

AUSTRALIAN SF NEWS

Volume 3 Number 2

Jan./Feb. '81

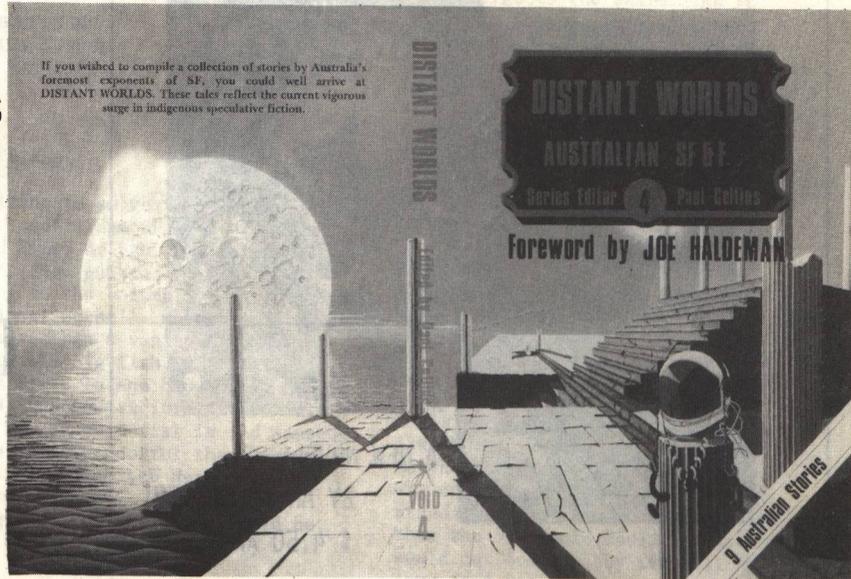
DISTANT WORLDS FOURTH IN CORY & COLLINS SF SERIES DUE OUT MARCH

PAUL COLLINS took his first modest step into the science fiction publishing world with *VOID* magazine. He eventually found that publishing in book format was a more economical venture, and *ENVISAGED WORLDS* was published. Subscribers to *VOID* have been able to obtain the books published under the *VOID* imprint and now under the new name of *CORY & COLLINS*.

OTHER WORLDS and *ALIEN WORLDS* followed and Paul Collins had proved that science fiction could be published in Australia and sold. The next step was a series of novels in cloth and paperback format: *LOOKING FOR BLUCHER* by Jack Wodhams, *BREATHING SPACE ONLY* by Wynne Whiteford and *THE FOURTH HEMISPHERE* by David Lake. Three more books in this *VOID* series have been announced and the first is due out in March, *DISTANT WORLDS*. The cloth edition is available from bookshops or *CORY & COLLINS* direct, and the paperback is being distributed on a wholesale basis by Angus & Robertson only. Subscribers can still apply direct to *CORY & COLLINS* for this title and the next two, *THE SAPPHIRE ROADS* by Wynne Whiteford and *LANCES OF NENGESPUL* by Keith Taylor, which will be published later this year.

Collins's editorial judgement has improved as he has gone along and he is now a very viable force in the field of Fantasy & Science Fiction publishing in Australia. Rowena Cory has been with him almost from the beginning, although she has never played a major part with Collins's publishing. Late in 1980 they announced their partnership and with the news, they set up their literary agency. They have already had success in placing stories in numerous American and European publications for their authors, including *JACK WODHAMS*, whose story "Whosawhatsa" which first appeared in *ANALOG*, was bought for an anthology by *MARTIN H. GREENBERG*.

PAUL COLLINS himself has sold novels, plus thirty odd short stories, and has recently placed a story with a German publisher. He is consultant sf editor for the new science and science fiction magazine published in Australia, *OMEGA*



If you wished to compile a collection of stories by Australia's foremost exponents of SF, you could well arrive at *DISTANT WORLDS*. These tales reflect the current vigorous surge in indigenous speculative fiction.

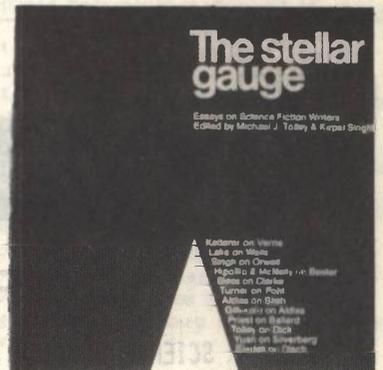
and has had articles and guest editorials in various other magazines.

ROWENA CORY'S talent lies more into the artistic, graphic mode--her cover for *DISTANT WORLDS* indicates her expertise in this area. She presently has a children's novel with *HODDER* and *STOUGHTON*. (We are uncertain as to how her holding a black belt in Tae Kwon Do helps their agency, but Collins assures us it will come in handy one day. "Might swing editorial policy" he quips.

Potential subscribers, writers and others interested in *CORY & COLLINS* activities can write to P.O. Box 66, StKilda, 3182, Victoria, Australia.



PAUL COLLINS and ROWENA CORY



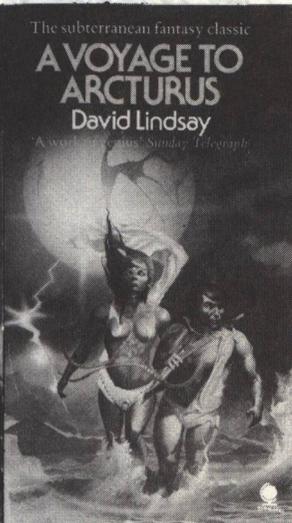
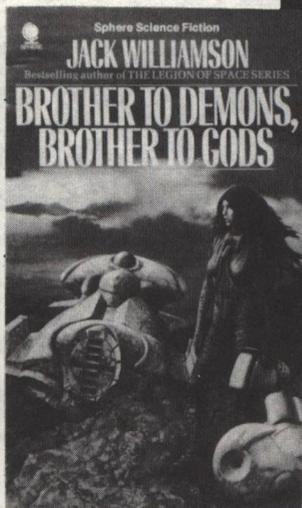
NEW LOCAL RELEASE

NORSTRILIA PRESS have released a new book of essays, *THE STELLAR GAUGE*. It contains a dozen excellent critiques on the work of Verne, Wells, Orwell, Bester, Clarke, Pohl, Blish, Aldiss, Ballard, Dick, Silverberg and Disch. It is edited by Michael J. Tolly who is a lecturer in English at the University of Adelaide and Kerpai Singh who is a lecturer in English at the National University of Singapore. In trade paperback edition; it has a recommended price of \$14.95.



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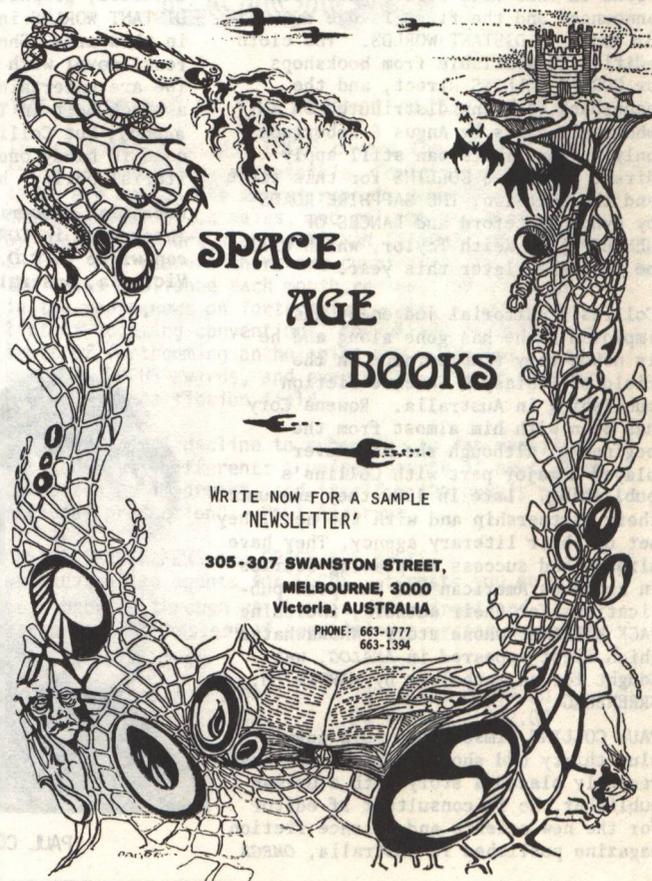
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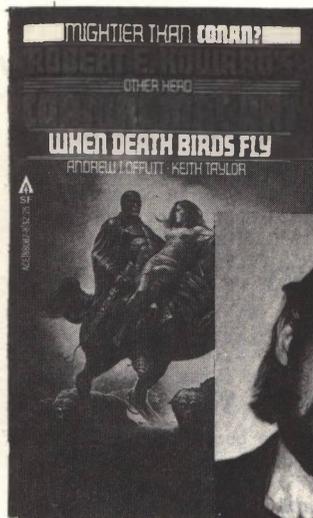
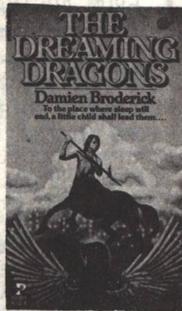
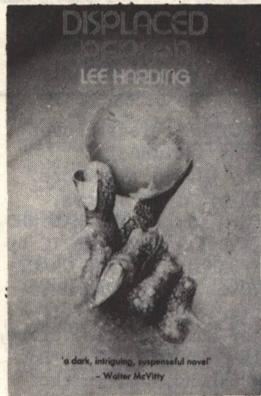
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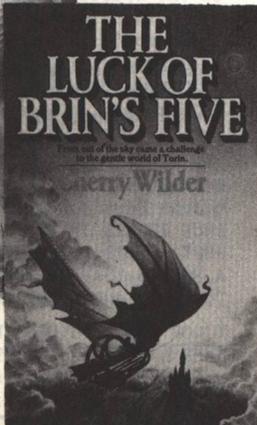
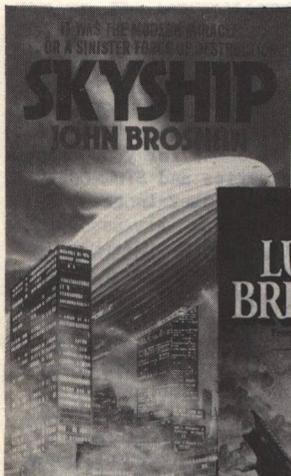


PENGUIN BOOKS released in February the paperback edition of the Children's Book Award Winner, *DISPLACED PERSON* by Lee Harding. They are obviously aiming for a wider market, which the book does deserve, as there is no mention on the cover of it being the award winning novel. The cover design, though quite striking, seems to have little to do with the story.

Australian born author JOHN BROSNAN, now resident in London, has produced a number of books on the film industry. His most notable being *FUTURE TENSE*, on science fiction films. He has now turned his efforts to fiction and *HAMLIN* paper backs are publishing soon his original disaster novel *SKYSHIP*. It features a giant airship that is a target for sabotage, that could bring it down in the middle of New York.

POCKET BOOKS published in November DAMIEN BRODERICK'S novel *THE DREAMING DRAGONS*. It features a cover design by CARL LUNDGREN dated 1979, which only goes to show how long it takes to get things into print.

CHERRY WILDER'S novel, *THE LUCK OF BRINS FIVE* was printed by Pocket Books about a year ago, but had to be scrapped due to a foul up by the printers. The new printing was released late '80. There is still no sign of the British or local edition of the second book in her series following 'Luck', *THE NEAREST FIRE*.



KEITH TAYLOR'S novel in collaboration with Andrew Offutt, *WHEN DEATH BIRDS FLY*, the fifth in the Cormac Mac Art sword and sorcery series from ACE, was published in November last. ACE have also bought a novel featuring his character Felmid the Bard. CORY & COLLINS will publish *LANCES OF NENGESDUL* under the void imprint later this year.

Taylor is an avid student of history and uses his knowledge to give his sword and sorcery that touch of authenticity that makes his work so different. He has written straight historical fiction and science fiction tales, along with his fantasy (the latest of which appears in *DISTANT WORLDS*). He hopes to branch out further into these fields.

He started writing after his return from Vietnam. He sold a sword and sorcery story to *FANTASTIC* in '75. After this he appeared in Andrew Offutt's *SAVAGE TALES* under the pseudonym of Denis More. Offutt then approached Taylor to work on a collaboration, and they have completed two novels including *WHERE DEATH BIRDS FLY*. A recent report to hand stated that ACE had inadvertently credited Taylor for other books in the "Cormac Mac Art" series originally produced by Offutt, but we have not seen copies of these new editions yet.

Ace have purchased *BARD* by Keith TAYLOR, which is the long-awaited sequel to his "Felimid" stories that were published in *FANTASTIC*, written under the pseudonym of DENIS MOORE.

A limited signed edition in hard cover of *COLOURVISION* is expected to be available in March. RON COBB had to sign them in Madrid, so they were not available when the paperback was published. The book was due for publication in March in the U.S.A. It was published in Australia by Wild and Woolley in December '80.

A. BERTRAM CHANDLER has been chosen as the Guest of Honour for the *WORLD SF CONVENTION* to be held in Chicago in 1982, not 1981 as we mistakenly reported in last issue of *ASFN*. We repeat our congratulations to the Captain on being honoured by *CHICON*, which is richly deserved. DAW will publish his new novel *TO RULE THE REFUGEES* soon, and a short story entitled *THE WAY IT WAS*, was published in the new Australian magazine *OMEGA* in the March/April issue. It was excellently illustrated and is a teaser for his upcoming novel about an alternative Australia, in which Ned Kelly leads a successful revolution. He was interviewed by the late SUSAN WOOD for *STARSHIP* magazine. This interview which Susan was working on when she died, will appear in the Spring (USA) edition of the magazine.

Del Rey will publish *THE DARK BRIGHT WATER*, *NARGUN AND THE STARS* and *OLDER KIND OF MAGIC* by PATRICIA WRIGHTSON, in their fantasy series. These three novels based on Australian aboriginal mythology, were published in Australia in cloth by Hutchinson and in paperback by Penguin.

Literary agent CHERRY WEINER and her husband JACK visited Melbourne recently to see Cherry's parents who live in Melbourne. They are now running their agency, *THE CHERRY WEINER LITERARY AGENCY* (formerly the Kathryn Walters Literary Agency) from 1734 Church St., Rahway, N.J. 07065 USA.

The address of *NORSTRILIA PRESS* is P.O. Box 91, Carlton South, Vic. 3053. Copies of their books are available from *SPACE AGE* and other good book shops, but if you want to order direct or send them manuscripts, write to the above.

AUSTRALIAN SF NEWS

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EDITORIAL COMMENT

This issue of the NEWS is very late due to holidays, lack of cash and the work we have had to put into a certain SF&F film convention. All the effort put into CINECON by the way is really going to be worth it. The second issue of the Fantasy Film Society's magazine THE FANTASY FILM FAN features the full programme and is due out about a week after this issue of the NEWS. See the advert in this issue.

We are about to be invaded by American authors. ROBERT BLOCH will be here for CINECON, LARRY NIVEN for NUCON and FRANK HERBERT for ADVENTION. Details on these conventions will be found in this issue. ADVENTION we remind you is the NATIONAL AUSTRALIAN CONVENTION and they have given us some DITMAR (The Australian SF Achievement Awards) nomination forms to send out with this issue. Please do fill them in and send them off immediately, as the deadline is March 31st. You should have no trouble in finding things to nominate, with so many novels and collections being published last year, not to mention the fan publications and fan writers and artists. It is important that you nominate the publications, stories and people you liked, to make sure they get on the final ballot. So don't put it off, send your nomination form in now! You do not have to nominate in all categories, but your nomination is very important, even if you only nominate in one or two categories. Please do help us to make the DITMARS the important and and properly representative awards that they should be.

Further forms are available (or you can just write in) from ADVENTION '81 AWARDS SUBCOMMITTEE, 5 GREEN AVENUE, SEATON, SOUTH AUSTRALIA, SA 5023.

The next issue of the NEWS will be out very soon, with a comprehensive list of January to March books and later announcements, plus a review of UNFINISHED TALES by J.R.R. Tolkien, done by New Zealand Master Mind winner DAVID HARVEY and the second half of the JOE HALDEMAN interview.

We also received an article from ALBERT VANN on Arkham House publishers, which we hope to use in the next issue. Our thanks to these people mentioned. We thank all our reviewers also. We have a large backlog of reviews, largely because reviewers have been covering old titles that publishers have sent us in too much detail. Ok, we could edit them, but we just do not have the time. We intend to concentrate on the newer books in future and only mention new issues and reprints.

Thank you to all those people who have subscribed again, but we need more subs and more advertising from professional and in particular fan sources.

Merv Binns

SCIENCE FICTION IN SINGAPORE

A collection of short sf stories was published late last year in Singapore. It resulted from a short story competition held in 1979. The book titled SINGAPORE SCIENCE FICTION is edited by R.S.BHATHAL, DUDLEY DE SOUZA and KIRPAL SINGH. The latter is well known to Australian fans and co-edited the new Nortsrilia Press book THE STELLAR GUAGE. He also produced the first study sf published in Singapore, WONDER AND AWE.

In a forward to the book BRIAN ALDISS showed much enthusiasm for the advent of the first sf collection published in S.E.Asia. He said the local sf can well succeed overseas, having the advantage of being in English and only needing to defeat the trade forces to get published worldwide. The event was well publicised in the local newspapers and we believe, although the reports did not clearly indicate it, that Aldiss was there for the launching. In a lengthy and very good newspaper interview, far better than most that have been done with sf authors in Australian newspaperers, he said that he may be taking time off from writing books to work on a film script. A large scale movie, possibly in collaboration with STANLEY KUBRICK.

He said, "I would really enjoy doing a film script because I have a very visual style of writing, a very visual imagination. The film will probably be science-fantasy based, a legend that people will enjoy. This will probably mean a holiday from writing books for some years, which wouldn't do me any harm". He went on to say that it was quite possible that nothing would come of the project, but he would just go on writing. "writing is so enjoyable, so self indulgent, and I can't ever see myself crying: 'Enough!'"

It was agreed that the writing was of a quite high standard and a hallmark in local creative writing. The stories are sometimes noticeably humorous in the Singapore style, but often action packed with mystery suspense and thrill. Science fiction is the ideal form of bridging the scientific and literary cultures, and Dr Singh said he thought that the publication of this book would make a lot of people think seriously before dismissing sci-fi (I don't think Dr Singh used that term exactly) as inferior literature.

(I would like to thank who ever sent me the newspaper clippings from which the above information was gathered. Unfortunately I have misplaced any letter that may have come with them. Also I have passed them over to BRUCE GILLESPIE who is interested in printing the articles in full in SF COMMENTARY. M.B.)

GODS and TOPPER by Thorne Smith, and MASTER OF THE FIVE MAGICS by Lyndon Hardy. They are expecting THE ART OF THE EMPIRE STRIKES BACK in the large trade paperback format. The ESB calendar was released in January along with the illustrated ESB with black and white sketches.

NEW RELEASES FROM AUSTRALIAN DISTRIBUTORS

CARNATION DISTRIBUTORS releases over the last few months included: JERUSALEM POKER by Edward Whitmore, SOME WILL NOT DIE by Algis Budrys, CATFACE by Clifford Simak, THE MAN WHO JAPED by Philip K.Dick, EARTH MAGIC by Alexei and Cory Panshin and THE CRACK IN SPACE by P.K.Dick all in MAGNUM. In STAR/WYNDHAM series they had: DEAD AND BURIED by Chelsea Quin Yarbro, LORD TEDRIC: ALIEN REALMS by E.E."Doc" Smith and Gordon Eklund, and in the DR WHO SERIES: THE BRAINS OF MORBIUS by Terrance Dicks, THE RIBOS OPERATION by Ian Marter, THE DALEKS by David Whitaker, THE KEYS OF MARINUS by Philip Hinchcliffe, THE MONSTER OF PELADON by Terrance Dicks.

