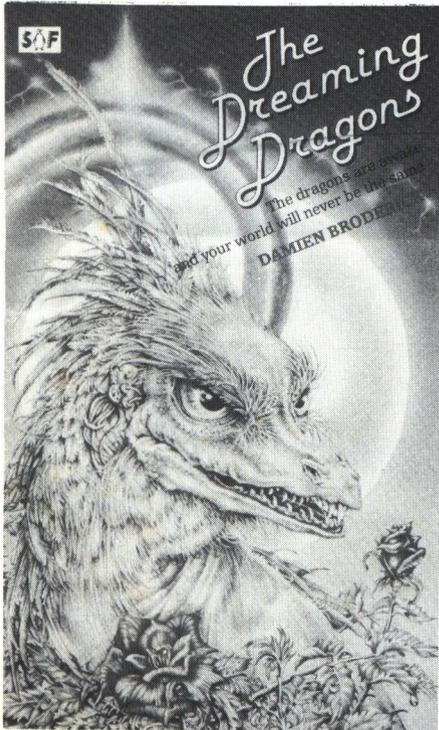


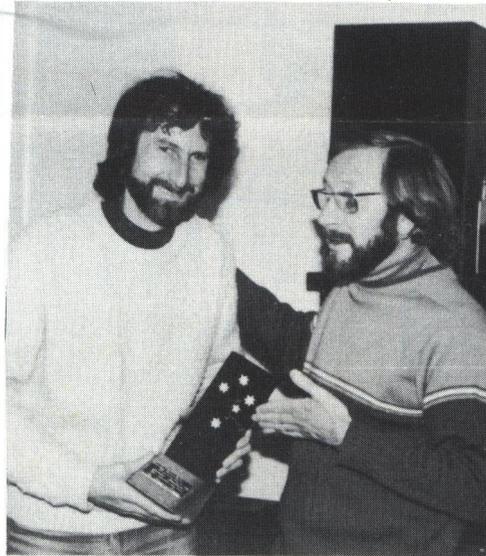
AUSTRALIAN SF NEWS

Volume 3 Number 4

MAY/JUNE 1981



DITMAR AWARD WINNERS



Lee Harding presents Damien Broderick with his DITMAR at a party held at Bruce Gillespie's home shortly after ADVENTION.

DAMIEN BRODERICK was awarded the DITMAR for the Best Australian Science Fiction of Fantasy novel at ADVENTION, the 20th National Australian SF Convention, held in Adelaide from June 6th to 8th, for his novel *THE DREAMING DRAGONS*. The book was published by Norstrilia Press last year in Australia, by Pocket Books in the U.S.A. and it is being published by Penguin Books (Australia) in July. The cover illustration shown on this page is by this year's DITMAR winning artist MARILYN PRIDE. The other award winners were LEANNE FRAHM for her story *DEUS EX CORPORUS* published in *CHRYSALIS* from Zebra Books in the U.S.A., GREGORY BENFORD for Best International Fiction with his Nebula Award winning novel *TIMESCAPE*, Adelaide fan MARC ORTLEIB won two DITMARS for Best Fanzine and Best Fan Writer, MARILYN PRIDE won the Best F&SF Artist Award and the 'William Atheling Award' for critical writing went to GEORGE TURNER again. A full report of ADVENTION appears inside with details on the new Australasian Science Fiction Society incorporating New Zealand and a fixed DITMAR design at last.

People and Publishing

JACK VANCE will be the Guest of Honour at TSCHAICON, The 1st Australasian SF Convention, to be held in Melbourne over Easter 1982. The convention is being organised by JUSTIN ACKROYD.

A. BERTRAM CHANDLER'S novel *THE RIM OF SPACE* has been published by Sphere in the U.K. and will be available in Australia in July. We believe this is the first British mass market paperback edition of any of Bert Chandler's novels. Other titles in the 'Grimes' series will follow.

FRANK HERBERT was the Guest of Honour at ADVENTION in Adelaide in June. Copies of his new novel *THE GOD-EMPEROR OF DUNE* were flown in from U.K. in the Gollancz edition especially for the occasion.

ISAAC ASIMOV has sold a new novel in the "Foundation" series to Doubleday. The working title is *LIGHTNING ROD*. (Locus)

JIM FRENKEL, former editor of *DELL* publisher's sf series has formed his own publishing company, *BLUE JAY BOOKS*. (Locus)

DAVIS PUBLICATIONS, the publishers of *ANALOG* and *ISAAC ASIMOV'S SF MAGAZINE* are to publish a new sf magazine called

SCIENCE FICTION/FACT DIGEST. It will be edited by SHAWNA MCCARTHY who has been working as managing editor on the other magazines. The magazine will publish 25% non-fiction and 75% fiction.

GEORGE TURNER'S second SF novel *VANE-GLORY* is due to be published by Faber in the U.K. around September, but due to the vagaries of publishing in this country, we may not see it till early 1982. After the veritable glut of original Australian sf last year it seems there is little on the horizon for 1981, so if *VANEGLORY* does not get distributed in Australia till 1982, nobody will have read it, even if it is technically eligible for nomination for the DITMARS this year.

A *SECOND STAR TREK MOVIE* has been given the go ahead by Paramount. The budget is a mere \$6 million and will be produced by TV producer Harve Bennet. Depending on the final product it may be shown only on TV, theatres or both. Gene Roddenberry may or may not be involved. It is rumored that Spock dies in the preliminary script as Leonard Nimoy wants out. The idea seems to be for a more complex movie than the TV series, but on a much smaller scale than the first movie. (Locus)

CENSORSHIP REARS IT'S UGLY HEAD AT THE NORWESCON. The art show committee at this Seattle convention held in March withdrew from display the original painting by ROWENA MORRILL from Andrew Offutt's Ace title *KING DRAGON*, because it portrayed "violent sexism". After a lot of protests it was re-hung. Also, because they are becoming too commercial, Unicorns were banned from the World Fantasy Con. On the same basis, many other things could be banned also. (SF Chronicle)

LEANNE FRAHM and TERRY CARR have collaborated on a novelette, "Horn O'Plenty", which will be published in *STELLAR 7*, edited by Judy Lynn-Del Rey (Ballantine-Del Rey), in August.

JOE HALDEMAN'S new novel *WORLDS* will be published in paperback by Futura and Pocket Books. A collaboration with his brother Jack originally titled *STAR SCHOOL* will be published by Ace under the title of *EUNOTO*.

THE BEST OF OMNI SF has sold so well that a second volume was published, which had one original story, "Waiting for the Earthquake", by Robert Silverberg and a regular new magazine, *OMNI SF* may result. BEN BOVA'S new novel, *VOYAGERS*, to be published in August, will have excerpts in *OMNI* and *PENTHOUSE*. (Locus)



Lee Harding

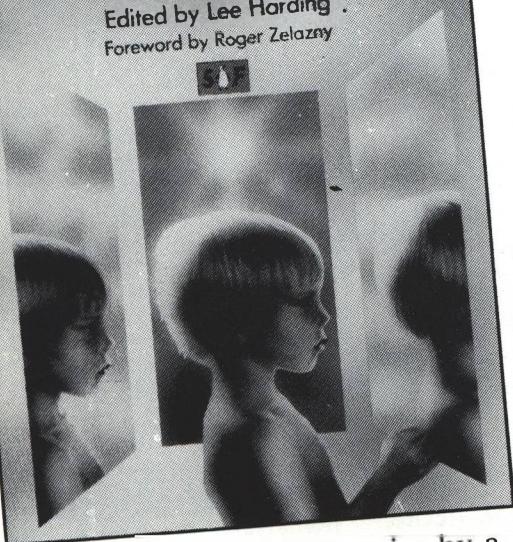


Rooms of Paradise

ROOMS OF PARADISE

a dozen dazzling stories of the individual in bizarre but terrifyingly possible futures, by BRIAN ALDISS, MICHAEL BISHOP, GENE WOLFE, R. A. LAFFERTY, CHERRY WILDER, IAN WATSON, SAKYO KOMATSU, GEORGE TURNER & OTHERS

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Foreword by Roger Zelazny



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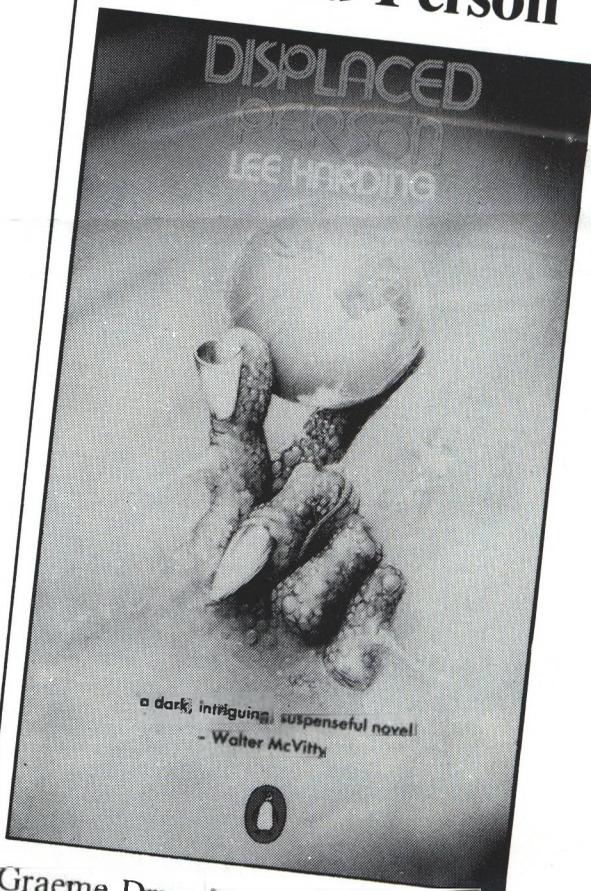
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DISPLACED

LEE HARDING



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THE NEBULA AWARDS

A BRIEF PICTORIAL REPORT FROM OUR CANDID CAMERAMAN AT THE NEBULA AWARD PRESENTATION BANQUET AT THE WALDORF ASTORIA HOTEL, NEW YORK, APRIL 25TH.

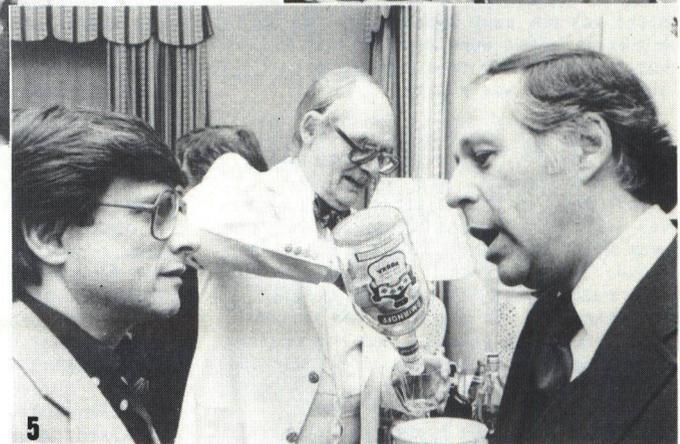
The photos here arrived to late to be included with the full list of Nebula Award Winners in the last issue. We thank JAY K.KLEIN for sending them to us. Captions as follows:

1. GREGORY BENFORD with his award for "Timescape". Best Novel.
2. CLIFFORD SIMAK with his award for "Grotto of the Dancing Deer", the Best Short Story.
3. SUZY MCKEE CHARNAS accepts her award from Isaac Asimov for the Best Novella, "Unicorn Tapestry".
4. FRITZ LEBIER holds his Grand Master Award.
5. HARLAN ELLISON listens to BEN BOVA at the Awards party, while FRED POHL squeezes the last drop out of the vodka bottle in the background.



'ANALOG' CELEBRATES 50TH. ANNIVERSARY

The night before the NEBULA AWARDS a party was held celebrating the 50th. anniversary of *ANALOG/ASTOUNDING* magazine. Strictly speaking it should have been held last year, as the



magazine was first published in 1930, but the magazine's previous publisher (Conde Nast) chose to ignore the fact. The new publisher however, JOEL DAVIS, who also publishes *ISAAC ASIMOV'S MAGAZINE*, decided to hold a party this year at the Union League Club in New York. Current editor STANLEY SCHMIDT was present but the last editor, BEN BOVA, now editor of *OMNI*, was tied up with *OMNI* business and was unable to attend. HARRY BATES, the first editor of the magazine was unable to make it due to illness. JOHN W. CAMPBELL, was of course editor from 1937 to the time of his death in 1971.

Jay Klein's above photo shows from left to right: Betsy Mitchell, Ed.Asst.; Stanley Schmidt, Ed.; Joel Davis, Pub.; Shawna McArthur, Man.Ed.; George Scithers, Ed. *ASIMOV'S*; Isaac Asimov; and Terri O'Connor, Davis Publications staff.

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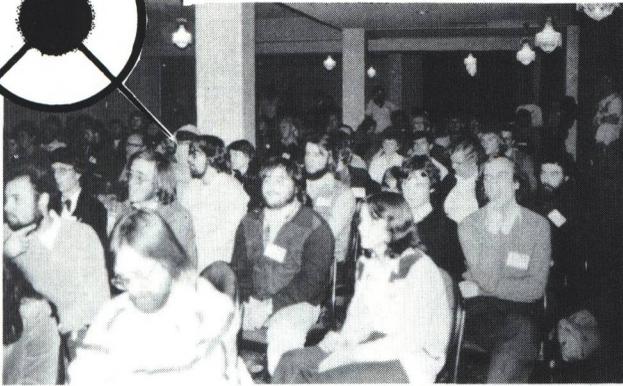
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ADVENTION '81

THE 20TH NATIONAL AUSTRALIAN
SCIENCE FICTION CONVENTION



Part of the audience and a panel with Frank Herbert, Michael Tolly, Perry Middlemiss and John Foyster.

A REPORT ON THE NATIONAL SCIENCE FICTION CONVENTION HELD IN ADELAIDE AT THE OBEROI HOTEL FROM JUNE 6TH TO 8TH 1981, BY MERV BINNS

The OBEROI would have to be the most luxurious hotel that an Australian SF Convention has been held in. From the front of the hotel a grand vista of the city of Adelaide is spread before you. A large number of interstate fans arrived on the Friday evening and all the gossip was being passed around. There were some good restaurants in O'Connell Street next to the hotel so nobody went hungry. Cheap food was also available not far away. However, food in the cheaper restaurant in the hotel was not very appetising. No soft drinks or coffee were available in the hotel, except for room service of course, which was a pity.

Last year, the National Convention in Perth, SWANCON, was said to have too light a programme. The panels had little meat in them I agree, and there was probably a little too much frivolity over all. Not that I did not enjoy it, I did. It was great. ADVENTION, perhaps as a reaction to SWANCON went exactly the other way. It was much too serious. This convention probably had one of the best ranges of serious panel discussions ever, but that is all it had. Absolutely no thought was given to the people who did not want to listen to relatively boring panels all day.

SYNCON '79 had a nice balance of humour and serious discussion and I thought that it would be the pattern for all future conventions, but some people never learn. ADVENTION was over programmed. This might have been ok if it had been a balanced programme but it was too much of the one thing. I particularly objected to the limited time for meals. FRANK HERBERT'S Guest of Honour speech at 7.15 was I thought most inappropriately placed. Then The Golden Caterpillar Awards, THE DUNE SHOW - seen at SWANCON also last year and still my highlight of this convention, and that says something; plus the masquerade - at 10.00 in the evening, all jammed into one night.

Apparently alternate programming was not even considered. Something that has worked very well at conventions over the last few years. A lot of people just like to sit around and talk and there was ample opportunity to do this at ADVENTION, if you did not want to listen to the panels and speeches. Many of the younger fans spent their time playing cards. They started to show 8mm films at one stage but this interfered with other activities in the room which also housed the hucksters. Obviously the lack of other rooms for alternative programming with video or films or even wargames, would have been a problem for the committee, but I got the impression that they could not care less at any rate. The panels were the be all and end all of the conventions. It would have been a much more enjoyable programme for all if there had been fewer panels, more free time in between, and other things for people to do, like films or video to watch. A pity, because I thought Adelaide fans were fun people, particularly after their presentation at SYNCON. There is nothing wrong with getting serious about SF, far from it. What I am objecting to, is too much of the one thing. Too much of anything, good food, good wine, and even artistic presentations can be a bit of a drag. Variety is the spice of life!

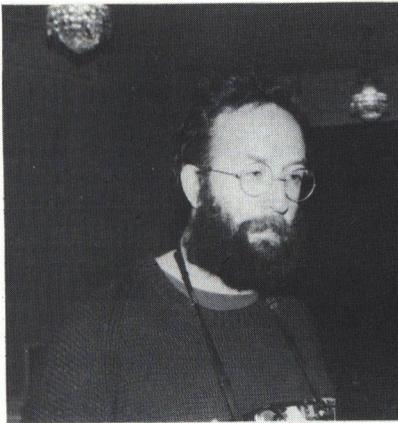
Now after all that criticism some details of what did go on at ADVENTION. The first panel I attended on Saturday afternoon had Tony Jolly from Times Mirror (New English Library, N.A.L. etcetera), Wynne Whiteford, Lee Harding and Jeff Harris in the chair. It followed a series of short films in the morning, followed by a panel on themes in SF held in the morning. The theme of the panel was advice to new authors and I am sure they got a lot from what the panelists had to say. I came in when Lee Harding was talking about the relationship between editor and author. Many authors have been made or broken by this relationship. However many things must be done before that stage is reached. Even a gifted author must present his manuscripts well, said Tony Jolly. Learning what editor's want can also help. American editors said Wynne Whiteford, prefer the complete and finished story,

rather than a draft or incomplete manuscript. Keeping the reader's interest is important, but this does not mean introducing new characters every one hundred words.

Lee Harding said manuscript presentation is very important and there are a number of publications available to help new writers on this. He went on to say basically that every writer needs the objective eye of an editor. George Turner summed that up by pointing out that a story is not like a painting that you can stand back and look at. Every story he has had published owes something to his editors. Listen to your editor's advice and respect it.

Frank Herbert said that the editor is not omniscient. Editors change, so do aim to be your own editor. Words on paper are there to be refined. Lee rather succinctly pointed out that if writers want to learn to write and be told honestly if their stories are good or bad, it is no good sending them to fanzines, send them to professional magazines. There are various options even in Australia. Tony Jolly pointed out that magazines like PENTHOUSE and PLAYBOY are continuously looking for stories. There are many short story competitions held in Australia. Information on these and other markets can be obtained by joining the FELLOWSHIP OF AUSTRALIAN WRITERS said George Turner. (Their address can be supplied on request). In the USA Frank Herbert said there are many regional publishers who are continuously looking for short stories, but remember to sell them only first serial rights and retain all other rights. Further advice from Frank was to keep writing, keep submitting. You learn by doing. Other speakers spoke about the importance of knowing your market and writing specific types of stories and submitting them to magazines that you know publish that type of story. "The Magazine of Fantasy and Science Fiction" publish a wide variety of stories but most other magazines have a particular slant.

All in all a good panel to start the proceedings with, but basically of interest only to writers and the sort of panel that could have been alternately programmed.



