

# AUSTRALIAN SF NEWS

ISSUE # 15

50¢

## The Australian Professional Scene



Wynne Whiteford and Paul Collins

PAUL COLLINS of VOID PUBLICATIONS has been advised by The Literature Board of Australia Council, that he is being offered a grant to publish three science fiction paperbacks.

They will be published in the new year, about March. The titles are: LOOKING FOR BLUCHER by Jack Wodhams, which is a humorous novel about a space pilot and his on board simulator that he uses for purposes not quite intended.

BREATHING SPACE ONLY by Wynne Whiteford deals with a first meeting with an alien race, set in an authentic Australian background, but proof that you do not have to have ockers and koalas running around everywhere.

THE FOURTH HEMISPHERE is David Lake's fifth "Breakout" novel and it is a change to see it published first here rather than overseas.

The new Australian science fiction magazine, CRUX, will appear quarterly. The second issue is to be released late January. Among other features, it will include part two of Paul Collins' novel, SPACE BLUES, a short story by Michael Fredericks, and a vignette by Marilyn Fate. The editor, like SF NEWS, needs your support, so write to him at PO BOX 45, Kings Cross, NSW 2011. It costs \$1.50 per issue, or \$6 for a year's subscription (4 issues).

FRANK BRYNING has recently shifted. His new address: 6/15 Charlotte Street, Wynnum Central, Queensland 4178. He has also sold a short story to THE LAST DANGEROUS VISIONS to be published shortly.

LEANNE FRAHM has sold a further two stories to a U.S. publication. This brings her sales tally to four in less than a year. 'Deus Ex Corporis' will be published in CHRYSALIS 7, edited by Roy Torgeson for Zebra Books. The other story will appear in CHRYSALIS 8 later this year, and with this volume the series will be taken over by a hardcover publisher, Doubleday.

ROOMS OF PARADISE, the all-original anthology edited by Lee Harding for Quartet, Australia, has been the biggest-selling sf collection so far published in this country. The U.K. edition also sold out within the first few months of publication. The publishers are firm in their intention that the book will NOT be remaindered and will be kept in print for many years to come.

In 1980 the ABC will repeat both of LEE HARDING'S sf serials for young people. In Victoria THE LEGEND OF NEW EARTH will be broadcast February 8th - May 23rd over 3AR. JOURNEY INTO TIME will follow on September 12th through to November 28th. The serials are designed for school listeners in years 8 through to 10, but can be appreciated by a much wider audience. This marks the third time around for TIME and the second time around for LEGEND, which is more ambitious in scope and theme. A book-length version of the latter, incorporating much of the original script material, will be published in early 1981.

The serials will be broadcast under the general title of Listen and Read, at 11.40 a.m. on the above dates. Interstate listeners would be advised to check their local station for differing dates and times outside of Victoria.

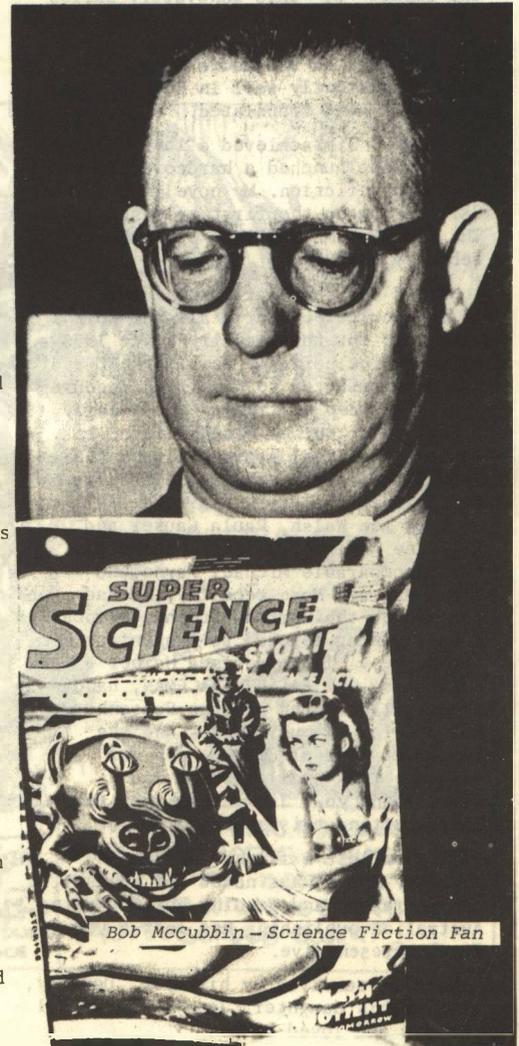
The ABC has also commissioned Lee to work on a major radio series for 1981. He will shift gears and, instead of writing another cliff-hanging serial, will begin work soon on what can be described only as a Top-Secret project - which in script-writer's jargon shorthand for explaining, "Er, we haven't got it worked out yet..."

KEITH TAYLOR has been invited to read some of his fantasy material at a convention run by the Thomas Burnett Swann Foundation in America (at present he's madly seeking the funds to pay for the trip). He is also working on a sequel to the story published in SWORDS AGAINST DARKNESS Five, which has been commissioned for Paul Collins' fourth anthology, tentatively entitled, DISTANT WORLDS.

## 1979 ENDS ON A SAD NOTE FOR AUSTRALIAN FANS

A big blow to Australian sf fandom in February this year was the death of RON GRAHAM, but unfortunately the loss of stalwarts in the sf field did not finish with our close friend and associate Ron.

JOHN RYAN whose book 'Panel by Panel' on the Australian comic strip was published by Cassell Australia in November last, died early in December while on a trip to Mount Isa for his company. JIM ELLIS, editor and publishing director with Cassell Australia, who was responsible for publishing science fiction and in particular the work of Lee Harding at Cassells, died on the 16th of December. ROBERT J. McCUBBIN, a founder member of the Melbourne SF Club passed away quietly on the 29th of December.



Bob McCubbin - Science Fiction Fan

# obituaries

LEE HARDING WRITES : "It is with deep regret that I report the death, on December 16th, of JIM ELLIS, editor and publishing director with Cassell, Australia. The news came as a great shock to me. His death seemed untimely and unfair; he was still a young man. To me he was always a staunch friend, patron and prince of publishers. Like most great editor/publishers his more enduring contributions to the field were anonymous. I feel that in a land where the names of people such as Paul Collins, Lee Harding, Norstrilia Press, et.al. predominate in the press, that it would help to detail what Jim accomplished for science fiction in Australia.

"A longtime fan of the genre, Jim wisely decided to sneak it in through the back door, so to speak, and began publishing sf in the Cassell Education List. In 1973 he approached me for a story, and he eventually published, with considerable and continuing success, my little book, THE FALLEN SPACEMAN. He was encouraged to add further titles to the Patchwork and Encounter series, and over the next three years published three more titles by me - THE CHILDREN OF ATLANTIS, THE FROZEN SKY and RETURN TO TOMORROW - together with HALFWAY HOUSE and SHADOWS by David Grigg, THE SAND WEST OF MOUNTAIN MOUTH by William Green and THE LAST VOYAGE by Barry Carozzi. The impact of this innovatory series upon the schools and libraries of Australia was immediate, enthusiastic and lasting. All of the above titles have sold consistently well in England, and some have been translated.

"In 1977 Jim achieved a long-felt ambition and launched a hardcover line in children's fiction. My novel, THE WEEPING SKY, was among the first release. Another THE WEB OF TIME, will be published in February, 1980.

"It is obvious that my own debt to Jim is incalculable. Nearly all the work I have done for this country since 1973 - up to and including my work for ABC radio can be attributed to Jim first encouraging me to keep writing in those early, dismal days. But he also believed in encouraging local artists with a flair for sf and fantasy to illustrate for Cassell. In the early years we saw the work of Lee Walsh, Paula Causer and Kristine Ammitzbohl; later, there was the incomparable Michael Payne, and Irene Pagram. More recently, he had championed the work of Stephen Campbell. I was looking forward to presenting him with a copy of the revised Harper & Row edition of THE FALLEN SPACEMAN, handsomely illustrated by John Schoenherr, but a delay in publishing - and the impatient hand of death - did not allow me this small triumph and a warm 'Thank you, Jim - thank you for first letting this spaceman soar.'

"I have lost a friend. And, in an industry not always noted for honesty, consideration and genuine human feeling, Australian publishing has lost a very fine representative.

"Jim is survived by his wife, Dorothy, and by his daughter, Jenny. And by all who new and loved him."

ROBERT J. McCUBBIN, school teacher, founder member of the Melbourne SF Club died on the 29th of December at the age of 73. Bob had not taken much interest in SF fans activities over the last few years, but at one time he was very active in the field and corresponded with fans interstate and overseas. Like many other fans of his age group, he cut his SF teeth on the pulps. I believe his contact with fandom developed after a stint with the Australian occupation forces in Japan, where he met a few American fans.

I can thank Bob McCubbin for the dubious honour of being introduced to Science Fiction fandom myself, and I have some very fond memories of the early days with him in the Melbourne SF club. The first meeting in a little coffee lounge with the SF fans outnumbering the other strange custom ten to one; then the little room in the basement of the ODDFELLOWS HALL, where the library was stored in a large aluminium trunk that Bob had made out of aircraft aluminium while with the Occupation Forces in Japan; my first convention with him in Sydney and a party in a smoke filled room into the small hours of the morning; the first Melbourne SF Convention OLYMPICON and many more fond memories.

One of the best ways to get to know people is to be part of a committee organising a convention. Most of the meetings of the OLYMPICON and MELCON '58 committee were held at Bob's home in Auburn, where his wife Molly provided the welcome suppers. At these meetings I got to know Bob and other people who I still regard as friends to this day, although some like Bob, I have seen little of over recent years.

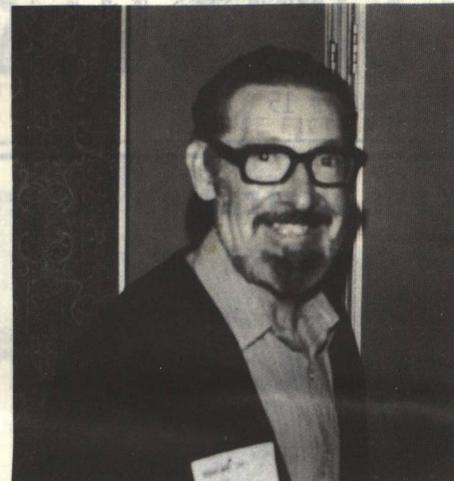
Bob's efforts for the MSFC and the conventions did a lot to get new members, and make all our activities successful. I remember one interview he gave to Australasian Post. As you can well imagine Science Fiction was fair game in the 1950's not that the situation has changed much, and the Post twisted what Bob said to their own ends, making him and SF fans in general look a little silly. Poor old Bob, who was a school teacher, was taken to task by the Education Department over that interview, and I do not think this was the only time his interest in SF clashed with the departments idea of the image a school teacher should present.

I can tell you little more about Bob other

than that he was greatly respected by his friends in the MSFC club, and all those who knew him elsewhere.

I know all his old SF friends will remember him with fondness and join me in conveying our respects to his family.

Merv Binns



JOHN RYAN

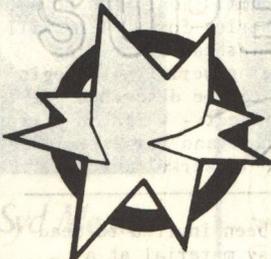
JOHN RYAN, Australia's number one comic fan and leading authority on Australian cartooning, collapsed at Mt Isa on the 11th of December, and died the next day. He had a previous stroke some years back. On behalf of all his friends in Australia and overseas, we offer our sincerest condolences to his wife Jan and two children. He was only 48.

Over the last year or two he devoted most of his spare time to editing the definitive volume on Australian comics PANEL BY PANEL, which was published in November by Cassell Australia.

One of his closest friends was sf and comic fan, and current editor of the ANZAPA, Gary Mason, who has this to say about him: "John was a particularly easy-going person, and would always take other people as he found them. His acceptance of 15-year old me when he was 34 (an age at which most people's tolerance of teenagers is very low) is an excellent example of that. He was always generous with his time, hospitality and material possessions. I owe him more than I could possibly express."

Gary goes on to say: "It is ironic that at the very time that the end of commitments of large amounts of his time to

Photo M. Binns



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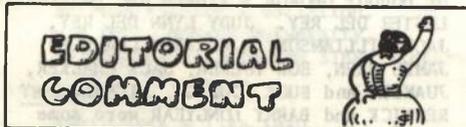
the book (other than publicity appearances) was in sight, thus freeing him to relax more than has recently been possible, he should meet his demise. Any author will confirm the havoc that a major book can wreak on family life, and only a week or two ago John was telling me how nice it was to be able to spend more time with his own family."

Paul Stevens has this to say about John: "It has been a sad year for me with the death of Ron Graham in February and now the passing of John Ryan. John was a man for who I had the greatest respect, and I shall miss him greatly. He was in Melbourne early in December to promote PANEL BY PANEL, and signed copies at 'Space Age', when it gave me the greatest of pleasure to take him by the hand and congratulate him on producing THE definitive work on Australian comic art. The Melbourne comic fans were able to host a party for him while he was in Melbourne, and I know John appreciated this gesture. The news, just two weeks later that John had died came as a great shock to us.

John was one of my first contacts in comic fandom, and it was thanks to him I met Stanly and Reg Pitt in 1969. Although he lived in Sydney and later Brisbane I maintained contact with him, and it was always great to meet him personally at conventions such as the MELBOURNE COMIC CON in 1979, at which he was Guest of Honour."

We will all miss him very much. The loving work he put into PANEL BY PANEL, will be appreciated by readers for many years to come.

(I took the liberty of quoting from Gary Mason's ANZAPA report, for which under the circumstances I trust he will forgive me. MB)



Sorry to lay all those obituries on you but that is just the way things work out.

This issue is a bit late but business comes first, and SPACE AGE has kept me pretty busy over the last few weeks. I have quite a lot of material on hand in the way of reviews mainly, so another issue will be out very soon.