WILLIAM COLLINS The Fontana list saw only TO WAKE THE DEAD by Ramsey Campbell. In Pan there were no titles in January, and RESTAURANT AT THE END OF THE UNIVERSE by Douglas Adams and THE SECOND TRIP by Robert Silverberg were delayed on the February release due to shipping hold ups. In the N.E.L./SAVOY releases we saw MY EXPERIENCES IN THE THIRD WORLD WAR by Michael Moorcock, EARTH BOOK OF STORMGATE #2 by Poul Anderson, ZONE 1: Hard Target and ZONE 2: Blind Fire, both by James Rouch, METHUSALAH'S CHILDREN and ROCKET SHIP GALILEO by Robert Heinlein. In Armada books there was SECRET OF THE BLACK HOLE by Patrick Moore. A Fontana non-fiction title was STRANGEST STAR by John Gribben.

GORDON & GOTCH The January releases from Panther include: MISSION TO THE HEART STARS and GALACTIC CLUSTER by James Blish, and in February we saw BLACKPOOL VANISHES by Richard H.Francis. We also saw LEVIATHAN'S DEEP by Jaye Carr from Playboy, AMBERSTAR by Brian Jones from Warner, HANGER 18 by Robert Weverka & Charles E.Sellier Jr from Bantam. There were no f or sf Corgi titles and they are being distributed by TRANSWORLD them selves from March on. The bestseller, NINJA, a historical novel by Eric Van Lustbader was released in Panther.

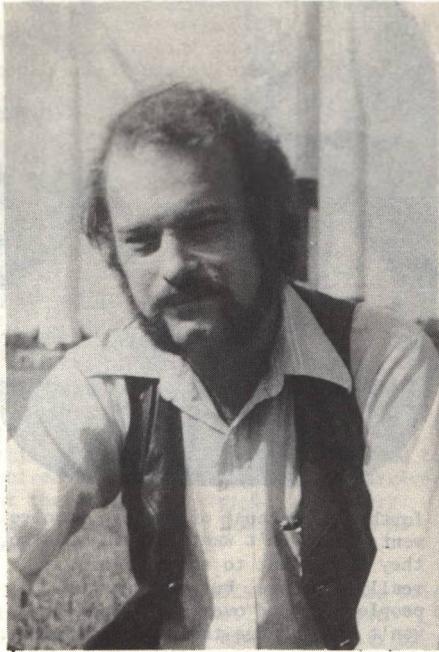
HODDER AND STOUGHTON The CORONET titles for January were two Jack Vance novels; WYST:ALASTOR 1716 and EMPHYRO. In Arrow books we saw PRISON OF NIGHT by E.C.Tubb in the "Dumarest" series, four K 9 picture books for your readers in the Sparrow series and STORMQUEEN by Marion Zimmer Bradley in the "Darkover" series.

NELSONS A new release in SPHERE books was CONAN: THE ROAD OF KINGS by Karl Edward Wagner, THE PEOPLE OF THE WIND by Poul Anderson, THE DEVIL'S MIRROR Ray Russell, AFTER THE FALL ed by Robert Sheckley, A STORM OF WINGS by M.John Harrison, two issues in BUCK ROGERS IN THE 25th CENTURY and BUCK ROGERS: THAT MAN FROM BETA by A.Steele, SATURN THREE by S.Gallagher, TOMORROW AND TOMORROW by Ed McBain.

TUDOR DISTRIBUTORS FUTURA releases in F&SF have been nil although they have a few important titles coming up. The Ballantine/Del Rey situation has been little better: NIGHT LIGHT OF THE
Continued here.

An Interview with JOE HALDEMAN

INTERVIEW CONDUCTED BY
PAUL J. STEVENS
At UNICON VI Easter 1980



© GAY HALDEMAN

Q: HOW DID YOU GET INVOLVED IN SCIENCE FICTION, AND IN PARTICULAR HOW DID YOU COME TO WANT TO WRITE IT?

A: I wanted to write, and since sf was what I had read since the time I was 8 or 9 years old until I was in my twenties, this is what I had the most background in. I had written for many years before I began writing sf in earnest - a lot of verse, essays, and I even tried a couple of mystery stories. But I felt that sf would be too hard to write - in fact I never did get anything published until I sat down and wrote some sf; then I was published right away.

Q: AND WHY DID YOU CONTINUE WRITING SF?

A: Well, a writer has a unique kind of freedom writing sf. You're not constricted as to subject matter. You ARE a little constricted as to style; you do have to write for a small mass audience. Other than that I feel more free writing sf than I would in other fields.

Q: YOU'VE WON A HUGO AND A NEBULA FOR YOUR NOVEL, THE FOREVER WAR. HAS YOUR WRITING ABOUT FUTURE WAR, IN THIS AND OTHER WORKS, BEEN AT ALL INFLUENCED BY YOUR BEING IN VIETNAM?

A: Well of course you always write what you know about, and the war was the most dramatic thing that ever happened to me, and I've naturally tapped that set of experiences. However, I don't want to be typed as a 'war writer', because I think it's an interesting but limited field. And so the past couple of books I've written are not concerned with war at all.

Q: WHAT ABOUT THE AMERICAN SF WRITER'S INVOLVEMENT WITH SF FANS? IT SEEMS TO ME THAT FROM A NUMBER OF AUTHORS I'VE SPOKEN TO, SUCH AS GORDON R. DICKSON, THAT THIS CONNECTION IS VERY IMPORTANT TO THEM. HOW DO YOU FEEL ABOUT THIS?

A: Well, fandom is important to me socially; I started to get into fandom about the same time I started writing. Most of my friends are fans and other sf writers, so I guess I am deeply involved in fandom. In the States I suppose it's a little different from the way it is here. For one thing, travel is less expensive, and so we do get to see each other frequently. Gay and I have very few friends where we live, and most of our social life

revolves around sf conventions, and going to visit other fans & writers. So it's important in the social sense. But as far as critical feedback or getting ideas and that sort of thing, I don't think it's vital. I'm sort of a self-contained, very private kind of writer.

Q: ONE QUESTION I ASKED GORDON DICKSON WHEN HE WAS OUT HERE CONCERNED COLLABORATING WITH OTHER WRITERS. HAVE YOU DONE ANYTHING ALONG THIS LINE?

A: My early attempts at collaboration were uniformly disastrous. But I've just finished writing a novel with my brother, Jack C. Haldeman, and I think it's worked quite well. It's not a terribly ambitious book, more of an adventure sf book, and in that context I think it's quite successful. I don't know how it's fared, because two days before Gay and I left for Australia I put the last of it in a box and sent it up to Jack, so that he could collate it with his ms. and send it off to New York. We don't know whether it sold for a million dollars or if they sent it back...

Q: ARE THERE ANY OTHER WRITERS WHOM YOU WOULD LIKE TO COLLABORATE WITH, OR WHO YOU CONSIDER TO HAVE HAD AN INFLUENCE ON YOUR WRITING?

A: The only writer I would walk around the block to collaborate with would be Robert Heinlein. Not that he's set up for collaboration, but I would like the opportunity to work with him, and I think we might both benefit. But on the other hand, what writer is less in need of a collaborator than R. A. H.?

Q: HAVE THERE BEEN ANY OTHER SF WRITERS, APART FROM HEINLEIN, WHO HAVE INFLUENCED YOU?

A: Well, almost EVERY sf writer has influenced me. Honest. It's hard to pick certain ones. As I said before,

I used to read precious little else. I can think of writers who impress me the most: Roger Zelazny, Samuel Delany, yet I don't see any especial effect of their writing upon my own. I would say that maybe Harry Harrison had an effect upon me, ...Gordon R. Dickson... I think it's only recently that I've become a very critical reader, and so the effect that writers have had upon me has been an osmotic one rather than an analytical one.

Q: WHICH DO YOU PREFER TO WRITE, NOVELS OR SHORT STORIES?

A: It's hard to generalise. One thing you can say about a short story is that if it turns out to be a pain in the arse you can stop writing it and do something else. On the other hand, a novel has its ups and downs while you're writing it, but you feel you have to finish it because you've got a lot of time invested in it; you can backtrack fifty pages, throw that away and keep on going. Now, my most satisfying writing experience is I think in novels. Because of the time invested, when it's successful it's really gratifying. What it boils down to is that I sit down there, day by day, and I write - and I get a lot of my real satisfaction from writing in terms of just the words and the sentences and the paragraphs, when I've said something as well as I possibly can. I get a kick out of that, and whether it's in a novel or a short story is immaterial. I write very slowly, and I write aloud: I say the line over until it sounds right, and then I put it down. And on those few occasions when I feel it's the best way of saying that particular thing, I get a real feeling of accomplishment.

Q: JOE, YOU'VE ALSO WRITTEN TWO STAR TREK NOVELS. HOW ACTUALLY DID THIS COME ABOUT? AND HOW DO YOU FEEL ABOUT WRITING UP OTHER PEOPLE'S IDEAS AND CHARACTERS?

A: One of the main reasons I did this was for the artistic challenge: writing a novel around already established characters. Normally you have a lot of freedom in defining your own characters; in this case you have none, or very little. I took it on partly as a commercial proposition, because it sounded like a good deal of money at the time, and partly because I wanted to expand my audience, to reach people who read Star Trek but didn't read other sf. And there must be quite a few of them. I believe that Bantam books published a list of their ten best sellers of all time, and two of them were Star Trek novels. The Jim Blish titles - they're not really very good - but they were No. 1 & No. 2, and everybody buys them. The challenge of writing around established characters was fun, for one; the second book was more of a drag, and I didn't enjoy writing it as much as I did the first. I didn't start writing the first one for about a year, and during that year I was building up research material, and reading all about Star Trek, etc, so I had a lot of inertia behind me, and when I finally signed the contact

and sat down to the typewriter I just blasted it out in three months. It usually takes me a year and a half to write a novel. And that was fun! It was a real feeling of accomplishment to stack up the ms. I don't think it's poorly written. I think it's a reasonably good book, in spite of the speed at which I wrote it.

Q: WHAT SORT OF REACTION DID YOU GET FROM THE ST FANS?

A: I've had a lot of correspondence from both my ST books, and most of it has been praise, but sometimes ... you know there's a certain kind of ST fan, this unpleasant, rabid kind of personality, and they have their set idea of what ST is, and if you don't just glide down the tramway, having your characters talking exactly the way they talked on the tv show, particularly the way this person perceives they talked on the show, then you get an angry letter. And I've got a lot of angry letters, some in crayon, misspelt I've also had a couple that were quite erudite, very intelligent people writing criticism. More often they're frothing at the mouth: "McCoy would never say anything like that!" My favourite was when I had Spock saying, "By Occam's razor..." Well of course Occam's razor is a logical process first described by William Occam, in such-and-such a year, and one fan told me "Spock doesn't swear! 'By Occam's razor' is a Vulcan cuss-word..." I liked that. One of the difficulties has always been that I wasn't in the United States when ST was being shown. So I never saw any of the episodes. I had to ingest the material second-hand. So most of the ST fans comments were of this frothing-of-the-mouth variety: it only made sense in this person's own personal context. I try to be polite to them - especially in correspondence, - but you have to realize that whenever you discuss ST or even write a book about it, you're going to hit on this kind of person. Unless they wrote the book themselves, then it can't be a good ST book.

Q: WHAT IS YOUR PERSONAL OPINION THE STAR TREK TV SERIES, SAY, AS A TRAINING GROUND FOR NEW WRITERS. I'VE NOTICED THAT, IN COMMON WITH MARION ZIMMER BRADLEY'S 'DARKOVER' NOVELS, ST SEEMS TO ENCOURAGE NEW WRITERS.

A: SF readers in general want to write, and I don't think it's very mysterious why. The ability to read SF for pleasure is a talent. It's not a rare talent, but it IS a talent. Some gifted and very intelligent people don't have it. But part of the talent for enjoying sf is the ability to read imaginatively, and a person who can do that also has a bent toward creating when he has a blank piece of paper in front of him, rather than one with words on it. I wouldn't be surprised if, say, 90% of the people who are active sf fans would like to write SF. And I wouldn't be surprised if at least 10% of that 90% could, if they actually sat down and tried it. A lot of people have trouble not because of the grammatical necessities and so



forth, but because of the ego involvement: they don't want to fail, and so they don't want to start. This is really nonsense, but you can tell people over and over again, and it won't help change their personalities.

Q: THE OTHER DAY YOU ALSO MENTIONED THAT YOU WROTE A COUPLE OF NOVELS ABOUT A CHARACTER CALLED 'ATTAR THE MERMAN'. HOW DID YOU GET INVOLVED IN THOSE?

A: I was hungry. As a matter of fact I was a new writer. I'd had only one novel published at the time. And I was at the Milford Writer's Conference in Michigan, and the guy who was producing the series managed to track me down there. I was sitting down at the conference table when one of the hotel people came in and told me there was a 'phone call for Mr. Halde-man! So I took the call and here was this hot-shot book producer, saying, "Haldeman, I read your story 'Hero' in Analog. I think you could write some books for me and I'm willing to pay you hard cash for it. Well, I saw stars, and- my God! I said, 'I'll do it.' And he said, 'Don't you want to know how much I'll pay you?' And I thought, Oshit, I really blew it. But I quickly recovered my sanity and said, 'Well, I never discuss money. You must get in touch with my agent.' Well, he went through that, and I took the assignment, and I wrote the books - and I enjoyed the two I wrote. I also wrote a third one. I hated it. I got paid for it, but the publisher never bought it out. I suppose my detestation of the character managed to come through in the writing of that one... I hope it's someday going to become a great underground classic. I'll mimeograph a few dozen copies and circulate them....

Q: I'D LIKE TO ASK YOU ABOUT WRITER'S WORKSHOPS. THERE'S BEEN A LOT OF DISCUSSION ABOUT THE 'USEFULNESS' OF SUCH WORKSHOPS, TO UNPUBLISHED WRITER'S OR TO THOSE WHO HAVE ALREADY PUBLISHED A FEW STORIES. DO YOU HAVE ANY COMMENTS TO MAKE ON WRITER'S WORKSHOPS?

A: That's a pretty complicated question, because I've been on both sides: I've

attended workshops and I've also helped to organize them. Some writer's are helped by workshops; one thing it does is light a fire under their ass and make them write, because you do have to present something to be criticised. Some writers are destroyed by workshops. I don't know how many otherwise successful writers have had their career terminated because they can't take the personal pressure of face-to-face criticism. Some people can take criticism and assimilate it into their work - or at least ignore it. But some people can over-react to this sort of criticism and decide their work is worthless - go off in a corner and sulk. I saw this happen in the Iowa Writer's Workshop, in a very profound way, because most of the people had submitted short stories and so forth. One guy - months went by and he didn't put anything into the workshop - and finally he came up with about 40-50 pages of a novel. People read it and it was superb. Now these were classes of around 12 people, doing round-table discussions. Eleven people praised this guy's work; the last person criticised it and said it was very good but... derivative, of Gabriel Garcia-Marquez. The guy went home and burned the manuscript..because it was "derivative". That's an extreme case, but there are other people who could write quite well on their own but can't take the clash of egos that goes on in a workshop. For my own part, I don't think I've been affected much by the criticism in workshops ... but certainly have been by getting to know other writers. The Milford Workshop was a turningpoint in my career, because after I'd had a few science fiction stories published I never entertained the idea I might be able to write for a living, it seemed unattainable. I went to the Milford Workshop and was surrounded by perhaps 25 people, of whom maybe 20 made their living by writing science fiction, and it was a revelation. I talked to them and they were very bright people; some of them were brilliant, but they still put their trousers on one leg at a time. I started about six months later writing for a living, and I haven't stopped.

Q: THE DEVELOPEMENT OF THE PULP MAGAZINES OR THE VARIOUS DIGEST MAGAZINES, THAT CAME ABOUT DURING THE 40'S AND 50'S, BROUGHT ON A LOT OF WRITERS I THINK BY GETTING THEM PUBLISHED. THERE SEEMS TO BE A LACK OF MAGAZINES NOW, THEY SEEM TO BE DYING ALL THE TIME, ALTHOUGH THERES A SLOW RESURGENCE. HOW IMPORTANT IS IT, BEING A WRITER, TO GET PUBLISHED AND SEE YOUR WORK IN PRINT RATHER THAN ACTUALLY RECEIVE MONEY FOR IT?

A: Well, I don't know how you would receive money without seeing it in print, but I think it is all-important. I know the first time you see your story in an actual magazine that other people are reading, the sensation is indescribable; it is a turningpoint in your life. There must be 5 or 6 sf magazines and they can't get enough good short fiction, obviously, since most of them are filled with crap, and

most good editors bemoan the fact that they can't get enough good fiction. It's a good training ground for a beginning writer. Lately John Varley comes to mind; and Orson Scott Card made their reputations writing for 3¢ and 5¢ a word in the magazines and if there's a good story in there it stands out like a jewel in a dung heap. As for the established science fiction writers, people who write for a living can't make their living writing short stories. You make a rough calculation at 5¢ a word, say you require \$15,000 a year to live on; you'd have to write a third of a million words - and publish them all in 5 or 6 magazines. It just wouldn't go.

Q: WELL THIS PERHAPS BRINGS US TO THE ROLE OF THE EDITOR. WHAT'S YOUR RELATIONSHIP TO THE EDITORS OF VARIOUS MAGAZINES?

A: Well, it depends on the magazine. In the past I've had rather close relationships with the editors. When Bova was editor of Analog he worked very closely with me, and I had a fairly close relationship Ejla Jacobson when he was editor of GALAXY. Of course I only do one or two short stories a year now, and they don't have that much effect on my career. My book editors are a different lot, and a relationship with a book editor has to be different. You see him once or twice every year and what he does has a profound effect on your life, because you're talking about most of the entire year's income depending on his reaction to your work. Most science fiction book editors are women. Most of the science fiction editors also do other kinds of books, and you have to realise that with a few exceptions - like Dave Hartwell - they aren't normally fans of science fiction. It's just part of their line and sometimes it's difficult to communicate your own enthusiasm for your work, because to them it's just a commercial proposition and they are professionally unexcited by it.

Q: THERE'S BEEN LOTS OF STORIES ABOUT THE IMPORTANCE OF JOHN W CAMPBELL'S TO THE FIELD OF SCIENCE FICTION WRITING, THE EFFECT HE HAD AS AN EDITOR UPON THE DEVELOPING WRITERS LIKE VAN VOGT AND ROBERT HEINLEIN JUST TO NAME A COUPLE. WHAT SORT OF RELATIONSHIP DO YOU SEE WITH MAGAZINES LIKE ISAAC ASIMOV WITH GEORGE SCITHERS AS AN EDITOR.

A: I don't know anything directly about George as an editor, because I have only sold them two things. But I understand from other writers that George is tremendously energetic when you write him a story; sometimes when he rejects it he sends you a two-page letter explaining why he rejected it. He is trying to build his own stable and educate them to follow his own ideas about story telling. My feeling about his magazines is that I think they are largely superficial, which could be because he wants to get a lot of stories in each issue. Most of them are too short to have that much impact. Certainly his ISAAC ASIMOV stable has become very important since they bought ANALOG. I don't know

what effect this is ultimately going to have on the field. I don't know whether George Scithers is going to have any editorial input into ANALOG, but if he does I'm afraid we're going to have to face some sort of monopoly in the science fiction magazines.

Q: AND WHAT ABOUT A PUBLICATION LIKE DESTINIES WHICH IS ACTUALLY NOT BEING SOLD AS A MAGAZINE BUT IS ACTIVE ITSELF AS A PAPER BOOK.

A: I sold one thing to DESTINIES because frankly Jim Baen, the editor, took me out to lunch and said "We're paying x amount for short-short stories under 3000 words" (I forget what it was, \$250 or something). It sounded like a creditable market so I sat down and wrote a story in one sitting and made my \$250 or whatever: it was a feeling of power. I don't read too many magazines. I subscribe to them all out of a feeling of loyalty, but I normally just stack them up on the shelves. I was stranded in France, in a house that had little reading material in English but had several copies of DESTINIES, so I read through them, and I found them to be in general better than the normal science fiction magazines. I don't know whether it's because Jim is such a hot-shot editor or because he pays more, or because it is book publication rather than bulk magazine publication, but it seems to be higher quality.