John Foyster



Duff Winner Joyce Scrivner from the U.S.A



Leigh Edmunds and U.S. visitor Denney Lien

When I look at the printed programme I think I may have got things slightly mixed up or perhaps it was actually changed. I believe the title of the second panel was "The Functions and Effects of Editing in SF". The next panel, followed the official opening at 2pm, "The Uses And Abuses of Religion In SF", chaired by Perry Middlemiss with Frank Herbert, Michael Tolly, and John Foyster. This panel was typical of the excellent panels held. I made enough notes for a book but unfortunately space is limited here. Basically the different aspects of religion in SF include science against theology, metaphysics and theology, Men, Aliens and Machines as Gods, and institutional religion with examples such as 'SIXTH COLUMN'. Michael Tolly referred to the writing of P. J. Farmer, Michael Moorcock's bad taste "Behold The Man", Philip K. Dick's rather polemical topics, Sladek's "Muller Fokker Effect", "Deus Irae" by Dick and Zelazny. Sheckley's "Immortality Inc", Heinelein's "Stranger in a Strange Land", the man as god theme in books such as "The Dawning Light" by Silverberg and Garrett, and Edmund Cooper's "Far Country", and the James Blish books that so excellently exploit the theme of religion: "Case of Conscience", "Black Easter" and "Day After Judgement".

John Foyster referred to the fundamental question of what is man? A. E. Van Vogt's "Slan" and "The Weapon Makers" featuring super-men are good examples. He also discussed the theme of the super-evolved human being becoming a god and the beginnings of religion. Kutner's "Cross of Centuries" deals with a man who has become as a god but who exposes his feet of clay when he commits murder. Frank Herbert has of course used this theme extensively in his writing. He discussed such aspects as the control of human activity by religion, and science as a religion and how society is shot through with religions we do not recognise as such. In DUNE he wanted to point out the folly of following a Messiah. When the Messiah has passed on the priests take over with all the resulting problems this creates. 'Destination Void' deals with god in the machine and the ultimate dichotomy, God or not God, to be or not to be.

In question time the stories of various authors were referred to including Arthur C. Clarke. Further points made

were the desire for something higher, that religion today is losing ground, that religion attracts nuts and screwballs who want power for the sake of power. The attitude to religion in SF has changed from say the 1950s, with less intellectual enquiry now, but more literary style.

Lee Edmonds interviewed the DUFF and GUFF winners, Joyce Scrivner and Joseph Nicholas. They talked about the changes in tradition in fanzines and conventions over the years: how the cons are becoming too large in the USA and how much more relaxing it is to attend an Australian con. Joe said that the attendance at UK conventions seems to have levelled out. He said it seemed that our main problem is the expense of running conventions here. It is much cheaper in the UK. In Britain the attendees spend half their time in the bar. They also talked about the development and future of fan funds. This was followed by a debate with Christine Ashby and David Grigg versus Elizabeth Darling and George Turner, chaired by Gary Mason, on the subject: That in the future, decision-making will continue to be based upon intellectual, logical methods. George and Elizabeth's argument against the statement was that all decisions are emotional and that in the future decisions will continue to be arrived at in an illogical manner. Christine and David put up a good argument for the statement, but chairman Gary Mason saw fit not to give a decision.

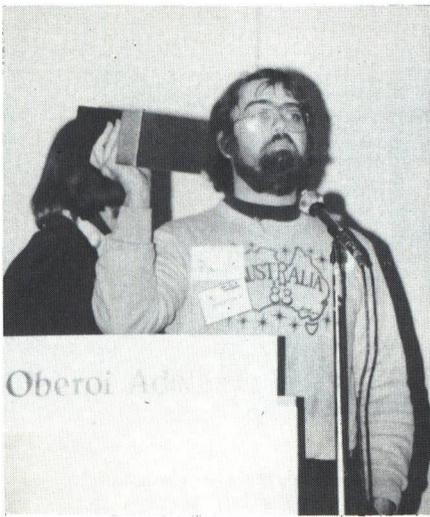
Later in the afternoon a report was given by representatives of the Australia in '83 Committee on the state of the bid for the world convention. Over all an optimistic view was presented although it was admitted that certain things had been mishandled by the committee. A lack of funds is a major problem. The film ANTI-FAN STRIKES BACK was screened and it was reported that it is currently being screened at conventions all over the USA. Robin Johnson reported that he is personally trying to raise funds to have a 16mm print done of Nick Staphopolous's film, a parody on 2001: A SPACE ODYSSEY which publicizes the bid. Finally everybody who has joined Dvention was urged not to forget to vote for the site selection for A '83, because if they do vote we have an excellent chance of winning the bid.

Before the dinner break Paul Stokes,

who was in charge of the art show, gave a talk on "Science Fiction and Fantasy Art". The art displayed was very limited and most of it had been shown previously at other conventions. The room it was in might have been much better used for an alternative programme of films, other discussions on the media or other aspects of sf, which were completely and utterly ignored by this convention apart from the films screened late. I got the impression of bones being thrown to the dogs. The film fans obviously got their fill at CINECON, but that is no reason for ADVENTION to almost completely ignore the large interest in media orientated sf.

The Awards banquet was held from 7.30. I still think convention banquets went out with the dinosaurs. They are unnecessarily discriminating between the people who can afford the dinner cost and those who cannot or chose not to partake in the inevitably overpriced and quite often second-rate food. ADVENTION's smorgasbord was as good as I have had at a convention anywhere, but I did object that people who could not, or did not want to sit down for banquet, including George Turner who had to attend another dinner with friends earlier, had to stand around in the small area at the back of the room. Banquets as I have said, went out with the ark. Let's scrap them, or at least the awards presentation should be organised in such a way that all attendees can see what is going on comfortably.

I approached the DITMAR AWARDS presentations themselves with some anticipation. After all we had been nominated for the best fanzine, but as usual only 25% or less of the members bothered to vote and obviously mainly those directly involved with the convention. No doubt ASF NEWS is only grudgingly extended fanzine status by the fans here, but it is doing exactly the same job as LOCUS and that has won the fanzine Hugo a number of times. I make no apologies for saying that I would have liked to have won the Ditmar. Admittedly if more of my 600 readers had voted we might have won, but they, would have had to have been members of ADVENTION. We did get nominated and I am grateful for that and the nominations



Marc Ortleib with one of his DITMARS

Gary Hoff, Paul Stevens, Tony Jollye, Mrs Jollye, Wynne Whiteford and Margaret Arnot at the banquet.

Leanne Frahm with her DITMAR

over all did not miss any deserved people except maybe some fan artists. However I will still work hard in future to encourage more convention members to vote, because I consider that the more people that do vote, the more representative the vote will be. (See page one for the list of DITMAR winners). The description of the awards by the way is the black stone slab as presented by the last Adelaide national convention, only slightly lighter in weight (about 2 kilos total) with a southern cross cut into the stone.

After the Award presentations the film "THE FURY" was screened. I was pleased at least to see a film I had not seen previously. A panel called "Horror Literature and Films" was held at midnight or later; featuring John McPharlin, Keith Curtis, Perry Middlemiss and Paul Stokes with interruption from two ghouls, Paul Stevens and Justin Ackroyd.

The Business Session of the Australian Science Fiction Society, chaired by Don Ray was held on Sunday morning. I would like to forget it, but I had better tell you what happened. The minutes were accepted, along with the financial report from SWANCON. Before I go on and give full details I will go back and give some idea of how the next item of business came about. Discussions in New Zealand last year were held regarding the possibility of incorporating New Zealand in as part of the National Convention bidding area. My first impressions were that this was a good idea and at SWANCON last year the business session gave a number of people, including myself, the job of investigating the idea further and reporting this year. As I did not go to the New Zealand Convention in Auckland this year and I had no contact otherwise with anyone

in NZ, I did nothing, but I had begun to feel slightly uneasy about the idea. My uneasiness was brought into focus at this business session when Lee Edmonds and David Grigg both spoke against the idea of extending the National Convention to NZ. It was pointed out that there were precedents for such an amalgamation of Australian & New Zealand interests with other organizations and Jack Herman cited the situation with the US and Canada. I presume that Canada can bid in rotation for west and east coasts for the World Convention in North America or a national convention if the world convention is on another continent. Peter Toluzzi pointed out that Perth had gained from holding the National Convention and that it was cheaper to go to New Zealand than Perth. Lee Edmonds said that NZ fandom should develop its own image. David Grigg said the whole thing is premature and that as both countries have different cultural backgrounds he thought that it was a bad thing for New Zealand and that it will only succeed in diluting the cultural interests of New Zealand, when it should be developing them. The Ditmars, it was decided I believe, should remain the prerogative of Australia, and NZ should present their own awards. This is like the US telling us we cannot have the Hugos if we hold the Worldcon. If this amendment was carried and I may be under a misapprehension that it was, it presents to my mind an utterly disgusting state of affairs. If you want to give New Zealand the National Convention they must have the Ditmars, but I do not believe that New Zealand should be included in the National Convention area at all. I will do all I can to encourage Australians to go to conventions in New Zealand and vice versa, but this is not the way to do it.

To my disgust the motion was carried, but if the New Zealanders accept this 'invitation' to bid for the National Convention in the patronizing way it has been served up to them, I will be surprised. On the face of it they now have the right to bid for the National Australasian SF Convention in 1984 if they wish.

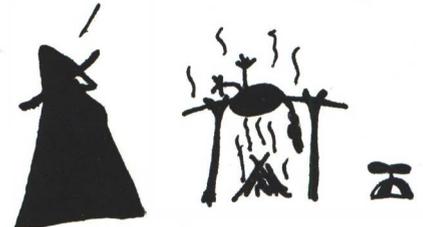
A motion to standardise the design of the Ditmars was carried and the design as done this year, a black stone monolith with a silver southern cross, in the proportions 1x4x9 was accepted. This means of course that TSCHAICON could make them six foot high if they wish, as long as they are four feet wide and two feet deep. We did vote to standardise this design and stop all the rot of different things each year, but it seems that we have still not agreed on a size.

The two years in advance bidding clause in the constitution was amended to allow for a bid to be put one year in advance if no bid is put the year before. The site selection voting made Melbourne the site for the National Convention in 1982. TSCHAICON '82 at Easter with Jack Vance as Guest of Honour. Sydney will hold the National Convention if we do not win the World convention bid for 1983. If the A '83 bid is won somebody else may bid for the National Convention in 1983, at the business session next year in Melbourne. Hence the previously mentioned amendment allowing for this.

ROAST KIWI TASTES LIKE BLOODY BOOT POLISH!
- BUT I WAS HUNGRY!

I HEAR ORTLIEB DIED.
HIS DITMARS FELL
ON HIM WHEN HIS
FIREPLACE COLLAPSED!

AT LAST!
THE ULTIMATE WEAPON!
THE CONSTITUTIONAL
AMENDMENT.
I COULD DESTROY
THE WORLD.





David Grigg, Derek Ashby & Leigh Edmonds.

Robin Johnson, Gary Hoff & Jeff Harris
Convention co-chairman.

Damien Brennan and Paul Stevens drink
to Golden Caterpillar Awards.

While the business session was on, Frank Herbert was signing books in the second room. Following lunch, we heard a speech, "The Secret Threat - Science Fiction or Science Fact?" by Andrew Mack, chaired by Helen Swift. I was otherwise occupied and heard little of this speech, but I was told that although it was interesting and informative, it was a little onesided. Mr Mack was an excellent speaker however.

This was followed by a speech by Terry Dowling, "Xenography - The Cultural Aspects of World-Building". This speech dealt with creating cultures, some prime examples of which are "DUNE", "MOON MOTH" and "The Alastor" series by Jack Vance, "SOLARIS" by Lem, "ROADSIDE PICNIC" by the Strugatskys and "MARTIAN ODYSSEY" by Stanley G. Weinbaum. C. J. Cherryh was noted as being very good at creating alien societies as is Larry Niven and Poul Anderson. Clarke's "RENDEZVOUS WITH RAMA" was also cited. Terry went on to ask the question "Can an author write a completely xenological novel?" and it was agreed that this was virtually impossible, because any human author can only write from human experience. An excellent speech enjoyed by all with many questions and a lot of audience participation.

Peter Darling gave an interesting illustrated talk on "Developments in Telecommunications". This was a prime example of the programme organisers knowledge and use of people and their special interests. Peter tended to explode some of the myths of near future technology - video-phones for example - but he also told us of likely developments in such areas as computer usage. Electronic technology has reached a stage where only refinement of current items and their more widespread use can be expected. Basic, but interesting information.

The auction followed: it was very popular but there was not enough time to get through all the books on hand. Conventions are not allowing enough time for auctions. Almost every convention I have attended over the last year or two, including my own CINECON, had much more auction material on hand than they could get through. Double programming against films or minor discussion may be the answer. After all if people want auctions, and conventions certainly

need the revenue, they should be given more priority. Such a short time was allowed at ADVENTION it hardly seemed worth bothering about. 'Characterisation in SF' was a panel with Jean Weber, Leanne Frahm, Michael Tolly and George Turner. Another panel aimed at writers and this convention certainly gave them plenty for their money. The basic advice they were given was that different types of stories have different emphasis on characterisation. Adventure stories need less, but psychological stories need more.

The last panel although well worthwhile was part of the excessive programming of Advention. The auction should have gone on longer. The Guest of Honour speech by Frank Herbert was scheduled for 7.15, barely an hour after the end of the last afternoon panel. This was quite unfair to the late panel because people hardly had time to get a meal before the evening programme started. This evening was the most over-programmed of all. No allowance was made for delays and consequently everything finished up very late.

FRANK HERBERT - Guest of Honour Speech

To start off Frank Herbert spoke to the writers in the audience, explaining a little of his methods of character building starting with photographs of look-a-likes and compiling files on the characters. If he has trouble with dialogue he records it, and if it sounds ok on playback he writes it up.

He said you do not have to talk about a story when you get an idea; write it up as soon as you can. Research is also very important. He has never been in a submarine, but was praised for his description of life in a sub in "UNDER PRESSURE". Language is a tool; think of it as a tool box he said, and use each tool for its particular job. He learnt a lot from reading the pulp magazines. One thing was always to establish early in the story the time of day and the season. The trick with plotting a story is always to make the reader want to read the next line.

The place, the setting for the story, can be an important hook in inducing the reader to wonder what is coming next. Another plot technique he uses is the "goal of obstruction" and using westerns as an example, this is when the female lead gets in the way when the

hero has the baddy cornered. His first story written under a pseudonym was a stinker and he said he had no intention of telling the audience its title. He finds now that his techniques in general are not original and have been used by famous writers for many years.

When it comes to contacts with publishers go to experienced writers for advice. At the beginning give your stories the best you can and take what you can get, this will give you time to write more and so improve your style. Money is time. It is ok writing for a small circle of friends but you will never get anywhere that way. Properly presented manuscripts are of paramount importance. He said that he did not know of any writing other than science fiction writing that is really exploring where our technological toys will take us. It gives enormous elbow room and you can look anywhere. He 'lives' where he is writing he said and gets a different view of the real world.

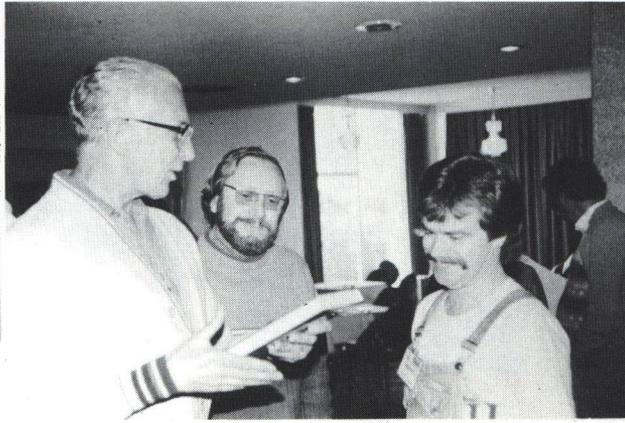
Speaking out against Messiahs and charismatic leaders he said they are to be avoided. Following a leader blindly can only lead to disaster. Herbert's 'first law of government' is that all governments lie and he never forgets this law. This lying is done to stay in power, to keep a hierarchy in power for the sake of power. A hierarchy that is in many cases insane. Kennedy was dangerous, a product of the publicity machine, but Nixon because of his faults, taught us to distrust government.

The writer must care about the reader and he must be entertained. Don't write down to the reader like some of the local newspapers (he was referring in particular to the Adelaide Sunday Newspaper.) The motor industry has been catering for years to an eight year old mentality, conditioning its audience to the cheap shot. He said he likes playing games in stories and writing some as a mental exercise. Writing is singing for your supper. Give the reader a good read and make sure he does not feel cheated.

In an aside about DUNE he said only 2000 copies were distributed of the first edition due to a foul up at the binders. They are bringing \$600 to \$1000 a copy. Only the blue binding published by Chiltern publishers is the authentic first edition.



Lee Smoire - visitor from Baltimore U.S.A



George Turner, Lee Harding and Terry Dowling



Katherine Circosta

In further comments on various things related to his writing Frank Herbert said that water is the equivalent of money on 'DUNE', and the spice is the 'energy' source that the planet runs on. Real economics is not taught, it is not what you read in newspapers. The analogues of 'DUNE' are closer to the truth. It seems that the general public are kept in the dark about these things. The military must keep their jobs and if they have no external target they will turn on their people. People who are well informed can be trusted and, talking about being well informed, he said that 'The Australian' newspaper is a good newspaper but needs some competition. He expressed sympathy with us regarding the 'cultural cringe' attitude to sf, after being interviewed by a journalist or commentator who made the remark "even some Australians were writing it". He said he was glad he needed a phrase book to talk to us at times, because it is that difference that makes us strong.

Finally in answer to questions about the 'DUNE' film he noted that David Lynch will be directing it, who he thinks is an ideal choice. Hollywood can be absolutely nuts and give millions of dollars to people to make money, who have no imagination, but he is glad 'DUNE' has a good budget of \$30 million and up to \$40 million if needed. Work is currently being done in North Africa setting up places for it to be filmed. The film will be processed in Czechoslovakia. Herbert has written a script, but he expects it will be rewritten a lot. Release date is hoped to be about early 1983 or about eighteen months after filming starts.

JOHN FOYSTER alias "John Ossian" gave his speech on "Robert Fludd and SF", which had been scheduled for the morning. Fludd was an alchemist and astrologer in case you did not know. After talking about the Greek encyclopedic theatre, memory systems, and other things which seemed completely irrelevant but probably were not, he lost me. However one comment was well worth repeating, and that was that if SF is to be about people, we must first shape our imaginary worlds so that people can work within them, like H. P. Lovecraft and Robert E. Howard did.

The presentation of the Golden Caterpillar Awards by Paul "Anti-Fan" Stevens, now a tradition at National Conventions, left some of the recipients slightly dazed as usual. John Foyster as O.B.E. of ANZAPA got one for being "The Best Axe-Murderer of the Year". Damien Brennan from Perth received his for his fanzine "The Bionic Rabbit" as "Most Incomprehensible Fanzine of the Year". Helen Swift as Advention committee person, "Best Paranoia Of The Year". Justin Ackroyd as organiser of next year's National Convention, "Best Kept Secret G.O.H. of the Year". And to the A'83 Committee, "The Best Mass Debate Of The Year".

