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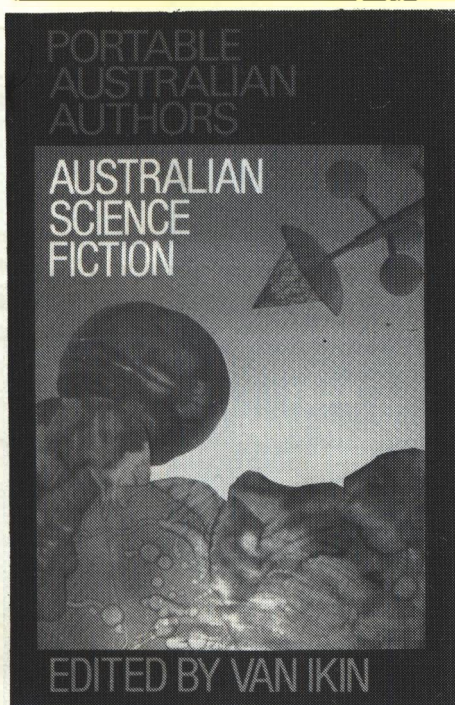
## AUSTRALIAN



## NEWS

Volume 4 Number 6

March 1983

THREE NEW AUSTRALIAN  
SF BOOKS PUBLISHED

THE UNIVERSITY OF QUEENSLAND PRESS ENTERED THE SCIENCE FICTION FIELD IN FEBRUARY WITH "PORTABLE AUSTRALIAN AUTHORS - AUSTRALIAN SCIENCE FICTION" EDITED BY VAN IKIN.

VAN IKIN holds a Ph.D. from the University of Sydney and is currently teaching literature at the University of Western Australia. He is well known to Australian fans as the editor of *SCIENCE FICTION: A REVIEW OF SPECULATIVE LITERATURE* and has established himself as a leading authority on science fiction published in this country.

He gave us an indication of what was to come in this book, with his lecture at the conference on Australian SF, held in Canberra, at the Australian National University in July '81. His exhaustive research has unearthed sf stories written in Australia as early as 1845. Selections from Utopian and anti-utopian novels from the 1880s and '90s through to the writings of A. Bertram Chandler, Lee Harding, George Turner, Frank Bryning, Wynne Whiteford, David Lake, Dal Stevens, Michael Wilding and Jack Wodhams, provide a broad and unexpected view and chronological history of the genre in Australia.

The book is published in bound volume at \$17.95 ARP and \$7.95 ARP in paperback.



Cover art by Rowena Cory

Australian SF & F  
EDITED BY PAUL COLLINS

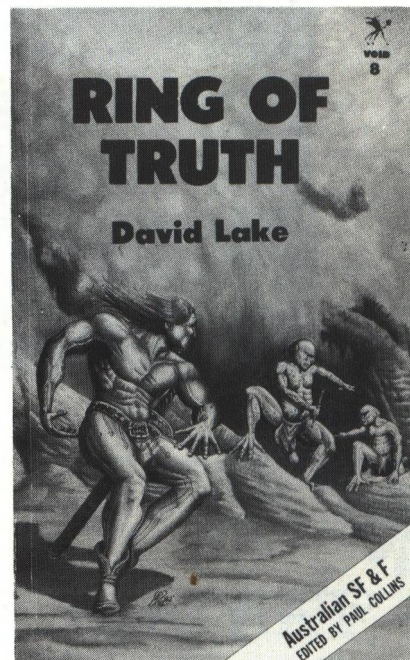
CORY AND COLLINS HAVE PUBLISHED TWO MORE TITLES IN THEIR "VOID" SERIES OF SCIENCE FICTION BOOKS.

# 8 "RING OF TRUTH" BY DAVID LAKE # 9 "FUTURE WAR" BY JACK WODHAMS.

DAVID LAKE'S novel is a science-fantasy, featuring a prince on an epic journey to bring freedom to his people.

JACK WODHAMS' book is a collection of four stories - "Butcher Mackerson", "United We Fall", "Pet" and "Dead Heat".

These are all set on the same world as his award winning story "One Clay Foot".



Cover art by Steve Dash

Australian SF & F  
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## YESTERDAY'S MEN BY GEORGE TURNER



## IN THIS ISSUE:

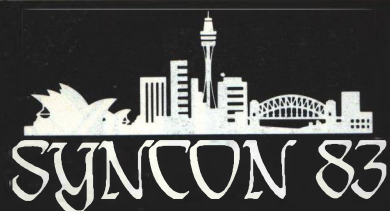
A REVIEW OF GEORGE TURNER'S NEW SF NOVEL "YESTERDAYS MEN - THE 3RD IN THE SEQUENCE FOLLOWING "BELOVED SON AND VANEGLORY"- JUST RELEASED IN FABER HC BY PENGUIN AUSTRALIA./ AN INTERVIEW WITH MELBOURNE AUTHOR WYNNE WHITEFORD./ THE SECOND HALF OF THE EDITOR'S CHICON REPORT WITH PHOTOS./ NEWS AND REVIEWS ON AUSTRALIAN AND OVERSEAS SF AUTHORS, BOOKS AND FILMS./ A VERY INTERESTING LETTER COLUMN WITH LETTERS FROM JOHN BRUNNER, HARRY HARRISON, CHRISTOPHER PRIEST, DAVID LAKE AND OTHERS./ AN AUSTRALIAN CONVENTION UPDATE.....

## AUSTRALIAN PROFESSIONAL NEWS

A. BERTRAM CHANDLER'S novel KELLY COUNTRY has been bought by Penguin Australia, and will probably be published within the year.

PAUL COLLINS has written about thirty thousand words of a humorous round-robin type novel, which will be followed with contributions from A. BERTRAM CHANDLER, DAVID LAKE, JACK WODHAMS and JOHN ALDERSON. (con. page 3)





The 22nd Australian National Science Fiction Convention

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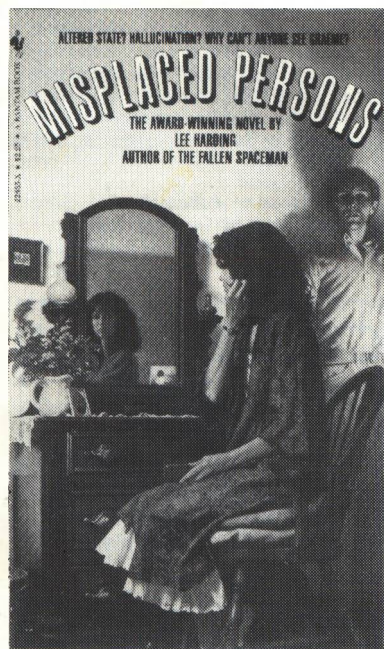
(continued from page 1)

Other writers including CHERRY WILDER, are expected to also contribute. Paul also tells us that he has six titles slotted for publication by CORY & COLLINS over the next two years. A story he wrote with TREVOR DONOHUE, "Phantasm's Exodus", has been bought for publication by OMEGA.

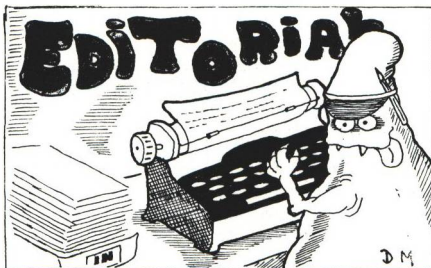
The collection of Australian sf edited by PAUL COLLINS for Goldmann publishers of Munich, West Germany, has been published and will be reviewed for us in the next issue by FRANZ ROTTENSTEINER.

JOHN BAXTER, whose novel THE BLACK YACHT was released by Hodder and Stoughton Australia in N.E.L. paperback, was interviewed by Sue Calloway and Ron Liberman on 'The Nation Today' programme on Channel 9 on the 13th of January '83. He spoke about sf and promoted his new novel. He also appeared on a number of other TV and radio programmes promoting his book A VIDEO HANDBOOK, published by Fontana.

Local author TED MUNDIE was burnt out during the recent terrible bushfires. Ted lived in Cockatoo. His stories have appeared in collections such as THE ALTERED EYE, TRANSMUTATIONS, etc. However, Ted has bounced back with remarkable alacrity and is currently putting together a book on the disastrous Dandenong fires, utilising interviews with survivors etcetera. The book will be published by Hyland House, who published Ted's first book, YOU AND ME, GUM TREE.



The cover illustration for Bantam's US edition of LEE HARDING'S Award Winning novel.



Dear Readers,

My old friend, the late Ron Graham once said to me that I was always apologising too much, but there is a difference between apologising and explaining. From now on, I will not indicate when the next issue of the NEWS will be out. Expect it when you see it. I will try not to let more than three months lapse between issues, but the time I can put into the NEWS and the new CHECKLIST is limited. Unfortunately I must do all of the work myself apart from a little help from my staff at Space Age, but running Space Age comes first. When I get over the worst of my current financial problems I may be able to employ more people to help me with all the things I want to do. Meanwhile.....

One project I do want help with, and it is for the benefit of everybody associated with sf fandom and conventions in particular, in Australia, is a special free issue of ASFN. A four page one shot, listing all the conventions, clubs, books shops, fanzines, fan activities and services, plus in particular a plug for Melbourne in '85. Each page will be divided into 18 sections. Each section will give basic details on a convention or whatever. Space Age and ASFN will cover most of the cost, but I want to post out around 2000 to fans all over Australia. The cost of the postage I want to help cover by asking the "advertisers" to put in \$5.00 for a space or section. The help needed is to reorganise my current mailing list, which badly needs up dating. Fan groups

and clubs can start by sending me their membership lists, but if others are prepared to come in and reorganise my card index and help type up envelopes and a list that can be distributed to all interested people, I would appreciate it.

Another "explanation" I must make is in reference to the visit of HARRY HARRISON to Australia for a convention. Harry expressed a wish to me to visit Australia during our summer and of course, attend a convention. He was quite prepared to cover his own air fare to Australia, but would expect internal air fares and other costs covered by the convention that invited him. The only date I could think of was either late November or late January. He was keen on the latter. Completely overlooking the fact that Perth usually hold a convention over the Australia Day weekend, I told Adelaide and Sydney, but not the fans in Perth. Adelaide quickly replied and said that they would love to have Harry as their guest. Alan Bray was my contact and he said he wanted to call the convention RATCON. However this name had been used by Perth fandom for their cons, so he rang them to ask them if they minded.

Naturally Perth were upset as they had a convention planned for that date. There was I in the middle of a dilemma. I had already advised Harry that Adelaide was it, but I did not want to do the wrong thing by Perth. There was no doubt in my mind by this time that Perth had priority. To my relief Perth took the initiative and rang Harry, who immediately accepted their invitation to attend their con. Adelaide was most upset and I do not blame them, but it was entirely my fault that the embarrassing situation had developed. I repeat that I strongly feel that Perth had priority under the circumstances, but I do sincerely apologise to Adelaide and Alan Bray in particular.

This incident has made me aware of one thing and that is that convention dates should be announced earlier. OK! I was

## AUSTRALIAN SF NEWS

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originally against the National convention being voted on two years in advance, but I can now see more than one reason for all conventions to be announced well ahead. Also, if the fans in the various major centres are going to hold conventions every year, why not establish the dates they now seem to be using. It might be argued that the Queen's Birthday weekend has been Adelaide's, but it is being used this year for SYNCON, as Adelaide did not announce a con for that date this year. Melbourne is traditionally Easter and Perth !!!, on the Australia Day weekend. But there is nothing in the rules, not even a gentlemen's agreement. So members of SYNCON '83 may consider the matter worth discussing at the convention, and perhaps arrive at some agreement that may stop any arguments that might come up, over who holds conventions when. Merv Binns/Editor.

#### ADVERTISING

WOULD PEOPLE WISHING TO PLACE ADVERTISEMENTS IN THE NEWS PLEASE NOTE THAT ALL COPY IS REDUCED TO THE FINAL SIZE. CONSEQUENTLY WE REQUIRE COPY FOR ADVERTS ACCORDING TO THE SIZE DETAILS GIVEN BELOW. WE CAN USE SAME-SIZE COPY IF IT IS DIFFICULT FOR YOU TO PREPARE IT AT THE LARGER SIZE, BUT WE PREFER TO RECEIVE IT FROM YOU IN THE SIZES GIVEN ALWAYS IN THE PUBLICATION DETAILS ON PAGE TWO OR PAGE THREE EACH ISSUE AND REPEATED HERE:

FULL PAGE: 360mm Vertical by 275mm horizontal. HALF PAGE: 180mm V by 275mm h. QUARTER PAGE: 180mm by 135mm h. Columns are 90mm wide. You can take anywhere from an 1/4 of a column to a full column or more. A full column would measure 360mm by 90mm. We think that all our readers, being the very intelligent types that sf readers are, will be able to work out any size requirements from these

#### FURTHER APOLOGIES

I must apologise to both C.J. CHERRYH and JAY K. KLEIN, for the poor reproduction of C.J.'s photo on the front page of the last issue # 31. The light angle made C.J.'s eyes very dark in this photo taken by Jay K. and I attempted to touch the photo up, with disastrous results. Next time its "warts and all".

As this small space has become available at the last moment I will just briefly mention that I owe apologies to Darrell

excerpted from the novel, won the 1981 novelette Hugo. There are two other untitled novels and a short story collection.

"CHANNY GUILD is essentially the first part of CHILDE; THE FINAL ENCYCLOPEDIA got so blasted big, and it looked like CHILDE would be even bigger, so I split off the front portion of it. THE FINAL ENCYCLOPEDIA, CHANNY GUILD, and CHILDE form a continuous whole which starts about 100 years after DORSAI and SOLDIER, ASK NOT wind up.

"THE FINAL ENCYCLOPEDIA took four years to write, which is another reason I broke CHILDE down into two pieces. The whole thing would take about three more years. The other books will come out earlier. They're mostly planned books which have been hanging fire and I want to get out of the way. For example, WAY OF A PILGRIM was planned about a year before the first story came out in ANALOG. I've been working more slowly because my old enemy, asthma, cropped up about two years ago. I hate to lose time. There are seven more books in the cycle (after CHANNY GUILD) -- there's CHILDE plus three historicals, plus three twentieth-century novels -- and if they run two or three years a piece, that's anywhere from fourteen to twenty-one years. I'm fifty-nine now, so I'd better get moving." G.R. Dickson

(Courtesy LOCUS.)

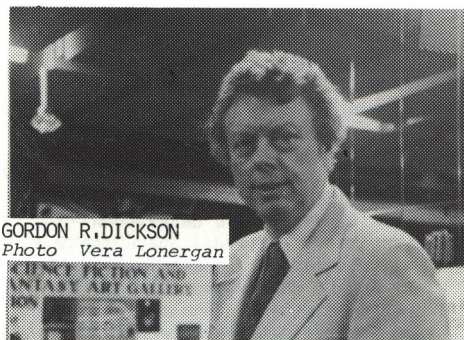
## VISITING OVERSEAS AUTHORS

HARLAN ELLISON will be first off the rank as Guest of Honor at SYNCON '83 the National SF Convention in June in Sydney.

William Collins have announced that their author STEPHEN DONALDSON will be visiting Australia in July, to promote the publication of the paperback of the 6th book in his Thomas Covenant series, THE WHITE GOLD WIELDER. They released the hard cover edition in February at \$17.95.

HARRY HARRISON will be in Australia next January. He will be Guest of Honor at the Perth convention to be held over the Australia Day holiday weekend, and will be spending about four weeks in Australia all told, visiting as much of the country as he and his wife can cover.

## AUTHORS & Other People In the NEWS



GORDON R. DICKSON  
Photo Vera Lonergan

#### GORDON R. DICKSON UPDATE

Gordon R. Dickson has signed a five book contract with Berkley and he has turned in THE FINAL ENCYCLOPEDIA to Ace. The latter runs to 1,400 typescript pages or over 300,000 words.

"It's primarily the contract on the next 'Dorsai' - cycle book, which will be called CHANNY GUILD. Like the earlier contract, it has some outriders, some smaller novels tied in with it. One them is left over from the earlier contract. It's WAY OF A PILGRIM. One of the chapters, 'The Cloak and the Staff',

#### ROBERT HEINLEIN VISITS CHINA

ROBERT HEINLEIN paid a visit to Shanghai last October, aboard a Norwegian tour ship. He and Mrs Heinlein were welcomed on behalf of the Shanghai Popular Science Association, by Ye Longlie. After trying to visit China for over 50 years, having missed opportunities during the war to go to Shanghai, he was pleased that his "long cherished wish" was fulfilled.

He met and talked to the members of the association and answered their questions about his writing and other matters, and was then taken to dinner, where he met Gao Xiaochong, the vice-president of the Shanghai Science and Technology Association. After lunch the Heinleins were taken on a sight seeing tour and returned in the evening to the ship the Royal Viking Sea, to continue their trip.

(These details were taken from a very comprehensive report by Ye Yonglie, translated by Wu Dingbo, in Locus.)

#### AUSTRALIAN SF NEWS

PRESENTS

## A SCIENCE FICTION & FANTASY CHECKLIST

Giving basic details including authors, editors, publishers, editions, prices and ISBN numbers, plus brief plot outlines of fiction and contents of associated non-fiction works.

Issue # 1, Now On Sale, features a complete list of all STAR TREK publications and future issues will have other special interest lists and a progressive listing of all important back titles.

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Dr Donald Reed was very badly injured when hit by a car, driven by a drunk driver in October last year. Dr Reed is The Director of the Academy of Science Fiction, Fantasy & Horror Films, and founder of the Count Dracula Society. His car was stationary when hit by the other car, which was travelling the wrong way on a one way street and over the speed limit. The driver made a run for it, but was apprehended.

At the time Dr Reed was expected to be in hospital up to six months, but a February reports says that he is recovering and has been released from hospital. He was expected to be back on the job soon as president of the Academy of SF, F & H Films.

In his capacity as authors' agent, 4FJ reports that William F. TEMPLE'S stories "Forget Me Not" and "Wisher Take All" have been placed in anthologies, while the novel "The Four Sided Triangle" has just been completed as a movie in Italy. A recent issue of the magazine *CommLine*, which we believe is a Scientology publication, features a cover illustration of the Metropolis Robotrix and the first of a two part presentation of L. Ron HUBBARD's "Just Imagine". Hubbard's story "He Found God", is featured in the magazine *Meta SF*. The Academy of SF, Fantasy & Horror Films has awarded Hubbard a Golden Scroll for literary achievement for his novel "Battlefield Earth". A 1.3 million word quartet, "Mission Earth", also by the founder of Scientology, will be published by St Martin's Press.

After replacing a copy of the first issue of *Weird Tales* at a cost of \$1800, which was stolen from the Ackerman collection during an Open House, it has been stolen again. Even from behind glass and lock and key, and along with the TV "Trilogy of Terror" manikin. Souvenir hunters also stole from a display at Georgia Tech, Spock's ears and a Cylon headgear.

Ackerman has a part in a new film entitled "Scalps", which is made by Fred Olen Ray. He plays a character Fisher Trentworth, which is one of his pseudonyms and appears in a scene with Kirk (Superman) Alyn.