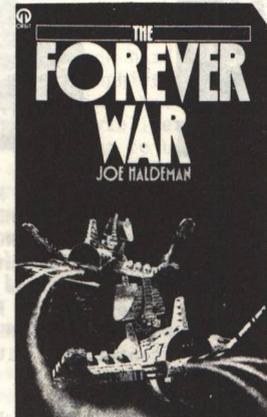
Q: IT STRUCK ME WITH DESTINIES THAT IT'S A MATTER OF GETTING YOUR MARKET AND STAYING THERE A LONGER TIME, LIKE A MAGAZINE WILL STAY ON THE SHELF NO MORE THAN A MONTH OR TWO WHEREAS WITH A PAPER BACK IT WILL STAY THERE UP TO TWELVE MONTHS, DO YOU THINK THIS AFFECTS THE MARKET FOR A WRITER?

A: DESTINIES stays on as a backlist item. I know that in the States, you can get DESTINIES 1 or 2 and so forth, so you are a more permanent fixture if you have a story in there than in a magazine. I don't recall the agreement that was signed with DESTINIES on my story but I believe that you do eventually get royalties and foreign rights money and that sort of thing, which makes it a more realistic market.

Q: THIS BRINGS US TO THE QUESTION OF FOREIGN RIGHTS SALES. HOW IMPORTANT ARE THESE SALES TO YOU AS A WRITER?

A: They are important in two respects. Right now I believe that Foreign rights make up between a fourth and a third of my income, so they are important in that aspect. My agent believes that ultimately they will make up as much as half my income. They are important in another way, which is an ego gratification. Being published in 9 or 10 languages is nice, because most writers don't get such wide distribution. But another thing is the pleasant surprise of stopping off in some foreign country whose language you don't even speak and finding that you're well known there. I find that in France and Australia I'm a more prominent writer than I am in America. It's really strange, but it depends on the marketing strategies of the foreign publishers, over which I have no control

at all. Perhaps my fiction is less American than some other American writers, and so is more acceptable to the world market. It's a fascinating phenomenon to me; I love to get copies of my books in weird languages.



TO BE CONTINUED NEXT ISSUE

This interview was conducted by Paul Stevens with Joe Haldeman at UNICON 6 in Melbourne, Easter 1980. Joe was the Guest of Honour and his wife Gay the Fan Guest of Honour.

A REPORT FROM GAY HALDEMAN

February 5th 1981

THE FOREVER WAR has been optioned by Chicago Public TV and MINDBRIDGE has been optioned by New York Public TV, the same nice people who did LATHE OF HEAVEN. That doesn't necessarily mean they'll be made into films, but we can certainly hope they will.

WORLDS will be available from Viking Press in March. It got a glowing review in "Publisher's Weekly" this week.

January 23-25 I was toastmaster at CONFUSION in Ann Arbor, Michigan and really enjoyed the weekend. Jan 29-31, Joe was guest at a convention in Columbus, Ohio, which went well, too. Joe and his brother Jack will be guests at Norman Conquest, in Norman, Oklahoma, February 20-22. This is the first time they'll be co-guests.

Joe will be teaching a class in creative writing at the University of North Florida in Jacksonville this spring.

Gay Haldeman.

A casualty of the GALILEO fold was JOE HALDEMAN'S new novel WORLDS, which was to be serialised starting in the un-distributed issue #17. At least GALILEO did not fold in the middle of a serial, which has happened a number of times with magazines in the past.

FILM & TV SF NEWS, is now covered by our sister magazine THE FANTASY FILM FAN. For \$5.00 you can join the FANTASY FILM SOCIETY and along with other benefits receive 4 issues of the magazine.

AUSTRALIA '83

People and Publishing



New English Library will publish ROBERT HEINLEIN'S epic, THE NUMBER OF THE BEAST in April at £2.25. THE RINGWORLD ENGINEERS will be published by Futura in May, LARRY NIVEN'S long awaited sequel to his RINGWORLD. A biography of ROBERT E. HOWARD is under way by CATHERINE and L. SPRAGUE DE CAMP--tentatively titled DARK VALLEY DESTINY.

MICHAEL MOORCOCK is working on a number of things including a fantasy novel - THE WAR HOUND AND THE WORLD'S BAIN, HEROIC DREAMS - completed in 1979 but due out very soon he says, MY EXPERIENCES IN THE THIRD WORLD WAR has already been published by Savoy Books and Fontana will do THE NEW WORLDS READER. Savoy publishers who have done a number of his books and other authors such as CHARLES PLATT and M. JOHN HARRISON, had copies of Platt's book THE GAS seized by authorities because of pornographic content. It is also rumoured that Savoy are in financial trouble. The fantasy art publisher in U.K. Big "O", who initiated such books as NECRONOMICON by H.R. GIGER and many posters and cards by ROGER DEAN, RODNEY MATHEWS and others, went out of business last year. The volume of material they produced, it seems, may have been a little more than the market would stand, and no doubt some projects did not meet expectations. Many of their productions are still in great demand however and it is a pity to see them go.

GREG BEAR has sold a collection of stories to Arkham house. It is as yet untitled but will include the stories "White Horse Child", "The Wind from the Burning Woman", "Mandala" and others. He has also completed a novel called STRENGTH OF STONES, FLESH OF BRASS, based on the short "Mandala". TERRY CARR'S annual anthology, THE YEAR'S BEST FANTASY will no longer be appearing from Berkley. It will be published by Pocket under the new title of FANTASY ANNUAL. HORSECLANS ODDYSSEY is the working title of a new "Horseclan's" novel by ROBERT ADAMS. Also completed is TALES OF THE HORSECLANS. The author of the "Well of Souls" series, JACK CHALKER has plans for a new four vol series, FOUR LORDS OF DIAMONDS. A novel, THE IDENTITY MATRIX, completed last year is not as far as we know scheduled yet. He is also working on a time travel novel with a working title of DOWN-TIMING THE NIGHT SIDE and "a particularly weird novel" called THE MESSIAH CHOICE. His mainstream novel about the ship that delivered the A-bomb at the end of World War Two, has been sold to Doubleday under the title, THE DEVIL'S VOYAGE. (SFC & FN)

LES DANIELS has sold the second and the third in his Don Sebastian-series, following THE BLACK CASTLE. The second title THE SILVER SKULL, is due for publication by Berkley and the third title, which is set during the French revolution, CITIZEN VAMPIRE, will be published first in hard cover by Scribner. EXPLORING FANTASY WORLDS is a new series edited by DARRELL SCHWEITZER, to be published by Borgo Press, which will cover the work of authors such as ROBERT E. HOWARD and MICHAEL MOORCOCK along with books on various aspects of fantasy writing. A TREASURY OF MODERN FANTASY is a reprint collection of stories edited by TERRY CARR and MARTIN H. GREENBERG for Avon, containing material from mainly the so called "genre" magazines. TERRY CARR'S FANTASY ANNUAL volume III will contain 14 stories plus an essay by the late SUSAN WOOD, "The Year in Fantasy".

(Fantasy Newsletter)
The Ellis Press in the USA published in 1980 THE RIVERWORLD WAR: The Suppressed Fiction of Philip Jose Farmer. The 112 page hardcover booklet contains "Riverworld" -- portions of THE MAGIC LABRYNTH that did not appear in the book-- and an abridged version of JESUS ON MARS that was to appear in ASIMOV'S MAGAZINE. Planned for late publication last year PHILIP JOSE FARMER: The Authorized Bibliography by George H. Scheetz with an introduction by Farmer. Planned for 1980 is a translation from the French, PHILIP JOSE FARMER CONQUERS THE UNIVERSE.

(Fantasy Newsletter)
DREAM DANCER by JANET E. MORRIS which was published by Fontana in 1980, is the first part of a trilogy. The second title will be called CRUISER DREAMS and the third EARTH DREAMS. No definite publication date has been announced.

(FN)
Octopus publishers are planning a companion volume to their ENCYCLOPEDIA OF SCIENCE FICTION edited by Robert Holdstock; an ENCYCLOPEDIA OF HORROR with a consultant editor RICHARD DAVIS and contributing editors BASIL COPPER, RICHARD CAVENDISH, MICHAEL PARRY and ALAN FRANK. It will contain essays on various aspects of the genre and will rely heavily on artwork. A novel by RAMSEY CAMPBELL entitled THE NAMELESS will be published by Millington in the U.K. and MacMillan in the U.S.A., who will also publish his new collection DARK COMPANIONS. An Irish publisher Gilbert Dalton, has resurrected three classics by S. FOWLER WRIGHT which they are doing in cloth and paperback editions. THE WORLD BELOW, THE ISLAND OF CAPTAIN SPARROW and DELUGE. A report recently also noted that a film made of DELUGE was recently unearthed in Italy and would be made available to American audiences. We presume it was a very old film, probably silent.

(FN etc.)

ARROW Books are continuing a small but relatively good line of sf titles. They recently published STAR RIGGER'S WAY by JEFFREY A. CARVER and a WORLD BETWEEN by NORMAN SPINRAD. Titles coming up include for 1981: THE WEB OF THE WORLDS by CHARLES SHEFFIELD, JUNIPER TIME by KATE WHILHELM, SHADOW OF THE TORTURER by GENE WOLFE, STORMQUEEN by MARTON ZIMMER BRADLEY (continuing their editions of the Darkover series), SOVEREIGN by R.M. MELUCH and a combined volume of

BLACK EASTER with THE DAY AFTER TOMORROW by JAMES BLISH. It is a pity that they did not include DR MIRABILIS with these two, which has been out of print in Panther for some time. However Panther have done some Blish titles recently including GALACTIC CLUSTER and MISSION TO THE HEART STARS. We can only hope for more from both publishers.

HAMLIN have largely gone out of the f&sf field. They only have DUNCTON WOOD, the "Watership Down" type fantasy featuring moles, by WILLIAM HORWOOD for September '81 and the near future adventure novel from Aussie JOHN BROSNAN, called SKYSHIP, about a giant nuclear powered airship.

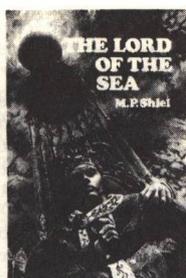
SIDGWICK AND JACKSON are not far behind Gollancz as the leading British sf hard cover publisher. Not in volume but in quality. They will publish the first volume in the "Book of the New Sun" series, THE SHADOW OF THE TORTURER by Gene Wolfe in March. A slight deviation from their previous selections is DIFATE'S CATALOG OF SCIENCE FICTION HARDWARE by U.S. artist VINCENT DI FATE and editor IAN SUMMERS. This sf art book being done in paperback and hard cover by Sidgewicks, is one of the best of this type of future space technology catalog and we think will get a Hugo nomination for 1980.

STAR/WYNDHAM paperback publishers are doing trade paperback format editions of the ERIC VAN LUSTBADER trilogy; THE SUNSET WARRIOR, SHALLOWS OF NIGHT and DAI-SAN. They have striking cover illustrations by BRUCE PENNINGTON... A number of the STARLOG f&sf film publications announced last year are still to come; 50 YEARS OF SF DEMONS AND DEVILS and TV EPISODE GUIDE to mention a couple. They have already announced a 1982 calendar which will be published in June this year; ATLANTIS by the BROTHERS HILDEBRANDT.

NEW ENGLISH LIBRARY are publishing a collection of the artwork of TIM WHITE entitled THE SCIENCE FICTION AND FANTASY WORLD OF TIM WHITE. It is a large format hard cover in full colour. They are also doing WARRIOR OF MARS by MICHAEL MOORCOCK, which we believe is a reprint of the "Michael Kane" trilogy in one volume, WARRIOR OF MARS, BLADES OF MARS and BARBARIANS OF MARS.

ALLAN DEAN FOSTER seems to have a mortgage on f&sf film novels. He has done quite a few in the past and now has OUTLAND and CLASH OF THE TITANS coming up. OUTLAND is being published by Bantam in the USA and CLASH OF THE TITANS will be done by FUTURA in U.K. Other editions not known yet. VONDA MCINTYRE'S collection, FIREFLOOD AND OTHER STORIES will be published in the new Pocket Book's "Timescape" series.

THE GOD EMPEROR OF DUNE, the fourth in the "Dune" series by FRANK HERBERT, was published in an abridged form in a recent PLAYBOY magazine. Putnam will publish the first edition in a limited 750-copy signed and numbered run very soon. The British edition from Gollancz is due for publication in May and Space Age Books hope to have copies in time for FRANK HERBERT'S visit to Australia for ADVENTION in June.



SOUVENIR PRESS are publishing in March new editions of two fantasy novels: **THE HANDS OF ORLAC** by MAURICE RENARD in a new translation by IAN WHITE and **THE LORD OF THE SEA** by M.P. SHIEL. The latter was first published in France in 1920 and deals with the transplant of the hands of a guillotined murderer onto a famous concert pianist. The Shiel book was first published in 1901 and is a classic science fantasy that richly deserved being reprinted.

A tentative schedule for the new paperback publisher TOM DOHERTY AND ASSOCIATES, which will start operations about May this year is: **FORERUNNER** by Andre Norton, **WATER OF THOUGHT** by Fred Saberhagen, **PSYCHOTECHNIC LEAGUE** by Poul Anderson, **THE BREAKING EARTH** by Keith Laumer, **NEW AMERICA** by Poul Anderson. **PLANET OF NO RETURN** and **HOKA!** by Harry Harrison, and Poul Anderson and Gordon Dickson respectively, will have trade paperback editions first from Simon and Schuster. Other original books purchased include **COILS**, a collaboration between Roger Zelazny and Fred Saberhagen; **BELIAL**, a collaboration between Steve Barnes and Larry Niven; and **STAR HUNTERS** by John Lovejoy. Reprint purchases will include **GREMLINS GO HOME!** by Gordon Dickson and Ben Bova, **GUARDIANS OF TIME** by Poul Anderson, **THE HOUSE IN NOVEMBER** by Keith Laumer and **THE CACHE FROM OUTER SPACE** by Philip Jose Farmer. This very impressive line up will be marketed by Pinnacle Books. (Locus)

SIMON & SCHUSTER have announced the formation of **TIMESCAPE** publications, which will combine their paperback sf (formerly published by **POCKET BOOKS**) and their hard cover publications under the one heading. Paperbacks are already appearing with the logo, which to our mind spoils the appearance of the cover designs. The director of sf for both pb and hc since 1978, DAVID HARTWELL, will remain in charge. Approximately six hard covers and sixty paperbacks are planned for the first year. (Locus)

GREG BENFORD and WILLIAM ROTSLER'S novel **SHIVA DESCENDING** won the award for the best fantasy or sf paperback original novel for 1980, given by The West Coast Review of Books. (Locus)

JOAN D. VINGE has a juvenile, **PSION** from Delacorte on the way. Her novel **SNOW QUEEN** will be published by FUTURA in May. It had a fourth printing as early as October last, with 20,000 copies then in print in the original Dial edition. It is a hot tip for the Hugo. (Locus)

JERRY POURNELLE and LARRY NIVEN have turned in a new novel, **OATHS OF FEALTY** to Pocket (Timescape). PHANTASIA PRESS are doing a revised printing of the P.J. FARMER "World of Tiers" series and

they hope to do their usual limited edition of **BLOOD'S A ROVER** by Harlan Ellison if he ever finishes it. TIM KIRK is working for Disney doing design work for Disneyland and Disneyworld and he will do conceptual work for **THE BLACK CAULDRON**, a Disney feature length cartoon. (Locus)

THE DEAD ZONE by STEPHEN KING has sold over 2 million copies in the U.S.A alone. ALFRED BESTER has sold a 55,000-word novel to Tom Doherty and Associates, tentatively titled **THE GAY DECEIVER**. (We are quite certain that will be changed, for obvious reasons, ie; a certain big name author's novel last year featuring a 'Gay Deciever'.) (Locus)

The new novel by LARRY NIVEN in collaboration with STEVE BARNES, **DREAM PARK**, will be published first by Phantasia Press in a limited bound edition of 600 copies, signed. It will feature a cover illustration by ROWENA MORRILL. Ace will publish it in a trade paperback soon and the SFBC in June.

Warner Books will publish **PSYCHO II** by ROBERT BLOCH in September... **SPACETIME DONUTS** and **SOFTWARE**, two books by RUDY RUCKER have been bought by Ace... **ANATOMY OF WONDER** by NEIL BARRON will be reissued in a revised edition. New material included covers foreign language that has not been translated, including Chinese sf. (SFC)

THE ONES WHO WALK AWAY FROM OMELAS by URSULA LE GUIN was produced as a play in Portland, Oregon's Civic Theatre, but unfortunately was not a great success... ARTHUR C. CLARKE'S novel **CHILDHOOD'S END** after a recent US pb reprint has 1½ million copies in print. A film version is under consideration.... Doubleday will publish a trilogy by SUZETTE HADEN ELGIN this summer (US), **TWELVE FAIR KINGDOMS**, **THE GRAND JUBILEE**, and **AND THEN THERE'LL BE FIRWORKS**. They will also publish **THE HANGING STONES** by MANLEY WADE WELLMAN... **THE ENGINES OF SUMMER** by BARRY MALZBERG is a new book about sf to be published in 1982. ALICIA AUSTIN will illustrate an anthology for Ace edited by LARRY NIVEN, called **THE MAGIC MAY RETURN**. (SFC)

CHRISTOPHER PRIEST has signed a contract for a movie to be made of his novel **A DREAM OF WESSEX**. Filming by a new independent company should start this year. His latest novel, **THE AFFIRMATION** is a non-sf story about the Dream Archipelago. ANNE McCAFFREY contracted a virus infection on her trip to Australia and has been grounded for a year. This will fit in well with her writing plans. (See personal report from Anne herself in this issue of the NEWS.) (Gordon Larkin-SFC)

Pocket Books/Timescape have acquired novels by DAMIEN BRODERICK **JUDAS MANDALA** and CHERRY WILDER **SECOND NATURE**. CHERRY WILDER also had a story, "The Gingerbread House", in **NEW TERRORS**, the collection edited by RAMSEY CAMPBELL.

SPELLSINGER by ALLAN DEAN FOSTER has been purchased by Warner Books in the USA and Futura in the UK... Pocket books will publish the third book by the late ROBERT STALLMAN, **THE BOOK OF THE BEAST**, following **THE ORPHAN** and **THE CAPTIVE**... (SFC)

There has been some disagreement between GREGORY BENFORD and Pocket Books regarding the use of his book title **TIMESCAPE**, as the name of their sf series, but we believe the problems have been settled.

VONDA MCINTYRE has done a 'Star Trek' book it is reported, in which McCoy has to pull the plug on Kirk's life support system and terminate him. (This note is stolen from Dave Langford's **ANSIBLE** and he stole it from some guy named Easterbrook.) **ANSIBLE** also reports that Pierrot Publishing have definitely gone out of business. A pity! They have made some worthwhile contributions recently to the field. ROBERT HOLDSTOCK and MALCOLM EDWARD'S book **TOUR OF THE UNIVERSE** was the last Pierrot Publishing title to be published. Holdstock had plans for other similar titles which they will not now be publishing. The "Secret Master Phil Dunn was said to have fled to a meditation dump in India", leaving debts of over £500,000. (Ansible)

THE ENCYCLOPEDIA OF SCIENCE FICTION by PETER NICHOLLS will be published by Granada in paperback soon. Nicholls incidentally is a local boy who went to England in 1970. His distinguished efforts in the field include being administrator of the British SF FOUNDATION from '71 to '77, and an assistant and then editor of the Foundation's Journal, **THE REVIEW OF SCIENCE FICTION** for some years. He edited **SCIENCE FICTION AT LARGE**, also published in paperback as **EXPLORATIONS OF THE MARVELLOUS**, which was a series of essays delivered by such luminaries as URSULA K. LE GUIN, THOMAS DISCH, and P.K. DICK at The Institute of Contemporary Arts in 1975. He has had various essays published on sf including one in the **NEBULA AWARDS** anthology #11 and in the Foundation's magazine.

MICHAEL BISHOP and IAN WATSON have sold a theme anthology to Ace, titled **CHANGES**. It will have both new and reprint material.