Following this came THE DUNE SHOW. A brilliant Goon Show based on DUNE, that Spike Milligan himself could not have scripted better. People taking part were mostly from Perth, including Erik Harding as Jessica (Throat) and Bluebottle, David Luckett as Neddie Paul Muad'dib Atredies Seagoon, Marc Ortleib as Eccles, Joseph Nicholas as Baron Greypyppe Harkonnen, Andrew Taubman, Rob McGough and one player whom I did not know. They all did a great job. This performance was followed by the Fancy Dress Parade. I do not know why people insist on calling them masquerades. Maybe if we did have a real masquerade we might have more people involved in them. The number of fans who did appear in costume was very disappointing, but I cannot complain too loudly as I was not one of them. Out of over 200 attendees only about twenty came in costume. Maybe it was just as well because the proceedings did not start until after 10.30 pm and we might have still been there. The movie "SUPERMAN", was screened but as it was so late "THE STEPPORD WIVES" was cancelled. As organiser of CINECON I learnt the hard way about over-programming. I hope the ADVENTION organisers learnt it also.

By Monday morning I regret I was sick of the sight of panels and I was battling to keep my attention on the speakers. Robin Johnson, Frank Herbert, David Grigg and Rick Yuan were on one called "The Art of World-Building in SF". Frank Herbert was the most interesting and spoke about the control of technology, science and technology as art, futurism and the projection of what we already know and he added that when he is planning a story he

draws plans and makes models of planetary systems and such. More auction followed but much material was left over. The next item was called "The Alien Consciousness In The Work Of The Strugatskys", a speech by Anne Brewster. It was basically an introduction and survey of the work of these Russian authors.

In the afternoon the convention engine was still chugging up hill, and amazingly not very many people had dropped off. "Old Utopias and New Utopias or Political Theory in SF" was the title of a speech by Paul Nursey-Bray. SF has carried on a tradition in ancient times, Mr Nursey-Bray said and proceeded to give examples such as "Canticle For Leibowitz", the work of John Brunner, Olaf Stapledon and Ursula Le Guin in particular with "The Dispossessed". After a reference to "Santaroga Beach" Frank Herbert added some comments and referred to his experience with communes. The next item the audience was punished with for no crime of their own was a panel called "Crime and Punishment in SF and the Future". At least it started off a bit light-hearted with Gary Mason appearing in his legal wig and robe. Others on the panel were Christine Ashby, Leigh Edmonds and J.M.F. in the guise of K.U.F. Widdershins. Of the three types of crime against person, property or state those against the individual seem to be becoming most important. Computer crime is also starting and is hard to detect. Although a favourite ploy of many sf writers, transportation to other planets the panel agreed was most unlikely, because what has happened in the past is not necessarily what will happen in the future. Rehabilitation is also a common theme in SF and is more likely to be closer to the fact. Mind erasure they hoped would never be used, or similar techniques as in "CLOCKWORK ORANGE".

A huff and a puff and a huff puff puff! "Language and (puff) Linguistics" was the final item (hooray!) chaired by Helen Swift who introduced the speaker Michael Clark. He said that language influences us right from birth. Consequently different cultures may see things differently because of the limited ability of their languages to describe them. SF writers occasionally invent their own languages like Anthony Burgess in "CLOCKWORK ORANGE" and to

a lesser degree Cordwainer Smith in the Norstrilia Stories. Children soon learn to use a minimum of words to convey things quite early.

The last mentioned item on the programme was not quite the final one. The last thing was questions to the Guests of Honour Frank Herbert, and John Foyster. In answer to a question about the 'DUNE' series Frank Herbert said that 'DUNE MESSIAH' was hard to write, but the 'GOD EMPEROR OF DUNE' was in his mind well before he put it to paper. He started making notes and he just had to go on and write it. In answer to further questions about the 'DUNE' film he said that David Lynch, the director said that the film will be one that people will recognise as 'DUNE'. He added that he would like to see Orson Welles as the Baron Harkonnen, a good new actor as Paul and Sean Connery as Leto the 1st. One Statement from John Foyster made during the question time was a very appropriate one to finish this report with, "Criticism is ok if justified". Jeff Harris thanked the rest of the committee and their guests and ADVENTION '81 was all over.

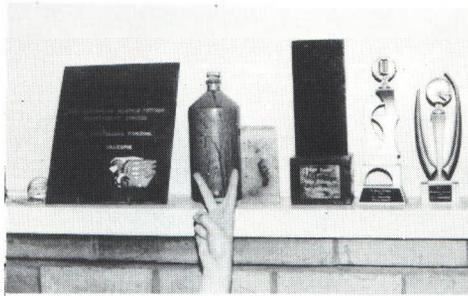


Frank Herbert at Space Age Books

Frank Herbert and his wife Beverly came to Melbourne the next day. My father and I took them to lunch before a book signing at SPACE AGE in the late afternoon, which went very well. In the evening they were the guests of Mr and Mrs Jim Morrison and I believe the Australian Society of Editors Association. They enjoyed the meal and the wine very much, along with the conversation with John Bangsund, Damien Broderick, Anne Godden, Lee Harding and others. They expressed their intentions of returning to Australia as soon as they can arrange it.

A PARTY WAS HELD AT BRUCE GILLESPIE'S HOME on Wednesday evening the 10th June for visiting fans JOE NICHOLAS - the GUFF winner and GREG WELLS from New Zealand. Bruce has an interesting collection of DITMARS and the photograph here will give you an idea of why we want to standardise the design. Just looking at the other photographs here, taken at Bruce's party, you may get the impression that our guests are fond of a drop, but the truth of it is that Bruce in his eagerness to show his hospitality never left them with an

empty glass. So anything you have heard about Joe or any impression these photographs may give (Greg just did not have any where to put the bottle) is completely wrong.



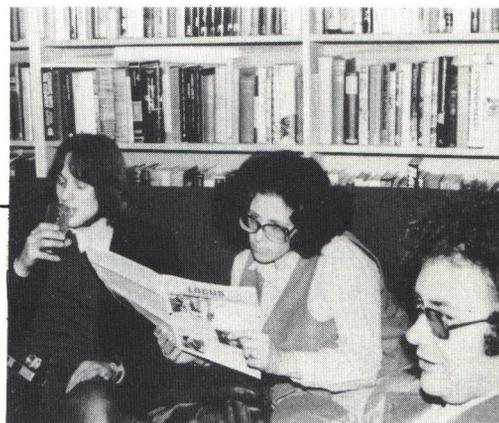
Bruce Gillespie's Ditmars and



Greg Wells and Irene Pagram



Andrew Brown, Joseph Nicholas and Bruce Gillespie



Joe, Lee Smoire and Cary Handfield

NEW RELEASES FROM AUSTRALIAN DISTRIBUTORS

SCIENCE FICTION & FANTASY BOOKS RELEASED BY AUSTRALIAN PUBLISHERS AND DISTRIBUTORS OVER THE LAST FOUR MONTHS.

ANGUS AND ROBERTSON are handling CORY and COLLINS DISTANT WORLDS in the pb edition only. They are looking after the bound edition themselves.

AUSTRALASIAN PUBLISHING COMPANY have the new New English Library sf art book THE SF & FANTASY WORLD OF TIM WHITE, and from Jonathan Cape the third in the Doris Lessing series THE SIRIAN EXPERIMENT. Both in hard cover.

CARNATION DISTRIBUTORS released in the Star and Target series DEAD AND BURIED by Chelsea Quinn Yarbro, ALIEN REALMS a "Lord Tedric" story by Stephen Goldin and "Doc" Smith, ENGLAND INVADED by Michael Moorcock, DR WHO AND THE HORNS OF NIMON, 6 Flash Gordon reprints from the original by Alex Raymond - LION MEN OF MONGO, PLAGUE OF SOUND, WAR OF THE CYBERNAUTS, TIME TRAP OF MING, WITCH QUEEN OF MONGO and SPACE CIRCUS, DR WHO AND THE CREATURES FROM THE PIT, STARQUEST - ROBO WORLD and STARQUEST-SPACEJACK both by Terrence Dick (NS), DR WHO & THE DALEK INVASION by Dicks, HEIGHT OF THE SCREAM by Ramsey Campbell, SHALLOWS OF NIGHT, SUNSET WARRIOR and DAI SAN in large format edition, by Eric van Lustbader. In the MAGNUM series they had STARCROSSED by Ben Bova, CEMETERY WORLD by Clifford Simak, LADY OF THE HAVEN by Graham Diamond and that was all. They are now handling ZEBRA books from the U.S.A and have so far released: ORON by Smith, MASTER OF BORANGA by Mike Sirota, THE GOLDEN SLAVE by Poul Anderson, MOONDEATH by Hautala, WEIRD TALES Volumes 1 and 2 edited by Lin Carter and THE REINCARNATION OF ROBERT MACREADY.

CASELL/COLLIER MAC MILLAN Pty Ltd., NEW SOVIET SCIENCE FICTION in TPB-20 years of sf stories from the USSR. BEEETLE IN THE ANTHILL by Boris and Arkady Strugatsky HC. Also by the Russian brothers FAR RAINBOW/THE SECOND INVASION in pb. NEW ZEALAND 2001 by George Bryant, is a look at the sociological and technological changes that may occur in New Zealand over the next 7000 days. PB.

WILLIAM COLLINS

The March releases from Collins included THE FANTASTIC ART OF FRANK FRAZETTA Book 4 from PAN. THE CROW GODDESS, an historical fantasy by Patricia Finney, and THE FIRST MEN IN THE MOON by H.G. Wells in a new printing from FONTANA. A.E. Van Vogt's RENAISSANCE was reissued in NEL along with STARMAN JONES and THE UNPLEASANT PROFESSION OF JONATHAN HOAG both by Robert Heinlein. The April PAN releases were EXTRATERRESTRIAL CIVILIZATIONS by Isaac Asimov, GOLEM 100 by Alfred Bester and MIND'S EYE by Ainslie Skinner. BEST OF TREK #3 was also on the list, from N.A.L. In February NEL released the book of the movie FLASH GORDON by Arthur Byron Cover and MICRONAUTS by Gordon Williams in a new edition. ARMADA Books also released three ghost story collections for young readers; ANIMAL GHOSTS edited by Carolyn Lloyd, 12th ARMADA GHOST BOOK edited by

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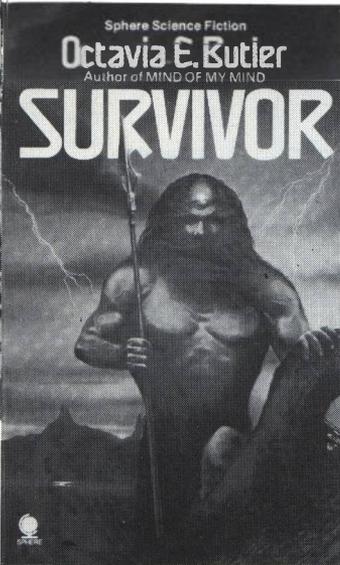


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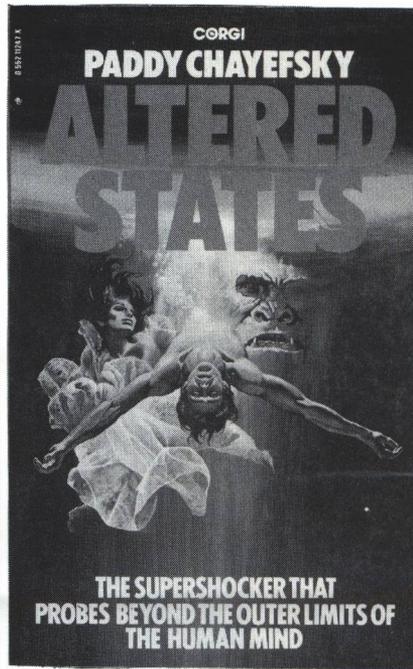
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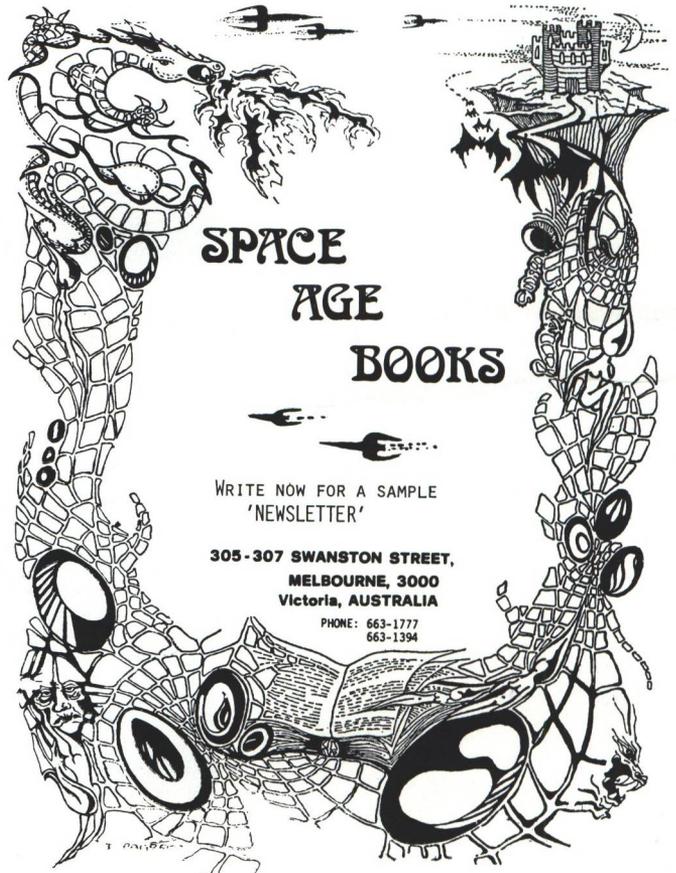
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BOOKS

PUBLISHED & ANNOUNCED

This list includes the titles of science fiction and fantasy books published or announced by the publishers mentioned, up to May this year. It is the second half of the list started in the last issue. The next list we expect will include titles published from June to August. We had hoped to revise this listing to include June titles, but due to other things to be squeezed into this issue space was limited.

GREGG PRESS (USA) HCS

This publisher is filling a demand for hard cover reprints of many unavailable books. Their 1981 list so far is as follows; MESSIAH by Gore Vidal, THE CONTINUOUS KATHERINE MORTENHOE.

CONTINUOUS KATHERINE MORTENHOE by D.G. Compton, SPACE WAR BLUES by Richard Lupoff, GALAXIES by Barry Malzberg, THE MILE LONG SPACESHIP by Kate Wilhelm, THE HUMANOIDS by Jack Williamson, DARE & INSIDE OUTSIDE by P.J. Farmer, THE WANDERER, GATHER DARKNESS, GREEN MILLENIUM, THE SINFUL ONES and THE BOOK OF FRITZ LEIBER, all by Fritz Leiber, RIVERWORLD AND OTHER STORIES by P.J. Farmer and THE SALIVA TREE by Brian Aldiss.

While pasting this up we noticed a report in LOCUS that Gregg Press have cut back on their schedule. G.K.Hall and Twayne are unaffected and the Fritz Leiber selections we believe have been done by Gregg, but we are uncertain about other titles on this list. However LOCUS reports that THE DIPLOIDS by Katherine McLean, THE GREEN BRAIN by Frank Herbert, and THE UNIVERSE AGAINST HER by James Schmitz would be published, but later than scheduled.

G.K.HALL & CO (USA) HCS

Gregg Press and G.K.Hall are basically the same publisher. It appears the former does the fiction and the latter the non-fiction as follows: ROGER ZELAZNY by J.L.Sanders, SAMUEL DELANY by Michael Peplow and Robert Bravard, JULES VERNE by Edward J.Gallagher. Each of these volumes is described as a Primary and Secondary Bibliography. J.R.R.TOLKIEN by Deborah Webster Rogers and Ivor A. Rogers also appears to be in this series.

VICTOR GOLLANCZ (UK) HCS

CERES SOLUTION is a new novel by Bob Shaw. THE DREAMERS is an sf novel by James Gunn. FUNDAMENTAL DISCH is the first hc of a collection of stories by Thomas Disch. A DREAM OF KINSHIP is a new novel by Richard Cowper. In May Gollancz will publish Frank Herbert's GOD EMPEROR OF DUNE, the fourth in the 'Dune' series.

ROBERT HALE (UK) HCS

FANTOCINE by Leigh Beresford is a first edition sf novel. ALIEN WAY by Gordon Dickson is the first British HC edition. WORLD OF THE SOWER is an

original novel by Iain Douglas. CENTRE OF THE WHEEL by Ronald Wilcox, THE GABRIEL INHERITANCE by Alfred Dyer, SORCERER OF MARAKAAN by Ronald McQueen, THE MATRIX by Jo Bannister, THE WELL OF TIME by John Light, HORIZON ALPHA by Douglas R.Mason, FIRE IN THE SKY by Chris Wolf and Michael F.Maikowski, WITCH QUEEN OF LOCHLAAN by George H. Smith, THE DREAM KILLERS by R.M.H. Carter, WARGODS OF LUDORBIS by Adrian Cole, STARRY MESSENGER by Charles Ryan, THE TYPHOON INTERVENTION by Douglas R.Mason and WEAVERS OF DEATH by Ras Ryman, are all original novels we believe and mostly sf, but judging by the titles some could be fantasy.

HAMISH HAMILTON (UK) HC

THE GUARDIAN OF ISIS by Monica Hughes is a sequel to her juvenile novel "Keeper of the Isis Light". Published in UK in May.

HAMLIN (UK) PBS

This publisher seems to have dropped sf almost entirely. SKYSHIP by John Brosnan is a story about a giant new airship about to be blown up over New York. MANITOU DOLL by Guy N.Smith is a new horror novel by this 'nasty' book author. TIMES WITHOUT NUMBER by John Brunner is a '71 Ace novel and not likely to break any records.

HARLIN QUIST (USA)

A book of interest to fantasy film and SFX fans, FILM TRICKS:Special Effects in the Movies by Harold Schecter. A TPB.

HARPER & ROW (USA)

In February H&R released an omnibus of three novels by Robert Silverberg. DOWNWARD TO THE EARTH, NIGHTWINGS and THE MAN IN THE MAZE. HC of course. A Feb pb was HARD WORDS AND OTHER POEMS by Ursula LeGuin, also done in hc. In March NEBULA AWARDS 15 edited by Frank Herbert was the only thing, but April saw two titles, GALAXY: THIRTY YEARS OF INNOVATIVE SF edited by Frederick Pohl, M.H.Greenberg and J.D.Olander and LANARK by Alasdair Gray, a fantasy.

HODDER AND STOUGHTON (UK) HC

THE CLOWNS OF GOD by Morris West barely belongs here, but it is set in the future, featuring a rather different view of the Church of Rome to that in his "Shoes Of The Fisherman".

HOUGHTON MIFFLIN (USA)

TOLKIEN AND THE SILMARILS:Imagination and Myth in the Silmarillion by Randel Helms was announced for March publication, but we believe it has been delayed. April saw the publication of the first of a series by Julian May entitled THE MANY COLOURED LAND:Volume one in the Saga of Pliocene Exile. A SENSE OF SHADOW is a new title by Kate Wilhelm. NFD. In May an anniversary boxed set of THE LORD OF THE RINGS was expected and THE ATLAS OF MIDDLE EARTH by Karen Fontad. All titles so far have been hcs, but NOTES TO A SCIENCE FICTION WRITER by Ben Bova is a TPB.This was previously published in HC in 1975 by Scribner and has been a much sought after title.

HUTCHINSON (UK) HC

CAROLINE R by David Lancaster is listed as a fantasy, but we have NFD.

