

## AUSTRALIAN



## NEWS

Volume 5 Number 1

MAY 1983

## New Collection From NORSTRILIA PRESS

Melbourne publisher NORSTRILIA PRESS released a new original collection of science fiction stories in May entitled DREAMWORKS. Subtitled "Strange New Stories" and edited by David King, it features stories by Kevin McKay, Henry Gasko, Lucy Sussex, Andrew Whitmore, Bruce Gillespie, David King, Damien Broderick, Greg Egan, Russell Blackford, Gerald Murmane, David Lake and George Turner. A launching and 'theatrical' event is due to be held at the Melbourne PLANETARIUM on Tuesday, June 7. Norstrilia have also announced for publication later this year a new novel, AN UNUSUAL ANGLE by Greg Egan. George Turner is working on a non-fiction semi-autobiographical work for them

## DITMAR AWARD NOMINATIONS

This years AUSTRALIAN SCIENCE FICTION ACHIEVEMENT AWARDS - THE DITMARS will be presented at the 22nd Australian National Science Fiction Convention - SYNCON '83, which will be held at the Shore Motel, Pacific Highway, Artarmon, New South Wales. The Guests of honour will be American writer HARLAN ELLISON and West Australian academic and critic Dr VAN IKIN. Members of SYNCON '83 are eligible to vote in the final ballot for the award and the nominations are as follows:

### BEST INTERNATIONAL SCIENCE FICTION OR FANTASY

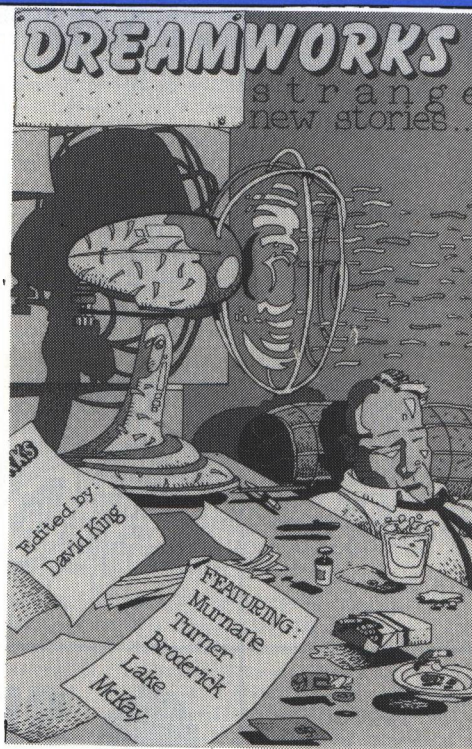
NO ENEMY BUT TIME - Michael Bishop  
THE ONE TREE - Stephen Donaldson  
RIDDLEY WALKER - Russell Hoban  
RODERICK - John Sladek

### BEST AUSTRALIAN SCIENCE FICTION OR FANTASY

THE MAN WHO WALKS AWAY BEHIND  
THE EYES by Terry Dowling  
(Omega, May-June)  
LANCES OF NENGESDUL by Keith Taylor  
VANEGLORY by George Turner

### BEST AUSTRALIAN FANZINE

ORNITHOPTER  
Ed. Leigh Edmonds  
Q36  
Ed. Marc Ortlieb  
SCIENCE FICTION  
Ed. Van Ikin



### THYME

Eds. Irwin Hirsh & Andrew Brown, Roger Weddall  
WEBERWOMAN'S WREVENGE  
Ed. Jean Weber

### BEST AUSTRALIAN FAN WRITER

Terry Dowling Marc Ortlieb  
Leigh Edmonds

### BEST AUSTRALIAN SCIENCE FICTION OR FANTASY ARTIST

Kerrie Hanlon Marilyn Pride  
Chris Johnston Nick Stathopoulos

### BEST AUSTRALIAN SCIENCE FICTION OR FANTASY CARTOONIST

Terry Frost Jane Taubman  
Michael McGann Julie Vaux  
John Packer

### BEST AUSTRALIAN SCIENCE FICTION OR FANTASY EDITOR

Neville Angove Paul Collins  
Mervyn Binns Van Ikin  
Ron L. Clarke Norstrilia Press

### THE WILLIAM ATHELING AWARD

Terry Dowling - "Kirth Gersen: The Other Demon Prince" from Science Fiction 11  
Terry Dowling - "The Lever of Life: Winning and Losing in the Fiction of Cordwainer Smith" from Science Fiction 10  
Bruce Gillespie - SF Commentary - The First Year

## NEBULA AWARDS

The NEBULA AWARDS for 1982 were announced at the 18th annual Nebula Awards Banquet of the Science Fiction Writers of America, Inc., at the New York Statler-Hilton Hotel on April 23rd. The Best Novel Award went to MICHAEL BISHOP for NO ENEMY BUT TIME. All nominations are as follows, with the winners in each category underlined:

MICHAEL BISHOP



Photo by Jeri Bishop

### BEST NOVEL

HELLICONIA SPRING by Brian Aldiss  
(Atheneum)  
FOUNDATION'S EDGE by Isaac Asimov  
(Doubleday)  
NO ENEMY BUT TIME by Michael Bishop  
(Timescape)  
THE TRANSMIGRATION OF TIMOTHY ARCHER  
by Philip K. Dick (Timescape)  
FRIDAY by Robert A. Heinlein  
(Holt, Rinehart & Winston)  
THE SWORD OF THE LICTOR by Gene Wolfe  
(Timescape)

### BEST NOVELLA

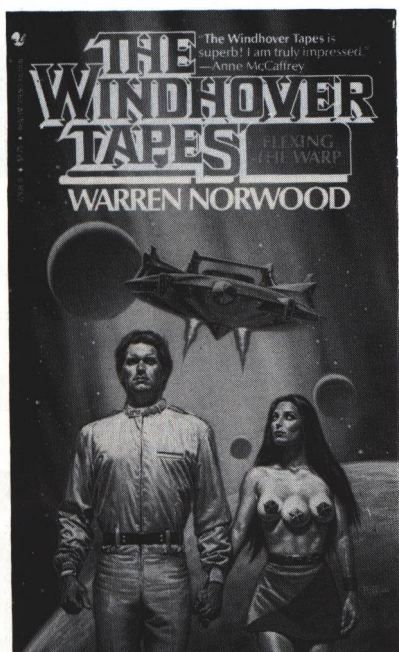
"Another Orphan" by John Kessel  
(F&SF, September)  
"Horrible Imaginings" by Fritz Leiber  
(DEATH)  
"Moon of Ice" by Brad Linaweaver  
(Amazing, March)  
"Unsound Variations" by George R.R. Martin  
(Amazing, January)  
"Souls" by Joanna Russ  
(F&SF, January)

### BEST NOVELETTE

"Myths of the Near Future" by J.G. Ballard  
(F&SF, October)  
"Understanding Human Behavior" by Thomas M. Disch  
(F&SF, Feb.)  
"Burning Chrome" by William Gibson  
(Omni, July)  
"The Mystery of the Young Gentleman" by Joanna Russ  
(SPECULATIONS)  
"Swam" by Bruce Sterling  
(F&SF, April)

Continued on page 3.





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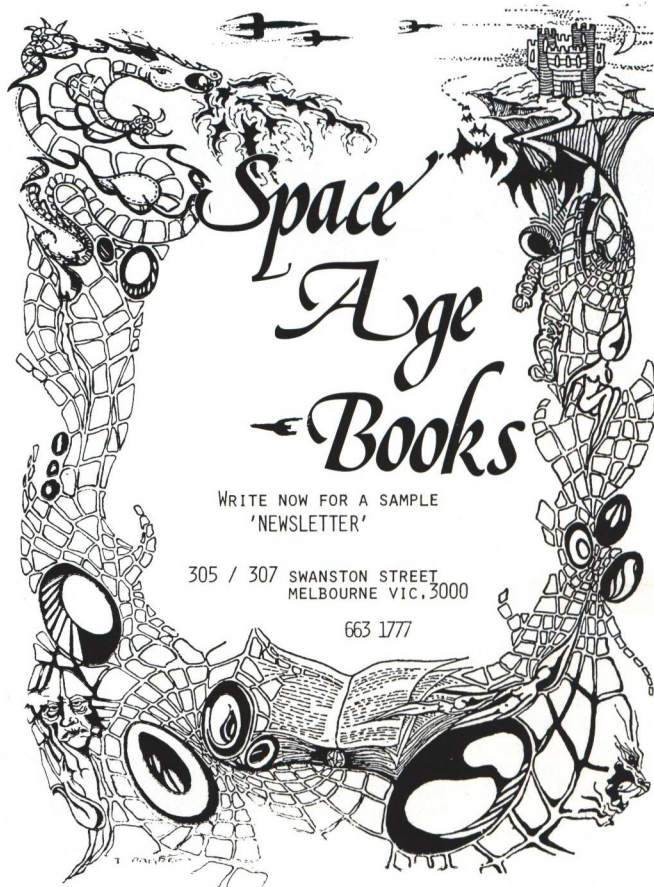
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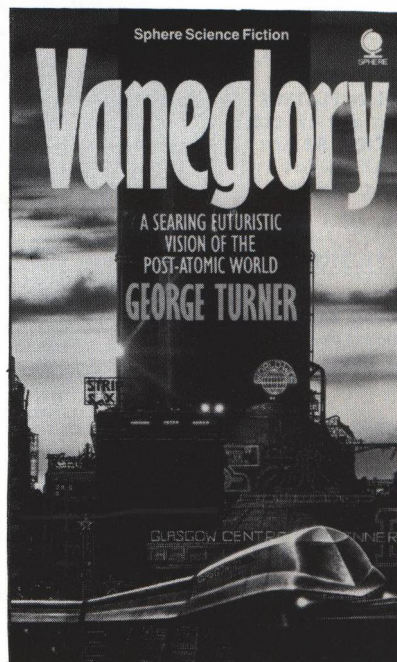
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"Fire Watch" by Connie Willis  
(IASFM, 15th February)

#### BEST SHORT STORY

- "Petra" by Greg Bear  
(Omni, February)  
"High Steel" by Jack C. Haldeman II  
& Jack Dann (F&SF, February)  
"Corridors" by Barry N. Malzberg  
(THE ENGINES OF THE NIGHT)  
"The Pope of the Chimps" by Robert  
Silverberg (PERPETUAL LIGHT)  
"God's Hooks" by Howard Waldrop  
(UNIVERSE 12)  
"A Letter From the Clearys" by  
Connie Willis (IASFM, July)

## HUGO NOMINATIONS

The Nominations for the 1983 Hugo Awards to be presented at CONSTELLATION, the 1983 World SF Convention being held in Baltimore, Maryland, U.S.A., have been announced by the committee. Members of Constellation are the only people eligible to vote for the Hugo. The committee have done a good job in getting the nominations and now the final voting forms, out earlier we believe than other World Con previously, so we hope that many more people, including Australian members, will vote. Remember, you do not have to vote in every category or for all the nominations, so please do send in your ballot now!

#### BEST NOVEL

- FOUNDATION'S EDGE by Isaac Asimov  
(Doubleday) (Granada U.K.)  
THE PRIDE OF CHANUR by C.J. Cherryh  
(DAW)  
2010: ODYSSEY TWO by Arthur C.  
Clarke (Del Rey) (Granada U.K.)  
FRIDAY by Robert A. Heinlein  
(Holt, Rinehart & Winston)  
(New English Library U.K.)  
COURTSHIP RITE by Donald Kingsbury  
(Timescape)  
THE SWORD OF THE LICTOR by Gene  
Wolfe (Timescape)  
(Sidgwick & Jackson U.K.)

#### BEST NOVELLA

- "The Postman" by David Brin  
(IASFM, November)  
"Brainchild" by Joseph H. Delaney  
(Analog, June)  
"Another Orphan" by John Kessel  
(F&SF, September)  
"Unsound Variations" by George R.R.  
Martin (Amazing, January)  
"To Leave a Mark" by Kim Stanley  
Robinson (F&SF, November)  
"Souls" by Joanna Russ  
(F&SF, January)

#### BEST NOVELETTE

- "Nightlife" by Phyllis Eisenstein  
(F&SF, February)  
"Swarm" by Bruce Sterling  
(F&SF, April)  
"Aquila" by Somtow Sucharitkul  
(IASFM, 18th January)  
"Fire Watch" by Connie Willis  
(IASFM, 15th February)  
"Pawn's Gambit" by Timothy Zahn  
(Analog, 29th March)

#### BEST SHORT STORY

- "Sur" by Ursula K. Le Guin  
(The New Yorker, 1/2/82;  
revised in THE COMPASS ROSE)

- "Melancholy Elephants" by Spider  
Robinson (Analog, June)  
"Spider Rose" by Bruce Sterling  
(F&SF, August)  
"The Boy Who Waterskied to Forever"  
by James Tiptree, Jr.  
(F&SF, October)  
"Ike at the Mike" by Howard Waldrop  
(Omni, June)

#### BEST NON-FICTION

- THE WORLD OF THE DARK CRYSTAL by  
Brian Froud; text by J.J.  
Llewellyn (Knopf)  
ISAAC ASIMOV: THE FOUNDATIONS OF  
SCIENCE FICTION by James Gunn  
(Oxford)  
THE ENGINES OF THE NIGHT by Barry  
N. Malzberg (Doubleday)  
A READER'S GUIDE TO FANTASY by  
Baird Seales, Beth Meacham &  
Michael Franklin (Avon)  
FEAR ITSELF: THE HORROR FICTION OF  
STEPHEN KING by Tim Underwood &  
Chuck Miller, eds. (Underwood-  
Miller)

#### BEST DRAMATIC PRESENTATION

- BLADE RUNNER / DARK CRYSTAL / E.T. /  
ROAD WARRIOR / STAR TREK II

#### BEST PROFESSIONAL EDITOR

- Terry Carr / Edward L. Ferman / David  
G. Hartwell / Stanley Schmidt / George  
Scithers

#### BEST PROFESSIONAL ARTIST

- Kelly Freas / Don Maitz / Rowena Morrill  
/ Barclay Shaw / Darrell Sweet / Michael  
Whelan

#### JOHN W. CAMPBELL AWARD

- \*Joseph H. Delaney / \*Lisa Goldstein /  
\*Sandra Miesel / \*Warren G. Norwood /  
David R. Palmer / Paul O. Williams

\* = first year of eligibility

#### BEST FANZINE

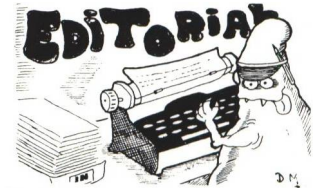
Fantasy Newsletter / File 770 / Locus /  
SF Chronicle / SF Review

#### BEST FAN WRITER

Richard E. Geis / Mike Glyer / Arthur  
Hlavaty / Dave Langford

#### BEST FAN ARTIST

Alexis Gilliland / Joan Hanke-Woods /  
William Rotsler / Stu Shiffman / Dan  
Steffan



Dear Readers,

Just when I had reached the stage where I expected to be telling you that this would be the last issue for a while, or at least that size and content would be reduced, my request for help in producing the NEWS has been answered. Quite a lot of the typing of this issue has been done by Jane Tisell, who is relatively new to fandom, but saw my plea in a recent issue and offered to help.

Financially speaking the NEWS has not done too badly, being about \$1500 in the red to Space Age Books since its publication first began in 1978. However that is more than I can say for SAB and I am forced to spend a lot more time in the shop and less on my publications, or both the NEWS and SAB will cease to exist at all. The CHECKLIST will continue and the next issue should be out in July.

My thanks to Jane Tisell, Peter Forbes for working on address lists in preparation for the Special Free Issue of the news being planned, and proof reading by Justin Ackroyd.

Merv Binns/Editor

#### AUSTRALIAN SF NEWS

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# HARLAN ELLISON: A DANGEROUS VISION

by Robert Bloch

Truth is stranger than fiction.

And so is Harlan Ellison.

The truth is that I first met Harlan Ellison at a convention in Ohio, thirty years ago. And that is indeed strange, because anyone seeing him today would find it hard to believe he was alive then, or that he will be celebrating his forty-ninth birthday this year. But I have a picture to prove it; a photograph of a teenage Harlan together with Arthur C. Clarke, Evelyn Gold and myself, taken during our first meeting. His appearance has changed only slightly since then; the pipe, glasses and engaging grin are still in evidence today. No wonder he has been called the Peter Pan or Dorian Gray of science fiction!

But then, during the past thirty years, he has been called many things -- genius, gadfly, enfant terrible, adult monstrous

-- the list is endless. Few writers have received so much praise or so much condemnation and none, to my knowledge, have achieved the distinction of being instantly recognized by the mere mention of his first name. Harlan Ellison, teen-age fan, is now known as Harlan to the entire world, both in and beyond the genre of science fiction -- which, by the way, he claims he does not write, even though he has won virtually every honor which the field can bestow.

It didn't happen by accident.

Throughout his career I have watched the rise of the young man from Ohio; his transformation from fanzine editor to skilled professional writer in New York, his work as book and magazine editor in Chicago, his development as a screen and television writer in Hollywood, his protean achievements as a critic, commentator, anthologist, speaker, dramatic reader of his own prose, multiple award-winner, and -- finally

-- a media-figure living in a perpetual chaos of controversy, adulation, derogation, litigation and the stuff of which legends are created. He has paid a high price for his success; his feuds and foibles have frequently received more attention than his substantial achievements both as a highly original writer and innovative editor.

This is, as I say, no accident. Harlan realized early on, far better than most of us in the field, that in today's world a writer's most important character is himself. Papa Hemingway -- brawler, boozier and Great White Hunter -- is far better-known than any of the heroes he created, and it's hard to conceive of Norman Mailer ever making it big as an introverted recluse. So it is that Harlan, who does not drink, do drugs, or distinguish himself for debauchery, has chosen other methods. He can and will write a short story while sitting in a bookstore window, thus attracting widespread press coverage. But this can be self-defeating in that often more attention is paid to his methods than to the merits of the story which results. And there are those who object that he "talks dirty" on the platform, while ignoring the fact that he tells the truth as he sees it.

But behind the facade of fables and anecdotes there is a real Harlan Ellison; a colleague I've been privileged to have known throughout the years. A Harlan who is scrupulously honest and circumspect in his dealings with other authors as an editor and anthologist, who will stand up for his rights and theirs against publishers, producers and exploiters. A Harlan whose casual attire belies his almost fanatical obsession with personal cleanliness. A Harlan whose frequently abrasive rudeness is counter-balanced by innumerable instances of kindness and unpublicized generosity towards fellow-writers and artists. A Harlan who is a great appreciator of the work of others, and a champion who fights for their recognition and advancement. A Harlan who believes in social and political justice and puts his money where his mouth is. And, above all, a Harlan who has, through his own talent and creativity, rightfully earned the recognition he's received.