EDITED BY PETER NICHOLLS

THE ENCYCLOPEDIA OF SCIENCE FICTION

'IT WILL BECOME THE BIBLE FOR ALL SCIENCE FICTION FANS'
ISAAC ASIMOV

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IAN WATSON'S novel GARDENS OF DELIGHT has been bought by Pocket Books. Reports are that this is his best for a while. Corgi will be publishing the British edition in paperback. Pocket want to buy GOD'S WORLD also by Watson, but only if he re-writes it. He objects to that though, when Gollancz have already published it. (Ansible)

HARLAN ELLISON and COMICS JOURNAL are possibly to be sued by MICHAEL FLEISHER, because he did not like what Ellison said about his work. Actually, although it apparently did not sound like it, Ellison was praising Fleisher. This rather silly affair by the sound of it, included the figure of \$2 million damages. (Ansible)

BOB SHAW and JIM BARKER may have succeeded in selling a comic strip to the NEWS OF THE WORLD. It features a robot Called Machinery, his creator Prof. Willis, a charlady Mrs Weston and neighbours called Langford. One hopes they do not get sued for this Tuckerism. A BBC effort to follow up THE HITCHHIKER'S GUIDE success in fantasy format, called HORDES OF THE THINGS was summed up in three words by a reviewer in Britain, Philippa Grove- Stephenson, 'Feeble, bad -pity', with a optional fourth 'exploitive'. More media fun includes a record album on Pulse label, called 'East West'; the opening track features the voice of NORMAN SPINRAD, sf author, as the pilot of a plummeting airliner. MICHAEL MOORCOCK has a new album out on Rough Trade label called DEEPFIX DODGEM DUDE/STARCRUISER.

(Ansible)

THE PENGUIN DICTIONARY OF MODERN QUOTATIONS has discovered sf in it's new edition. It includes quotes from Asimov, Heinlein, Brunner, Aldiss and Niven... CARL SAGAN has reportedly written an sf novel for a six figure advance and a seven figure movie rights deal. The book not even written yet deals with alien contact... THE HITCHHIKER'S GUIDE TO THE GALAXY appeared on TV in Britain recently. The faked computer graphics were good, but that is the sum total of our information on how it turned out... (Ansible)

Ace has bought a new sequel to THE WARLOCK IN SPITE OF HIMSELF by CHRISTOPHER STASHEFF... DEAN ING has turned in a new novel to Ace, SYSTEMIC SHOCK... Ace also have THE BORRIBLES GO FOR BROKE by MICHAEL DE LARRABEITI, a sequel to THE BORRIBLES... RICHARD MCENROE will edit PROTEUS for Ace, which is a collection of stories not used for DESTINIES by JIM BAEN, when that series became hard science only.

(Locus)

BALLANTINE Trade Paper Backs announced for near future publication include: THE JOURNEYS OF FRODO by BARBARA STRACHEY - 50 maps that detail the journeys of the Hobbit hero, CHILDHOOD'S END by ARTHUR C. CLARKE and FAHRENHEIT 451 by RAY BRADBURY. The last two are 8 1/2" x 5 1/2" editions with illustrations.

The SFWA has announced the appointment of an 'Overseas Region' director to represent all those writers in The SF Writers of America organisation, who reside outside the USA. (Ansible)

PETER ROBERTS has been attempting sell his ENCYCLOPEDIA OF FANTASY to an American publisher; Doubleday who published the SFE regard it as too large and expensive for them to publish, and Granada will only take it on when it has an American publisher. A new updated edition of the SFE will be published by Granada in '83. Roberts is working on THE SCIENCE IN SCIENCE FICTION. A well illustrated book on the popular sf concepts.

(Gordon Larkin SFC)

HARRY HARRISON'S new novel HOMEWORLD was reprinted by Bantam before release. It is also doing very well in the U.K. edition from Panther. Two other novels in the series are to follow. A new "Stainless Steel Rat" novel will be published in 1982, called THE STAINLESS STEEL RAT FOR PRESIDENT, by Sphere. A non-sf novel, THE Q2 is missing was published by Futura in September '80. Harrison has signed a contract with HERB JAFE in Hollywood to do a film of THE STAINLESS STEEL RAT.

(Gordon Larkin SFC)

DAVE LANGFORD and CHRIS MORGAN have completed a book for Webb and Bower entitled FACTS AND FALLACIES: A Book of Definitive Mistakes and Misguided Predictions. It covers quotes with witty commentary by men who got it wrong and embraces massive errors in all walks of life. Lanford's book WAR IN 2080 which was due out last year from Sphere is now coming in February. He has also been working on a novel for Arorw, provisionally titled THE SPACE EATERS.

(Gordon Larkin SFC)

DORIS LESSING'S first novel in the "Canopus in Argos- Archives" series, SHIKASTA, will be published soon by Granada. The second title THE MARRIAGES BETWEEN ZONES THREE, FOUR, AND FIVE was done by Cape last year and they will publish the third, THE SIRIAN EXPERIMENTS in February.

THEODORE STURGEON'S collection, THE STARS ARE THE STYX was sold out before publication when first published by Dell in '79. A reprint is due out in May.

THE LORD OF THE RINGS which was published originally 25 years ago, was recently serialised on BBC radio. Allen & Unwin issued new editions of most of J.R.R. TOLKIEN'S books for the occasion of the 25 years anniversary.

CONGO is a new fantastic adventure tale by MICHAEL CRICHTON, the author of WESTWORLD, ANDROMEDA STRAIN, TERMINAL MAN etcetera. It features a young scientist and his talking gorilla Amy, an ex Congo mercenary 'white hunter' and an attractive woman employee of Earth Resources Technology Services. All of whom are on a trek into the jungle to find the Lost City of Zinj and a treasure of diamonds. To be published by Allen Lane.

JESSICA AMANDA SALMONSON has sold a sequel to THE TOMOE GOZEN SAGA, entitled THE GOLDEN NAGINATA. The former title is due from ACE in June '81. Her AMAZONS II will appear from DAW. Her first AMAZONS! anthology also from DAW won the World Fantasy Award. PHILIP JOSE FARMER has sold a novel called DAYWORLD to Berkley. It is based on his short story "The Sliced- Crosswise Only- On- Tuesday World" (1971), which was an award nomination. (Locus)

Bantam has bought NEBULA AWARD WINNERS # 14, edited by FREDERIK POHL published in hard cover by Harper and Row... Bantam will also be doing ESCAPE FROM NEW YORK, (which is the novelization of a movie), by MIKE MCQUAY who will also do four future detective novels for Bantam... Initial reaction to HARRY HARRISON'S new novel HOMEWORLD was very good and the Bantam edition was reprinted before publication. Granada published the British edition and will be doing the other two books in the series... SENSE OF SHADOW, a new novel by KATE WILHELM will be published by Houghton Mifflin... DESTINIES edited by JIM BAEN is contracted for three additional volumes by Ace, despite Baen's having left the company... DAYWORLD is a new novel by PHILIP JOSE FARMER sold to Berkley. (SFC)

BENEATH AN OPAL MOON by ERIC VAN LUSTBADER has been bought by Berkley... Playboy will do a new edition of P.J. FARMER'S title DOC SAVAGE and TARZAN ALIVE... Doubleday will do a new fantasy novel by KEITH ROBERTS, KING OF THE WOOD... A new novel by HARRY G. STINE will come from Del Rey entitled HIPPOCRATES IN A SPACE SUIT...

Gollancz are auctioning the paperback rights in Britain for GOD EMPEROR OF DUNE by FRANK HERBERT. They are asking a minimum of 25,000 pounds. Futura and N.E.L. will be amongst the bidders. It is unfortunate, but we may see the series split between publishers... WORLDS by Joe HALDEMAN has sold to Moewig publishers in Germany... Del Rey will publish the last four novels by ALAN GARNER in their fantasy series... ALAN DEAN FOSTER has sold THE FOUNDING OF THE HUMANX COMMONWEALTH, to Del Rey, and they have also bought a new series by JUANITA COULSON. The first of 4 or 5 novels will appear in August and the others over several years... MARION ZIMMER BRADLEY'S novel THE HOUSE BETWEEN THE WORLDS is being extensively revised for Del Rey... The Sequel to the recent VALIS by PHILIP K. DICK, called VALIS REGAINED, will be published in hard cover by Simon and Schuster...

ARDATH MAYER has sold WARLOCK'S GIFT to Doubleday and SOULSINGER OF TYRNOS to Atheneum... GENE WOLFE'S third book in the Book of the New Sun Series, THE SWORD OF THE LICTOR will be published by Pocket/Timescape along with THE APPLE TREE AND THE ROSE by Hilbert SCHENCK and BLACK BEAST by NANCY SPRINGER... A sequel to JUDGEMENT OF DRAGONS published by Berkley for PHYLLIS GOTTLIEB, EMPEROR, SWORDS, PENTACLES will be published by Ace... URSULA LE GUIN'S three THE LEFT HAND OF DARKNESS, THE DISPOSSESSED and the EARTHSEA TRILOGY will be published in France. THE BEGINNING PLACE has sold in Spain, Germany, England and Japan...

Doubleday will publish THE BEST OF UNIVERSE edited by TERRY CARR... BARRY LONGYEAR has been having success with reprints rights to his novels going to Germany, France and Japan... A new GREGORY BENFORD novel, BEYOND THE SEA OF SUNS has been bought by Quantam and he has also sold German editions of his earlier novels... KYRI OF THE WOLVES by ELIZABETH LYNN will be published by

Pocket... PILLARS OF ETERNITY is a new novel by BARRINGTON J. BAYLEY to be published by Daw. (SFC)

Would you believe that FLOWERS FOR ALGERNON, the award winning novel that was the basis for the film CHARLEY and the musical play CHARLIE AND ALGERNON, could be called pornographic? It was, by a New Jersey man who objected to it being on his son's high school reading list. He said there are blasphemous passages in it and another book, non-sf, entitled ORDINARY PEOPLE by JUDITH GUEST. The original short story by DANIEL F. KEYES won the Best Short Story Hugo Award in 1960. (SFC)

When there are so many sf titles out of print that are worthy of reprinting and being continuously ignored by publishers, it is frustrating to see a book like TOMORROW AND TOMORROW by Ed McBain done again. This title has been reprinted six times*and for a very ordinary novel, which only got into print in the first place because it was by the well known and very popular mystery author, this is rather extraordinary. It has just been reprinted again by the library edition publisher, Severn House, and coming in Sphere books. Why bother? (*At least.)

A REPORT FROM ANNE McCAFFREY

Currently I am finishing the last chapters of CRYSTAL SINGER. It's taken me longer to finish this book, from the actual physical writing, than any other. I did about four rough drafts, none of which satisfied me. Then I did the Australian trip (which has, as I mentioned in my talk with Paul, been marvelous for visual research) and it took a while to get back into the swing of daily writing. I have also signed a contract with Del Rey and with Corgi-Transworld to do a seventh Pern book. As I'm doing no travelling at all this year, I shall be able to keep the sort of routine which produces novels.

ANNE McCAFFREY

(The interview with Anne McCaffrey by Paul Stevens will run in one or two episodes starting in issue 24.)

SCIENCE FICTION IN CANADA

While we in Australia are trying to nurture a growing sf field, people in Canada are establishing the fact that indigenous sf has existed for some time there. JOHN ROBERT COLOMBO, whose efforts have ensured that there will be an entry on "Canadian SF" in the new OXFORD COMPANION TO CANADIAN LITERATURE, has already compiled OTHER CANADAS: An Anthology of Science Fiction and Fantasy, CDN SF & F: A Bibliography of Canadian SF & F (compiled by Colombo and three others, listing 600 books in the circumscribed field), and he has edited an anthology; FRIENDLY ALIENS, which will comprise thirteen stories written by foreign writers, but set in Canada, was due for publication in March. Yet another anthology will follow, covering the more

current scene. It will contain a story by TERENCE GREEN which is we believe "a remarkable Eskimo SF story, believe it or not!". (Terence Green/SFC)

(Thanks for your letter Terry and the copy of BOOKS IN CANADA with your article. M.B.)

SCIENCE FICTION STILL IN THE GHETTO

Just when we were beginning to think that F & SF was going to be swallowed up by the maw of mainstream literature and the ghetto walls were beginning to crumble, the committee responsible for the American Book Awards in their wisdom have decided to streamline the awards and drop sf from their categories. The excuse is that the genre has enough awards of its own, but so do childrens books and general fiction, which are even more prestigious than the sf and f awards.

"I think the real reason for dropping SF and other genres" says Andrew Porter in SF CHRONICLE, "is a feeling that the high and mighty world of literary prestige was mongrelizing itself by catering to so-called "commercial" fiction. The literary community sees itself as novelists and authors; SF is seen as books, done by writers. A recent issue of THE NEW YORKER described Eric Van Lustbader's THE NINJA as his first novel, though it condescended to mention that he'd had three books published by Doubleday."

Porter went on to say that the way the winners of the F and SF awards were treated last year, was enough to indicate the attitude taken by the literary society within the publishing field. The presenter for JEM did not even know how to pronounce the title. It was W.F. Buckley by the way who stood in for Ray Bradbury, because Bradbury did not show. He being the most literary name the awards committee could think of "who was still hazily within the bounds of SF."

THE BOOK OF THE DUN COW won the fantasy award largely because of the massive publicity campaign launched by the publishers. Thus it was the only paper back nominee that the majority of the people who voted had ever heard of. (SFC)

Obituaries

H. WARNER MUNN, was an early WEIRD TALES author who launched a second successful career over recent years, died of cancer on January 12th. He was 77. His mother died when he was a baby and he was raised by his grandmother who was a correspondent of H.G. WELLS and JULES VERNE. His first story was "The Werewolf of Ponkert" in WEIRD TALES, July 1925. It was suggested by H.P. LOVECRAFT. He drifted out of writing for many years until his THE KING OF THE WORLD'S EDGE was published by Ace in 1967. He then wrote a sequel, THE SHIP FROM ATLANTIS. Both of these were re-issued by Ballantine under the title of MERLIN'S GODSON. His best book was

probably a straight historical novel about Rome, THE LOST LEGION. He also had two books of poetry published, THE BANNER OF JOAN and THE BOOK OF MUNN. He won the first world Fantasy Convention Clark Ashton Smith Poetry Award. More recently Donald M. Grant published two collections of werewolf stories, TALES OF THE WEREWOLF CLAN Volumes One and two. His wife died in 1972, but he is survived by four children.

KRIS NEVILLE died unexpectedly on the 23rd of December of a massive heart attack. Born in 1925 he began publishing sf in 1949 with "The Hand For The Stars" in SUPER SCIENCE STORIES. His probably best known story was "Bettyan" which was included in the definitive collection up to the '50s, ADVENTURES IN TIME AND SPACE. His output was relatively small, but good and it was a pity that he did so little new material over the last ten years and more. During the sixties a number of his earlier stories were revamped and published in novel and book form, but he did little recently except a sequel to "Bettyan" called "Bettyan's Children" in 1973 and "Run The Spearmaker" in 1975 published only in Japan.

SUSAN WOOD

We reported in our last issue that the well known and well loved American fan SUSAN WOOD died on November 12. She had not been very well, but her death did come as a great shock to all her friends. We in Australia will remember her as the Fan Co-Guest of Honour, along with her ex-husband MIKE GLICKSOHN, at AUSSIECON World SF convention here in 1975. Fanzine fans will remember their award winning fanzine ENERGUMEN, and they had got together last year to publish a revival issue. She of course was a member of our own amateur press association, ANZAPA, but was forced to drop out eventually due to pressure of work.

Her achievements in the sf field are well known, being one of the most proficient and prolific reviewers in the field. She was nominated for the HUGO in 1980 for the editing of THE LANGUAGE OF NIGHT, which is a collection of essays by Ursula Le Guin. She was also becoming interested in writing and she had been having serious discussions with an Australian writer about a collaboration on an sf novel.

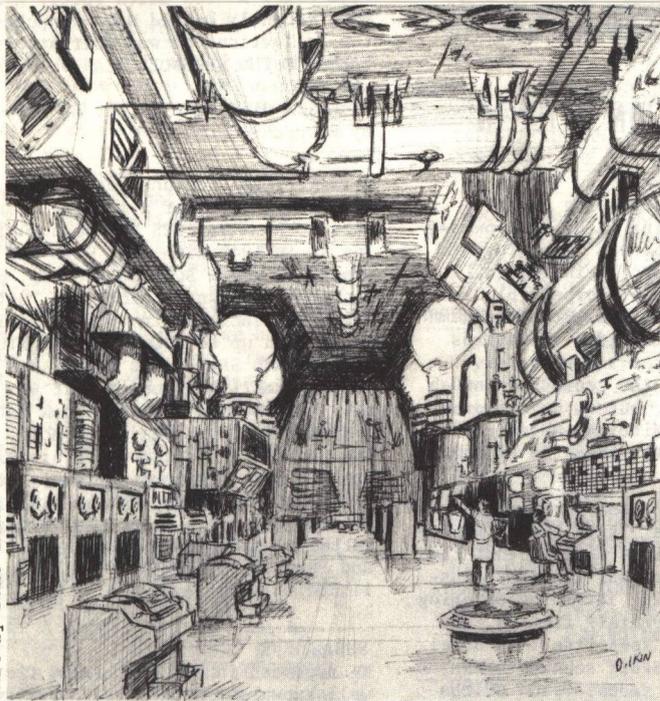
One only has to read the tributes to her in LOCUS by TERRY CARR and in SF CHRONICLE by ANDREW PORTER, to realise how much she meant to the sf field. Not only for what she had done, but for the tremendous potential of what she might have achieved. The SF field could ill afford to lose her and she will be sorely missed by us all.

Mike Glicksohn intends to carry on and complete the issue of ENERGUMAN 16 that they were working on, as a memorial to Susan.

Editorial note: I am sure that most of my readers will agree, that my butchering of the English language is not quite as bad now, as it was in the early issues of the NEWS. This is largely due to the advice and proof reading of GEORGE TURNER and to a lesser degree JUSTIN ACKROYD. I thank them both. M.B. 11

Science Fiction

Art by Dane Ikin. From Science Fiction #6



ISSUE #6 NOW AVAILABLE

Featuring:

- Russell Blackford on Kurt Vonnegut's *Slapstick*
- Lucy Sussex on *The Germ Growers* (one of the first Australian sf novels)
- an extract from *The Germ Growers*
- Terry Dowling on new fiction from Jack Vance - including the true identity of the Connatic, revealed at last!
- a short story by James McQueen (who's just had his first novel published in hardcover from Macmillan)
- Van Ikin reviewing the Australian sf anthology *Transmutations*; it contains "the best sf story yet written by an Australian"
- plus artwork, and reviews of books by Frank Herbert, Edmund Cooper, and others

STILL AVAILABLE

- The last few dozen copies of our classic 1st issue, featuring the notorious interview with Peter Carey (*War Crimes, The Fat Man in History*) and articles on J.G. Ballard and feminism in sf. \$2.00
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Mail to: V. Ikin, Department of English
University of Western Australia
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Bookshop price: \$1.70. Price to subscribers: \$1.50.

SUBSCRIPTION: \$4.50 for issues 6,7,8.

Note: Cheques & money orders *MUST* be payable to V. Ikin.

BACK ISSUES: Available at prices above.

SPECULATIVE FICTION: THE AUSTRALIAN CONTEXT 18-19 July 1981



Venue: Humanities Research Centre
Top Floor
A.D. Hope Building
Australian National University

PROVISIONAL PROGRAMME

Saturday 18 July - Australian Fiction and the
Speculative Impulse

Dr R. Brissenden: *The Image of Australia: Past/
Present & Future*

Dr Van Ikin: *The Australian Speculative Impulse
Before 1950*

George Turner: *Australian Speculative Fiction
1950-1980*

Bruce Gillespie: *Contemporary Perspective*
George Turner, Michael Tolley, Van Ikin and others:
*The Place of Australian Speculative Fiction
in the Global Context*

Conference Dinner

Sunday 19 July - Australian Authors of Speculative
Fiction
Does SF Receive the Criticism it
Deserves?