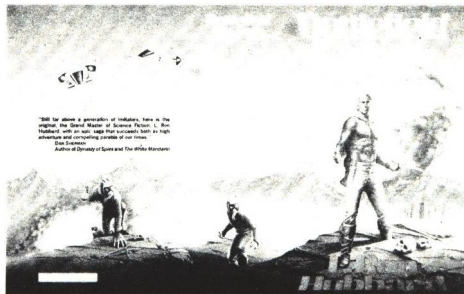
"Beauties and the Beasts", an imagi-film book and "I Never Met Jules Verne", memoirs of a mispent life in the fantasy field, have been turned in to Hank Stine at Starblaze. Projected titles include "I Never Met Mary Shelley" and "I Never Met Lon Chaney"... DAW books have bought A.E. van Vogt's original novel, "Computerworld".

Ackerman also reports that he inherited the papers of the late Stanton A. COBLENTZ, and that he finds he has on hand a virtual "treasure trove" of manuscripts, letters and other material, including letters from such luminaries as Lord Dunsany, Walter de la Mare, Frederik Pohl, Raymond A. Palmer, Donald A. Wollheim and others. Also included are two original unpublished novels and numerous stories. Editors interested should contact Ackerman.

#### A FORREST J. ACKERMAN CORRECTION:

In the last issue we reported that after Ackerman left as editor of *Famous*

*Monsters*, Jeff Rovin took over, but in fact Rovin continues as usual as a consulting editor, working with managing editor Bill Mohalley. Ackerman was offered a column in *Fangoria* not the editorship. He also states that he was always paid regularly by Warren Publishing, publishers of FM, but that no increase had been forthcoming in many years. Our apologies for these incorrect details in the last issue, which we took from *SF Chronicle*, who apparently misinterpreted them.



#### L. RON HUBBARD UPDATE

Elsewhere in this issue we have noted the efforts of the scientology people to promote the sales of L. Ron Hubbard's book *BATTLEFIELD EARTH*. Correcting some figures given in the last issue, the first print run of this large sf novel was for 42,500, with 7,500 going to book stores and the rest going to two companies specialising in the distribution of Hubbard's books. Second and third printings by St. Martin's Press were 12,000 and 50,000 respectively.

Despite denials by the Church of Scientology, it has been rumored that Hubbard is either deceased or senile and a suit has been filed by his son asking the courts to take control of his father's financial empire. The petition claims he has not been seen since March 1980, that his health had been failing, and that some of the Church's officials had been pilfering the church's assets. The latter being valued at between \$100 million and \$1 billion. Various documents have been produced supporting the claims of the church that Hubbard is very much alive, and another explanation of his reluctance to be seen is that the FBI and IRS want to talk to him about a conspiracy involving his third wife and the church and an amount of \$6 million owing to them.

Hubbard's son changed his name in 1971 to Ronald E. de Wolf, to "avoid harassment".

Meanwhile *BATTLEFIELD EARTH* has reached #9 on the Dalton Bookshop chain's best-seller list and a new book, *MISSION EARTH*, is due to be published in 12 volumes starting this year. There are conflicting reports as to whether it is related to *BATTLEFIELD EARTH*, but it is only (!) 1.3 million words say the publicists Author Services. NEL will publish *BATTLEFIELD EARTH* in hard cover in July U.K., but there are no signs of a paperback yet. Most of the above details were announced at a press party given by Forrest J. Ackerman, sponsored by Author Services, attended by 100 people including Larry Niven, A.E. Van Vogt, H.L. Gold, Bill Rotsler and an actor dressed as Jonnie, the main character from "Battlefield". There was also a cake in the

shape of the book and a 12 foot model of the villain. A record and tape, *SPACE JAZZ*, composed on a Fairlight computer musical instrument by Hubbard and others has also been released. The first "soundtrack for a book", rather than a movie, as it was described. Well known artists such as Chick Corea appear on the record released by Applause 9000. A game has also been promised.

A further bit of ballyhoo providing publicity for *BATTLEFIELD EARTH*, was a parade through the streets of New York of a group of people dressed as characters from the book. They went from Union Square to the door of Forbidden Planet Bookshop, but were not admitted to the shop.

A further report states that Hubbard's wife Mary Sue Hubbard, has not seen him since 1979. Also, defectors from the church state that while living at one ranch, Hubbard twice needed hospital care and asked to be buried under the date palms. Hubbard would have turned 71 in 1982.

## People and Publishing

OR WHO'S SOLD WHAT & TO WHOM



L. SPRAGE DE CAMP has been working on a sequel to *THE PRISONER OF ZHAMANAK*, which is called the *BONES OF ZORA*. FRED POHL has written a third 'Heechee' book, *THE LAST HEECHEE*.

PETER STRAUB and STEPHEN KING are working on a book together entitled *THE TALISMAN*. The theme of King's novel *IT* parallels Straub's *FLOATING DRAGON*. Individually King has the book *CHRISTINE* coming from Viking in May, which for apparently quite sound economic reasons, he is only taking a \$1.00 advance. He has done so well with novels such as *DEAD ZONE*, *FIRESTARTER* and *CUJO*, that he has come to an arrangement with the publishers where by the royalties will make up for the lack of an advance. The story is a supernatural theme about a car, featuring teenagers in a present day setting with flashbacks to the 50s.

ALASDAIR GRAY'S book *LANARK*, subtitled "A Life in Four Books" has won the first Scottish Book of the Year Award. ( See review this issue by G.T.). *LANARK*, an artist's version of Hell, was published by Granada in a large format pb edition in September last, after it's first edition in hc from Edinburgh publisher Caningate. A 25 minute BBC TV programme due to be screened in February will most likely mark the release of Gray's second book *UNLIKELY STORIES*.

DOUGLAS ADAMS has signed with Columbia pictures for a screenplay and associate producer status on a film to be based on the "Hitchhiker" series. It could mean half a million dollars to him. Ivan Reitman, the producer, previously did "Animal House", "Meatballs", and "Stripes". Columbia plans a big marketing campaign with movie spin off items etc.



PIERS ANTHONY has become a bestselling author, with his novels NIGHTMARE and OGRE, OGRE both reaching 11th and 12th places on the New York Times mass market paperback bestseller list. Anthony said that he enjoys writing the Xanth series which have been very popular, with each one selling a little better than the previous title. The next one in the series will be DRAGON ON A PEDISTAL, which is due out in about twelve months.

L.NEIL SMITH is doing three novelizations using "Star Wars" characters for Ballantine Books./ George R.R.MARTIN'S novel FEVRE DREAM has gone back for a second printing at Poseidon Press and his new novel, THE ARMAGEDDON RAG, will be a horror/mystery story hybrid about rock music and the '60s.

RAY BRADBURY finally flew in an airplane and said it wasn't so bad. The other notable author who does not like planes is Isaac Asimov, who has still not, as far as we know, ventured into the air. After a year living and writing in the wilds, ROBERT SHECKLEY has moved to Paris.

The last of JACK CHALKER's "Four Lords of the Diamond" series is MEDUSA to be published by Del Rey in April. The SF Book Club will publish the whole series in one volume in March. In 1984 Jack will have a series from Del Rey called the "River of Dancing Gods" and a trilogy with a working title of "Soul Rider" from Tor. The first in the Tor trilogy will be titled SPIRITS OF FLUX AND ANCHOR.

MARION ZIMMER BRADLEY has sold a new occult horror novel to Tor, with the working title of THE INHERITOR.

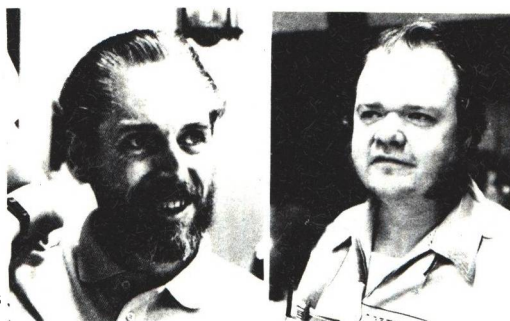
The fourth and final title in MIKE RESNICK's "Tales of the Galactic Midway" series, THE BEST ROOTIN' TOOTIN' SHOOTIN' GUNSLINGER IN THE WHOLE DAMNED GALAXY, has been bought by NAL./ THOMAS DISCH has written a new novel, A TROLL OF SUREWOULD FOREST.

MARTIN H.GREENBERG and ISAAC ASIMOV have teamed with GEORGE R.R.MARTIN to edit the SCIENCE FICTION WEIGHT-LOSS BOOK, which will be published by Crown in April. It is an anthology, not a how-to book, featuring "16 sci-fi stories by the biggest names in the field" --- including Asimov, Pohl and King. "Can SF PREPPIES be far behind?" say Locus. ISAAC ASIMOV has signed a contract with TV producer Sonny Fox, giving Fox option on all of Asimov's still available short stories for a possible TV anthology program. Fox hopes to develop something similar to THE TWILIGHT ZONE for network or cable TV.

MALCOLM EDWARDS will become the Gollancz sf editor in April, 1983, when John Bush steps down from that position and from his Gollancz chairmanship.

HARLAN ELLISON's recording of his story "Jefty is Five", has been placed on the preliminary Grammy ballot in the "Spoken Word" category.

PHYLLIS GOTLEIB has signed with Ace for two books: a story collection, and the third and last in the "Ungrukh" books (tentative title, THE KINGDOM OF THE CATS)./ St Martins Press will publish FREDERIK POHL's collection, MIDAS WORLD in May./ Bill KOTSLER has written



PIERS ANTHONY JACK CHALKER  
Photos by Charles N.Brown

an official "Biography" of the Star Trek characters for Simon & Schuster/Wanderer. It manages to mention two thirds of the membership of the Los Angeles SF Association, every writer in the series, etc. Captain Kirk attended the same high school as Rotsler; Spock's ID includes Rotsler's old US Army Serial Number, and so on... He is now working on SURVIVAL AFTER THE COLLAPSE, a (presumably) non-fiction title.

JOE HALDEMAN completed the sequel to his novel WORLDS, entitled WORLDS APART and delivered it to Viking publishers last October. It should be published by late '83. He is working on the third in the series, STARS, and a play based on the FOREVER WAR, for the Organic Theatre Company of Chicago. He taught novel-writing workshop at the University of North Florida spring semester.

JANE YOLEN has completed a sequel to DRAGON'S BLOOD by Delacorte, called HEART'S BLOOD, which will be published in the Dell Yearling series.

COLD BLUE LIGHT by Marvin KAYE and Parke GODWIN will be published by Jove Books early in 1983.

## Publishing World

A two volume fantasy anthology LANDS OF NEVER and BEYOND LANDS OF NEVER, is being edited for Allen & Unwin by MAXIM JAKUBOWSKI. A total of twenty stories, ten each book, will include works by Robert Silverberg, Tanith Lee, Brian Aldiss, Jane Gaskell, Jessica Amanda Salmonson and David Langford. Jakubowski read 150 stories from approximately 100 writers, before choosing the stories for this original anthology. A major addition to Allen & Unwin's growing range of fantasy volumes.

Berkley will publish STEPPING FROM THE SHADOWS by Patricia McKillip, as a mainstream novel. They have also bought THE BLUE SWORD by Robin MCKINLEY, MYTHAGO WOOD by Robert HOLDSTOCK, CHANGEWAR by Fritz LEIBER, STAR SMASHERS OF THE GALAXY RANGERS by Harry HARRISON, THE SUN'S END TRILOGY by Richard LUPOFF, and BLOOD MUSIC AND INFINITY by Greg BEAR. The latter two may also be done as mainstream releases in hard cover. Berkley are reprinting a large number of titles in the Berkley/Ace and Playboy range, and most will have increased prices in the \$2.50 to \$2.95 range.

All Playboy Press backlist titles will in future be published under the Berkly

or Jove imprint. The Playboy Press paperback line has been discontinued as of January '83. Berkley will also only handle the ACE imprint itself and not Charter or Tempo. John Varley's novel DEMON, the final title in the series, was announced for June, but has been withdrawn. We might assume he has not completed it due to other commitments mentioned in this issue. They will also do paperbacks of the Charles Grant SHADOWS collections. They now have a very impressive line up of back titles with their own authors like Heinlein and Herbert, plus the ACE and Playboy, and the capacity to stay on top of the market from now on.

Bantam will introduce early in 1983 a series of supernatural books for young readers. The first four titles in the "Dark Forces" series are THE GAME by Les Logan, MAGIC SHOW by Laurie Bridges and Paul Alexander, THE DOLL by Rex Sparger and DEVIL WIND by Laurie Bridges and Paul Alexander.

ARTHUR C.CLARKE's secretary reports in Ansible that Polish fan Wiktor Bukato is organising a Clarke collection to be published in Poland. He, Paul Heskett, also adds that payment of royalties has been arranged, being the first ever time real money has been paid for reprint rights outside the USSR.

Robert REGINALD is to do a supplement to his SCIENCE FICTION AND FANTASY LITERATURE volume for Gale Research Co. It will cover sf&f published from 1975 to 1982 and include "Contemporary Science Fiction and Fantasy Authors III. It will also include correction to the original work. Send details of new sf and f books to R.Reginald, c/o Gale Research Co., Book Tower, Detroit, MI 48226, U.S.A.

DARRELL SCHWEITZER has resold his story "The White Isle" to Starblaze for 1983 publication. It was previously sold to Borgo but was cancelled. It will be rewritten for Starblaze, with a tentative new title GOD OF DARKNESS, PRINCE OF LIGHT.

JOHN VARLEY wrote a screenplay, MILLENIUM, but the director of the proposed film apparently did not like the screenplay. Varley wrote a novel based on it for Berkley, who bought it from MGM. The films director likes the book better than the screenplay, so a new version is being written to conform with the novel.

Underwood-Miller publishers put off publication of some of their titles till February this year, including Anne McCaffrey's THE COELURA, Jack Vance's SHOWBOAT WORLD, the Roger Zelazny Bibliography, AMBER DREAMS by Daniel Levack, DE CAMP: An L.Sprague de Camp Bibliography by Levack & Laughlin and LYONESSE by Jack Vance.

Two books announced for publication in October last year have been cancelled: ...AND NOBODY CAME by Ava Jacobs (Academy Chicago) and XANADU: A VISION IN A DREAM by David Bergen (Viking).

Chris DRUMM, P.O.Box 445, Polk City, IA 50226, USA, has produced Hal Clement and Mack Reynolds checklists. Write for information.

DEL REY are to produce a publication titled BEYOND, which will be a quarterly newsletter detailing all their f&sf



publishing plans, sf news, interviews etc, which will be mailed to booksellers, fans, the media and so on. Other publishers likely to do similar publications include the Berkley group, and Timescape who have already done one or two issues of such a publication in the past.

## TOM DOHERTY ANNOUNCES EXPANSION OF SCIENCE FICTION LINE

"Tor has a \$7 million budget for 1983, which is bigger than Ace was when Grosset & Dunlap took it over in 1976", said Tom Doherty, the man who originally put Ace SF on the map, and who is now making his Tor line fire for Pinnacle.

Besides a line of Tor computer games, there will be more sf titles or possibly a new line distributed through Richard Gallen, who has a distribution contract with Dell. The trade paperback series now published by Simon & Schuster is also likely to be expanded. The computer games will be on disc for the Apple, TSR-80 and the IBM computers, and based on stories by Gordon R. Dickson, Jerry Pournelle and Larry Niven, Fred Saberhagen and others. Pinnacle and Warner, which owns Atari, will do the distribution.

The book packaging deal for Dell being that two books would be chosen by Jim Baen at TOR and distributed as part of Gallen's current arrangement with Dell. If Dell do decide to handle sf again it will be purely for economic reasons it seems, because it was hinted when they dropped their sf line that it was just an arbitrary decision of the editorial department. Could it be that Dell editors just don't like sf?

TOR incidently were effected recently by the death of the founder of the company that owns Pinnacle, of which TOR is part, Michigan General. However the management decided not to sell and seeing that TOR expects to hit a sales mark of \$1 million in March, it is a reasonable decision.

## SCIENCE FICTION GAMING

Mayfair Games of Chicago have obtained the rights to produce boardgames based on Joe Haldeman's FOREVER WAR and the C.J. CHERRYH series starting with the Hugo winner DOWNBELOW STATION and MERCHANTER'S LUCK, and a 3rd book to be published. Chaosium, the California games developers, are doing a game based on the ELQUEST series.

English publishers Routledge and Kegan Paul have published two large sized pbs on games; RUNE GAMES by Marijane Osborn and Stella Longland, and DICING WITH DRAGONS by Ian Livingstone, illustrated by Russ Nicholson.

Video Games based on RETURN OF THE JEDI will be released by Parker Brothers in the USA. This is following the success of their THE EMPIRE STRIKES BACK game. They are also planning "Jedi Arena" and a "James Bond" game, followed by "The Lord of the Rings".

OUR THANKS AS USUAL to ANSIBLE, LOCUS, SF CHRONICLE and various other trade journals and publishers lists etc., for details and news in this issue. AND to Justin Ackroyd and other Space Age staff for help in proofing and typing this issue.



AMAZING STORIES has apparently been overwhelmed by the number of stories being received and rejected, so they have produced a booklet, CONSTRUCTING SCIENCE FICTION & FANTASY, 31 pages of it, put together by John Ashmead, Darrell Schweitzer, and George Scithers. It is available from Amazing, Box 110, Lake Geneva, W1 53147, USA, for 25¢ plus 75¢ postage. We recommend that Australian writers send \$2 US or at least \$3 if you want it airmailed.

A correction from last issue is that JEFF ROVIN is not the new editor of Famous Monsters. He continues as consulting editor, working with Managing Editor Bill Mohalley, Randy Palmer and Tim Moriarity.

The magazine American Fantasy, has suspended publication. Robert T. Garcia, the publisher, said there will be one more issue combining the intended contents of issues 3 and 4, but he has no plans for later issues. Subscriptions will be refunded. Garcia plans to marry Nancy Rife, owner of a used book store in Oak Park, Illinois, in May. His publication was the successor of Chicago Fantasy Newsletter, which he published for several years. His full time job is with Cinefantastique magazine, handling sales and distribution for editor Fredrick Clarke, who himself is getting married in March.

The publisher of the successful British comic magazine Warrior, plans to republish his magazine Halls of Horror. Des Skinn, who originally produced The House of Hammer/ Hammer's Halls of Horror, between 1976 and 1978, said that he thought it was time the only other British f&sf film magazine, Starburst, had some competition. Some comic strips will be used, mainly left overs from the earlier magazine, but they will not feature as much as they did previously.

Rod Serling's The Twilight Zone Magazine, which has been in existence for less than two years, will switch from a monthly to a bi-monthly schedule with the February issue. A big subscription drive is being organised for this year. The publishers are considering changing the format to a digest size, with about 160 pages per issue.