Harlan is not a saint, nor does he pretend to be one. He is a complex man, at times a difficult one, and like all those who refuse to compromise with convention, he has his share of enemies. But in the process his public achievements and private persona have made Harlan Ellison many friends.

I am proud to count myself one of them.

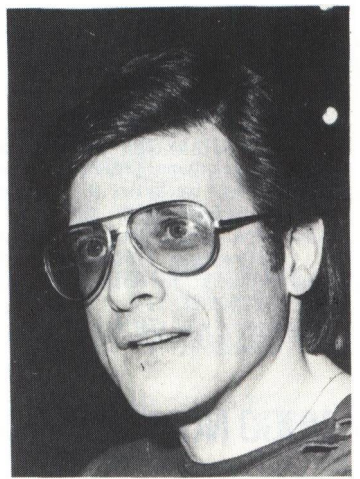


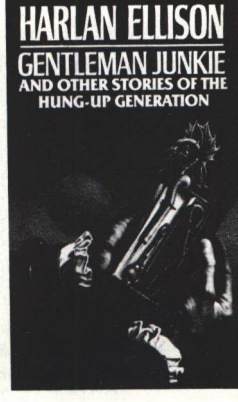
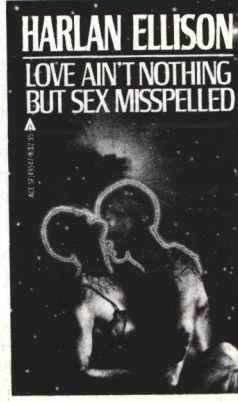
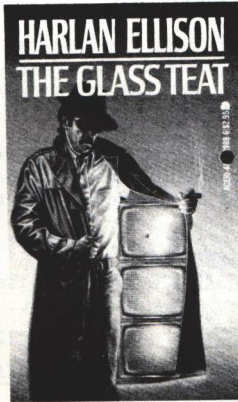
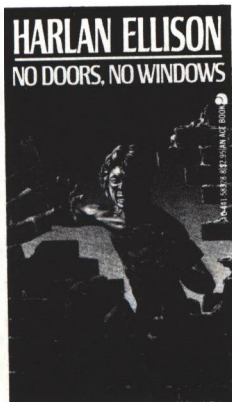
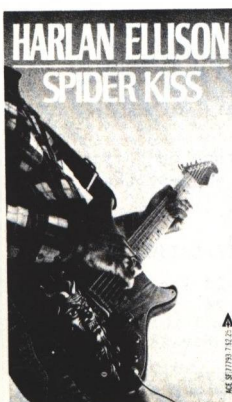
Photo by Jay K. Klein

HARLAN ELLISON is Guest of Honour of SYNCON '83, but at this time we do not know if he will be visiting any parts of Australia other than Sydney. If he does visit Melbourne, Space Age Books hopes to arrange a book signing party.

Books of Harlan Ellisons most recently released include: SHATTERDAY (Houghton Mifflin/Hutchinson/Berkley), STALKING THE NIGHTMARE (Phantasia Press), and reprints of 8 or more titles from ACE (see illustrations below of covers by artist Barclay Shaw) and ALL THE SOUNDS OF FEAR and TIME OF THE EYE from Granada in Britain. All of these are collections of his fiction or non-fiction pieces, but he is also widely known as the editor of the "Dangerous Visions" series of anthologies. We have been waiting for many years now for the third collection, THE LAST DANGEROUS VISIONS, which for various reasons has been delayed, all of which were explained in a previous issue of the NEWS, but the large collection with Ellison's introductions, is close to completion.

Ellison has been involved with the film and TV industry quite a lot, having done scripts for series such as Star Trek, and Outer Limits. A project to do Asimov's I ROBOT as a film fell through because of the usual stupidity shown by people in the TV industry, but currently Ellison has been working on a script for a film of BUG JACK BARRON, the novel by Norman Spinrad. The film will be directed by the international director Costa-Gavras.

On behalf of all his Australian fans we welcome Harlan Ellison to Australia and we hope he enjoys his visit.







A new science fiction novel by DAMIEN BRODERICK in collaboration with RORY BARNES, will be published by the University of Queensland Press in August '83. Broderick has also completed a non-sf novel funded by the Australian Literature Board, under his 1980 Senior Fellowship. The working title is TRANSMITTERS and it is loosely based on sf fandom.

Two ABC radio programmes were aired during April on science fiction. The first featured author/critic JOHN BAXTER, on Martin Harrison's "Books and Writing" segment. Baxter discussed AUSTRALIAN SCIENCE FICTION by Dr Van Ikin, the recent publication in the University of Queensland "Portable Australian Authors Series". He interviewed authors, publishers and booksellers, including Van Ikin, Lee Harding, Damien Broderick, Al Knight, Bruce Gillespie, Carey Handfield, Mervyn Binns and others, and discussed the current state of sf writing and publishing in Australia.

The second programme, in the "Double Take" series, consisted mainly of an old Canadian segment compiled by Doug Payne, in which he interviewed the late James Blish, Arthur C. Clarke and others, about the state of sf writing. This was then updated by Peter Fry interviewing David Lake and George Turner. Both programmes came over quite well in respect of promoting a better image for sf in this country.

A. BERTRAM CHANDLER has confirmed that Penguin will probably publish KELLY COUNTRY later this year. This book took a year's research, a year writing and six months to sell plus another six months arguing about it, the Captain advised us. He also tells us that DAW will publish MATILDA'S STEPCHILDREN, which Don Wollheim originally rejected and a new Grimes novel, his first since completing KELLY COUNTRY, with the working title of FIND THE LADY. The three female characters that appear in the former title pop up again in the later.

VANEGLORY by GEORGE TURNER, published by Sphere paperbacks in April U.K., is a May release from Nelson Australia. WARLORDS OF XUMA by DAVID LAKE will be published by DAW in June. His last book from DAW was THE GODS OF XUMA in 1978.

A new non-sf novel by JOHN BAXTER, based on the world of international art auctions was published by Granada in the U.K.

THE DR WHO TECHNICAL MANUAL by MARK HARRIS is being published in Australia by Dent, in collaboration with the ABC. Severn House published this book in the U.K.

WILLIAM COLLINS have, we are told, obtained the rights on all the Stephen Donaldson books for Australia. They will be doing the combined edition of the first three books in hc soon and the fragment published by Underwood/Miller in the U.S.A. GILDEFIRE, later in the year.

PAN AUSTRALIA have bought publication rights on "Science Fiction No Frills", which in its American edition had no cover illustration or author. It was produced by John Silbersack for Jove. We were not impressed with the idea or the book itself, but we guess Pan know what they are doing.

GRANADA PUBLISHERS in the U.K. were recently bought out by WILLIAM COLLINS. They will continue to operate as a separate company, but distribution in Australia for instance will change in due course. Gordon & Gotch continue as distributors of their paperbacks.

HODDER & STOUGHTON Australia, now have the widest range of paperback distribution in Australia, with CORONET, ARROW, NEW ENGLISH LIBRARY and more recently FUTURA and METHUEN. Distribution of SPHERE books will be handled by William Collins from July.

## UPDATE ON OVERSEAS AUTHOR VISITS

Besides HARLAN ELLISON visiting Australia as the guest of the Australian National SF Convention - SYNCON, two other well known authors are due here within the next year:

STEPHEN DONALDSON is being brought over from the U.S.A. by William Collins publishers to promote publication of his latest 'Thomas Covenant' book THE WHITE GOLD WIELDER in July. He will no

doubt be signing copies of his books for readers, but we do not know if the specialist shops such as Galaxy and Space Age will included in the arrangements.



Stephen Donaldson



Harry Harrison

HARRY HARRISON will be Guest of Honour of SWANCON NINE, to be held over the Australia Day weekend, 27th -30th of January 1984. He will definitely be visiting all the other states except the N.T. and Tasmania. More details later.

Keep in touch with the book shops mentioned for more details on these authors visits.

## APOLOGIES!

In the last issue we ran two plugs for two separate sf&fg review magazines, but mixed up the addresses. The correct details are as follows:-

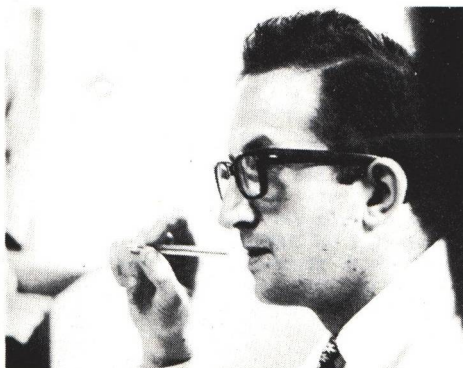
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## All Our Yesterdays



A COUPLE OF SUCKERS! John Baxter



and John Foyster

OK! So I pinched the title from Harry Warner Jr's history of fandom, but I am sure that Harry won't mind. It reminds me also of a display of fanzines and other fannish memorabilia that Susan Wood was arranging at TORCON, my first World Con, when I first arrived there in 1973. She introduced me to Bob Bloch, who by his manner might have known me for years. A gentleman if there ever is one. These photographs I think were taken by Lee Harding in the mid-sixties. In the next issue I will go back a little further, when I dip into my collection of photographs from the dim dark reaches of Australian fandom. M.B.



# AUTHORS & Other People In the NEWS

Local fans who met ROBERT SILVERBERG at AUSSIECON in '75 would remember that he was not very happy with his writing at that time, and soon after announced that he had quit. However, in 1979 he wrote LORD VALENTINE'S CASTLE, then nothing for another 18 months until Robert Sheckley and Ben Bova got him to write a story for OMNI. This started a long run of short stories, some of which along with original ones set on the VALENTINE'S CASTLE world Majipoor, appeared in the second book MAJIPOOR CHRONICLES. A third book is in the works.

Probably prompted by the popularity of this series, most of his previous books are now back in print or scheduled. He attributes the boom in sf hard covers, with so many on the bestseller lists, to the fact that younger readers who used to only buy paperbacks are now older and able to afford the hard covers. Many more sf authors will get on the best-sellers lists he said. Meanwhile his new novel LORD OF DARKNESS, to be published by Arbor House in April, is set in Africa in the sixteenth century. It is based on a true story with elements of fantasy in it, which he came across fifteen years ago and he filed away until he could use it.

The third "Lord Valentine" novel by Silverberg is titled VALENTINE PONTIFEX. It and LORD OF DARKNESS were bought for paperback by Bantam for a six figure amount. Silverberg has a story called "Needle in a Timestack" in the May issue of Playboy. There was a collection bearing this title published by Ballantine and recently bought by ACE, but the new story was not part of that collection. Silverberg said that the title was just too good not to use for a story as well.

CHRISTOPHER PRIEST, who we reported last issue was included in a heavily promoted group of Best Young British Novelists, is doing well out of the promotion, but not his publisher Faber. They remandered all his books except for the AFFIRMATION, and the Priest/Andromeda Bookstore bought them all. Faber are getting a lot of orders for Priest's books, which they are passing on for a 10% commission. Good on you Chris! Is a 90% royalty some sort of record?

BRIAN LUMLEY has sold two novels to Granada, with a third planned. PSYCHOMEC is due out in January '84, PSYCHOSPHERE in March '84 and the third will be PSYCHOMOK! Nouvelle Editions in France are to publish a collection of stories by Lumley, WEIRDBOOK in the USA has just published his Titus Crow novelette, LORD OF THE WORMS, and Weirdbook Press will publish HOUSE OF CTHULHU AND OTHER TALES OF THE PRIMAL LAND about August or September next, which is all the Primal Land stories and it will be illustrated by Jim Pitts.

LARRY NIVEN is finishing off another book with JERRY POURNELLE entitled FOOTFALL, for Del Rey, while they both will collaborate with DAVID GERROLD on FALLEN ANGELS -- a novel set around 2010 AD, when "fandom has become an illegal under-

ground". Niven is also a member of the worldbuilding group Eighth Day Productions, designers of the Thraxisp solar system, to be showcased in an upcoming book. PAUL PREISS will be writing stories from Thraxisp history, with Niven doing "continuity"; the other six members of the group are artists. THE INTEGREL TREES by Larry Niven writing on his own, will be published by Del Rey in 1984.



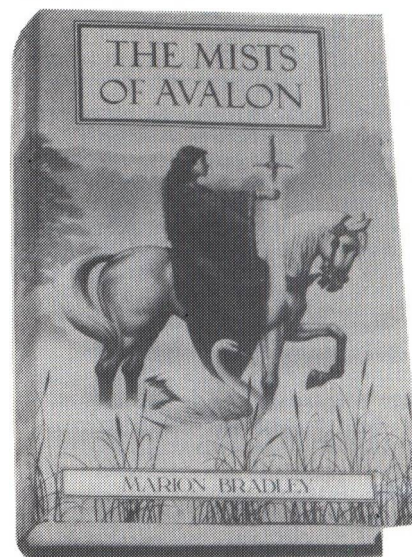
Marion Zimmer Bradley

The MISTS OF AVALON by MARION ZIMMER BRADLEY reached the 8th position on The Publisher's Weekly Bestseller List on March 18th and is still on the list in 15th position on the 6th of May. Nobody is more surprised at the remarkable sales of MISTS OF AVALON than the author herself. There were 72,000 copies in print in the US edition in April. Michael Joseph will publish the British edition in May. After the sixth printing of the 300,000 word, 800 page book, Bradley joins Clarke, Asimov, King, Adams and other f&sf writers who have been on the Bestseller lists recently. The popularity of her "Darkover" sf series, has established a market for anything Bradley writes. Well written Arthurian stories still sell, despite the number that have been published over the last few years and MISTS OF AVALON must be perhaps better than the author herself realised.

Bradley said she wrote MISTS OF AVALON just as another pb fantasy and sold it to the Del Reys. They did not put any restrictions on it as to length etcetera and when they said they had sold the hardcover rights to Knopf, she was very surprised. She is also very impressed with the cover illustration on the book. She added that the most exciting thing for her was getting a letter from Mary Renault, who was one of the three people she most wanted to see the book. The others unfortunately are the late Leigh Brackett, and Randall Garrett, who has an illness which has caused extensive loss of memory.

The pb of MISTS OF AVALON will not be published until 1984 and will be in three or four volumes. The next "Darkover" novel will be THENDARA HOUSE, due out from DAW in September, followed by THE INHERITORS, an occult novel from TOR, NIGHT'S DAUGHTER, a retelling of the "Magic Flute" for Del Rey, and CITY OF SORCERESSES, the 1984 "Darkover" novel from DAW. She also has several other major books in the works.

JACK CHALKER was to be the guest for a national data base computer system interview on March 29th. Questions were to be fired at him from all over the country via his computer screen. He has turned in the first 100,000 word part of his three part, three-book novel, SPIRITS OF FLUX AND ANCHOR, to TOR.



Somewhere along the line we got the idea that two books by ALAN DEAN FOSTER were due out last year, SPELLSINGER and THE MAN WHO USED THE UNIVERSE, however Warner is publishing SPELLSINGER in two volumes and the first volume will be published in June. They will also publish THE MAN WHO UPSET THE UNIVERSE, but the date is not known. They have also bought THE I INSIDE from Foster, along with his novelization of the film KRULL. He is working on SAIL THE CRACK IN THE WORLD for Del Rey.

In an interview in the New York Times Sunday book review section, Polish author Stanislaw LEM says that he read some American sf by Heinlein, Asimov and others in 1956 and was disappointed. He said that sf had not become "more sophisticated" after Wells and Stapledon. SF.... There might be a good novel somewhere else, but I don't know about it." Of the reported 11 million of Lem's books sold, only 500,000 have been sold in the USA. Lem says of that, "... the American reader doesn't like me." (As a purely personal observation I find Mr Lem's writing quite boring, but he does sell reasonably well here to the regular sf readers and people who do not read a lot of sf as well. Ed.)

In a letter to SF Chronicle sf author JOHN CLEVE gives some background information on his 'Spaceways' series. First up he is not the John Cleve who writes all those erotic novels, that is his father and what is more the Spaceways series contain less than 5% sexual doings. He writes all the books himself although he has collaborators who provide outlines, except for those he writes alone. He has been forced to do this as the publishers are insisting on a book a month, which is a bit hard to keep up with. He and his collaborators he says are all 'pulp', Doc Smith fans - with reservations. Some congratulations for the popularity of the series is no doubt due to the collaborators, but at



present he does not have their permission to say who they are. Good sales are being helped by the fact that some stores are including them in other categories as well as sf, in their displays.

MICHAEL MOORCOCK has completed the sequel to his *THE WAR HOUND AND THE WORLDS* pain for Timescape. It is titled *THE CITY IN THE AUTUMN STARS*. Moorcock expects to complete *THE LAUGHTER OF CARTHAGE*, a sequel to *BYZANTIUM ENDURES*, for Random House and Secker and Warburg in a few months. He is also doing a non-fiction book of reminiscences, based on his "Letters from Hollywood" in *Ambit*, for New English Library.

JOE HALDEMAN was shot early this year by an unknown assailant who has never been apprehended. He was riding his bicycle near his home when someone leaned out of a car window and shot him with a .22 pistol. "The bullet penetrated three inches of *gluteus maximus*. The doctor decided not to remove it. 'After all,' the doctor said, 'what's one more spot to a leopard?'", Joe reported. (He is still carrying shrapnel from wounds he received while serving in Vietnam.)

CLIFFORD D. SIMAK has contracted emphysema and is no longer able to travel, but he continues to do some writing.

Artist TIM KIRK is working for Disney Productions, doing design work for Disneyland, EPCOT robot shows, and some characters and sets for Disney Channel cable TV. He has again done the illustrations for a volume in the Owlswick Press "Dunsany" series, *PATHWAYS TO ELFLAND*, and "something over a hundred" illustrations and decorations for Harlan Ellison's *LAST DANGEROUS VISIONS*.

C.J. CHERRYH has corrected a report that Mayfair Games had bought the "Downbelow Station" series. In fact they have only bought the game rights for *DOWNBELOW STATION* itself and she says there is no series. There may be other stories set in the same universe such as *MERCHANTER'S LUCK* and *GEHENNA STATION*, recently sold to DAW, but these are not being regarded as sequels.