Colin Steele, George Turner, Van Ikin and other
selected critics of Australian newspapers and
journals

Publishers' Panel
Wynne Whiteford, Void Publications;
Pat Woolley, Wild & Woolley; Jackie Yowell,
Penguin; Carey Handfield, Nostrilia Press

Lunch: Dalton's Bookshop Signing Session
(Wine & Cheese)

Authors' Panel
George Turner, Lee Harding, Damien
Broderick, Philippa Maddem and others to
be invited

For further details write:
The Secretary, Humanities Research Centre,
Australian National University, P.O. Box 4,
Canberra, ACT. (Tel. (062) 49 4786.

THE FANTASY FILM EVENT OF THE YEAR!



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MODEL and READER DISPLAY, AUCTION, DISCUSSIONS,
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FOR FULL DETAILS CONTACT THE FANTASY FILM
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PUBLISHERS ANNOUNCEMENTS

PUBLISHERS ANNOUNCEMENTS

This is a listing of books that according to our sources were published prior to the end of December 1980. This is the last time we will be listing the titles this way. From the next issue, starting from January, we intend to cover all the books that have been announced by each publisher and to update the list, noting delays and changes. If practical we will give other relevant information also. Meanwhile, just to finish off the 1980 titles, we will list here as we have been doing for the last year. The Checklist we have been promising will cover all the titles newly published in 1980. Finding time to put it together is our main problem at the moment.

All publishers from Australia, The United Kingdom and The U.S.A who have fantasy and sf books out are included here.

NB: FIRST PUBLICATION * HCs

ACE: WHITE LIGHT by Rudy Rucker, JOURNEY TO APRILOTH by Eileen KERNHAGEN, TALES OF A VULGAR UNICORN ed, by Robert Asprin, THE DOMINANT SPECIES by George Warren, CITY OF ILLUSIONS by Ursula LeGuin, THE MISTS OF DOOM, SIGN OF THE MOONBOW by Andrew Offut, WHEN DEATH BIRDS FLY by Andrew Offut and Keith Taylor. THE PATCHWORK GIRL by Larry Niven, ANASAZI by Dean Ing, MAKE ROOM! MAKE ROOM! by Harry Harrison, THE SPLENDID FREEDOM by Arsan Darnay, MAKER OF UNIVERSES by P.J. Farmer, FORERUNNER FORAY by Andre Norton, THE SPACE VIKING by H. Beam Piper.

ALLEN & UNWIN: *UNFINISHED TALES by J.R.R. Tolkien

ALLEN W.H.: *BLACK PRISM by David Lippincott. *DR WHO AND THE MONSTER OF PELADON by Terrance Dicks, *DR WHO AND THE CREATURES FROM THE PIT by David Fisher.

ARBOR HOUSE: THE ARBOR HOUSE TREASURY OF GREAT SHORT SF NOVELS ed by Robert Silverberg and M.H. Greenberg. TPB & HC

ARKHAM HOUSE: NEW TALES OF THE CTHULHU MYTHOS Ed by Ramsey Campbell.

ARROW: STORMQUEEN by Marion Zimmer Bradley

AVON: GILDED NEEDLES Michael McDowell, THE FALL OF WORLDS by Francine Mezo, REPORT ON PROBABILITY A by Brian Aldiss, QUICKSILVER by Norman Hatley, YESTERDAY'S CHILD by Barbara Wood.

BALLANTINE/DEL REY: THE VISITORS by Clifford Simak, WORLD ENOUGH AND TIME by James Kahn, TIK-TOK OF OZ, THE SCARECROW OF OZ and RINKITINK OF OZ by L. Frank Baum, THE STARMEN OF LLYDRIS by Leigh Brackett, BEYOND THE BLUE EVENT HORIZON by Fredrik Pohl, PLAYERS AT THE GAME OF PEOPLE by John Brunner, THE LOST PRINCESS OF OZ by L. Frank Baum, THE GROTTO OF THE FORMIGANS by Daniel da Cruz, THE BEST OF C.L. MOORE ed Lester Del Rey and GATEWAY by Fredrik Pohl.

BALLANTINE / DEL REY HCs & TPBS:

THE ART OF THE EMPIRE STRIKES BACK Ed by Vic Bullock and Valerie Hoffmann TPB & HC, THE EMPIRE STRIKES BACK NOTEBOOK by Diana Attias and Lindsay Smith TPB, THE ART OF LEO AND DIANE DILLON ed by Byron Pruess HC & TPB (Delayed till mid 1981).

BANTAM: THE PARADISE PLOT by Ed Naha, HOMEWORLD by Harry Harrison, THE INTEGRATED MAN by Michael Berlyn, CONAN AND THE SPIDER GOD L.S. de Camp, THE PLANET OF TIERS by Trish Reinus.

BCA Book Club: All HCs RUSSIAN.HIDE AND SEEK by Kingsley Amis, SATURN 3 by Steve Gallagher (FHC) and THE RINGWORLD ENGINEERS by Larry Niven.

BERKLEY: THE SUNSET WARRIOR by Eric Van Lustbader, FROSTFLOWER AND STORM by Phyllis Ann Karr, DREAM MAKERS by Charles Platt, SHALLOWS OF NIGHT by Eric Van Lustbader, YELLOW PERIL: The Adventures of Sir John Weymouth Smythe by Richard Jacoma, TRANSFIGURATIONS by Michael Bishop, BATTLE STAR GALACTICA 5: Galactica Discovers Earth by Glen Larsen and Michael Resnick, A DIFFERENT LIGHT by Elizabeth Lynn, CAME A SPIDER by Edward Levy, THE DEATHWORLD Trilogy by Harry Harrison & MISTRESS MASHAM'S REPOSE by T.H. White.

BERKLEY PUTNAM TPB : THE TRANSGALACTIC GUIDE TO THE SOLAR SYSTEM M-17 by Jeff Rovin and THE NORTHERN GIRL by Elizabeth Lynn (Delayed till Jan '81)

CAPRA PRESS: THE SMOKING LAND by Max Brand (SFN! TPB)

CHARTER: BY BLOOD ALONE by B. Hurwood, CASCA: GOD OF DEATH by Barry Sadler, SIGMET ACTIVE by Thomas Page, BROTHERHOOD OF SATAN by L.Q. Jones

COLUMBIA UNIVERSITY PRESS: THE CREATION OF TOMORROW - Fifty Years of Magazine Science Fiction by Paul Carter TPB

CORGI Transworld: THE AMBULANCE SHIP James White, GENESIS by W.P. Harbinson

CORNERSTONE: ALPHA CENTAURI Robert Sigel
CORONET: WYST: ALASTOR 1716 and EMERKIO by Jack Vance

DAW: DAY BY NIGHT by Tanith Lee, THE FLUGER by Doris Piserchia, THE YEAR'S BEST FANTASY STORIES # 6 Ed by Lin Carter, WORLD OF PROMISE: Dumarest of Terra #23 by E.C. Tubb, THE STOLEN GODDESS by Richard Purtill, THE LUCIFER COMET by Pierre Barbet, (Barphot's Meteor & Stellar Crusade) REBAL OF ANTARES by Dray Prescott, THE WORLDS BEST SF Series 4 Ed Donald A. Wollheim.

DELL: FIND THE CHANGELING by Gregory Benford and Gordon Eklund, THE DEATH, BIRD STORIES by Harlan Ellison, THE WALL OF YEARS by Andrew M. Stephenson, THE WOLFLING by Gordon R. Dickson.

DELTA: MOUSE AND KELLY by Stanley Mouse and Walt Kelly (art)

DOBSON: *NOT TO MENTION CAMELS by R.A. Lafferty

DONNING/STARBLAZE: THE SHROUDED PLANET by Robert Randall, THE DAWNING LIGHT by Robert Randall, THE MOON'S FIRE EATING DAUGHTER by John M. Myers, THE WEB OF DARKNESS by Marion Zimmer Bradley and FRANKENSTEIN LIVES AGAIN

by Donald Glut (All of these titles were announced for late '80, but only the "Shrouded Planet" we know is definitely out.) TPBS

DOUBLEDAY: *FIRELORD by Parke Godwin, *IF ALL ELSE FAILS by Craig Strete, *BENEATH AN OPAL MOON by Eric Van Lustbader, *SHADOWS by Charles L. Grant, *AFTER DARK Manly Wellman, *CHRYSALIS 8 ed by Roy Torgeson.

DRAGON'S DREAM: I RICK GRIFFIN by Rick Griffin, AIRFLOW by Philip Castle, THE SECRET ART by Ian Miller, YESTERDAY'S LILLY by Jeffrey Jones (The US editions from Mayflower books of some of these may have been published just prior to these editions.)

ENCOUNTER Book Club UK: THE TOUR OF THE UNIVERSE by Robert Holdstock and Malcolm Edwards, LORD VALENTINE'S CASTLE by Robert Silverberg, RETURN FROM THE STARS by Stanislaw Lem, BEYOND THE BLUE EVENT HORIZON by Frederik Pohl. All HCs

FABER: OVERWORLD by Michael Vyse

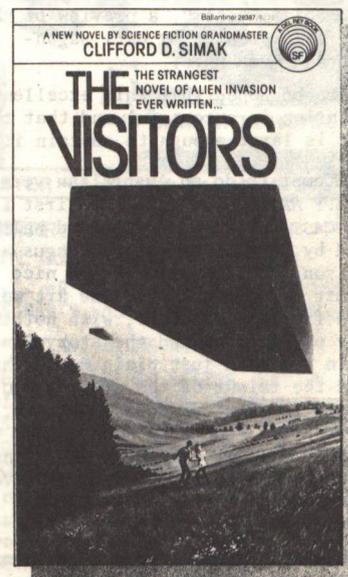
FAWCETT: ARMADA by Michael Jahn, OPERATION TIME SEARCH by Andre Norton, SCIENCE FICTION ORIGINS ed by William F. Nolan and Martin H. Greenberg.

FONTANA: TO WAKE THE DEAD by Ramsey Campbell

GOLLANCZ: TIMESCAPE by Gregory Benford, THRESHOLD (The Beginning Place) by Ursula Le Guin, DAY OF THE STARWIND by Douglas Hill, BEST SF OF THE YEAR # 9 Ed Terry Carr, UNDER HEAVEN'S BRIDGE by Ian Watson & Michael Bishop.

GRANADA /PANTHER: ENEMIES OF THE SYSTEM by Brian Aldiss, GREYBEARD by Brian Aldiss, GALACTIC CLUSTER and MISSION TO THE HEART STARS by James Blish, GALACTIC PATROL by E.E. "Doc" Smith, CITY OF ILLUSIONS by Ursula K. Le Guin, BUG JACK BARON by Norman Spinrad, BLACKPOOL VANISHES by Richard Francis, FOUNDATION, FOUNDATION AND EMPIRE and SECOND FOUNDATION by Isaac Asimov.

GRANADA/MAYFLOWER: KNIGHT OF THE SWORDS, THE END OF ALL SONGS, THE WINDS OF LIMBO and QUEST FOR TANERLORN by Michael Moorcock.



DONALD M. GRANT: FIELDS OF SLEEP by E. Charles Vivian, SCIENCE FICTION IN OLD SAN FRANCISCO Volume One: The History of the Movement, Volume Two Into the Sun and other Stories, TALES OF THE WEREWOLF CLAN Volume Two by H. Warner Munn and A VISION OF DOOM by Ambrose Bierce.

GREGG PRESS: THE DRAGON IN THE SEA and WHIPPING STAR by Frank Herbert, NIGHTS BLACK AGENTS by Fritz Leiber, BLACK EASTER and DAY OF JUDGEMENT by James Blish, TO YOUR SCATTERED BODIES GO and FABULOUS RIVERBOAT by P. J. Farmer, THE WORLDS OF FRANK HERBERT by Frank Herbert, MISTRESS MASHAM'S REPOSE by Terence White and THE SWORDS TRILOGY by Michael Moorcock.

GROSSETT & DUNLAP: THE EXPANDED UNIVERSE by Robert Heinlein

ROBERT HALE: A WORLD OF DIFFERENCE by Edmund Cooper, FAREWELL TO KRONDAHL by Hugh A. Nisbett, TORROLD CORE by T. S. J. Gibbard.

HARLIN QUIST: FILM TRICKS: Special Effects in the Movies by Harold Schecter and David Everitt.

HARPER & ROW: THE GREAT SF SERIES Ed by Frederik Pohl, Martin H. Greenberg, and Joseph D. Olander, COMPANION TO NARNIA by Paul Ford

HODDER: *THE CLAN OF THE CAVE BEAR by Jean M. Avel

HOUGHTON MIFLIN: *UNFINISHED TALES by J. R. R. Tolkien, Edited by Christopher Tolkien

*THE SUICIDE MOUNTAIN by John Gardner
*SHATTERDAY by Harlan Ellison

HUTCHINSON: THE PIG PLANTAGENET by Allen Andrews, THE FRANKENSTEIN DIARIES by Rev. Hubert Venables
EARTHLY POWERS by Anthony Burgess
COLLECTED SHORT STORIES by Kingsley Amis

INDIANA UNIV. PRESS: *THE FANTASY TRADITION IN AMERICAN LITERATURE: FROM IRVING TO LE GUIN by Brian Attebery

WILLIAM KIMBER: *THE DARK GOD by Mary Williams, JEWELS OF WONDER by Michael Ashley, *THE PARTAKER by R. Chetwynd-Hayes, *NO EARTHLY REASON by Meg Buxton, *HALF IN SHADOW by Mary Elizabeth Counselman, *HAUNTED SHORES by Peter C. Smith, *IT'S ABOUT TIME by Margaret C. Cooper, *THE FANTASTIC WORD OF KAMELLER by R. Chetwynd-Hayes, *STORIES OF FEAR by Denys Val Baker, *GHOSTLY CARNIVAL by Mary Williams, *TWELVE STORIES OF CORNWALL by Rosalind Wade.

KNIGHT - (HODDER): THE MONSTER MAKERS by Pete Haining.

ALLEN LANE: *THE GIRL IN A SWING by Richard Adams, *THE IRON WOLF AND OTHER STORIES by R. Adams

MACMILLAN/PAPERMAC: THREE TOMORROWS by John Griffiths

MACMILLAN USA: *CHRONOLYSIS by Michael Jeury, *WAR IN DEEP SPACE by C. S. Lewis, *FAR RAINBOW AND THE SECOND INVASION by Boris & Arkady Strugatsky.

MAGNUM/MAGNET (Juv):

STARCROSSED by Ben Bova, CEMETERY WORLD by Clifford Simak, LADY OF THE HAVEN by Graham Diamond.

MANOR: RUST by R. C. Calif, SUNWATCH by Frank Dorn, ALIEN ATLAS by C. M. Alexander, AFTER THE APOCALYPSE

by W. Randolph Fox, THE RELUCTANT WIZARD by Neil K. Newell, THE HERMES STONE by Robert Eilers.

NAL/SIGNET: PRESSURE MAN by Zach Hughes, BRAINFIX by Campbell Black, FICTION OF THE ABSURD

by Dick Penner, THE INTRUDER by Brooke Leimas, THE 81st SITE by Tony Kendrick
BEYOND FOREVER by J. Bradford Olesker,

NECRONOMICON PRESS:

A DIM-REMEMBERED STORY by Robert H. Barlow, LOVECRAFT STUDIES Vol 3. by Marc Michaud, AN INDEX TO THE SELECTED LETTERS OF H. P. LOVECRAFT by S. T. Joshi, LOVECRAFT STUDIES by S. T. Joshi, LOVECRAFT LIBRARY: A CATALOGUE by S. T. Joshi & M. Michaud, A HISTORY OF THE NECRONOMICON by H. P. Lovecraft, LOOKING BACKWARD by H. P. Lovecraft, UNCOLLECTED PROSE & POETRY by S. T. Joshi & M. Michaud (ed.), FOR THE ARKOORD by Ambose Bierce, THE 1st WORLD FANTASY CONVENTION: THREE AUTHORS REMEMBER by R. Bloch, T. E. D. Klein, & Fritz Leiber

NEL: THE EARTH BOOK OF STORMGATE Vol 2 by Poul Anderson, THE UNPLEASANT PROFESSION OF JONATHAN HOAG: STARMAN JONES: GLORY ROAD by Robert Heinlein. THE DARK by James Herbert, LOST: 50 SUNS by A. E. Van Vogt, STRANGER IN A STRANGE LAND by R. A. Heinlein, FLASH GORDON by Arthur B. Cover
CHILDREN OF DUNE by Frank Herbert
DUNE MESSIAH by Frank Herbert.

NORTH POINT PRESS: THE GEOGRAPHY OF THE IMAGINATION: FORTY ESSAYS by Guy Davenport

OHIOUNI PRESS: *H. P. LOVECRAFT: FOUR DECADES OF CRITICISM by S. T. Joshi
OWLSWICK PRESS: SCIENCE FICTION WRITER'S WORKSHOP - 1 By Barry Longyear TPB
*SPIRITS, STARS AND SPELLS by L. S. & C. De Camp

OXFORD U. P. (USA): ROBERT HEINLEIN: AMERICA AS SCIENCE FICTION by H. Bruce Franklin,

PAN: EXTRATERRESTRIAL CIVILIZATIONS by Isaac Asimov, GOLEM by Alfred Bester, THE RESTAURANT AT THE END OF THE UNIVERSE by Douglas Adams, THE SECOND TRIP by Robert Silverberg

PENNYFARTHING PRESS: *THE ATLANTIAN NIGHT'S ENTERTAINMENT by Edgar Pangborn

PENGUIN: THE WESTMINSTER DISASTER by Fred & Geoffrey Hoyle, THE DAY IT RAINED FOREVER by Ray Bradbury,

PHANTASIA: *DREAM PARK by Larry Niven & Steven Barnes,

PIERROT PRESS: *THE IMMORTALS OF SCIENCE FICTION by David Wingrove, *TOUR OF THE UNIVERSE by Malcolm Edwards & Robert Holdstock (eds.)

PLAYBOY: THE CITY IN THE GLACIER: War of Powers Book 2 by Robert Vardiman, THE WANTING FACTOR by Gene De Weese, THE DESTINY STONE: War of Powers Book 3. by R. Vardiman & Victor Milan.

POCKET BOOKS: THE DREAMING DRAGONS by Damien Broderick, EDGES by Ursula K. Le Guin (ed.), BY FURIES POSSESSED by Ted White, MISSION TO THE STARS by A. E. Van Vogt, THE DEVILS GAME by Poul Anderson, THE LAST DEFENDER OF CAMELOT by Roger Zelazny
THE SPELLCOATS by Diana Wynn Jones
STARFINDER by Robert F. Young, SKYROCKET STEELE by Ron Goulart
THE LUCK OF BRIN'S FIVE BY Cherry Wilder.

SAVOY: MY EXPERIENCES IN THE THIRD WORLD WAR by M. Moorcock, THE EYE OF THE LENS by Langdon Jones, THE GAS by Charles Platt, WHO WRITES SCIENCE FICTION? by Charles Platt, THE CRUEL & WORLD & IT'S PIERROT by John Clute, THE CRYSTAL & THE AMULET Vol 3. in comic strip series. by M. Moorcock & Jane Cawthorn. (Last 3 nyp)

SCHOCKEN BOOKS: THE HUNDRETH DOVE by Jane Yolen. TPB

SF BOOK CLUB USA: *A HEINLEIN TRIO: PUPPET MASTERS, DOUBLE STAR AND DOOR INTO SUMMER by R. Heinlein, *PLAYERS AT THE GAME OF PEOPLE by John Brunner, *THE BEST OF WALTER M. MILLER JR. by Walter M. Miller Jr.
*HAWK OF MAY by Gillian Bradshaw.
*THE THIRD WAVE by Alvin Toffler
*THE MAGIC LABYRINTH by P. J. Farmer,
*THE HUMANOID TOUCH by Jack Williamson,
*TO YOUR SCATTERED BODIES GO, *THE FABULOUS RIVERBOAT, *THE DARK DESIGN by P. J. Farmer, DRAGON'S EGG by Robert L. Forward, WIZARD by John Varley, HITCHHIKER'S GUIDE TO THE GALAXY by Douglas Adams, SOMETIMES, AFTER SUNSET (Sabella & Kill the Deed) by Lee Tanith, HAN SOLO AND THE LOST LEGACY by Brian Daley.