Yet another attempt is being made to revive Weird Tales magazine, or that is produce an original anthology using the name. Sheldon Jaffery and Roy Torgeson have negotiated a contract with the owners of the rights to the title, Weird Tales Ltd., and they are looking for stories in the tradition of Peter Straub, Dennis Etchison, Tanith Lee, and Ramsey Campbell. No publisher has

yet been announced, but request for more details and manuscripts can be sent, to Sheldon Jaffery, 23834, Windover Dr., Beachwood, OH 44122, USA, or Roy Torgeson, P.O.Box 737, Union City, NJ 07087, USA.

Whispers Press editor Stuart Schiff has been awarded a \$1,000 grant for his publication Whispers Magazine, by the Coordinating Council of Literary Magazines. He must raise a matching amount by December '83 to be eligible, to receive the grant, which is distributed by the CCLM from cash provided by the National Endowment for the Arts. A rare occurrence for an sf or fantasy publication. Andrew Porter reports that his application for a grant for his magazine Algol (now Starship), was refused on the grounds that sf is not literary. Whispers received a previous grant of \$500, and this time, submitted issues with stories by Ramsey Campbell, Stephen King and others, which apparently convinced the council of the magazine's value.

There is no equivalent source for such funding in Australia, so ASFNews must struggle along as best it can, but there is the Australian Literature Board, which has been supporting sf quite extensively over the last few years. Cory and Collins publishers have benefited probably more than any one else except Norstrilia Press. One would wonder how long this will go on before the Board thinks that enough is enough and decides that perhaps their money would be better spent elsewhere. The incoming new Australian Labor government, facing an enormous budget deficit left by the outgoing Liberal government, are likely to start cutting such spending, despite their obvious interest in encouraging the arts. We might just add that the Literature Board has no precedent for funding publications that do not publish fiction.

## SCIENCE FICTION REVIEW

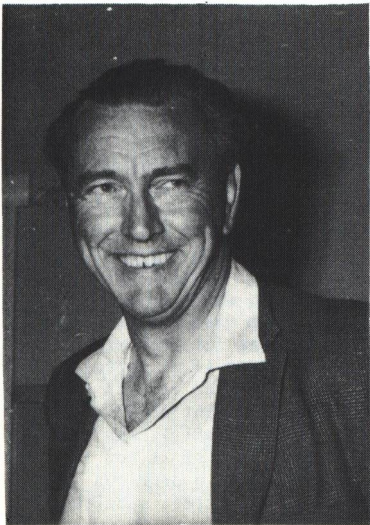
EDITED BY RICHARD E. GEIS

This popular Hugo winning review zine is now up to its 46th issue. Over 60 pages of reviews, interviews articles and letters, interspersed with cartoons by Tim Kirk, Bill Rotsler, Kurt Erickson and others. You can subscribe to SFR with ASFNews or Space Age Books. Current rate: \$8.60 Australian for one year and \$17.20 .. .. two years.

## SCIENCE FICTION & FANTASY BOOK REVIEW A PUBLICATION OF THE SF RESEARCH ASSOCIATION

This publication, originally published by the Borgo Press USA, is now published by the SFRA and edited by Neil Barron. He is the the editor of the book ANATOMY OF WONDER: A Critical Guide to SF, which was nominated for the Hugo in 1982. Approximately 600 books are reviewed in SF&F BOOK REVIEW, published 10 times a year. Non-fiction, British, Australian and foreign language books are included. Most hard covers are reviewed, but few paperbacks and no reprints or reissues. Members of the SFRA receive the magazine as part of their membership, but you can subscribe separately at \$15.00 US by surface and \$30.00 airmail. For further details write to the editor, Neil Barron, 1149 Lime Place, Vista, CA92083, USA or to the SF&F BOOK REVIEW, PO Box 11408, Portland, OR 97211, USA.





# An Interview With Australian Author WYNNE WHITEFORD

ASFN: Wynne, perhaps we could begin with your background - when you start -ed writing, where you worked, and so on.

WW: I grew up during the Roaring Twenties. Raced little trolleys with the neighbour's kids up and down the footpaths of East Melbourne, but at home I was the only child in a house of adults. I had access to all their books - I remember especially a volume of H.G. Well's short stories. When I was six, my father, who'd just returned from one of the earliest motor expeditions across central Australia, decided Garden Vale was more his scene, so we headed for the sea air.

ASFN: When did you begin writing?

WW: When I was about twelve I won third prize in an adult essay competition, so I decided to try to keep on winning. Had some stories published in my teens - "Automation" in the Sydney Bulletin around 1935, and some a bit earlier in Adam & Eve. The first in print was called "Beyond the Infinite", but don't ask me what I thought I meant by that.

ASFN: Wynne, you have probably been aware of the lack of a market in SF in Australia more than any other writer, because you've been tackling the field for so long. Can you tell us a little about how you see the SF writing field has developed in this country, and future prospects for SF authors.

WW: The field is always in a state of flux. For instance, there has been a shift away from the magazine short story towards TV. But another drift is favouring SF against what we used to think of as "mainstream", spear-headed by film super-epics like Star Wars and Raiders of the Lost Ark. In fact, if you look at the Best Seller list in this week's TIME, you notice Arthur Clarke's "2010: Odyssey Two" heads the list again, with Michener's "Space" third and Asimov's "Foundation's Edge" fifth - altogether at least five of the first ten sellers are SF, so that it begins to look as if SF is the mainstream now. So, in the long run, prospects for SF authors appear good. As to the Australian scene, however, there are still mass-

ive obstacles: distribution problems, relatively high cost of marketing, and the inbuilt local resistance to "buying Australian".

ASFN: Your stories have appeared in a wide range of publications, from local magazines like THE AUSTRALIAN JOURNAL to AMAZING STORIES, FANTASTIC UNIVERSE, IF, NEW WORLDS and others back in the 50s to Cory & Collins collections more recently. During the years did you have any inclination to write a novel? Did work and other activities limit you to short story writing until lately?

WW: Full-time work is always a limiting factor. I've never been dedicated enough to live in a tent while trying to bash out a best seller. Contact with different people and visits to exotic places fire your imagination. But for more than a year, now, I've organised things so that I work away from home only two days a week. However, this was not what stopped me writing novels in the past - like many writers of short fiction, I've tried novels - about three during my 20s and 30s - but they petered out after 30 or 40,000 words.

ASFN: Why was that?

WW: I think they took too long to write in my spare time, and I lost hold of the story. With a short story, you can keep the whole thing in your head, and type at least one draft straight through. This is fine for 5000 words, even for 10,000 words with a bit of practice. But in a novel you lose sight of where you're heading.

ASFN: You suggested just now this happens to many writers of short fiction.

WW: Not just amateurs or beginners. Even to people like Edgar Allan Poe, Guy de Maupassant, O. Henry, Katherine Mansfield.

ASFN: How did you change your method?

WW: Oddly enough, the spark of the idea came a long time ago, in a CAE class on public speaking. The lecturer - I think his name was Wyss - said a speaker should work out his closing words and memorise them. Then, if he lost his way, he could at least finish with a bang, which his audience would remember. This also gave the speaker a goal to aim at. Much later, when I'd run aground in a longish novella, it occurred to me to apply his technique to writing - to write the closing chapters first, then come back and aim at them.

ASFN: Then you think planning is important for a long work?

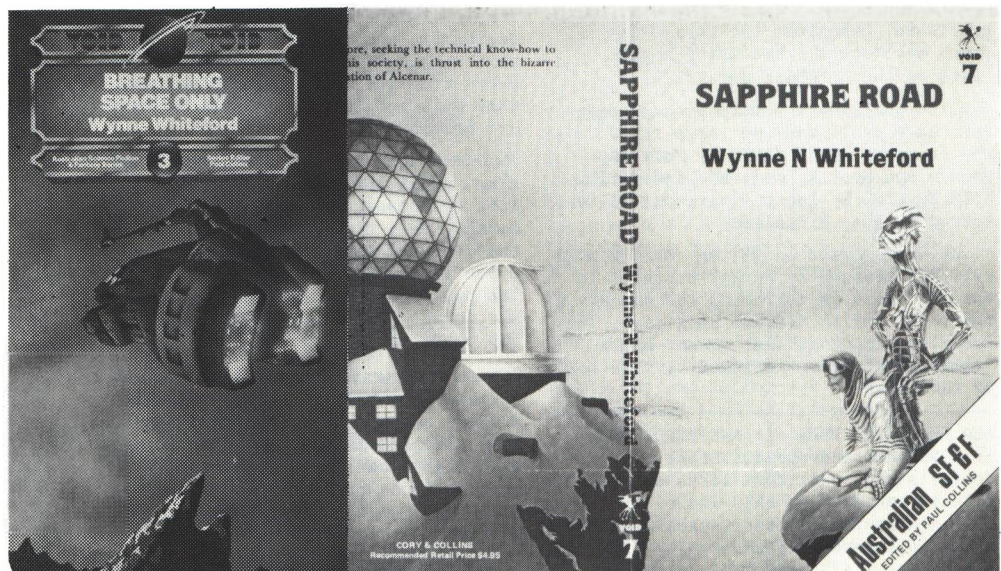
WW: Yes, seeing the overall pattern before you start on the details. Perhaps it's a method I borrowed from painting. Leonardo da Vinci didn't start the Mona Lisa at the top left-hand corner and work across and down.

ASFN: There has been a lot of talk about developing an original style of Australian SF, without simply mentioning kangaroos and koala bears. Both your novels we feel have succeeded in this, as although they are set in Australian locales most of the time, if not all ("Sapphire Road" being set on another planet about 50% of the story), you have been careful not to overkill the the Australian scene. Would you like to comment on that?

WW: I think characters are more vital to a story than background, but you can make a story more believable by using a setting you know well, so your details stay consistent - and real.

ASFN: We were particularly interested in the locale in "Breathing Space Only" as we were familiar with the places described. Your idea of a lake in central Australia in "Sapphire Road" was quite convincing. How did you come to use these settings?

WW: I knew the Snowy Mountains quite well. About eight years before I wrote "Breathing Space Only", my





wife Laurel and I had spent a holiday up there simply driving around exploring - at that time you could drive almost to the summit of Kosciuszko.

The original spark of the idea behind the book came shortly afterwards. One Saturday morning we'd driven over to Doncaster Shoppingtown, and looking across the city saw it obscured by a sea of brown pollution, with only Nauru House and a few of the other high buildings showing above it. Laurel pointed it out to me. "Yes," I said, "but wait until you can stand on the top of Kosciuszko and look out over a sea of smog". The idea grew into a short story, which was virtually the first chapter of the book. I read it out to a writers' group before sending it anywhere, and it seemed to have a lot of impact. Some liked it, some hated it, nobody ignored it. So I kept it and developed it into the novel.

There's an odd postscript to that. After it had been written, and Paul Collins had sent a copy to the Literature Board of Australia Council to apply for a publishing grant, I went back to the mountains for a final check-up on the background. I'd set part of the story in old Cabramurra, which was built right on the top of a mountain, with three concentric loops of streets linked by wooden stairways and a beehive of wooden buildings. When I came in sight of it, I saw the whole thing had been bulldozed to the ground, and a new, modern town had been built nearby. A much better town - but I had to rewrite a whole chapter.

ASFN: And that lake in Central Australia?

W.W.: I've flown over lake Amadeus. It was mostly dry at the time, with shallow, discoloured water at one end. I could easily visualise the effect of flooding it by pipeline from Queensland. Later, I used contour maps to work out its future extent and shorelines. Also, I've driven over a lot of the surrounding country. By the way, I started the action of that book in Samoa for a couple of reasons: first I knew the place; second, I think it has a timeless atmosphere that makes it a good starting-point for a plunge into the 21st century.

ASFN: We enjoyed reading "Breathing Space Only" but it was not a particularly exciting or earth-shattering experience, but "Sapphire Road" was a lot better. We feel, however, that you did tend to overlook the potential of the political set-up in Australia, and you did not explain enough about that or the situation on Earth in general. Did you deliberately avoid writing more about the situation that led to the killing of the main character's relatives and owners of the company, because the interplanetary part was more interesting, or are you cooking up a sequel?

WW: A sequel? What a marvellous idea, Merv!... Actually, overall length came to be a problem with "Sapphire Road" - it finished nearly 90,000 words long, so the motives of the early killings had to be suggested rather than analysed in Sherlock Holmes-type detail. Looked

at from one direction, it's an analysis of power-structures, an extension of the sort of in-group control you see all the way from your local councils upwards to the international scene. I've simply extrapolated it into the next country.

The motives are the same. I've just anticipated improvements in methods, techniques. As to motives, I go along with David Riesman when he said somewhere - I think it was in The Lonely Crowd - "we've come to realise that men who compete primarily for wealth are relatively harmless as compared with men who compete primarily for power".

Most of the scenario of the planet "Alcenaar" was worked out before the rest of the book was written, by the way, including some of the types of characters. In fact, it grew, gradually in files, over some years. The central Australian part of the story was built up quickly from one or two stimulating ideas, as if I were writing from a background I knew - Samoa and the Red Centre - towards another locale, Alcenaar which I felt I also knew, in a different sense, because I'd worked it out previously.

ASFN: Are you working on a new novel at the moment, and can you tell us anything about it?

WW: Yes, there's another one close to finished. I'd originally called it Thor's Hammer, but Larry Niven and Jerry Pournelle have just bought a novel called Lucifer's Hammer - I haven't read it yet, but from the back blurb it's quite different. Still, I may call mine Dark Frontier, unless someone points out that's already been used.

ASFN: Have you any advice for new writers trying to break into the field?

WW: That question usually brings up a lot of hoary old clichés ranging from "Don't!" to "Write what you know about." Is that right? When H.G. Wells wrote his First Men in the Moon he'd never been there. The point is, though, - neither had anyone else. So you might adjust that dictum to sound something like this: "Never write on a subject that many of the readers may know more about than you do."

Build a large reservoir of general knowledge. Don't specialise deeply on a few subjects, but spread your interests as wide as possible. (As a side-effect, this can sometimes pay off in a TV quiz). If you do need profound specialised knowledge on a subject, all you need to know is where to get it. The point is that broad knowledge, as opposed to deep, specialised knowledge gives you a richer base for cross-fertilisation of ideas.

It's a good idea for a beginner writer to join a writers' group in which members contribute regularly and criticise each other's work. Don't pick an SF orientated group - you already know SF - but one interested in general writing. Reading one of your stories to a group, or having it read to them while you watch, gives you valuable feedback. For instance, if 50 per cent of them are snoring in five minutes, you know you're doing

something wrong!

There are a number of quite different elements involved in producing a salable story - selection of ideas, observation of people, market analysis, plotting, writing, salesmanship - these are all vital parts of the whole process. Never regard the job as complete until it's in print. Above all, try to develop your own individual style.

ASFN: Finally, a summing up of the SF field in Australia and how you see things developing?

WW: Local publishers, Cory & Collins and Norstrilic Press, seem well enough established now after a rather shaky start, putting out at least three titles per year each - in fact, Cory & Collins put out five titles last year. Their books seem to get better reviews overseas than at home - in Analog and Dick Geis' SF Review in the USA, Ad Astra in England, and of course, the Australian Book Review and Penthouse, on the home scene. Overseas interest seems to indicate it was a mistake, earlier, to emphasise that the material was Australian. It begins to look as if this has a negative effect on sales. However, this might have been temporary. For the future, thanks to Star Wars, ET, etc., judging from the best-seller list in Time, all systems appear GO.

ASFN: Thank you Wynne for a very interesting interview and the best of luck with your writing in the future.



Authors in conference in the old Melbourne SF Club in the mid-60s: The late Steven Cook, Wynne Whiteford and Damien Broderick.

Great minds think alike. Andrew Porter, editor & Publisher of SF Chronicle has said he would like to start a Photo Gallery, using old photographs, in each issue of SFC. Looking at old photos in my own collection I have been thinking basically the same, but using the old theme of "All our yesterdays". So.... next issue we will take you back into Australian fandom's past.

#### A STATEMENT OF POLICY ETC...

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# To CHICAGO and Other Points East

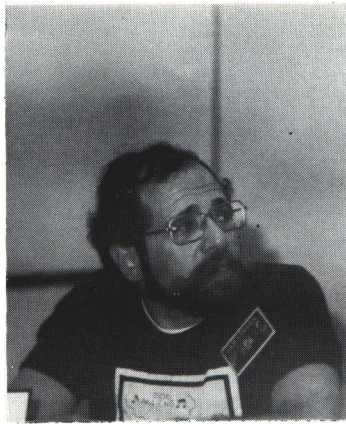
A TRIP REPORT  
BY MERV BINNS

PART TWO

Every World Con seems to have had its problems, be they over crowding or being spread over two or more hotels and so on, but CHICON's problems if any were minimal. In comparison with other American World Cons it was a bit unspectacular and uninspiring I was told, but everything seemed to go quite well from my point of view. The organisers did a very good . There were 300 regular committee people and 500 gophers. It was feared that the way things were perhaps over-organised, written authorisation being needed from higher echelons for even minor items, that trouble could result. However a so called "travelling world con-committee" made up of the actual operations people, handled all the problems on-the-spot.

The attendance of 4275 people was larger than last year at Denver of 3792, but down on Noreascon in '80 of 5921. The pros, dealers, committee levels and guests, all had different identifiable badges, which obviously worked very well. There was a very good turn up of pros of course, but some big names were missing. Poul Anderson and Roger Zelazny for instance were not there to pick up their Hugos. Everybody had a chance to meet the pros at the autograph sessions held in the hucksters room, the parties, and after the panels. Some panel subjects covered were "The Lure of the Middle Ages", "Dont Do Any Strange Things in the Punchbowl" (Fan etiquette), "The Politics of Space", "The Next Steps" (The future of the entertainment media), "Getting Dumarest to Earth" (The problems of sequels.), "The Two Ocean Fanzine" ( A panel with Jan Finder, John Foyster, Kevin Smith, Ted White and Joyce Scrivner, one of the few I saw ), and "Covering the Field" (Magazines about sf). The titles here indicate the wide range of subjects covered in the panels.

The alternative programming included numerous meetings of special interest groups, war gaming, video and films. The Hugo nominated films were screened and there was a continuous video screening of a trailer for "Dark Crystal". The film programme itself included everything from cartoons and serials to crazy items such as "The Attack of the Killer Tomatoes". Fanzine fans were well catered for with a special room provide for them where G.O.H. Lee Hoffmann spent a good part of her time. There were also such things as the authors forum and a special programme for the sf academics, who discussed items such as "The Mechanical God", "Fans and the Future", "Studies of James Blish" and "Women in Science Fiction". The Space Programme and the Legal Considerations for Authors and Artists were regular features of the alternate programme also.



JAN HOWARD FINDER  
#One USA supporter of the A '85 Bid  
and 1983 DUFF Candidate.



C.J. CHERRY, JEAN LORAH and SOMETOW SUCHARITKUL  
On panel at CHICON  
Photos by M.Binns

The list of awards themselves were given in the last issue, but an interesting panel I might mention, that was held before the award presentations, was "The Science Fiction Novel in 1981". Most of the panelists agreed that "Claw of the Conciliator" or "The Many Coloured Land" were the most likely winners of the Hugo. Charles Brown who was one of the panelists along with Algis Budrys, George R.R. Martin, Rena Wolper and Shawna McCarthy, commented on the fact that good novels quite often missed on nomination for the Hugo, such as "Timescape". He said that the field is wide open for 1982 with a host of books including the new Asimov, Clarke and Heinlein titles, but "Pride of Chanur" by C.J. Cherryh is probably her best yet and "Courtship Rite" by Donald Kingsbury and "No Enemy But Time" by Michael Bishop must also be considered.

