95): collection; first UK paper edition; cover art by Julek Heller.

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

THE MOON'S FIRE-EATING DAUGHTER — John Myers Myers (Starblaze \$US4.95): first edition; 8½x5½" illustrated novel; cover and interior illustrations by Tom Canty.

WE ARE ALL LEGENDS — Darrell Schweitzer (Starblaze \$US4.95): first edition; ditto info above; cover and interior illustrations by Steve Fabian.

Norstrilia Press: (PO Box 91, Carlton 3053, Australia; or c/- Noumenon)

THE STELLAR GAUGE — Edited by Michael Tolley & Kirpal Singh (NP \$A): non-fiction; essays on SF writers; first edition; 8½x5½" paperback; cover design uncredited.

WHEN PUSSYWILLOWS LAST IN THE CATYARD BLOOMED — Roger Zelazny (NP \$A5.00): first edition; 9x7 paperback collection of poems; illos by Geoffrey Pollard.

Penguin Books:

ISLANDS IN THE SKY — Arthur Clarke (Penguin \$3.95): reprint; cover art by Pete Jones.

OF TIME AND STARS — Arthur Clarke (Pen \$3.95): reprint; cover art by Pete Jones.

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