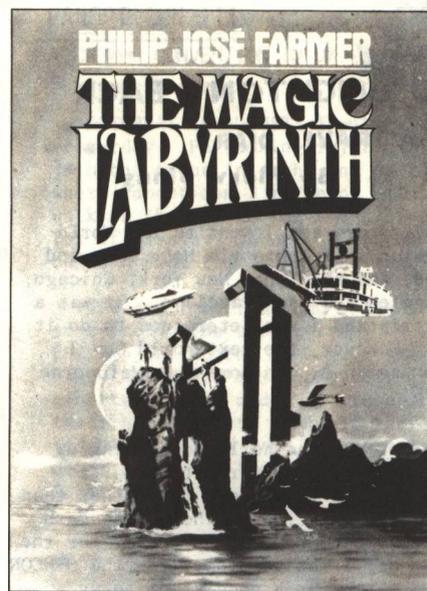
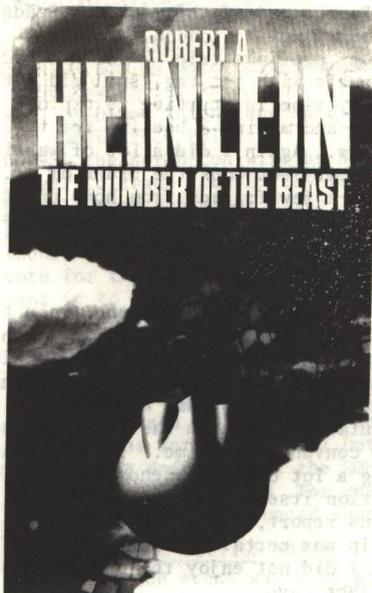
I think I should point out that the opinions of the reviewers are their own, and not necessarily mine also.

Thank you to all readers who have renewed their subscriptions. We do need a lot more and as much advertising as possible to make ends meet. Extra costs have forced me to increase the subscriptions to \$6.00

We have completely sold out of issue # 13 and we would be pleased to receive any copies back that are not wanted.

Thank you to our letter writers this issue. Once again I ran out of space for personal replies, but I do appreciate your interest.

Thanks again to LOCUS for much of the news particularly about overseas people and publishing, magazine and film news. Subs to LOCUS are now \$19.00 Australian - Air Mail Merv Binns



## People and Publishing

BRIAN ALDISS made a trip to China recently as a guest of the Chinese Government's Friendship Association. He was part of a delegation which included novelist Iris Murdoch, naturalist and broadcaster David Attenborough, sociologist and founder of the Open University Lord Dartington, the Deputy Director of the British Museum Maysie Webb and an African journalist attached to UNESCO Chen Chimutengwende

After being shown many of the major places of interest - Ming Tombs, The Great Wall, power tool factories and such - they had a interview with the Deputy Premier Deng Xiaoping. They were allowed one question, and Aldiss's was inevitably about the future of China, and how the Deputy Premier saw it over the next hundred or next thousand year. (A full report of his trip, by Aldiss is included in the December issue of LOCUS)

New English Library will publish the first edition of ROBERT HEINLEIN'S new novel 'The Number Of The Beast' in February, which will precede the American edition.

URSULA K. LE GUIN'S "The Beginning Place" will be published by Harper and Row in February. Bantam have bought the paperback rights for a healthy six figures, which was a new high for Le Guin.

MAGIC LABRYNTH, the fourth book in the 'Riverworld Series' by Philip Jose Farmer, was due to be published by Putman in the U.S.A. in January, but an unconfirmed report now states August. This series must go down in sf history as the most talked about, asked for, and exasperating science fiction stories ever. From the very start with the trouble Farmer had in getting it published, to the problems he has had getting it finished it has been a headache, but well worth waiting for in the long run.

Anybody who has visited the home of FORREST J. ACKERMAN in Hollywood, will be very glad to hear that his collection of sf and movie memorabilia is being donated to the City of Los Angeles. We are not sure of the circumstances but we know that he has been requesting assistance from the City to help him establish suitable premises to display his collection, and put it on view for the general public. We hope to have more details from FSJ himself soon.

PIERS ANTHONY has just sold a new novel to Avon called MUTE. AVRAM DAVIDSON has completed and sold a presumed sequel to 'Peregrine Primus', PEREGRINE: SECUNDUS. STEPHEN KING'S 'The Dead Zone' was number one on the Best Seller list in October. RAMSEY CAMPBELL has sold a novel, TO WAKE THE DEAD, to MacMillan.

### AUSTRALIAN SF NEWS

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## TO BRIGHTON & BACK

### A TRAVEL DIARY

By Merv Binns

Six years ago I went to the World Convention in Toronto via Hong Kong and England, and then onto New York, Chicago, Los Angeles and San Francisco. It was a great trip and I was determined to do it again. However, the next World Con I got to was in my own home town Melbourne in 1975.

Then I saw the World Con coming up in England, for the first time for a long while, and I was more determined than ever to get to it, even though the cash was pretty hard to come by to pay for the trip. So off I set to Sydney for the SYNCON first, which was a good start to my journey

After a good trip with QANTAS, the first stop was in Honolulu, where I stood in line for two hours going through immigration and then off again to San Francisco. My stay in Frisco was brief but I had time to take the 'Bart' Railway out to visit LOCUS editor CHARLIE BROWN and friends. I had my first taste of American fan hospitality when we all went to dinner at a nearby restaurant. At that stage I had not started to get my American appetite, so I had difficulty in consuming the piles of food placed in front of me. Restaurants in the USA tend to give large serves in my opinion, but I guess you do get what you pay for. Quite the opposite to Britain, where I thought food was quite expensive.

The next day I decided to have a look at Fisherman's Wharf, and as the cable cars were out of action, I walked round the city. For the rest of my trip I suffered with sore feet. I could not tell which was my feet and which was the blisters. I had to try the much publicised seafood at the Wharf, but because there were so many people there, I was only able to get into a second rate pub and my shrimps were second rate also. I have since learned that the place for seafood in America is Boston, so I will just have to make it to next year's World Con won't it? Besides, I made a number of special friends on this trip and I want to see them again.

The third day out I was in New York. Went to see some of Space Age's suppliers and saw a bit of the countryside around New York in New Jersey and then Staten Island. Had dinner with ex-Australian now New York Literary Agent, Cherry Weiner, her husband Jack and her partner Ellen Couch, saw a couple of movies including ALIEN and DRACULA. The former is one you must not miss. A sophisticated nineteen fifties type plot that keeps you on the edge of your seat to the last minute. A monster film to end all monster movies and you only see it for a few seconds at a time. The latter is probably the closest yet to the original story, beautifully photographed but not as it is not as graphic and melodramatic as Lugosi's and Lee's versions, it might not appeal to the usual horror movie fans.

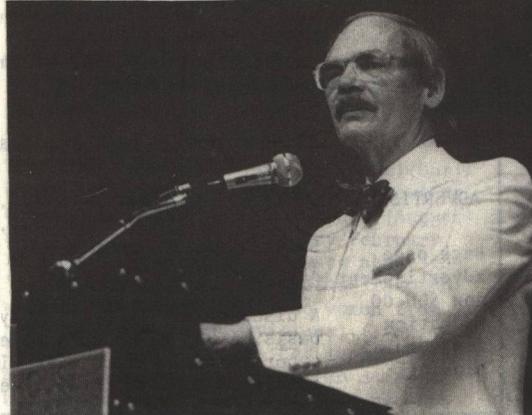
By the end of the week, on Sunday, I was on my way to London. So far, unlike my previous trip, I had not had any trouble with jet lag, so I did not waste any time in starting to explore the city and making a beeline for the bookshops. Again I did a lot of walking and my poor feet took the brunt of it. Then met a few friends from home and saw a bit more of London and the bookshops and the organising of costumes for SEACON.

The next day we took the train to Brighton to the convention. The train really belted along and I enjoyed seeing the very green countryside so different to home. This first day and evening in particular at Brighton was the best part of the convention for me. It was great meeting a lot of old friends again. The convention itself I covered in my previous report, but I might add that the trip was certainly worthwhile even though I did not enjoy the con as much as I might have.

After SEACON I spent a couple of days in London again sightseeing and so forth. Saw the film LORD OF THE RINGS which was rather disappointing, not that I really expected much more. Getting around London was easy with the underground railway. Next day Helen Roberts from Melbourne and I did the grand tour of St Pauls, The Tower of London, Madame Tussauds waxworks, The Planetarium and Westminster Abbey. It was a very good day, and I saw more than I had the whole of my previous trip, so my trip to England was not a total loss.

Next on the agenda was the NORTHAMERICON in Louisville, Kentucky. After a foul up with airline tickets, I finished up at the wrong airport in New York, but finally got a plane to Louisville. The Galt House Hotel was ideal for a convention. I always seem to think of my stomach before anything else, so I tend to check out the restaurants first. It was hard to get just a coffee and sandwich, but then, that was the case everywhere I went in England and America. You can eat much more economically in Australia. However the food was good in the hotel restaurant and outside the hotel on an open area an ethnic festival was in full swing. There were all these stalls selling all sorts of European, African and Asian food. If you got sick of the con programme, you could go out and sample the exotic food and listen to the concert performances which were continually in progress.

NORTHAMERICON G.O.H. FREDERICK POHL



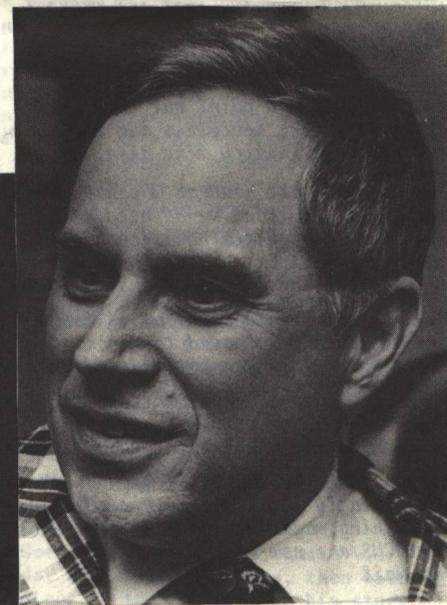
To get back to the beginning; as soon as I hit the registration desk I started to meet old friends and people I had been corresponding with. Although I got caught selling supporting memberships for A'83 in the registration area, I saw everybody and talked to a lot of people, not to mention making some very special new friendships. NORTHAMERICON '79 was a very special convention for me which I will never forget. The atmosphere and the people there was more like a con at home, probably because there was only around 2,000 people there, but it was much more relaxed than SEACON as well. The hucksters room was tremendous with all sorts of things like buttons, photographs, slides, statuary, wargames, posters as well as the books. If I had only had more cash available to buy all these goodies.

One of the highlights of the Louisville con was a trip up the Ohio river on a riverboat one evening. The only sour note was that the mint juleps ran out before everybody was served and some people who wanted to go could not get on because of space limitation. Erwin "Filthy Pierre" Strauss who was at SEACON with his own wind/keyboard musical instrument (I don't know what you would call it), played SF music film soundtracks such as 'Superman' and 'Star Wars' - on the caliope. It sounded tremendous. Later in the evening when the room parties were on, there was a tremendous fireworks display from barges on the river. The most spectacular I have ever seen. It was a night I shall always remember for more reasons than one.

The convention programme started on the Thursday the 30th of August, with introduction of the quest including the Guest of Honour FREDERIK POHL, Fan Guest of Honour GEORGE SCITHERS and toastmaster LESTER DEL REY. JUDY LYNN DEL REY, JACK WILLIAMSON, A. BERTRAM CHANDLER, JAMES BAEN, BOB TUCKER, JACK CHALKER, JUANITA and BUCK COULSON, MICHAEL RESNICK and BARRY LONGYEAR were some of the other pros in attendance.

Photos Jay K.Klein

NORTHAMERICON FAN G.O.H. GEORGE SCITHERS



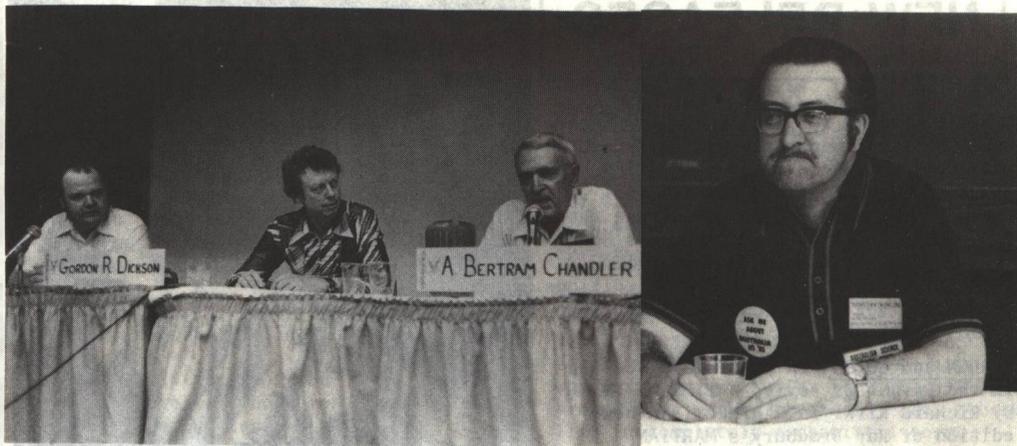
I spent a lot of time just talking to people so my recollections of the programme itself was hazy. For instance jet lag finally hit me and I did not make it to a 10.00 am Friday panel I was supposed to be on, about 'WHAT REALLY HAPPENED AT SEACON', which Jack's wife EVA CHALKER was moderating, but that remarkable imitation of an Australian fan who insists on wearing a slouch hat and is the originator of 'WOMBAT FANDOM' JAN HOWARD FINDER, filled in for me.

This was followed by an editors panel featuring GEORGE SCITHERS, MARTA RANDALL and JAMES BAEN. Then BOB TUCKER, DAVID KYLE and LOU TABAKOW related 'GREAT FANNISH LEGENDS', GEORGE SCITHERS and CLIFF AMOS the Con Chairman report the Civil War. BERT CHANDLER, JACK CHALKER, GORDON DICKSON, BILL BOWERS discussed the 'Changing Role of the SF Hero'. JODIE OFFUTT moderated a discussion with a group of authors wives on 'Living With An SF Author'.

There were many other interesting panels and discussions but I cannot report on them at first hand. I was otherwise occupied. One I did hear was an enlightening one on the PAPERBACK REVOLUTION. JACK WILLIAMSON, FREDERIK POHL and LESTER DEL REY reminisced about the early days of SF writing, publishing and fandom which I really enjoyed. An art auction was held and although the art display was not as spectacular as SEACON, there was some very beautiful work there. The only trouble was that the lighting in the art display room was very bad, and it was hard to see the paintings, let alone admire them.

The masquerade was a fun affair. A number of laser light guns were prominent. The highlight was a humorous presentation by Michael Resnick, wife and friends in which a scantily clad heroine was rescued from the amorous space-man by the big green monster. Movies were screened late each evening, but I found myself at room parties each night.