SF BOOK CLUB (UK):

*THE BRATS by R. Chetwynd-Hayes
*LEVIATHAN'S DEEP by Joyce Carr
*THE AVATAR by Poul Anderson
*THE FADED SUN: KUTATH by C. J. Cherryh
*TIN WOODMAN by Dennis R. Bailey & David Bischoff, *THE PRIESTS OF PSI by Frank Herbert, *THE MARTIAN CHRONICLES by Ray Bradbury.

SEVERN HOUSE:

*THE ZERO FACTOR by W. O. Johnson
*TOMORROW & TOMORROW by Ed McBain

SIMON & SCHUSTER: *KING DAVID'S SPACE-SHIP by Jerry Pournelle, *THE DREAMERS by James Gunn.

SOUTHERN ILLINOIS UNIV. PRESS: *THE SCIENCE FICTION OF MARK CLIFTON by Barry Malzberg & M. H. Greenberg eds.
*BRIDGES TO SCIENCE FICTION by George Slusser, George Guffey & Mark Rose Eds.
*FANTASTIC LIVES: Autobiographical Essays by notable SF Writers. by M. H. Greenberg ed. (All these titles are in a new series, "ALTERNATIVES")

SOUVENIR PRESS: *A SWIFTLY TILTING PLANET by Madelaine L'Engle,

SPHERE: THE JESUS FACTOR by Edwin Corley
THE PASTEL CITY by M. John Harrison
PEOPLE OF THE WIND by Poul Anderson
THE ROAD OF KINGS by Karl Edward Wagner, RAISE THE TITANIC by Clive Cussler, AFTER THE FALL by Robert Silverberg (ed.) A STORM OF WINGS by M. John Harrison,

ST. MARTINS PRESS:

*THE DEMETER FLOWER by Rochelle Singer, *ARIADNE by June Rachuy Brindel

TEMPO: New Flash Gordon' series: MASSACRE IN THE 22ND CENTURY
WAR OF THE CITADELS
CRISIS ON CITADEL II

T. I. S. PUBLISHING:

A COLLECTION OF GREAT SCIENCE FICTION FILMS by A W Strickland & Forest J. Ackerman

TOWER/LEISURE: THE AMAZONS OF SOMELON by Raymond Kaminski,

UNDERWOOD/MILLER:

*ALL THE LIES THAT ARE MY LIFE

by Harlan Ellison
THE BOOK OF THE SIXTH WORLD FANTASY CON by ?.

THE LAST CASTLE by Jack Vance
VIKING: *THE FRANKENSTEIN DIARIES by Rev. Hubert Venables.

WEIDENFELD & NICHOLSON:

CARRIER by John Wingate

WYNDHAM/STAR/TARGET: DEAD AND BURIED

by Chelsea Q. Yarbro, LORD TEDRIC:
ALIEN REALMS by E. E. Doc Smith & Gordon Eklund,
DR WHO SERIES: & THE BRAIN OF MORBIUS by Terrance Dicks, & THE RIBOS OPERATION by Ian Marter, & THE DALEKS by David Whitaker, & THE LEYS OF MARINUS by Philip Hinchcliffe, & THE MONSTER OF PELADON by Terrance Dicks

ZEBRA: THE TWENTIETH SON OF ORNON
by Mike Sirota.



Conventions

SWANCON 6 Easter Weekend 17-20 April

Venue: The Royal George Hotel, East Fremantle, West Aust.
Guest of Honour: ANTHONY PEACEY (Pro.) TONY PEACEY (Fan)
Further details from: WA SF Convention P.O.Box 318, Nedlands, WA 6009

CINECON April 17th to 21st

SCIENCE FICTION & FANTASY FILM CON.
Guest of Honour: ROBERT BLOCH
Venue: The Sheraton Hotel
13 Spring St., Melbourne
A programme of over 20 films including some not seen here previously. A seminar on writing F&SF will be held on Tuesday April 21st at the State Film Centre. ROBERT BLOCH will speak on screenwriting and the film PSYCHO will be screened. Further details from THE FANTASY FILM SOCIETY, 305/307 Swanston St., Melbourne 3000
Memberships are \$25.00 up till April the 16th. Thereafter at the door only \$30.00. Daily \$10.00. Full membership includes membership of the Society. Supporting membership is actually membership of the society for \$5.00. Daily memberships do not include society membership. CINECON full members can attend the SEMINAR at no extra charge. All others must pay \$5.00.

NORCON '81 New Zealand's Third National Convention

May 29th to June 1st, 1981
Guest of Honour: A.BERTRAM CHANDLER
Venue: AUCKLAND UNIVERSITY Student Union Complex.
Accommodation at the Town House Hotel
Membership now at \$18.00 (NZ)
\$5.00 local \$7.00 overseas.
More details can be obtained from the Australian agent VERA LONERGAN, P.O.Box 148, Earlswood, 2206 NSW N.Z. address: NORCON 81, P.O.Box 5651, Wellesley St., Auckland NEW ZEALAND

NUCON May 8th to 11th 1981

Science Fiction Convention
Guest of Honour: LARRY NIVEN
Venue: The New Crest Hotel
Kings Cross, Sydney, N.S.W
Details from the Secretary,
1 Raper St., Newtown, 2042 NSW
Membership rates: \$15.00 Attending \$20.00 At door
\$7.50 per day, \$4.00 per evening and \$7.50 supporting.

ADVENTION '81 The National Australian SF Convention 1981

Queen's Birthday Weekend 6 - 8 June
Guest of Honour: FRANK HERBERT
Venue: The Oberoi Adelaide, Brougham Place, North Adelaide.
Membership: \$20.00 to April 20th \$22.50 till May 31st '81 \$25.00 after & at door \$10.00 perday \$7.50 Supporting
Further details from ADVENTION'81 P.O.Box 130, Marden, SA 5070

TOLKON '81 UNICON 7

August 21st -24th 1981
Guest of Honour: JON NOBLE
Venue: The New Crest Hotel, Kings Cross, Sydney, N.S.W
Memberships: \$8.00 till Easter '81 \$10.00 till August 1st. NFD.
Address for correspondence:
TOLKON, Box 272 Wentworth Bldg., Sydney University, 2006 NSW

DENVENTION 1981 World SF Convention
Denver, Colorado, U.S.A

Date: September 3-7 1981
Guests of Honour: C.L.MOORE & CLIFFORD D.SIMAK
Venue: The Denver Hilton and The Denver Convention Complex
Memberships: The current rate is \$35.00 US up till March 31st and \$45.00 after. Supporting \$15.00 US. Australian fans wishing to join can send \$14.00 to the Australian Agent CAREY HANDFIELD, P.O.Box 91, Carlton 3053, Victoria. Attending \$30.00. For rates after March 31st contact Carey. Supporting membership enables you to vote for the World con sight in 1983 and WE WANT IT TO BE AUSTRALIA. So get your memberships in now!

CHICON IV The 40th World SF Convention

September 2-6 1982
Guests of Honour:
Writer - A.BERTRAM CHANDLER
Artist - KELLY FREAS
Fan - LEE HOFFMAN

Memberships: \$30.00 (US) attending up to June 1981. After that not known. Supporting \$15.00 (US). More details next issue when we find out who is the Australian agent.

AUSTRALIA IN '83 Australian Fandom is bidding for the World Convention to be held in Sydney in 1983. The opposing bids are from BALTIMORE in the US and COPENHAGEN in Denmark. The Australian bid has a lot of support, but every vote will count in what we expect will be a close fight. Consequently if you would like to have another World Con in Australia, send your \$14.00 to Carey Handfield * so that you can vote in the site ballot and if you wish the Hugo Awards. It will cost another \$8.00 approximately to vote and join the World Con in '83 and you will be a supporting member who ever wins. It is worth the gamble however, as the cost of attending a World Con overseas is beyond most fans we realise and having it in Australia is the chance of a lifetime to meet numerous authors and fans from overseas, as well as seeing the Hugos presented and much more. Your last chance to support the bid is getting very close. So do it now!

Our apologies to people who have sent us details on conventions and meetings that we have been too late to cover.

As a service to our readers we will continue to list all local conventions, but how about taking an advert now and again folks? We now have a circulation of 600 and we reach most of known fandom and a lot of people on the fringe, who may not know about you or your activities. See page two for copy size and rates.

BRITISH FANTASY AWARDS

The British Fantasy Awards for 1979, presented at Fantasycon VI, were as follows:

BEST NOVEL:

1. Tanith Lee, DEATH'S MASTER
2. Patricial McKillop, HARPIST IN THE WIND
3. Phyllis Eisenstein, SORCERER'S SON

BEST SHORT FICTION:

1. Fritz Leiber, "The Button Moulder" (WHISPERS 13/14)
2. Adrian Cole, "First Make Them Mad" (FANTASY TALES 4)
3. Tanith Lee "Red As Blood" (F & SF, July 1979)

BEST SMALL PRESS PUBLICATION

1. Fantasy Tales 5
2. Whispers 13/14
3. Fantasy Media Vol.1

BEST FILM:

1. ALIEN
2. ZOMBIES-DAWN OF THE DEAD
3. LORD OF THE RINGS

BEST ARTIST:

1. Stephen Fabian
2. Dave Carsons
3. Rowena Morrill

BEST COMIC:

1. Heavy Metal
2. Elfquest
3. Savage Sword of Conan

THE AUSTRALIAN FAN CALENDAR which was produced by Australian SF News and The SF Foundation, has we regret to say been a financial disaster. A number of errors were made and although paste over corrections have been added the response has been very poor. The idea of course was for the profit to go to ASPN and The Australia in '83 World Convention Bidding Fund, but instead we shall be out of pocket. We still have over 500 of the calendars on hand and we have now reduced them to half price of \$1.95. They are worth the price for the excellent art work by MARILYN PRIDE, CHRIS JOHNSTON, STEPHEN CAMPBELL, GRANT GITTUS and others plus the birthdates of authors and events in the sf field both in fact and fiction. So why not send us \$2.50 including postage now!

REVIEWS

TIME OF THE FOURTH HORSEMAN by Chelsea Quinn Yarbro
Sidgwick & Jackson, HC rrp \$16.50

This chilling story first appeared as an Ace special in 1977 and was the first SF novel written by Ms Yarbro who also now has several mysteries & some horror stories to her credit.

Time of the fourth horseman begins as a mystery. At the turn of the 21st century medical science has eliminated all the deadly diseases. Then one day Natalie Lebbreau, one of the resident doctors at a large general hospital comes across a battered child in casualty who exhibits what she thinks are symptoms of Polio - a disease long eliminated. Before she can prove her diagnosis the child disappears. Very soon more cases appear which exhibit the symptoms of long dead diseases. Once again before Natalie and her associates can prove anything, the cases are transferred and disappear. She begins to suspect a cover-up.

Her husband will not help her - he is a pathologist working at the same hospital - so she starts investigating on her own. She discovers a frightening truth. Her husband is involved in an experiment to thin out population in large cities by the controlled use of ancient diseases to which modern people have no resistance. Their city is the pilot test area for the programme being developed. Her three year old son develops diptheria, and she knows there will be no help from her husband or from the hospital even though she is forced to take him there. He disappears like the others, then Natalie and her associates are dismissed and discredited for being too inquisitive.

Then something goes wrong with the experiment, and suddenly there is a pandemic of frightening proportion. People all over the city and its environs are dropping in the streets, dying of Polio, small pox, diptheria, scarlet fever, and many other hideous diseases. Natalie and her friends establish a small clinic to try and help, but they can't get supplies so there is nothing much they can do. Even the hospitals can't cope.

The government cordons off the city with troops and anyone trying to leave is shot in an attempt to stop the pandemic from spreading.

Somehow, Natalie manages to take her husband's place and she is transported out of the area so she can report first hand to the government on the progress of their experiment.....and so embittered and angry, she finally gets revenge for the death of her son, and for all the useless deaths and suffering she has been forced to witness.

The writing is first class and Ms Yarbro concentrates on her characters more

than on the background. This is a novel which showed much promise, later proven with such works as *False Dawn*, and *Talent, Ogilvie and Moon*. *TIME OF THE FOURTH HORSEMAN* is the type of book that once started is impossible to put down, and I'm certain it won't be forgotten for a long time afterwards either.

JOHN LITCHEN

FIND THE CHANGELING by Gregory Benford & Gordon Eklund
Dell '80 (\$us2.50)
Review by Damien Broderick.

In 1978, Gregory Benford published *The Stars in Shroud*, a substantially revised version of his first novel, *Deeper than the Darkness*. Written when Benford was in his late 20s, this maiden effort later struck him as "dreadful". He went through it carefully, trying once more to pin down the "fragile images" which were in large part "a memory of teenage excitements, of vast sweeping imagination..." (These details are quoted from the Note which concludes the 1978 version.) His main complaint, however, was with the blithe cocksure heroes of space opera. "I kept asking, where did they come from? Who were their parents, to have such impossible children?"

Although by trade Benford is a high-energy physicist, his fiction has tended subsequently to emphasise psychological reality, not neglecting a social dimension. The shadow of Heinlein is visible often in this latter regard: there is more than one hyped-up fundamentalist religion in Benford's work. Orientalism is more important, though - Chinese, Japanese and Hindu elements, often with complex social ritual functions, recur in his writing.

Changeling, of course, is a collaboration. Eklund and Benford have a winning record with serious sf readers; they shared a Nebula for *If the Stars are Gods*. I was not terribly impressed by that book. Benford's solo effort with very similar themes, *In the Ocean of Night*, was a far more accomplished book. *Changeling* strikes me as a lurch backwards for Benford, and no great addition to Eklund's amazingly uneven catalogue of writing. The blurb writer, accurately for once, puts her finger dead on it: the authors "have crafted a taut, memorable SF thriller." The verb is astutely chosen. There is no sense of true imaginary life in the book, though it is a snappy read.

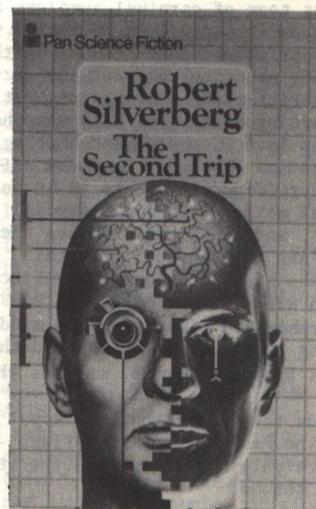
Part of the problem is that the authors are being pretentious on the cheap. Two killers are sent from an oppressive totalitarian regime on Earth to assassinate the last of the Changelings, a genetically engineered variety of humanity which can alter its physical form. One is a simple soul who is repeatedly bruised by his contacts with reality; the other is a trained psychotic who got that way by witnessing the minions of authority set his dad on fire. And the *Changeling* is a being whose mind perceives form and

order as wicked, sees flux and instability as painful but necessary; it's a sort sanctimonious bomb-throwing masochist, and it thinks to itself in prime late-sixties Silverberg, a kind of prose crafted to be taut, thrilling and deeper than the darkness.

The final revelation is genuinely shocking (though hardly new; Eastern philosophies have incorporated it for millenia), but the Starsky and Hutch plot trivialises it at the very moment it claims to be presenting world-shaking profundities. The emotional jolts built into the story are equally ersatz. I find it difficult to believe in the society described, where a leading scientist could be literally incinerated in his living room while his son watches; this is melodrama.

Perhaps of greatest interest to Benford-watchers is the setting. The Hindu culture is very similar to that used in *Deeper than the Darkness*, and though the planet is called Alvea rather than Veden they share the city Kalic and the same fierce actinic violet sun, though the neutron star of the earlier book is not mentioned. Conservation of resources, or should we see the two books as part of a larger tapestry? If it's just an inexpensive way to furnish their thriller by plundering the earlier material, it bears out my regretful suspicions, voiced earlier: it's been written on the cheap. That's okay for purely commercial writers, but now that Benford has gone on record in favour of "unmarked trails" he should be the last person in sf to be taking our money for what he has so pungently dubbed "plastic epiphanies."

Damien Broderick



THE SECOND TRIP
by Robert Silverberg
Pan: 189 pp: \$3.95

LORD VALENTINE'S CASTLE
by Robert Silverberg
Gollancz; 444pp; \$19.50

THE SECOND TRIP is 1972 Silverberg, now issued in an English pb, and it will please Silverberg fans because it has all the ingredients that please

Silverberg fans - lashings of ESP and related phenomena, pages of hot sex and four-letter explicitness and even more pages of breathless short sentences striving to inject life into a life-less plot. As usual, it could have made a passable thriller-novelette; as a novel it simply trundles its way to the predictable end with too many words wasted in the telling.

In the early 21st century, artist-genius Hamlin is a psychopath, a violent rapist. He is caught, convicted & subjected to personality wipeout. Macy, a new stable personality is created in the cleared brain. Accidentally Macy meets an ex-girlfriend of Hamlin and - wouldn't you know it? - she is a telepath. (Telepaths grow on trees in Silverberg country.) Her probing looses the not-quite-wiped-out Hamlin and the two personalities fight it out for possession of the body, And of the girl, of course.

All the avalanches of technique cannot rescue this quasi-Van Vogtian shambles from torpor. At novel length a story must have action and/or something to say. This has little action and nothing to say.

LORD VALENTINE'S CASTLE is a far better proposition but still not good enough. The scandal sheets say Silverberg wrote it to earn money to buy a house for his estranged wife. Good luck to him. Now, I didn't much care for the book after the first 100 pages, which are excellent, but I'll lay good odds that it will be a smashing success, so what does it matter how good or bad it is?

Fantasy or science fiction? Neither; it is a fairy tale. Like this: The Wicked Wizard dispossesses the Rightful Ruler of Magicpoor and strands him far from home. The RR gathers round him a devoted band of followers, notably a fabulous team of carnival jugglers and other quasi-humans (Snow White and the Seven Dwarfs) and they set out on the worldwide quest to confront the wizard (Yellowbrick road). His staunchest ally is a working class girl with whom he falls in love (Cophetua and the Beggar Maid) and on the quest he meets a Fairy Godmother (Cinderella) who is in fact his real mother with a few special talents, and eventually reaches the wizard and the showdown. At this point the story goes briefly science fiction with weather-making machines, metamorphic body-imitators and mind-swapping procedures. At the end the RR wins back his throne, marries the Beggar Maid and to fulfil a vow and show the reader that his Royal Heart is in the Proletarian Right Place -- does his carnival juggling act on the steps of the throne!

Real fairy tales always had some sense of dignity about the behaviour of their royals, but American fantasy writers seem to lack it, whereas the English always get it right after two millennia of knowing just what fairy tales are all about.

Most of the book is concerned with the trek across the giant planet (Earth gravity but low density) and some quite interesting things happen, but they are

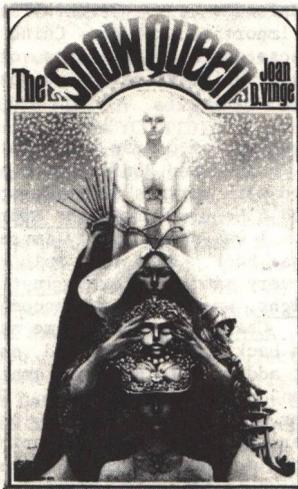
all derivative -- even Jonah and the Whale get an updating -- and too obviously planted to keep the fantasy addict popeyed and panting.

All this would work better if it weren't intolerably wordy and slow-paced. Silverberg's basic idea of fantastic 'difference' seems limited to having everything larger than life. Even the cities have populations of twenty and thirty millions. (Since these are medieval cities one wonders about sewerage, water supplies, area administration, intra-urban transport and so on. Sophisticated Rome and Babylon, with only a million apiece, were not able to solve the problem.) I found myself suffering a plethora of monstrosities.

There are plus values, however. Valentine and his Beggar Maid are pretty colourless but the four-armed juggler troupe is realistically handled and the Friendly Magician, Deliamber, has a competent personality, as have most of the minor characters. All, however, are drowned in words, as though minute description will bring a world to life when what is needed is a couple of lively, evocative phrases. I became bored long before the mildly ridiculous ending.