One of the highlights of the convention was the good job done by Marta Randall as Toastmaster. She introduced just the right touch of humour when it was needed, and she absolutely brought the roof down when during the Award presentations she grabbed Bob Tucker by the arse and cried, "Smooth". Tucker was absolutely speechless for some minutes, while the audience was in hysterics. When he did speak the words did not come out right. The Awards presentation was over in 1½ hours which set some sort of a record. Many people said this was good and complimented Marta Randall for keeping things moving, but I felt that apart from the bit of humour mentioned, that the awards were a bit of a drag. I have enjoyed past award presentations

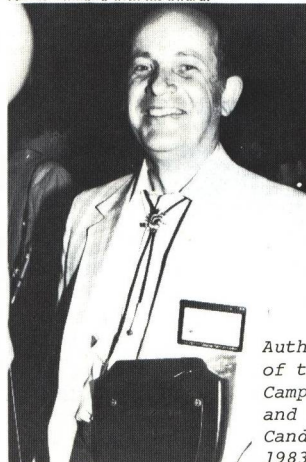
for the quips and comments by both the presenters and the receivers, but most in this case, including Tucker, had little to say and I felt slightly let down. Perhaps I was spoilt by Torcon where the old masters Asimov and Bloch held sway, but I enjoyed SEACON's awards and even AUSSIECON's better, and that was by far not the best part of our World Con.

Two awards not mentioned before were the special committee award to Mike Glyer for "Keeping the Fan in Fanzine", and the Japanese Hugos, in the form of scrolls, presented by Takumi Shibano. Mike was wearing his SIX-TIME HUGO LOSER T-shirt, and with the new rules he might actually win one next time.

At the Guests of Honour Speeches Marta Randall said she was not there to introduce the guests, but the people who were to introduce the guests and promptly introduced Howard de Vore who introduced Lee Hoffman. She gave a very short speech and said she would speak at more length in a later interview. Robert Asprin introduced Kelly Freas very eloquently and Kelly went ahead and proceeded to castigate the artists and publishers, art directors, for the raw deal that artists are getting. He said most of them have no idea what makes a good cover illustration. Also, the artists are not being promoted enough. He said sf is now big business in the publishing field and that it is about time the publishers all realised that good cover illustrations sell books. He urged readers to write to publishers and complain about poor cover illustrations.

Co-chairman Ross Pavlic introduced

Alexis Gilliland with his award.

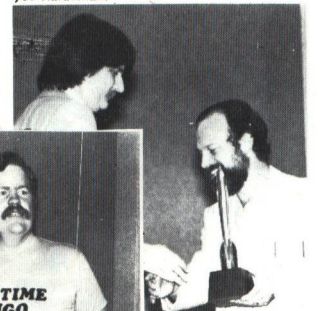


Rachel Holmen with the "Locus" Hugo.

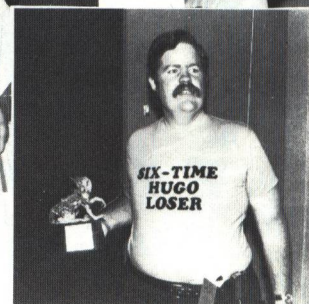


Author, fan, winner  
of the John W.  
Campbell Award  
and DUFF  
Candidate for  
1983

John Varley (l) accepts Hugo from presenter Joe Haldeman.



Photos  
Courtesy  
SF Chronicle



Mike Glyer holds his Special Award.





Takumi Shibano being introduced by Marta Randall Wilson (Bob) Tucker and friends  
Photos courtesy Science Fiction Chronicle

Marilyn and Larry Niven  
Timescape Editor Robert Silverberg and IASFM David Hartwell Editor Shawna McCarthy

Bert Chandler, whose writing he said he got hooked on after reading the early ACE titles. His heroes were unpredictable and not always winners. He was obviously glad to have the opportunity to honour an author who was very popular in the U.S.A. and had not received the credit due overseas. Bert started off with his own inimitable humour and spoke about past connections with Chicago, his first meeting with John W. Campbell, his early sf influences and the fact that his father was a fantasy reader, but never let on up to his death. He carried on with his own ideas of the development of sf and further humorous anecdotes and the audience loved it.

During the programme Ross Pavlic interviewed Bert Chandler under the heading of "The Life and Times of John Grimes", Terry Carr interviewed Lee Hoffman, Frank Kelly Freas was also interviewed, but I missed by whom and other interviewees included Philip Jose Farmer, Douglas Adams, Robert Silverberg, Gary Kurtz and Jim Henson.

The Masquerade was very colourful and the mind boggles at the time entrants must put into making their costumes. One report said that it was not as spectacular as seen at other world cons. I detected a trend towards a lot of attention to the costumes themselves and less to presentation and extras, like lighting and weapons. The emphasis seemed to be more on fantasy and less on science fiction, not much humour and not much in the way of aliens or monsters. Even so I found a much more professional approach to the whole thing than Seacon in England, but with less humour, and I don't think as enjoyable, trying to remember back that far, as Torcon in '73. The Committee came up with the crazy idea of issuing tickets for the Masquerade. It took ages to get into the room and the place was at least 10% empty at any rate. I got a ticket courtesy of Melbourne girl Adrienne Losin, who had been living over there for a while and was a comm-

ittee helper. After all the fuss I could have just walked in at any rate. The ticket idea was killed for the Hugo presentations the next night. Lots of fans wear costumes but do not enter in the masquerade, just as they do here, but at Chicon they had what they called "the hall costume" contest judged by Bill Rotsler and Marjii Ellers. To get back to the main costume contest, it would take too long to give full details of all the winners, but just to mention a few: BEST IN SHOW - "Pyrogensis" -- Dave Meyers, Kelly Turner, Karen Schnaubelt, Diane Dawe, Susan Lanoue, Nathalia Quirk; MOST BEAUTIFUL -- "Jherek Carnelian and the Iron Orchid" - Sally Fink and George Pacholtz; MOST SPECTACULAR - "Fantasy and Science Fiction" -- Kathy and Drew Sanders. (Those people who have seen these last two couples previous efforts would know what a splendid job they can do and their costumes here were great.) THE BEST SCIENCE FICTION - "Man Plus" -- Philip Mercier (From Fred Pohl's novel and this guy's first World con costume entry. An excellent job.); HONORED FOR EXCELLENCE - "Ariehod, The Snow Queen" -- Jacqueline M. War (This costume was perfect and should have won one of the major prizes in my opinion.) THE MEDIA WINNERS who were judged separately to the rest, were an action stunt group who did "Indiana Jones". They also entertained during the Hugo presentations, doing mock scenes from the five nominated movies between the actual presentations. A Star Trek take off, the "Royal Canadian Mounted Starfleet", were also very good. The Cosmos and Chaos juggling act, Ro Lutz-Nagy and Stephen Leigh with assistance from Frank Johnson and Ben Zuhl, entertained at half-time during the masquerade. They were very good. Ro Lutz-Nagy juggled three bowling balls.

There was no opposing bid against Los Angeles to hold the World Con in 1984. LA CON II will be held August 30th to September 3rd 1984. Of the 1163 ballots LA got 914 and the rest were write-ins,

no preference or none of the above. All those who paid \$20.00 to vote are now attending members. The Guest of Honour is Gordon R. Dickson (Pro) and Dick Eney (Fan). The toastmastership will be split between Bob Bloch and Jerry Pournelle. The convention will be held at the Anaheim Convention Centre which is adjacent to Disneyland, and the hotel, which is being built less than a block away is the Anaheim Hilton. Attending memberships are now \$30.00 up to April 1983. Those just wishing to vote for the Hugos and the 1986 site selection can join for \$20.00 but these will not be convertible to attending memberships.

Some significant items were covered at the business sessions that were held on Friday, Saturday and Sunday mornings. They lasted two hours each and had 80 to 100 people attending. Donald Eastlake and George Flynn ran them. A new draft of the constitution was tabled and is now dead. A new standing rule allows the business meeting at the World Con to choose the site for the North American SF Convention (NASFIC), which is only held when the World Con is held outside North America. A resolution was passed, but it was not binding, requesting World Con-coms to pass on con profits to worthy fan causes such as TAFF, DUFF, GUFF, TOFF, FAAn Awards, Nfff, FAN, plus PBS and NPR for sponsorship of sf programming, plus future world con committees. The most important item for many people was a change to the Hugo Awards, in that a new category "Best Semi-Prozine" has been added. Eligible nominees are defined as "Any generally available non-professional publication devoted to science fiction or fantasy which has published at least four issues, at least one which has appeared in the previous calendar year, and which meets at least two of the following criteria: (1) had an average press run of at least one thousand copies per issue, (2) paid its contributors and/or staff in other than copies of the publication, (3) provided at least half



— A FEW OF THE BEST COSTUMES IN THE CHICON MASQUERADE —

Photos courtesy SF Chronicle



the income of any one person, (4) had at least fifteen percent of its total space occupied by advertising, or (5) announced itself to be a semiprozine." Minor changes were made to the fanzine, fan writer and fan artist award wording and all changes along with the new amendment will not become part of the constitution until ratified at Baltimore next year. All other motions put were defeated.

My final summing of my impressions of CHICON is that I did enjoy it, but I was a little disappointed that I did not get to see more of the panels and interviews. There will always be a clash of interests between the fan and the professional bookseller I guess. It was great meeting all the friends I have made over there, both in fandom and on the bookselling side. The way business is going here at the moment I regret it is going to be a very long time before I venture overseas again, but I will hope and I am certainly looking forward to seeing many of you over here in 1985.

In the October SF CHRONICLE, editor Andrew Porter complains about the failure of the Chicon committee people to supply everyone with full details of the Hugo voting. As a matter of fact I could bitch about not getting better treatment at CHICON as a newszine editor, but that was my own fault for not being familiar with procedures and not reading pre-publicity material properly. I will know better next time if there is one.

Merv Binns

## SOME EDITORIAL COMMENTS ON THE HUGO AWARDS

We gave the Hugo winners in the last issue of the News, so we will not list them all again, even to show how the number of votes each nomination got, except for the novels. DOWNBELOW STATION received 265 final votes and 64 nominations, THE CLAW OF THE CONCILIATOR received 240 votes and 139 nominations, THE MANY-COLORED LAND got 163 votes after 53 nominations, PROJECT POPE got 118 votes and 53 nominations, and finally LITTLE, RIG got 98 votes and 58 nominations. No Award got 51 votes.

The thing that strikes us first of all is the very small number of people that voted, considering the number of people who were members of the convention and eligible to vote. This is why a concerted effort by a group of people can swing the vote. The fact that RAIDERS OF THE LOST ARK won Best Film last year, with 551 people voting for it as against 139 for TIME BANDITS, 117 for EXCALIBUR, 107 for DRAGONSLAYER and 59 for OUTLAND, indicates to us that some people may have only bothered to vote so that they could vote for "Raiders". This should never have won. We enjoyed it as a film, it was great fun, but not sf and only marginally fantasy.

The line up of books for the 1983 voting is rather awe inspiring when you look at the authors, but despite the fact that 2010: ODYSSEY TWO by Arthur C. Clarke and FOUNDATION'S EDGE by Isaac Asimov, have been 2nd and 3rd on the overall Bestseller list, not just sf, in the USA, they are no certainty to take out the Hugo. Either of them.

Most reviews for 'Edge' and '2010' by

well known critics within the sf field, have strongly criticised both books. Tom Disch said of the Asimov book - "Asimov attempts so little and achieves so much less that a critic shrinks before the task of describing emptiness so vast. .... (Whether it) will enjoy the success of its antecedent trilogy would seem to lie in the hands of the ten-to-twelve-year-old segment of the reading public".

Even if a book is particularly well written, this does not necessarily mean that it will even get nominated for The Hugo. What seems to be counting most now is the popularity of the author, or just simply whatever takes the fancy of the people who bother to vote.

This observation applies particularly to the novel voting. DOWNBELOW STATION was a surprise to us, but C.J. Cherryh is a nice person and very popular with the fans. They obviously wanted her to win, even if other nominations were better all round books. Apart from the film award, most people seemed to think that there were no other real surprises in the winners, in the other categories last year. It has been said that C.J. Cherryh's novel PRIDE OF CHANUR, published in '82, is better than the Hugo winner. Anybody want to bet on it getting nominated? Besides the Asimov and Clarke contenders, which surely must get on the final list, there is THE SWORD OF THE LICTOR by Gene Wolfe, NO ENEMY BUT TIME by Michael Bishop (a better chance for the Nebula), THE TRANSMIGRATION OF TIMOTHY ARCHER by Philip K. Dick (not sf or even fantasy really, but it could command a sympathy vote), HELICONIA SPRING by Brian Aldiss, STARBURST by Frederik Pohl, COURTSHIP RITE by Donald Kingsbury and George R.R. Martin's FEVRE DREAM. And we almost forgot Robert Heinlein's FRIDAY, which is not a great book, but probably better than his last half a dozen or more novels. Then of course there is L. Ron Hubbard's giant novel BATTLEFIELD EARTH, which the scientology people are promoting as the sf book of the century! If they all join the World con, and there is nothing to stop them, and all vote for "Battlefield", it could very easily win. We are sure that most fans would be annoyed if that happened, not that the book is bad or even poor sf, it is we hear a quite readable sf adventure, but it would be a bit of a joke wouldn't it?

In conclusion, our opinion is that more fans should make the effort to vote for the Hugo Awards, especially those that will be attending the convention. It is becoming more and more expensive for non-attendees to join and vote, which is one of the main reasons that Australian fans join, along with being able to vote for the site for future World Cons. For years we have been badgering Australian fans to vote in the Ditmar Awards, now it seems we need to encourage both local and overseas fans to vote on the Hugo Awards and make them more representative of an overall opinion. We realise of course that fans in Australia have some difficulty in getting hold of and reading all the eligible books and stories, but we hope you will make some effort in the future.

George Flynn (leader of business session at CHICON) is urging CONSTELLATION to use their option under Hugo rules,

to introduce another category and put in the "semiprozine" award this year. It will of course be officially on the list from 1984 on if all goes well.

(As much as I have appreciated the help and information given by SF Chronicle and Locus in the past, I would appreciate an original report on CONSTELLATION, preferably by one of the Australian fans going to Baltimore. Also somebody else to take photographs. As press representatives, which I can and will arrange this time, you would have some special privileges. Ed.)



URSULA LE GUIN received the 1982 RHYSLING AWARD, given by the Science Fiction Poetry Association. She received the Best Long Poem award for "The Well of Bain", first published in HARD WORDS AND OTHER POEMS, published by Harper and Row. The Best Short Poem Award went to Raymond DiZazzo for "The Speed of Sight".

THE 1983 NEBULA AWARDS banquet will be held at the New York Statler Hilton on April 23, 1983. The preliminary nomination ballot has been announced. The top 7 books are as follows: THE SWORD OF THE LICTOR - Wolfe (19), HELICONIA SPRING - Aldiss (15), NO ENEMY BUT TIME - Bishop (15) FRIDAY - Heinlein (13), THE PRIDE OF CHANUR - Cherryh (13), THE PROMETHEUS MAN - Nelson (11), COURTSHIP RITE - Kingsbury (9). These are followed by five books with 7 votes: BIRTHRIGHT: THE BOOK OF MAN - Resnick, EYE OF CAT - Zelazny, THE GOLDEN SPACE-SARGENT, RCDERICK - Sladek and THE TRANSMIGRATION OF TIMOTHY ARCHER - Dick.

## THE LOCUS ANNUAL BOOK SURVEY

In this year of takeovers and mergers in the American paperback field, sf comes up selling better with most publishers than general books. The hardcover bestseller lists have also been stacked with sf, fantasy and associated titles. There were 1047 sf books published in 1982 -- almost the same as 1981. 55% were new and the rest were reprints. There were: 184 sf novels, 129 fantasy novels, 63 anthologies, 62 collections, 48 reference/academic, 29 novelisations, 17 omnibus volumes, 18 art and 22 miscellaneous associated titles. These figures we believe include British titles distributed in the USA. The average price of paperbacks has risen, but the bookstore chains in the US have decreed that they will not handle genre fiction at prices over \$2.95, apart from bestsellers. Consequently we probably will not be seeing very many big sf paperbacks from now on.

## CITADEL OF THE AUTARCH - '82 OR '83?

The fourth volume in "The Book of the New Sun" by Gene Wolfe, sold out its 10,000 copy edition from Timescape on publication. Only 6000 copies were printed of the first three volumes, but THE SHADOW OF THE TORTURER did not sell and was remaindered, THE CLAW OF THE CONCILIATOR stayed in print for nearly a year, and number three, THE SWORD OF THE LICTOR also sold out on publication. Although on sale in December, the publishers have told everybody that THE



CITADEL OF THE AUTARCH (Volume 4), was not published until January. We know that they have the name "Timescape", but do they really have a time machine in their dispatch department? The British edition from Sidgwick & Jackson is due for March publication.

## PUBLISH AND BE DAMNED!

A Column of gossip, innuendo and other news items of controversial content, edited by I.M.McRaker.

Living up to it's reputation of fandoms answer to *The Daily Mirror* or *News of the World*, *Ansible* presents Martin M. Wooster's report on the World Fantasy Convention. The highlight is the bit about a disreputable British fan/pro, dousing a well known American fiction editor, of an equally well known glossy sc-fi magazine, with beer from a shaken can. Sounds more like the sort of thing a disreputable Australian fan/pro would do, and I know just the one who might have liked to swap places with said British type. Needless to say it is unlikely his work will appear in said magazine for some time. Also overheard at same party: 'Yes, I liked HELICONIA SPRING, but it won't even be nominated for a Nebula.' 'Why not?', 'Look at the cover. It's got a 16th century painting on it, and SFWA members won't vote for things they can't understand.'

The above mentioned pro, denies the story in the next issue of *Ansible*, saying that it was not a can, it was a bottle and he was not thrown out of the party, as the report stated.

The author of AFTER MAN, the art-come-future-zoological treatise, Dougal DIXON, was heard to remark when unofficially informed that his book had not won the Hugo, "Any system of judging that elects RAIDERS OF THE LOST ARK as the best dramatic presentation must be a little suspect". Incidentally we were not very impressed with Mr Dougal's book at any rate. Despite all the research and artistic work that has gone into, we consider it a load of twaddle.

HARLAN ELLISON does it again. He is the only "SF superstar" to make it on THE AMERICAN BACHELOR'S REGISTER compiled by the editors of *Playgirl* magazine. Rumor has it that...wait for it... LAST DANGEROUS VISIONS has been completed, but Chris PRIEST just managed to sneak a story in.