Author RICHARD S. MC ENROE, who is a light-weapons infantryman with the 71st Brigade of the National Guard in the USA, has sold *THE SHATTERED STARS* to Bantam. / DAVID BISCHOFF is doing the novelization of *WARGAMES* for Dell. The movie being about a boy who inadvertently cuts in on a Pentagon computer with his home computer. / STEPHEN KING, whose new novel *CHRISTINE*, about a 1958 Plymouth car "that sold its soul to rock and roll", has a two part interview coming up with *PLAYBOY*, that will probably raise some eyebrows.

Some improvement in the AVON f&sf line may be expected following the appointment of JOHN DOUGLAS as the new SF editor. He takes over from PAGE CUDDY, formerly sf editor but recently elevated to a higher position in the company. Douglas was formerly Administrative Editor at Timescape Books. Avon has little important sf on their back list. They recently reprinted some James Blish titles and they have some by Piers Anthony to do.

Berkley have bought a new novel from SOMETOW SUCHARITKUL, called *VAMPIRE*

JUNCTION. They would like to promote it as a main stream, mass market publication, provided that he changes his name. He is still thinking about it.

## People and Publishing

OR WHO'S SOLD WHAT & TO WHOM



SUNG IN SHADOW by TANITH LEE a re-telling of "Romeo and Juliet" set in a parallel world, has been bought by DAW, along with *ANACKRIE*, a sequel to *THE STORM LORD*. She is working on a fourth novel in her "Demon" series, *DELIRIUM'S MISTRESS*.

DAW has bought most of JACQUELINE LICHTENBERG's books and will be issuing them as a series. She recently signed with the Scott Meridith Literary Agency. DAW will also be publishing a new "Imaro" novel, *QUEST FOR CUSH*, by CHARLES SAUNDERS.

*THE BLUE SWORD*, a juvenile fantasy by ROBIN MCKINLEY (Greenwillow 1982) has been awarded a Newbery Honor distinction. It is due for publication by Berkley in pb soon. / GEORGE R.R. MARTIN has sold *THE ARMAGEDDON RAG*, "an occult horror/mystery about rock'n roll and the sixties", to Poseidon Press. / WARREN NORWOOD has sold the fourth book in the "Windhover Tapes" series to Bantam. The working title is *PLANET OF THE FLOWERS*. Bantam has delayed publication of *THE SEREN CENACLE* by Warren Norwood and Ralph Mylius to October.

Houghton-Mifflin have bought *THE SONG OF EARTH*, an open-ended series by MICHAEL CONEY, the first volume being entitled *THE CELESTIAL STEAM LOCOMOTIVE*. They have also taken *SUPER LUMINAL*, which is an expansion of "Aztecs" by VONDA MCINTYRE and *WELCOME CHAOS* by KATE WILHELM, which is an expansion of her story "The Winter Beach".

Seyn House in the UK are releasing a hard cover edition of *THE STAINLESS STEEL RAT FOR PRESIDENT* by Harry HARRISON, four months after the pb edition was released by Sphere. The US edition hit the top of the SF Bestseller recently. Harrison also has had a number of reprints published in the UK by Sphere, N.E.L. and Penguin, plus a hard cover edition of *REBEL IN TIME* from Granada.

RICHARD MONACO has sold a 4th book in the "Grail War" series, *BLOOD AND DREAMS* to Berkley, along with another historical fantasy, *RUNES*. / ROBERT ADAMS has sold a second "Castaways in Time" novel, *THE SEVEN MAGICAL JEWELS OF IRELAND* to Signet. / Berkley has bought two books by GREG BEAR, *BLOOD MUSIC* and *INFINITY*.

LAWRENCE WATT-EVANS has turned in *THE BOOK OF SILENCE*, the fourth and, for now, last book in his "Garth the Overman" series to Del Rey. / ARTHUR C. CLARKE has joined the board of advisors for the Ackerman SF Museum in Los Angeles.

British writer DAVID LANGFORD has sold two more novels to Arrow Books. One is tentatively titled *WILDERNESS OF MIRRORS*, but the other is not announced. Other new books sold include *THE ZEN GUN* by BARRINGTON BAYLEY to DAW and an "sf disaster thriller", *THE SWORD OF ALLAH*, by ELTON T. ELLIOT and RICHARD GEIS to Fawcett.

The illustrated book of the year could be *THE HIGH KINGS* by Joy Chant, with illustrations by George Sharp. The book is produced by David Larkin from a concept of British publisher Rayner Unwin, who originally discovered Joy Chant. The text of the book is pre-Arthurian Celtic legends, told in such a way as that they may have been related by a bard at King Arthur's court. The illustrations and maps make *THE HIGH KINGS* a beautifully designed book. This information courtesy Ian and Betty Ballantine.

Bantam will publish JOY CHANT'S new Vanerei novel, *WHEN VOIHA WAKES* (or *VOYHA WAITS* as it was listed in another source). Allen and Unwin will publish it in the UK. They recently published *RED MOON AND BLACK MOUNTAIN* in their Unicorn pb fantasy series and will no doubt include *GREY MANE OF MORNING* in this series soon.

More purchases by Bantam include *EARTH-CHILD*, *EARTH SONG*, and *RAM SONG* by Sharon WEBB, *THE SHATTERED STARS* by Richard MCENROE, *THE STAR REBEL* and *ALIEN DUST* by F.M. BUSBY, *THE WINDHOVER TAPES: THE PLANET OF FLOWERS* by Warren NORWOOD, *THE PRACTICE EFFECT* by David BRIN, *JITTERBUG* by Mike McQUAY, *A MORTAL GLAMOUR* by Chelseas Quinn YARBRO, and *AEGYPT* by John CROWLEY. All to be published between late '83 and Spring '85.

*THE BOOK OF SWORDS* by Fred SABERHAGEN sold out its initial 30,000 copy print run and 10,000 more were printed for TOR.

FUTURA are re-releasing no less than 13 Larry Niven titles to coincide with the publication of his novel *DREAM PARK*. Co-author Steven Barnes gets very little credit on the book our report states. Futura is also releasing *RETURN OF THE JEDI* in May, which includes 8 pages of colour photos from the film. The usual range of associated books are being published in the U.S.A. by Del Rey besides the novel, including a *SKETCHBOOK*, a *PORTFOLIO*, an illustrated edition of the novel and a diary, *MY JEDI JOURNAL*. Random house are publishing a series of cut-out, pop-up and picture books for children.

MIKE RESNICK has sold *EROS ASCENDING*, the first of a new 4-book series, "Tales of the Golden Comet", to N.A.L.

*THE FORGOTTEN BEASTS OF ELD* by Patricia MCKILLIP has been resold, this time to Berkley along with *STEPPING STONES FROM THE SHADOWS*. / RICHARD DELAP has finished *THE ESSENTIAL HARLAN ELLISON* for Berkley. Publication date will depend on Ellison doing the afterword.

DEL REY BOOKS now join other publishers including Timescape, Ace, Berkley and Bantam, in issuing a newsletter detailing their books. It is called *BEYOND* and will be sent to fans, booksellers and others.



# CONVENTIONS

By Merv Binns

Science Fiction fandom is not just attending conventions, nor is it publishing fanzines or associating with other people who read the stuff - it is all of these things and more. Conventions are, however, quite often the neo-fans introduction to fandom. My fondest memories of fandom are associated with cons, from my first in Sydney in 1953 and Melbourne fandom's first in 1956, to our World Con, Aussiecon in 1975 and later ones.

SYNCON '83 is Australia's 22nd National Convention, being held at the Shore Motel, Artarmon, Sydney on June 10th to 13th this year. The National conventions are spread out over a period of about thirty one years, the first being held in Sydney in 1952, and yet, if you added all the other conventions that have been held in Australia over the thirty odd years fandom has existed in this country, they would not equal the number held in the U.S.A. in one year.

Despite an enthusiastic start in the early fifties, fandom struggled to exist between OLYMPICON in 1956 and the 7th National Convention in Melbourne in 1968 and up to 1975 only a few cons were held apart from the Nationals. During this time, however, Australian sf fandom, nurtured by correspondence and fanzine fans, was steadily growing and making strong contacts with fandom overseas, particularly in the U.S.A. This friendship with fans in the U.S.A. became so strong that they voted us the World SF Convention in 1975.

1975, AUSSIECON year, the magic year for Australian fandom. From that year on fandom and conventions in Australia snowballed. Many new clubs came into existence and cons proliferated to the extent of as many as six being held throughout the country in a year. Fandom now has many facets, but they all overlap in varying degrees, ranging from fanzine and Amateur Publishing Association fans to war games enthusiasts. The connecting link is an interest in science fiction and fantasy, be it the written word or the screen image. Star Trek and other media fan groups



SOME FUNNY MEN (?) AT "FUNCON"

Paul Stevens and Daryl Mannell,

owe their existence to the patterns established by the original sf fandom. It finally came to the stage in Melbourne this Easter where two conventions were held over the one weekend and a few fans were placed in the situation of having to choose between their basic interests. PHANTASTACON catered for the war games, comics and media fandoms and it attracted close to 700 mostly young fans, including all the members of the newly thriving Melbourne SF Club. The other Melbourne Easter convention was FUNCON, which was organised by supporters of the Melbourne in '85 World SF Convention bid, to help raise funds for the bid.

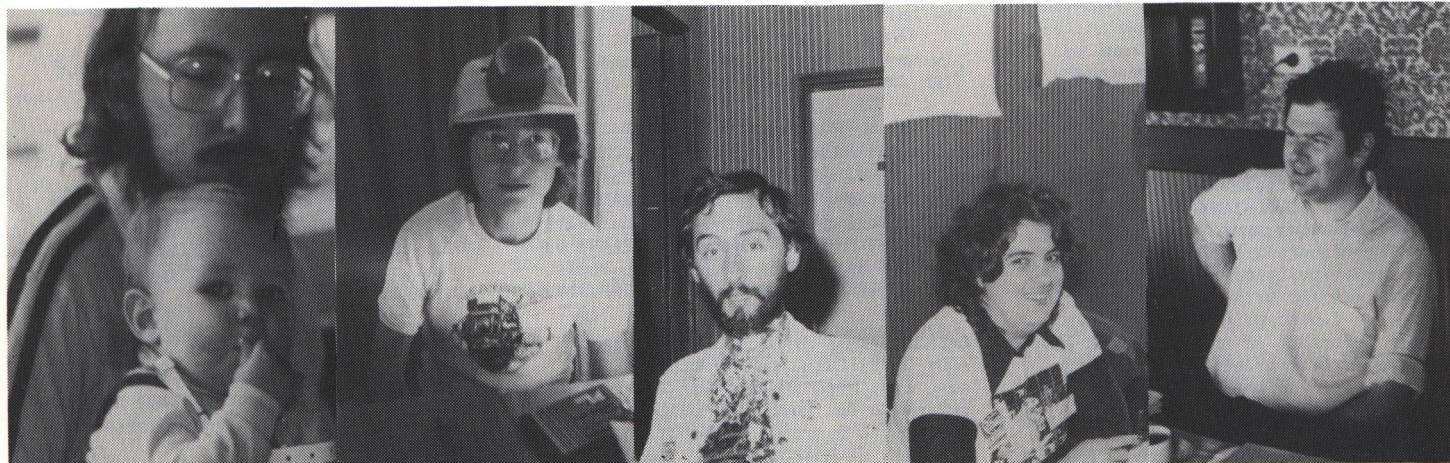
Bearing in mind the tremendous interest in war games at the moment, it is not surprising that PHANTASTACON attracted 700 people, which is more than any single sf convention membership in Australia. It was held at the Melbourne Town House Hotel, where other conventions have been run including the 1978 National SF Convention, UNICON IV, the 1982 National TSCHAICON and where the 1984 National, EUREKACON will be held. A small percentage of the fans attending PHANTASTACON may have attended FUNCON if the former had not been held concurrently.

FUNCON was held at the Queenslodge Motel, in Queens Road, Melbourne, close to the StKilda Junction. The proceedings took place on the 14th floor, which gave a spectacular view of the city skyline

John Packer

and Albert Park Lake. Easter has become the traditional time for sf conventions in Melbourne and the FUNCON organisers decided that 1983 could not pass without one being held. There were 150 members and most of these were attending. \$400 was raised for M'85 and \$300 was split between the three fan funds DUFF, GUFF and FFANZ.

I spent most of Friday, Saturday and Sunday at FUNCON, but had to open up Space Age Books on the Monday. Unfortunately I was not very impressed with the programme. I enjoyed meeting and talking to people, especially interstate visitors that I do not see that often, and that saved a somewhat slow weekend. The panels were not very exciting and in one case the organiser of the panel was nowhere to be found. Some people were so bored with the proceedings that they spent most of their time watching films on video in a room reserved for that purpose and most were not even f or sf. The Paul Steven's show, which consisted of a Pick-A-Box quiz, with Stevens not being able to make up his mind whether he was Bob Dyer or Private Schultz and whether the questions were to be taken seriously or not. It was far from his best performance. Even Daryl Mannell in a blue dress, as Dolly, could not save the day. A script might have helped. The highlight of FUNCON, such as it was, turned out to be the fancy dress competition. Master of Ceremonies John Packer did a good job and put together a great costume himself with the scraps of material and so forth that were provided.



8 David Grieg and baby daughter.

Christine Ashby

John Newman

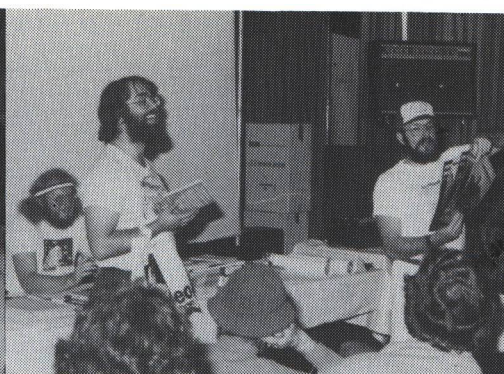
Cathy Kerrigan

Bruce Gillespie





*Perry Middlemiss and Irwin Hirsch*



*Justin Ackroyd, Marc Ortlieb and Jack Herman, conducting the auction.*



*Jan McDonnell and Glynnis Chalmers*

Glynnis Chalmers, Susan Thompson, Nadia Kemp, Megan Dansie, Debbie Ellis and Andrew Papageorgiou all put some time and effort into their costumes and carried off the prizes. Marc Ortlieb won the prize for the Worst Pun costume and also did a good job as auctioneer, the auction doing quite well. FUNCON did provide good company and conversation for the established fans, but from my point of view little else. John Newman is to be commended for being on the job all the time, when some of the other members of the committee seemed to be missing. I was surprised to receive Gerald Smith's four page report through the mail. A good idea that other cons might remember, even if only for the benefit of the non-attending members.

In April I drove over to Adelaide to attend ADVENTION 4, which was quite a small affair with around seventy attendees. It was held at the Pier Hotel in Glenelg, an Adelaide suburb, over the ANZAC Day weekend. Despite some initial problems with the management, the con went quite smoothly. It consisted almost entirely of panels, but all were well organised and the panelists were well prepared. Highlights of the con included Guest of Honor Wynne Whiteford's speech, the Marc Ortlieb Trivia Quiz, a panel on "Erotic Symbolism in SF" and an interview with Co-Guest of Honor Mary Shelley, conducted as all good seances should not be conducted. Voice off by Megan Danse. Two silent classic films, VAMPIRE and SIEGFRIED were screened Saturday night and EXCALIBUR Sunday evening. All together an unpretentious small con

that worked quite well. With such a small attendance there was no need for alternative programming, but the quality of what was presented made up for the lack of variety.

As Australian fandom has grown the number of conventions held and the number of people attending, have also increased, but the basic format established by the U.S. fans has changed little. The major aspect of cons now for me is meeting old friends and making new ones and I can enjoy a con for this reason even if the programme is poor, but new fans in particular are not likely to be attracted to more cons unless they are entertained. Tired old programming is being eliminated to some degree, particularly in the case of the one convention I have attended in Perth. Perhaps Perth leaned a little too much on the "fun and games", but the last National con in Adelaide consisted almost entirely of discussions and although they were very good, many fans were bored to tears and were looking for some alternate 'entertainment'.

TSCHAICON and the last con I attended in Sydney, SYNCON '79 I think, were starting to learn from their counterparts in the other states and incorporating the best features of them all. The national conventions of course are fortunate in being able to call on the talents of fans from all over Australia also. The last convention I was directly involved in organising was CINECON, which relied entirely on a film programme, with film orientated panels and speeches. We gave people more than their money's worth, but I would not run such a con

again. PHANTASTACON was all games, comics and I believe films and although it attracted 700 people, I am not saying that we should make all cons the same, what I am saying is that we need more balanced programmes with something for everyone.

I would like to see more dramatic presentations such as the Paul Stevens Show, The SF Goon Shows and even serious items although I think humorous things like the above mentioned and Melbourne's '73 effort of 'Joe Faust' are easier to put over successfully. Ok, so they take a bit of work, but anything worth doing is worth doing well and these shows can be quite rewarding for participants and the audience. Late movies are unnecessary, particularly if screened as an alternate programme during the day, but you can just as easily feature only two or three movies during the whole con and provide video on a continuous basis for the people who want that, and a games room for the so inclined. I am sure a lot of people who know little about games would be interested in some sort of item that would involve all the attendees at a con. Impractical? Maybe so, but it is just an idea that somebody reading this may be able to develop.

I would like to see a lot more audience participation in conventions. Well thought out and planned quiz shows for one thing and many more people in the fancy dress competitions. Extra encouragement should be given to get people to just turn up in costume, even if they do not want to take part in the parade. Good prizes for well made costumes and good gimmicks, will most certainly help. Presentation can also be greatly improved. You do not have to go so far as John Breden did at CINECON, but something along that line, with music, lighting effects and a good stage setting.

Finally, just before I get down off my soap box, I want to remind my readers that it is almost certain that Melbourne will again be hosting the World SF Convention in 1985. There are no opposing bids at this time, so you might say we have it in the bag. So dear friends you can look forward to welcoming a host of visiting fans and professionals from all over the world. In fact the organisers are hoping that WORLCON '85 will be the most representative of sf from every part of the globe. It is going to cost the Earth to put on, but it will be worth every cent. Cash will be needed quickly for some things and we will keep you posted of membership costs and other aspects of the con as they are announced.