MICHAEL JOSPEH (UK) HC

VENGEANCE 10 by Joe Poyer NFD

JOVE (USA) PBS

We thought this publisher was out of business, but the imprint is still being used by Berkley who bought out Jove. THE INCREDIBLE SHRINKING WOMAN by Jody Sibert is the novelization of the movie which is a comedy starring Lily Tomlin. FLASH GORDON by Arthur Byron Cover is another film tie in. INVADER by Albert Fay Hill and David Campbell Hill, is an alien invasion novel.

KESTRAL (UK) HC

HUNTING OF SHADROTH by Victor Kelleher is a juvenile fantasy novel.

KNIGHT (UK) PBS

The junior series of paperbacks published by Coronet included STAR KA'AT WORLD and STAR KA'AT AND THE PLANT PEOPLE by Andre Norton and Dorothy Madlee in January.

LEISURE BOOKS (USA) PBS

RASHANYN DARK by William Tedford is the first in a space adventure series called TIMEQUEST, published in February. The second in the series HYDRABYSS RED was out in April. Two titles are listed for May, ALIEN ENCOUNTER by Flanna Devin and TALES OF TOMORROW #1: INVADERS AT GROUND ZERO by David Houston.

MACDONALD (UK) HC

FREE FLIGHT by Douglas Terman NFD

MACMILLAN (USA)

A new novel by the Russian sf authors Boris and Arkady Strugatsky came out in April, THE SPACE APPRENTICE, in hc. In the same month SMALL WORLD by Tabitha King was published. NFD. Listed as sf or f for May is AELITA by Alexei Tolstoy.

MAGNUM & MAGNET (UK) PBs

The Methuen pb series continue to issue a small number of sf titles in their adult and juvenile range. In February we saw CRISIS ON CONSHLF TEN by Monica Hughes and what we believe is a sequel to this novel, EARTH DARK, in March. Ben Bova's AS ON A DARKLING PLAIN in its first British edition came out in February with a horror novel THE STALKING MAN by W.J.Coughlan. In March we see THE WELL OF SHIUAN by C.J.Cherryh. The few other British editions of her books have been done by Futura. THE REVENANT by Brana Lobel is a horror novel and GOODBYE PICCADILY by Tom Barling is included, but we have NFD. In April a third sf novel by Monica Hughes for young readers, KEEPER OF THE ISIS LIGHT, along with FIRESHIP/MOTHER AND CHILD the two novelettes by Joan Vinge. In May the highly original novel by Thomas M.Disch, ON WINGS OF SONG.

MAGREAD (UK) HC

ROGAN by Paul James is a space opera which was published by Wyndham in pb, now out in a library edition.

METHUEN (UK) HCS

RETURN TO EARTH is a juvenile sf novel by H.M.Hoover out in April and in May BIKINI RED NORTH by Tom Barling was published, but NFD on that.

MISFIT PRESS (USA) PB

Donald Franson and Howard Devore have reprinted their handy reference book, A HISTORY OF THE HUGO, NEBULA and INTERNATIONAL FANTASY AWARDS. Revised up to 1980.

MORROW (USA) HC

THE HUMAN ZERO is a collection of sf stories by mystery writer Erle Stanley Gardner.

SIGNET/NAL (USA) PBS

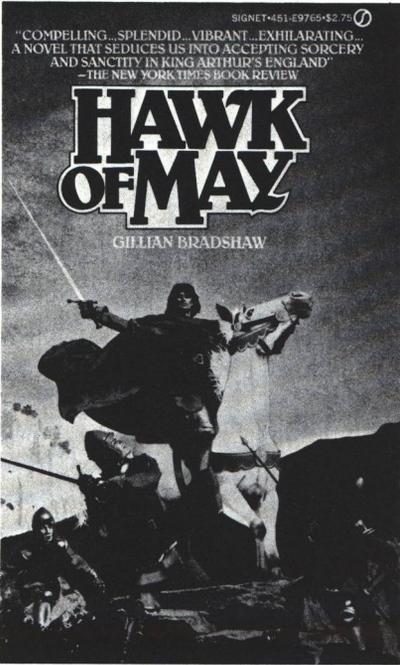
In February Signet reprinted DEEP RANGE by Arthur C. Clarke and issued a new sf novel by a new author, SUN DOGS by Mark McGarry. In March they did a reprint of Harlan Ellison's APPROACHING OBLIVION, along with THE GIRL IN THE SWING by Richard Adams, a ghost story, plus DMITRI by Jamey Cohen and PANTHER by Alan Ryan, an occult fantasy and a horror mystery. In April another title in the popular "Horseclans' series", HORSECLAN'S ODYSSEY by Robert Adams plus four horror/fantasy novels, THE DARK ROOM by Carolyn Banks, THE NIGHTWALKER by Thomas Tessier, THE KILLING GIFT by Bari Wood and TWINS by Bari Wood and Jack Geasland. The never ending stream of Arthurian novels continues with HAWK OF MAY by Gillian Bradshaw, published in May with a new novel by the author of "Sovereign", R.M. Meluch, WIND DANCERS. Also in May is a reprint of FLESH & LORD TYGER by Philip Jose Farmer in one volume.

NEW ENGLISH LIBRARY (UK) HCS

THE FUHRER SEED by Gus Weill was published late 1980 and is in "The Boys From Brazil" category. In January the three E.R.B. type Martian novels by Michael Moorcock, WARRIOR OF MARS, BLADES OF MARS and BARBARIANS OF MARS were published in one volume under the title of WARRIOR OF MARS. In February a collection of the sf and f art of Tim White in THE SCIENCE FICTION AND FANTASY WORLD OF TIM WHITE.

NEW ENGLISH LIBRARY (UK) PBS

THE MICRONAUTS by Gordon Williams about 'incredible shrinking men', plus RECOVERY by Steven L. Thompson, NFD. February saw the third part of the dismembered NEL edition of EARTHBOOK OF STORMGATE by Poul Anderson. We see no point in a publisher splitting up a book into three parts that was originally published complete at any rate, when the obvious intention of the author was to have all the stories in the sequence in one book. The point that the publisher makes more money out of it is of course evident. THE SIBLING by Elleston Trevor is a horror fantasy also out February with two sf books, ASSIGNMENT IN ETERNITY by Robert Heinlein, reprinted again and TWO COMPLETE NOVELS by Robert Silverberg. Titles not known at this time. March saw only reprints again with THE MAN WHO SOLD THE MOON and STRANGER IN A STRANGE LAND, both by Robert Heinlein, plus Frank Herbert's EYES OF HEISENBERG. April sees THE NUMBER OF THE BEAST by Robert Heinlein in the first small pb edition of this his latest, but not greatest sf novel, plus two reprints I WILL FEAR NO EVIL and TIME ENOUGH FOR LOVE. The book of the terrible movie INSEMINOID by Larry Miller is also an April release. along with A DAY IN THE LIFE by Hank Stine, a 'Prisoner' novel and a reprint of DUNE MESSIAH by Frank Herbert.



THOMAS NELSON (USA) HC

LIGHTNING IN THE BOTTLE by Charles Beaver is the second in a juvenile fantasy series, following "Magicians Bane".

NEWCASTLE (USA) TPB

Reports are that this publisher has been forced to cut back on their publishing plans. The only new edition out this year so far is ALAN'S WIFE by H. Rider Haggard.

ODYSSEY PUBLICATIONS (USA) TPB

Only one new book so far from this pulp reprint specialist and that is what is probably the very first 'Doc Savage' novel ever, DOC SAVAGE, SUPREME ADVENTURER.

OHIO UNIVERSITY PRESS (USA)

Two non-fiction literary criticism titles are OUP offerings for December 1980 and May 1981 respectively. H.P. LOVECRAFT: FOUR DECADES OF CRITICISM edited by J.T. Joshi and C.S. LEWIS: THE ART OF ENCHANTMENT by Donald E. Glover. The first in HC and the second in both.

OUTRE HOUSE (USA)

WRITING FOR THE TWILIGHT ZONE is a book of four screen plays for the TV series by George Clayton Johnson. In TPB and Deluxe HC editions.

OXFORD UNIVERSITY PRESS (USA)

The American part of the company is publishing a series of critical books on sf authors. November last year saw one on Robert Heinlein and in January they did THE SCIENCE FICTION OF H.G. WELLS by Frank McConnell, in both TPB and HC.

OXFORD UNIVERSITY PRESS (UK)

In a series of abridged fantasy and sf classics DUNE by Frank Herbert was published in January.

PAN (UK) PBS

DOWN TO A SUNLESS SEA by David Graham was published under the Picador imprint in January. The story is of a plane in flight during the outbreak of nuclear

war. A PLANET CALLED TREASON by Orson Scott Card was the SF release for Jan. MINDS EYE by Ainslie Skinner is about people with ESP. In March DAGGER OF THE MIND by Bob Shaw was published plus a horror novel, THE TOTEM by David Morrell. We almost missed two February releases in EXTRATERRESTRIAL CIVILIZATIONS, a non-fiction title by Isaac Asimov and GOLEM 100 by Alfred Bester, which although it is still not the great sf novel we have been waiting for, is the best he has done since TIGER! TIGER! In April a collection from Robert Silverberg, THE SONGS OF SUMMER.

PANDORA'S BOOKS (USA)

This new publisher has announced two books. The first is a survey of the work of Michael Moorcock, THE TANELORN ARCHIVES by Richard Bilyeu. The second is GOLDEN AGE and that is all we know about it.

PENGUIN (UK)

In February was the first Penguin/Puffin edition of THE LOST WORLD by Sir Arthur Conan Doyle. In April THE BOOK OF THE DUN COW by Walter Wangerin, the acclaimed fantasy about a time when the animals ran the Earth.

PEQUOD PRESS (USA)

Announced for publication this year from this small press is an sf novel by John F. Carr, CARNIFAX MARDI GRAS- THE FIRST BOOK OF PHILIP. NFD

PEREGRINE BOOKS (USA)

THE ART OF MAHLON BLAINE is a fantasy art book announced for '81 publication.

PHANTASIA PRESS (USA)

This publisher publishes exclusively deluxe, usually first editions of new sf books. DREAM PARK by Larry Niven and Steven Barnes is due out from Ace in TPB, but this deluxe \$35.00 edition was the first published. Following other new editions of Philip Jose Farmer books is A PRIVATE COSMOS, in both trade and deluxe hc printings.

PIATKUS BOOKS (UK)

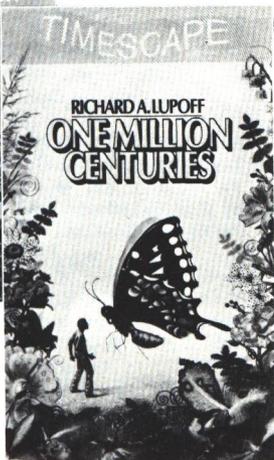
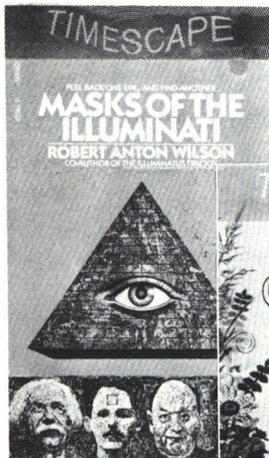
What we presume is a library edition of a UFO novel, GENESIS, recently published by Corgi. The author is W.A. Harbison.

PLAYBOY PRESS (USA) PBS

HELLSTONE by Steven Spruill is an occult fantasy published in January along with the latest in the 'Sime' sf series, FIRST CHANNEL, by Jean Lorrain and Jacqueline Lichtenberg. Another sf title by Jean Lorrain leaning more to the fantasy, is SAVAGE EMPIRE, out in March. In April a reprint of HOUSE OF ZEOR by Jacqueline Lichtenberg in the 'Sime' series. In May a new title in the 'Empire Princess' series by Graham Diamond, THE BEASTS OF HADES. An sf novel by Karl Hansen, WAR GAMES, was also out in May.

POCKET BOOKS (USA) PBS

Just to confuse us people who do lists and other bibliographical work, Pocket Books have decided to publish all their sf and fantasy, well most of it at any rate, under the heading of TIMESCAPE BOOKS. This will include the hc titles also published by Simon and Schuster



previously. It's still Simon and Schuster mind you but.... At any rate the **TIMESCAPE** titles in pb so far for this year are: **FIREBIRD** by Charles L. Harness, a first edition sf novel. **TIME OUT OF MIND** by Richard Cowper, first US edition of an sf novel. **THE BEST OF JOHN SLADEK**, an original collection of his stories. **BIRTH OF FIRE** by Jerry Pournelle is a new edition of this sf novel. **SONGS FROM THE STARS** is the first pb edition of this John Sladek sf novel. In February is **THE SABLE MOON** by Nancy Springer, which is a fantasy novel following her "White Hart". **WHEN WE WERE GOOD** is an sf novel by David Skal. **PROFUNDIS** by Richard Cowper is the novel about the giant submarine, published in US pb for the first time. **WHAT IF #2** is the second collection in this series edited by Richard A. Lupoff. **SOME SUMMER LANDS** by Jane Gaskell is a new edition of this fantasy novel. **KINDRED** by Octavia Butler is about a woman who goes back in time. **GOLEM 100** by Alfred Bester is his most recent work about a group of women in a near future who raise a devil, which they cannot control. **FIREFLOOD & OTHER STORIES** is a collection of her best stories by Vonda McIntyre. **THE CAPTIVE** is the second in a series about an alien trapped in our world, who must adapt or perish, by the late Robert Stallman. He did finish we believe the third book in the trilogy before his recent death. **A FOND FAREWELL TO DYING** by Syd Lodgson deals with a man trying to attain immortality by cloning himself. **MINDCAGE** by A.E. van Vogt is a March reprint along with two new occult fantasy novels, **EYES OF DARKNESS** by Leigh Nichols and **INHERITANCE** by Owen Brookes. In April **THE PASTEL CITY** by M.J. Harrison was reprinted, along with **MARGARET AND I** by Kate Wilhelm and **ONE MILLION CENTURIES** by Richard Lupoff. **MASKS OF THE ILLUMINATI** by Robert Anton Wilson, is a tongue in cheek fantasy. **YEARWOOD** by Paul Hazel is a better than average fantasy novel and finally in April is an occult horror novel. **CRAWL-SPACE** by Herbert Lieberman. This last title was Pocket, not Timescape. **THE SHADOW OF THE TORTURER** is the first of a brilliant new sf series by Gene Wolfe. **IMRAM** by William Barnwell is a

new fantasy. **FANTASY ANNUAL III** by Terry Carr is the first Timescape/Pocket edition of this yearly publication, which 'last year was published by Berkley as "The Years Finest Fantasy". **THE CHILDREN OF SHINY MOUNTAIN** by David Dvorkin is an sf reprint and **THE TRICK TOP HAT** by Robert Anton Wilson is the second in the "Schrodinger's Cat" series. Other Pocket Book titles included: **HELIX** by Desmond Ryan, a scientific thriller, **BLOOD ISLAND** by James Farber, an occult mystery novel and **NIGHT OF THE LIVING DEAD** by John Russo, a reprint of the novel of the second rate film of the same name.

TIMESCAPE /SIMON & SCHUSTER (USA) HCs

The second of the 'Book of the New Sun' series, **THE CLAW OF THE CONCILIATOR**, by Gene Wolfe, was published in February along with **DOWN TO A SUNLESS SEA** by David Graham. The later was S&S and not in the Timescape series. In the series for March and April are **KINGDOMS OF SUMMER** by Gillian Bradshaw, the second in her Arthurian series and **WINDHAVEN** by George R.R. Martin and Lisa TUTTLE. In May a new novel by Philip K. Dick, **THE DIVINE INVASION**.

POPULAR LIBRARY (USA) PB

EARTHSHIP AND STARSONG by Ethan I. Shedley is an sf novel about a search for a new home for the human race.

CLARKSON N. POTTER (USA)

SCIENCE FICTION PUZZLE TALES edited(?) by the mathematical master, Martin Gardner. In HC and PB in May.

PROTEUS (UK)

FRONTIER is an sf novel by Michael Ansara, probably hc but may be TPB.NFD

THE REYNOLDS-MORSE FOUNDATION (USA)

This publisher has, we believe now published all of the works of M.P. Shiel with **THE NEW KING**, a TPB. Next year they intend to do a collection of essays about Shiel's work, **SHIEL IN DIVERSE HANDS**.

SAVOY BOOKS (UK)

This publisher has listed a lot of books to be published, but they are very slow coming out. Two of them were seized by police in U.K. for being obscene, **THE GAS** by Charles Platt and **TIDES OF LUST** by Samuel Delaney. Of titles announced we have not seen: **THE EYE OF THE LENS** by Langdon Jones, **WHO WRITES SF** by Charles Platt, **THE CRUEL WORLD AND ITS PIERRROT** by John Clute nor **THE CRYSTAL AND THE AMULET** a fantasy art book by Michael Moorcock and James Cawthorn. Others announced for this year include: **PHOENIX WITHOUT ASHES** by Edward Bryant and Harlan Ellison and **SWEET EVIL** by Charles Platt. Other Ellison books are promised also, but it is doubtful that we will ever get them.

A late report to hand in Locus reports that SAVOY BOOKS LTD have gone into liquidation. Some of their titles sold only 500 copies. The last title to be distributed was WHO WRITES SCIENCE FICTION by Charles Platt. This has one more interview, with BEN BOVA, than the US title, DREAM MAKERS. No further legal action has been taken against them over. TIDES OF LUST or THE GAS. We are not surprised to see them go as we believed the interest in what they were trying to do was rather lim-

ited. However there certainly were a few things, as with PIERRROT PRESS, that we were looking forward to. Unfortunately they were a little too ambitious and early success in both cases went to their heads. Let us hope that other publishers are able to pick up some of the crumbs. Particularly in Pierrot's case, the Michael Moorcock titles.

SCHANES & SCHANES (USA)

This publisher specialises in art portfolios. Their announcements for 1981 are: **SEVEN DREAMS OF SINBAD** by Frank Cirocco, with 6 black and white and one colour print. **THE FORGOTTEN BEASTS OF ELD** by Alicia Austin, illustrating the book by Patricia McKillop. **UNICORNS** by Lela Dowling, 6 prints. **RIME OF THE ANCIENT MARINER** by Greg Irons and **STARSLAYER** by Mike GRELL, both with 6 prints.

SCIENCE FICTION BOOK CLUB (USA) HCs

The January announcements are: **SONGMASTER** by Orson Scott Card, **CIRCUS WORLD** by Barry Longyear, **SONGS FROM THE STARS** by Norman Spinrad, **A TOUR OF THE UNIVERSE** by Malcolm Edwards and Robert Holdstock and **THE FAR ARENA** by Richard Ben Sapir. The February titles: **MAGIC OF XANTH** (Spell for Chameleon, The Source of Magic and Castle Roogna in one volume), **FIREBIRD** by Charles L. Harness, **THE ART OF THE EMPIRE STRIKES BACK** by Vic Bullock and Valerie Hoffmann, **SATYRDAY** by Steven Bauer and **EFFIGIES** by William K. Wells. In March they did: **THE WOUNDED LAND** by Stephen Donaldson, **THE SEVEN DEADLY SINS OF SF** ed. Asimov, Waugh and Greenberg, **THE LONG AFTERNOON OF EARTH** by Aldiss, **WHAT MAD UNIVERSE** by Frederic Brown, **FANCIES & GOOD NIGHTS** by John Collier, **CHILDREN OF THE ATOM** by Wilmar Shiras and **THE HUMANOIDS** by Jack Williamson. The lead April title is **DOWNBELOW STATION** by C.J. Cherryh, plus **THE LAST DEFENDER OF CAMELOT** by Roger Zelazny, **DI FATE'S CATALOG OF SF HARDWARE** by Vincent Di Fate and Ian Summers and **THEY CAME FROM OUTER SPACE** ed by Jim Wynorski. The Spring list is: **TO THE STARS** by Harry Harrison (The 3 novels in the series in one volume), **THE WORLD AND THORIN** by Damon Knight, **DARK FORCES** Ed. by Kirby McCauley and **BEYOND REJECTION** by Justin Leiber. For May: **THE ARBOR HOUSE TREASURY OF GREAT SF NOVELS** ed. Silverberg and Greenberg, **AFTER DARK** by Manly Wade Wellman, **FIRESTARTER** by Stephen King and **THE COSMIC CONNECTION** by Carl Sagan.