On Sunday, the Banquet was held at lunchtime, and I was very grateful for a front row table. The major point



Jack Chalker Gordon Dickson Bert Chandler  
Photos by Jay K. Klein

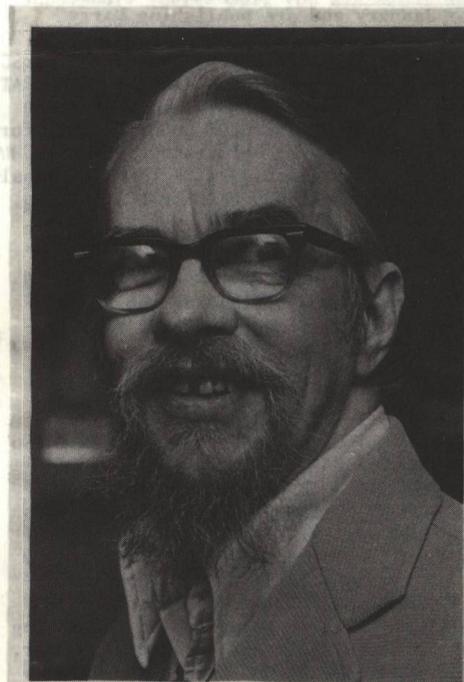
Merv Binns (me) thinking up a good answer to a question as to why Australia wanted another World Con.

made I believe by LESTER DEL REY during the banquet speeches was the way that SF fans and professionals relate to each other. The fact that GEORGE SCITHERS a pro now, was still regarded as a fan enough to be Fan Guest of Honour, was a fair indication that most authors still regard themselves as fans, and that the authors will continue to give conventions and fandom all the support they can. This brought tumultuous acclaim from the audience. The banquet and the speeches took up most of the afternoon, followed by an art auction, movies in the evening and the riverboat cruise on the 'BELLE OF LOUISVILLE' paddle steamer.

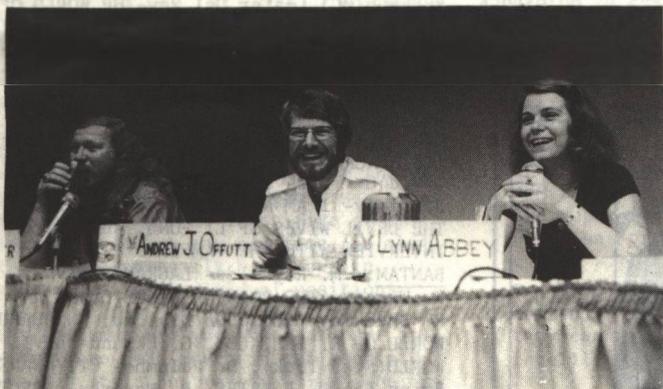
On Monday, things slowly came to a halt as conventions are apt to do on the last day. Most of the afternoon was taken up by an Art Auction again. Room parties continued on into the early hours of Monday morning. I do not remember much about the parties, but I know I had a good time.

Tuesday morning I was driven to the airport by PAT POTTS from Austin, Texas, and I wish to thank Pat and other fans for their assistance and hospitality at Louisville.

A little more to follow next issue MB



Lester Del Rey  
Northamerican Toastmaster



Karl Edward Wagner Andrew Offutt Lynn Abbey



Forest J. Ackerman Frank M. Robinson Lou Tabakow Dave Kyle

The ANNE McCAFFREY 'Dragon' Books are still top sellers in the USA. 448,000 copies of DRAGONSONG and 346,000 DRAGON-SINGER were in print as of November. This very popular author will be guest of honour at SWANCON in Perth, 15th to 18th of August 1980.

PETER KNOX, editor and publisher of BOGGLE magazine, has because of personal and financial commitments, been forced to suspend publication for the time being. People who have submitted stories so far not published may leave them with Peter or they will be returned on request. His address is P.O. Box 225, Randwick, 2031, NSW

THE MEDIEVAL CLUB and VIKING SOCIETY  
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## NEW RELEASES FROM AUSTRALIAN DISTRIBUTORS

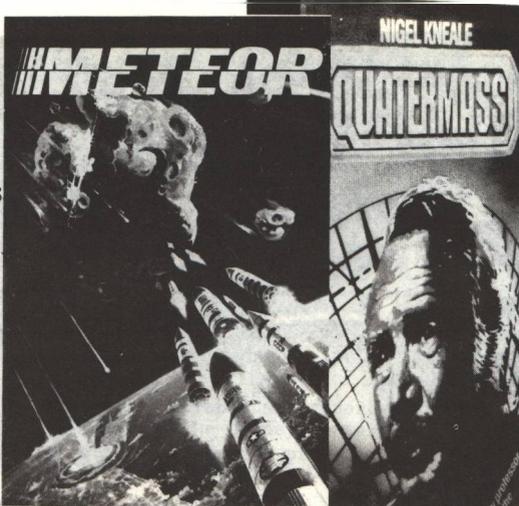
**WILLIAM COLLINS** released the Hugo winner **DREAMSNAKE** by Vonda McIntyre in December but their announced release of **HITCHIKER'S GUIDE TO THE GALAXY** was delayed till January. Both PAN. In NEL we believe that **BLACK HOLE** by Alan Dean Foster has been put off for a couple of months, **GUERNICA NIGHT** by Barry Malzberg, and new editions of A.E. Van Vogt's **WEAPON MAKERS** and **THE WEAPON SHOPS OF ISHER** are due.

**GORDON** and **GOTCH** in **CORGI** have the 5th in the **RAVEN** s&s series **A TIME OF DYING** by Richard Kirk. In **PANTHER** is a new edition of Ray Bradbury's **MARTIAN CHRONICLES**. Robert Silverberg's **SON OF MAN** Two **BANTAMS** are **SONG OF THE PEARL** by Ruth Nichols & **BANDERSNATCH** by Kevin O'Donnell.

**THOMAS NELSON** have a special SF promotion for January and are publishing Harry Harrison's **THE STAINLESS STEEL RAT**, **THE STAINLESS STEEL RAT WANTS YOU**, **THE STAINLESS STEEL RATS REVENGE**, **THE STAINLESS STEEL RAT SAVES THE WORLD**. **THE SALIVA TREE** by Brian Aldiss. **IF STARS ARE GODS** by Gregory Benford. **STOLEN FACES** by Michel Bishop. **THE ALIEN WAY** by Gordon R. Dickson. **JUPITER THEFT** by Donald Moffet. **LEST DARKNESS FALL** by L.S. de Camp. **THE INCOMPLETE ENCHANTER** by L.S. De Camp. **THREE HEARTS AND THREE LIONS** by Poul Anderson. All in **SPHERE**.

**RICAL** will be distributing the **ARROW** series in future and the first titles they will have will be the Nigel Kneale **QUATERMASS**, **QUATERMASS AND THE PIT**, **QUATERMASS II**, and **QUATERMAS EXPERIMENT**. A special release to coincide with the film of **METEOR** by E. North in **HAMLIN**. Also due **PROJECT BARRIER** by D.F. Galouye and **THE MIND THING** by Frederic Brown. In **MAGNUM** the famous **STARBRIDGE** by James Gunn and Jack Williamson. **SINAI TAPESTRY** by E. Whitmore. **THE REVENGE OF DRACULA** by P. Tremayne. **GLITTERBALL** by H. Thompson. **THE PLAGUE SHIP** by Andre Norton. **WYNDHAM**'s large format pb on the making of the movie **ALIEN** has been very popular. They have more Dr WHO titles due and new editions of the **FLASH GORDON** SERIES due.

**TUDOR** In **FUTURA** there is a follow up to the **ALIEN** novel, a fully illustrated with scenes from the film version, edited by R. Anobile (This may be the original AVON edition). **THE STAR TREK** novel of the film by Gene Roddenberry was also released



in December. In **BALLANTINE/DEL REY** Tudor have due **TWO FACES OF TOMORROW** by James P. Hogan, **FAR CALL** by Gordon Dickson, **AND THE DEVIL WILL DRAG YOU UNDER** by Jack Chalker, **BEST OF HAL CLEMENT**, **DRAWING OF THE DARK** by Tim Powers \***Futura** r/i **SAINT CAMBER** by Katherine Kurtz. **SOMETHING ABOUT EVE** J.B. Caball. Another one from **FUTURA** is Joe Haldeman's **INFINITE DREAMS**. Tudor expect to have ample stocks of Haldeman's titles for his visit for the **UNICON 6** convention at Easter in Melbourne.

Over the Christmas period one or two things turned up unexpectedly. From **GOLDEN PRESS** we saw **GALACTIC ALIENS** by Alan Frank and from **BOOKS FOR PLEASURE** in the same large format, illustrated like the 2000-2100 AD **Spacecraft**, **SPACECRAFT IN FACT AND FICTION** by Harry Harison and Malcolm Edwards. Due soon from **TUDOR** is **WONDERWORK** by Michael Whelan, which they are distributing for Feffer and Simons. **METHUEN Australia** (Associated Book Publishers) will be distributing the very nicely illustrated **BARLOWE'S GUIDE TO EXTRATERRESTRIALS**, about March.

In the excellent art/illustrated series **ALLBOOKS** are expecting **SENTINAL** by Sydney Mead, **DAN DARE -PILOT OF THE FUTURE**, and received in December **STUDIO** by Jeff Jones and others, all from **DRAGONS DREAM**. **Australian Publishing Company** are expecting as part of their N.E.L. hard cover and trade agency, **ALIEN LANDSCAPES** by Holdstock and Edwards and **PLANET STORY** by Harry Harrison and Jim Burns.

## PUBLISHERS ANNOUNCEMENTS

AMERICAN & BRITISH TO DECEMBER '79

The titles listed here were announced by publishers last year. Most have been published but many have not, as publishers frequently change their minds, and various delays occur. However this listing should serve as a guide to 90% or more of the F and SF published. Reprints are shown in lower case. The titles in upper case are in most cases first publication ever, but in a few cases they are first editions in the country they are listed under. This listing will be appearing on a regular basis from now on, and in future issues we will be giving more details.

### AMERICAN

**A & W**: Harry Harrison **PLANET STORY**  
**ACE**: Larry Niven-**The Magic Goes Away**, Robert Asprin - **THIEVES WORLD**, Dennis Schmidt - **KENSHO**, Greg Bear - **PSYCHLONE**, James Baen-**DESTINIES #5**, Poul Anderson-**A STONE IN HEAVEN**, Fred Saberhagan- **EMPIRE OF THE EAST**, Gordon R. Dickson-**SPIRIT OF DORSAI\***, Dean Ing - **SOFT TARGETS**, Poul Anderson-**THE DEMON OF SCATTERY**, Robert Asprin- **TAMBU**, Gordon Dickson-**WORLD OF LOCKED DOORS**, and **On The Run**, Robert Sheckley- **Status Civilization/Notions: Unlimited**, A. Bertram Chandler-**Rim Of Space plus Ship From The Stars**, Jerry Pournelle-**THE ENDLESS FRONTIER**, Michel I. Larrabett-**THE BORRIBLES**, Frank Herbert-**The Green Brain**, Walt & Lee Richmond-**PHASE TWO**, Robert E. Howard-**THREE BLADED DOOM**, Charles Sheffield-**VECTORS**, G. Turnbull-**A STAR TREK CATALOGUE \***. Note the titles marked\* are large format and although they may not strictly be published by ACE they are part of the ACE group of publishers.  
**AVON**: Roger Zelazny - **COURTS OF CHAOS**, Harry Harrison- **Bill: The Galactic Hero**, Joe Haldeman- **INFINITE DREAMS**, James Blish-**Black Easter**, Poul Anderson and Gordon R. Dickson- **Earthman's Burden**, John Christopher - **No Blade of Grass**, D. Mannix- **The Wolves of Paris**, J. Winters- **THE DRAKOV MEMORANDA**, Robert Holdstock-**NECROMANCER**.  
**BALLANTINE-DEL REY**: Roger Zelazny - **ROADMARKS (HC)**, Brian Daley - **HAN SOLO'S REVENGE (HC)**, Lester Del Rey-**THE WORLD OF SF: 1926-1976**, L. Frank Baum- **Dorothy and the Wizard of Oz**, **The Emerald City of Oz**, **The Land of Oz**, **Ozma of Oz**, **The Patchwork Girl of Oz**, **The Road to Oz**, and **The Wizard of Oz**. Leigh Brackett- **The Ginger Star**, Ray Bradbury- **Fahrenheit 451**, Alan Dean Foster- **THE BLACK HOLE**  
**David Gerrold**- **THE WORLD OF STAR TREK**, L. Nimoy- **I AM NOT SPOCK**, E. H. Price- **THE DEVIL WIVES OF LI FONG**, Anna Rice- **INTERVIEW WITH THE VAMPIRE**.  
**BANTAM**: M. Reynolds- **LAGRANGE FIVE**, K. Wagner- **THE ROAD OF KINGS (Conan #4)** R. Sheckley- **Crompton Divided**, **WONDERFUL WORLD OF R. SHECKLEY**, G. Eklund- **DEVIL WORLD (Star Trek)**, D. Palumbo- **CITY WARS** Brian Froud- **FAERIES**, R. Weverka- **SPECTRE BARONET**:  
Orson S. Card- **CAPITOL**, B. Malzberg (Ed.) - **THE FIFTIES**, P. Haining- **THE JULES VERNE COMPANION**, A. Bester- **THE STARS MY DESTINATION**.  
**BERKLEY/PUTNAM**: P. Anderson- **The Avatar**, Suzy Charnas- **MOTHERLINES**, Walk To The End Of The World, R. Matheson- **Shockwaves** Ursula Le Guin- **MALAFRENA (HC)**, Michael Bishop-**TRANSFIGURATION (HC)**, P. J. Farmer-