Peter PINTO, and Derek STOKES who was the proprietor of the London science fiction bookshop "Dark They Were and Golden Eyed", which closed down bankrupt last year, owing £100,000, have opened a new store in Lancaster, UK, called "Interstellar Master Traders". Readers of James Blish stories may pick up the reference and agree that it is probably quite an appropriate name for them to use.

ALGIS BUDRYS is repudiating the published version of an essay he wrote for the SF Research Association, called "Nonliterary Influences on Science Fiction", which appears in the book SCIENCE FICTION DIALOGUES. He says that he was never

given the opportunity to read the proofs. Besides being extensively edited, which amounted to a rewrite, there were serious errors and there was a failure "to publish a proper notice of copyright", all of which made Budrys come to his decision. The editor Gary K.Wolf says he is not accepting the blame. We do not know the full circumstances of course, but it does seem strange that an editor has not "edited" a book that bears his name as editor.

Boy the Poms sure seem to get themselves into trouble over there! A recent issue of *Ansible* reports impending legal action against the BSFA by the Registrar of Companies involving fines up to £1000 if they do not smarten themselves up; Convention committee members seem to be threatening one another with legal action; Paul Campbell, publisher of *EXTRO* magazine has been ripped of and how by his distributors Seymour, with money owed not forthcoming and all the unsold copies being destroyed. (We have heard it all before, with poor old Ron Graham's vision for example. Ed.)

We agree with *Ansible*'s assessment of Arthur C. Clarke's 2010: ODYSSEY TWO, in that despite his own opinion that it is his best effort, it has his usual weak characterisation and fails to deliver the long awaited answer to the glorious denouement promised in the first book. (Even I noticed the many mistakes in Granada's proof copy, some of which apparently turn up still in the book itself. Ed.) Also reported is Clarke's speech to the UN Committee on Disarmament, calling for a 'Peacesat' International Satellite Monitoring Agency to promote global togetherness. He would like to follow up last year's visit to the USSR, but they may not be so keen after his part-dedication of 'Odyssey Two' to the persecuted physicist Sakharov.

We always knew that the land of our fathers harbored a lot of rude and uncouth people, that is why our fathers left, but at convention fancy dress competitions they hold there, they have items such as the Mary Whitehouse Least Dressed Award and the Breast Dressed Award. Disgusting! (Paul Stevens wants to know when the next *Unicon* or *Cymrucon* are on in Britain. Ed.)

BEN BOVA's non-fiction book, THE HIGH ROAD was bought by *Omni* magazine when he was editor (3000 copies), for sale through the magazine. We hear that only 38 copies were sold. Incidentally we saw no publicity for it away from the magazine, and even now we do not know who published it.



Is commercialism creeping into sf fandom in the States? ROBERT ASPRIN is trying to form a consulting firm to get companies to sponsor sections of con programs and a company called 'Synergy', has decided to put \$600,000, presumably as a tax loss, into bringing famous pros to conventions. The latter, expecting an adverse reaction from fans, are asking for a chance. Personally we do not like their chances of selling the idea to fandom.

We read a report that D.G.Compton has been proclaimed an unsaleable author in the US sf market. That is nothing new to us, as he is a dead loss here also. We are not saying that he is a bad writer, but he is just not popular with the readers here and there are many like him. Barry Malzberg, Michael Bishop, and Russell Griffin are three that come to mind. If authors have a style that is not popular with the readers, they either have to live with it or change it. SF in particular is big business now, catering for a great many readers whose interest in the literary value of what they are reading is minimal, so the publishers purely from an economic point of view, must publish what sells. We know that statement will be taken as heresy by some people, but you have to face the facts. We are not saying that authors should not continue to write in a way that they want to, and in one that they and many critics consider as superior, but they should realise that they will most likely only reach a smaller market.

We sympathise with some of the British authors in particular, who are being rejected by the big US market, but if is a matter of eating or starving.....

When you see a book like HOUSE OF ZEOR by Jacqueline Lichtenberg being offered for \$75.00 (autographed of course), you cannot blame some writers for saying that there just ain't no justice in the sf business. The 'rare' book was listed by a firm in the USA that offered us copies of Wolfe's "Book of the New Sun" volumes one and two for \$75 and \$35. Nuff said!

French publishers J'ai Lu and J.C.Lattes are translating inconsequential sf novels and adding spicy sex scenes. (P.J.S. is in the market for a copy of T.V.French.)

## MARKET REPORT

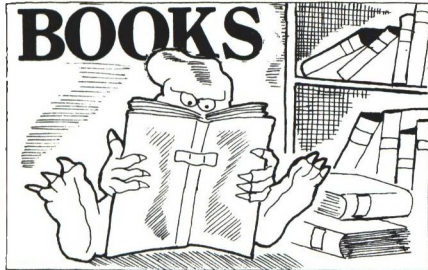
MARION ZIMMER BRADLEY is editing an anthology tentatively titled SWORDS AND SORCERESSES for DAW. She is looking for stories of 1200 to 12,000 words (shorter preferred), with strong heroines and an "emphasis on woman as her/swordswoman/woman as wizard". Typed on text-quality-printer-manuscripts only -- no dot matrix printing. Payment is 3¢ - 7¢ a word as advance against royalties. Send submissions to P.O.Box 352, Berkley, CA 94701, USA. Deadline May '83.

ISAAC ASIMOV, TERRY CARR and MARTIN H. GREENBERG are editing a Doubleday anthology, 100 GREAT FANTASY SHORT-SHORTS. They want submissions of previously published stories of 1500 words or less to P.O.Box 8926, Green Bay WI 54308.

A very comprehensive market listing will be found in the February issue 1983, of SF CHRONICLE. We suggest that authors needing this information should subscribe. (See page 3 for rates.)



# BOOKS



## PUBLISHERS RELEASE HIGHLIGHTS FOR EARLY 1983

The Australian trickle of original sf books continues, with the meagre output of sf from British publishers getting even worse, while the US stream still continues despite the amalgamation of some of the major paperback publishing houses who publish most of the f&sf titles. The local output has been mentioned in main news section, so to start with the British titles due up to April: From ARROW we have Gene Wolfe's *THE FIFTH HEAD OF CERBERUS* in January, *THE AFFIRMATION* by Christopher Priest, *RUN TO THE STARS* by Mike Scott Rohan and *ALIEN PLANETS* edited by Peter Davison in February, and an anonymous collection, title not listed, for April. CORGI have Anne McCaffrey's *THE CRYSTAL SINGER* and *RESTOREE* (RP) for January (March here), *THE LENS MAN FROM RIGEL* by David Kyle also January and that's it. CORONET will publish *THE GALACTIC EFFECTUATOR* by Jack Vance in February. FUTURA published Mildred Downey Broxon's fantasy *TOO LONG A SACRIFICE* in January, *THE BARBIE MURDERS* by John Varley in February, Orson Scott Card's *UNACCOMPANIED SONATA* in March, and *SANDKINGS* by George R.R. Martin in April. FONTANA have no sf but they will have *WHITE GOLD WIELDER* by Stephen Donaldson, which William Collins released here in hard cover in February, and will release in Fontana in July.

GRANADA paperbacks have the most sf titles, even if they are unspectacular, with *RODERICK AT RANDOM* by John Sladek (Part 2 the "Roderick" novel), *CAUTIONARY TALES* by Chelsea Quinn Yarbro, *THE STORIES OF RAY BRADBURY* (2 vols), *THE VANISHING TOWER* by Michael Moorcock, *BENEATH AN OPAL MOON* by Eric Van Lustbader, *THE WAY THE FUTURE WAS* by Frederik Pohl (NF), *THE TROUBLE TWISTERS* by Poul Anderson, *SPLIT INFINITY* by Piers Anthony, *THE DANCERS AT THE END OF TIME* by Michael Moorcock, and *THE UNREASONING MASK* by Philip Jose Farmer. METHUEN only have one, the first British edition of a 1955 title, *PREFERRED RISK* by Edson McCann (Fred Pohl & Lester Del Rey).

HAMLIN's small release includes *MORE THINGS IN HEAVEN* by John Brunner, *STYX* by Christopher Hyde, *THE NESTLING* by Charles L. Grant, and a good old title *THE PROUD ROBOT* by Henry Kutner. NEL, who used to be one of the most prolific sf publishers have only two sf titles and a few horror/fantasy, *CAGEWORLD #4: STAR SEARCH* by Colin Kapp, *THE BEAST* by Jeffrey Konvitz, *THE KEEP* by Paul F. Wilson, and the major title on the whole list, *FRIDAY* by Robert Heinlein, due out in April. Lisa Tuttle's *FAMILIAR SPIRIT* is also an April title.

PAN BOOKS have reissued Arthur C. Clarke's *THE VIEW FROM SERINDIP* (NF) and will do Julian May's *THE NON BORN KING*, the 3rd

in the "Saga of the Exiles" series in March UK and April here through William Collins. PENGUIN, inconsistent with their sf publishing as always, only have the associated title *THE SOUL OF A NEW MACHINE* by Tracy Kidder and *THE GOLDEN AGE OF SCIENCE FICTION* edited by Kingsley Amis. (Apparently they won.) SPHERE, a usually reliable sf publisher have only one, if important title, *VANEGLORY* by George Turner. STAR published *NEBULA WINNERS #15* edited by Frank Herbert in January, followed by *THE SUNSET WARRIOR* (RP) by Eric Van Lustbader, along with his *SHALLOWS OF NIGHT* and *DAI SAN*. They also have another piece of sexist garbage to go with their John Norman books, *THE WARRIOR WITHIN* by Sharon Green, and apparently only one "Dr Who" title, *DOCTOR WHO - TIME FLIGHT* by Peter Grimwade.

All of these paperbacks will be released by the local distributors in due course. Arrow, Coronet, NEL and Futura by Hodder and Stoughton; Granada and Star by Gordon and Gotch; Sphere and Hamlyn by Thomas Nelson; Magnum by Methuen Australia; Penguin by Penguin Australia.

PAN incidentally, have gone to a lot of trouble to promote the Julian May "Saga of the Exiles" series. Posters, dumpbins, good cover illustrations and a small poster giving May's biographical details, with photographs of her wearing her own designed fantasy costumes, are all part of their campaign.

In the hard cover field W.H. ALLEN will do four "Dr Who" books; *MEGLOS* by Terrance Dicks, *CASTROVALVA* by Christopher H. Bidmead, *FOUR TO DOOMSDAY* by Terrance Dicks and *EARTHSHOCK* by Ian Marter.

In March RICHARD DREW publish the first three volumes in the Stephen Donaldson series, *FIRST CHRONICLES OF THOMAS COVENANT*, in one hardback volume.

GOLLANCZ publish Ursula LeGuin's collection *THE COMPASS ROSE*, featuring the full range of her writing styles, *FAR FROM HOME* is a collection by Walter Tevis, and Robert Silverberg's *SUNRISE ON MERCURY*. CHEKOV'S JOURNEY by Ian Watson is a time concept novel featuring the Russian authors journey to Siberia and a modern film crew commemorating the event. Finally they will publish Michael Coney's *CAT KARINA* in May.

In February GRANADA publish Asimov's new "Foundation" novel, *FOUNDATION'S EDGE*. His first novel in ten years and it deserves a better cover illustration, than a disembodied brain complete with floating eyeballs. A large majority of readers, especially the casual sf type, will not be seen dead reading the book with a cover like that. Even if it has been number two on the U.S. bestseller list.

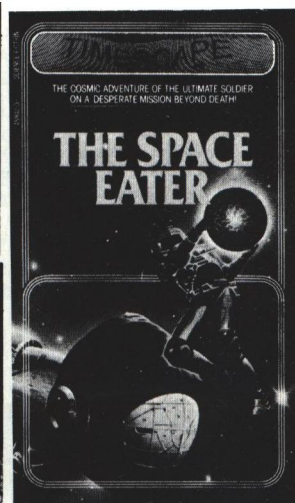
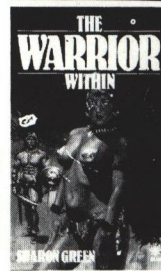
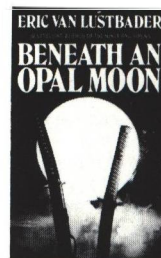
ROBERT HALE are publishing hard covers versions of the film fantasy epics, *CONAN THE BARBARIAN* by L. Sprague De Camp and Lin Carter and *THE SWORD AND THE SORCERER* by Norman Winski, plus two sf titles, *A CACTUS GARDEN* by Jo Bannister and John Lymington's *THE VALE OF THE SAD BANANA*.

SECKER & WARBURG will publish Stanislaw Lem's *MORE TALES OF PIRX THE PILOT*, translated from the Polish by Louis Iribarne and Michael Kandel.

In March from SIDGWICK & JACKSON comes

Gene Wolfe's fourth in The Book of the New Sun series, *THE CITADEL OF THE AUTARCH*.

JONATHAN CAPE will publish Doris Lessing's *THE SENTIMENTAL AGENTS IN THE VOLYEN EMPIRE* in the Canopus in Argos: Archives in April and Kurt Vonnegut's *DEADEYE DICK* in February.



A large number of Science Fiction and Fantasy books are still being published in the U.S.A., both in paperback and hardcover and they are making their presence felt on the bestseller lists. Major new release from January to March are:

ACE - *THERE IS NO DARKNESS* by Joe Haldeman and Jack Haldeman II, *THE WORLDS OF H. BEAM PIPER* edited by John F. Carr, *HARPY'S FLIGHT* by Megan Lindholm, *RED SONJA #5: AGAINST THE PRINCE OF HELL* by David C. Smith and Richard Tierney. HEROIC VISIONS edited by Jessica Amanda Salmonson, *CENOTAPH ROAD* by Robert Vardeman, *DAUGHTER OF WITCHES* by Patricia C. Wrede, *THE DRAGON RISES* by Adrienne Martine-Barnes, *STAR COLONY* by Keith Laumer, *THE PRISONER OF ZHAMANAK* by L. Sprague De Camp, *KING'S BLOOD FOUR* by Sheri S. Tepper, *JHEREG* by Steven Brust and *GENTLEMAN JUNKIE* (Non-sf) by Harlan Ellison.

BANTAM - *BOOK OF SKULLS* by Robert Silverberg, *MATHEW SWAIN #4: THE ODDS ARE MURDER* by Mike McQuay, *MAJIPOOR CHRONICLES* by Robert Silverberg, *THE WINDHOVER TAPES: FLEXING THE WARP* by Warren Norwood, *THE UNICORN CREED* by Elizabeth Scarborough (Sequel to *SONG OF SORCERY*), *DANCE OF THE HAG* by Stephen Leigh, *NEBULA WINNERS 15* edited by Frank Herbert, and a new juvenile occult series "Dark Forces".

BERKLEY - *THE UNREASONING MASK* by Philip Jose Farmer, *IDLE PLEASURES* by George Alec Effinger, *ORBIT* by Thomas Block, *HART'S HOPE* by Orson Scott Card, *SET OF WHEELS* by Robert Thurston, *TRADER TO THE STARS* by Poul Anderson, *FAMILIAR SPIRIT* by Lisa Tuttle, *ECLIPSING BINARIES* by E.E. "Doc" Smith and Stephen Goldin, *TWELVE FAIR KINGDOMS* by Suzette Haden Elgin, *SPACEWAYS #10: THE YOKE OF SHEN* by John Cleve, *THE WHITE PLAGUE* by Frank Herbert and *LYONESSE* by Jack Vance.

DAW - *THE WARRIOR ENCHAINED* by Sharon Green, *RED AS BLOOD* by Tanith Lee, *OUT OF THEIR MINDS* by Clifford Simak, *THE DEADLY SKY* by Doris Piserchia, *MOON-SCATTER* by Jo Clayton, *PRELUDE TO CHAOS* by Edward Llewellyn, *THE GATES OF EDEN* by Brian Stableford, *ISAAC ASIMOV PRE-*



SENTS THE GREAT SF STORIES #9 ed. by Isaac Asimov & Martin H. Greenberg, THE REGIMENTS OF NIGHT by Brian N. Ball, THE DREAMSTONE by C.J. Cherryh, and KAJIRA OF GOR by John Norman.

**DOUBLEDAY** - KING OF THE WOOD by John Maddox Roberts, THE ALIEN UPSTAIRS by Pamela Sargent, THE WINDS OF CHANGE & OTHERS TORIES by Isaac Asimov, HYACINTHS by Chelsea Quinn Yarbro, CHRYSALIS 10 ed. by Roy Torgeson, and NAVIGATOR'S SYNDROME by Jayge Carr. (All in HC)

**DEL REY** - NIGHT MARE by Piers Anthony, THE SWORD OF BHELEU by Lawrence Watt-Evans, OPERATION LONGLIFE by E. Hoffman Price, THE WALL AROUND A STAR by Fred Pohl and Jack Williamson, A TAPESTRY OF MAGICS by Brian Daley, THE DISAPPEARING DWARF by James P. Blaylock, FOR LOVE OF MOTHER-NOT by Alan Dean Foster, SECTOR GENERAL by James White, THE WALLS OF AIR by Barbara Hambly, and the "Foundation" trilogy by Asimov, in the first Del Rey printing.

**PLAYBOY** - SPACEWAYS #9: IN QUEST OF QALARA by John Cleve. This is the last title that will appear under the Playboy imprint, in the f&sf category.

**NAL/SIGNET** - BILI THE AXE by Robert Adams, THE THREE-LEGGED HOOTCH DANCER by Michael Resnick, STRATA by Terry Pratchett, THE SNARKOUT BOYS AND THE AVOCADO OF DEATH by Daniel Pinkwater.

**TIMESCAPE** - HC : THE VOID CAPTAIN'S TABLE by Norman Spinrad. PBS: BLACK FIRE by Sonni Cooper (Star Trek), THE QUEEN OF THE LEGION by Jack Williamson, BLOODED ON ARACHNE by Michael Bishop. HC : RETIEF TO THE RESCUE by Keith Laumer. PBS : WEB OF LIGHT by Marion Zimmer Bradley, THE FLOATING GODS by M. John Harrison, THE SPACE EATER by David Langford, TRIANGLE: A Star Trek Novel by Sondra Marshak and Myrna Culbreath, FROST by Robin Bailey, and RENAISSANCE by A.E. Van Vogt.

**TOR/PINACLE** - THE DRAGON LORD by David Drake, NEW AMERICA by Poul Anderson, A REBEL IN TIME by Harry Harrison, THERE WILL BE WAR edited by Jerry Pournelle, THE PRITCHER MASS by Gordon R. Dickson, THE FIRST BOOK OF SWORDS by Fred Saberhagen (TPB), THE VARKAUS CONSPIRACY by John Dalmás, and TWILIGHT WORLD by Poul Anderson.