SF BOOK CLUB (UK) HCs

MOCKING BIRD by Walter Tevis is the January release, followed by **THE SCIENCE-FICTIONAL SOLAR SYSTEM** ed. Isaac Asimov in March, **THE VISITORS** by Clifford Simak, in February and **THE FACE** by Jack Vance in April.

SEVERN HOUSE (UK) HC

FINAL ACT by Michael Spicer in April. NFD.

SIDGWICK AND JACKSON (UK) HC

FIRESHIP by Joan Vinge and her **OUTCASTS OF HEAVEN'S BELT** were January releases in U.K. In February they did **DI FATE'S CATALOG OF SCIENCE FICTION HARDWARE** in both cloth and pb. **THE SHADOW OF THE TORTURER** by Gene Wolf and **THE VISITORS** by Clifford Simak came out in March. Also in March was **SONGS FROM THE STARS** by Norman Spinrad and three omnibus

volumes; SF SPECIAL #32 (Survivor by Octavia Butler, Under a Calculating Star by J.Morrissey and The Anarchistic Colossus by A.E.Van Vogt. QUANTAM SPECIAL # 2 (The Far Call by Gordon Dickson, In The Hall of the Martian King by John Varley). CHRONICLES OF MORGAN, PRINCE OF HEAD by Patricia McKillop has the three books in the series in one volume, The Riddle Master of Hed, Heir of Sea and Fire and Harpist in the Wind. MERMAN'S CHILDREN, a fantasy by Poul Anderson was a May release.

THE SOUTHERN ILLINOIS UNIVERSITY PRESS (USA) HCS

In January a facsimile reprint of the sf magazine, ASTOUNDING SCIENCE FICTION which was the first issue edited by John W.Campbell, was published in an edition edited by Martin H.Greenberg.

SOUVENIR PRESS (UK) HCS

In March Souvenir published two new editions of the classic fantasy novels THE LORD OF THE SEA by M.P.Shiel and THE HANDS OF ORLAC by Maurice Renard. Also of interest is a new 'Modesty Blaise' thriller, THE XANADU TALISMAN.

SPHERE BOOKS (UK) PBS

In January Sphere published the latest novel by Jack Williamson, BROTHER TO DEMONS, BROTHER TO GODS, plus the classic fantasy by David Lindsay, A VOYAGE TO ARCTURUS. A February title, WARLORD by Bob Langley was reported to be sf or f but we have not seen and NFD. Roger Zelazny's NINE PRINCES IN AMBER saw it's first Sphere printing in March and it would appear that they are reprinting all the series including the first three done originally in British editions by Corgi. Other early '81 titles were THE GRAIL WAR by Richard Monaco, a medieval swords and chivalry fantasy adventure; THE BABY SITTER by Andrew Coburn, a horror novel; ASTERISK DESTINY by Campbell Black, a science come spy thriller; NECROPOLIS by Basil Copper, a gothic mystery novel; SPACE by Martin Ince, a non-fiction man in space survey; SOMEWHERE IN TIME by Richard Matheson, the book on which the movie with Christopher Reeve and Jane Seymour is based. In April UK Sphere published SURVIVOR by Octavia Butler and reprinted her PATTERN MASTER and MIND OF MY MIND. David Langford's preview of what we could expect in a near future war, WAR IN 2080, was finally published after being delayed.

ST.MARTIN'S PRESS (USA) HCS

In February a title first published by NEL in UK in pb only, in the occult horror category was published, THE WOMAN WHO SLEPT WITH DEMONS. A new fantasy, historical novel also out in February was GUINEVERE.

STARLOG (USA) PBS

Previously announced titles that have not yet been seen include SCIENCE FICTION TELEVISION Volume One, COSTUMES AND UNIFORMS, DEMONS AND DEVILS and TOYS AND GAMES. A mid-year publication will be a calendar, ATLANTIS by The Brothers Hildebrandt.

SUMMIT BOOKS (USA) HC

Russell Hoban's novel RIDLEY WALKER, published by Jonathan Cape in 1980, was published by this publisher in May '81.

TAPLINGER (USA)

In their Writers of the 21st Century Series, Tapingler published in February in pb and hc, PHILIP K.DICK by Martin Greenberg and Joseph D.Olander.

TEMPO (USA) PBS

This publishers titles are aimed mainly at young readers. Early this year they published new editions of THE CAVE GIRL by E.R.Burroughs, ALICE IN WONDERLAND by Lewis Carroll, THE WIZARD OF OZ by L.Frank Baum and PETER PAN by J.M. Barrie. In their original 'Flash Gordon' series that are not directly related to the old series or the movie, they have published two this year, FORCES FROM THE FEDERATION and CITADELS UNDER ATTACK, both by David Hagberg.

TOR/PINNACLE (USA) PBs

The first titles announced in this new series started by Thomas Dougherty and Jim Baen in association with Pinnacle Publishers, have been scheduled for May. THE PSYCHOTECHNIC LEAGUE by Poul Anderson is the first collection of the stories in this series. THE BREAKING EARTH is a new sf novel by Keith Laumer. FORERUNNER by Andre Norton is we believe the first publication of the full novel version of this story. THE WATER OF THOUGHT by Fred Saberhagen is also a first edition sf novel.

TOWER (USA) PBs

In January one fantasy book was released, THE AMAZONS OF SOMELOON by Raymond Kaminski and STARFLIGHT by Patrick Dearen, an sf novel. BRAK THE BARBARIAN was a sword and sorcery reprint in April by John Jakes. In May there was a fantasy by Duncan McGeary, SNOWCASTLES. Three titles in a fantasy-western series were also released, by Logan Winters, SILVERADO, HUNT THE BEAST DOWN and NATCHEZ.

UNIVERSITY OF KENTUCKY (USA) HC

A February publication was TOLKIEN: New Critical Perspectives, by Neil D.Isaacs and Rose Zimbardo, editors.

UNDERWOOD & MILLER (USA)

Late in '81 this small publisher did a limited edition volume by Harlan Ellison, ALL THE LIES THAT ARE MY LIFE. It was out of print almost instantly. Also out late '81 was THE BOOK OF THE SIXTH WORLD FANTASY CONVENTION in HC, and an illustrated edition in large hc format of THE LAST CASTLE by Jack Vance. Titles announced for this year are: THE DESERT OF STOLEN DREAMS, a novel by Robert Silverberg. THE BOOK OF DREAMS by Jack Vance. THE CHANGING LAND by Roger Zelazny and THE STAR KING by Jack Vance. Another by Zelazny is THE LAST DEFENDER OF CAMELOT. All of these books have been previously published in other editions, mostly only pb. A Philip K.Dick Bibliography was also on the list, P.K.D. Author not known.

FREDERIK UNGAR (USA)

RAY BRADBURY by W.L.Johnson was a January release in this publisher's author criticism series. FRANK HERBERT by Timothy O'Reill, J.R.R.TOLKIEN by Kathryn F.Crabbe and C.S. LEWIS by Margaret Patterson Hannay were also published April and May.

VIKING PRESS (USA)

Late '80 saw the US edition of the

Hutchinson title THE FRANKENSTEIN DIARIES by Rev. Hubert Venables. March saw Joe Haldeman's latest sf novel, the first in a trilogy set 100 years from now, when orbiting cities circle the Earth and vie for its domination. OVERLOOK PRESS is a subsidiary of VIKING and they published in April the first US edition of PEAKE'S PROGRESS by Mervyn Peake, edited by Maeve Gilmore.

VIRAGO Publishers (UK)

This publisher specialises in books by and about women. Two books are mentioned as fantasy but we have nfd. BENEFITS by Zoe Fairbanks and THE YELLOW WALL-PAPER by Charlotte Perkins Gilman.

VIRGIN BOOKS (UK)

This new English publisher has announced the publication probably in 1982 of THE VIRGIN BOOK OF MUSIC AND SCIENCE FICTION, to be edited by Maxim Jakubowski. They are looking for already published stories, as well as new ones that will fit this category combining rock music mainly and sf.

WARNER (USA) PBS

So far this year we have come across only one sf title from Warner. The novel of the movie OUTLAND by Alan Dean Foster. Set in a mining colony on Jupiter's moon Io. The movie stars Sean Connery as a Marshall sent out to investigate a series of murders in the colony.

ROBERT WEINBERG (USA) TPBs

This publisher specialises in reprints of pulp magazine stories. Their most recent titles are: WEIRD MENACE #6 with "Dance of the Skeleons" by Norvell W. Page. PULP CLASSICS #22 features SECRET AGENT "X": A History by Tom Johnson and Will Murray. INCREDIBLE ADVENTURES #2 features "Into the Fourth Dimension" by Ray Cummings.

WHISPERS PRESS (USA)

THE SCALLION STONE by Canon Basil A. Smith, a collection of fantasy stories. WHISPERS 15/16 is a special Ramsey Campbell issue with 5 of his original stories.

WEIDENFELD & NICHOLSON (UK) HCS

CARRIER by John Wingate was published in February, mentioned as fantasy but we have nfd.

WORKMAN PUBLISHERS (USA)

Due for April publication was THE GRAND TOUR OF THE UNIVERSE: A Travellers Guide to the Solar System, featuring astronomy and sf art. It written by William K.Hartmann and illustrated by Ron Miller. Available in hc and pb.

WRITERS DIGEST (USA) HCS

Two books on writing of interest to sf authors are CREATING SHORT FICTION by Damon Knight and HOW TO WRITE BEST SELLING FICTION by Dean Koontz. Published in March.

WYNDHAM (UK) PBS

In January the 'Dr Who' release was THE CREATURE FROM THE PIT by David Fisher. March saw THE ARK IN SPACE by Ian Marter and a reissue of THE ZARBI by Bill Strutton. April saw THE ENEMY OF THE WORLD a new title by Ian Marter and two reprints, THE HORROR
Continued page 17 column 3

An Interview with ANNE McCAFFREY

Conducted by PAUL J. STEVENS

Melbourne-August 1980
Following her Guest of Honour
appearance at the National
Australian SF Convention in
Perth - SWANCON 5.



PS: WHAT'S THE PERIODIC TABLE?

AM: Right so I gave up, literally. I finished the book as fast as I could and left it as a cliffhanger, meaning to go back to it when I'd gotten rid of all that frustration. That year, 1979, was rather lost because I was on promotion tours for The White Dragon in the US and in Europe, and by the end of Seacon in August I was exhausted - I didn't realize it - so I literally had to take the rest of the year off and I'm just now beginning to feel myself again.

PS: YES, WE'VE HEARD STORIES ABOUT THE AMERICAN TOUR FOR WHITE DRAGON. I BELIEVE IT WAS RATHER INTERESTING AT THE ABA CONFERENCE WHERE THEY GOT YOU TO SIGN YOUR BOOK?

AM: If you were there, Dear...I don't remember. By then, I was out.

PS: I SAW THIS IN THE AMERICAN BOOK-SELLER WHERE THEY HAD A LARGE ARTICLE. WHEN I SAID IT WAS INTERESTING...I BELIEVE THERE WERE A LARGE NUMBER OF PEOPLE THERE.

AM: Yes. A lot of them were librarians, as well as booksellers there. I do remember that I seemed to be signing forever. An author was allowed an hour at the book table and then they switched authors. They had to send people away and I understand there were quite a few injured feelings. They had waited in line all this time to see Anne McCaffrey, and I had to be hustled out a back door.

PS: IT SHOWS, THOUGH, THAT SCIENCE FICTION READERS ARE IN PERHAPS GREATER NUMBERS THAN IS SUSPECTED.

AM: Oh yes. One had the sf fan conventions, you have the fan readers. They are, I think, just the tip of the iceberg at this point. Not only did men landing on the moon lend respectability to sf, but you had such good movies as 2001, you had the Star Trek series, which broadened our readership mainly into the family, Star Wars which was pure fun, Close EncountersI'm not keen on Alien too much

because it's a horror picture and I don't like horror pictures...you had Blake's Seven, Dr. Who - they are all good sf of their type. These have all gotten readers interested in spite of themselves in the field, and there are quite a few people who say, "Well, I wouldn't go to a convention, but I do read a lot of sf."

PS: WE GET THAT A LOT AT SPACE AGE BOOKS. THIS BRINGS ME TO THE DRAGON SERIES, WHICH ARE POSSIBLY THE BOOKS THAT YOU'RE MOST FAMOUS FOR AND I THINK MOST LOVED FOR. HAVE ANY DRAGON FANCLUBS GROWN UP AROUND YOUR BOOKS?

AM: Yes. There is one in the UK, there are several operating in the United States. I've had people write to ask me if they could use one of the dragon terms for their CB handles. Somebody asked could they name their home Dragonweyr. It's all very flattering.. When I was here in Adelaide, two gals asked me if they could form the Southern Weyr, so I gave them the address to write to, to join up with the rest of the Weyr holders - they call them the Weyr-people - they're not Weyr-people, dragon enthusiasts.

PS: THIS BRINGS ON THE THOUGHT THAT WITH MARION ZIMMER BRADLEY AND HER DARKOVER SERIES THERE HAS BEEN A LOT OF FAN FICTION, WHICH FOLLOWS ON OF COURSE FROM THE STAR TREK FAN FICTION. ARE YOU IN FAVOUR OF ANYONE FOLLOWING ON YOUR IDEAS IN THE DRAGON SERIES AND WRITING STORIES?

AM: I am against it at the moment. Marion Zimmer Bradley was lucky in that she was covering well over 2000 years of structure, most of which she had very carefully annotated. She also attracted a very - shall we say - superior standard of writer. I have had sent me several ideas for Dragon stories, suggestions with what I might do with the Dragons. When I realize this is in the letter I turn it to my secretary and have her answer it, because in my contract it says that all the ideas in my books must be original to me, and at the moment I cannot open up any publication such as Marion has done, on Pern. People aren't following the story line. I set down precedents and you can't rupture them, I'm sorry. I will not have twin Dragon queens, one of whom is blind - it won't work, I'm sorry.

PS: YOU STARTED OFF WITH DRAGONFLIGHT. IT'S FUNNY IN A WAY HOW THESE BOOKS HAVE BEEN SPLIT UP, PARTICULARLY IN PUBLISHERS, WHERE YOU HAVE HAD THE DRAGONSINGER, OR THE HARPER OF PERN SERIES PUBLISHED BY ONE PUBLISHER IN AMERICA AND THE DRAGON SERIES, DRAGONRIDERS, PUBLISHED BY BALLANTINE.

AM: Well, that was because at the time I was writing for the juvenile market which was a request from Atheneum. Ballantine/Del Rey did not have a juvenile section.

PS: IT BECOMES A BIT CONFUSING WHEN PEOPLE ASK WHERE DOES THE HARPER SERIES FIT...

AM: Oh that's very simple. You have

PS: THIS IS SEPTEMBER 1980 AND I AM INTERVIEWING ANNE McCAFFREY. NOW ANNE, ONE OF THE MOST ASKED QUESTIONS I GET AT SPACE AGE BOOKS IS "WHEN ARE YOU GOING TO WRITE THE SEQUEL TO DINOSAUR PLANET?"

AM: Well, actually, it's in production but I was sick last year and I found that I couldn't get on with the book, so I put it aside to go back to it with fresh eyes when I come back from this trip. Which, curiously enough, is going to help me a great deal, because the land I had in my mind for Dinosaur Planet exists near Kojonup, Western Australia.

PS: SO YOU COULD SAY YOU'VE BEEN DOING A BIT OF RESEARCH ON THIS TRIP?

AM: No, just visual research. I've done all the research on the planet long since, but it always helps to see a terrain that you yourself have only imagined. There it was - incredible!

PS: NO PRIOR PLANNING AT ALL?

AM: No, that's right.

PS: DINOSAUR PLANET SEEMED TO BE A BIT OF A DIVERGENCE FROM YOUR NORMAL STYLE. WAS THIS WRITTEN AS ONE OF THE SERIES BOOKS THAT FUTURA AND OTHER ENGLISH PUBLISHERS WERE DOING AT THE TIME?

AM: Well, at the time I signed the contract, not only was I very broke, but they wanted a juvenile - 144 pages, 160 pages - about dinosaurs, involving small people, a young boy and a young girl, and they gave me an outline of what it was to be, so trite it was ridiculous. So I said, look leave it with me and I'll do my own thing with it. So I researched Adrian Desmond's hot-blooded dinosaurs. I also spoke to Dr Jack Sohen of Birmingham University who teaches embryonic zoology, and loves to create probable aliens. So we had a bash at that and I came up with a factual basis, a scientific basis and went back and started to write the book. And, lo and behold, I understand that they do not want a juvenile, they want a full adult series -three books please- so I did a turnaraound and started all over again, and found I had the kids in the plot and found I had to keep them there, changed the emphasis. Then I had an editor who didn't know doodly-squat. She wanted me to explain everything, like compound-ship and generation-ship and FTL and trans-uranic elements are very simple - it's just everything past uranium in the periodic table. Guess what her next question was?

Dragonflight. Dragonquest is at the same historical time as Dragonsong and Dragonsinger,. Then read the first two chapters of White Dragon, read Dragondrums and the rest of White Dragon and you have got them all in chronological order.

PS: OF COURSE PEOPLE ARE VERY FOND OF PUTTING NUMBERS ON BOOKS, PUTTING THEM IN COMPARTMENTS, SO THEY ALWAYS LIKE TO SAY WHICH IS 1, 2, 3, 4, 5 AND 6. I WAS QUITE INTERESTED, ACTUALLY IN THE WAY THAT YOU APPROACHED THE HARPER SERIES AND FITTED IT IN BEAUTIFULLY WITH THE DRAGONRIDER SERIES.

AM: That was planned.

PS: IT WAS VERY WELL DONE, I WAS VERY IMPRESSED BY IT.

AM: Thank you.

PS: HOW MANY DO YOU INTEND TO CONTINUE ON WITH IN THIS SERIES?

AM: I don't know. It depends on when I have a story to tell. The pressure is tremendous, but so is the responsibility, and I would rather the fans waited in patience until I had a story to tell than force me to do an under-quality story. I have my own reputation to maintain.

PS: THERE'S OBVIOUSLY A SEQUEL SITTING THERE WITH WHITE DRAGON. YOU'VE STILL GOT OBVIOUSLY A LOT MORE OF THE STORY TO TELL. DO YOU SEE ANY MORE IN THE HARPER OF PERN SERIES OR DO YOU INTEND TO GO ON TO ANOTHER PART OF PERN?

AM: Haven't a clue. Haven't got a story yet.

PS: OK. WHAT'S NEXT FROM ANNE McCAFFREY THEN?