# Galaxy

BOOKSHOP



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FALLING, R. E. Howard-SWORD WOMAN,  
J. Massa- MOONCROW, K. O'Donnell- MAYFILES  
CHARTER: B. Hurwood- BY BLOOD ALONE,  
B. Sadler- CASCA: GOD OF DEATH  
COLLIER-MACMILLAN: Arkady & Strugatsky-  
FAR RAINBOW/THE SECOND INVASION FROM MARS  
(HC), Y. R. Parsoi- GAWAIN AND THE GREEN  
KNIGHT (HC), Jacobson, Salz & Nakhimovsky-  
NEW SOVIET SCIENCE FICTION (HC)  
CROWN: Anonymous- THE BLACK HOLE POP-UP  
BOOK, THE BLACK HOLE POSTER BOOK.  
DARWIN PRESS: V. G. Dethier- THE ANT HEAP  
DAW: Lin Carter- JOURNEY TO THE UNDER  
GROUND WORLD, E. C. Tubb- IDUNA'S UNIVERSE  
A. E. Van Vogt- The Man With 1000 Names,  
J. Vance- THE FACE, A. B. Akers- A FORTUNE  
FOR KREGEN, R. Purrill- THE GOLDEN GRYPHON  
FEATHER, J. A. Salomonson- AMAZONS!,  
J. Vance- Emphyrio, D. A. Wollheim-  
Wollheim's Worlds Best SF: Series 3  
DELL: T. Sturgeon- THE STARS ARE THE STYX  
de Camp L. S.- Wall Of Serpents,  
P. Anthony- Hasan, R. B. Sapir- THE FAR  
ARENA  
DOUBLEDAY: I. Asimov (et al)- THE 13  
CRIMES OF SCIENCE FICTION (HC), Lloyd  
Biggle- THE WHIRLIGIG OF TIME (HC), C. L.  
Grant- SHADOWS 11 (HC), J. Morris- THE  
SHERIFF OF PURGATORY (HC), M. W. Wellman-  
THE OLD GODS WAKEN (HC)  
DUTTON: J. M. Goldberger- THE LOOKING GLAS:  
FACTOR (HC), J. Rovin- THE FANTASY ALMANAC  
(HC).  
FANCETT: I. Asimov- The End of Eternity  
A. Norton- JUDGEMENT On Janus  
GALE RESEARCH Co. R. Reginald- SCIENCE  
FICTION AND FANTASY LITERATURE: A CHECKLIST  
FROM 1700 to 1974, WITH CONTEMPORARY SCIENCE  
FICTION AUTHORS 11. (HC)  
GOLDEN PRESS: Alan Frank- GALACTIC ALIENS  
(Probably Australian edition only-NOT USA)  
DONALD M. GRANT: Robert Howard- MAYHEM ON  
BEAR CREEK, THE ROAD OF AZRAEL, HAWKS OF  
OUTREMER, J. P. Brennan & D. M. Grant- ACT  
OF PROVIDENCE  
HARCOURT BRACE: S. Lem- TALES OF PIRX THE  
PILOT (HC), Susan Cooper- Over Sea, Under  
-Stone Brian Aldiss  
HARPER & ROW: NEW ARRIVALS, OLD ENCOUNTERS  
(HC), M. Conner- I AM NOT THE OTHER HOUDINI  
HEAVY METAL: M. Moorcock & H. Chaykin-  
THE SWORDS OF HEAVEN, THE FLOWERS OF HELL  
(TPB)  
HERESY PRESS: Tim Kirk- KIRK'S WORKS(TPB)  
HOLT RINEHART: J. G. Ballard- THE UNLIMITED  
DREAM COMPANY (HC)  
HOUGHTON MIFFLIN: J. R. R. Tolkien- PICTURES  
(HC), V. M. McIntyre- FIREFLOOD AND OTHER  
STORIES (HC)  
I. HENRY: James White- OPEN PRISON (HC)  
MASTER PUBLICATION: C. Darlton- PERRY  
RHODAN 137- THE PAHANTOM HORDE, WITH S. J.  
BYRNE STARMAN 1-5  
MORROW: R. Learner & M. Gunther- EPIDEMIC 9  
(HC)  
NAL/SIGNET-MENTOR: R. Heinlein- Waldo And  
Magic Inc., B. Paul- BIBBLINGS, G. N. Smith-  
BATS OUT OF HELL, R. Heinlein-Beyond This  
Horizon.  
NEWCASTLE/BORGO: R. Haggard- JAUFREY THE  
KNIGHT & THE FAIR BRUNISSEDE, THE SPIRIT  
OF BAMBATSE, R. Nathan- SIR HENRY (PB, HC)  
D. G. Compton- Farewell Earth's Bliss(6HC)  
B. Stableford- A CLASH OF SYMBOLS: The  
Triumph of James Blish(PB & HC), David  
Pringle- EARTH IS THE ALIEN PLANET: J.  
G. Ballard's Four Dimensional Nightmare  
(HC, PB), SCIENCE FICTION VOICES #1  
(PB, HC), SCIENCE FICTION #2 (PB,HC)  
PHANTASIA: L. Niven- THE RINGWORLD  
ENGINEERS (HC)

PLAYBOY PRESS: R. C. Meredith- VESTIGES  
OF TIME, B. Wetanson & T. Hoobler- THE  
HUNTERS, J. Winston- THE MAKING OF THE  
TREK CONVENTIONS, G. Takei & R. Asprin-  
MIRROR FRIEND, MORROR FOE, J. Winston-  
STARTOONS  
POCKET BOOKS INC. V. C. Andrews- FLOWERS  
IN THE ATTIC, T. M. Disch- Echo Round His  
Bones, J. Gunn- The Immortals, B. Nash-  
THE STAR TREK MAKE A GAME BOOK, G. Roden-  
berry- STAR TREK THE MOTION PICTURE  
R. Silverberg- THE BEST OF NEW DIMENSIONS  
T. Sturgeon - E. Pluribus Unicorn,  
W. Wangerin- THE BOOK OF THE DUN COW  
J. Williamson & R. Abrashkin- DANNY DUNN  
& THE HEAT RAY, K. Laumer- A Plague of  
Demons, W. Koenig- CHEKOV'S ENTERPRISE:  
A PERSONAL JOURNAL OF STAR TREK THE  
MOTION PICTURE, Tor Lokvig & C. Murphy-  
THE USS ENTERPRISE BRIDGE PUNCH OUT BOOK  
N. Springer- THE WHITE HART, J. Vance-  
The Dying Earth, A. E. Van Vogt- The  
Universe Makers, J. Williams & R. Abrashkin  
-DANNY DUNN ON A DESERT ISLAND, J. Young  
-THE FACE OF THE DEEP.  
SCRIBNERS: Peter Costello- Jules Verne(HC)  
SFBC: R. Holdstock & M. Edwards- ALIEN  
LANDSCAPES, R. Macauley- A SECRET HISTORY  
OF TIME TO COME, B. Pronzini- WEREWOLF!,  
T. Sturgeon- THE GOLDEN HELIX, R. Cowper  
- THE ROAD TO CORLAY, B. Preiss & J. M.  
Reaves- DRAGONWORLD, J. Williamson- THREE  
FROM THE LEGION.  
SIMON & SCHUSTER: G. Cravens- SPEED OF  
LIGHT, J. Pocsik- ELFSPIRE, D. Steele-  
HML BISMARCK, M. Moorcock- THE SWORDS OF  
HEAVEN, THE FLOWERS OF HELL.  
ST. MARTINS PRESS: David Bear- KEEPING  
TIME (HC), J. E. A. Tyler- THE NEW TOLKIEN  
COMPANION (HC),  
TAPLINGER: J. D. Olander & M. H. Greenberg  
- URSULA K. LE GUIN  
TEMPO: M. Tabler- FLIP SIDE OF MEMORY  
UNDERWOOD/MILLER: J. Vance- MORREION: A  
TALE OF THE DYING EARTH, THE FACE.  
ZEBRA: A. J. Offutt- SWORDS AGAINST  
DARKNESS.(V) S. Skaldaspillar-A WITCH'S  
WELCOME, R. Torgeson- OTHER WORLDS

#### BRITISH

W. H. ALLEN: Terrance Dicks- DR WHO &  
THE DESTINY OF THE DALEKS (HC), DR WHO &  
THE UNDERWORLD (HC), Ian Marter- DR WHO &  
THE RIBOS OPERATION (HC) (All SF/N)  
ALLEN & UNWIN: J. R. R. Tolkien- PICTURES  
(HC), (F/ART)  
ALLISON & B: B. J. Bailey- THE SEED OF EVIL  
(HC & PB), ANNIHILATION FACTOR (HC & PB),  
EMPIRE OF TWO WORLDS (HC & PB) (All SF/N)  
ANGUS & ROBERTSON: A. Frank- GALACTIC  
ALIENS (HC) SF/N ILL.  
ARLINGTON: S. Lee- THE QUEST FOR THE SWORD  
OF INFINITY (HC) F/N  
ARROW: N. Kneale Quatermass 11, Quatermass  
Experiment, E. C. Tubb- JACK OF SWORDS,  
P. K. Dick- Eye In The Sky, M. Z. Bradley-  
THE DOOR THROUGH SPACE, J. Blish- VOR. (SF/N)  
ASH & GRANT: B. Philippotts- MERMAIDS (HC)  
P. Bade- FEMME FATALE (HC) (Both F/ART)  
BIG O: H. R. Giger- ALIEN F/ART  
JONATHON CAPE: D. Lessing- SHIKASTA (HC)  
SF/N, Brian Aldiss- NEW ARRIVALS, OLD  
ENCOUNTERS (HC) SF/C, Tom Wolfe- THE RIGHT  
STUFF (HC) N/F  
CASSELL: W. F. Murphy - THE VICAR OF CHRIST  
HC/Nov  
CORGI: M. Caldecott- Shadow On The Stones  
F/N-Juv, A. C. CLARKE- City and the Stars  
SF/N, A. McCaffrey- GET OFF THE UNICORN  
SF/N, M. Caldecott- TEMPLE OF THE SUN  
FN/Juv. G. Stone- FREEZE SF/N  
CORONET: W. Streiber- THE WOLFEN HF/N  
E. Cooper- Rings of Tantalus SF/N

E. Cooper- Death Worms of Kratos SF/N  
K. E. Wagner- Nightwinds F/A  
DRAGONS DREAM: F. Hampson- DAN DARE-THE MAN  
FROM NOWHERE(comic), Jeff Jones etc- THE  
STUDIO (F/ART), IDYLL (comic), Syd Mead-  
SENTINEL (SF/ART), Penny Slinger- AN  
EXORCISM (Ill. Novel), Ian Miller- THE  
SECRET ART (F/Art)  
FABER, UK: Ned Crawford-NAMING THE  
ANIMALS: A HAUNTING (HC) F/N, H. Walters  
- DESTINATION MARS (HC) SF/N-J, N. S.  
Gray- MAINLY IN MOONLIGHT (HC) F/N  
FONTANA UK: T. H. White- Book of Merlin  
F/N, B. Stableford- THE WALKING SHADOW  
SF/N, B. Bayley-COLLISION WITH CHRONOS  
SF/N, R. JASTROW- UNTIL THE SUN DIES  
Sci., M. Moorcock- FINAL PROGRAMME,  
R. Goulart- FLUX AND THE TIN ANGEL (SF/N)  
H. G. Wells- The Invisible Man (SF/N)  
P. Sargent- THE WHITE DEATH (SF/N)  
FUTURA: T. Lee- QUEST FOR THE WHITE  
WITCH F/N, J. Haldeman- INFINITE DREAMS  
SF/C, G. Rodenberry- STAR TREK SF/N,  
B. Bova- KINSMAN SF/N, Fritz Leiber-  
THE SILVER EGG HEADS SF/N.  
VICTOR GOLLANCZ UK: I. Watson- GODS WORLD  
(HC) SF/N, R. Silverberg- THE SECOND TRIP  
(HC) SF/NFD, LADIES FROM HELL (HC) NFD,  
Terry Carr, (Ed.)- BEST SF OF THE YEAR #8  
(HC) SF/A.  
PANTHER/GRANADA: R. Silverberg- SON OF  
MAN (SF), K. Alexander- Time After Time  
SF/N, D. Lessing- BRIEFING FOR A DESCENT  
INTO HELL F/N, R. Bradbury- DANDELION  
WINE F/C, F. Pohl- THE AGE OF THE PUSSY  
FOOT SF/N, A. E. Van Vogt- The Age Of The  
Space Beagle SF/N, I. Asimov- The  
Bicentennial Man SF/N, Foundation & Empire  
SF/N, Second Foundation SF/N, T. Hoyle-  
EARTH CULT SF/N, E. E. Smith- Space Hounds  
of IPC (SF/N), Skylark of Valeron SF/N,  
I. Asimov- The Early Asimov 3(SF/C),  
U. Le Guin- The Dispossessed SF/N,  
GRANADA/MAYFLOWER: M. Moorcock- The Bull  
and the Spear F/N, An Alien Heat sf/n  
GREYSTROKE/MOBRAY: P & L Fanthorpe- THE  
BALCK LION nfd.  
ROBERT HALE UK: Z. Hughes- SEED OF THE  
GODS SF/N (HC), T. F. Montelone- THE TIME  
CONNECTION (HC) SF/N, R. Perry- SENIOR  
CITIZEN (HC) SF/N, W. T. Webb- THE  
DIMENSION LORDS (HC) SF/N, R. Goulart-  
NEMO (HC) SF/N SF/N, D.R.Mason-SATELLITE  
54-ZERO (HC) SF/N, A. J. Offut- CLANSMEN  
OF ANDOR (SF/N).  
HAMLYN Paperbacks: F. Brown- THE MIND  
THING SF/N, E. North- METEOR SF/N,  
B. Stableford- CITY OF THE SUN SF/N  
HAMLYN Hardcover: H.Harrison & M. Edwards  
-SPACECRAFT IN FACT AND FICTION (SF/Art)  
JUPITER BOOKS UK: A. Durie- WEIRD TALES  
(HC) HF/C-illus.  
MAGNUM UK: P. Tremayne- THE REVENGE OF  
DRACULA HF/N, J. Gunn & J. Williamson-  
STARBRIDGE SF/N, H. Thompson- GLITTERBALL  
SF/N-J, A. Norton- THE PALGUE SHIP SF/N,  
C. Simak- A HERITAGE OF STARS SF/N,  
K. McCauley- FRIGHTS HF/A.  
METHUEN: A. E. Slote- THE DEVIL RIDES  
WITH MEN HC, nfd.  
NEL: B. N. Marlberg-GUERNICA NIGHT SF/N,  
J. Sherman- CHILL HF/A, A. D. Foster-  
BLOODHYPE SF/N, BLACKHOLE SF/N, J. Brunner  
- Dramaturges Of Yan SF/N, R. Heinlein-  
PAST THROUGH TOMORROW SF/C, R.Silverberg  
- DYING INSIDE SF/N, T. Carr- MISSION TO  
MOULKIN (HC) SF/N, A. D. Foster- THE BLACK  
HOLE SF/N, F. Herbert- Dragon In The Sea  
SF/N.  
OCTOPUS BOOKS: S. Eisler- SPACE WARS:  
WORLDS AND WEAPONS (HC) SF/Art,  
PAN UK: D. Adams- HITCHHIKER'S GUIDE TO THE  
GALAXY SF/N, V. McIntyre- DREAMSNAKE SF/N  
D. Larkin- Faeries F/Art, H. Von Thal-  
20th PAN BOOK OF HORROR FF/A

PENGUIN: G. Hay- PULSAR 2(SF/A), F. & G. Hoyle- THE INFERNO SF/N, L. Stover & Harrison - Apeman, Spaceman SF/A, O. Stapledon- Sirius SF/N, R. Nye- MERLIN F/N, J. Wyndham - The Kraken Wakes SF/N.