Thomas Nelson releases of **SPHERE** books not covered above include: DYING OF PARADISE by Stephen Couper, THE BRIGADE by John Shirley, THE STAINLESS STEEL RAT FOR PRESIDENT by Harry Harrison, COSMICOMICS by Italo Calvino (Abacus), THE GENESIS ROCK by Edwin Corley, THE ICE BELT by Stephen Couper, YEARWOOD by Paul Hazel and IRISH FOLK & FAIRY TALES by Michael Scott. Other Nelson Australian releases included in **HAMLIN**: THE SHAPE OF WARS TO COME by David Blake (NF), DARK UNIVERSE by Daniel F. Galouye, EINSTEIN'S BRAIN by Mark Olshaker, THE NORTHERN GIRL by Elizabeth A. Lynn, and in **VIRGIN BOOKS** TPB edition, THE ILLUSTRATED BOOK OF SCIENCE FICTION by Mike Ashley (NF).

**DONT FORGET!** A FULL LIST OF ALL SF AND FANTASY TITLES WILL BE FOUND IN OUR OTHER PUBLICATION, "A SCIENCE FICTION AND FANTASY CHECKLIST", WITH MORE DETAILS ON PUBLISHERS, PRICES, STORY, ISBN AND MORE. THE FIRST ISSUE COVERING TITLES PUBLISHED UP TO DECEMBER 1982 IS NOW AVAILABLE @ \$2.00 PLUS 50¢ POSTED.

## obituaries



Photo Jay K. Klein

JOAN HUNTER HOLLY died October 19th last, in Sparrow Hospital, Lansing, Michigan. She had small cell cancer in both lungs.

She was born September 25, 1932, in Lansing, and she lived there all of her life. She started "writing" before she was old enough to write - dictating stories to her mother. She took a degree in psychology and sold her first story when a university student.

Her earlier novels were published under the name "J. Hunter Holly", but later she wrote as Joan C. Holly and then Joan Hunter Holly. Her writing career was interrupted by a brain tumor which was successfully removed in 1972 and she went on to become a Trustee of the SFWA, and in 1975 she was elected treasurer. A position she held for three years.

Besides her 13 novels, she had 8 sf short stories published. She regarded THE GREY ALIENS as her best novel (1963).

"Her friends and colleagues will cherish memories of the indomitable courage and good humour with which she faced the formidable adversities life dealt her." Lloyd Biggle, Jr. - *SF Chronicle*

WILLIAM P. MCGIVERN, sf pulp and mystery writer, died of cancer on November 18th 1982. He was reported to be aged 61. He was born in Chicago, December 6th 1921. Apart from a brief period as a newspaper man, he spent all of his life writing. His first story was published by *Amazing* in 1940, and over the next 15 years many of his stories were published by Ziff Davis magazines. He then switched to mystery writing, radio scripts, TV and movies. His most notable movie being THE BIG HEAT (1953). Many others of his twenty-plus novels were also filmed, often from his own screenplays.

MACK REYNOLDS, 65, died in a Texas hospital on Sunday January 30th 1983. He had been operated on for cancer of the esophagus in November, and had seemed to be recovering, back writing letters in early January. He was back in hospital on January 25th. Reynolds was to be the Guest of Honor at Boskone XX Convention on February 18th, but he will not be replaced. Fred Pohl will deliver a eulogy instead.



Photo Susan Wood

Dallas McCord Reynolds was born November 12th, 1917, in Corcoran, California. His father was twice a presidential candidate on the Socialist Labor ticket, but he did not regard himself as either communist or socialist. However he did believe that changes were needed in the socio-economic system and this came through in his writing.

After attending high school in Kingston New York, he worked as a reporter, and became a marine during the war. After the war he became a full time writer. His most prolific writing period was in the 1950s when he sold stories to most of the adventure pulps, but not *ASF*, *Galaxy* or *F&SF*. In the sixties however his stories in *Analog* and *IF* were very popular, and were mostly rewritten and published in book form by ACE. He was nominated a number of times, but never won a major award.

His best short fiction appears in THE BEST OF MACK REYNOLDS (1976). Some of his outstanding novels are THE RIVAL RIGELIANS (1967), MERCENARY FROM TOMORROW (1975), BLACKMAN'S BURDEN (1972), THE SPACE BARBARIANS (1960), and FIVE WAY SECRET AGENT (1969). NESFA has a Boskone book, COMPOUND INTEREST, scheduled for March and TOR have three reprints "re-edited by" Dean Ing planned. "His best fiction is tied too strongly to the present no matter when it takes place. His books still make fascinating reading, and I advise you to pick them up before they disappear entirely." Charles N. Brown.

### WORLD SF MEETING HELD IN AUSTRIA

Don Wollheim reports in *SF Chronicle*, that the World SF Organisation met in Linz, Austria, 24th to 26th of September last. The Chairman was Fed Pohl. A somewhat smaller attendance than before of less than 100, was made up of writers, editors and translators from eleven countries. Brian Aldiss was elected president for the next period, with Zagreb as the site of the next meeting.

A new award for translating, the "Karel", named for Karel Kapek, the author of "R.U.R.", was designed by Fred Pohl. It featured a robot astride a globe of the Earth, in glass. All the attendees were warmly welcomed by the city of Linz and they were entertained by events in the annual "Ars Electrica Festival", that coincided with the meeting.

For details on the World SF Organisation write the secretary: Sam J. Lundwall, Storskogsvägen 19, S-161 39 Bromma, SWEDEN.





## AN UPDATE ON THE AUSTRALIAN SF FILM ALIEN HUNTER

RICHARD BRADLEY PRODUCTIONS PTY. LTD :

"We would like to thank the many enquiries to the article in SF News concerning ALIEN HUNTER.

We would like to advise that Nick Stathopoulos, Marilyn Pride and Lewis Morley Jnr were chosen to work on the film after they had produced some outstanding and most original ideas to establish the overall look of ALIEN HUNTER.

Their visual concepts have now been completed and along with the excellent Third Draft script by Valerie Parv the project is now being discussed with major distributors in Australia and Japan.

Thanks " Richard Bradley (Co-producer)

And from Nick himself:

"A notice about the film ALIEN HUNTER in #30 has given me my first big break in the industry. As a result of that notice and a subsequent interview with the producer, I've spent the last three months conceptualizing the film in a series of pre-production paintings. It's exactly what I've always wanted to do - be responsible for the look and feel of an SF film. Without ASFN, I would never have known about the film. Thank you."

Nick Stathopoulos

A JOHN CARPENTER film of STEPHEN KING's novel "Firestarter" has been shelved. Universal cited the \$17 million budget as the main problem, and not any lack of confidence in Carpenter.

Another film of a Stephen King novel is "Cujo". Filming started on the Dan Blatt production, but the day after filming began the director Peter Medak was replaced by Lewis Teague and the Cinematographer Tony Richmond was replaced by Jan De Bont. The screenplay is by Barbara Turner.

The film that was incomplete at the time of the death of its star, Natalie Wood, "Brainstorm", is finally to be released as a co-venture of its studio and the insurance underwriters, Lloyds of London.

Major f&sf film releases delayed include Warner Brothers "The Right Stuff", based on Tom Wolfe's documentary novel on the astronauts, and the Buena Vista (Disney) film of Ray Bradbury's "Something Wicked This Way Comes". The Ladd Co/Lucasfilm animated feature from John Korty, "Twice Upon a Time", and ITC's puppet film by Jim Henson and Frank Oz, "The Dark Crystal" were both released on schedule. (See a review of this film by Nick Stathopoulos in the next issue.)

Filming continued on the anthology film "Twilight Zone" after the fatal accident back in July when actor Vic Morrow and two vietnamese children were killed.

It was the last scene and the last shot of the segment, which will be included in the film which is expected to be released on schedule in US summer. The second segment is being directed by Joe Dante from a script by Richard Matheson. Still to come are stories directed by George Miller and the executive director Steven Spielberg.

STAR WARS broke more records when shown on cable TV in the US last year, by attracting 30% of the viewing audience. One company alone covering only six of the major city areas, took in \$1.3 million on the screening. Lucasfilm has announced that "Return of the Jedi" will be released in May '83. The next part of the series to be filmed will be Episode 3, which is one of the three episodes set before the three films that will have been released by May, episodes 4,5 and 6. Episodes 1 and 2 go further back and then the action will jump to Episode 7, set after "Return of the Jedi". A sequel to "Raiders of the Lost Ark" is also in view, which will go into production in June '83 under the working title of "Indy II".

"Star Trek III" will not be called "In Search of Spock", say Paramount, but it will go into production, produced again by Harve Bennett, in June '83 for a 1984 release. At the time of this report only William Shatner had been signed to star.

A later report indicates that Leonard Nimoy will direct "ST III", but we are not sure if this should be taken too seriously.

DAVID LYNCH, whose credits as a director include "The Elephant Man", has been selected by Dino DeLaurentiis to direct "Dune". Lynch is also writing the screenplay adaption of Frank Herbert's novel, which will be filmed on location in Mexico.

Rock star Sting, lead singer of the group The Police, has been signed for a co-starring role in the film DUNE. Gordon Sumner, which is his real name, recently appeared in the British film BRIMSTONE AND TREACLE.

HARLAN ELLISON has been signed to write the screenplay for the film of "Bug Jack Barron" for Universal. The tentative title for this film based on Norman Spinrad's novel, is "None of the Above". Costa-Gavras will direct for producer Edward Lewis, with whom Ellison worked on the ill-fated "I, Robot". Shooting is scheduled to start in June.

ABC is planning to release it's controversial four-hour mini-series "The Day After", set after the destruction of Kansas City by an atomic bomb, in late spring. It is directed by Nicholas Meyer ("Time After Time", "Star Trek II") with a cast including Jason Robards and Bibi Besch.

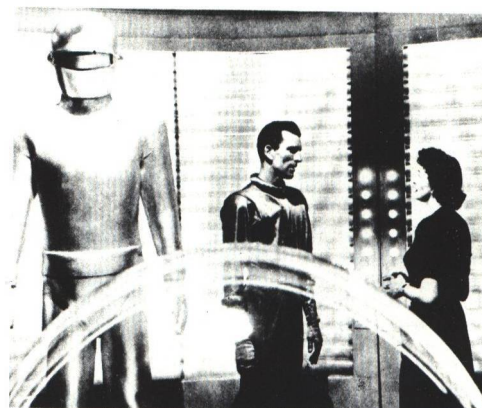
STAR TREK II: THE WRATH OF KHAN was released on video in the USA in November last year. The price was much lower than the average movie, at \$39.95 and it has been selling very well. Proving a point being made by Paramount Home Video, that people will buy, rather than rent if the price is right.

The MAN FROM UNCLE is returning to TV next year with a two-hour movie from CBS. David McCallum and Robert Vaughan are returning as the main characters .

Following the success of Francis Ford Coppola's resurrection of the 1927 Abel Gance film "Napoleon", composer Giorgio Moroder has announced plans to revive Fritz Lang's "Metropolis" in 70mm. (One would hope that they do not forget that different prints, with different scenes or more complete scenes exist, including the one in the National Library in Canberra, Australia. Ed.)

CBS has paid more than \$750,000 for the TV rights to James Michener's novel "Space". It is expected to appear in the form of a mini-series six to ten hours in length.

Producer Renee Valente is preparing a film sequel to "The Day The Earth Stood Still". The central characters will be the Patricia Neal character's son and Klatuu's (Michael Rennie) daughter. The \$5 million 20th Century-Fox production will be written and directed by David Englebach.



A scene from the original "The Day The Earth Stood Still", with Gort the robot, Michael Rennie and Patricia Neal.

PETER BEAGLE reports that he is very pleased with the Rankin and Bass animated film of his story THE LAST UNICORN. He did the script for this feature length work , but despite early trepidations and doubts of this basically literary story coming over properly on the screen, he thinks it is the best thing Rankin & Bass have done. We have not seen a great deal if any of their work here, but readers may have seen reference to the TV animated version of Tolkien's THE HOBBIT.

He worked well with director Jules Bass and was particularly taken with actor Christopher Lee, who provided dialogue. Beagle is working on KNIGHT OF GHOSTS AND SHADOWS, which we assume is a new novel.

A \$20 million production is now under way after many years of planning. Hugh Hudson is directing for Warner Bros., GREYSTOKE: THE CREATION OF TARZAN AND HIS EPIC ADVENTURES. The film, Hudson's first since directing CHARIOTS OF FIRE, is being filmed in Cameroon, Equatorial East Africa, as of November '82. Produced by Hudson and Stanley S. Canter, with photography by Oscar-winner John Alcott, from a screenplay by P.H. Vazak, who is probably in reality Robert Towne, who lost control of the film after problems with another film.

Tobe Hooper as been given the job by 20th Century Fox to direct THE LIGHTS, an sf adventure film, from a screenplay by Andy Tennent and Mike Marvin. Hooper. 17



of course directed POLTERGEIST and the TV four-hour SALEM'S LOT.

Australian Producer Yoram Gross has announced the production of a film with a \$2½ million budget titled EPIC. This animated feature will be based on the aboriginal legends of the dreamtime, and the work of Australian artist Ainsley Roberts.

Release of the Columbia Picture \$25 million production KRULL, has been delayed till August. Ostensibly to allow for the completion of special effects, but it will most likely have less competition at that time.

Stephen King's horror novel CARRIE has been optioned for a Broadway musical. THE DEAD ZONE has also been sold for filming by Dino Laurentiis. David Cronenberg (SCANNERS) will direct, with Christopher Walken starring.

DR WHO fans will not be happy to know that a strike at the B.B.C. caused the cancellation of a story called "The Return" and the delay on the making of other new stories in the series. Good news is that a special entitled "The Five Doctors" is due to commence production in March.

#### TWENTIETH ANNIVERSARY INTERNATIONAL SF FILM FESTIVAL

Twelve sf and fantasy films were screened at the Annual SF Film festival. Our reference does not say where or when it was held. Five judges, including Forrest J. Ackerman comprised the jury which awarded the prizes. The Australian made film THE SURVIVOR was awarded the Golden Asteroïd. It is a supernatural story based on the book by James Herbert, and stars Robert Powell and Jenny Agutter.

The Best Actress Award went to Elena Metiolkina in a Russian film TO THE STARS BY HARD WAYS. A rather off beat film that borrows from numerous other sf films made over the last few years. WAR OF THE WORLDS - THE NEXT CENTURY, was an interesting film whose male lead won the Best Actor Award. The country of origin was not give, but SAGA OF MARIANA was made in Belgium and was so bad it should have been left there. The Roger Corman film FORBIDDEN WORLD was also not appreciated by the judges. The French film MALEVIL was a bit of a bore but a couple of the judges did like it. LITAN, another French film was a fascinating fantasy. BATTLE TRUCK was the entry from New Zealand. This ROAD WARRIOR/MAD MAX type film is currently screening in Australia. The Japanese film TENKOSEI is a variation of the Thorne Smith "Turnabout theme. Israel's MESSAGE FROM THE FUTURE was "an unfortunate combination of low-budget sci-fi effect and out-of-place soft porn.

The Czechoslovakian film SOMETHING IN THE AIR, a "Twilight Zone" type film, was given the special "Urania" award. Urania is Italy's oldest sf magazine, now in it's 30th year. Films from other countries including Hungary's PERPETUAL MOTION, which won the Best Short and entries from England, Japan, Poland, and the USA plus the ones already mentioned. The retrospective programme consisted of the screening of such classics as FRANKENSTEIN and THE DAY THE EARTH STOOD STILL, each afternoon.

(Abridged from 4FJ's report in SF Chronicle January '83.)



#### OF RECENT SCIENCE FICTION AND FANTASY BOOKS AND FILMS

By PAUL J. STEVENS

In the last exciting issue of Australian SF News I promised my hordes of fans some reviews of SWORD AND THE SORCEROR and CONAN THE BARBARIAN. To this list I also add TRON, the new Disney extravaganza done with computer graphics.

First there was Wall Street, and the Disney executives saith unto Wall St., "please like our new movie so that the stock of Walt Disney Enterprises will move upward a few points and we can all gain a bonus." However the Pundit of Wall Street looked upon the film TRON and was not amused. "Who maketh this manure?" he was heard to cry. "This film is not another BAMBI nor is it a breakthrough liketh to FANTASIA. It is an abomination to mine eyes and I would have it removed from mine sight and from the nations theatres and sold to cable TV."

And so it was law and TRON did badly at the American box office and there was weeping and wailing in the offices of Walt Disney Enterprises until the good publicity for the new Florida EPCOT was seen in the media.

In actual fact TRON is quite enjoyable if rather garish and overloud. To be fair to the film it is breaking new ground and it is far better than most of the sf and fantasy that is being shovelled onto our movie and video screens. The story is simple and tells of the computer whiz-kid, played by Jeff Bridges, who is endeavouring to find evidence that Ed Dillinger and his nasty boss, the Master Control Program, have stolen his ideas and booted him out of the company. Whilst doing this snooping Jeff gets himself zapped by the MCP with a laser and finds himself part of the world of the world of the computer. Forced to play video games to the death, our hero escapes with Tron, a security program set up to destroy the MCP, and after some graphic adventures manages to destroy the MCP, save the computer world and prove that Ed Dillinger is as bad as his name sounds.

CONAN THE BARBARIAN should have been a winner with art design by Ron Cobb and many millions of bucks spent on sets and stuff, but somehow it just does not come off. A vital spark is missing from the screenplay and although most people will enjoy the

(THE SURVIVOR was shown on local TV on Sunday March 6th. I was not impressed. It is full of holes, unanswered questions, and inexplicable events, which to me made little or no sense. Ok, you can leave a bit to the imagination of the viewer, but I found this film almost totally incomprehensible, and I do not understand how it won this best film award. I hate to think what the rest of the offerings were like. Ed.)

film and get off on the blood and gore, the true fantasy fan will bewail another lost opportunity.

Arnold "Thing" flexes his muscles and sticks out his lantern jaw and even acts passably well with his few lines, but he is not Conan. James Earl Jones plods through his part as a sort of early Moonie leader and even changes into a snake at one point as if driven to prove he is evil, but he just fails to provide real menace and evil.

As Conan's girl-friend, Sandahl Bergman is very luscious and lithe, but somehow passionless and this seems to hold true for the entire film. Something is missing that could have made this film great. Thulsa Doom (James Earl Jones) should have been a dread sorcerer rather than the leader of a group of hippie snake worshipers and the character of CONAN should have shown more passion and anger, but it is easy to be wise from behind a typewriter. Perhaps it is best to go see CONAN THE BARBARIAN and judge for yourself.

THE SWORD AND THE SORCEROR turned out to be the usual standard fare, though rather fun in some spots. Lots of big barbarians, nasty villains, undraped women and much swordplay make for a few yoks and the trick sword as wielded by the hero made a few more yoks but all in all the story was the same as always. The only bright spots were the raising of the demon sorcerer at the start of the film and the hero dragging himself off a cross, nails and all and then picking up his sword and wading into the assembled villains with much gusto, as if he had been sitting around waiting for a number 10 bus and not slowly dying on some six inch roofing nails.

Holiday recommendation: BLADERUNNER as the best sf movie to come along in years. A combination of good story, art direction lighting and acting as well as great SFX.

(One film P.J.S. had the good sense to miss was THE THING. The worst film of the last year and probably any year. Not just because of the plastic, grossly overdone special effects, but because of the weak and unexciting story. A big disappointment for Carpenter fans. Ed.)