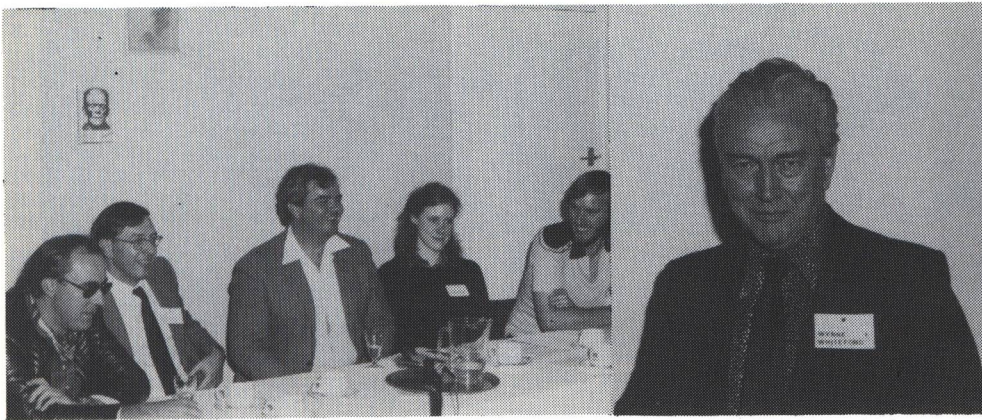


*Robert, Nadia and Peter Kemp*



*Glynnis Chalmers and friends*





Paul Stokes, Michael Tolley, Gary Mason, Megan Dansie and John Playford (?).



Ern Binns and Margaret Arnott.

To have been given the chance to attend two SF World cons in our own country, let alone our own city, in a life time, is something extraordinary for us, being outside the U.S.A. Don't miss it! And if you have any ideas or comments on any aspects of the World Con or any other cons, that you would like to tell other people please do write to me now and I will publish your letters in ASFN.

Merv Binns

*Editors Note: All the photographs on this and the last two pages are by Merv Binns and cannot be reproduced without permission. The above photographs were taken at ADVENTION 4 and on the other pages FUNCON, the Melbourne Easter Convention.*



### SYNCON '83 June 10-13 1983

The 23rd Australian National Science Fiction Convention will be held at THE SHORE MOTEL, Artarmon, N.S.W. The Guests of Honour are HARLAN ELLISON and Dr VAN IKIN. Theme: Science Fiction and Society. Memberships up to June 1st 1983 will be \$25.00. Supporting: \$10.00. after June 1st memberships (\$30.00) will only be accepted at the door. Voting for the DITMARS also close on June 1st. The cost of accommodation is a flat rate of \$59.00 (single, double or triple - too bad if you do not want to share. We believe there are other motels not too far away.) The address for all correspondence is: P.O.Box A491, Sydney South, Australia 2000.

As well as the Guest of Honour HARLAN ELLISON, Syncon will welcome other people from overseas; DUFF winner JERRY KAUFMANN, CLIFFORD WIND and LEE SMOIRE. Lee is from Baltimore and involved in the organisation of this year's World Convention, CONSTELLATION. We expect she will be able give people who will be attending any information they need. She is a travel agent and will be happy to help any fans in the USA plan their trips to Australia, particularly in 1985. Lee's address is

GAFIA TRAVEL SERVICE, P.O.Box 593, Baltimore, MD 21203, USA. (301)366-4794

### CONQUEST '83 National Media SF Convention

September 24-25 1983, at the PARK ROYAL MOTEL, Brisbane, Queensland. The membership now is \$20.00, but we do not know if or when it goes up. For more details contact G.P.O.Box 1376, Brisbane, 4001, Queensland. Melbourne fans can contact Cathy Kerrigan at 17/140 Riversdale Rd., Hawthorn 3122

### SWANCON 9 AUSTRALIA DAY WEEKEND

27th to 30th January '84  
At The WESTOS MOTOR INN, Perth, West Australia. Guest of Honour is author HARRY HARRISON. The Fan Guest of Honour is ROY FERGUSON. The membership up to November 30th '83 is \$15. with supporting \$5.00.  
Committee address: P.O.Box 318, Nedlands 6009, Western Australia. Melbourne agent: John Newman, P.O.Box 4, Thornbury, 3071, Victoria.

### EUREKACON '84 Easter - April 20 - 23

The Melbourne Town House Hotel.  
Guest of Honour GEORGE TURNER  
Memberships: \$20.00 up to September 29th 1983. Supporting: \$10.00  
Room rates: \$45.00 (single), \$53 (double), \$58 (triple) per night.  
Breakfast not included. The Melbourne Town House has been the venue for the last two Melbourne National conventions. For further details contact: P.O.Box 175, South Melbourne, 3205.

### KINKON Queen's Birthday Weekend 1984 June 9 - 11

The Victoria Hotel, Little Collins St., Melbourne. A convenient and central convention hotel. The scene of many Melbourne conventions in the past. Themes: Sight and Sound in Science Fiction and Fantasy. There will be a strong alternative programme. The committee includes Ruth and Andrew Murphy, Daryl Mannell, Angus Caffrey and Paul Stevens. Memberships are currently: \$20.00. Supporting: \$10.00  
Committee address: P.O.Box 1581P, Melbourne, 3001, Victoria.

### WORLD SF CONVENTIONS

CONSTELLATION The 41st World Science Fiction Convention - Baltimore USA  
September 1 - 5 1983, the Baltimore Convention Centre on the Inner Harbor.  
Guest of honor - JOHN BRUNNER  
Fan G.O.H. DAVID KYLE and Toastmaster

- JACK L. CHALKER. The Chair - MICHAEL WALSH.

Australian fans - if you want to join Constellation, support Australia for 1985 and vote for the Hugos, contact the Australian Agent Carey Handfield, Box 91, Carlton 3053, Victoria, Australia now.

Total membership of CONSTELLATION was 3,589 with PR#3. This includes 141 from Australia, 130 from Canada, 31 UK, 18 New Zealand and 1 each from Mozambique, Mexico, The Philippines, Singapore, the USSR and Zimbabwe. The sight for the 1985 World Con will be decided and announced at CONSTELLATION and as Melbourne has no opposing bids, it would seem certain that we will be holding the 43rd World SF Convention - WORLDCON '85, in Melbourne in August 1985.

### L.A.CON The 42nd World Science Fiction Convention 1984

30 August - 3 September 1984  
The Anaheim Convention Center (Close to Disneyland) Guest of Honor: GORDON R. DICKSON. Fan Guest of Honor: DICK ENEY. Toastmasters: ROBERT BLOCH and JERRY POURNELLE. Memberships \$40.00 up December 31 1983. Australian Agent:

### WORLDCON '85 The 43rd World SF Con.

If Melbourne wins the World Convention Bid for Australia (and the only way we could lose would be a massive write in vote for some other city), the con will be held at The Southern Cross Hotel. The facilities have been expanded since AUSSIECON was held there in 1975. There is not very much more we can tell you at this time, but a lot of financial support is needed well before the con. Memberships and Guests of Honor details will be announced after the announcement at CONSTELLATION in September. Meanwhile one small thing you can do is subscribe to the official '85 Bid fanzine, KANGARUSE and you will receive all publicity and copies of the very informative THE SMOFF'S NEWSLETTER. For details write to The Melbourne in '85 Bidding Committee, G.P.O. Box 2253U Melbourne 3000, Victoria, Australia.  
UK Agent: Joseph Nicholas, 22 Denbigh St., Pimlico, London SW1V 2ER. The USA Agents: Joyce Scrivner, 2732 14th Ave Sth Lower, Minneapolis MN 55404, and Jan Howard Finder, P.O.Box 428, Latham, NY 12110 USA.

EUROCON '84 (OR IS IT?) Britain has apparently won the bid to hold the European convention in 1984, but they



cannot get their act together, because some people want to combine the British Eastercon with the Eurocon and some most emphatically do not. When we get the next blood spattered copy of ANSIBLE we will let you know how things are going.

## FAN NEWS AND NOTICES

West Australian fan DAVID LUCKETT has produced a collection of 'fилksongs', called SONGS AND BALLADS by David Lockett, illustrated by Peter Saxon. Magazine format, 27 pages. Available from ... well there is no address on it, but both Norstrilia Press and Space Age books have copies available. \$4.00 plus postage.

ROBIN JOHNSON is due back in Sydney by early June, after flying home to England to attend his mother's funeral. We feel sure that all our readers and all his friends in fandom, will join with us in tendering our sincerest sympathies to Robin and his family.

British fan DAVID SUTTON, editor of The British Fantasy Society's literary journal DARK HORIZONS and associate editor of FANTASY TALES, had his home burgled in February, but he was very lucky. The thieves took practically everything except his book collection.

THE MELBOURNE SCIENCE FICTION CLUB meets at Space Age Books every Friday evening at 7.00. New members are welcome.

JOHN PORTER, 29 Bapaume Pde., Matraville, 2036 NSW, Phone: (02) 661 5315, is putting together a video fanzine on cassette. He would like to hear from possible contributors of amateur films, interviews, or anything of interest to fans.

THE BLAKE'S SEVEN AFTERMATH COMMITTEE will be holding a convention day late in '83. For more details contact AFTERMATH, P.O.Box 106, Rundle Street, Adelaide, SA 5009

If you would like to join The Star Wars Appreciation Society, THE ALLIANCE OF HAMILLS, write to P.O.Box 669, Campbelltown, NSW 2560. We believe this is the official Star Wars Club and affiliated with the American organisation.

The people at LOCUS would like to get hold of all the back issues of the Australian magazine OMEGA. We have already tried the publishers for them and the issues are not available. So if anybody has any or all of the issues to sell, please do contact us at ASFNEWS.

The Melbourne AGE newspaper of Saturday February 5th gave a good plug to Messrs. Gillespie, Handfield and Gerand of the Norstrilia Press, in an interview conducted by Stewart Sayers. The progress of the Norstrilia Press and sf in Australia was covered, but we agree with Derrick Ashby in his SMOFF'S NEWSLETTER report, that some mention could have been made of other sf publishers such as Cory (No 'e' Derrick) and Collins.

"HRH (sic) The Queen allowed the term 'science fiction' to escape her lips without approbrium in a speech in San Francisco. WE HAVE ARRIVED." (Brian Aldiss in Ansible.)

## FAN FUNDS

JERRY KAUFMAN was announced as the winner of the Down Under Fan Fund for 1983, by Jack Herman at Funcon at Easter in Melbourne. The voting was as follows:

Kaufman	Aus	13	US	74	Total	87
Finder	..	18	..	64	..	82
Gilliland	..	8	..	41	..	49
Proctor	..	10	..	31	..	41

Kaufman will attend SYNCON '83 in June.

TOM CARDY won the first up FAN FUND AUSTRALIA & NEW ZEALAND, from Graham Ferner, Nigel Rowe and Michelle Muysert.

ANDREW PORTER, editor of SCIENCE FICTION CHRONICLE and STARSHIP, a New York fan of long standing, is thinking of nominating for DUFF to come to Australia in 1985. (I personally will give Andy my full support if he does stand and I hope all his friends both in Australia and the U.S.A., encourage him to have a go. M.B.)

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# SCIENCE FICTION

Editor:  
Van Ikin

Address:  
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Nedlands, W.A. 6009

### ANNOUNCING:

SCIENCE FICTION goes typeset - starting with issue #13 (due out about four weeks after Syncon). Apart from a neater, trimmer look, typesetting will mean that we can run more material than ever before: we will be giving you 1000 words per page instead of 700 words as in previous issues. So now there'll be all our regular material - plus lots more: a letter column; regular reporting on what reviewers round the country are saying about the latest sf by Australian writers; a column by Bruce Gillespie (in addition to our regular established "Nightwebs" column by Keith Curtis); and yet more art by the one and only Nick Stathopoulos.

In 1983 they nominated us for a "Ditmar"; in 1984 we might win it!

Meanwhile, issue #12 - so long delayed - will be available at Syncon. Wait until you see the cover by Nick Stathopoulos, illustrating Ellison's "Bleeding Stones"! For further details, see the advertisement elsewhere in this issue of ASFN.

If you're not reading SCIENCE FICTION, you're tuned out!



FOR DETAILS ON THE MELBOURNE BID FOR THE 1985 WORLD SCIENCE FICTION CONVENTION WRITE TO:

G.P.O. BOX 2253U, Melbourne 3001, Victoria, AUSTRALIA.





A legal battle is shaping up over who has the rights to film Arthur Clarke's new book, 2010: ODYSSEY TWO. Julia Phillips, co-producer of CLOSE ENCOUNTERS OF THE THIRD KIND and other big films, announced that her associates in Ruthless Productions and 20th Century Fox would film "2010", but M.G.M./U.A. claim they still hold the rights and have been negotiating with Clarke. Stanly Kubrick's Polaris Productions are involved along with MGM, but Kubrick has stated he is not interested in making a sequel to "2001". Freddie Fields, motion picture production president at MGM, claims that Miss Phillip's announcement is a "blatent publicity play". The result being of course that the filming of the story may be delayed, but they are already getting advance publicity for it.

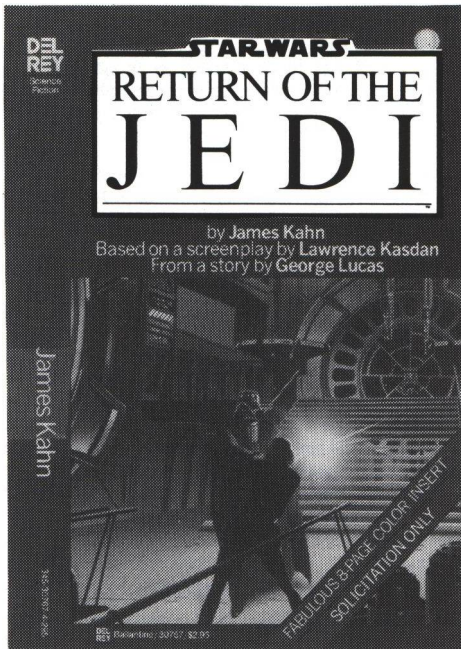
Further details on the "2010" film controversy are that Julia Phillips claims that she had met with Clarke during his publicity tour for the book, and had made a deal with him. Meanwhile MGM are after Australian director Peter Weir to direct. MGM said production could start late this year.

The Robert E. Howard estate is threatening to sue Columbia over the use of the name KRULL for the movie currently delayed for extra work on the special effects, saying that it is too similar to KULL. Both sides are lining up "expert" witnesses.

Columbia plans a big publicity and merchandising campaign for KRULL, to accompany its proposed July release. The \$27 million "sci-fi-medieval" adventure was 20 months in the making. Peter Yates directed the script by Sanford Sherman. Ken Marshall, who starred in the TV "Marco Polo", heads the cast.

Unknown actress Helen Slater will star in SUPERGIRL, which was due to start filming at Pinewood Studios in England mid-April. The New York actress was chosen from 2,000 applicants. Described by executive producer Ilya Salkind: "She will give a sister-image to kids, and be sexy enough for the men." The film will be produced by Timothy Burrill and directed by Jeannot Szwarc ( JAWS II; SOMEWHERE IN TIME). Salkind hopes that SUPERGIRL will be the first of a "dynasty" of SUPERGIRL films. Other films due for filming in Britain include SLAYGROUND, INDIANA JONES, and the long delayed MANDRAKE THE MAGICIAN.

A June release is slated for Michael Mann's gothic fantasy film THE KEEP, about what some Nazi soldiers find in a castle in Roumania. It was shot on a \$12 million budget. Soundtrack music is provided by Tangerine Dream. The next film on Mann's schedule is a space adventure, RIM WORLDS. A Bertram Chandler take note!



Star Wars III - THE RETURN OF THE JEDI, was due to be premiered in New York on May 25th and yet pirate video tape copies of the movie are already doing the rounds. This is despite elaborate security. Producer George Lucas and his company have made every effort to keep the plot of the film secret, but all the details are out now well before the film is released. Apart from Darth Vader being Luke's father, which we all guessed at any rate, Princess Leia turns out to be his sister, Han Solo is rescued from his frozen prison and Darth Vader goes out a good guy, saving Luke from the Evil Emperor. We now hear that local release will be in October.

TIME magazine devoted seven pages to RETURN OF THE JEDI and producer George Lucas. Colour photographs of scenes, people and monsters from the movie illustrate the article, in the local edition dated May 23rd, 1983.

Leonard Nimoy will direct the third Star Trek film, which has a working title only according to a studio spokesman, of THE SEARCH FOR SPOCK. A tentative date for the start of filming is August. The executive producer of WRATH OF KHAN, Harve Bennett, is currently working on the script, while William Shatner is the only other cast member signed up so far.

The E.T. game issued by Atari has bombed, bringing them a multi-million dollar loss. Meanwhile Steven Spielberg faces an accusation of plagiarism from Indian film maker Satyajit Ray. There is apparently a very strong resemblance between the plot of a film called "The Alien" that Ray was trying to sell in 1967 and E.T., and in fact the Ray film was set for filming by Columbia in 1969, but the project was dropped. Writer Bam Price also made accusations soon after E.T. was released, claiming that the plot was similar to a story he had submitted to Disney Productions years ago.

THE HUNGER, starring Catherine Deneuve and David Bowie, based on the book by Whitley Strieber, was too hot for the British audiences the censors said, and it was sent back for re-editing and toning down.

An upcoming TV series from NBC in the US is called "V" (as in V for Victor, not the Roman numeral). The story is about the invasion of Earth by 50 UFO's, each three miles in diameter. NBC predicts this series will be to

TV what 'Star Wars' was to motion pictures. The project is written and directed by Ken Johnson, who previously produced 'The Six Million Dollar Man' and 'The Bionic Woman' and created and produced 'The Incredible Hulk'. The producer of "V" is Chuck Bowman who also worked on Johnson's other projects, with Marc Singer (Beastmaster) and Faye Grant heading the cast. The Visitors as the Nazi like aliens are called, are clearly patterned on the Nazi leaders. "It sounds very much like 'Childhood's End'" says Kay Anderson in her report in *Science Fiction Chronicle*.

Another Indiana Jones film was due to start filming in April or May. It is not a sequel to RAIDERS OF THE LOST ARK but just another adventure for Indiana Jones. Harrison Ford is the only cast member from Raiders returning. The film is due for a 1984 release. There is also talk of a sequel to E.T., with filming to start early '84.

Dino De Laurentis is producing DEAD ZONE, based on Stephen King's novel, which will have Martin Sheen, Christopher Walken and Brooke Adams amongst the cast. David Cronenberg will direct.

Disney studios used their MAGI/Syntha-vision computer-generated special effects process for some of the scenes in SOMETHING WICKED THIS WAY COMES. This process which was used on TRON, will be used for the entire scene of the carnival coming into existence in the mid-west town.