SAVOY BOOKS LTD: M. Moorcock- RUSSIAN INTELLIGENCE (Spy/Nov), GOLDEN BARGE F/C, S. Delany- TIDES OF LUST (Nov), L. Jones- THE EYES OF THE LENTS SF/A, C. Platt- THE GAS(SF), D. Britton-NEW WAVE SWORD & SORCERY F/A.

SEVERN HOUSE: L. Leokum & P. Posnick- THE WEATHER WAR (HC) SF/N, J. Blish- Star Trek 12 (HC) SF/C.

SIDGECOCK & JACKSON: R. Silverberg- DYING INSIDE SF/N.

SOUVENIR PRESS: Peter Haining- THE LEPROCHAUN'S KINGDOM F/illus.

SPHERE: H. Harrison- STAINLESS STEEL RAT WANTS YOU SF/N, M. Bishop- STOLEN FACES SF/N, G. Dickson- ALIEN WAY SF/N, D. MOFFITT - JUPITER THEFT SF/N, L. S. De Camp-

LEST DARKNESS FALL SF/N, H. Harrison- Stainless Steel Rat SF/N, Stainless Steel Rat Saves The World SF/N, Stainless Steel Rat's Revenge SF/N, B. Aldiss- Saliva Tree SF/C, R. Silverberg- STEPPSONS OF TERRA SF/N

P. J. Farmer- Flesh SF/N, Ed McBain- TOMORROW & TOMORROW SF/N, L. S. De Camp- CASTLE OF IRON F/N, I. Swann- Star Fire SF/N

WHEATON UK: J. R. Townsend- NOAH'S CASTLE nfd.

WYNDHAM: R. Campbell- THE FACE THAT MUST DIE HF/N, T. Dicks- DALEK SPECIAL, DR. WHO & THREE DR'S, DR. WHO & THE TOMB OF THE CYBERMAN, DR. WHO & THE LOCH NESS MONSTER, DR. WHO & THE DALEKS, DR. WHO & THE MUTANTS

Dr. Who & The Destiny Of The Daleks, Dr. Who & Death to the Daleks, Dr. Who & The Mutants, Spacejack, Dr. Who & The Giant Robot, DR. WHO & THE UNDERWORLD, Dr. Who & The Genesis of the Daleks, Dr. Who & The Hand Of Fear, DR. WHO & ROBOWORLD. (ALL SF/N).

I. Marter- Dr. Who & The Ribos Operation, SF/N. E. E. Smith- THE BLACK KNIGHT OF THE IRON SUN SF/N, A. Raymond- The Lion Men Of Mongo SF/N, The Plague of Sound SF/N, The Space Circus SF/N, Time Trap of Ming X111 SF/N, The Witch Queen Of Mongo SF/N, The War of the Cybnauts SF/N, D. Lippincott- THE BLOOD OF OCTOBER NFD.

PLEASE NOTE: Most of the British books are or will be available on the shelves, or in the case of many hcs to order, in Australia. The American books in the main are not available except for a few ACE, BANTAM, BALLANTINES and DELL, but many can be obtained from BLACK HOLE, GALAXY and SPACE AGE bookshops in Adelaide, Sydney and Melbourne respectively.

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## MAGAZINE NEWS

BEN BOVA has accepted the executive editor position at OMNI and he has asked ROBERT SHECKLEY to be the new fiction editor. Bova has written technical material as well as sf. He has a new novel due from Doubleday soon called VOYAGERS. His novel COLONY was an instant sell in the MAGNUM edition distributed locally.

Sheckly has been writing sf since 1952 and has always been popular with the readers. His humorous collections such as 'Untouched By Human Hands' are classics in the field. A new collection 'The Wonderful World of Robert Sheckley' is due from Sphere in U.K. and Bantam in the U.S.A. soon. It will be interesting to see if the style of sf stories in OMNI change.

OMNI, the most successful new magazine of the decade, recently completed its first full year of publication.

A fire in a distribution warehouse in the USA destroyed copies of ISAAC ASIMOV'S MAGAZINE and FANTASY AND SF. The Asimov's was reprinted but only the spare copies of the October F&SF were destroyed and were not reprinted. Copies of that special anniversary issue will no doubt be a bit rare. Subscription copies of the later issue, November, were also mailed late. F&SF is currently serialising the new Robert Silverberg novel 'Lord Valentine's Castle'. Asimov's will in future be running some fantasy and from December a serial starting with Fred Pohl's 'Like Unto The Locust'. ASIMOV'S ADVENTURE has not been selling so well and publication of later issues has been delayed for the moment. The Third ASIMOV'S SF ANTHOLGY will draw mainly on the Adventure magazine.

GALAXY is to be bought by the publishers of GALILEO. Vincent McCaffrey, publisher of Galileo said that he will keep that as an adult magazine, but intends to bring back the old format of Galaxy and that it "will be geared to younger readers." It will probably switch to the large format of Galileo as printing is cheaper. Also purchased were two other Galaxy titles of IF and Worlds of Tomorrow, which may be started again. If as a fantasy magazine.

I will include a full list of fanzines received next issue, but unless I receive thousands of letters of protest I will be discontinuing this service in the future.

A sercon magazine I can recommend is the English publication ARENA, which is published by Geoff Rippington, 6 Rutland Gardens, Birchington, Kent, England. More details next issue.

## MISCELLANEOUS NOTES

TERRY CARR invites authors of stories about eco-death, endangered species, sociological pollution, etc. to send him tear sheets or xerox copies for an anthology of "environmental sf" stories titled THE QUALITY OF TOMORROW, to be published by Sierra Club Books. Reasonably upbeat stories especially desired. Send to: Terry Carr, 11037 Broadway Terrace, Oakinad CA 94611 U.S.A

GRANT THIESSEN is reading for an sf anthology to be published by Pandora's Books. Payment 2-4¢/word for original stories, 1-3¢/word for reprints, upon publication. Mail to Pandora's Books Ltd., P.O. Box 86, Neche ND 58265, USA

STUART SCHIFF is now reading for WHISPERS III. He is looking for original fantasy, terror, or horror fiction. Payment is 2-3¢/word or by arrangement with the author. The book is tentatively scheduled for March 1981 from Doubleday.

KARL EDWARD WAGNER has taken over from GERALD W. PAGE as the editor of The Year's Best Horror series for DAW. Page feels he has done all he can with the series and wants to get back to his own writing. Wagner who has been one of the most successful fantasy authors recently, will be taking over as editor of the DAW Horror series with number 8. Original stories are not being accepted, but Wagner would be pleased to hear from readers suggesting stories that were published in 1979.

HERESY PRESS in Virginia have advised us that their publication of the work of Tim Kirk, KIRK'S WORKS has been delayed until January 1980. It will now be 120 pages.

WEB OF TIME is the latest novel by LEE HARDING and will be published by Cassell about February or March

ANDRE NORTON fans can write for a fan-mag called 'The Norton Newsletter', from Michele Rosenberg, 84-85 130th St., Kew Gardens, NY 11415, USA \$2/4 issues.

WANTED A copy of the Australian vintage sf magazine THRILLS INCORPORATED issue number 8. A big price is offered. I cannot read the collector's name, but the address is MULVEY ASSOCIATES, 45W 45th St. New York, NY 10036.

A correction is due regarding the novel by DAMIEN BRODERICK due from Pocket Books in the near future, DREAMING DRAGON. This is the correct title and we apologise for the previously incorrect listing as A Dream of Dragons, but with all these Dragon titles about at the moment one might be forgiven.

KEN OZANNE, 42 Meek's Crescent, Faulconbridge, 2776 NSW, has put together a new Directory of Australian Fans. It seems rather short to me, but no doubt includes most of the people involved in apas and in organising conventions and such. So if you want to get in touch with somebody, or just want to add the list to your files, contact Ken. SPACE AGE BOOKS also has a very comprehensive file besides the NEWS sub list. So if you change your address (or if you want to contact somebody we should be able to help) please let us know.



TRANSMUTATIONS edited by Rob Gerrand  
(Outback Press, in Association with  
Norstrilia Press. 216 p.p. RRP \$11.95)

Reviewed by Lee Harding

Editing an anthology of original science fiction stories is not simply a matter of someone bundling together a group of stories they particularly like. The very best collections demonstrate the guiding influence of a gifted editor, and one need look no further than the original anthologies edited by such prestigious people as Terry Carr, Robert Silverberg, Christopher Priest, Harlan Ellison and Brian Aldiss to gauge the extent of their influence upon the books they have edited. In the case of those names cited above, one can be guaranteed not only a good read - to use that most popular term - but a collection of literate stories with a generally high level of entertainment value.

Rob Gerrand is nowhere near as experienced an editor as any of the above, but his knowledge of sf is prodigious and his love of the genre well-known. He has also had published some short fiction of recent vintage, firstly in *THE ALTERED I*, and later in *INALIEN WORLDS*. He is also widely read in contemporary and classical fiction, so therefore it comes as no surprise to realise that in editing *TRANSMUTATIONS* he has produced the first all-original, all-Australian sf anthology that warrants serious critical attention.

Unlike some recent Australian anthologies, there runs through *TRANSMUTATIONS* a consistent seriousness of intent and a level of literacy that indicates the very strong presence of its editor. Also, the very style and nature of the contributions differs to a significant degree to the recent spate of Australian collections. Rob Gerrand has his own strong preferences for the *different* in sf, so by way of warning let me point out that in this collection you will not find any imitation mid-fifties space opera or anything remotely typical of Golden Age sf. What you will discover will be many of the traditional plot elements of sf handled in a refreshingly new way.

So, having got the preamble out of the way, let's take a quick tour through the books and its contents. I will discuss each story in turn because each has something worth bringing to your attention.

The jacket features an attractively grotesque painting by Ron Brooks (it is obviously the editor's and the publisher's intent to attract the general reader as well as the sf fan, and here they have succeeded well). Unfortunately the type-face chosen for the title, while admirably decorative, is difficult to read at a distance and would be more suited to a large format publication.

Skipping hastily through editor Gerrand's wildly over-effusive Introduction, I was delighted and very much amused by Brian Aldiss' Foreword. It really has nothing to do with the stories, but is an amusing account of Brian's first sight of Australia from the air, via Singapore, and some very funny incidents that occurred while he was in this country last year. Possibly the best piece in the book. However, there is the fiction to consider:

*The Wide Waters Waiting* by Bruce Gillespie seems to me a curious choice to lead off a volume. The opening paragraphs are dense and reminiscent of a hundred other stories. But the story progresses very powerfully into a vivid situation that reminded me of Chris Priest's *INVERTED WORLD*. The ending is striking and the writing of a very high standard indeed. Bruce should write more fiction. *Paddy Four-Finger* by Kevin McKay is a surprisingly slight and unoriginal effort from the author of *Pie-Row Joe*. It's another of those 'ancient aboriginal curse' stories but told with an economy of words that would leave most writers of similar tales gasping for breath. McKay's grasp of style and theme are as sure as ever, and, in his first-person viewpoint, seen through the eyes of a middle-aged U.S. tourist, he is bitingly accurate. *Inhabiting the Inter-spaces* by Phillipa C. Maddern we are transported to a much higher creative plane, that rich and still largely unexplored region of this excellent writer's imagination. Again there is not a word out of place, not one word too many in this grim tale of a human mouse and the better mousetrap. The ending is chilling.

*Albert's Bellyful* by Francis Payne begins - presumeably - by introducing us to a future outback Australia that soon seems to owe more to Dogpatch, U.S.A., and to various American writers in its treatment. This said, the story is brisk, constantly diverting, and with a vein of dark humour I found particularly fetching. I thought the macabre ending somewhat unnecessary and a mite gratuitous. But I'm prepared to forgive Payne his eclecticism and thank him for the many moments of pleasure this story delivered. *The Reclaimers* by Petrina Smith is an all too slight treatment of a truly marvellous idea. A stronger re-write would have improved the story out of sight. As presented it remains a perplexing exercise that cries out for a lengthier treatment. And the choice of names is unfortunate. With *What is She?* by David Lake we return to firmer literary ground. It is always a pleasure to read Lake's polished, smoothly gliding prose. The story is about an unusual alien encounter - a much gentler variation of a theme Phillip Jose Farmer has tried on numerous occasions - but I am unable to make up my mind if the story is a respectful satire of a particular 'lost world' genre, a serious attempt to write an alien-human love story - or both. It's the longest story in the book, and every word is worth reading. The climax is breathtaking and the last line lingers long in the memory. *The Man Who Moved Trees* by Edward Mundie is a tragic failure. Mundie has a marvellous and potentially very fine story to tell, but his material is so badly organised that

the reader is unable to share the awe-some experiences of his characters. *Pity. Third Person Infinite* by David King is trite and unoriginal in just about every way. Just another of those stories that seems to have been written to satisfy the author's delight with the tail-end sting. *The Ancient Seed* by David Grigg is another good example of this interesting writer's work. It's a neat variation on the return-from-the-stars motif, and only falls down in one important scene by Grigg's curious inability to imbue his characters with real strength. However, with that minor cavil aside, I must admit that the story ends on a misty, poetic image which would have done well to have rounded off the collection. Unfortunately - and, I think, unwisely - the editor has chosen instead to end the volume with *The Paradigm* by Randall Flynn, an over-long, over-ambitious, over-written and thoroughly boring work, ostensibly about people in a not too distant future who sport ridiculous names, debate art and politics and human nature, indulge in gratuitous sex - all this while speaking with the bland accent of any middle-class Melbourne citizen. And so help me, the protagonist even writes *plays* in this fairy-floss future - presumeably with a typewriter, or pen and paper. Perhaps there is a subtlety here that eludes me, in which case I willingly step aside. My reaction to this final story was perhaps made even more negative by the embarrassingly slight - and obvious - story that precedes it, *Head For The Year* by Margaret Pearce, which certainly does not live up to the editor's enthusiastic description of being "an horrific illustration of certain educational complacencies".