Series books are proliferating. By that I mean there are a lot of series books being written and published. It is a good way of ensuring that Joe Author has a regular job and Fred Publisher has a sure market for Joe Author's books. Of late it seems that series books have gotten a little out of hand. Take the Stephen Donaldson's as an example. They started out as three large books, expanded into a further three and at last count a further three are contracted for to make the total nine books in the series. A little excessive I think.

However it seems that as everyone is doing it then you should not single out one author for criticism. Of course bad writing is something else. Playboy Press is publishing one very badly written series under the title of SPACEWAYS and whilst author John Cleve may be working on a regular basis he is not doing anything for science fiction or sex. Another series that has been going for



a while is the GOR series as penned by John Norman. Whilst not badly written as SPACEWAYS, the GOR series seems to glory in some barbarian male grabbing hold of an earth woman and after stripping her naked tying her up and telling her how inferior she is and how much she likes being tied up and whipped. By the last third of the book (and there were 19 by last count) the inferior female is writhing around in her bonds in ecstasy and begging to be allowed to kiss her masters feet, all the while agreeing that she was not a total woman until master tied her up, stripped her and beat her.

All this is mild alongside the really revolting garbage that is published by DAW under the byline of Sharon Green and identified as the TERRILLIAN series. Now I can be as big a male chauvinist as the next man but Sharon Green's THE WARRIOR WITHIN and THE WARRIOR ENCHAINED are enough to make me want to join a radical feminist group. They are sheer garbage and if anyone can come up with a justification for either of these books then please do so as I would like to read it.

Speaking of bad books I just read Sonni Cooper's BLACK FIRE, yet another in the "I love Star Trek" series being published by Pocket books. Ghod but this book is bloody badly written. The plot has so many lapses of character that even a Star Trek fanzine would be hard put to justify it's publication. Pocket Books needs another editor if this is an example of his or her work. Star Trek deserves better treatment than this.

THE PIRATES OF ROSINANTE is the third in this series featuring a space colony gaining independence from a fragmented Earth, and the moves and counter moves that it must make if it would keep that independence. Well written and entertaining. Del Rey PB \$2.50 US

If alien women with three breasts turn you on, then you must buy THE WINDOVER TAPES: FLEXING THE WARP for the cover, but if good writing and a stylistic difference in your sf appeals to you, then this book is a must. It is the 2nd of a series and it is great stuff. Author Victor Norwood. Bantam \$3.95. If you didn't read CINNABAR, when it first appeared in '77, then you now have a chance to read some class writing from Edward Bryant. CINNABAR is a city of the future and there are wonders to behold. Bantam PB \$2.50(US). At last another Stainless Steel Rat novel and in this one Harry Harrison has his hero running for president of a backwater planet, in one of the most rigged elections ever seen this side of the Horsehead nebula. With his wife Angelina and his twin sons, James and Bolivar, the cry is indeed, THE STAINLESS STEEL RAT FOR PRESIDENT. Sphere \$3.95 (Distributed by Thomas Nelson Aust.)

And now before I close, may I recommend FIRES OF AZEROTH by C.J. Cherryh and Ben Bova's VOYAGERS, both new editions from Methuen PBs, and Virgin Books, THE ILLUSTRATED BOOK OF SF LISTS by Mike Ashley, PB \$9.95 (Nelson Aust), containing lots of information that any sf reader must have, and finally, BLAKES 7 PROGRAMME GUIDE by Tony Attwood HC \$16.95 (Hutchinson Aust), strictly for fans only.



## YESTERDAY'S MEN

by George Turner  
Faber and Faber, 223pp, \$16.95 ARP

Yesterday's Men is the best of the three science fiction novels which George Turner has published during the last seven years. (The other two are Beloved Son and Vaneglorry. Turners six non-sf novels are out of print.) If you liked the first two sf books, you will be enthusiastic about Yesterday's Men. If, like me, you were irritated by some aspects of the first two books you will welcome Yesterday's Men as a return to form: a return to the qualities which made George Turner's non-sf books so enjoyable.

Yesterday's Men tells a story within a story, so I won't discuss the plot in too much detail. I'm not too sure that I've worked it all out, anyway. In the twenty-first century, when the Ethical Culture controls a world of small populations and meagre resources, Niugini is the only country to welcome foreign troops - back-country Queensland Australians - in an attempt to keep peace between warring tribes. However, the Australian campaign is essentially an experiment to find out what people from before the Collapse of 1992 (Gone Timers) were like. The soldiers must dress like Australian soldiers from the New Guinea Campaign of 1942-45, and must generally stick within the pre-collapse rules of war. Meanwhile, a holovision company from the Lagrangian satellites decides to film one of these expeditions, by sending a man-camera (Corrigan) with a company of soldiers. In a nearby valley a model of an old DC-3 has been crashed into the jungle. A 'survivor' (Anne Swopes, a holovision star) is to be picked up by the soldiers, and her rescue filmed. Meanwhile, what nobody realises is that accompanying the soldiers is Dunbar, one of the last surviving immortals. (The rest were killed in Vaneglorry.) Dunbar is the bait in the trap to attract trouble. Quite a few people are killed by the end of the book.

The strength of the book is the strength which I found in most of George Turner's non-sf novels - the ability to put a small number of characters on-stage, then watch them collide. Yesterday's Men features the naive Corrigan, the cyborg man-camera, who must accustom himself to jungle slogging very quickly, and Bailey, the soldier who tries to help him, but is faced with the more difficult task of keeping his soldiers alive. The task is made more difficult by the presence of Dunbar, the closet immortal, who is part of the company, but knows that his presence is the reason why so many of them die. On the other side of the mountain, Anne Swopes (known as Anna-Lisa to her vast holovision audience) must put up with a murderous employee of the Lagrangian

intelligence service, a band of raping soldiers, a wall of spiders (which is a marvellous scene), and a flash flood. The other main character is the jungle itself. Yesterday's Men is filled with the sounds, smells, and sensations of the jungle: Corrigan's initial attempts to trudge his way through knee-deep mud; the ever-soaking rain and humidity; the vertical jungle tracks which must be walked; the spiders; and the gathering cascade of water which sweeps through the end of the book. Yesterday's Men is most enjoyable as a jungle adventure book about an uneasy, undeclared war.

If there are any faults in Yesterday's Men, they are faults which were far more prominent in Beloved Son and Vaneglorry. Those books were filled with authority figures who were very angry about everything, and delivered lectures about what was really going on. Since what they told us was usually in direct contradiction to what was really going on, the effect became confusing and long-winded. (Le Carré does the same thing, but his characters talk in secretive whispers, not at the top of their voices.) The authority figures in Yesterday's Men are Castelli, Bergerac, and Lafitte. It took a second reading of the book to work out which was which, since they all have the same tone of voice. Fortunately, the episodes concerning these cloak-and-dagger people are short, and are used only as background for the real story, the jungle story.

Yesterday's Men is much shorter than Beloved Son and Vaneglorry, and its structure is more coherent than that of either the other two books. Again, this is a return to the form of his earlier, non-sf books.

One last note of carping. I leave it to readers to see whether you find this a matter of real fault, or merely one of irritation. Yesterday's Men, like Beloved Son and Vaneglorry, sets out to prove something. Turner makes it fairly clear that he (rather than any particular character) thinks that soldiers have been unjustly maligned, both in general fiction and in science fiction. He tries to set the record straight. When he shows us soldiers being soldiers, part of a living story, he succeeds. When his characters deliver lectures on the subject, I tend to yawn and skip the page. I don't think science fiction authors should prove things, at least not in the hectoring tone which George adopts so often in his sf novels. Wouldn't it be better simply to write about people who happen to live in the future (or alternative present, or whatever?) George's characters do come to life in Yesterday's Men, but I wish he had let them live their own lives. The smell of manipulation hangs heavy over the book. I must admit to a sneaking wish that George would go back to writing non-sf; that's where his real strength lies. In the meantime, Yesterday's Men will do quite well.

Reviewed by Bruce Gillespie.

## 2010: ODYSSEY TWO

By Arthur C. Clarke  
Granada HC; \$18.95 ARP

A Clarke short story-witty, concentrated and usually with a sting in the

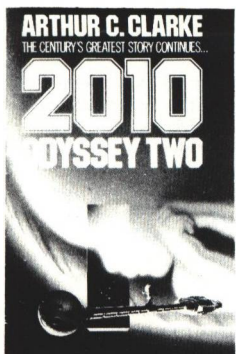


tail -- tends to stick in the mind as a neat and polished anecdote. The novels, almost fluffy in their discursiveness and lack of form, are recalled only by way of a couple of striking images -- the apotheosis of the children in 'Childhood's End', the static city in 'The City And The Stars'. The exception, 'Rendezvous With Rama', is really only a single image stretched to the length of a plotless novel.

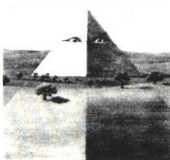
'2010' is a compendium of the best and worst of Clarke. It contains more memorable images than any of his previous novels and sets them in a confused narration which cobbles disparate elements together. I was never sure just which of them represented the central story line. The author's introduction claims '2010' as a sequel to the film rather than the novel, because the action is shifted, as in the film, to the Jovian rather than the Saturnian system. (Saturn had proved filmically difficult in those experimental days.)

He makes capital of the change by detailing the adventures of an expedition sent to investigate the star gate (whose nature is still unknown on Earth at this stage) and gives us a hundred pages of fascinating action on the Jovian moons. This is where the memorable images cluster and shine. Then the transmogrified David Bowman gets into the action and we learn the real meaning of that eighteenth century apartment scene. It is here that the story ties into knots, with half a dozen plotlets struggling for attention.

It is giving nothing away to say that the background aliens are guardians of life in the universe, but their method of fostering life provides a uniquely spectacular climax to the structural muddle. Computer enthusiasts may applaud the fate of the reconstituted HAL, but I felt it smelled faintly of Mills and Boon. But when the carping is over you can't ignore or dismiss a Clarke novel. There is always something to applaud and remember, and always something new that only Clarke could have dreamed up.



THE MAN WHO HAD NO IDEA  
THOMAS M. DISCH



#### THE MAN WHO HAD NO IDEA

By Thomas M. Disch,  
Bantam Books Nov. '82 \$2.95 US PB  
Gollancz April '82 \$18.80 ARP HC  
The Disch fan will buy a new Disch book without being pressured, and rightly so. Disch stands with Wolfe and Lafferty, Aldiss and Ballard as one of the few considerable stylists in SF. You read him not only for what he says, but for the way he says

it; the prose goes down like cream and honey.

His work is not all style and surface; he tosses off new ideas and new readings of old ones in largesse. Consider 'Concepts', with some comfortable thoughts about intersellar contact, close contact, or 'The Apartment Next To The War' for a statement about aggression, or 'The Foetus' for a small dose of nastiness. Consider, most wildly of all, the title story about how to deal with people who talk without saying anything.

Buy and enjoy; it isn't the best of Disch, but his average is so high.

Reviewed by George Turner.

#### CAGEWORLD NO.1 - SEARCH FOR THE SUN

By Colin Kapp

New English Library; 172pp; \$3.95 ARP

#### CAGEWORLD NO. 2 - THE LOST WORLDS OF CRONUS

By Colin Kapp

New English Library; 170pp; \$3.95 ARP

These are the first two of what promises to be a series of books. The idea is simple. In the remote future, the fertility of mankind creates a living space problem, so they make and programme a computer Zeus to cope with the problem. Zeus creates concentric shells around the sun, each of which gives enormous increases in living space and each of which is filled. But the problem is too great for Zeus but there is a difficulty in reprogramming it. So three strange adventurers, (actually five as there is the cook and her husband who also matter), set out first to find Zeus, enroute from Marshall to the Sun; they find that many things are astray. The second journey is out to the "Lost" shell of Cronus. As they still haven't found where the compulsory migrants go there is obviously a third journey ahead.

Interesting as the idea is, the science is shaky. In any case mankind has lost a lot of knowledge. The books are interesting, but they are nothing earth-shattering.

Reviewed by John J. Alderson.

#### THE GOLDEN TORC

By Julian May

Pan; 377pp; \$4.95 ARP

The second volume of May's "Saga of Pliocene Exile", following THE MANY - COLOURED LAND. The size of these volumes led me to think the series would be like Stephen Donaldson's Chronicles of Thomas Covenant, but there is really no similarity. Donaldson's books are full of heavy soul-searching and Momentous Events. I get emotionally exhausted reading them. May's books, on the other hand, have a much lighter tone, quite tongue-in-cheek at times, and thus are much more fun to read. The events are based on science, not magic (though I can't accept some of the 'science', such as interbreeding with aliens). As most readers will know, the series

takes place primarily in the Earth's past, to which self-exiles travel through a one-way time machine. There they find aliens in residence, who fit the humans into their society and keep them in place through the use of collars or "torcs". The most serious event which occurs in this volume is the effort by some of the recent exiles to project a message 6 million years into the future, to try to close the time portal so that no one else comes through. Saving the humans from the aliens (Tanu) is a Serious Obsession with the main characters, but for me never assumed the magnitude of importance of Covenant's attempts to save the earth from Lord Foul. There are, of course, two groups of aliens (variants of the same species) who have ritual wars with each other, into which the humans are drawn, and Our Heroes choose sides.

If you don't like stories that rely heavily on ESP in all its variant forms, you're unlikely to like this book. I enjoyed it thoroughly, not least because of the dollops of humour strewn along the way--such as the Fighting Standard of one of Our Heroes -- which bears the symbol of a hand with the middle finger raised.

I look forward to the third in the series.

Reviewed by Jean Weber

#### NO ENEMY BUT TIME

By Michael Bishop

Gollancz; 397pp; \$21.95 ARP

A number of SF writers are presently trying to break the 'characterisation barrier' which had bedevilled the genre from its birth. Gregory Benford's TIMESCAPE was loudly hailed, but really failed because the characterisations were not properly related to the theme or the plot.

Michael Bishop does better with this tale of a trip into the past to settle the question of human ancestry, running the adventure in chapters alternating with the present-day life story of the time traveller. If the two sections are intended to be cross-explanatory, the connections seem to me very tenuous, and the final section which purports to join them seems arbitrary. And what are we to make of an anthropologist who visits the past without camera or tape recorder? Nor is the stone-age 'heroine' anthropologically convincing.

Despite all this the book remains well written and interesting. Only at this end, where the writer must tie it all together, does there come a feeling of chances missed. Bishop had done much better. But more popular writers continue to do much worse.

Reviewed By George Turner.

#### LANARK

By Alasdair Gray

Granada; 560 pp; \$10.95 ARP

To do this gorgeous novel any kind of justice would require a very long article. It is a huge metaphor of life creating for itself the Hell it will inevitably end in. The Hell, which occupies about 60% of the tale,



is different from any you ever read of before; it is one which literally arises from the living of your life; there is no question here of getting your deserts or of being punished for sin, only of living under the conditions you have spent your life preparing.

It is not the Hell without remission, though no Heaven is ever mentioned. (God is, and not to his advantage.) Hell, Alasdair Gray says, is not what we do but what we are, and we can change that. Strangely, amid Plutonian uproar, this is a romantic novel, with something like a tranquil ending.

The imagination is ferocious, the writing first class, and the novel among my most beloved of the last few years.

Reviewed by George Turner.

## THE SPACE EATER

By David Langford,  
301pp, Arrow Books, \$5.95 ARP  
DREAMRIDER

By Sandra Miesel,  
279 pp, Ace Books \$2.75 US

## THE IDYLLS OF THE QUEEN

By Phillis Anne Karr,  
Ace Books \$2.95 US

In the SPACE EATER Jacklin and Rosa are sent in a bizarre way on a bizarre mission. To get there they are cut into thin strips and passed through a tiny matter transmitter and remade at the other end into human beings again. Then they had to pretend that Earth had faster than light travel. Of course they are not believed and are tortured etc etc, but of course it all comes right in the end. There is some considerable power in the book, but the writing is in much need of improvement. However, Langford as a new writer, has something to say but a lot to learn. He will be worth following.

Miesel, in DREAMRIDER takes up the burden of Shananism as a means of saving the world. The use of para-normal abilities is too easy a way to achieve power and the advent of superhero or supergirl, however necessary and however beneficial for the world is also remotely unlikely and it is time writers faced the question: Are such remote possibilities worth writing about? The forepart of the book develops slowly but it ends with a rush with a sort cliff-hanging ending. It looks as though we are to be blessed with another volume.

Life at King Arthur's court is very complicated and in The IDYLLS OF THE QUEEN Karr revels in the complexity and intrigue. Still prefer Malory.

Reviewed by John Alderson

*We do thank all the publishers who are sending us books for review, but it is not possible for us to actually review them all. We will endeavour to cover all new titles, but reprints will only be done occasionally. But, all titles of course will be mentioned in our other publication, A SCIENCE FICTION & FANTASY CHECKLIST and receiving copies of the books will help us to give the correct and complete details, including story synopsis.*

Ed.

# LETTER COLUMN



*It appears that I am obliged to print here letters from both Harry Harrison and John Brunner, which have come about since I printed a reference to John Brunner not attending Jerucon and a letter in which Harry Harrison criticised him for his remarks. My source was originally Dave Langford's newszine ANSIBLE. I believe I had every right to print Harry's letter and as I do not get that many letters from big name pros, I was pleased to do so, but on reflection I am sorry I did. I will print the following, I apologise to all concerned and I hope this will be the end of it.*

Merv B. Ed.

Brunner Fact & Fiction  
The Square House,  
Palmer Street,  
SOUTH PETHERTON,  
SOMERSET TA13 5DB UK

6th September, 1982

## WITHOUT PREJUDICE

TO WHOM IT MAY CONCERN...and I regret to say it may concern quite a lot of people!

In ANSIBLE 28, which I read today after returning from a business trip to France and Germany, I find the following remarkable passage. (It's appended to a letter from Pascal Thomas which dealt *inter alia* with the cancellation of Jerucon. At Stresa in 1980, Marjorie and I were asked whether we would "like to be invited" to it, in terms that normally would imply reimbursement of expenses, but none was forthcoming, so we found we couldn't afford to go after all. So, apparently, did sundry other "guests".)

Quote begins: MERV BINNS added:  
"Harry Harrison is after our blood. I reprinted the bit about Jerucon, and Brunner's complaint about no expenses being paid. Harry said that Brunner is up to 'his old wrecking tricks again!..'"

Let's skip the next bit about the "rich authors" who let down the Jerucon - I'm not one and never expect to be, so never mind. I do, though, have a career to pursue and a reputation to protect, and that includes protecting it against this kind of libel.

Harry, if you have been quoted correctly (and I sincerely hope this is not the case), libel is what you have committed, at least under British law, which states that a libel is calculated to bring the victim into "hatred, ridicule or contempt."

I accordingly find myself obliged to challenge you in the following terms.

Either deny, in print, at your expense and to at least as large an audience as is reached by ANSIBLE (purchase of a half-page ad in the magazine will suffice) that Merv Binns quoted you

accurately, offering proof of his dishonesty if he did not - in which case I can leave you and him to fight it out between you;

Or make public your grounds for accusing me of what you are pleased to term "my old wrecking tricks", with chapter and verse of all occasions on which I have been guilty of such behaviour... and I promise that if you can produce evidence of it, I shall make what amends I can.