The \$13 million MGM/UA film WARGAMES, features a young cybernetics whizkid who breaks the code of the NORAD master computer and gets into a video game, which the computer mistakes for real. The director is John Badham and producer Harold Schneider. Screenplay by Walter Parkes and Larry Lasker. Executive producer Leonard ("Charlie's Angels etc.") Goldberg.

One of the best shows on British TV over last Christmas was a 25 minute version of Raymond Brigg's THE SNOWMAN. Work has already commenced on Brigg's anti-nuclear story WHEN THE WIND BLOWS. Both films will be animated.

A French film premiered at the 10th Brussels International Film Festival, THE PRICE OF THE DEVIL, directed by Yves Boisset and starring Gerard Lanvin, Michel Piccoli and Marie-France Pisier, is based on a 1962 short story by Robert Sheckley. It involves a TV company offering \$1 million to any one who prepared to be hunted for four hours by a handful of professional killers.

CBS Entertainment has bought the rights to James Michener's best seller SPACE and intend to produce a 10-hour mini-series.

Rock singer Sting, who used to be an English teacher, is writing the script for a movie of Mervyn Peake's GORMENGHAST trilogy. A newly formed company, Copeland & Power will produce the feature film, with filming being done in Hungary. Sting owns the film rights



to the story. He recently was signed for a part in the film of Frank Herbert's DUNE.

Jennings Lang will produce the next 'Airport', the fifth, having done three of the previous films. It will be called AIRPORT 2000 and will feature computer and space technology combined with the usual disaster elements. The original story is by Larry Cohen who will also do the screenplay. George Kennedy will continue in his role. Lang is also working on THE ILLEGITIMATE SON OF KONG, from a script by Stanford Sherman.

Columbia will distribute the Turkish-Italian made superhero epic YOR, which stars American actor Reb Brown who played Captain America in a TV movie.

Timothy Hutton, Oscar nominee for TAPS, will star in a Norman Jewison film ICEMAN. It is about an anthropologist who finds a prehistoric man frozen in the ice. Australian director Fred Schepisi is directing on various Canadian locations. Script by Chip Posner. Universal release.

Dennis Quaid, Max Von Sydow, Christopher Plummer and Eddie Albert will star in DREAMSCAPE, an sf thriller being produced by Bruce John Curtis. Joseph Ruben will direct from a script he wrote with David Loughery and Chuck Russell.

Mel Brooks' third film on schedule for 1983 will be SOLARBABIES. It features a group of adolescents in the year 2025. First up director Doug Metrov will be on the job, working with a script by Rod Taylor. !!!!

Jerry Goldsmith, who composed music for some of the original TV episodes, has created separate scores for each of the four segments of the TWILIGHT ZONE movie. All themes will be integrated for the finale.

Polar Films have purchased the rights to Stephen King's CHRISTINE. John Carpenter will be directing. Columbia have set a tentative release date of December '83. The Polar Films company has also optioned INVASION EARTH by Harry Harrison. Another new company, Kings Road Productions is developing projects to film CREATOR and SATAN by Jeremy Leven along with WAY STATION by Clifford Simak and the novella, "Enemy Mine" by Barry Longyear. Warner Brothers have announced the definite production of GREYSTOKE: THE LEGEND OF TARZAN, LORD OF THE APES. It will stick to the original E.R.B story. Hugh (Chariots of Fire) Hudson will direct, with 25 year old actor Christopher Lambert playing Tarzan.

Robert Ulrich, who starred in "Vegas" and "Swat" on TV, has been set to head the cast of the MGM futuristic film ICE PIRATES. MGM has announced a July 29th release date for film starring the late Natalie Wood, BRAINSTORM.

Plans to make a film of Arthur Herzog's THE DAY THE POLES CHANGED, a story about the magnetic poles, have been announced by Del Floria Films. William F. Nolan is doing a script for Fred Hoyle's THE BLACK CLOUD.

PRAIRIE SUN by Ed Bryant, which first appeared in October 1980 OMNI, was to be filmed by Frank De Palma for TV release on the Disney cable Channel in April '83.



## A REVIEW

By Nick Stathopoulos

My approach to films is quite jaded these days. With the plethora of well made genre films that have inundated cinemas in recent months, I've reached saturation point. Each new film evokes an ever decreasing emotional response. The impact, if any, fades quickly. As a result, it takes a rare film to leave me with any lasting impression, let alone move me to excitement.

THE DARK CRYSTAL is such a film. It is a lyrical, poetic fantasy, skillfully crafted by master puppet manipulator, Jim Henson. The only drawback is the fact that THE DARK CRYSTAL, like TRON, may only be a vehicle for new SPFX techniques. This is reflected in the fact that the final script was only written after the characters were conceptualized by artist, Brian Froud.

Froud, whose previous efforts include the best selling books "Faeries", and "The Book of Froud", was responsible for hundreds of illustrations which served as guides to sculptors who faithfully translated his drawings into three dimensions. Intricate sets, costume details, a whole mythology were transferred onto the screen, creating a totally believable, richly textured environment. (A handsome trade paperback - "The World of Dark Crystal" Alfred A. Knopf, Publisher, \$19.95, details the evolution of the project through Froud's sketches.)

The characters are brought to life with uncanny realism, using puppetry techniques which combine animatronics, computer science and advanced foam rubber prosthetics. It is therefore inaccurate to call the characters muppets. On the screen they are in every sense real. Each race has separate personalities, further enhancing believability. (It is interesting to note that Yoda was a prototype manipulated by embryonic techniques refined in THE DARK CRYSTAL.

Not all the effects however were flawless. A major event in the plot concerns the conjunction of three suns. This event resembles three watercolour blotches which come together. I feel that such a crucial moment in the film demanded a more realistic treatment, considering the ultra realistic approach taken by the rest of the film. Further, some of the opticals were poorly composited. These details are trivial though, and certainly do not detract from the rest of the film.

To date, animation has been the major vehicle by which most fantasy has been brought to the screen. Except for early Disney animation, the few attempts made have only had limited success, failing to meet with the favour of the public (i.e. Bakshi's THE LORD OF THE RINGS). However, the technique employed in THE DARK CRYSTAL has made

fantasy accessible to an audience due to the super-realism with which fantasy characters and environment can now be depicted on the screen.



David Abrams

## RUDY RUCKER WINS FIRST PHILIP K. DICK MEMORIAL AWARD

RUDY RUCKER has won the first Philip K. Dick Memorial Award for best original paperback published in 1982, with his novel SOFTWARE, published by ACE. The judges were Ursula K. Le Guin, Thomas M. Disch and Norman Spinrad. Other nominees were AURELIA by R.A. Lafferty, THE PROMETHEUS MAN by Ray Faraday Nelson (Both published by Starblaze), RODERICK by John Sladek (Timescape and Granada), THE UMBRAL ANTHOLOGY OF SCIENCE FICTION POETRY edited by Steve Rasnic Tem (Umbra) and WAITING FOR THE BARBARIANS by J.M. Coetzee (Penguin US).

Rucker started writing sf while in Germany. He sold WHITE LIGHT to Virgin Books in England and then to ACE, and when Susan Ellsion became editor at ACE she bought SPACETIME DONUTS and SOFTWARE. He has written some non-fiction books and has now resigned his post as professor of mathematics at Randolph-Macon Women's College, to devote all his time to writing. His next novel will be THE SEX SPHERE from Ace in a few months, and he has THE FOURTH DIMENSION AND HOW TO GET THERE coming from Houghton Mifflin in hard cover, and a Bantam reprint of his nf title INFINITY AND THE MIND also due. Among other projects he is working on a novel, MASTER OF SPACE AND TIME, featuring his characters Fletcher and Harry, who figured in several of the stories in THE 57TH FRANZ KAFKA.

The judges are chosen by their predecessors each year and those selected for next year are: Algis Budrys, John Clute, and Anthony Wolk (author of various critical articles on P.K. Dick).

LISA GOLDSTEIN's fantasy novel THE RED MAGICIAN has won the American Book Award for The Best Original Paperback.



THE TWILIGHT ZONE COMPANION by Marc Scott Zicree was also a nominee in the same category. This was rejected by 32 publishers before finding a home at Bantam on second try. THE KESTREL by Lloyd Alexander was nominated in the children's hc book section.

A.E.VAN VOGT won the 1983 Jules Verne Award for lifetime contributions to sf.

Due to the wording of the new rules for the Hugo Awards for Semiprozines, books such as the "Universe" and "Chrysalis" anthologies would be eligible for nomination in this category. We would expect to see some quick changes at this year's world con business session.

PETER TREMAYNE has been awarded the "Pink Pig" award for his latest novel in the "Lan-Kern" series, DESTROYERS OF LAN-KERN, published by Methuen in February. The award takes the form of a marzipan pig, and is awarded by Women in Publishing for chauvinism.

The judges for the World Fantasy Award to be presented at the World Fantasy Convention to be held in Chicago over the Halloween weekend, have been announced. They are : Robert Booth of Providence, organiser of the first World Fantasy con; John Coyne, author; Sharon Jarvis, former editor at Playboy Press and now literary agent; Alan Ryan, author and editor; and Elizabeth Wollheim, Associate editor at DAW Books.

The convention is co-sponsoring with Robert Silverberg and Martin H.Greenberg, two anthologies: THE FANTASY HALL OF FAME and THE HORROR HALL OF FAME. The first volume will be published by Arbor House in time for this year's convention.

BATTLEFIELD EARTH only narrowly missed being nominated for the Hugo. Probably by only about 20 votes. The publicity campaigns to get it nominated came only in the last week of nominations. John and Bjo Trimble were quite impressed with the good 'ol adventure story that the novel contains and have started a fan club for it. Charles Platt attempted to get the book's publicists to promote nominations, but with an ulterior motive to try and discredit current trends in Hugo voting. L.RON HUBBARD has another new sf novel due out soon, who knows, maybe that will gain nomination next year.

## MARKETS

UNIVERSE 14. Send stories to Terry Carr, 11037 Broadway Terrace, Oakland, California 94611. No violence, sex or bad language please as the book is geared for library sales.

SHADOWS OF...magazine wants hardcore sf at the moment and fantasy, but not horror. Payment is \$4 per word on publication. Write to Dawn Atkins, P.O. Box 170902, Arlington TX 76017, U.S.A.

"Guests in the Philcon SFWA suite were shocked when a tired and emotional C.Platt grabbed SFR columnist Darrell Schweitzer by the throat and clumsily attempted to strangle him, claiming provocation by Schweitzer in his columns criticising the 1960's new wave. The attack was defused when New York fan Ginjer Buchanan gave Platt a maternal kiss on the cheek and led him gently away in the direction of 14 the bathroom." (Leslie Smith - Ansible.)

## obituaries

MAX EHRLICH, 73, died February 11, 1983, at Cedars of Lebanon Hospital in Los Angeles from a heart attack. He had been ill for several months.

Born October 10th 1909, Ehrlich was educated at the University of Michigan. He wrote plays for the radio including "The Shadow" and "Nick Carter". His only straight out sf novel was THE BIG EYE (1949), but most of his other novels had fantasy themes such as THE REINCAR-NATION OF PETER PROUD (1974) and its sequel, REINCAR-NATION IN VENICE (1979). He did "The Apple" for Star Trek. He turned his screenplay for the movie Z.P.G. into a novel. Other novels included THE EDICT (1972), THE CULT (1978), SPIN THE GLASS WEB (1952) which was made into a film as THE GLASS WEB and SHAITAN (1980).

Ehrlich was surprised and gratified at a party last year that people remembered THE BIG EYE, which is the only one of his early books still earning royalties.

ROY G.KRENKEL, illustrator, died February 24th of inoperable cancer in New York City. He had been ill for some time.

His work appeared in AMRA, edited by George Scithers and most notably on a series of covers for Ace editions of Edgar Rice Burroughs titles, as well as other works by Burroughs. He won the Hugo for Best Professional Artist in 1963 and 1964, but did not receive the financial awards that some other winners have gained.

WILLIAM C.BOYD, 79, sf writer and retired professor of immunochemistry at Boston University, died at his home in Falmouth MA on February 19. He was born March 4, 1903 in Dearborn MO. Obtained his degrees at Harvard and Boston University and became world famous as the discoverer and namer of lectins, important for the separation of blood types.

## PUBLISH AND BE DAMNED!

SCANDALOUS REPORTS, EMBARRASSING MOMENTS, CRITICAL REMARKS AND INNUENDOS in the SCIENCE FICTION WORLD

ROBERT ADAMS, the author of the "Horse-clans" series made a claim recently that a mail-order bookseller was allegedly offering autographs of major authors, when in fact the autographs were not real. 43 autographs were offered in the form of peel off labels. Adams called a number of the authors involved, who said they knew nothing of the offer. The price on Andre Norton's autograph was higher it was reported, due to the fact that she was deceased. Ms Norton has been around for quite a while, but she is still with us. Some people will try anything to make a buck.

GEORGE SCITHERS has uncategorically denied that he is leaving the editorship of AMAZING. He is looking for the people who started the rumours and will take legal action if necessary, to stop further rumours being spread.

He was a long time reader of sf and began corresponding with Isaac Asimov in 1943, and was instrumental in getting Asimov his first job at Boston University, collaborated with him on his first text book and introduced Asimov to popular science writing.

Boyd wrote as Boyd Ellanby in collaboration with his wife, Lyle G.Boyd, and they wrote more than a dozen stories in the 50s as well as non-fiction articles for Astounding and F&SF. He is survived by a second wife, Cassandra, and a daughter, Sylvia L.Boyd.

ARTHUR KOESTLER, 77, and his wife Cynthia, in her fifties, were found dead in their London town house on March 3 in an apparent suicide pact. Koestler, a member of EXIT, Britain's Voluntary Euthenasia Society, was suffering from Parkinson's disease and leukemia. His wife was in apparent good health.

Koestler wrote two quasi-sf-works, TWILIGHT BAR (1945) and THE AGE OF LONGING (1951), but is most famous for DARKNESS AT NOON (1940), one of the most important political novels of the 20th century. His close friend, George Orwell, used DARKNESS AT NOON for the basis of ANIMAL FARM and 1984 and freely admitted his debt.

One of Britain's top film effects men WALLY VEEVERS, died in February. He worked on such films as THINGS TO COME (1935), THIEF OF BAGHDAD, 2001: A SPACE ODYSSEY, SUPERMAN (for which he shared an academy award), EXCALIBUR and most recently THE KEEP.

### CORRECTION

In issue # 31 in JOHN GARDNER'S obituary we said that he was born in Batavia, Pennsylvania, which should have been Batavia, New York. He was also teaching at the State University of New York at Birmington up until his accidental death.

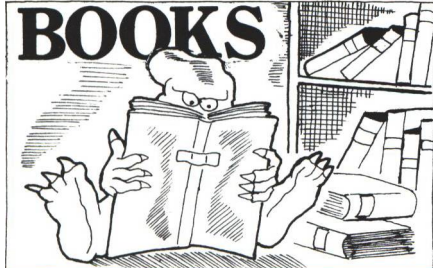
"BOB" TUCKER found himself in an awkward situation at Chattacon a few months back, when he slipped and chipped a bone when getting out of a Jacuzzi. But that is not the end of the story. Tucker's clothes and those of the four ladies he was with were misplaced, and the carrying of Tucker into the elevator to the second floor was accomplished in the group's collective birthday suits. Robert Adams, who was so ungallant as to report the incident, told SFC "It was beautiful..." We wonder if anybody had a camera on hand.

We magazine editors do have our problems! Andy Porter of SF Chronicle not only lost time in getting the March issue posted due to a snowstorm along the East coast of the USA, but he hurt his back while cavorting in the snow and lost a couple of days work on the April issue while recovering.

Despite the fact that distribution management at DELL want sf, the people responsible for the killing of the sf line still hold sway, and no return to publishing of sf will take place. How dumb can you get!



# BOOKS



## PUBLISHERS RELEASE HIGHLIGHTS

One or two of our readers have said that this listing by publisher of new f&sf books is not much help to them. Well I am sorry, but if I wait till I have the details in full and until I have the time to record all these details, the books will be unavailable. By listing the books this way it gives our readers a quick run down on what is just out and due on sale. We will try and get the CHECKLIST out sooner and on a more regular basis, but we are reluctant to make promises as we have done so often in the past, and not be able to deliver.

This listing is just a quick list of titles due from major publishers, including most paperbacks and some hard covers, during May and June 1983. The first editions and first time in pb are shown in capitals, the reprints and reissues in lower case.

ACE: ULLER UPRISING by H.Beam Piper, THE LADY OF THE SNOWMIST by Andrew J. Offutt, THE SORCEROR'S SKULL by Robert E.Vardeman, SONGS FROM THE DROWNED LANDS by Eileen Kernaghan, A USUAL LUNACY by D.G.Compton, DRAGONS OF LIGHT Ed. by Orson Scott Card, The Green Millennium by Fritz Leiber, Trey of Swords by Andre Norton, City of Illusions by Ursula K.LeGuin, The Other Glass Teat by Harlan Ellison (NF), Conan #9: Conan the Conqueror by Robert E.Howard, Ed. by L.Sprague de Camp. THE WORTHING CHRONICLE by Orson Scott Card, AN UNKINDNESS OF RAVENS by Dee Morrison Meaney, THE MANSIONS OF SPACE by John Morressy, CITIZEN VAMPIRE by Les Daneils, CHANGES ed. Ian Watson and Michael Bishop, The Iron Lords by Andrew J.Offutt, Star Smashers of the Galaxy Rangers by Harry Harrison, Clash of the Star Kings by Avram Davidson, Zarthor's Bane by Andre Norton, Conan the Avenger by Robert E.Howard, Bjorn Nyberg, and L.Sprague de Camp, Rocannon's World by Ursula K.Le Guin, No Doors, No Windows by Harlan Ellison. (All PBS)

AVON: Welcome to Mars by James Blish, P.E.T. PIERRE ELLIOT TRUDEAU AND HIS UNEARTHLY ADVENTURES by Jude Waples, A FIELD GUIDE TO DINOSAURS by The Diagram Group, STRANGERS FROM THE STARS by Nancy Etchemendy. (All pbs)

ARROW: Sharra's Exile by Marion Zimmer Bradley. (PB)

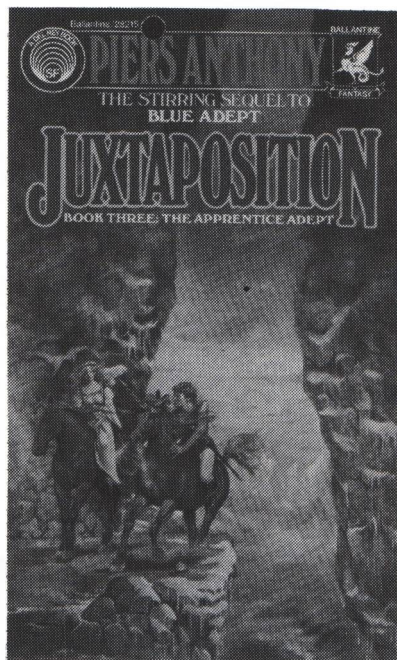
BANTAM US: ALIEN GOLD by Leo P.Kelly, Nova by Samuel Delany, THE BRONZE OF EDDARTA by Randall Garrett and Vicki Ann Heydron, TEA WITH THE BLACK DRAGON by R.A.McEvoy, RAY BRADBURY'S DINOSAUR TALES by Ray Bradbury with Byron Preiss, (Illustrated by William Stout, Al Williamson, Ron Cobb and others), Something Wicked this Way Comes by Ray Bradbury, Triton by Samuel Delany, Re-Entry by Paul Preuss, Red Moon and Black Mountain by Joy Chant, HYPERSPACE #21 by Edward Packer (J).