AM: Crystal Singer, a non-Dragon story. I did four related short stories for Roger Elwood in Continuum 1, 2, 3 and 4. He published them in the wrong order - they should be Continuum 1, 3, 2 and 4. I always thought I would like to expand "Killashandra". That's what I'm working on at the moment; in fact I have the novel with me.

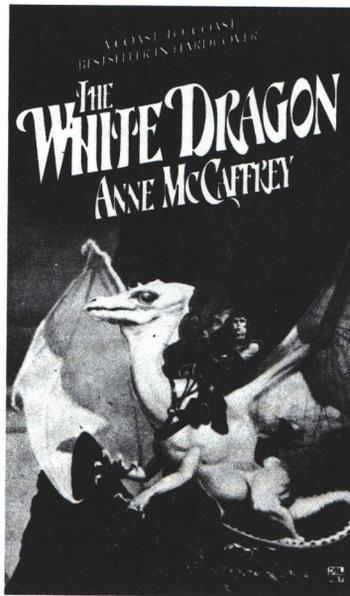
PS: IS THIS THE SERIES WHERE THE PEOPLE ARE USING MIND POWER TO MOVE TRANSPORT AROUND....?

AM: No, no, no. It has nothing to do with ESP, the parapsychic talents, no.

PS: THAT WAS A VERY INTERESTING SERIES. ARE YOU PLANNING A NOVEL OUT OF THAT?

AM: Well, I planned a novel out of that. I had "Lady in a Tower", "Meeting of Minds" and then I was going to write something closer to the present and Op Owen walked away with the book. I started out with "A Womanly Talent" and he said, hey, it's my own story and To Ride Pegasus came out of it. So perhaps I will go on further with the parapsychic talents - I don't know yet, I can't tell.

PS: THERE WAS ONE STORY I READ IN ANALOG THAT RATHER INTERESTED ME. IT SEEMED TO BE THE FIRST PART OF A SERIES, OR THE FIRST PART OF A STORY. I CAN'T



REMEMBER THE TITLE OF IT. IT WAS ABOUT SOME INTERGALACTIC SLAVERS, A YOUNG WOMAN BEING KIDNAPPED AND SOME LION MAN - SHE ESCAPES WITH HIM.

AM: I haven't a clue what you're talking about - must be some other author,

PS: YES, I SHOULD HAVE DONE MY RESEARCH BETTER ON THAT ONE. I REMEMBER IT AS ONE SHORT STORY. WHAT STUCK OUT IN MY MIND, OF COURSE, THERE WAS ONE SEX SCENE IN IT.

AM: That's not my story at all.

PS: THIS WAS SOMETHING ELSE I WAS INTERESTED IN, ACTUALLY. HOW DO YOU REGARD WRITING SEX IN STORIES?

AM: Well, obviously it's there.

PS: YES, WHAT'S YOUR APPROACH, THOUGH, TOWARDS THE IDEA OF SEX IN A STORY? THERE'S A LOT OF CRITICISM - I'M PERHAPS FRAMING THIS INCORRECTLY...

AM: I think perhaps you are.

PS: WHAT I'M SAYING IS THERE IS A LOT OF CRITICISM BEING LEVELLED RECENTLY - AT LEAST I'VE SEEN IT IN FANZINES - WHEN THEY'RE TALKING ABOUT FEMINISM.

AM: Oh, you have got the wrong end of it. If there are elements of sexuality or sexism in the story as the story deserves to be told, I'll come out with it. But as I am a story-teller, I am bound by the story which wants to be told. I'm not a militant feminist, I have my own views about it which would take another tape to do. Self help is a great thing. I didn't get anywhere because I was a woman or in spite of the fact that I was a woman; I got there because I had the quality and the professionalism that gave me my chance. Therefore, I think that if you're good at something, people are going to recognise you anyway. I'm not giving any messages - not in my stories, no - except one, in Decision at Doona, that our species will have grown up when it no longer feels necessary to force its values or moral judgements on anybody or anything else. And that goes for feminism.

PS: THAT'S INTERESTING, THAT YOU MENTION DECISION, BECAUSE IT'S THE ONE BOOK THAT I ALWAYS RECOMMEND TO SCHOOLS WHEN THEY COME IN AND WANT A BOOK. DECISION AT DOONA IS ONE BOOK THAT I ALWAYS RECOMMEND, IN FACT OVER AND ABOVE THE DRAGON SERIES.

AM: Thank you.

PS: THERE IS ANOTHER POINT I WANTED TO BRING UP NOW. OF COURSE A LOT OF THE BOOKS ARE NOW OUT OF PRINT. RESTOREE, DECISION AT DOONA SEEM TO BE OUT OF PRINT NOW.

AM: They're waiting for new covers to be done by David Roe. All McCaffrey books are going to have David Roe covers. They were waiting for David Roe to finish with the covers. I've seen the one for Restoree and it's beautiful. Then he'll be doing Decision at Doona, and now that Corgi has acquired the paperback rights to Quest it will also conform.

PS: I'M GLAD TO HEAR THAT. HOW COME THAT TRANSWORLD ENDED UP WITH ALL THE DRAGON SERIES, BUT SPHERE ENDED UP WITH DRAGONQUEST?

AM: Corgi didn't buy Dragonquest from me, that's why.

PS: THE CONTRACTS HAVE BEEN HOLDING IT FOR THAT PERIOD?

AM: Yes, it lasts for about 5, 7 years and Corgi has now bought it from Rapp and Whiting.

PS: IT ALWAYS MAKES IT A BIT DIFFICULT, OF COURSE....

AM: I didn't plan it that way.

PS: ...FOR THE BOOKSELLER WHO HAS THEM ALL ON THEIR SHELF EXCEPT ONE, EXPLAINING IT TO THE BUYER. WELL, GOING FROM THE DRAGON SERIES. YOU'VE ALSO WRITTEN NON-SF OF COURSE: DARE I USE THE TERM GOTHIC ROMANCE?

AM: No, they're mysteries.

PS: WE'VE HAD TROUBLE GETTING HOLD OF SOME OF THEM OUT HERE. I'VE SEEN ONE.

AM: Troubadour has brought out Kiltarnan Legacy. They are bringing out Ring of Fear and Mark of Merlin. I don't know why they have been delayed so much. I must check when I go back.

PS: WE'VE HAD ONE OUT HERE WHICH I PUT ON THE SHELF, AND IT SOLD ALMOST IMMEDIATELY, AND KEPT REPLACING, AND I CAN'T GET IT ANYMORE. SO THAT THE ANNE McCAFFREY READERS ARE BEGGING FOR ANY ANNE McCAFFREY BOOKS.

AM: That's very complimentary.

PS: ARE YOU PLANNING ON WRITING ANY MORE IN THAT PARTICULAR....

AM: I'd like to, but obviously it would cut out for me at least four years of solid work and no more travelling. Was that your idea?

PS: I WOULDN'T WANT TO TAKE AWAY THE ENJOYMENT OF HAVING A MEETING WITH YOU..

AM: Oh, go away with you now!

PS: ...BESIDES THE PLEASURE OF US MEETING YOU OVER HERE TOO.

AM: You've all been very kind to me. I've had a marvellous time.

PS: DO YOU NOTICE ANY DIFFERENCE BETWEEN THE AUSTRALIAN FANS, THE AMERICAN FANS AND THE ENGLISH FANS, OR DO YOU REGARD THEM AS ALL SORT OF ONE BIG FAMILY?

AM: I think one big family, with a mutual interest. Slightly varying tastes, sizes, shapes, but all keenly interested in not just sf but in the world around them and in a variety of other things that have nothing to do with sf - like Space Invaders and Dragons and Dungeons and such carry on.

PS: DO YOU FIND CONVENTIONS VERY ENJOYABLE?

AM: Well, it gives me a chance to meet the readers, and it gives me a chance also to meet other authors because that's where they congregate. I've had the pleasure of meeting Lee Harding and George Turner, Damien Broderick and Grant Scott and of encouraging new young writers, which is always a joy.

PS: YES, I'VE BEEN VERY IMPRESSED BY THE NEW YOUNG WRITERS IN AUSTRALIA, WHO IN ANOTHER 5 OR 10 YEARS... OF COURSE, WE'VE ALREADY GOT SOME EXTREMELY GOOD WRITERS.

AM: Of course, I know Bert Chandler, and I had hoped to see Jack Wodhams, but I understand that the distances between where I'm going to be and where he lives are considerable, so I'm unlikely to get a chance to see him.

PS: THE TROUBLE WITH AUSTRALIA IS THAT IT'S SO BIG THAT WE'RE SPREAD AROUND QUITE A BIT.

AM: And it's empty.

PS: YES, IT'S NOT UNTIL YOU'RE FLYING AROUND BETWEEN PERTH AND ADELAIDE THAT YOU REALIZE JUST HOW BIG IT IS. WELL, CAN I ASK YOU WHO ARE YOUR FAVOURITE AUTHORS IN THE SF AND FANTASY FIELD?

AM: Oh God! I've read practically everybody. There are stories from everybody that I like, others I don't like - that's not a fair question.

PS: SOMETIMES, THOUGH, THERE'S A BOOK THAT WILL PARTICULARLY STICK IN YOUR MIND...

AM: Oh yes, Islandia by Austen Tappan Wright which I read in 1942 at a very impressionable age. I think that's remained the book I read the most. About every two or three years I'll reread it, and I enjoy that thoroughly.

PS: HOW IMPORTANT TO YOU ARE AWARDS, FOR INSTANCE THE HUGO AND NEBULA AWARDS?

AM: Well, the Hugo couldn't have come at a better time in my life, and in my professional life. I did have trouble with my ex-husband, my then husband, not appreciating sf, considering it

pulp, and annoyed because he was giving me time to write worthwhile literature and I stuck with sf. So the award was a sort of seal of approval from a lot of people my husband didn't realise read sf. I actually didn't need the airplane to get from San Francisco back to New York - I was flying - I never expected it. They say the look on my face was incredible, I went through a gamut of expressions. The Nebula, too, was a seal of professional approval. I've been lucky in that I have won awards since which I treasure. It's a pat on the back. It's very encouraging. I'm glad there are such awards. They represent different tastes, different people. I have two Balrogs, which are ugly looking creatures, but I picked those up in Kansas City this past year and I didn't even know I was on the ballot, so I was very pleased to get them

PS: AND WHAT ABOUT SOMETHING LIKE THE AUSTRALIAN DITMAR?

AM: Oh, the Australian Ditmar was marvellous. That was at Seacon last year, and John McDouall called me up to say I had won it. I was looking forward to being presented with it at Seacon, because I thought, well I'll get something at Seacon, and then White Dragon was awarded the Gandalf. So next to Chris Reeve who has the Hugo for 'SUPERMAN', I am walking with a GANDALF and a DITMAR, and he is saying, what are these, and I am telling him. Ego-boost time.

PS: IT HAS BEEN SUGGESTED, I THINK PERHAPS RATHER SOURLY AT TIMES, THAT THERE ARE TOO MANY AWARDS. DO YOU AGREE?

AM: Not too many awards, so long as they are discriminative, and that your ballot base is a substantial portion. I think the Balrogs for instance went out to 10 countries; they had a return of some 700 ballots from which the awards were chosen. That's a significant number of people who wish to give a writer a specific pat on the back. That's fair enough. I was glad to see the booktrade's themselves have decided to award in categories, including sf paperback, hardcover, and I think a juvenile sf as well. And this is done on the fairest possible basis, with a wide readership and nomination and a judging. They do give the reader who's not too sure of his taste some sort of professional stamp of approval, that he's not going to go too far wrong if he reads this book.

PS: RIGHT. ONE FINAL QUESTION. HAS ANYBODY APPROACHED YOU YET ABOUT MAKING A MOVIE OF THE DRAGON BOOKS, OR ANY OF YOUR BOOKS?

AM: Oh yes, but we're talking in terms for the Dragon books of \$25 million, and in today's economic climate I don't think it's likely.

PS: THE ONE BOOK I WOULD LIKE TO SEE FILMED, AND I THINK IT COULD BE DONE VERY WELL ON A REASONABLE BUDGET, IS DECISION AT DOONA.

AM: Actually, Gary Youngman almost

had enough money for that - not quite enough - he figured a budget of \$2 million, and I would have been co-scriptwriter. Maybe it will come to pass again. He still has the rights. We'll see what happens.

PS: YOU DEFINITELY WANT SOME APPROVAL ON THE SCRIPTS?

AM: Yes, I would like it, if only to make sure that it's a good sf film, and having had a good deal of stage and opera experience I think I could come up with a good script. There's no problem there. In fact, as a final word, Children's Adventure Theatre in Maryland USA, are doing a short version of Dragonsong as a children's drama. And I have gone over the script - actually they've had to reduce a whole book to workable portions - but they also sent out requests for help and the Smithsonian Institute, which is the largest museum in the US has been rushing madly to help them. So they're getting a lot of volunteers they hadn't expected, all because of Dragons.

PS: THAT'S VERY GOOD. THANK YOU VERY MUCH, ANNE.

AM: You're quite welcome, Paul.

BOOKS CONTINUED FROM PAGE 11

OF FANG ROCK and THE THREE DOCTORS by Terrance Dicks. Other than these 'Dr Who' books the only other sf or fantasy was the three books in 'Sunset Warrior' series by Eric Van Lustbader, THE SUNSET WARRIOR, SHALLOWS OF NIGHT and DAI SAN. They were published in a slightly larger format than the usual small pb editions.

ZEBRA (US)PBs

In January Zebra released two collections edited by Lin Carter of stories from "Weird Tales" magazine. WEIRD TALES # 1 and WEIRD TALES #2. In February they did another sword and sorcery title by Miké Sirota, JOURNEY TO MESHARRA.

JELM MOUNTAIN PRESS (US)

This publisher in Laramie, Wyoming, published in pb and hc a collection of five stories by Eward Bryant, WYOMING SUN, which includes his award winning "giANTS".





CAPELLA'S GOLDEN EYES by Christopher Evans
Faber & Faber. HC \$15.95 rrp
Review by John Litchen

An excellent first novel.

On the planet Gaia is an earth colony which has been established almost 100 years. It was abandoned or forgotten from the very beginning, not having had any contact with Earth from the moment the colony was established.

If it had not been for a mysterious Alien race which the colonists call the M'threnni the colony would not have survived beyond the first year. They were in serious difficulties with crop failures, inability of earth animals to adapt, and general ill health when an Alien ship appeared in the sky above the colony. Overnight the aliens constructed a huge fortress and ship terminal on an island in the river by the colony. In the morning the awestruck colonists were approached by seven aliens who didn't say anything. After each group stared at the other for some time, seven colonists joined the aliens and went into the fortress with them. The aliens were never seen again, and from time to time those colonists who had joined the aliens would emerge to communicate with the colonists on behalf of the aliens.

The aliens proposed to assist the colony providing the earth people left them alone. This was agreed to and so the colony survived. Alien ships landed regularly and goods and materials were supplied to the colonists. After 100 years the colony has thrived and diversified. Population has increased and there are agricultural communes, fishing villages, and light industry.

No one knows anything more about the aliens than they knew at the beginning yet political parties are divided into two factions: Pro-alien who want to keep things as they are, and Anti-alien who want to kick them off the planet and let the colony go its own way. The anti-alien group have no idea of how they can achieve their aims since no one can get into the fortress except for the seven 'voices'.

One day, David, a boy from the communes, comes into the city and inadvertently he sees an alien whose 'voice' dies. David's girl friend is later chosen to replace the voice, and David then vows to get into the fortress somehow to rescue her. He becomes involved in the minority political group which is against the aliens which in turn involves him in politics and problems within the colony as it searches for its own identity.

Finally David gets into the fortress only to find all the aliens gone. He rescues his girl friend who is almost catatonic and must be hospitalised. The other voices all die, having been under alien control for too many years.

The unexpected arrival of an Earth ship is what triggered the disappearance of the aliens. No one knows who they were, where they came from or went, or what they used to do in the fortress they built on Gaia. It is so totally alien they may never understand anything about it at all.

The people on the Earth ship are also a surprise for the colonists and they are unsure just how they should act towards these new arrivals.

The novel finishes at this point, leaving many unanswered questions which I feel may be resolved in a sequel. I look forward to that if such is the case because the book was a pleasure to read. I also felt that Christopher Evans will be a writer to watch in the future. Do read this one, it is well worth the effort.

John Litchen

COOPER REBUILDS CIVILIZATION

THE CLOUD WALKER by Edmund Cooper
223 pgs; Coronet.
SEA-HORSE IN THE SKY by Edmund Cooper
191 pgs; Coronet
THE SLAVES OF HEAVEN by Edmund Cooper
191 pgs; Coronet

In his first novel, DEADLY IMAGE, or under its original name, 'The Uncertain Midnight', Cooper set the theme for many of his succeeding novels, so that they become, in many ways, variations on a theme. Civilization has been lost somehow and his story deals with the fundamental breakthrough which will allow mankind to be itself again. DEADLY IMAGE was written back in those happy times when the Americans were busy darning the Russians to start something. In the book they apparently did and the world is left shattered and in the control of androids. There is a revolt by the humans and the power of the androids is broken and men can pick up the pieces and rebuild civilization.

In SEED OF LIGHT ten men and women have set off in a spaceship to find a virgin planet where they can start afresh, the ship being programmed to find a planet like Earth (the old one having gone up in nuclear smoke). Eventually, and after considerable temporal displacement, the ship finds a planet, Earth, fifty thousand years before they started off, and here they land and begin as "true" men to start human civilizations. Obviously starting a time loop which would do justice to Dr Who!

With TRANSIT, however, some washed-out aliens take a hand and set a small party of humans and a equal party of the only other intelligent race on a small island on a remote planet to see who is the fittest to rule the stars. Its the humans who "survive creatively". It is not without interest that the hero of this book is an artist or would-be artist, and so are others in other books.

However, with FIVE TO TWELVE, civilization has been throttled by overgrown women, and the males are chattels with no rights at all. Enter

a rebel who is also a troubadour, but who is also a genetic freak in that he can only breed sons, a characteristic that is hereditary. This is a bitter book, a strange contrast to the hopefulness of the others, but regrettably relies on chance for its solution.

Breeding is again central to THE SLAVES OF HEAVEN. Earth has been destroyed and savage remnants try to survive but they are continually raided and their women taken by men who have survived in satellites but whose women cannot now bear children. A male taken by mistake triggers a "palace revolution" up top and the two parts of mankind are henceforth destined to become one again and replenish the earth.

The fundamental difference between SEA-HORSE IN THE SKY and TRANSIT is that in the former all the differing groups pool their resources instead of the galaxy being left to one master-race. Again a race of has-been aliens, now mere ghosts, have set up an experiment to find a successor.

The England of THE CLOUD WALKER has been reduced to a series of petty states, the only unifying force apparently a strong Luddite religious organisation which regards any machine as heresy to be direly punished. The situation is medieval (in the last medieval period men were trying to fly) and one man wishes to fly. After vicissitudes which make a story after all, he progresses from kites to balloons and airships and to aeroplanes, and dies peacefully in an armchair, certainly not the fate of many aviation pioneers. We find the speed of the action somewhat hurried.

Perhaps, seeing Cooper often has artists in the front rank, he himself has interests that way. He certainly paints a fair picture with words, his landscapes, his buildings and his characters are vividly and realistically portrayed, and even in the bitterness of FIVE TO TWELVE the reader shares the agonies of either party, and cares. Optimists are so often jumped on nowadays that such a one must have a martyr-complex, yet whilst we may not all "live happily ever after", surely we would like to. And that is important.