I am, though, greatly afraid that what it will come down to is this. You'll sit tight in the immunity of your Irish tax-haven while I find myself obliged to put the matter in the hands of my lawyers, because this is a very grave libel indeed, casting aspersions not only professional but also my personal integrity. And in that event the guy who carries the can back will be Dave Langford...against whom I have no grudge at all. Indeed, I'm obliged to him and Merv Binns for letting me know what you're accusing me of. I might otherwise never have found out.

But you'll have left Dave to pick up the pieces. And there may be quite a lot before the dust from this settles.

Despondently,

John Brunner

Harry Harrison  
Kestrel Ridge,  
Vale of Avoca,  
Co. Wicklow,  
IRELAND.

This is written in answer to a document dated 6th September 1982 and addressed to someone named "Without prejudice". It was signed by John Brunner who posted a copy to me in an envelope covered with funny rubber stamp messages. Read it? Do you know what he is talking about? I mean aside from his Brunnerish waffling? (I am not pleased with typical examples like "You'll sit tight in the immunity of your Irish tax-haven..." Immunity from what? And when did I tell you or make public the fact, that I am in Ireland because it is a tax-haven? Watch that big mouth, Brunner, or you'll be hit with lawsuits that will keep your solicitors busy for years. I won't permit someone like you to pass sly remarks about his betters.) Where was I? Oh, yes. Laughing hysterically at the jug-headed pomposity of this impudent fellow, chortling my head off at his jejune threats. "Obliged to challenge ...committed libel...deny at your expense..." Oh dear, oh dear. You have me so frightened Brunner that I am near to fainting.

What is it you want me to do? You want me to publicly deny (at my own expense!) that I have ever said "Brunner is up to his old wrecking tricks again." Not only won't I deny that I ever wrote these words, but I will repeat them in public whenever and wherever I please. Why? Because what I said is true. For the record then, in the hopes that no more will be heard of this stupid affair.



## WRECKING TRICK ONE

A few years back I organised a professional SF convention in Dublin, with the cooperation of the Irish Government and the following government departments; Bord Failte, the tourist board; CIE, travel and transportation; the Irish Arts Council. It was very successful...and a lot of fun. Lots of hard work. I did all of the organising myself, aided only by my son. Full time for about half a year. I did all the PR, my son mailed out receipts and membership cards. I personally answered all letters received. It was a great con. Except for Brunner. He had joined up, then sent a deposit for travel and hotel to the CIE who was handling discounted travel arrangements for those who wanted. But somewhere along the line he decided to back out. He never wrote to me about this, or to the convention, as a true gentleman would. Not on your nelly. That would have been too simple and civilised to do. Instead he wrote to the government agency complaining about how bad the committee was, how bad the arrangements were, how he had heard nothing, how he was forced to resign from membership because of the incompetence of the con-committee and he wanted his money back. If that is not wrecking- what is? There was no truth in anything in the letter. Therefore one can only surmise that he wrote it to cause me trouble. I was the committee, no one else, he knew that. The CIE acted like gentlemen and turned the letter over to me without comment. I instructed them to return his money, then placed the name Brunner on the top of my personal list of undesirables.

## WRECKING TRICK TWO

The Jerucon was to have been a most important event, the first SF con ever in Israel. I gave advice on organisation from the beginning, did a lot of correspondence to help them, and was surprised and pleased when I was invited to be joint Guest of Honour. At no time did I expect to be reimbursed in any way; I was paying all expenses for myself and my wife. At no time did any member or guest expect payment of any kind. There were no funds available for this. And I know for a fact that the following Brunner statement is out-and-out nonsense. 'At' Stresa in 1980 Marjorie and I were asked whether we would "like to be invited to it (Jerucon), in terms that would imply reimbursement of expenses" Untrue. You have forgotten that I was there, Brunner. At that time the con was just a glimmer in Stanley Einstein's eye. He was seeking information about how he might someday organise some kind of SF con in Israel. No invitations could have been extended since there was no con.

That's two and that's enough. Wrecking tricks. Plural. Brunner published a letter in ANSIBLE whining about not being paid money by the Jerucon, Merv Binns quoted it in AUSTRALIAN SF NEWS. I was offended by this world wide coverage of Brunner's gratuitous attacks on friends so I wrote to set the record straight. I stand by everything I wrote.

Over to you, Brunner. Lawsuits in Britain, a punchup in Ireland, dueling pistols at dawn in Hyde Park, (beware, I'm a crack shot), what comes next is up to you.

You do realise, don't you, that you are making an awful fool of yourself?

Harry Harrison

*I have since received a letter from John in reply to a letter of mine, which I think has cleared the air a bit and I will publish them next issue.* M.B.

DAVID LAKE,  
Dept. of English,  
University of Queensland,  
St Lucia Brisbane, 4067 31/8/82

Dear Merv,

Thanks for your remarks about Riddley Walker in the July -Aug. ASF News. I hope you enjoyed your American cons.

You will see that I'm ordering Gene Wolfe's Torturer etc. I have read the first volume, and would like to own a copy. I note your remarks in the previous ASF News ---that the books are basically a bore. Well, I see your point and I sympathize: one gets the feeling that Wolfe is deliberately stringing the thing out. As Science Fiction the whole thing is infuriating; unbelievable, contrary to current theories of solar evolution (by the time the Sun is red, the Earth will be inside it; and as the suns ages, it will get hotter, not colder); and the author deserves to face an anacrisis with a braquemar for raking through the English, Latin and Greek dictionaries to produce his peculiarly ancient and medieval vocabulary. But it's not really SF, it's gothic horror fantasy--and not bad in that line. The hero has no character: he is a peg on which to hang agreeably macabre scenes. But I do find the scenes entertaining enough to wish to read on. It's not great literature (contrast Riddley Walker), but it's amusing in a decadent way.

Yours

David Lake

PS

I agree with George Turner's review of Riddley. It is one of the ten great SF books; that's why I'm putting it on my ten-book course.

Dear David,

*You have summed up "The Book of the New Sun" series very well. I will just add that I think that Wolfe's prose is quite colourful, but the action is a little slow for my liking. As a matter of fact I am curious to know what does happen to Severian, but with another book in the series to come, following the three already published, I find the task a little daunting. Fantasy, apart from The Lord of the Rings, is not my bag either and there is so much being published one must draw an arbitrary line somewhere as to what one reads or doesn't. A 5th "New Sun" book is set before the Severian sequence, but I am told is not in the "series".!!!!* M.B.

W.A. WELLER,  
668 Paddock Road,  
Haverton, Pa. 19083, U.S.A 10/9/82

Greetings Readers,

I am an American SF fem-fan (10 years active), in my late twenties, who will be touring Australia (for one month) between September and November 1983 (after the Worldcon - Constellation). I would appreciate any information any of you could give me about: 1) conventions anywhere in the country during those months, 2) non-scurry hotels in the medium price range - anywhere, 3) gasoline companies - so I'll know what credit cards to have with me, 4) acceptability to merchants of US VISA and MASTERCARD credit cards, 5) interior travel arrangements, tours, etc. - any travel agents out there?, 6) any suitable tourist advice. I'd also love to hear from any VFL maniacs and Beach Boy fans.

Any of you who are coming up to the 1983 Worldcon and would like similar information should write - I live outside Philadelphia (two hour ride from the '83 con hotels) and know a good bit about the touring situation on the Washington D.C., Baltimore, Philadelphia, New York, Boston route.

Thanks, and I'll see some of you next year.

Wendy Weller (Known only as "Weller")

Dear "Weller",

*If I had the time (it has taken me three months to get around to even reading your letter) I could answer most of your queries myself, but you will I am certain receive some immediate replies from Australian fans. I was at CHICON and probably so were you, but I will not be at Constellation, although a lot of other Australians will, so I am sure you will be hearing from some of them. Hope to see you when you are over here.*

M.B.

CHRISTOPHER PRIEST,  
1 Ortygia House,  
Harrow, Middlesex HA2 ODA,  
England 27/10/82

Dear Merv,

... Lisa and I are... moving back to our old place in Harrow. The new/old address - which in fact we never really left, but now are going to have to live in full time is-- (as above). Sending COA cards to everyone in Australia would wipe me out!

The last few months have been somewhat dominated by our steady decline into bankruptcy, bailed out at the last moment by the sale of the house, so I can't offer you much new. Except:

Lisa's first solo novel, FAMILIAR SPIRIT, will be coming out as a paperback original from NEL in April. Also appearing from Be kley at much the same time, we believe. She's currently working on a second novel.

THE AFFIRMATION will be coming out in pb over here in March. It's the launch title for a new imprint-- Arena Books --being started by Arrow Books, of the Hutchinson group. Appearing with it will be LORD OF THE DANCE, the novel which won the recent first novel competition sponsored by Arrow. I believe this novel has some fantasy elements, but I don't know much about it.

I have been chosen as one of "The Best of the Young British Novelists", taking



part in a book-trade promotion in February and March. I'm the only sf writer for miles around, as far as the book trade is concerned, it seems. "Young" being defined as under 40, they caught me with about seventeen minutes to spare! But it seems for at least a fortnight, books by young writers will be heavily promoted in bookshops throughout Britain. It makes a change, as I'm sure you'll agree, and I'm feeling extremely lucky to be in it.

Meanwhile, none of my books are in print in America. They have all, hard-cover and paperback, been remaindered. No U.S. pb of the AFFIRMATION will appear. Which is partly, but directly, why I have had to sell the house.

Best to everyone down under!

Chris Priest

Dear Chris,

I know exactly how you feel. I was forced to sell my home to prop up Space Age four years ago and it could be another four years the way things are going, before I can purchase another. Did you mean "directly" in that last sentence or "not directly"?

Best of luck with the "Young Novelists" promotion. I edited your paragraph on that bit; I'm already in enough trouble with other authors.....

As for those Yanks! Most of them would not know good writing when they see it. The things that sell well and win the awards are enough to indicate the low level of literacy of what is popular there.

Best of luck. Merv

JACK HERMAN,  
Box 272,  
Wentworth Building,  
Sydney University,  
2006 N.S.W.

6/3/82

Dear Merv,

ASFN 29 has taken a while to be loded-mainly because it has percolated up to the top of the pile, slowly - what with production and distribution of WAHF-FULL 9 and catching up on other fannish commitments. Another readableish although the pro-fan balance leans heavily to the former thsk. The TSCHAICON report was comprehensive more than insightful. I can appreciate your newzine desire to report the GOH's words, but occasionally you go too far here. A precis (or even transcription) of the interview (s) might have been better.

On the question of National cons, a couple of points: 1) The vote at TSCHAICON changed the constitution back to that of an Australian convention. While the WSFS constitution requires confirmation, ASFS doesn't. 2) Under the new arrangements (old arrangements revisited?), New Zealand and Australia each have their own National Con. However, either can designate a con to be an "Australasian" Convention. This designation would be additional to its designation as a National Con. For example, the 1985 National Australian Con might be designate the 1986 National Australian as an "Australasian" con in spite of there also being a 1986 Australian National.

3) This has already happened. The 1982 New Zealand National and the 1982 Australian National Cons deemed SYNCON '83 as an "Australasian" con. It is the first con to be so designated both in Australia and N.Z. It will (also) be the Australian National and Wellington will host the New Zealand National. Clear? (Gah!Gah! Gah! Ed.)

Nominations for the SF Film Awards raise an interesting question. Who determines what is an SF film? How is RAIDERS anymore fantasy than KELLY'S HEROES, for example? How is QUEST FOR FIRE SF or Fantasy? What classifies a "Low Budget" film?

What's this? Even Aldiss is writing trilogies! Has the "new wave" sold out? And Aldiss' promo blurb is paraphrasing "comparable to Tolkien" as well! How the mighty have fallen. Actually, HELLICONIA SPRING and the whole series sound like the most interesting thing Aldiss has done for donkeys' years.

Could you please note in future con columns that SYNCON '83 is the 22nd Australian National Con and Euerka Con '84 is the 23rd..... Some people are particularly interested in the Nat Con and like to know which it is. Of course, SYNCON '83 is also, officially, the 2nd Australasian Con.

Good reviews although seeing George Turner being reticent because he might actually be too laudatory is amusing.

Good ish and Good luck in the U.S.A.

Jack

Dear Jack,

Thank you very much for the information on the conventions and for all your other comments. I personally am much happier about the situation regarding the designation of the National cons. I will have more to say in reply to this letter and your later one next issue. you can see how far behind I am with the letters I have received.

It is again impossible for me to include all the letters I should, especially those relating to my comments on the reviews of Australian sf by Ken Methold. They will be in the next issue along with others that should be included, but will just have to wait. Sorry!

Other things I wanted to include will also have to wait and I will only cover the major conventions that are very close.....



#### FUNCON

Melbourne, Easter, April 1st to 4th '83 will be held at the Queens Lodge Motor Inn, 81 Queens Road, Melbourne.

Funcon features a MYSTERY G.O.H. and various crazy, events, discussions, films etcetera.

Membership: \$20.00 Supporting:\$5.00  
Correspondence to P.O.Box 4,  
Thornbury, Victoria 3071

#### ADVENTION FOUR

April 23rd to 25th (Sat-Mon Anzac Day Weekend) G.O.H. MARY SHELLEY (well in spirit at any rate) and WYNNE WHITEFORD. Venue: The Pier Hotel, Glenelg, South Australia  
Memberships: \$20.00 Daily \$8.00  
Rooms with facilities:\$28.00 Single and \$38.00. W/O fac: \$18.00 single and \$28.00 Double.

Correspondence to P.O.Box 46, Marden S.A. 5070.

An Adelaide University SF Association Convention. Make all cheques payable to ADVENTION 4.

#### SYNCON '83

The 23rd Australian National Convention  
June 10th to the 13th 1983

Guests of Honour: HARLAN ELLISON and DR VAN IKIN.

Venue: The Shore Motel, Pacific Hwy., Artarmon, N.S.W.

Memberships: Attending \$25.00  
Supporting \$10.00

Room Rates : \$59.00 per night (whether single, triple or double)

All correspondence to P.O.Box A491, Sydney South, NSW 2000

#### DITMAR AWARD NOMINATIONS:

Nominations are due in by March the 25th 1983, so if you have not nominated by the time you read this, you are probably too late. But we hope you will join and vote for the Awards themselves.

Details will be given next issue on upcoming world conventions, the Melbourne in '85 Worldcon Bid and future Australian conventions. Meanwhile any information you need can be had by ringing us on (03) 663-1777

#### FAN FUNDS

DUFF The nominees for the current fund are JAN HOWARD FINDER, ALEXIS GILLILAND, JERRY KAUFMANN, and CHARLOTTE PROCTOR. A voting form will be sent on request. Or you can send votes with your \$2.00 minimum donation to Jack Herman, Box 272, Wentworth Bldg., University of Sydney, NSW 2006, by March 31st. The winner will attend SYNCON '83, the 23rd National Australian SF Convention being held in Sydney in June.

#### FFANZ

Is a new fund to send fans to and from Australia and New Zealand. We have not received any further details on this fund, but you can write to Sue Dickie, P.O.Box 1401, Wellington, NZ or John Newman, P.O.Box 4, Thornbury, Victoria 3071, Australia.

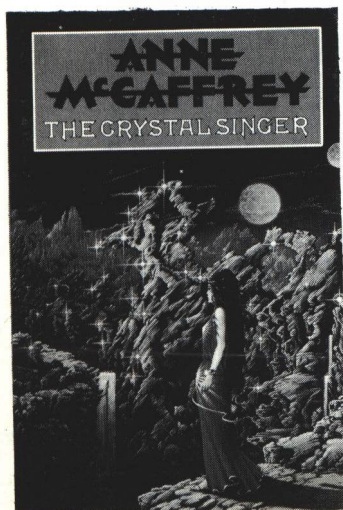
#### FINAL WORD:

Well that is another issue put to bed. There are probably a few things I could have cut and a few things more important could have been included, but they will all be in the next issue. I am particularly upset that I did not get this issue out on time to urge you all to nominate for the Ditmar Awards, but that is the way it goes. The Checklist is not receiving a very enthusiastic reception, but you will probably see at least another issue before I make any decision on its fate.



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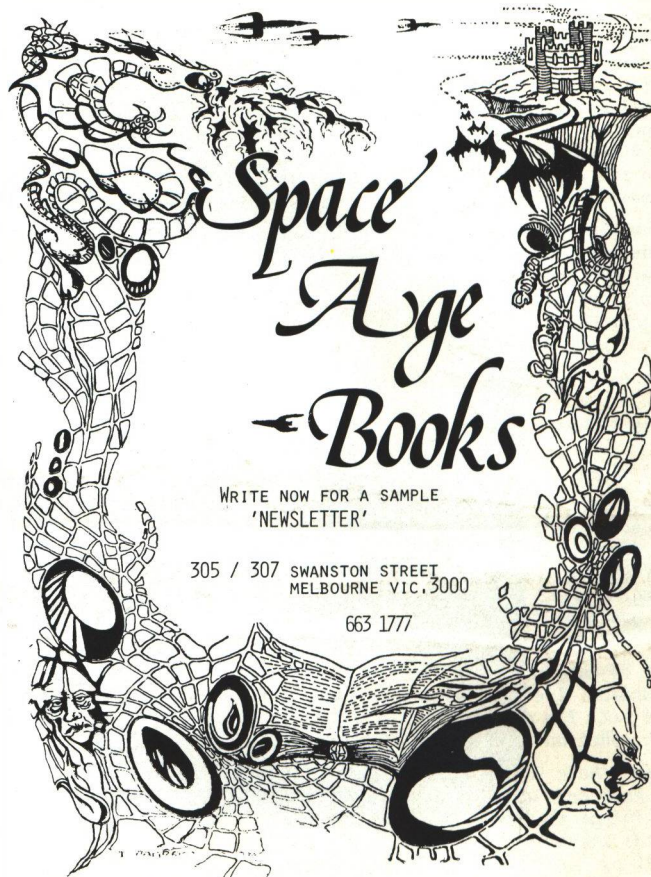
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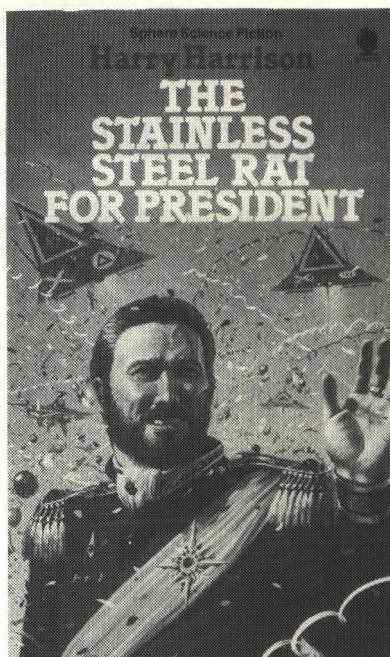
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