BERKLEY: God Emperor of Dune by Frank Herbert, DAY OF THE DRAGONSTAR by David Bischoff and Thomas F.Montealeone, SPACEWAYS #11: THE ICEWORLD CONNECTION by John Cleve, The Earthbook of Stormgate by Poul Anderson, Maske Thaery by Jack Vance, BLUESONG by Sydney J.Van Scyoc(All PB. The last title TPB). MILLENIUM by John Varley (TPB), DREAM MAKERS II by Charles Platt (TPB), SUBSPACE ENCOUNTER by E.E."Doc" Smith, SIDNEY'S COMET by Brian Herbert (Frank's son), BATTLESTAR GALACTICA #8: GREETINGS FROM EARTH by Glen A.Larson and Ron Goulart, Bug Jack Barron by Norman Spinrad , Against the Fall of Night by Arthur C.Clarke. (All pbs.)

CORGI/BANTAM UK: Psycho II by Robert Bloch, The Turn of the Screw and other Short Fiction by Henry James, The City and the Stars by Arthur C.Clarke.

CORONET: STORIES TO SCARE YOU STIFF by Alfred Hitchcock.

DAW: THE 1983 ANNUAL WORLD'S BEST ST ed. by Donald A.Wollheim, GHOSTHUNT by Jo Clayton, SUNG IN SHADOW by Tanith Lee, Cemetery World by Clifford Simak, Quest for the White Witch by Tanith Lee, To Keep the Ship by A.Bertram Chandler, JALAV,AMAZON WARRIOR II : AN OATH TO MIDA by Sharon Green, A Maze of Death by Philip K.Dick, DUMAREST OF TERRA # 28: MELOME by E.C.Tubb, WARLORDS OF XUMA by David J.Lake. (All pbs)



DEL REY: JUXTAPOSITION by Piers Anthony, GRYPHON IN GLORY by Andre Norton, THE SHADOW OF THE SHIP by Robert Wilfred Franson, Hiero's Journey by Stirling Lanier, Space Angel by John Maddox Roberts, The Treasure of Wonderwhat by Bill Starr, RETURN OF THE JEDI by James Kahn, THE BELGARIAD BOOK 3: MAGICIAN'S GAMBIT by David Eddings, (Books 1 & 2 in this series, Pawn of Prophecy and Queen of Sorcery, are also on re-issue), LIFE PROBE by Michael McCollum, ERIDAHN by Robert F.Young. (All pbs to here, but recent hcs include: THE UNBEHEADED KING by L.Sprague de Camp, WHITE GOLD WIELDER by Stephen Donaldson, THE UNFORSAKEN HIERO by Sterling Lanier.(Finally, after being promised for years and with numerous name changes.)

DOUBLEDAY: CHRYSALIS #10 ed. by Roy Torgeson, HYACINTHS by Chelsea Quinn Yarbro, NAVIGATOR'S SYNDROME by Jayge Carr, UNIVERSE 13 ed. by Terry Carr.

FUTURA: Dream Park by Larry Niven and Steven Barnes. (PB)

GRANADA: Shatterday by Harlan Ellison, HELLO AMERICA by J.G.Ballard, Blue Adept by Piers Anthony, HELLICONIA SPRING by Brian Aldiss, NIGHT-SHRIEK by Michael Wolfitt, The Vampire Tapestry by Suzy McKee Charnas. (All pbs)

HAMLYN: The Man Who Would Not Die by Thomas Page, The Electric Forest by Tanith Lee, A Different Light by Elizabeth Lynn, THE BEAST OF KANE by Cliff Twemlow, The Telzey Toy by James H.Schmitz. (All pbs)

HARCOURT BRACE: AGAINST THE NIGHT,THE STARS : The SCIENCE FICTION OF ARTHUR C.CLARKE by John Hollow (HC), Memoirs of A Space Traveller and Perfect Vacuum by Stanislaw Lem (Both TPBs).

MACMILLAN US: GUSLIAR WONDERS by Kirill Bulychev. (HC)

METHUEN: DESTROYERS OF LAN-KERN by Peter Tremayne, CATS MAGIC by Margaret Greaves (J), Downbelow Station by C.J.Cherryh, DRAGONFALL 5 AND THE SUPER HORSE AND DRAGONFALL 5 AND THE MASTER-MIND, both by Brian Earnshaw (Js).(PBs)

NEW ENGLISH LIBRARY: DISTURB NOT THE DREAM by Paula Trachtman, The Survivalist 1: Total War and The Survivalist 2: The Nightmare Begins, both by Jerry Ahern, Side Effect by Raymond Hawkey, SABAT4: THE DRUID CONNECTION by Guy N.Smith, A Transatlantic Tunnel, Hurrah! by Harry Harrison. (All pbs)

SIGNET: CHAMPION OF THE LAST BATTLE: HORSECLANS #11 by Robert Adams, THE SELKIE by Charles Sheffield and David Bischoff, A RUMOR OF ANGELS by M. Bradley Kellogg.

PAN: The Decievers by Alfred Bester. (PB)

G.P.PUTNAM'S: THE LAZARUS EFFECT by Frank Herbert and Bill Ransom.

SPHERE: SHARK by Robin Brown, Planet of No Return, Two Tales & Eight Tomorrows and Prime Number all by Harry Harrison. Cellars by John Shirley.

STAR BOOKS: Blood Brothers of Gor by John Norman, Earth Invader by Randall Garrett, Garden of the Incubus by John Tigges, Planet of Exile and Rocannon's World by Ursula K.Le Guin, Jalav, Amazon Warrior: The Crystal of Mida by Sharon Green, SPAWN by Shaun Hutson, The Star Trek Compendium by Allan Asherman. TARGET Imprint: DR WHO - MEGLOS by Terrance Dicks, TERROSAUR by Terrance Dicks, DR WHO - CASTROVALVA by Christopher H.Bidmead, Dr Who and Three Doctors by Terrance Dicks, Dr Who and the Sontaran Experiment by Ian Marter.

TIMESCAPE: ORION SHALL RISE by Poul Anderson (HC & TPB), AGAINST INFINITY by Gregory Benford (HC) All pbs from here - THE GOLDEN SWAN by Nancy Springer, THE SAINT-GERMAIN CHRONICLES by Chelsea Quinn Yarbro, Eyes of Fire by Michael Bishop, WEB OF THE ROMULANS by M.S.Murdock (Star Trek novel), Journey by Marta Randall, ARCHWAY imprint: STAR KA'ATS AND THE WINGED WARRIORS by Andre Norton and Dorothy Madlee. POCKET: THE ALTAR by



Paul Walker, Satan's Snowdrop by Guy y N.Smith, ECLIPSES by Cynthia Felice.

TOR: THE WINDS OF ALTAIR by Ben Bova (TPB), NIGHTMARE SEASONS by Charles L. Grant, THE LONG NIGHT by Poul Anderson (maybe retitled), The Infinite Cage by Keith Laumer, SHAITAN by Max Ehrlich, THE MCANDREW CHRONICLES by Charles Sheffield, CESTUS DEI by J.M.Roberts, THE MAN FROM EARTH by Gordon R.Dickson.

UNWIN Paperbacks: Figures of Earth by James Branch Cabell, The Charwoman's Shadow by Lord Dunsany (TPBS).

UNDERWOOD/MILLER: LYONESSE by Jack Vance, was due out March. Still forthcoming are: AMBER DREAMS: A Roger Zelazny Bibliography by Daniel J.H.Levack, THE COELURA by Anne McCaffrey and DE CAMP: An L.Sprague de Camp Bibliography by Daniel J.H.Levack and Charlotte Laughlin. The first two titles are limited editions only. The others will have signed and trade editions as well.

UNGAR: FRITZ LEIBER by Tom Staicar. (NF)

WARNER: Dark Crusade by Karl Edward Wagner, THE GODFORSOKEN by Chelsea Quinn Yarbro, SUPERMAN III by William Kotzwinkle, SPELLSINGER by Alan Dean Foster(after a long delay), THE TWILIGHT ZONE by Robert Bloch.

ZOMBA: (New British publisher) THE RETREAT FROM LIBERTY by Michael Moorcock NF PB.

DONNING/STARBLAZE: MR MONSTER'S BEAUTIES AND THE BEASTS by Forrest J.Ackerman, STAYING ALIVE: A WRITER'S GUIDE by Norman Spinrad\*, WORLDS BEYOND: The Art of Chesley Bonestell, The Bronze God of Rhodes and The Dragon of the Ishtar Gate by L.Sprague de Camp, Breaking the Seals by Francis Ashten\*, The Sorceress of Qar, Phoenix Prime\*both by Ted White, MORE THAN MELCHISEDECH by R.A.Lafferty, AURELIA by R.A.Lafferty \*, WEB OF DARKNESS and WEB OF LIGHT by Marion Zimmer Bradley, THE COLORS OF SPACE M.Z.Bradley\*, THE COMING OF THE VOIDAL by Adrian Cole, FIRE FROM THE WINE DARK SEA by Somtow Sucharitkul, THE HARP AND THE BLADE by John Myers Myers\*, ON THE GOOD SHIP ENTERPRISE: My Fifteen Years with Star Trek by Bjo Trimble\*, THE SHATTERED GODDESS by Darrell Schweitzer. All of these titles are due for publication, with the titles marked \* now actually published.

And a few more hard cover titles from British publishers:-

WILLIAM COLLINS: THE DARK ANGEL by Meredith Ann Pierce. MICHAEL JOSEPH: REGENESIS by Alexander Fullerton. SEVERN HOUSE: THE DR WHO TECHNICAL MANUAL by Mark Harris. METHUEN: ANOTHER HEAVEN, ANOTHER EARTH by H.M.Hoover. RICHARD DREW: The First Chronicles of Thomas Covenant the Unbeliever by Stephen Donaldson. WILLIAM HEINEMANN: STAR BUGGY by Brian Ball. HUTCHINSON: SPACE 8 edited by Richard Davis. MACRAE: Dragon's Blood by Jane Yolen. N.E.L.: IT by Raymond Hawkey. GOLLANZC: Of Time and Stars by Arthur C.Clark, The ICE MONKEY by M.John Harrison. W.H.ALLEN: IKON by Graham Masterton, Dr Who Omnibus by Terrance Dicks, Phantoms by Dean R.Koontz. GRANADA: SCIMITAR by Peter Nieswand, WINDS OF CHANGE by Isaac Asimov.

All these titles and others we have missed will be covered in detail in future issues of the F&SF CHECKLIST.



## AUSTRALIAN SCIENCE FICTION

Edited by Van Ikin  
University of Queensland Press, 1982;  
xlii & 320pp; pb \$7.95, hb \$17.95

Van Ikin's anthology in the Portable Australian Authors series is an important publication, being the first collection of Australian science fiction conceived and arranged as an historical survey of the field. It is broadly divided into two parts. "The Past" (1845-1947) and "The Present" (1956-1979). An introduction of some thirty pages provided concisely some helpful and interesting information and criticism and there is a "Select Bibliography". Although it is unfortunate that most of the early writers are represented by extracts from their novels, whereas the recent writers are, with one exception, represented only by short stories, the selections are almost always judicious and fairly representative of their authors. The collection as a whole is eminently readable and although the quality of the writing from "The Present" is outstanding, some of the earlier work is equally memorable and distinctive. "Oo-a-deen", an anonymous metafiction from 1847, is a real find (as I shall explain in a separate article). The Bunyip's death from J. Firth Scott's The Last Lemurian (1898) is a splendid piece of Haggardian fantasy; the racist and political paranoia exhibited in accounts of the invasion of Sydney by the Japanese (Rata's The Coloured Conquest, 1904) and of the sudden advent of socialism (Harold Johnston's The Electric Gun, 1911) are suitably grim; while T. Barnard Eldershaw's Tomorrow and Tomorrow (1947) offers a succinct satirical history of Australian settlers from a viewpoint sympathetic to the Aborigines. A feminist perspective of 1889 is found in an extract from Joseph Fraser's Melbourne and Mars. Visions of the Australian future are not always dystopian here, and we even have a Swinburnian poem, Barcroft Boake's "A Vision Out West" (1897), prophesying a time when the continent will be tamed and fully cultivated.

Not all of Australia's sf writers from the past are relative unknowns: Erle Cox's Out of the Silence (1925) is properly included and the once-popular James Morgan Walsh is represented by an excerpt from Vandals of the Void (1931), though he published several short stories. A surprising inclusion is Marcus Clarke, whose short occult fantasy in the manner of Poe, "Human Repetends" (1872), is admitted only because it offers a mathematical explanation for its weird coincidences. Conspicuous by his absence is Nevil Shute, the one writer whose name is at all likely to be mentioned as a producer of Australian sf by a member of the "general reading public". Shute makes it to the Select Bibliography, but his omission from the

anthology proper should have been defended somewhere in the "Introduction"; after all, it has been claimed that six of his twenty-two published novels were sf (Walter E. Meyers, Science-Fiction Writers, ed. Curtis C. Smith, New York: St. Martin's Press, 1981, p. 491).

Some of the pieces here could have been written only by Australians: the egregious example is A. Bertram Chandler's "Kelly Country" (1976). We are used to American time travellers who want to visit obscure places such as Gettysburg and Valley Forge but it seems, wrongly, more absurd that an Australian should put Glenrowan ahead of, say, Calvary. To the extent that it is parochial and non-Grimes, "Kelly Country" does not represent Chandler fairly, but Ikin's idea of joining it to a mini-group of time travel stories is a good one: the others are Wynne N. Whiteford's amusing "One Way To Tomorrow" (1957) and David J. Lake's excellent "Re-deem the Time" (1978). Considering the varied output of most recent writers, one must demand of an editor that he provide not so much the typical as the better work they have produced and Van Ikin's selection should, I think, succeed by the criterion that it will pique the reader's interest in the other work by the writers chosen. However, Frank Bryning's "Place of the Throwing-Stick" (1956), George Turner's

"In a Petri Dish Upstairs" (1978), Dal Stevens' fantasy "The Gentle Basilisk" (1957) and Lee Harding's Displaced Person (1979) must have classic status and are well chosen simply as such. Jack Wodhams, represented by "One Clay Foot" (1979), which foreshadowed better stories in FUTURE WAR (1982), and Damien Broderick ("A Passage in Earth", 1978) are less well served, but their stories, like Philippa C. Maddern's Inhabiting the Interspaces (1979), show that it is easy to find good Australian writing in the field without any special national flavour.

Van Ikin terms his final sub-grouping "Coda: The Shift toward Fantasy 1957-1979", perhaps so that he could include Peter Carey's "Report on the Shadow Industry" (1974), although it would be wrong to infer that Australian sf was ever sharply divorced from fantasy, as earlier examples in the anthology show. I would quarrel with the inclusion of Michael Wilding on the evidence given and especially with the editorial judgment that Wilding "has produced some of the very best Australian sf stories": "The Words She Types" (1975), included here, and the existential "See You Later" and "The Man of Slow Feeling", cited in the "Introduction", suggest that writing stories as opposed to sketching out ideas is not Wilding's forte. I would rather have seen an excerpt from David Ireland's A Woman of the Future (1979), much as I dislike that unlovely and laborious exercise in surrealism.