THE VENUS HUNTERS by J. G. Ballard
144 pgs, Granada, \$3.50
Reviewed by John J. Alderson

This collection of Ballard's has a healthier tone than previous ones, not so much of an obsession with the obscenity of death, though some of it remains. He has also condescended to notice space ships...possibly like television and railways, they are a reality. There does remain, however, an undercurrent of pessimism and a lack of hope, if not hopelessness. However, he draws his landscapes vividly, his characters precisely and he can tell a good story.

WHEEL-WORLD by Harry Harrison
181 pgs, Bantam Books
Reviewed by John J. Alderson

Undoubtedly this is the stuff that makes Hollywood epics, and unfortunately, SF epics. Truth to tell, the story is merely a simple trek against the usual obstacles over which the hero stumbles in the approved way...but there is nothing in the book except an over-padded short story. For those who like formula written books with stock characters and predictable episodes and conclusion, then this is the book for you. Those with more mature tastes had better keep searching.

CONSTELLATIONS Stories of the Future
Edited by Malcolm Edwards, 189 pgs.
Gollancz, 4.95p UK (\$15.95 Aust)
Review by J. J. Alderson

We have the distinct feeling that all these stories are very ordinary. Not one of them, examined carefully, could be described as a bad story, or as something memorable. Together they just pile the ordinary on the ordinary until they remind one of a politician wishing his electorate a Merry Christmas, a certain vacuousness. Perhaps the editor succeeded too well in bringing together so many stories of the same lack of calibre.

John Alderson

THE SNAIL ON THE SLOPE
by Arkady and Boris Strugatsky Reviewed by
Gollancz; 243 pp; \$15.50 George Turner

To call the Strugatskys political satirists would be stretching the phrase too far, but political cogitation is never far from the centre of their concern and satire sits up and grins pretty often. There is (contrary to common belief) plenty of political satire in modern Russian novels - so long as the writer can tread the thin line between 'safe' satire and active dissent - and in this book the brothers tread the line with some agility.

The jacket says the action takes place on a far planet but there is no storyline indication of this; the setting is more probably an experimental area on Earth, and the hardware and software are certainly twentieth century terrestrial. Be this as it may, a group of scientists is examining a strange forest and its inhabitants. The forest (like the ocean in Lem's 'Solaris') obeys its own incomprehensible laws and is a challenge to human intelligence.

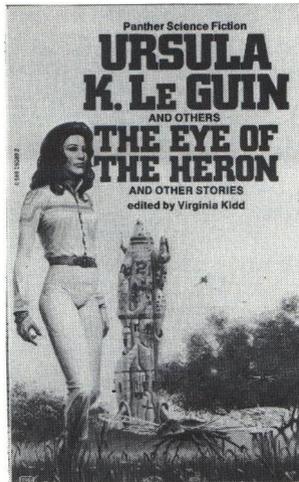
But the scientists and administrators are bureaucrats; their tight systems limit their understanding and create a barrier between themselves and any comprehension of the forest - and the Strugatsky view of bureaucracy falling over its own feet is spot-on, for Russia or any other country.

One of the scientists becomes marooned in the forest and learns to live with its people, but his real understanding is little greater than that of his colleagues on the outside. For him the barrier is not stupidity but the inability to transcend the limits of habitual 'human' thinking, because the aliens of the forest, though human in shape and speech, are alien indeed - perhaps the most alienly-behaving people in all sf,

human beings with a twist one can't quite see clearly.

(Darko Suvin's interpretation, in a longish Introduction, varies from mine, but he hints that his is tentative. So is mine. Yours may differ from both.)

Much of the action is complicated by the alternate-chapter presentation, and understanding is often baffled by the writers' resolute but justified refusal to explain anything. With the Strugatskys you think or sink. The Russian tendency to milk a joke for more than its content is an occasional irritation, but this novel is nonetheless one for the connoisseur - not as warm or as dramatic as 'Roadside Picnic' but meatier than 'Hard To Be A God'.



THE EYE OF THE HERON
by Ursula K. Le Guin Reviewed by
Granada; 251 pp; \$4.75 George Turner

Mrs. Le Guin has, since 'The Dispossessed', moved in search of fresh frameworks, new ways of presenting her metaphors of the human condition. Little of her science fictional beginnings remains in such works as 'The Beginning Place' or those tales of an imaginary country compounded of Central European and Balkan ambiances, and all that remains in 'The Eye Of The Heron' is a mention of a distant Earth and some deteriorated, useless space ships. Even that mention is only lip service to the genre, because the story could have been worked out as a Terran historical novel in any period up to the nineteenth century.

A penal colony has been established on a far planet, followed a generation later by a group of peaceful 'protesters' who have been exiled as political nuisances. The convicts establish a hierarchic, power-based police state (not a joke but a logical extrapolation of the criminal mind) in The City; the peace-loving dissenters live a communal life in Shanty Town. The City tries to exert domination by force; the Townees offer passive resistance and, later, civil disobedience. The upshot is bloodshed and a move by the Townees to found a new settlement out of reach of the City people.

It appears that although Le Guin is preaching the gospel of non-violence, she knows that in practical terms it

will not succeed against purposeful aggression. The alternatives are to run or die.

This is a pleasant novel, full of goodwill, but its arguments are finally too simplified, mainly because she has stripped the situation down to basic black and white with little room for the grey areas of real life. It should make a useful work for the young who are encountering these problems of public might and right because it sets them out clearly, and the fact that the answers are so unsatisfactory should give rise to thought and argument.

Most pacifist sf ignores the simple biological fact that the abilities to dominate, kill, lie and deceive are, in evolutionary terms, survival traits. They are meant to be used; the race which eliminates them will fall victim to the first enemy which preserves them. Failure to fight back is extinction. Our problem is in how to control these abilities while retaining them in useful form. That is a far more difficult task than can be graphed in simple story form.

George Turner

WHEN DEATH BIRDS FLY
by Andrew J. Offutt & Keith Taylor
Reviewed by Rowena Cory

This novel is part of a series chronicling the adventures of Cormac Mac Art, and Wulfhere the Dane. And though there are characters whose motivations are carried on from the earlier novel this tale is satisfying in itself.

It is set in Europe during the eve of the Roman Empire as the Germanic Suevoi consolidated their conquest of Spain and the Frankish Kings did battle with the last Roman power in Gaul. Against this realistic background the characters' adventures are interwoven. Not only must Wulfhire and Cormac survive the traps of those men who wish their demise but they must also battle the evil magic of Lucanor the Sorcerer.

Hardly a chapter goes by in which some blood isn't shed, either in callous enjoyment or light hearted indifference. Wulfhire and his Danes supply the fighting force, while Cormac lives up to his namesake - the cunning wolf.

THE WHITE DEATH by Pamela Sargent
Fontana.

An adventure set in the next century after the appearance of a white star, which disrupts society. Might is right, and corruption is rife.

Rowena Cory

PUBLISHERS! PLEASE SEND US YOUR BOOKS FOR REVIEW AND BOOK COVERS FOR REPRODUCTION. WE WILL BE PLEASED TO HAVE READERS SEND US REVIEWS OR IN PARTICULAR ARTICLES ON AUTHORS AND THEIR WRITING.

OUR THANKS to George Turner, Paul Stevens and Rosemary Quinlin for help with this issue.

LETTER COLUMN



Neville J. Angrove
PO BOX 770
Canberra City
ACT 2601

Dear Merv,

ASFN is getting better and better - if I had known that it would continue to improve to its present level, I might never have given rebirth to the "Cygnus Chronicler".

But #22 has driven me to write about one of Australia's sf institutions: George Turner.

What in hell is he attempting to prove!

George, in his letter, makes a series of less than complimentary remarks about the fiction published in several local fannish magazines ("Crux" and "Nexus") and our only fully professional effort, "Futuristic Tales". He argues that the editors are doing a great disservice to writers by publishing this "fan stuff", and need to learn to distinguish between publishable and impossible material and how to spot what is wrong with a story etc. As far as I know he has not commented about the "Chronicler", but I am certain that if he had ever read a copy, I would be in line for the same criticism.

For the record, in approximately 150,000 words of magazine over eight issues, I have published fourteen stories of which all except three were written by professional authors. Several of the stories published have since been sold to overseas magazines, so my taste hasn't been that bad. Reader response has shown that the best received story was the one written by the rankest amateur! Several stories that I rejected have been published since, occasionally with improvements I have suggested. In spite of this fair degree of success, I would happily admit that as a fiction editor, I am bloody awful. I find it nearly impossible to adequately criticise a story in manuscript - and it is only when the story has been set and printed do I discover if I have made the correct choice, so I try to err on the conservative side.

The point is, it is only when the story has actually been published that both the author and I can really see if it has worked - the collective 'we' are too accustomed to seeing a story in print to validly judge a manuscript (I was surprised to have these sentiments echoed by several local editors and authors when I complained of my problems at a recent gabfest, so I am certain that I am not just a voice in the wilderness in this matter), so the stories, both excellent and not so excellent, must be published if the writer is to develop, and if the editor is to develop also. It is a simple

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learning process - perhaps too simple for George and his convoluted mind to accept. An added advantage of publishing the 'not the absolute best' is that it allows the readers (you know, the poor fools who spend in excess of \$1,000 per year buying sf and fantasy, the one's for whom we write and publish) to respond in a fashion more articulate and helpful than what a nonpurchase of a book would be.

We all have to learn - I know of no one (not even George Turner or Lee Harding) who has claimed to be a naturally accomplished author - and the only way to learn is by doing. In this case that means writing and getting published. If only the absolute best were published - or submitted to an editor - there may not be anything to read.

Since George seems so insistent on savaging either the credentials or efforts of others, let's examine his own work. Leaving aside the Norstrilia Press efforts - a much different category to what we are discussing - we have two novels that I know of, plus several score (nay, hundreds) of reviews. On those grounds, George has no credentials to speak of (if we are accepting universal acclaim as the criterion, rather than the "...soft, cosy in-group treatment..." that George has so far received: CASSIDY may have been an award winner, but then so was MOON IN THE GROUND; and BELOVED SON left a lot to be desired - a believable plot would not have gone astray). So, on what grounds does he (and you, Merv with your rather blind acceptance of his carping) does he base his judgements. It can't be on his record as a reviewer (his award-winning review of THE DISPOSSESSED attempted to make a literary silk purse from a sow's ear: the features George considered so exceptional in that novel were new to neither sf nor mainstream, leaving me at a loss to understand his praise of them?)

It may not seem fair of me to criticise George's credentials - in what seems like a vicious attack (perhaps it is a vicious attack) - or his writings per se, but isn't that just exactly what he has done in his letter, but without offering any standard, any justification, or any alternative. Certainly what he has said about the magazines - I mean the quality of the fiction and the quality of the editing - is true; but George Scithers, a very recent recipient of the Hugo, has committed similar sins (read the December issue of "Asimov's" and see for yourself).

(As a relevant aside: how much faith can we have in a reviewer who was so easily taken in by the Banjo Patterson hoax in "Futuristic Tales"? Also relevant is that the "megalomaniac power-dream" cover on that magazine was designed to catch the eye of the browser - with the abundance of magazines on the stands, a publication has to stand out and scream for attention; and wasn't that the purpose of the 'orrible BEMS and nubile maidens that decorated the pulps? I agree that the layout of that magazine was pretty abominable too, but enough readers did not find it too objectionable since the following issues sold rather well).

I am not arguing that George should stop criticising fan fiction or fan editing, on a case by case basis, or even with a blanket condemnation. What I am saying is that he has no moral right, and no acceptable credentials, to allow himself to direct what either authors or editors should do when both groups are still trying to learn the basic of their crafts. Authors and editors who do not learn, who do not improve, will fall by the wayside. But in the process better-equipped ones will come forward to replace them.

If George believes that editing is so bad, let him offer his services - I for one would dearly appreciate an editor who would work for nought excepting the satisfaction he receives from guiding budding authors along the rocky road of literary excellence, who would spend a whole evening in a vain attempt to explain to a new author why his/her story was inadequate, who would suffer gladly both the absolute condemnation and the unstinting praise of the same story from two different reviewers, and who would get me the stories in on time!

In the meantime, could George please be a little more rational. After all, condemning both poor fiction and the means of improving it, all in the same letter, is a little too much to take.

PS.
The printer so screwed-up "The Cygnus Chronicler" #8 that next to no issues will make it to bookstores - perhaps a blessing in disguise, in the light of George's feelings on the matter.

Dear Nev,

You certainly have made some good points there. Perhaps George is being a bit harsh in his criticism, but sometimes you have to be cruel to be kind and if nothing else these comments and little controversy I have stirred up with my original comments, have made everyone aware of the problem. The quality of the writing must improve. The only way it can improve is for the authors writing to be seen and criticised. There seems to be no way of getting over the problem until we have competent editors who have the expertise, time and patience to 'edit' the material that is being written. We do need a good professional magazine in Australia. George could edit it, so could a number of other people. As he has proved many times and the workshop attendees I am sure will agree, he is always willing to give advice, but there is a limit to the time any one person can put into it without some recompense.

The time is ripe for a good sf magazine to be published in Australia. Now do not ask me to define good. Let us just say one done with a fully professional approach. Meanwhile perhaps some sort of sf writers school could be set up. The Canberra Conference in July could be a good time to discuss this matter and I hope we can come up with some answers.

The following letter from George was written with him quite unaware of your

comments in the above letter. I feel sure he will make some further comments next issue.

Merv B.

THE EDITOR
A.S.F.N.

14th May 1981

Dear Mervyn,

There is, after all, at least one Australian semi-pro sf magazine which deserves better support than it appears to be getting. This is THE CYGNUS CHRONICLER. The editor, Neville Angove, sent me a free copy (not for any friendly reason, as will appear) and I am glad to be able to report that, while a long step from true professionalism it shows all the signs of being capable of upward development.

The three stories - by Cherry Wilder, Albert Vann and Paul Collins - while badly flawed, are streets ahead of the local competition in conception and development, though Vann's can be called sf only by stretching the term past its limit. Whether the quality is due to good luck or good editing (Vann and Collins write far worse for other magazines) I have no way of knowing, but the present basis seems sound.

Michal Dudkiewicz's art work is of much better than average quality and its conceptions more adventurous than is usual in local sf illustration; Fred Michelthwaite's is closer to common genre work but still acceptable. The 'bits and pieces' - science notes, news, letters - are interesting and the layout and printing attractive.

The reviews section is patchy - but aren't they all, the world over? The review of Tolkien's UNFINISHED TALES is by an acknowledged expert, David Harvey, and is factually excellent; it suffers only from his lack of awareness of any faults in his idol.

Only Neville Angove lets down the reviewing team in curious fashion. His description of THE STELLAR GAUGE is fannishly enthusiastic rather than thoughtful. However, his really enthusiastic put-down of my own essay in it is even more idiosyncratic in about a dozen lines than he accuses me of being. At any rate, he considered his view sufficiently important to send me a free copy with the passage prominently marked so that I shouldn't miss my humiliation and shame. More to the point, he doesn't seem to have observed that the book contains an essay by John Sladek which must rank as one of the finest anywhere yet in sf criticism. It has my vote for the William Atheling Award at Advention in Adelaide this year.

The editorial points out that with rising costs and diminishing exchequer, several hundred new subscribers are required - urgently. I hope Angove gets them. At \$5.00 per annum and the reasonable hope of steady improvement in quality of content, TCC should be a proper investment for those who want to see the local product flourish. (Note for authors: Payment is one cent a word,

on acceptance. Poor but honest - but there's no reason why it shouldn't improve with age and, hopefully, success.)

Yours Faithfully
George Turner.

See Nev, George did have some praise for you rather than a lot of criticism. He does give praise where it is due. Thanks George, and if you have any further comments to make I will be happy to print them in the next issue. Meanwhile a letter from an editor of one of the magazines in question follows.

M.B.

MICHAEL HAILSTONE
PO BOX 6, COOMA
NSW 2630

1/4/81

Dear Merv,

Thanks for the January-February ASFN. I'm glad to see the small-magazines controversy still raging in your letter column. I appreciate all those who support us of course, but I also appreciate George Turner taking the trouble to read the magazines and write an intelligent informed criticism. However some of his points warrant an answer.

Firstly, my science article that he mentions has tacked onto it a kind of stop press, which consists of a letter from the Viking Project Scientist, Conway Snyder, and my comments on his letter. I have checked the facts as far as I can, and if the reader is in total confusion, then so am I; that's the whole point. I fully agree that this is not the best way to make my point, and for this reason I have written a far more concise article using the material in the articles in CRUX 1 and 3 and am seeking to get it published elsewhere. It has been tentatively accepted by Nev Angove for THE CYGNUS CHRONICLER.

More importantly, Turner slates the fiction for its fannish standard. Well, I can publish only the best I receive, to which his answer is that there are not enough competent Australian sf writers to keep even one medium quality magazine going. Bloody hell, Mr Turner ought to know that competence isn't something that just appears out of thin air; it has to be nurtured and developed, but how the hell are Australian writers going to become competent if they can't find outlets? And don't give me that crap about getting established through the overseas magazines: that's hopeless. Turner himself professes to believe in developing a truly Australian brand of sf, and there's no way that'll happen without some regular local outlet.

Next he says that we editors lack expertise, and aspiring writers need "the stern no-bloody-nonsense criticism that will bring out what they have." Okay, taking the second point first, for one thing, until I get more support, I can ill afford to be hard on contributors, for fear of losing potential subscribers. As for the first point, well

even an editor has to start somewhere, and I find it a lonely rather thankless task, but somebody has to do something about the deplorable lack of sf outlets in this country. And if Mr Turner feels he's qualified for the job, then, as far as I'm concerned, he is more than welcome to start his own magazine, and I mean that in all sincerity. But don't give me any of that crap about there not being enough competent writers. There are a good many competent writers I never hear from, writers I need not name, as I'm sure everybody has heard of them, because they wouldn't deign to contribute to such a humble low-paying struggling publication like CRUX.

I'm glad at least that Mr Turner finds us courageous, and I must admit that it also takes courage to make stern criticisms on the local scene. But let's keep our criticism constructive.

Yours Sincerely
Michael Hailstone.

Dear Michael,

There is not very much I can add to what you have said. The three letters here are all helping to clear the air on the matter. Let us not call it a controversy. We all know we have problems, so lets start doing something about. I would now like to see some suggestions from other people as to how we can provide a platform for new sf authors in the country and help them improve their writing and get it published.

M.B.

Mr G Holttmans
7 Park Rd
Greenwich NSW

Dear Mr Binns,

I have just come across one of your magazines. It certainly contains all the information one could want on the Australian science fiction scene. The letter from Van Ikin shows just how strongly you have tapped the sf scene when his advertisement pulled more responses than the daily papers, and I'll bet it was cheaper too.

The letter by George Turner was interesting. I have bought some of the magazines he mentions. The stories in Futuristic are too science oriented for me and always are about faster than light ships and jungle planets, which was alright ten years ago, but the literature has progressed now to examining the deeper problems like say an office worker and his illusory perception and so forth, and pollution and the energy crisis.

George is right in panning the Banjo Patterson robot story they had. Although I was fooled at first I see after reading his review that it was just a newspaper filler of Patterson's. Futuristic has not apparently heard of Einstein's theory of relativity and you cannot go faster than light. We will always be on Earth and we have to fix these problems here. There will never be Australian construction crews building airports on distant stars as Futuristic is always harping about.