But who am I to complain about a book that earned \$125,000 advance? And, incidentally, helped to bring about the drastically reduced advances now being paid to American sf writers. The bottom didn't fall out of the market; a few greedy agents and publishers kicked it out.

GEORGE TURNER



THE SNOW QUEEN
By Joan Vinge
Sidgwick and Jackson \$19.50

Reviewers overseas were heaping praise on this book long before I saw it, so I must admit I approached it with some scepticism. It could not be as good as all that, I said to myself. Well I was wrong! It is a really great sf adventure that will become a classic in the field.

It is to a large degree based on the classic fairy tale of the same name. The characters in the story correspond with those in the fairy tale. This has given Joan Vinge a strong base on which

to construct her story. A story which you will find hard to put down.

The planet on which the story takes place is under the control of another more advanced world. It suits them to deny the backward world certain advantages of advanced civilization. Every hundred years or so they are forced to vacate the planet, due to the movement of the black hole that enables them to travel the vast distance from their home world. When they go, they take all their 'civilization' with them. The Queen of the world is due to be sacrificed in an age old ritual and a new Queen chosen, but she has plans to continue her influence and help to prevent the usual return to a primitive existence.

How she fails with her devious intrigues to reach her goal is what the story is all about, but in the end, what she is trying to achieve, comes into being without her direct influence.

The highest praise I can give this novel is to say that if I had read it without knowing the author, I would have said it was by Ursula Le Guin. It equals LeGuin at her best and is sure Hugo material. Do not miss it!

Mervyn R. Bixns

ALGIS BUDRYS

TWO REVIEWERS OPINIONS OF HIS WORKS

Reviews by J.M. Dorian and Wynne Whiteford.

Algis Budrys, the Lithuanian born exile now resident in the US, is a writer whose work has been around for about 20 years and is now being reprinted. He worked for many American magazines, and has a slick accurate style, a bit inclined to over-Americanisms - why the SF characters of the time should always use the jargon of white Americans of the late '50's & '60's always puzzles me, but makes the work of Tolkien and his contemporaries in language all the more brilliant in this aspect - and anyone who picks up a Budrys paperback is assured of having his brains picked and his imagination swept to extraordinary levels at times.

ROGUE MOON
Fontana, \$2.95

First appeared in 1966 at the height of the Mariner, Sputnik, Apollo missions and used the current theme of the moment, the moon, to put some interesting theories to us. H. G. Wells became the father of modern thought about our satellite when in First Man On The Moon his character found nothing on the surface. This blew apart Romantic poetry, Classical Mythology and all manner of aesthetic stuff about the moon. Then Wells shocked us when the character found a tunnel - and an insect race of great intellect living on the moon's surface! Budrys likewise has his shocks. Here something Alien and destructive is on the dark side of the moon.

Our hero, Barker has to undergo a terrifying series of experiments in scientific laboratories before being sent

to investigate this mysterious structure. Issues such as, scientific murder, rebirth after death, getting into the structure to thwart its murderous ways - all interesting stuff, written with the East Prussian cool raw style with a touch of American magazine style.

THE IRON THORN (also Fontana/Collins)
\$2.95

This originally came out in 1968, and here Budrys really swings us into the Galaxy with a tale about a race of human-type Aliens, the Honors, hunting another kind, the Amsirs, bird-like eerie beings. Over the story, like Clarke's monolith '2001' looms the IRON THORN, a mentor of Evolutionary History, the key to strange secrets and operations. Again the dialogue is too over American in style, but it is again a fast imaginative tale gripping to the end and hard to put down. I'd have to read a wider scope but these were good introductions to an interesting, imaginative and impressive writer.

J.M.Dorian

THREE FROM ALGIS BUDRYS

Reviewed by Wynne Whiteford.

WHO? (novel, r.p. \$3.75)

MICHAELMAS (novel, r.p. \$3.75)

THE UNEXPECTED DIMENSION (7 short stories, r.p. \$3.25) All from Fontana/Collins

These three Fontanas give a good cross-section of the work of Al Budrys through different stages in his development. The novels are specially interesting, because they were produced nearly 20 years apart, at quite different phases of his writing career.

WHO? was published when he was 27 years old, while MICHAELMAS appeared when he was 46. The stories in THE UNEXPECTED DIMENSION span a period from 1954 to 1959 - that is, they were all written during his twenties.

WHO?, originally published in 1958, is set against the background of the "cold war"; the pivotal character, Martino, is an American scientist who has been working on some super-weapon in a laboratory in Germ any. (Why in Germany? Never mind - the sheer authority of the story pushes your objections aside.) Blown up in an explosion, he is taken into Russia, and although almost dead he has been rebuilt rather after the manner of the six-million-dollar man, except that he looks mostly of metal.

Exchanged years later across the frontier, he is returned to the USA - but doubt grows within the hero of the story, Security Chief Rogers, that this is the real Martino.

Is he? Or isn't he? You find you keep changing your mind almost from chapter to chapter right through the book. The super-weapon that only Martino understood always lurks off-stage, its shadowy threat adding power to the story in an atmosphere of tension defined in the words of one of the characters in the first chapter: "This century's thrashing out the world's way of life for the next thousand years. When you're playing for stakes like that, you don't miss a step...."

MICHAELMAS, written two decades later, after a period of ten years in which Budrys produced no novels at all, might almost have been written by a different man. And I suppose, in a sense it was. In the years between, Al Budrys had worked on the editorial staff of Royal Publications, become Editor-In-Chief of Regency Books (1961), Editorial Director of Playboy Press Book Publications (late '61 until late '63) and from 1965 into the 1970's had done book reviews for Galaxy. All this must have made some difference to him, and the difference shows between WHO? and MICHAELMAS.

I knew him during the earlier period. When I first met him I found his age hard to estimate - he had that blond, Northern European look that is hard to date. At first, I placed him at a little under thirty, but somehow his manner seemed to be poised and mature for that, so I arrived at the conclusion that he was a very well-preserved 35. Later, I found he was 26 at the time.

He took writing seriously - he once said that it was a job that involved you 24 hours a day. He had the faculty of intense concentration when he needed it - the ability to temporarily switch off the outside world while he developed some train of thought. I saw this happen towards the tail-end of a party at Larry Shaw's, when four of us were standing talking. Perhaps something in the conversation suddenly linked with ideas in the back of Al's mind. His eyes seemed to switch to infinity focus, he picked up a table napkin which happened to be within reach, and wrote about a dozen words on it. He looked at what he had written, either testing it or memorising it, then threw it away. He turned back to us. The glass wall, (or cone of silence?) vanished, and he rejoined us as if nothing had broken the flow.

At this time, incidentally, he would have been working on WHO?

MICHAELMAS was developed from a shorter story of his which was printed in The Mag. of Fantasy & Science Fiction in 1976. Here the central character is a highly influential super-reporter, Laurent Michaelmas (compare Lucas Martino of WHO? - what's special to Al in the initials L.M.?) Michaelmas is an extremely complex character, linked to a portable computer which thinks for itself, and which is described as enabling him to plug himself into any electronic communications network in the world. An interesting idea. Compared to the earlier novel, MICHAELMAS is richer in invention, and reflects deeper observation of the motives and behaviour of people. The characters are more rounded, more varied, more interesting. And yet.....

Somehow, I found that WHO? was the more compelling to read, just through the sheer 'pull' of the story - the desire to find what happened next.

The later novel gained something, yet lost something - but remember, it came after a 'drought' of 10 years. Perhaps Al's best work is still to come - if he can retain the depth of MICHAELMAS and recapture the raw vigour of WHO?

Wynne Whiteford

DRIFTGLASS by Samuel R. Delany
Panther Books 318 pgs; \$4.25

Review by Chris Bennie

What on earth, or off it, can Fred Pohl mean when he says, "Delany may be the only authentic genius among us"? Why do publishers feel they have to quote some 'authority', often hopelessly out of context, in order to sell their wares?

In this collection of ten stories of varying lengths we have some typical examples of Delany's art. The first story exemplifies my frustration with his writing. 'The Star Pit' starts out with a movingly beautiful description of a truly alien landscape, but, not satisfied with developing this in a consistent fashion he shifts the scene to a seedy town on the edge of the Galaxy in which he can play out a tawdry story about failure in human relationships.

In general his favourite protagonists are immature and adolescent in their behaviour and often in their age as actually portrayed. As such they are invariably incapable of making adequate adult responses to the situations emotional and otherwise, they find themselves in.

In this particular story for no reason adequately explained scientifically emotionally normal people are incapable of going beyond the confines of our own local galaxy whereas psychopathic neurotic persons are. Mr. Delany never seems to be worried by such matters as internal consistency; his 'science' is never very convincing and the reasons why his characters find themselves in a given improbable situation do not hold together.

Samuel R. Delany is a very uneven writer. There is a spark of genius and this does show through now and then in moments of sheer poetry, as in the first few pages of 'The Star Pit', but for too much of the time his work is tawdry paste jewelry, flashy and eye catching but lacking in any depth of feeling. The true diamonds are here, as in real life, few and far between. However despite these faults there is much here that is enjoyable and will please. It is a pity there is not a greater overall consistency.

Chris Bennie

BEST SCIENCE FICTION OF THE YEAR 9

ed by Terry Carr
361 pgs, Gollancz \$19.50

A fine collection of stories, marred by the infantile introductions of the editor. Skim the pap and get straight into the meat if you're going to read the book; they're guaranteed to insult the intelligence of any reader, sf-habitual or otherwise.

Most of the stories are excellent, others, like John Varley's, merely boring tripe. (He is selling what soul he has to the feminists.) Nor would we have included Vonda McIntyre's story...it's too removed from reality.

The humour of the opening story,

RINBE!

BALTIMORE USA. IN AN ARMY SURPLUS MISSILE
SILO, A CLANDESTINE MEETING OF THE
BALTIMORE-IN-'83 COMMITTEE OCCURS....

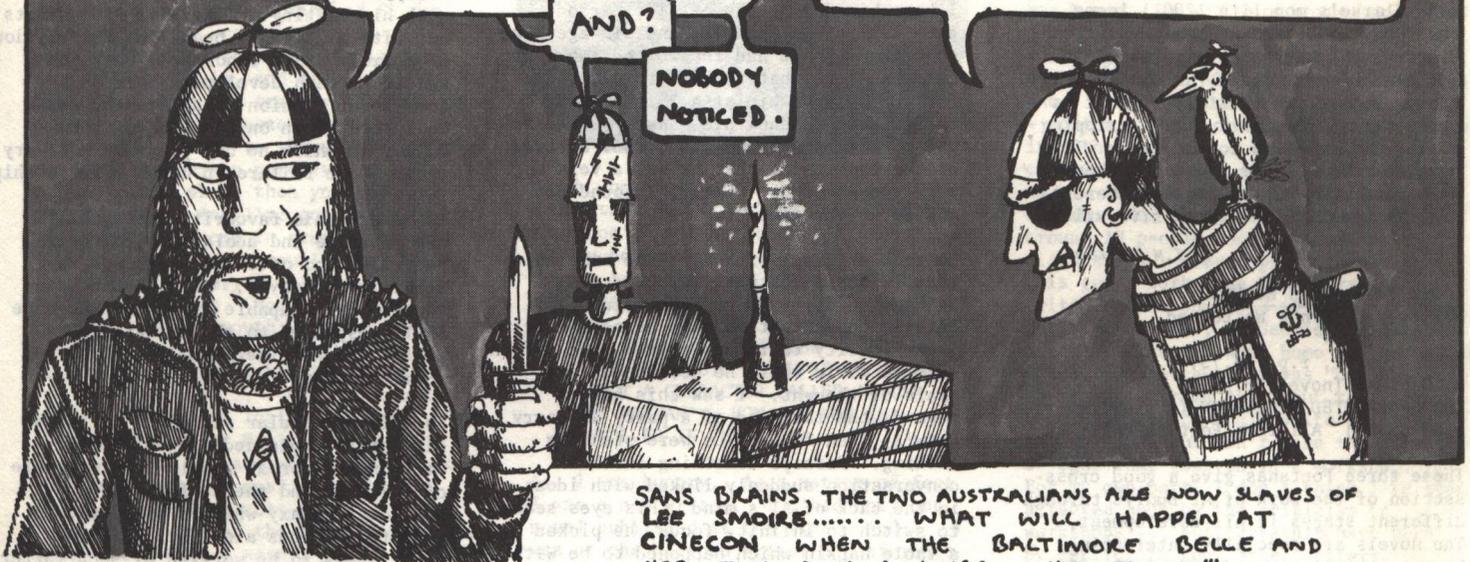
HOW ARE OUR
SABOTAGE PLANS
COMING ALONG?

WELL... I TRIED REMOVING
THE BRAINS OF THE TWO
AUSSIES WHO WERE OVER
HERE.....

AND?

NOBODY
NOTICED.

THERE IS ONLY ONE THING TO DO...
WE MUST SEND..... (ARRRRR.....)
LEE SMOIRE!



SANS BRAINS, THE TWO AUSTRALIANS ARE NOW SLAVES OF
LEE SMOIRE..... WHAT WILL HAPPEN AT
CINECON WHEN THE BALTIMORE BELLE AND
HER TWO DING-A-LINGS HIT TOWN !!!

ART COURTESY OF CHRIS' THESES PTY LTD.
STORY BY PAUL.

Reviews continued.....

Bester's 'Galantae Galante, the Perfect Popsy' is refreshing, and so for that matter is Gauger's 'The Vacuum-Packed picnic'. The rest are not so humorous, in fact, some authors take themselves far too seriously. We are also pleased to have been enlightened on a small point which previously worried us. Ms. means either an unmarried but pregnant female, or a nursing and married woman, whilst Mz. is a widow who's been thawed!

The final story has more knowledge of human nature in it than the rest put together, its George Turner's 'In a Petrie Dish Upstairs'. Its the story to haunt your memory when the rest are forgotten.

John Alderson

THE DEATH GOD'S CITADEL by Juanita Coulson
Del Rey \$3.50

This is formula Sword & Sorcery. The young wizard seeks to destroy the evil Sorkra, his sire. He is aided in his quest by a childhood companion who was cursed by the evil wizard, and accompanied by the young Queen with whom he falls in love. They must pass through dangers to enter the Death God's Citadel and there confront the wizard.

The interaction of the characters is

20

simplistic and the ending, as in all good S&S, predictable. The highlight of the book is the Thieves self-styled lord Rof, whose unabashed self-interest serves as a foil to the other characters' bland goodness.

THE SWORD AND THE SATCHEL by Elizabeth Boyer.
Del Rey \$3.50

This novel uses the traditional plot devices. The peaceful folk find they are confronted by a magical evil. And only one sword of elf make can save them, and this must be wielded by the Chosen One. The writing is quickly paced, and the characters are a little better drawn than usual. At times there is a leavening of humour, which is a welcome relief from the oppressive horror of the dark forces.

Rowena Cory

THE GALACTIC WHIRLPOOL, by David Gerrold
Bantam PB \$3.05

For those who love STAR TREK, Galactic Whirlpool will be a "must-buy" item but to any one else it should be avoided at all costs. This is a dead boring, padded-out bunch of old Star Trek drivel that should have been flushed down the nearest black hole. Why Bantam even bothered to publish this I don't know but do yourself a favour and avoid it like the plague.

THE FINAL COUNTDOWN by Martin Caidin
Bantam PB \$3.25?

We have here a novelisation of a movie script and the best you can say about

it is that it fills in some of the logic holes that the movie didn't or couldn't explain. The plot is simple, a giant US aircraft carrier, the USS NIMITZ, goes through a time warp and ends up on 6th December, 1941, off Pearl Harbour. They can stop the Japanese attack but if they do what will happen? It is a good idea and is told well by Martin Caidin with a slightly more satisfying ending than the movie.

CLOSE ENCOUNTERS OF THE THIRD KIND
Dell PB \$2.50 (US)

A novelisation by Stephen Spielberg of the movie and it incorporates a slightly expanded ending such as the re-release of the movie features. This time there is more about the aliens and the ending is even more religious than before. Great stuff if you want something to believe in and you dislike all other religions.

THE STEEL, THE MIST, AND THE BLAZING SUN by Christopher Anvil Ace PB \$3.05

For anyone who is expecting the rollicking storyteller of days gone by there is going to be a dreadful shock with this novel. There is no fun, no aliens, just a post-atomic world where the Russians and the Americans fight over what is left of the world with the remnants of technology and learning. Disappointing.

Paul J. Stevens

We have stacks more reviews on hand, so reviewers, if yours has not appeared, do not worry, we have not lost it. Next issue will be a big catch up on reviews. M.B.

OF THINGS FANISH . . .

WORLD CONVENTIONS . . .

Some slight confusion seems to have developed over the exact number of attendees of the 1980 World Convention NOREASCON, but it seems the total membership was 7,100 and the attending membership was 5,850. DENVENTION stood at 1796 attending, and 558 supporting as of November. GRAHAM ENGLAND will be publishing the at-convention newsletter tentatively called *PEARLS OF THE ROCKY MOUNTAIN OYSTER*. BOJ and JOHN TRIMBLE will be running the fancy dress ball. Ballots for the Hugos have been distributed and we hope all the Australian members got them and have sent them in. If you did miss on the nominations, do not miss on the final ballots. The huckster room will have 203 tables and half had already been booked by February.

DAVE LANGFORD reports in *ANSIBLE* of unconfirmed reports of world con bids for MADISON in '85 and VANCOUVER in '87. British fans are interested it seems in going it again, but even '85 is too soon. Swedish fans we hear want to break the US/UK/Australian monopoly. They forgot to mention Canada and Germany. A later report says that the Swedish bid for '83 is dead and that a certain pommy ex-World con chairman is not unwilling to have another go. I wonder what mental institution he is in. Perhaps Dave can tell us, so we can send Peter Weston a get well card.

WORLD SF, the organisation for sf writers and publishers world wide, has, we hear, not died. GERALD BISHOP has sent out a newsletter with a directory of members and such. (Why didn't you send me one Bishop? Then I might be able to tell the 1½ people out here that may be interested, something about it.) M.B.

FANTASY CON 6

Fantasycon VI, was held October 3-5, 1980 at the New(?) Imperial Hotel in Birmingham, England. Attendance was 150 and the guests included TANITH LEE, GEORGE HAY and RAMSEY CAMPBELL who was Guest of Honour. The convention was dedicated to Dave McFerran who died February 5th '80, and who was the Master of ceremonies for Fantasycon V.

CLUBS

THE DR WHO FAN CLUB OF VICTORIA can be contacted via John Davies, 20 Allens Road, Heathmont 3135. The Australian Dr WHO Newsletter can be obtained from Dallas Jones, P.O.Box 191, Gordon 2072 N.S.W.

TASMANIA now has two SF clubs in Hobart and in Launceston. We suggest you contact Mike O'Brien, 158 Liverpool St., Hobart 7000 for details.

THE SOUTHERN CROSS L5 SOCIETY in Australia started with Kim Peart at 91 Lansdowne Cres., West Hobart, Tas., but he advises us that there are branches of this society in all states. The society supports the exploration of space and the establishment of space colonies. We suggest you write to Kim for details.

FAN FUNDS

We did not get very much opportunity to report or advertise the last DUFF race. The American fans competing to make the trip to Australia were JOYCE SCRIVNER and JOHN SINGER. Joyce won and will be attending the Australian National Convention, ADVENTION, in Adelaide in June. You may still make donations to the fund at any time. The Australian agent now is KEITH CURTIS, Box J175, Brickfield Hill, N.S.W 2000. The American agent is JOYCE SCRIVNER, 2528 S. 15th Ave., Minneapolis, MN 55404, U.S.A.

The voting in the DUFF race went as follows: 57 votes from Australia and 69 from the U.S.A. 80 votes for JOYCE SCRIVNER, 44 for JOHN SINGER and 6 miscellaneous write ins.

Cash raised, which was not bad considering the short time and bad publicity, was \$264 in Australia and \$970 in the USA. We believe a balance was held from the last trip.