Although I approve of AUSTRALIAN SCIENCE FICTION as substantially a good representative anthology, I am sorry to report that in other basic scholarly respects it is sadly deficient. Misprints are so frequent as to be disgraceful for a university press production and the editor himself cannot be exonerated from all the errors of fact and omission to be found in the critical apparatus. For instance,

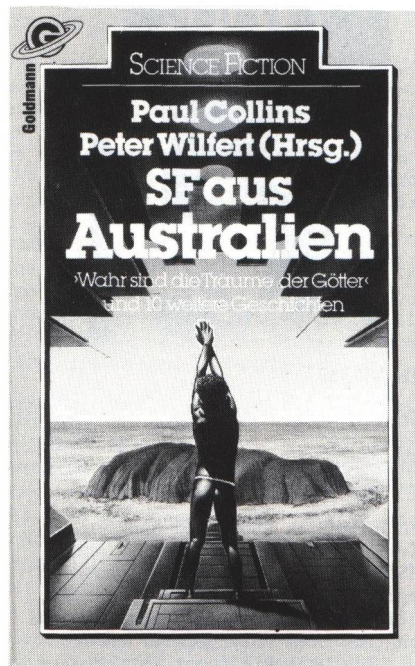


one can take nothing on trust from a man who claims (p. xi) that Verne's MYSTERIOUS ISLAND and TWENTY THOUSAND LEAGUES UNDER THE SEA both appeared in 1870. The "Select Bibliography" is simply a mess. The principles of selection are obscure (six Ivan Southall titles but only two by Walsh, for instance) and reprint editions are listed haphazardly, giving no idea of the relative popularity of some novels. A list of corrections may be helpful, although some of these items are so obscure that I have not checked them personally. John Baxter's The God Killers appeared first in 1966 not 1965 and then the publisher was Ace and the title The Off-Worlders (the Horwitz publication cited was in 1968); the first publication of The Hermes Fall was not in Panther but Simon and Schuster. Guy Boothby's Pharos the Egyptian was published in 1899 not 1889. The Chandler list is hopeless: so many titles are given that it looks as if it should be complete, which is far from being the case; several of the first publications were in Ace Doubles and so back-to-back (Alternate Orbits with The Dark Dimensions, for instance - the first title later renamed Commodore at Sea); Empress of Space should be The Empress of Space (and why follow the now eccentric practice of separating the titles beginning with definite or indefinite articles in an alphabetical list?); The Rim Gods was first published by Ace in 1968 not Avalon in 1969 and the Avalon date for The Rim of Space should be 1961 not 1971; some attempt might have been made to mark the Grimes books. Jon Cleary's A Flight of Chariots first appeared in 1964 not 1963. The editor seems not to have seen the first edition of Erle Cox's Out of the Silence: it was first published by Vidler in Melbourne in 1925 and appeared in Britain in 1927, New York 1928 - so why list a Melbourne edition of 1947 as well as two recent reprints? (The editor doesn't frankly confess, what I take it is the case, that he used the Hyperion Press editions of 1976 for his copy-texts of this and of Vandals of the Void, not the first editions.) M. Barnard Eldershaw (I may as well mention here) was a pseudonym of two writers by only one of them, Marjorie Faith Barnard, wrote Tomorrow and Tomorrow, as Van Ikin would have noted in his "Introduction" if he'd read George Turner's article in the St. Martin's Press dictionary. The title-page of the Melbourne edition of Sumner Locke Elliott's Going states clearly that it was "first published" by Harper & Row (to whom, presumably, he sold the book), even though it was "simultaneously published" in Australia. For John M. Iggulden's Breakthrough, priority should be given to the Chapman and Hall edition. C.H. Kirmess's The Australian Crisis was first published in Melbourne by George Robertson & Company, not by Lothian. In the David Lake and Chandler listings, the correct name for the publisher is DAW not D.A.W.; Lake's The Wildings of Westron, sequel to The Right Hand of Dextra, should be included (same published and date). Somewhere it should be explained that the title-page of Robert Potter's The Germ Growers gives the authors as Robert Easterley and John Wilbraham (the principal characters in the book but still a pseudonym); the Melbourne publishers were Melville, Mullen & Slade,

not "Melville, Mullens". The author of Celestalia was A.L., not A.J. Pullar. The title of Dal Stevens' collection is The Scholarly Mouse and Other Tales (not "Stories"). Keith Taylor is a surprising omission from the list. Cherry Wilder's The Luck of Brin's Five was first published not in Sydney but in New York: Atheneum, 1977. Baxter's first Pacific Book was not so named on its first appearance. By the time Paul Collins edited Distant Worlds, the publishing house name had become Cory & Collins (not Void Publications). Van Ikin should I think have consulted with someone learned in this field, such as Graham Stone, before producing his bibliography.

Now that we have a sampling of Australia's early SF it is natural for us to demand from Van Ikin that he continue his work by reprinting some of the more interesting early novels, starting perhaps with The Last Lemurian. Meanwhile, I for one am grateful for the introduction to the subject given in this volume and for the hard work that went into reading all those odd old books.

Reviewed by Michael J. Tolley



#### SF AUS AUSTRALIEN

Paul Collins & Peter Wilfert, Editors  
Munich: Goldmann 1982; 277pp; DM 6.80

This is the second volume in a series of anthologies presenting SF from various countries, in which Goldmann's SF editor Peter Wilfert co-operates with various local editors to present what is supposedly the best in SF from that region of the world. Two volumes per year were planned in this series, but there are rumours that the first two volumes did so poorly (the first one has a selection of Japanese SF) that the future frequency will be less. Goldmann is among the leading SF publishers in paperback in Germany; they do now 3-5 books a month (Heyne does 8-9, and Bastei-Lubbe 7) and were among the first to do SF in Germany. They started in 1960 with a series in hardback that ran to 77 volumes, then with paperbacks. Their SF line lost much ground in the 70's, but now they

are pretty successful again, especially with fantasy. Among their authors are Pohl, Varley, Sturgeon, Asimov and Heinlein. From Australia, they recently acquired A. Bertram Chandler's complete Rim World series, in competition against Bastei-Lubbe who were also interested. Goldmann is now a part of the giant German publishing company Bertelsmann that owns book clubs all over the world and is also sole owner of Bantam Books in the U.S.A.

This anthology contains eleven stories and an afterword by Paul Collins that has been criticised here as self-congratulatory, and certainly has a chatty, fannish tone, without containing much information about the Australian SF scene or about whatever qualities that might make the stories uniquely Australian. Among the authors represented in the book are David J. Lake and Jack Wodhams with two stories each, and A. Bertram Chandler, Van Ikin, editor Collins himself, Cherry Wilder, Trudy Rose, John J. Alderson and Wynne W. Whiteford, sources not given, but presumably all or most of them are taken from the anthologies published by Cory and Collins. These are typically mediocre SF stories as might appear in any SF publication anywhere in the world, and only John J. Alderson, in "Take the Dilemma by the Horns", tries to write a story about Australians, a broad farce, in which the Australians on their own, and ahead of the rest of the world, thwart a series of invasions by various left-footed aliens bent on storing humans in their deep-freezers. These aliens act so dumb as if they came straight out similar stories by E.F. Russell, and I cannot say that I found the author's references to canned Americans and the like very funny. There is a story of simulated worlds and god-like beings ("Creator" by David Lake), another quite amusing story by Lake about "The Last Day of Christmas" with an insidious plot against mankind, a murder story among astronauts on Mars that tries to strip away the glory from astronauts ("Armstrong" by Jack Wodhams), but manages mostly to be shrill; the same author has a ponderous humorous story about the slowness of interstellar communications ("Mostly Meantime", the wit of the title is lost in German translation). A. Bertram Chandler writes about our "Hairy Parents" in a story that is run-of-the-mill, there is another fairly simple story about the loneliness and stress suffered by a solitary space traveller ("Vandal" by Trudy Rose), and a story about supermen in our midst and what they did to an investigative reporter; and so on. The selection of this anthology is not very convincing, I remember reading some better stories in John Baxter's Pacific anthologies of Australian SF, there really must be some better Australian SF somewhere, and I think that, given the strength of SF in Germany now, there would be a market for another such anthology.

Reviewed by Franz Rottensteiner

**MELBOURNE in '85**



## THE NON BORN KING

By Julian May

PAN (William Collins) \$5.95 ARP

This is book 3 in "The Saga of the Exiles", following THE MANY-COLOURED LAND and THE GOLDEN TORC. I'm beginning to find the series a trifle tedious, though it's still amusing and has some interesting twists of plot. This volume definitely leaves one with a teaser to tempt a purchase and reading of the fourth (concluding?) book to come, THE ADVERSARY. Volume 2 left us with a cataclysm (the opening of the straits of Gibraltar and subsequent filling of the Mediterranean, starting with a tidal wave that wipes out much of the alien's city). Aiken Drum, a human "exile", seizes the opportunity to set himself up as king. In this book, he must win over not only two sets of aliens, but the humans as well. A second band of humans (also from the future) are living in North America and become involved in the struggles for power in Europe. Various aliens presumed dead reappear. The other aliens plot their own takeover of the unstable situation. Numerous rather clever things happen, always with an undertone of tongue-in-cheekiness by the author. Some of the lengthier descriptions of ceremonies etc. can be skipped at no expense to the basic story, but they're full of fascinating detail.

*Reviewed by Jean Weber*

## CYRION

By Tanith Lee

DAW; (William Collins) \$4.95 ARP

Heroic fantasy, mostly a collection of short stories connected by the device of a man searching for Cyrion and having each person he asks tell him a tale. Eventually the man, Roilant, finds Cyrion and the main adventure begins. Cyrion disguises himself and takes Roilant's place on a visit to Eliset, Roilant's betrothed. He meets other members of her family and the servants, and learns of the powers that dwell under the castle. Cyrion's main asset is his cleverness and ability to see past the surface events and spot hidden relationships. A well-told story, with quite a bit of wit and humour to liven it up. Lee's approach to witchcraft, evil, demons and the like mixes great seriousness with biting humour; the mix is delightful.

*Reviewed by Jean Weber*

## SWORD OF CHAOS

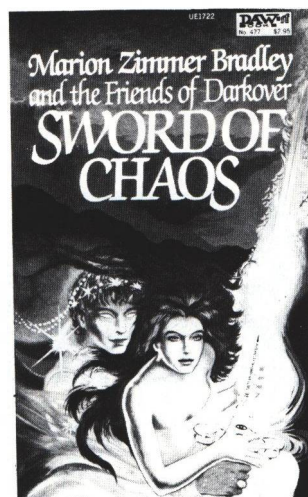
By Marion Zimmer Bradley and the Friends of Darkover

Daw; (William Collins) PB \$4.50 ARP

Short stories by various members of the Darkover fan group, mostly women. Generally high quality. As well as being set in MZB's universe, the stories tend to follow her style of writing: considerable emphasis on human emotions, more than events. Love, jealousy, fear, pain, and overcoming one's impulses with reason: people coming to terms with themselves. The idea of a "sense of honour" is explored in several stories. MZB's men generally have the old European

sense of "honour" based on a societal code which I can usually not appreciate. Her women's sense of honour seems more personal: self-sacrifice in payment for personal stupidity. If a woman in one of these stories does something which turns out to harm innocents (for example, in revenge against someone for a wrong done to her or to her kin), she will work very hard to put things right, even if it means loss of her own life (see the title story, by MZB). The final story in the book ("Skeptic" by Lynn Mims) is a delightful -- if rather predictable -- explanation why researchers can't measure psi ability. Again, Darkover fans will enjoy this book -- but it should appeal far more widely, even with those who find MZB's own novels a bit tedious.

*Reviewed by Jean Weber*



## EARTH DREAMS

By Janet Morris

Berkley 1982 \$2.75 US  
(Fontana published vols 1 & 2, but no sign of this title from them.)

EARTH DREAMS is the third book in a series, following DREAM DANCER and CRUISER DREAMS. It's one of those sweeping stories of family dynasties, political intrigue, space empires, and so on that seem very popular these days. The unique element in these books is the 'sponge cruiser', a sentient spacecraft that can travel in the dimensionless void known as sponge: a device allowing, in effect, faster-than-light (though not instantaneous) travel. A new type of experimental cruiser no longer requires the presence of a human pilot for them to be able to successfully traverse sponge. But the new cruisers do have human pilots, and both cruisers and pilots are part of a larger power struggle between factions and families. The main characters are Shebat, a young woman from an Earth which has regressed into primitivism and magic, being populated by descendants of those who chose not to go to the stars; Marada Kerrion, heir to an empire and a half-mad ex-pilot; and his brother Chaeron, Shebat's husband. This final book finds Shebat and Chaeron back on Earth, which they are trying to lift from its backwardness. The main focus is still on the cruisers, and the power games of the Kerrions. These books are quite exciting and interesting

to read, but one must definitely overlook some rather dubious 'science' to fully appreciate them. I certainly enjoyed them.

*Reviewed by Jean Weber*

## GEMINI GOD

By Garry Kilworth

Penguin Books; 240pp; \$3.95

After SPLIT SECOND I was ready to take some interest in an unassuming new novelist who told a good tale with no frills, but with GEMINI GOD, Kilworth joins the mind-blowing fraternity who have nothing to say in 90,000 words.

An emphatic relationship between identical twins operates instantaneously at interstellar distances and is used for an experiment in alien contact. For reasons which elude me the experiment results in the creation of a 'force field' which may eventually lead to interstellar utopia. For me, instantaneous contacts and metaphysical force fields are the stuff of fantasy and rob the story of meaning. This one reads pleasantly enough, no better and no worse than most wish fulfilments.

*Reviewed by George Turner*

## THE BEST SCIENCE FICTION OF THE YEAR II

Edited by Terry Carr

Gollancz, 1982; x & 430pp; £9.95

On the evidence of the seventeen stories in this collection, 1981 was not a vintage year for the short form; indeed, the most satisfying pieces here are of novella length, Poul Anderson's Nebula winner "The Saturn Game" and Gregory Benford's "Swarmer, Skimmer". Anderson employs a convincing extrapolation from the "Dungeons and Dragons" kind of escapism in a well-worked narrative of doomed exploration; Benford extends the story of his Dangerous Visions piece about an adaptable hero, "And the Sea Like Mirrors" (and might extend it further). Other stories I enjoyed here were ones employing wit and humour by Lafferty, Ted Reynolds, Pat Cadigan, Knight and Zelazny. Among the failures, it is instructive to note two main kinds of incompetence, an inability to write convincingly from the viewpoint of a woman (Bryant, George Florance-Guthridge) and ignorance of simple technology (scuba in Kim Stanley Robinson). Banality of theme and treatment is frequent (Michael Swanwick, Jack Dann and even Gene Wolfe) and the two notable attempts to avoid this, sociological sf by John Varley ("The Pusher") and Spider Robinson ("Serpents' Teeth") are, I hope, needlessly unpleasant. Some of the failure here is Carr's, as there were better stories around, by such as Bishop, Card, Ellison and Keith Roberts. This collection isn't worth the money, especially as it contains abundant misprints.

*Reviewed by Michael J. Tolley*

OUR THANKS TO LOCUS, SCIENCE FICTION CHRONICLE and ANSIBLE and all other sources of information including THE PUBLISHERS WEEKLY, THE BOOKSELLER and various publishers lists and catalogues.





OF RECENT SCIENCE FICTION AND FANTASY  
BOOKS AND FILMS

By PAUL J. STEVENS

Hi there fans. I have a question... are you reading more now but enjoying it less? Are you getting bored with your science fiction? Does your fantasy seem all limp and wilted? Do your magazines seem to drag? Then you must have what I have because I haven't read much lately that I would want to vote a HUGO.

Perhaps it is just me but a lot of the reading material lately seems boring and repetitive and bloody overpriced. I don't know yet what I will vote for on the 1983 HUGO ballot but neither 2010, FRIDAY, or FOUNDATION'S EDGE are worth a HUGO.

TIMESCAPE just pushed yet another heap of muck on the Star Trek fans under the title of TRIANGLE and if you thought I was nasty to BLACKFIRE then I can only say that TRIANGLE is far, far worse and leave it at that.

A much better buy is the Donning publication of Bjo Trimble's ON THE GOOD SHIP ENTERPRISE. This is the book to have if you want to know all the gossip, the funny little incidents that happened to Bjo when in company of Shatner, Nimoy, Lennard, and the hordes of Star Trek

fans over the years. A great book that even non Star Trek fans can enjoy.

Brian Daley came to my attention some years ago with a pair of fine fantasy novels and now comes his third, A TAPESTRY OF MAGICS. This story has an original premise for its setting and it is obviously the first in a series. Good stuff. Ballantine pb.

DANCE OF THE HAG by Stephen Leigh is a sequel to SLOW FALL TO DAWN and tells of the further fortunes of a cult of assassins trying to survive on a planet that has been taken over by a galactic empire. Interesting story if a little slow and still more to follow in another volume or three. Bantam pb.

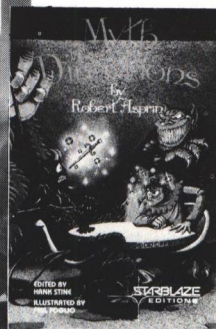
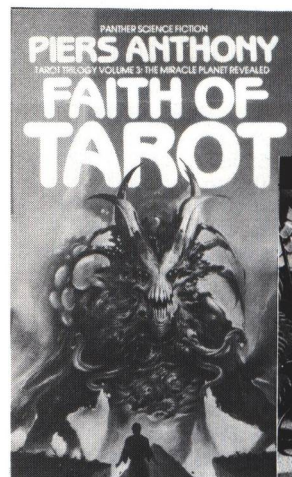
Donning are also responsible for the third in a series by Robert Asprin telling the misadventures of Skeeve, the apprentice magician, his mentor Aahz who is a giant green demon from the planet Perve and Skeeve's dragon Gleep. Along with various thieves, Trolls, Devils, Gargoyles and nubile women, Skeeve and Aahz get mixed up in a fatal game of football that has as the winning trophy one of the worst pieces of sculpture in all the dimensions. Great fun to read and made even better with great art by Phil Foglio. MYTH DIRECTIONS tpb.

Piers Anthony's Tarot trilogy has been published by Granada and are interesting, if rather confused reading, GOD OF TAROT, VISION OF TAROT and FAITH OF TAROT are the titles. A mixture of 21st Century decaying civilisation and the hard boiled private eye are the main ingredients in the third of the MATHEW SWAIN: THE DEADLIEST SHOW IN TOWN, by Mike McQuay. People are getting murdered, the cops don't care and the client is a sexy redhead who could be in deep

trouble except that Mathew Swain is the one who keeps getting trouble. Fun and lots of action from Bantam.

Richard Orme is the leader of an expedition to Mars and when he is captured and he meets a man floating in a golden orb who claims to be Jesus, then all sorts of problems are likely to occur. Philip Jose Farmer does not disappoint the reader in JESUS ON MARS though the action fans might get bored. Granada pb.

THE NORTHERN GIRL by Elizabeth Lynn is the third in a series and it is long, and it is boring and a waste of time. It is labelled as Hamlyn fantasy, but don't waste your money as there is far too much talk and not enough action. Lin Carter has yet another fantasy on offer, KESRICK. Billed as an adult fantasy this thin little tale with elements stolen from the Arabian is hardly satisfying and can be safely ignored except by the most rabid fantasy buff.



# SCIENCE FICTION

Editor:  
Van Ikin



## ISSUE #12 - available at last! Featuring:

- An interview with Damien Broderick. In which *all* is revealed: from the story behind *The Zeitgeist Machine* to the honest-to-God-substitute real truth about the psychology of the sf reader.

"I still owe the Literature Board a novel of mainstream gloom, based closely on the life of Bruce Gillespie."

"Believe me, receiving enthusiastic rejections is infinitely more grovelling than pulling a printed-form response."

"Of all the writers I read as a child, the one I strove most gruesomely to emulate was purple, sentiment-besotted Sturgeon. I hated Bradbury. John Carnell, buying my first long story when I was 19, told me I reminded him of Bradbury. Aw, shit."

"I was living in Darlinghurst, NSW, at the time, just down the hill from King's Cross, hub of vice and drugs. I spent most mornings for six weeks strolling through the Cross mumbling to myself, which made me appear inconspicuous in that place, and borrowing armsful of random volumes from the municipal library."

- Fiction by Chris Simmons: "A Shadow Over Usheeah". In order to observe the Usheeah phenomenon, the Earthman had to change bodies with the Cheraseu alien. Which is fine unless your own body goes missing during the transfer.
- Kirpal Singh attacks the academic knockers of sf: will the twentieth century ever dawn in academe?
- Russell Blackford praises Broderick's *Judas Mandala* and Span Hanna discusses Wilson's *Schrodinger's Cat: The Universe Next Door* - "Nothing else happens, or has ever happened, or will ever happen".