BUT NOT TO END ON AN UNHAPPY NOTE: Balancing the contents of an anthology is always difficult. Ideally one likes to open with several strong stories, followed by some in a lighter vein, saving a powerful story for the centre of the book and ending the volume with a firecracker. In this case the editor has succeeded in all but the last category. I wish the book had finished on page 170. And it would have been cheaper, too!

Given the above reservations, I am prepared to wager that in the years to come *TRANSMUTATIONS* will come to be regarded as the first collection of all-Australian sf to truly present our face to the world. There is little sign of American influence in the stories, and as such it is a suitable testimony to the spirit engendered here by Ursula Le Guin in 1975. The stories by Gillespie, Maddern, Payne, Grigg and Lake would not be out of place in any of the leading overseas magazines and anthologies. Definitely a book worth purchasing, for the freshness of the stories - despite some disappointments and shortcomings; for the breadth of the editor's vision; and for the promise of even better things to come.

Lee Harding, Nov. 1979

AUSTRALIA IN '83!

A WOMAN OF THE FUTURE by David Ireland  
Allen Lane; 351 PP; \$9.95  
REVIEWED BY GEORGE TURNER

This novel is science fiction or fantasy, even on the 'what I point to when I say it' basis. Some may argue that structurally it is not a novel at all, yet there is a logical progression which should be of great interest to the more probing type of science-fictional intelligence.

It is a scrapbook of the 'ana' of a girl's life from birth to age eighteen - memories, thoughts, fantasies, notes, poems, discoveries, experiences, wish-dreams. A coherent if incomplete world-view emerges which the reader may or may not recognise, according to the condition of his biases and received beliefs.

Alethea Hunt's is an extraordinary world, but always recognisable. The action can be dated as taking place over two decades from about 1990 (hence the desire of the sf omnivores to claim it for the genre) in a world divided into two classes, the Servants and the Frees. The servants are the 'upper' class, serving the community by working with their talents; the Frees are the intellectually less capable who have only to live the good life. There is nothing new there except the savagery with which the point is driven home.

Alethea reports her world as she sees it - mainly madness, within herself and without - through the eyes of an adolescent girl coming to terms with sexuality. It is these psychological writhings, expressed in startlingly realised physical experiences, which have caused accusations of pornographic intent: Stupid people.

Alethea's contemporaries do not act out their fantasies in common human fashion but have their fantasies acted out upon them - the death-fearer grows a coffin from his ribs, the terror of sexual experience is expressed in vulvae growing from all crevices of a girl's body, the frenetic personality is present in the boy whose toes grow into the ground if he stops still. The book is full of these hallucinatory images and not all of them are easily resolved, but they coalesce into a world-view as Alethea fits her own personality together.

It transpires that she is supremely talented, perhaps a genius, and so must go beyond her vision of an unsatisfactory world to a vision of a world to be created. This is the future of the title, not the obvious future of women's libbery (not that the role of women is downgraded, much the reverse) and Alethea's final transformation into a feral cat is her statement of the need to forsake the chaos we have built and to understand ourselves as integral parts of the natural world and its manifestations. The future must be totally new.

Perhaps I am wrong about that - other interpretations are possible. It's a matter of how your mind bounces off David Ireland's.

Whichever way you bounce, this a work of art and of intellect which cannot fail to return you as much as you give to it. Or more.

10

REVIEWED BY ROWENA CORY.  
CRUX Edited by Michael Hailstone.  
P.O. BOX 45,  
KINGS CROSS  
NSW 2011  
Subscription Rate: \$1.50 single issue  
or \$6.00 yearly

It is so much easier to criticise destructively, especially with regard to the local product. As Michael mentions in his editorial we suffer from the Great Australian Cringe. And the SF fen who tend on the average to be better educated - and one would expect more reasonable than the man on the street - are the worst offenders.

When Michael announced that he was going to produce a magazine he received a great deal of mail, most of which was written by those who had experience, telling him that it was not economically viable. Luckily for the aspiring writers Michael went ahead anyway.

On appearance the 'zine has to be classed as a semi-prozine; it is slightly shorter in length than Boggle and Wilder. An unusual shape for a magazine. The cover is yellow on pale blue with black shading in the illustration. Unfortunately the wording hasn't any shading and suffers because of the poor contrast. The inside art work is not of a very high standard, and the print is too small, added to this some pages are faded and others too dark. As Michael says in his editorial he is starting on a very small budget, and further issues will improve.

Scott Edelstein's satire is the story I enjoyed most, and will probably cause the biggest reaction. A satire, or humorous piece is the hardest to write and invariably brings the most criticism.

Albert Vann is a prolific writer, constantly coming up with intriguing ideas. Much of his work is published in local 'zines. A characteristic of his writing is the humour, which is a reflection of the way he regards the world.

I was disappointed with the ending of the story. The section dealing with the good doctor's attempt to ease a grant from the men in power was entertaining, as was the description of the political climate. The identity of the doctor came as a surprise and made me realise how chauvenistic we are.

Robert Clement's story also deals with chauvenism. Whereas most contacts between aliens and humans are written about the problems and misunderstandings, this story starts after the human race has been defeated. As in WAR OF THE WORLDS the aliens would have reaped the benefits but for disease.

The burning question which the protagonist searches for in the wreckage of the alien space craft is: why did they attack? The answer is the point of the story, which would have been improved had it been shorter. The plot was unable to support the length.

The Ancestress is set on a future earth which very possibly will exist. L. M. Tellick has given the world a great deal of thought. And though the story pivoted on the use of the ancestress I felt this plot device was a weakness.

The section I enjoyed most was the article on climatology, which Michael confesses to be his driving fascination. It was easy to understand while presenting enough information to arouse interest.

There was also a review of the first episode of the Incredible Hulk. This contrasted the concept of the Hulk with the usual super hero, the Hulk came through with flying colours.

The second issue is filled and I believe being typeset at the moment. If Crux continues, the quality is going to improve both in presentation and contents. And it will provide another market for Australian writers and artists.

But as you all sit back and say to yourself: It's a worthy idea I hope they support him, it is not they who should be doing the supporting, but we. Ultimately it is we who benefit when these Australian endeavours reach maturity.

It is interesting to note that recently there has been a swing toward cultural patriotism. Given time this will develop a cultural tradition which while being cosmopolitan, will also be distinctly Australian.

Michael has bought Paul Collins' latest novel, a space-opera/espionage. He is publishing it as a series; each story stands on its own, while building the suspense. The main character Sherra is an agent of the federation and several of her escapades have been published in WEIRD BOOK.

DISPLACED PERSON Reviewed by John Litchen  
by Lee Harding Pub. Hyland House \$8.95

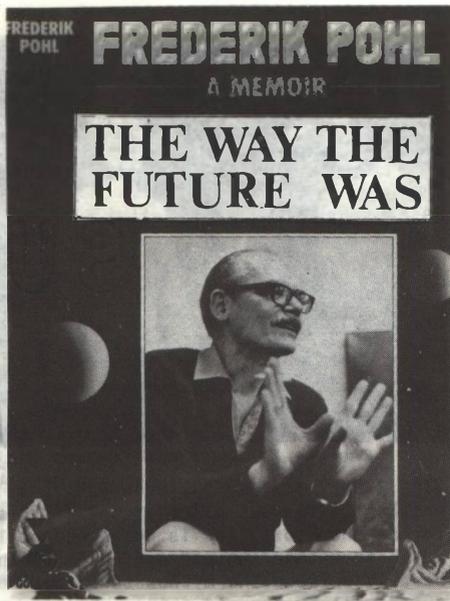
This short novel was the winner of the ALAN MARSHALL AWARD for narrative fiction in 1978. It is an excellent story about a young person suffering from alienation and the fear of going insane. He finds himself isolated in a grey world of his own from where he cannot make contact with the real world and its people who have become ghostly and insubstantial.

It is a very original story which confirms Lee Harding's ability to write well. He gets better with every book.

THE JESUS INCIDENT  
by Frank Herbert and Bill Ransom.

Reviewed by John Litchen  
Published by Gollancz \$14.90

This is a kind of sequel to DESTINATION VOID, which was first published in 1966. The Jesus Incident is disjointed and confusing at the start but it eventually settles down into a reasonable narrative. If the 100 or so pages were condensed to 20 the book would have been much better. Herbert's habit (since Dune) of prefacing each chapter with a quotation mostly irrelevant to the chapter concerned is beginning to become boring. The alien planet is horrible enough to make a good story, but he mixes it all up with the intelligent computer (from the ship VOID) and its attempts to have the colonists worship it as a God. I'm still not sure how the book ends, and I can't be bothered re-reading it to find out. Nothing Frank Herbert has done since Dune, or (The only book he has written that really is worth reading: the non-SF novel SOUL CATCHER) has been worth bothering about. Unless you are a fan of Herbert, give this book a miss.



REVIEW by George Turner.  
INSIDE FREDERIK POHL

JEM by Frederik Pohl  
300 pp; \$14.90  
Gollancz London, 1979

JEM is a far better novel than Pohl's basically idiotic, overblown GATEWAY, but of debatable intention. The sub-title, 'The Making Of A Utopia', does not portend a novel-length lecture on how to build a beautiful future but a typically Pohl-brutal, Pohl-simplistic, Pohl-bloodyminded account of why we must achieve Utopia or perish. As usual he overstates his case to the point where he has no case left.

JEM is a reasonably Earthlike planet of a far star. Roughly two generations from now, politico-military divisions of the world (Food Producers, Fuel Producers, and People Producers - referred to in the typical denigratory Pohl style as Fats, Greasies and Peeps) all have bases on the new planet.

Earth is in a politico-economic tangle with fusion bombers waiting to take off, and the bases on Jem are re-producing the pattern between themselves, though without nuclear weaponry. Dominance is the imperative and who cares about consequences?

Most of the action takes place on Jem, which has three native phyla with developed cultures. The Earthmen use the natives for their own purposes - mostly disgraceful - and Pohl gives us action from the points of view of all the protagonists. As a result there are at least five groups being juggled at any one time, so that the plot continually bogs down in assessments of individual positions.

The Earthmen are for the most part a sleazy crew who react in the good old one-two style but rarely think (the few exceptions are not allowed to achieve anything). The American leader of the 'Fats' group, Colonel Margie Menninger, does think but is otherwise one of the most unpleasant bitches to surface in science fiction. The aliens are more interesting than the Terrans and in every way more likeable, so their fate is to be destroyed as part of the Terran efforts to destroy each other. This is the message of the book - that our salvation

(Utopia) can only be achieved by first mutilating ourselves to the point of exhaustion where even beligerence wears itself out.

It may not be the message Pohl intended but it is the one that comes through. And in the last chapter he skips forward a few generations to give us a glimpse of this Utopia. At this point - examining his conception of 'free decision-making' - I can't decide whether Pohl is temporarily out of his mind or loathes humanity so much that no fate is too vile for them. On evidence of previous work, probably the latter.

The main interest of the book is in its exotic detail. The three Jemman cultures are well presented, with much more sensitivity than the humans, who remind one of that quotation about life being 'nasty, brutish and short'. The rest - the record of human criminal stupidity - is routine SF. Pohl, when editor of Galaxy magazine, wrote in an editorial that most sf novels were only extended short stories. At the time this was true. Nowadays, with Aldiss, Le Guin, Priest, Disch et al dominating the scene, it is no longer so, and Pohl, who was always up with current trends (a good editor, which he was, must be) is now trying to turn out 'novels' rather than mindblowing adventures.

It is unfortunate that his conception of a novel goes little further than substituting detailed accounts of the obvious for interesting accounts of the essential. Thus, MAN PLUS lost my interest in endless descriptions of surgery and the victim's reactions while the story waited patiently for him to get back to it, and GATEWAY was padded with unnecessary and thematically useless alternate chapters of sessions with a robot-psychiatrist.

In the same fashion JEM slows to a crawl every time we have to wade through the turgid mental mumblings of Ana (a Russian girl of the 'Fats'), or follow Margie Menninger through a spy 'drop' which any second-rate thriller writer could manage better, or pursue a character analysis presenting a simple and familiar type at painstaking length.

Simply extending the wordage does not turn a novella-conception into a novel. Pohl seems to have learned little from his collaborations with the late Cyril Kornbluth. In those days they said it all (SPACE MERCHANTS and GLADIATOR-AT-LAW) with twice the punch in half the space. And those two books were, in spite of their melodrama, real novels. JEM is a pumped-up representative of the vogue for longer narratives, one which has produced much hurried, pointless, clumsy work and few good novels.

Two matters concerning Pohl's general attitudes are so outstanding in JEM that they cannot be passed over: sex and human intelligence.

Modern permissiveness allows treatment of sex on a 'realistic' level, but in sf this rarely means more than an explicit account of the author's needs and hangups. You will find nothing of gentleness, understanding or even rational give-and-take in the sexual encounters which feature largely in JEM. Marge Menninger is a predator just short of nymphomania, while Ana is nervously prissy (but eventually gets a bit anyway); there

seems to be nothing in between the extremes. The men fit much the same pattern.

Pohl's presentation is, in fact, essentially juvenile. If you read his pseudo-autobiography, THE WAY THE FUTURE WAS ('pseudo' because it is really only a gossip-sheet telling little of importance), you will discover his own sexual encounters treated in singularly muted fashion. We know who was up in those Futurian years (Damon Knight told all) but the relationships come through as unmemorable and soulless. One can't draw personal conclusions from a man's fiction, but in reading JEM one can't help wondering whether all the crudity is a release of pressure or whether he really sees the sexual life in completely mechanistic terms. One of the terrifying penalties of being a serious novelist - or even an unserious one - is that you never know, until some bastard points it out, how much of your supposedly secret self you are exposing to the public gaze.

His view of human intelligence, as displayed in JEM, must however be taken as being his honest opinion, because it is only a particularly blatant statement of what he has said in every major work of his fiction since the death of Kornbluth. Damon Knight pointed out twenty years ago that Pohl's well-known novella, 'The Midas Plague', took as its initial premise the idea that human beings, in the mass and as individuals, are stupid; otherwise the story could not have been written.

This has held true ever since. Pohl's one consistently expressed portrait of humanity has been that in which our only conceivable end is idiotic disaster; the lessons of history don't exist for him. Once he was light-hearted about it, but GATEWAY presented us as the lunatic plunderers of the universe and now JEM shows, in as grim a final chapter as I have ever seen, just what a human-oriented Utopia is likely to be.

If you accept his premise you may feel that he is right, and we have been damned since we crawled out of the sea; if you reject it you may feel a little nauseated.