We also missed giving any advance information on the GUFF fan fund which operates between the U.K. and Australia. The candidates for the current race are MALCOLM EDWARDS and JOSEPH NICHOLAS. The voting closed on February 14th and we believe Joe won. Donations may still be made and any further details obtained from JOHN FOYSTER, 21 Shakespeare Grove, St Kilda, Victoria 3182, Australia and ROB JACKSON, 8 Lavender Rd., West Ewell, Epsom, Surrey KT 19 9EB, U.K.

The TAFF (Transatlantic Fan Fund) was won by STU SHIFFMAN with 79 votes from GARY FARBBER with 43. Stu will be attending YORCON II as TAFF delegate. The last administrators were TERRY HUGHES, 6205 Wilson Boulevard, #102, Falls Church, Virginia 2204, U.S.A and DAVE LANGFORD, 22 Northumberland Ave., Reading, Berks., RG2 7PW, U.K.

FINDER'S GUIDE TO AUSTRATERRESTRIALS

Edited by Jan Howard FINDER is a collection of drawings of Australian native animals. Everyone knows Jan's interest in this subject, having been the founder I believe of Wombat Fandom. He has got various artists to do these illustrations along with accurate descriptions, including the wombat, which BOB TUCKER is quoted as saying most resembles the American sf fan. The proceeds from the sale of the booklet is going to DUFF. There are only 500 signed copies, so we suggest you write to Jan fast to secure a copy of this great fanish collectors item and support the worthy cause of THE DOWN UNDER FAN FUND. The U.S. cost is \$6.00 and \$7.50 airmail from JAN HOWARD FINDER, PO Box 428, Latham, N.Y. 12110, U.S.A. Jan by the way is our number one supporter for AUSTRALIA IN '83. He has been screening the publicity films and doing lots more to win us the bid. The artists who contributed include: SALLY FINK, MARILYN PRIDE, PHIL FOGGIO, VICTORIA POYSER, CARL LUNDGREN and others.

FANZINES RECEIVED

Lots of people are sending us their fanzines in trade and for review. We would like to mention them all, but we do not have the time or the space to do them justice. However we will endeavour to mention a few fan publications of special interest to Australian readers.

AUSSIECON - FIFTH ANNIVERSARY MEMORIAL FANZINE Volume Two edited by Jean Weber. Proceeds to A'83. Available to trade or contribution to WEBER WOMAN'S WREVENGE. c/o JEAN WEBER, 13 Myall St., C' Connor A.C.T 2601. American agent JAN HOWARD FINDER, P.O.Box 428, Latham, NY 12110. The lead article is one by the late SUSAN WOOD reprinted from ALGOL Summer 1976, PROPELLOR BEANIE - A Column. Other contributors include JOHN ALDERSON and KEITH CURTIS, plus lots of letters of comment.

NOUMENON edited by Brian THUROGOOD of 40 Korora Road, Oneroa, Waiheke Island, Hauraki Gulf, NEW ZEALAND. A well produced offset newszine that has maintained its high standard for 40 issues. This issue covers ANNE McCAFFREY'S visit to N.Z.

SF COMMENTARY edited by Bruce GILLESPIE G.P.O.Box 5195AA, Melbourne, 3001. Australia's and one of the world's best review zines. The double issue 60/61 includes letters from BRIAN ALDISS, URSULA LE GUIN, THOMAS DISCH, CHRIS PRIEST, FRANZ ROTTENSTEINER and others plus reviews by NEVILLE ANGOVE, COLIN STEELE, GEORGE TURNER and more.

WAHF-FULL is the general sf zine produced by JACK HERMAN, who also does FORERUNNER, The Journal of the Sydney Futurian Society. It includes a long review of NUMBER OF THE BEAST by Robert Heinlein. We see Jack supports A'83 naturally enough and NEW YORK in '86, but we are disappointed he does not support LOS ANGELES in '84. We are not clued up on the '86 bid but we do most certainly SUPPORT LOS ANGELES in '84.

By the way, Jacks FORERUNNER covers the fan scene very well, especially all the zines and all the conventions.

CAPTAIN'S LOG is the Melbourne Star Trek Fandom Newszine, covering reviews of ST books and news of club events etc. Available from AUSTREK P.O.Box 52196AA, Melbourne, 3001. Edited by Andrew BAULD, Stephen BATES, and Adrienne LOSIN.

TAU CETI is the South Australian Star Trek Zine available from SASTREK, P.O.Box 369, North Adelaide, SA 5006 It is edited by JILL CURTAIN who also produces the AUSTRALIAN DARKOVER COUNCIL NEWSLETTER which is devoted to the works of MARION ZIMMER BRADLEY. Contributions go to the editor for both zines. Other correspondence for TAU CETI to SASTREK and for DARKOVER to Jill herself.

THE CYGNUS CHRONICLER is produced by NEVILLE ANGOVE of The Eperex Press, P.O.Box 770, Canberra City, ACT 2601. The December 1980 issue includes an interesting article on NIKOLA TESLER, fiction by PAUL COLLINS and JACK WODHAMS, reviews and news. Along with SFCommentary, one of the most literate and best produced sercon sf zines published in the country.

ANSIBLE is a British newszine edited by Dave Langford, 22 Northumberland Ave., Reading, Berkshire, RG2 7PW, U.K. It very briefly covers happenings in Britain and the sf world in general. Interesting tit-bits that you wont see in ASFN or Locus or whatever. Dave also produces a zine called THE BEANIE which is a typically hilarious fannish effort. I loved his parting quote on U.S. fan mail on his book WAR IN 2080: " You can send me a copy airmail and if it's any good I'll send you a check." This typifies the fannish attitude of a lot of people of wanting everything and anything for nothing.

CHUNDER is edited by John Foyster, who is never afraid to say what he means. The reports on conventions, book reviews and letters are never dull and quite often controversial. It is also very valuable as an update on fanish events, and is quite often ahead of ASFN. The advantage of ASFN is it's wider and for diversified circulation. It is edited and published by John Foyster at 21 Shakespeare Grove, St Kilda 3182, Victoria, Australia.

DATA The Sydney Star Trek Fandom's newszine edited by SUSAN CLARKE, 6 Bellevue Rd., Faulconbridge, N.S.W 2776
THE MENTOR is one of Australia's longest running zines, now up to issue 30. This issue contains articles by MICHAEL HAILSTONE and MIKE MCGANN plus the editor RON CLARKE'S editorial and lots of loc. From 6 Bellvue Rd., Faulconbridge, N.S.W 2776.

Q36E is edited by Marc A. ORTLEIB from 70 Hamblynn Rd, Elizabeth Downs, S.A. 5113. A nicely duplicated zine with an article by GUFF candidate JOSEPH NICHOLAS, plus contributions by JOHN PACKER, JON NOBLE and the editor.

The Editor, Australian SF News Jan.'81
Dear Ed,

You ran an advertisement for my magazine, SCIENCE FICTION, in the pre-Christmas issue of ASFN. Before this, in the last couple of years, I had inserted paid advertisements in several other places (including the "old" Nation Review) and had arranged a number of swap ads with other small magazines. You can't lose money on a swap ad because it costs you almost nothing, but you can lose money on paid ads - and I did. My experience over the last couple of years had left me very disillusioned with paid advertising, and I decided to pay for an ad in ASFN merely because I had not advertised there before.

Let me say right away that it was the best move I ever made. It was a Monday when I received the copy of ASFN containing my advert., and by the Friday of that same week I had received enough money (in subscriptions and back-issue orders) to pay for the ad twice over. In short, it wasn't just successful - it was quick as well. My thanks to ASFN - and congratulations as well: you've sure tapped the pulse of the Australian SF scene.

Van Ikin
Editor, SCIENCE FICTION
Dept. of English
Uni. of W.A

LETTER COLUMN



The letter in the previous column speaks for itself. We suggest everybody take note and take advantage of advertising in the NEWS, as we have been telling you to for some time. Not all of our letters are so complimentary however, but do read on.

K. Huett
8 Central George St
Cundletown NSW 2430

13/12/80

Dear Merv,

Received the latest ASFN the other day and was disappointed to see the controversy over Crux and Nexus. The point you made about being so tough on Crux because that is how most people who see it will react is not as valid as you make out. Since Crux is being mainly sold through specialty book stores and ads in other fanzines, most of the people who see it are fans who understand the publishing problems faced by Michael.

I think it might be a good idea to get somebody to write a review of all fiction publications over 1980. This would include the last Void anthology; Alien Worlds, the fiction in the Cygnus Chronicler, Futuristic Tales, Crux and Nexus and any other source.

As well as this I'd like to see a list of those stories by Australian authors published in overseas magazines or anthologies so that I would have a better chance of finding them. A good example is Leanne Frahm who has had at least four stories accepted, now ASFN did mention the one in Galileo and by luck Tom Easton mentioned another in the Analog review column but I still don't know about the other two.

I must end here so until next time,
Merry Christmas.

Kim Huett

Most of the books you mention Kim have been covered and George Turner has covered some more things in the following letter. What we will try and do in future is an annual review of the Australian SF publishing scene.

M.B.

By George Turner
3/123 Westbury St
Balaclava Vic 3183

Dear Merv,

I generally avoid local sf magazines because experience tells me there's little pleasure to be gained, but I read this lot from cover to cover and I am in no mood to forgive you easily.

NEXUS 'I' started promisingly with a Ted Mundie story, but it was tired Ted, not in his real stride - a sketch rather than a tale. Everything from there on was downhill. Jack Wodham's

'Foe In Need' read like a bad first draft, unrevised, and sick with stuff like: 'Was this the sweet child who only yesterday he had enjoyed to treat fizcreme bubblefuzzes and nutswizzle fujnosh?' Aside from the fake sentimentality and peculiar syntax, sf has progressed a few decades beyond that sort of counterfeit local colour. A nice Gittus cartoon filled page 19 but page 22 brought one of those tortured-English fantasies which are very difficult to do unless you have a fine ear for language; Marilyn Fate may develop it but she doesn't have it yet, nor the feeling for meaningful myth. Then came 'Crackers, Pisspot and the Deathshead Carnival'. You know what to expect from these overblown, meaningless titles; an aware editor would have changed it. The idea has little point and the 'realistic' style (mostly bad grammar and sloppy syntax merely sounds what it is: pseudo-illiterate. I assume Chris Johnston's cartoon strip, 'Artists', is only designed as a showcase for tits, bums and costumes no intelligent girl would be seen dead in; it fulfils that design. Next, Paul Collins's 'In The Land Of The Harsh Light' is the first part of a serial about his lusty heroine, Sharra, who has a father sillier than she is and a partner more moronic than either ...Paul should stick to editing, at which he shows some promise. Scattered through it all are pages of cartoons, some well-drawn, most just competent, some pointed, some merely whimsical and some totally opaque to my palsied understanding. There's a definite sense of style in the layout and make-up, but the contents would not make the grade on the first day of a beginner's workshop.

CRUX is less ambitious in its general look of inexpensiveness and my issue (No 3) suffers from a particularly repellent cover. It contains more and better material than NEXUS and is 50¢ cheaper, and does score one real hit with a cartoon serial, 'Horg The Hairly 'Un', wherein Jay (Hoffman?) effectively takes the mickey of all sf comic strips and brings off some amusing one-liners in the 'balloons'. Articles by Michael Hailstone and Albert Vann are ambitious but Hailstone, unfortunately, ends with the reader in total confusion by including contradictory and doubtful material instead of waiting until all the facts have been checked. One story, 'Collapsar', by Robert Clements, shows promise but puts itself below par by using a present tense narration whose effect is to make the whole thing distant and flat, as if seen through the wrong end of a telescope. This device, used to gain immediacy in the telling, is a trap for learners and requires great expertise to bring it off successfully. The other stories are more ambitious than properly thought out, and all need more development to support their rather fragile ideas. On the whole this, though superior to the NEXUS material, is fanzine stuff, with only the 'Horg' comic strip having any sense of professionalism.

The December FUTURISTIC TALES begins with a bright, expensive cover featuring a monstrous spaceship apparently modelled on a sea-going battle-cruiser; hardly a single item of this pretty-pretty monster has a deducible function. This sort of megalomaniac power-dream comes off in STAR WARS but begins to look vapid on the hundredth repetition. The layout and general makeup is infuriating. Only one of the ten singularly brief stories is presented as a complete item; no less than six pages at the back of the magazine are devoted to printing the conclusions left hanging by poor layout. The stories themselves read like synopses or first drafts; they are still to be written. Even the Banjo Patterson 'discovery' (one of his old weekend newspaper 'fillers') should have been kindly left to its obscurity. There is also a Book Review section, in which it is claimed that CRUX, with better layout and cover, would be indistinguishable from ANALOG or ISAAC ASIMOV'S SF MAGAZINE. Now I have heard everything....

I understand that there are a couple of other local magazines printing the same style of 'fan' stuff; it is my belief that there are not enough competent Australian sf writers to keep even one medium quality magazine going.

The argument that these magazines are giving young writers a chance to try their work on the public is attractive at first glance, but less so when you read the stories. The public should be protected from some of them. The real problem lies with the editors who, having no expertise, think it is only necessary to fill 32 or 64 pages with the sort of thing that strikes their fancy, and it just has to be good! It isn't. Nobody's fancy is that good. The really grim thought is that these editors seem to have little idea of any difference between publishable and impossible material, of how to spot what is wrong with a story and return it to the writer with constructive ideas on how to improve it, or of how to see that an idea is so wrong that nothing can save it. Some of these writers probably have the right stuff in them, but where are they to get the stern, no-bloody-nonsense criticism that will bring out what they have? If they can't get it from editors, where else? Under these semi-professional but basically 'fan' conditions they will get soft, cosy, in-group treatment when their need is honest belting from people who have standards and don't want to see them lowered for simple enthusiasm. They won't get it, either, from the worshipful fellow fans who read the stuff and pronounce it 'good'.

One can only wish these courageous publishers well (make no mistake, they are courageous) while suggesting that somewhere they must develop some literary taste and editorial know-how if they are to raise their magazines even to 'thirties pulp standard.

Thanks George! No one can argue with your comments. They may not like them, but they are correct and have been made

with a full appraisal of the publications in question, unlike my original unqualified remarks some issues back.

I have always tried to stick to the principle that if you do not like something, you tell the people concerned that you do not like it. If there is something really wrong with it, then it is up to them to improve it. Without this criticism, literature in particular and the editors and writers cannot grow and improve.

M.B.

JEFFRY BUCHANAN
17 TEAGUER STREET
WILSON WA 6102

4/12/80

Dear Mr Binns,

I am writing to suggest you change the name of 'Australian SF News' to 'The Life and Times of Paul Collins and Lee Harding'. You guessed it; I'm referring to the column 'The Australian Professional Scene' - which is apparently little more than a vanity column in which all the big fish in a little pond can write in and blow their own trumpets. Oh how exciting that Paul Collins has an editorial in 'Ad Nauseum' magazine. How wonderful that Bantam Books will publish Lee Harding's 'Displaced Person'. (Is this an autobiography, by the way? Could be, judging by its title.)

For too long ASFN has been nothing more than a compilation of limp pap. For too long we've had to put up with devastatingly banal insights into devastatingly banal Sordid Sorcery novels by devastatingly banal writers. (I use the term loosely.) Thank goodness for those three letters by Michael Hailstone, et al, in Volume 3 Number 1. I've seen Crux, and if I can save up enough money, I'll subscribe. (Not that it's expensive, but thanks to the fascist turds in Canberra, there's very little money around for those who don't own a big business.) What is needed is a magazine that's not afraid to experiment, and Crux could well fill the bill, if it were given more attention in your magazine.

Out with the old; in with the new!

Well Mr Buchanan, sorry to disappoint you, but we have a lot about Paul and Rowena in this issue, and Lee Harding and other Australian sf writers and publishers. We will continue to cover what is happening in Australian sf publishing in all aspects, as small as it maybe, because that is part of the reason for publishing ASFN. I will make no further comments on the small magazines. I think the previous letter from George Turner says it all.

M.B.

Daryl Mannell
1 Nash St
Springvale 3172

14/12/80

Dear Merv,

A short letter to you to express a few

comments I hold about the latest issue of ASFN, Vol 3 No 1. Your editorial struck home with me in particular. I was present at SYNCON 79 and I feel strongly that the DITMARS awards should be standardized. By using the same design, a la Hugo and Nebula, the award with time becomes more recognizable. And more recognition is something that science fiction in Australia could do with. Also, standardization gives an air of professionalism which adds a touch of prestige to the award. As it presently stands, the DITMARS are a bit of a joke, but unfortunately a bad one at that. Look at some facts: the winners of the DITMARS announced at Unicon IV never received their awards. This I believe is still the case today! Joe Haldeman never received his DITMAR for THE FOREVER WAR which was awarded in 1976. When Joe came out to Australia for Unicon VI in Easter 1980, I mentioned the subject to him. I was somewhat shocked to find out that he didn't even know that he had won it! How can such an award be taken seriously when this happens. Furthermore there is the question of their design. I personally feel that there is yet to be a satisfactory design for the award. I like the idea of incorporating the Southern Cross into the design, but why can't the actual design become standard? If the award was standard then the one mould could be used which would cut costs. Why the hell don't some fans get together and make proposed designs then forward the ideas for comment? Possibly the ASFN could be instrumental here. One last comment about the DITMARS, I personally think that the name has little relevance, but it would appear to be too late to change the name anyway. Besides, apart from the faults, the name DITMAR is slowly becoming known, or should I say infamous! I hope you will continue with this topic in future issues and I hope you get some feedback. I'd be very interested to hear some other comments. Apart from that, the ASFN is going well and keep up the good work Merv.

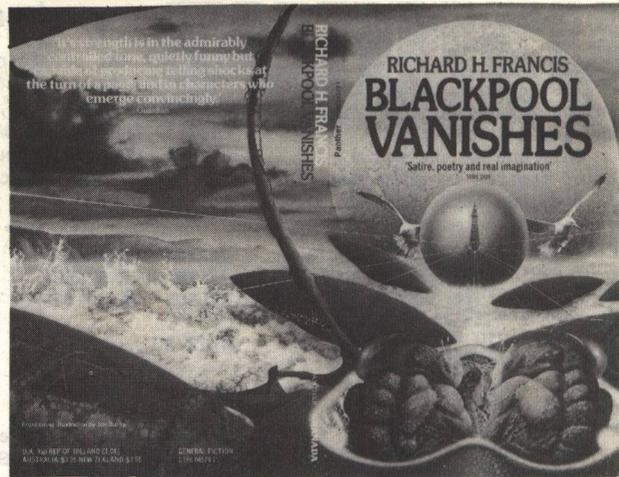
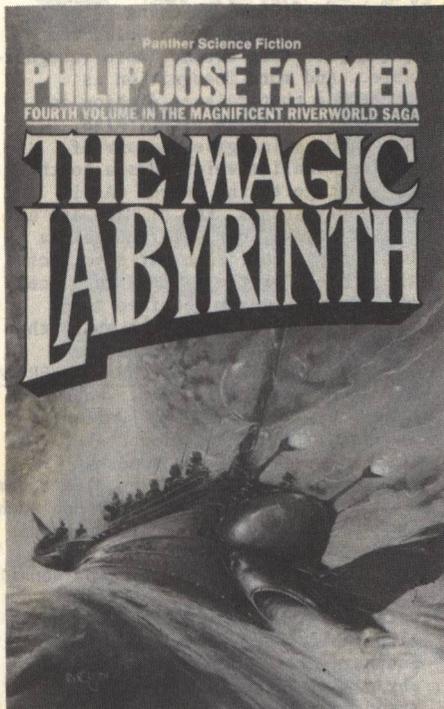
Thank you for your letter Daryl. Your letter I regret is the only feed-back we have received. I do know that ADVENTION in the person of Alan Bray, cares a lot about the DITMARS and is doing everything he can to make them better all round this year. I will reserve all further comment till after or even during ADVENTION if they muck it up. I will just say that there are two major concerns; getting people to nominate and vote, and the design of the award itself.

M.B.

Please do keep your letters coming in. If you disagree with what we say, or just wish to add your own comments, we will be happy to print your letter.

M.B./Ed.

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