I agree with everything Mr Turner said except for one thing where he said Futuristic's book review thought Crux could compare with Isaac Asimov's SF Magazine if it had an expensive cover and layout. I think Mr Turner has not examined the science fiction magazines very closely, because in your own same issue of your magazine you have an interview with America's greatest writer in my opinion, Joe Haldeman. Paul Stevens said: "There seems to be a lack of magazines now, they seem to be dying all the time. How important is it, being a writer to get published and see your work in print ? "

Joe Haldeman said: " 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 turning point in your life. There must be 5 or 6 sf magazines and they can't get enough 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. If there's a good story in there it stands out like a jewel in a dung heap. "

Although I agree with George Turner about Banjo Patterson and the other writers being crap, he appears to have turned a blind eye to the other US dung heaps on the market.

But all in all I have to admit I do buy these magazines now and then, and I am pleased that there is a jewel like Australian SF News around so keep up the good work.

Sincerely Yours,
G. Holtmans

Obituaries

J.VERNAN SHEA, 68, died on February 1. Shea edited two anthologies, STRANGE DESIRES and STRANGE BARRIERS, and had fiction published in Doc Lowndes magazines. He corresponded with Lovecraft from 1931 to 1937 and wrote a long article about it (H.P.Lovecraft: The House and the Shadows, *Fantasy & SF* May 1966). In recent years he edited *OUTRE*, a fanzine, for Lovecraft amateur press association, and spoke on panels at Iguanodon and Noreascon II.

(Crispin Burnham-Locus)

SUSAN C.PETRY who had sold a number of sf stories mostly to F&SF Magazine, died on December last, at her home in Portland. She was only 35.

JAMES HENRY SCHMITZ, 69, died of congestive lung failure after a five week hospital stay in Los Angeles. He will be best remembered for his colorful and fast paced 'Telzey Amberdon' series, THE UNIVERSE AGAINST HER ('64) THE LION GAME and THE TELZEY TOY (both '73). His best known novel was probably the WITCHES OF KARRES, a story expanded from its original publication in ASF which was nominated for the Hugo. He wrote approximately 60 shorts and novelettes including the novels THE DEMON BREED and TALE OF TWO CLOCKS and a collection, THE AGENT OF VEGA, which are amongst his best known works.

Mary Danby and THE HELL HOUND AND OTHER MYSTERIES by Peter Haining. May was a very quiet month for F&SF with only EARTH BOOK OF STORMGATE Volume 3 from NEL and POPEYE The Story Of The Movie and SHERLOCK HOLMES MEETS THE THE SUSSEX VAMPIRE by Sir Arthur Conan Doyle, both from Armada. JUNE is not much better with only a reprint of Frank Herbert's THE EYES OF HEISENBERG and HAWK THE SLAYER, an historical fantasy from an up-coming movie, by T.Marcel, both in NEL, SONGS OF SUMMER by Robert Silverberg in PAN and reprints of WEIRDSTONE OF BRISING-AMEN and MOON OF GOMRATH by Alan Garner.

AUSTRALIAN PUBLISHING COMPANY

From JONATATHON CAPE we see the third in the "Archives in Canopus " series , THE SIRIAN EXPERIMENTS by Doris Lessing and from N.E.L in cloth WARRIOR OF MARS by Michael Moorcock which is the first combined volume and hard cover edition of his E R B-like Martian series. Also from N.E.L. is a fantasy art book, THE SCIENCE FICTION AND FANTASY WORLD OF TIM WHITE. THE THIRD PLANET FROM ALTAIR by Packard is we believe a juvenile sf novel from EVANS.

GORDON & GOTCH in March released MAGIC LABYRINTH by Philip Jose Farmer, PLANET OF TREACHERY by E.E."Doc"Smith from PANTHER. In Fawcett they had FUTURE I edited by Isaac Asimov. April saw NINJA, an historical fantasy by Eric Van Lustbader, DRAWING OF THE DARK by Tim Powers, another fantasy, from Panther and Mayflower respectively and from DELL a reprint of WOLFLING by Gordon R. Dickson. The May releases saw from PANTHER: WHEELWORLD by Harry Harrison, the second in his new series, RIVERWORLD a collection of stories set on the "Riverworld" by P.J.Farmer. In Mayflower a reissue of Jack Vance's DYING EARTH. The DELL double BINARY STAR 5, with NIGHTFLYERS by George R.Martin and TRUE NAMES by Verner Vinge was also out in May. OUTLAND by Alan Dean Foster, the book of the Sean Connery sf movie was scheduled from May release, but has either been held over for the movie release or delayed by industrial problems like a lot of other things at this time.

HODDER & STOUGHTON released in CORONET Poul Anderson's BEYOND THE BEYOND again and in KNIGHT Books STAR KA'AT WORLD and STAR KA'AT AND THE PLANET PEOPLE by Andre Norton & Doroth Madlee. In ARROW Book they had SOVEREIGN by R.M.Meluch. In the following months we saw three Edmund Cooper titles in CORONET; a collection new in pb JUPITER LAUGHS plus the novels TRANSIT and ALL FOOL'S DAY, both rps. INCIDENT ON ATH is a first time in ARROW edition of # 18 in the E.C.Tubb 'Dumarest' series. SONGS OF STARS AND SHADOWS by George R.R.Martin was the CORONET release in sf for May. BLACK EASTER and DAY OF JUDGEMENT is a June ARROW double by James Blish.

K.G.MEDIA DISTRIBUTORS are handling ACE Books now in Australia. They have a wide range of back titles and recent new titles included PATCHWORK GIRL by Larry Niven and SCIENCE FICTION STUDIES IN FILM by Frederik Pohl & Son.

METHUEN AUSTRALIA are handling DAW books and they recently released DAYSTAR AND SHADOW by James B.Johnson, THE STAR

CROWNED KINGS by Robert Chilton,THE FLUGER by Doris Piserchia,THE LUCIFER COMET by Ian Wallace, PURSUIT OF THE SCREAMER by Ansen Dibell, THE STOLEN GODDESS by Richard Purtill, THE YEARS BEST FANTASY STORIES ed.by Terry Carr, and other sf releases included CRISIS ON CONSHSELF TEN by Monica Hughes in MAGNUM and also her KEEPER OF THE ISIS LIGHT. DARK IS THE SUN by P.J.Farmer was also due in HC from Granada. BARLOW'S GUIDE TO EXTRATERRESTRIALS was put out at a reduced price.

PENGUIN BOOKS published in June a complete SHERLOCK HOLMES in a big fat pb. ROOMS OF PARADISE by Lee Harding.

THOMAS NELSON had a new edition of VOYAGE TO ARCTURUS by David Lindsay, BROTHER TO DEMONS,BROTHER TO GODS by Jack Williamson, THE GRAIL WAR by James Monaco, ASTERISK DESTINY by Campbell Black, NECROPOLIS by Basil Copper, SOMEWHERE IN TIME by Richard Matheson, and NINE PRINCES IN AMBER by Roger Zelazny, all in SPHERE. There were also reissues of LEST DARKNESS FALL by L.S. de Camp, THE WONDERFUL WORLD OF ROBERT SHECKLEY, BELOVED SON by George Turner, SPACE WAR BLUES by Richard Lupoff, HOT RAIN by Orson Scott Card and CARNACKI THE GHOST FINDER by W.Hope Hodgson. Also his GHOST PRIRATES in a new edition. SURVIVOR by Octavia Butler and WAR IN 2080 by Dave Langford were June releases.

TRANSWORLD CORGI and BANTAM releases included CRYSTAL PHOENIX by Michael Berlyn, THE GALACTIC WHIRLPOOL by David Gerrold and THE DRAGON LENS MAN by David Kyle.

TUDOR DISTRIBUTORS starting in March released the BALLANTINE editions of TIK TOK OF OZ, RINKITINK OF OZ - both by L.Frank Baum, MASTER OF FIVE MAGICS by Lyndon Hardy and COLD WIND FROM ORION by Scott Asnin. STAR WEB by Joan Cox in AVON. OUTCASTS OF HEAVEN BELT by Joan Vinge in FUTURA with TECHNICOLOUR TIME MACHINE by Harry Harrison and TWILIGHT AT THE WELL OF SOULS by Jack Chalker in BALLANTINE/DEL REY. In the fantastic horror line we saw the final 'Damien' book, THE FINAL CONFLICT by Gordon McGill. Two big titles for May release which did not make it till June were THE RINGWORLD ENGINEERS by Larry Niven and SNOWQUEEN by Joan D. Vinge, both in FUTURA.

FANZINES. Many people are sending me their zines. I usually have time only to give them a passing glance. From the next issue on Daryl Mannell will be reviewing them for me. We will be happy to trade on a one for one basis.

THE NOVA MOB Meetings of this group of people who discuss the works of various authors, are again being held. For more details contact John Foyster, P.O.Box 4039, Melbourne, 3001, Victoria.

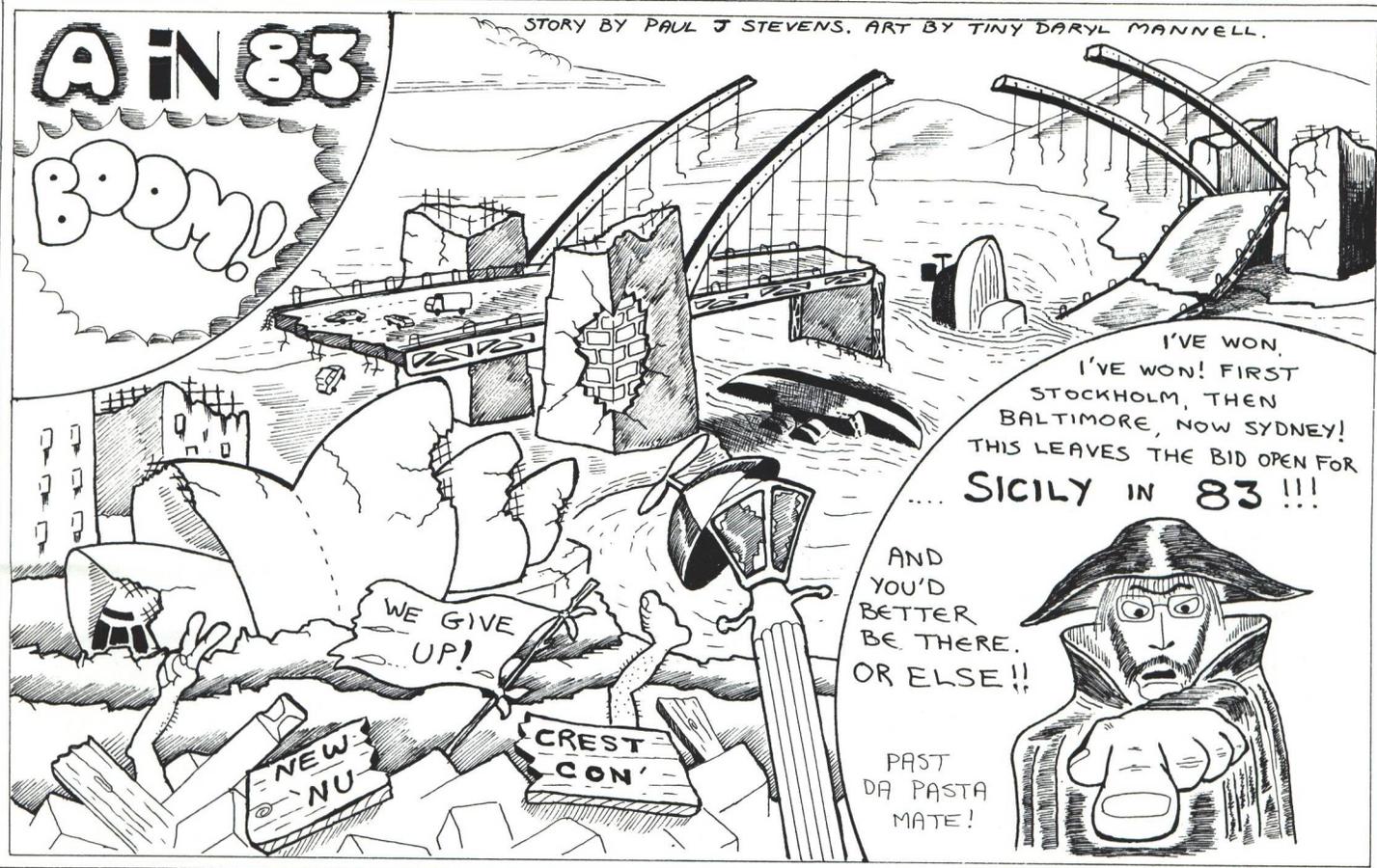
SUPPORT THE PROMOTION OF SPACE DEVELOPEMENT JOIN THE L 5 SOCIETY. For full details write to Kim Paert, 2 Staff Road, Electrona 7100, TASMANIA.

Australian Fan CHARLES TAYLOR is in ZIMBABWE, teaching. He has joined the ZIMBABWE SF ASSOCIATION, P.O.Box 4745, Salisbury, Zimbabwe. I am sure he would like to hear from his friends at home.

A IN 83

BOOM!

STORY BY PAUL J STEVENS. ART BY TINY DARYL MANNELL.



HAPPENINGS

A major event for Science Fiction literature in Australia is the seminar SPECULATIVE FICTION: THE AUSTRALIAN CONTEXT, which is being held at the National University, Canberra, ACT July 18-19 1981. The speakers will include Dr R. Brissenden, Dr Van Ikin, George Turner, Bruce Gillespie, Michael Tolly, Pat Woolley, Jackie Yowell, Cary Handfield, Lee Harding and others. Details from: The Secretary Humanities Research Centre, Australian National University, P.O. Box 4, Canberra, ACT (Tel. (062) 49 4786)

TOLKON will also be held over the weekend of the 21st to 24th of August, at the NEW CREST HOTEL at King's Cross in Sydney. G.O.H. Jon Noble. Memberships until August 1st are \$10.00 attending and \$5.00 supporting. More details from Box 272, Wentworth Building, University of Sydney, 2006, NSW

PHANTASTACON '81 will be held in Melbourne over the 21st and 23rd of August at The Melbourne Town House. It will feature, panels, slide shows, displays, films, a masquerade, auction, games, quizzes and comics. An obviously War Games and Comic orientated gathering. The Town House by the way is now under new management. Details on this con from The Australian Comic Collector, P.O. Box 45, Mitcham 3122, Victoria.

There will be quite a few Aussie fans going to the World con in DENVER, I believe, in September and on the way some of us will be attending BUBONICON, which is held annually in Albuquerque in New Mexico. It is always a good con I have been told and it will give you a chance to meet people in a relaxed atmosphere, before the mad hustle of the World con. BUBONICON 13, August 28, 29, 30th 1981. Winrock Inn, Louisiana Blvd. and Interstate 40. Albuquerque. For more details write 429 Graceland Se., Albuquerque NM 87108, U.S.A

In October CIRCULATION ONE will be held in Canberra, ACT. 3rd to 4th 1981. For more details contact Jean Weber on (062) 475814, P.O. Box 544, Civic Square, ACT 2608

THE CONVENTION OF THE GREAT KLINGON EMPIRE, to be held in Adelaide on October 24th and 25th. For details contact SASTREK on (08) 2556569.

DENVENTION. If at this late stage you want information on this year's Worldcon being held in Denver, USA September 4 to 7 contact us now, or if in Sydney I am sure Shayne McCormack at Galaxy Bookshop will be happy to give you any information you need. Voting for the site for the world con in 1983 is our big concern and you must be a member of DENVENTION so that you can vote for Australia in '83. Next year's Worldcon will be held in Chicago and our own A. BERTRAM CHANDLER will be the GUEST OF HONOUR. More details later or on request.

SWANCON 7 is the next convention to be held in Perth. It will be held over the Australia Day weekend of January 27th to 30th 1982. For details write P.O. Box 318, Nedlands, 6009, WA.

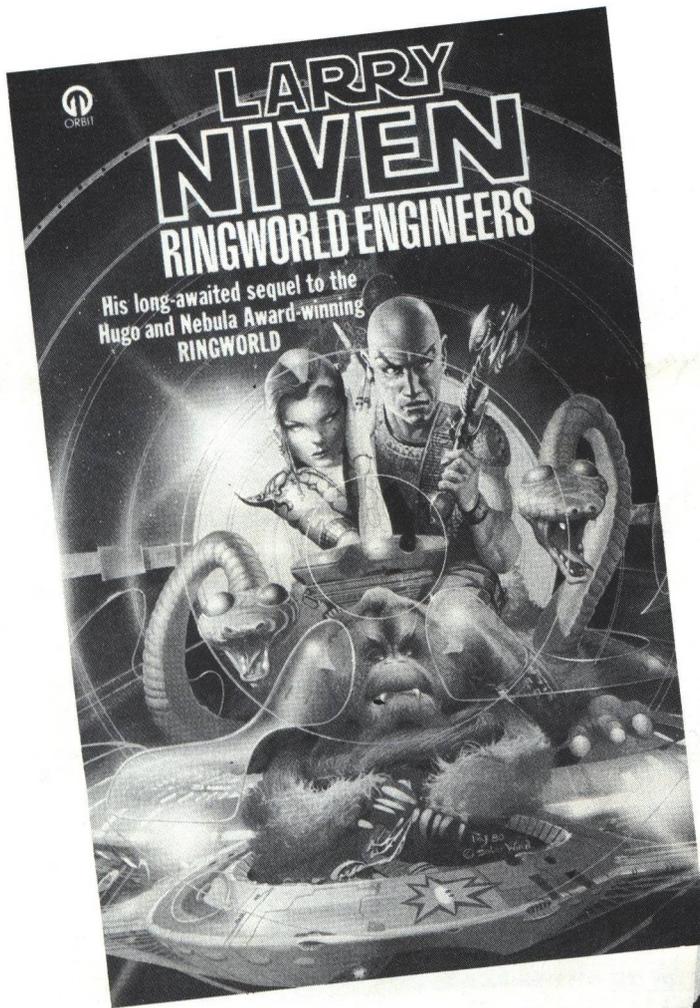
THE FANTASY FILM SOCIETY OF AUSTRALIA is still recovering from CINECON, but information on future activities is now being prepared. Regular screenings will be held, a small CINECON in 1982, some time and a big Film Festival and CINECON in 1983. For details on the current activities write 305/307 Swanston Street, Melbourne, 3000.

Next year's Australian National Convention is TSCHAICON. The Guest of Honour of course has to be JACK VANCE. It will be held in Melbourne on the Easter weekend, at the Melbourne Town House Hotel. Memberships from now to Tolkon will cost \$16.00, but will rise in easy stage up to \$30.00 at the door. More details later.

We do not usually mention overseas conventions part from the Worldcons because of space, but we have received so much material from JERUCON, we thought that they deserve a plug. It is billed as the 1st International Integrative Congress on Science Fiction, Fantasy and Speculative Science held in Jerusalem. The date is June 17th to July 2nd, 1982. We have a number of spare circulars and will send you one on request if interested.

I would be interested in hearing from anybody who would be interested in contributing to a fanzine devoted to conventions. That is, comments and observations by anybody but particularly those who have been directly involved in running cons. I would also like to put together a booklet with information for new writers. Tips on writing, presentation, and where to send stories and such. If anybody would like to help, please let me know.

JUNE'S TOPSELLERS



The RINGWORLD ENGINEERS
Larry Niven

————— \$4.95

The SNOW QUEEN
Joan Vinge

————— \$4.95

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