His premise is that we, as a race, are selfish, avaricious, hypocritical, extravagant, mindlessly cruel and incorrigible.

I would not try to deny that most of us, as individuals or nations, are all of these things at various times, but no race that was all of those things all of the time, with no redeeming qualities, could have made its way up from the caves. Social interdependence simply doesn't work like that.

The old sf view of man-the-predator, fostered by Campbell and Heinlein and perpetuated by Pohl, is as out of date as the jingo imperialism that gave it birth. Man is a troubled little beast enmeshed in webs of his own weaving, but still able to pursue brighter futures than those expounded by Frederik Pohl.

Pohl the entertainer could be forgiven much but Pohl the aspiring novelist must stand up and be counted.

# FILM & TV NEWS

## THE JAUNDICED EYE LOOKS AT SCIENCE FICTION FILMS TO COME by P. J. Stevens

There is no doubt that 1980 is going to be the year of the science fiction film. If you thought 1979 was a busy year with SUPERMAN, BUCK ROGERS, BATTLESTAR GALACTICA: THE CYCLON ATTACK, THE HUMANOID and the dreadful THINGS TO COME, then you are in for a treat with the 1980 line-up of films.

The most important new film will be ALIEN and it should be on everyone's must see list. It is the most frightening, absorbing and well-made science fiction film I have seen since '2001'. ALIEN will be talked about for years to come and more importantly it will be copied in an attempt to cash in on the genre though no one will be able to better Ridley Scott and his team.

Alien is set in Space on the commercial tug NOSTROMO which is sidetracked to the wreck of an alien ship which has been broadcasting strange messages. The three crew members of NOSTROMO investigate the alien ship and it is whilst doing this that one of the crew gets curious about a strange, egg-like thing he finds within the ship and is attacked. Bought back on board the NOSTROMO, the crew member is placed in the infirmary whilst attempts are made to remove an alien thing from his face.

Without giving too much away I can tell you that an alien creature escapes into the darker parts of the NOSTROMO and begins to hunt the crew. Just who escapes and how makes for an exciting, nerve-tingling film that left me sweating and in need of a drink. ALIEN does for the science-fiction movie what CAPTAIN BLOOD did for the adventure movie. ALIEN is a must-see film, a film that is so well made that it succeeds on every level. Look for more films by Ridley Scott, who, incidentally was the director of a brilliant little film called THE DUELISTS.

Another film that is being eagerly awaited is STAR TREK- THE MOVIE. This had a long and troubled career with it's special effects and at last count was still battling to make its Christmas release date. No doubt STAR TREK will stand or fall on its special effects and judging by the novelisation of the script (done by Alan Dean Foster) the mediocre storyline badly needs strong visuals to help it succeed at the box office. Let's hope it does succeed.

Another Christmas release that has been plagued for three years by trouble with it's special effects is METEOR. A recent review in TIME called the effects poor and the script "sewerage".

TIME AFTER TIME, is Nicholas Meyer's first trip into direction though not his first into scripting if you remember the delightful Sherlock Holmes adventure of several years back, "THE SEVEN PER CENT SOLUTION". This time Meyer has left

Holmes and Freud for H. G. Wells and Jack The Ripper, and has Jack stealing Wells time machine and journeying to 1979 Los Angeles where Wells has to track him. A review in Variety calls it "a delightful, entertaining trifle of a film..."

Two more films of note due for release in the early part of 1980 are SATURN THREE and BLACK HOLE. The latter film is made by the Disney studios and is an ambitious science fiction project with a half dozen star names, a huge budget and a mile long space ship that falls into a black hole. The special effects are reported as being stunning and the Disney organisation have a lot of faith in the project. The film is slated for an Easter release in Australia.

SATURN THREE stars Kirk Douglas and Farah Fawcett as two scientists on a lonely outpost near Saturn engaged in growing food for Earth. A psychotic Harvey Keitel arrives and attempts to win Farrah for his own but fails and in doing so places our hero and heroine in deadly danger when a robot he has been building and programming goes rogue. The added complication is that Keitel's programming included a lust for Charlie's ex- Angel. For release during 1980.

A Spanish rip-off of SUPERMAN, called SUPERSONIC MAN is reviewed in Variety as suitable for non-sophisticated audiences though without one original idea in it's 85 minutes. A conglomerate of Star Wars, Superman, James Bond and a touch of Jaws, it's special effects are enough to make it worth the price of admission though the dialogue is low IQ at best.

The dreaded Dino De Laurentis, the man who bought us the remake of King Kong has announced his cast for the remake of Flash Gordon which began lensing at Shepparton Studios in early August under the direction of Mike Hodges. Max Von Sydow plays Ming the Merciless, Ornella Muti is Princess Aura, Tomothy Dalton is Prince Barin, Brian Blessed is Vultan, Topol is Zarkov, Melody Anderson Dale Arden and Flash is played by unknown Sam J. Jones. True to Hollywood tradition Sam J. was picked by De Laurentis's wife when she saw him on a TV show.

In the meantime Flash Gordon will also appear on Saturday morning TV as an animated kiddies show.... P.J.S.

THE ACADEMY OF SCIENCE FICTION, FANTASY AND HORROR FILMS has announced the winners of their 1979 Television Committee Awards. They are: Best TV Program-BATTLE STAR GALACTICA, Best TV Actor:Dirk BENEDICT, Best TV Actress:LAURETTE SPANG, (Both BG) Best Past Achievement:STAR TREK, Best Past Achievement Individual:WILLIAM SHATNER, Special Achievement:OUTER LIMITS.

(This list makes us aware of the poor state of the art in relation to TV SF, and how!)

Reports on the film TIME AFTER TIME have been mixed. One American correspondent told us it was Hugo material, but a review in LOCUS was not so enthusiastic. To quote the reviewer Rachel Holmen:"All in all the movie is not as entertaining as it should be, and the difficulty of suspending disbelief is never quite worth the necessary effort." We will just have to make up our own minds.



The new Mr Spock and Captain Kirk

STAR TREK certainly has been taking a pasting. It is not all that bad. It is as far as the story line is concerned, not any better than the average, not even the best, TV episode. The mythos is carried on quite well by the old actors who were quite at ease even in their new uniforms and settings, but in the little bit of dramatic content in the film, the guy playing Decker was to put it mildly quite pathetic. If he gets another part in any film it must be cause his Daddy owns the company. PERSIS KHAMBATTA was another matter and apart from her striking beauty, she did as much as she could with the pretty inane lines handed her. The special effects make it all worth while, and although I did enjoy the film very much largely because of the brilliant effects, I must admit when I think about it that I would have enjoyed it much better if it had some semblance of a good story.

Other films coming up include SOMEWHERE IN TIME starring Christopher Reeve and Jane Seymour, in a sort of Jack Finney time travel story. QUINTET stars Paul Newman, Vitorio Gassman, Fernando Rey, Bibi Anxerson, Brigitte Fossey, Nina van Pallent and David Langton. With Robert Altman directing it has very impressive credits. All we know about the plot is that it has a games background, and is set in a future where the world is in the grip of an ice age. MB

and later after I have actually seen "STAR TREK THE MOVIE"..... What can you say about a movie that cost \$42 million to make? You can start with the superlatives like great, marvellous, stupendous and fantasmagorical or you can go to the other extreme and say awful, terrible, disastrous and a waste of time. In actual fact the movie is a bit of both extremes. The special effects are worth the price of admission alone and are really stunning visually but the very thin story and lack of characterisation tend to make all but the most hardened trekkie wince with disappointment. I suspect that Paramount Pictures failed to have one person overseeing the entire film project and had the special effects doing one thing with Robert Wise and the actors doing something else and when both lots of film came together there was too much film for a two hour screen time. And when you have \$42 million's worth of special effects you don't dice that easily. A pity because there could have been a good movie in there somewhere. Anyway, it just goes to prove once again that money alone does not make a good movie.

P.J.S.



# HAPPENINGS

CONVENTIONS & OTHER EVENTS

## MEDVENTION

FEBRUARY 8th to 10th 1980  
The Hydro Majestic Hotel  
Medlow Bath, in the Blue Mountains  
2 hours from Sydney  
Mail memberships closed on January 18th  
(Sorry we could not let people know  
sooner, but we knew nothing about it  
till after our last issue) Member-  
ships will be accepted at the con but  
will be high. For further details we  
suggest you contact them at :  
P.O. Box 14, Blackheath, NSW 2785

## UNICON VI

APRIL 4th to 7th EASTER 1980  
The Victoria Hotel  
Little Collins Street, Melbourne, 3000  
Guest of Honour:  
JOE HALDEMAN  
Membership to 31/1/1980 \$15.00  
Therafter \$20.00  
Daily \$5.00  
Supporting \$7.00  
A writers workshop is also being held  
Cost \$180.00 and a picnic \$6.00  
(BYO meat, all else supplied)  
For more details ring Alf Katz on  
03-783-7053/Gerald Smith 783-9068  
Mail to : Monash University  
Science Fiction Association,  
c/o Union, Monash University,  
Wellington Rd., Clayton 3168, Victoria

## TREKCON

APRIL 12th & 13th 1980  
GOH : Joe Haldeman  
At The Sheraton Hotel,  
Spring Street, Melbourne  
For further details contact :  
AUSTREK CONVENTION COMMITTEE  
c/o P.O. Box 46  
Rosanna, Vic., 3084

## SWANCON

19th NATIONAL AUSTRALIAN SF CONVENTION

15th - 18th August 1980  
Park Towers Hotel  
Perth, Western Australia  
Guest of Honour: ANNE McCAFFREY  
Fan Guest: Shayne McCormack

Membership: \$12.50 till January 1980

We have no details on rates after  
January. Supporting membership is  
\$5.00. It is requested that when  
sending memberships, that an indica-  
tion is given whether rooms are  
required or not. Room rates are:  
Single : \$30.00  
Double : \$35.00

## WELLCON 1980

Wellington, New Zealand  
May 30th to June 2nd 1980  
(More details will be given next  
issue)

## WORLD CONVENTIONS : NOREASCON

this years World Con will be held in  
Boston, Massachusetts, USA at the  
SHERATON BOSTON Hotel. Date: August 29th  
to September 1st. The Guests of Honour  
will be Damon Knight and Kate Wilhelm  
Fan Guest: Bruce Pelz.

In 1981 the World Con will be held in  
Denver, Colorado. DENVENTION II will  
be held from September 2-7th 1981.  
It is important that Australian fans  
should join DENVENTION as they can then  
vote for the site in 1983, and we all  
want it to be in SYDNEY, AUSTRALIA in  
1983. More details on World cons next  
issue.

## CINECON

A convention come film festival is  
being organised by Merv Binns and  
Paul Stevens for Easter 1981. Details  
are not yet definite, but the GOH is  
definitely ROBERT BLOCH. The venue  
and costs will be announced soon.

## SYDNEY SCIENCE FICTION MARKET

The first such event was held last  
October 27th and was so popular that a  
further one has been planned. The date  
is February 3rd, and the place the  
100F Hall, 100 Clarence Street, Sydney.  
A Tribble Show and Star Trek Writer's  
Workshop is also planned. For details  
contact Aussie Trek, P.O. Box 110,  
Rockdale, N.S.W 2216.

*(Paul J.S and I attended a Star Trek  
party in Melbourne last month. I have  
never seen a group of fans enjoying  
themselves more. Unfortunately the Guest  
of Honour, De Forrest Kelly, did not  
turn up.)*

## THE DOWN UNDER FAN FUND

The candidates for the 1980 Fund are  
KEITH CURTIS, JACK HERMAN and BOB OGDEN.  
Voting forms with biographical details  
about the candidates can be obtained  
from the administrator Paul J. Stevens  
c/o Space Age Books, 305 /307 Swanston St.  
Melbourne, Ken Fletcher and Linda  
Lounsbury 341 East 19th St., Apt 3,  
Minneapolis, MN 55404, U.S.A, or the  
candidates themselves.

**FANZINES** Lee Edmonds has let me down on  
his usual listing, but he and Valma Brown  
were married in Lee's old home town  
DIMBOOLA on Saturday the 5th of January,  
so I guess he had other things on his  
mind. Lee has been transferred by his  
employers to Canberra. His address there  
is now P.O. Box 433, Civic Square, Canberra,  
ACT 2608

Weddings certainly have been popular in  
Melbourne fandom recently. After David  
and Sue Grigg, Rob and Maggie Gerrard  
tied the knot late in December, then  
Lee Edmonds and Valma Brown in January.  
There are no other likely candidates at  
the moment, or if there is they are not  
letting on.

## JAPAN-AUSTRALIA FAN FRIENDSHIP ASSOCIATION

In February 1980 the Sydney Science Fiction  
Foundation will be applying for a grant to  
the Japan-Australia Foundation, to set up  
an interchange between Australia and Japan-  
ese fan groups to send fans to conventions  
in each country. It is being run in the  
usual fan-fund way, but for full details,  
and if you would like a free trip to  
Japan, please write to Jack Herman at the  
Sydney Science Fiction Foundation  
Address:

## PANOPTICON III

A DR WHO CONVENTION IN UK

by Bruce Barnes



SATURDAY 18 AUGUST: I only arrived  
yesterday. Furlushinger jet lag. I  
join the queue into the Uni building  
where Panopticon 3 is being held, then  
walk on through to the theatre. A  
lot of displays about---a lot of stuff  
on loan from the BBC by the look of it.

The first ever DR WHO episode is  
screened in the theatre - AN UNEARTHLY  
CHILD. The Doctor is a pipe smoker, the  
name TARDIS was made up by his grand-  
daughter Susan, and they are exiles from  
their home planet. (And if they are  
voluntary exiles I am a Cybermat. I  
don't care what Troughton, Pertwee and  
Baker say).

UNEARTHLY CHILD is on 16mm b&w being  
projected on a screen...of which a dozen  
or so twits in the audience persist in  
taking flash pictures.

The editor of British Marvel Comics  
reveals that there will be a DR WHO  
magazine. ("Don't call it a comic.")  
Each weekly issue will include a 5 page  
b&w strip, plus articles. American  
Marvel will probably publish the strips  
in colour and in monthly lumps...as is  
the case with STAR WARS.

SUNDAY 19 AUGUST: Every building I've  
been into since arriving have smokeproof  
doors, spaced at regular intervals. There  
are regulations of how many people are  
allowed into one room, (and they are en-  
forced, so try not to be last in if you  
want to catch a particular item.) I  
don't think the Poms have ever recovered  
from the Great Fire of London.

A bloke from the BBC Radiophonics  
workshop shows us how sound effects are  
added to videotape.

Slide show and more films, including  
the conclusion of AN UNEARTHLY CHILD,  
which ends with the Doctor's first  
arrival on Skaro. We also get to see  
this early version of the Doctor  
unmistakeably contemplating murder of a  
helpless caveman.

Tom Baker arrives...unlike 1978, he is  
the only actor at this year's Panopticon.  
("A quick way to escape from a Dalek is  
to run up to the nearest flight of steps.  
Of course, you just don't do that.")

Comes the autographing session and  
boy, look at the length of that queue!  
I actually get to say a few words with  
Baker...ask him about the marks on his  
mouth. (They aren't there now I see him  
in person, yet they are in episodes  
currently screening in Australia.)  
"I was bitten on the mouth by a dog. It  
gave me a frightful shock."

As I leave the hall I find that the  
displays are being dismantled and the  
fanzine tables are empty. Panopticon 3  
is over---somewhat abruptly I feel.

Our apologies to people who have sent us  
information on gatherings they had planned  
during December, but we were unable to  
publish an issue of the NEWS before now. 13

# LETTER COLUMN



68 Station Street,  
Aspendale. 3195.  
Aug/Sept, '79.

Dear Mr Binns,

The last issue of "S/F" News was much better as far as print goes, thanks, and I'm looking forward to the next. A few points occurred to me as I was perusing your remarks about possible helpful hints for Readers and Writers to/and of the magazine. One important issue which crops up frequently with my dealings in some Editorial Quarters is directly to do with writing.

How many times I wonder have other writers of s/f-fantasy had outlines or work returned with a comment like "You have interesting material but lack characterisation" written on a sheet from a helpful person? Now, like Prof Julius Sumner-Miller, I frequently ask, "Why is this so?" qualifying that with "Does it matter?"

A sf writer according to Christopher Tolkien and others, is an excellent writer to begin with, in control of both himself and his material. He must be or he cannot hope to even get a foot inside this exacting of all fields. Consider J.R.R.Tolkien's "THE LORD OF THE RINGS" is without doubt a classic of our time, ethically entertaining and adventurously readable, ingenious and broad of scope. Yet without doubt, in my view, it is the most uncharacterised work of all time. Who can define a hobbit? Tolkien himself (to placate fans maybe) tries in the opening part of THE FELLOWSHIP OF THE RING and gives up Gandalf, in four books plus THE HOBBIT, is a combination of forces and mysteries undefined and above us and the hobbits.

Of the Wizards, only Saruman has anything like a character, mainly through the observations of others like Treebeard the Ent who refers to him as "Young Saruman", indicating that the Wizards have their share of juvenile delinquents like everyone else, yet when forced to come out, Saruman is a cunning old fox-mystified by hobbits like everyone else. Sauron himself is reduced to The Eye and since by this time he is spiritualised, only his black four fingered Ring hand is mentioned. He gets a better go in THE SILMARILLION when helping Meleduk/Morgoth but very two dimensionalised.

Elves vary in size from page to page and their beautiful language sometimes lapses into that which would not be used by commoners. The "Men" referred to are so different from men as we know them that we should have much more character study (according to the characterisation fan club) so we can "feel" for them. Do we? Are not the best images in our own minds? Perhaps the schizophrenic wicked little Smeagol/Gollum has the most character of anything in the thousand pages of this

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great pageant. Or the Dragons of old-Glauring in "The Silmarillion", Smaug in "The Hobbit". Or the spiders (Tolkien was most unfair to arachnids, loathing them) Ungoliant and her descendant, Shelob.

Yet we never lack for ethical beauty great prose and inventive language. One is left totally satisfied at the end of a Tolkien work, and he has made sure that we are so with his Appendices, Maps and Indexes. Yet there is still no doubt the characterisations are of necessity with a few exceptions very poor due to the grand Epical scope of his work.

Would the editors who are in the group I mentioned like to offer a comment I'm sure a few of your own would be good also.

Looking forward to the next good read

Best Wishes,  
Miss Josephine M. Dorian.

32 Jetty Street,  
GRANGE. 5022. SA  
August 1979.

Dear Merv,

I have just finished reading the August edition of A.S.F.N. and feel that I must congratulate you on such a well laid out, and informative newsletter.

I have always thought that science fiction fandom within Australia needed some central organization to have the various activities of clubs, etc, co-ordinated and publicized for fans. I feel Australian Science Fiction News admirably caters for all sci-fi fans. (Eeehh!)

I would also like to thank you for the publicity you have given the AUSTRALIAN DARKOVER COUNCIL - without ASFN I would not have as many members in the Council as I now have.

Readers maybe interested to note that while the Darkover Council is primarily devoted to Darkover, I am hoping to have sections in the Council's newsletter devoted to other fantasy worlds. As Nora Craven pointed out in the August Newsletter, there does not appear to be an organization for "Dragonrider" fans. The Council is going to diversify and include articles on Pern, Sime/Gen, Witch World and other fantasy worlds in it's future newsletters.

Thanks again for such a tremendous newsletter, and DO keep up the good work. I know I greatly appreciate A.S.F.N

Yours most sincerely,  
Jill Curtain

Mark R. Sharpe,  
PAO, USN, Naval Communication Station,  
Harold E. Holt, Exmouth, West Australia 6707

Dear Merv

This is probably old news (very old), but I won the Western Australian men's Bowling Championship in Perth last month (August) and I will be going to Sydney February 21st. There were a few comments about the 'bloody yanks' (and I don't blame them MB) winning the tournament (two women from here also won their divisions), (stone the crows the tennis is bad enough. When are you yanks going to take up cricket) but virtually everyone was very nice to us and we had a great time.

I am, as ever was, and ever shall be, Your Obedient Servant,  
Mark Sharpe.

Michael O'Brien  
158 Liverpool St.,  
Hobart 7000 Tasmania

Great news about Ron Graham - I thought it was something when Willey Ley had a crater named after him but a whole star..! Love your Chris Johnson comic strip; never miss it.

If the DOSADI EXPERIMENT is as confusing as WHIPPING STAR then I won't be buying a copy!

The Tasmanian SF Club meeting is twice a month still - highlight of a recent one was the screening of Brian Dimmick's film PENUMBRA, Tassie's Super -Eight answer to STAR WARS.

Donald F. Glut - mentioned on page 8 - has had some fiction published, mainly in the horror field. He wrote the poorly distributed New Adventures of Frankenstein series as well as at least a couple of others.

Mike O'Brien

Albert Vann,  
South Yarra, Vic.

The last week of October, 1978, was a time of disconcertment for many people in Melbourne. Paying four and a half bucks to Hoyts for the pleasure of viewing CLOSE ENCOUNTERS OF THE THIRD KIND, was one movie type thing, having what has been described as a classical case of UFO abduction in your own backyard is something else. For the media was reporting a big search for Frederick Valentich, a 20 year old pilot flying from Melbourne to King Island, who, over Bass Strait the previous weekend, disappeared into thick air. (Thin air is a cliché; planes and ships gone permanently missing seem to fade-out in mist of fog, even on otherwise clear nights.) It might have been a fairly extensive but routine DoT investigation into a hired Cessna crash into the sea off Cape Otway except for the last radio report made by Valentich, who mentioned being shadowed by a UFO before vanishing without trace.

A year later, weekend, Oct 21/79, still no body, no plane, no clues or wreckage. The story was rehashed and linked to a film shot in New Zealand last year by television reporter Quentin Fogarty showing a strange light in the night sky. (Before the planet Venus was over the horizon.) Because too many uninformed people are now saying this film is the first authenticated picture of a UFO, we have dug up information, and where to obtain, to the contrary. No surprise to sf people, of course, but sometimes it's necessary to point out the record to the uninitiated.

Write to: National Archives, Motion Picture and Sound Recording Branch, Room 20-E, Eighth and Pennsylvania NW, Washington. D.C. 20408, U.S.A., for complete lists of films of unidentified flying objects and cassette-recorded interviews with people who saw something strange in the skies. Prices: films range from \$5.75 to \$271, with cassettes going from \$6.20 to \$18.40 (yankee dollars, 1978 prices.)

Get what turns you on, amaze your friends, refute your enemies, then wait for Valentich to show up with his story.



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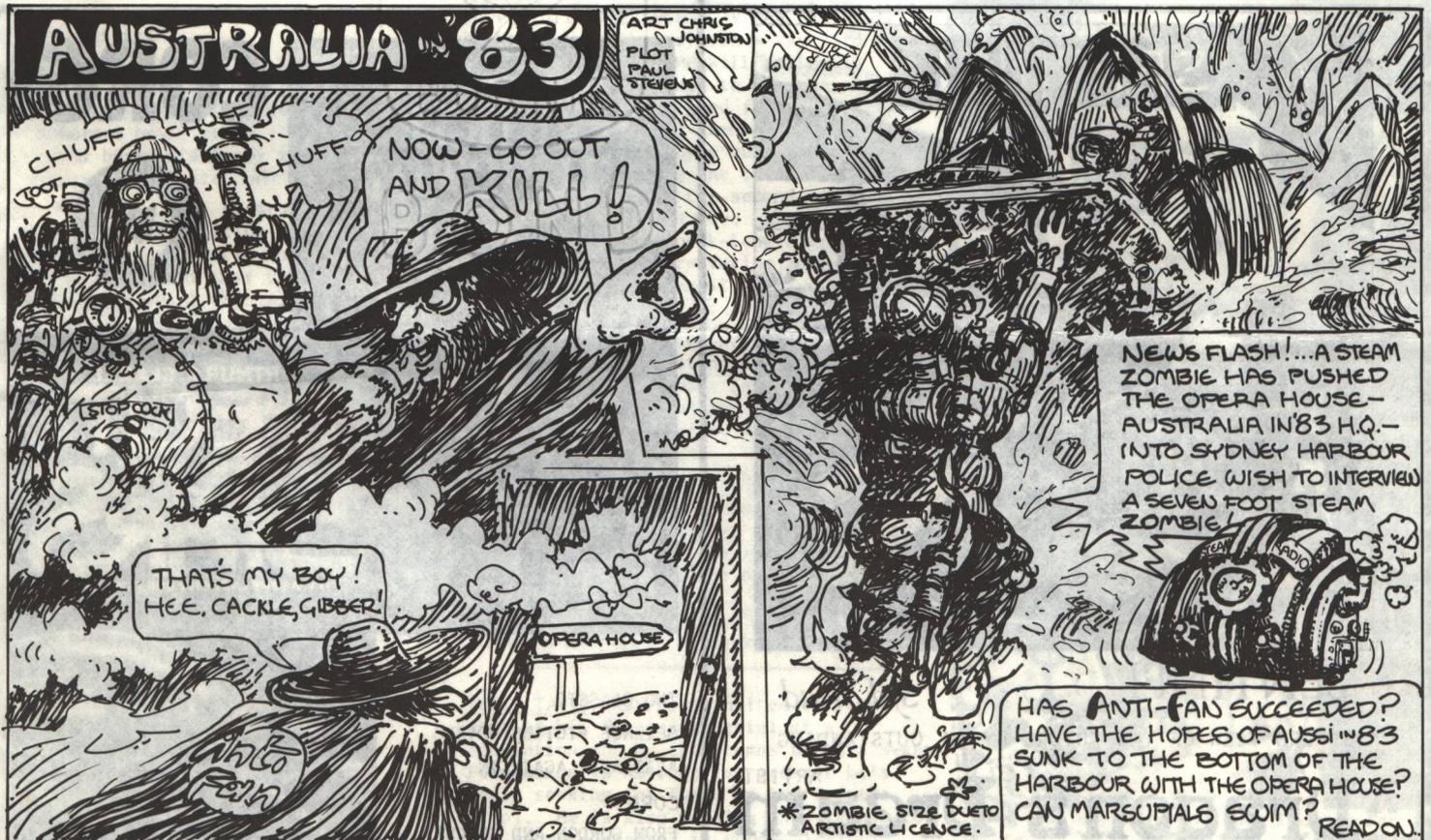
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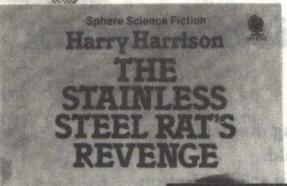


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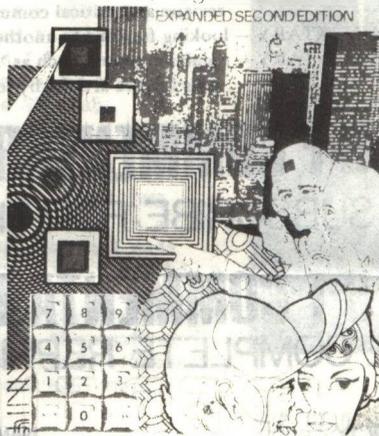
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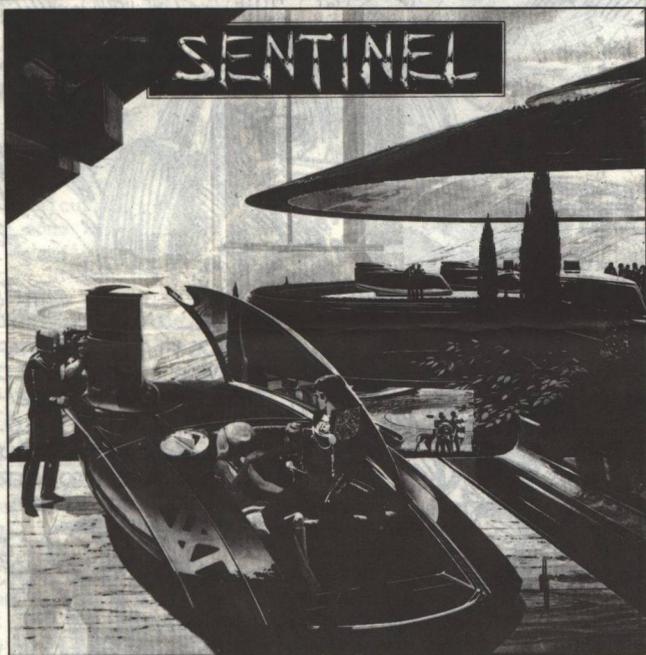
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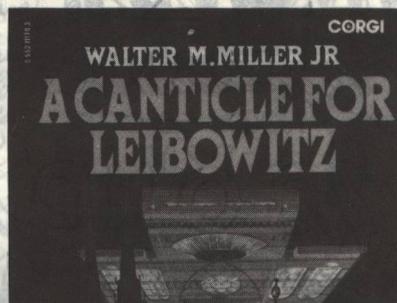
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