SUBSCRIPTIONS: \$6 for 3 issues; single issue \$2.50. Mail to V. Ikin, Dept of English, University of WA, Nedlands, WA 6009. Cheques payable to "V. Ikin", please.



# LETTER COLUMN



Dear Readers,

Last year I made a statement in my editorial regarding the reviewing of books by Ken Methold. I received a number of letters criticising me for my remarks, but circumstances have prevented me from including them in this column. I still do not have room this issue, as I consider other letters I have received since are more important, so I regret that as the letters are so out of date I cannot use them. I would like to thank John Alderson who I said did "not (give an) altogether complimentary review" of RYN by Jack Wodhams. He did make a minor criticism regarding the limitations of a baby Ryn's age in his review, but his letter says, "RYN is one of the best books I've had the good fortune to review."

Other letters received were from Steven Paulson who said, "As a young writer still learning the skills of the trade, I have found Paul Collins to be one of the few editors willing to take the time to edit my manuscripts. So, surely he must edit the books and stories he publishes. I can't help feeling Methold's criticism is unjust." and Michael Hailstone who said, "What really annoys me about Methold's review is the utterly unfair criticism he makes of Wynne Whiteford's SAPPHIRE ROAD. He objects mainly to the 'lack of convincing detail and the anachronisms that most irritate in this book.' ... He is clearly blinded by the gee-whiz worship of technological change ... If Methold can't do better than that he ought to give up reviewing altogether. I will be happy to provide readers with the full text of these letters on request."

Neville Angove wrote last year and also said that he did not like Methold's reviews. He said, "George Turner and Bruce Gillespie are about the only critics whose opinions I respect, even though I think their opinions are biased towards literary garbage instead of solid and enjoyable reading; it is unfortunate that they get caught in the broadside when I lose my temper with the turkeys." Neville also told us a couple of other things we now belatedly tell you about; Michael Hailstone is fiction editor of Nev's magazine THE CYGNUS CHRONICLER, but that does not mean that they are combining "The Chronicler" and "Crux", and his art director Michal Dutkiewicz he reported, had been having some success in the commercial world, with covers on record albums for "Gotham City" and some story illustrations for Women's Weekly.

My apologies to these people for not being able to print their letters in full.

Ed.

Brian W. Aldiss,  
16 Moreton Rd.,  
Oxford, OX2 7AX  
England

9th February '83

Dear Merv,

Saw your Kubrickian item in the SF NEWS, and thought you'd like a word from me.

It is true that Stanley Kubrick has bought a short story. The story in question is SUPERTOYS LAST ALL SUMMER LONG, first published in 'Harpers and Queens' in 1969, when I was striving to get sf published outside the charmed circle of sf magazines. Kubrick always liked the story; in fact, we discussed a film in 1975, but I was working on MALACIA or something, and did not want to go ahead.

We met once or twice thereafter, and last year he phoned me again, saying I should think again. I have done so. It's a poignant story. Kubrick and I are now discussing the screenplay, but you must understand that this means nothing or almost nothing. There is absolutely no guarantee, and can't be, that a SUPERTOYS film will ever be made. I'm hopeful but also realistic. Perhaps I may remind you that Robert Abel Associates have been faithfully taking out options for ten years on HOTOUSE, for the first all-computer -graphic animated film, stepping up payments occasionally, and still no footage has been shot. I've earned a right to stay cool regarding such things.

All the best,  
Yours Brian

Dear Brian,

Thank you for those details. I am vaguely aware of the situation that can develop regarding films rights on stories, having talked to a few authors who have been in similar situations to yourself. Frank Herbert for instance, whose DUNE is finally being made.

It is nice to know that we might see SUPERTOYS and in particular HOTOUSE, on the screen someday, if we all live long enough. The computer graphics have developed to such a stage as evidenced in Disney's TRON, that it is quite evident that animated films made in that medium are something we are likely to see a lot of in the future.

Regards  
Merv

David Lake  
c/o Department of  
English, University  
of Queensland, St Lucia,  
Brisbane 4067 Q  
31/12/82

Dear Merv,

I'm writing to you because I want to make public a statement concerning my new book The Ring of Truth, of which I have just received an advance copy from Paul Collins today. Perhaps you could put this in your next News?

(1) The title of the book on the cover is slightly wrong. It should be THE RING OF TRUTH --- not RING OF TRUTH. If this was an editorial change, I was never informed of it.

(2) I disclaim responsibility for the statement on the first page under my photo that I am "fast outselling Australia's top writers in the science fiction field". Before Chandler, Harding and Turner shoot me dead, let me assure them that this is not true, nor do I want it to be true. They are pros, I am an amateur; and I detest competition in writing, anyway.

In fact, I am responsible for nothing in the volume called RING OF TRUTH (sic!) before the Contents page, or after the

Appendix. I certainly did not write the brief and silly back-cover blurb. I think the covers will put off the readership I really had in mind when I wrote the book. I hope some of the discerning will try it, in spite of the packaging.

Happy New Year,  
David Lake.

Dear David,

Unfortunately most publishers tend to get a bit carried away when writing the blurbs and introductions on their books. Paul is probably not much worse than most, but I do appreciate your feelings about the matter and sympathise with you. I often leave the "the" off titles when I am listing them, but my proof reader Justin Ackroyd has so often pointed out, if the author put a "the" in the title, that is the way he wants it and who are we to leave it off. I also sympathise with you on the cover. It is bright and colourful, but it looks like a blood and guts sword and sorcery epic and will no doubt put some people off. You have to give Paul and Rowena "A" for effort, but it is a shame that they do not pay a bit more attention to such details.

Merv B.

John Brunner,  
The Square House,  
Palmer Street,  
South Petherton,  
SOMERSET. TA13 5DB

17th January, 1983

Dear Merv,

Many thanks for your lengthy and news-filled letter of 8th January, lately to hand.

I'm pleased to learn that you had no idea of the fuss your publication of Harry's rude comments might cause, for what you say does at least indicate that his grudge hadn't been fuelled by anything I said in public! But it looks, with luck, as though the fallout from it has finally settled, in this hemisphere at least. One has to protect one's reputation, naturally, but I always find it disturbing to learn that there are people who don't automatically react the way I (at least try to) do when matters of common concern are at stake, such as promoting the wider acceptance of SF... Enough, or I'll be accused of stirring things up again!

What I would like to do is utter some general remarks about this vexed question of guests of honour. I shall try to speak as someone who not only has been GoH on - I'm glad to say - numerous occasions, but has also served (and indeed is serving) on convention bid committees. I was first a member of one in 1957, you know, when we secured the first European Worldcon for London, whereas this year I've had to turn down more GoH invitations than I can easily count. Not boasting. Fact. Writers also have to earn their living.

Jerucon snarled up largely because few if any of the people responsible realised that their "guests" would have to pay their own way, would not be subsidised by their publishers or a university (I garnered the impression that many of the organisers were used to being sent to international conferences on a grant) and could probably not spare the writing time for so lengthy an expedition any-



think 2010 is a pathetic piece of work, but that's beside the point).

Talked to Richard Lester out at Pine-wood last November where he was working on SUPERMAN III. He says this film will be more realistic than the other two Supeys. No outer space stuff etc. In fact the movie will start in an unemployment office...

John

PS: Avram Davidson has just bought a story of mine for a collection he's doing for ACE.

Dear John,

Nice to hear from you. I had your old mate John Baxter in here last month interviewing me for an ABC program on Australian SF.

In most cases I disagree with your film reviews. You obviously just do not like STAR TREK and that is that. Neither the first or second ST films were great, but I enjoyed them both, the "Wrath of Khan" more than the first film, but they do not bare comparison with say "Bladerunner", which I think is the best all round SF film made so far. Then again I am talking about entirely different types of films. Brian Aldiss' letter in this issue filled me in on "Supertoys", thank you. I agree with you on Clarke's 2010, a very disappointing book. Thanks for your letter and best of luck with your manganese nodules and such.

Merv B.

Darrell Schweitzer  
113 Deepdale Rd.,  
Stratford, PA 1908 USA  
November 19, 1982

Dear Merv,

John Alderson's review of WE ARE ALL LEGENDS is the first time the book has been reviewed entirely on theological grounds, without any consideration of the stories, which is neither here nor there. But I would like to point out that the line on the back cover "Comparisons to Le Guin are inevitable -- SF NEWS" is a bit of a distortion, and not my doing at all. The review was from your own publication, ASFN, and was of the Collins anthology Distant Worlds, in which one of the component stories, "Into the Dark Land", appeared. What the review actually said was that, because my story was about a descent into the land of the dead, it would inevitably be compared to The Farthest Shore but that, to my credit, the story had nothing to do with the Le Guin at all. As you can see, something was lost in the translation into hype. Im Sure that if Ms. Le Guin ever reads the book, she will be mightily puzzled, since it bears little relation to anything of hers. Other news: THE SHATTERED GODDESS (novel) is due out from Starblaze in a week or two. Companion stories (not previously mentioned) include "Holy Fire", a 23,000 word novella in the next WEIRDBOOK, and "A Lantern Maker of Ai Hanlo", sold to AMAZING. These will be collected in ECHOES OF THE GODDESS.

Darrell Schweitzer

Dear Darrell,

Sorry for the lateness of that letter, but it just got lost in the shuffle. As I said in my reply to David Lake, publishers do get carried away with their blurbs at times. I have just received your later

"slightly irate note":

Approx. Feb 25, '83

Dear Merv,

You've managed to garble the most important line of my letter in issue #31. Again. If you look at the first line at the top of the middle column on page 19, you'll find that it makes more sense in context if you insert the word "not" right after "decided," so that it reads "I decided not to review CRUX."

The reason I decided not to review it, as may still be clear from the letter as printed, was that it was so inferior to semi-prozines produced elsewhere that it didn't belong in such a review any more than a particularly shabby hotdog stand deserves mention in a survey of fine French restaurants.

The first magazine title you hopelessly mangled a few lines further down is WHISPERS.

Do proofread.

Darrell Schweitzer

Dear Darrell,

My apologies. Actually I have been doing quite well in recent issues regarding the elimination of typos and out right errors, since my assistant Justin Ackroyd has been helping with the proofreading, but he was on holidays when the issue in question was published.

Unfortunately some local people, like Michael Hailstone, consider that anything they do, no matter how badly it is presented, should be praised just because they are making the effort to give local writers somewhere to have their stories published and read. In my opinion it does not matter what the quality of the writing is, if it is not presented reasonably well people will not even pick it up and look at it.

Merv B.

GARTH SPENCER,  
1296 Richardson St.,  
Victoria, B.C. CANADA V8V 3E1

Dear Sir,

13/8/82 (?)

Thank you for ASF News. I will ask SFAV about the possibility of the club subscribing.

It seems that, for publishing purposes, Australia has some advantages which Canada does not. You have access to foreign anglophone publications, but enough distance so that you can get your own publications and literature underway, with your own style. That's difficult here.

We find that a good source for news of Canadian fanac is Edmonton fandom. The Edmonton SF & Comic Art Society has a mimeo zine, Neology, with a good deal of this information, and New Canadian Fandom is published in the same city by an ESFCAS member, Robert Runte.

NEOLOGY, P.O.Box 4071, Edmonton, Alta.  
Canada T6E 4S8

NEW CANADIAN FANDOM, P.O.Box 4655,  
P.S.S.E., Edmonton, Alta.  
T6E 5G5 Canada

Those are their addresses for any Australian fen who are interested.

Dear Garth,

Thank you for your letter and the details therein. I have not had very

much personal contact with Canadian fans although I did attend TORCON in '73, when we were bidding for the '75 Worldcon, AUSSIECON. I met the late Susan Wood there and John Millard, with whom I have had some correspondence since. Susan and her husband Mike Glicksohn were our Fan G.O.Hs at Aussiecon. As we now look like hosting the Worldcon again in 1985, we are anxious to let everybody know about it, particularly since we want to make the world con as international as possible. We are hoping to double the attendance for '75 in '85, with a lot more overseas visitors and from countries who did not have attendees last time.

M.B.

PS Your letter got lost in the shuffle also Garth. Sorry! I am not sure even if that date is correct, but it is still quite relevant whatever.

AMAZING SCIENCE FICTION STORIES,  
George H. SCITHERS, Editor,  
P.O.Box 8243 Philadelphia,  
PA 19101-8243 25 February '83

Dear Merv,

While we appreciate your mention of AMAZING in ASFN #31, the entry is misleading. We do not plan to emphasise book excerpts. While we plan to serialise novels occasionally, we have no intention of publishing lots of pieces of them. All stories in AMAZING will be complete. Of course, as has been the case since the serialized novel was invented, sometimes a novel gets abridged somewhat in magazine form. But it isn't our policy to deliberately abridge them either.

Right now we don't have another serial on the immediate horizon, but we do have novellas by Frederick Pohl, Avram Davidson, (2 long Dr. Eszterhazy stories), Robert Silverberg, and Judith Ann Lawrence, plus stories by Tanith Lee, Phyllis Eisenstein, Ron Goulart, Robert F. Young, Ian Watson, Gardner Dozois, Somtow Sucharitkul, Darrell Schweitzer, Alan Dean Foster, and many others.

If anything, we seem to be leaning more towards novellas than serials. As it worked out so far, there has been one very long and substantial piece in every issue.

Things are looking well with AMAZING. We still need subscription support badly, but the first time in a long while it is reasonable to expect that the magazine's future will be brighter than it's past.

Yours

George Scithers

P.S. Let me mention that AMAZING welcomes Australian writers. Just enclose enough International Reply Coupons for airmail response. We suggest that overseas authors submit disposable xerox copies. Otherwise include enough IRCs to airmail the whole manuscript.

Dear George,  
I am not going to start another international incident by any means, but I did reprint the details about AMAZING in ASFN # 31 from LOCUS or SF CHRONICLE, but I must have misinterpreted them. I do thank you for taking the time to put me straight. Best of luck with your editorship of AMAZING.

Merv B.

.....



how. What's more, upon arrival at such a function one may - Well, let me give you a couple of illustrative instances from our experiences.

At one SF festival we went to in France, the committee grew dreadfully annoyed because a GoH they had brought from the States at enormous expense preferred to treat the trip as a free holiday, and when he was supposed to be appearing for his GoH speech he was being taken out for a tour of the area and a luxury meal. But a year or two later, in the same town, I was scheduled to do the GoH bit on a Sunday afternoon, in the main auditorium of the local Town Hall - and I might add, in a foreign language - and not one single member of the committee showed up; there was no microphone, because they'd forgotten to book the resident electricians; and there was nobody to introduce me. Being a long-time con-goer, I waited until the audience got restive, called on a publisher friend in the front row to step in as presenter, invited everybody to sit close up so they could hear me, and went ahead anyhow, thereby saving the committee's bacon. As the saying goes, however, there's a million as wouldn't! Nor did I ever hear a dickybird of thanks...

I do attend at least three cons per year, and if possible I ensure that one is in another country. When I am at a con as GoH I put myself at the organisers' disposal, regardless of whether or not it spoils our enjoyment of the visit (ask Marjorie, who could recount a few stories on that score...) - but if I'm present as a fan, paying my own score, and the committee turns out to be a bunch of incompetents, I reserve the right to find something better to do than hang around indefinitely until it suits them to remember I exist.

Which is among the reasons why Seacon 2 - the combined Eastercon and Eurocon - which we plan to mount if we win the bid at Glasgow this year, will be one of the finest SF conventions ever, uniting the best of everything I can recall from cons in seven or eight countries... and with luck will have four guests of honour, including a fan GoH. Me? I'm just one of the committee, which is 25 strong!

Sincerely,  
John Brunner

Dear John,

Thank you for your letter. As I am very short of space this issue I will not reply in detail, but I do thank you for taking the time to reply to me and fill us in on a few details. Best of luck at CONSTELLATION. I hope the UK fans get the '84 Eurocon disagreements sorted out, particularly after all the effort that has been put into getting it for Britain.

Merv B.

David Langford,  
94 London Rd.,  
Reading, Berkshire,  
RG1 5AU UK  
15.1.83

Dear Merv,

Many thanks for the letter and for the latest ASFN (Sep-Dec), which arrived a few days before. Happy New Year and all that (also to famous Paul, to whom I

keep forgetting to send things on the possibly erroneous theory that he reads everything I send to 305-7 Swanston St anyway...)

I like the way in which, on page 10 of ASFN, you imply that *Ansible's* hideous Carl Sagan libels are even more hideous than the actuality. However, the following comment about the sale of movie rights to Contact strikes me as a load of dingo's kidneys. The movie rights were sold right back at the beginning of the business, on the basis of an 'outline' and 'screen treatment' plus much hype about the *Cosmos* series, all this long before Sagan was obliged to write anything of the actual book. (As you'll have noted as a diligent *Ansible* reader, the numerous sales of foreign rights at Frankfurt '81 were also made on the basis of the slim 'screen treatment'. Nobody seems to have seen the book text, which should by now have been delivered long ago: hence, I suppose, the Unsavoury Rumours.)

Malcolm Edwards will be annoyed when you say *INTERZONE* 'may still be hanging on'. Outlook never better, say he and the other editors; £2000 Arts Council guarantee against loss; story by Malcolm Edwards Himself to appear to appear in issue 4, so this proves it. Langford skulks away, licking his wounds and rejection slips, pursued by the withering scorn of Joe Nicholas (on account of my having 'sold out' by selling a story to George Scithers at *Amazing*).

By the way, you were fooled by a UK fan reference in the Library Guide story as used on page 7. The librarian responsible was anonymous: Ian Williams is merely a moderately prominent UK fan who happens to be a librarian, and Kevin merely speculated that Ian might do the same thing (apparently he doesn't).

Charles Platt has offered his services as columnist for *Ansible*, so prepare to be even more shocked by vile revelations in 1983!

Am writing two novels for delivery this year. One is pseudonymous not because it's hackwork (though critics may differ there) but because it lampoons a certain Ministry of Defence establishment where someone close to my heart used to work. Other is SF, provisionally titled *WILDERNESS OF MIRRORS*, contracted by Arrow, who published *THE SPACE EATER* here.

(Amazed that latter got a nice review in *Locus*, incidently.) Timescape edition of *TSE* out round about now, so I'm naturally hoping for limitless fame and power. Or doesn't it work that way?

All best, and may your subscribers never change addresses. (Some hope.)

Dave.

Dear Dave,

Yes, Paul does read pretty well everything that comes in, well he tries at any rate, but my other infamous assistant Justin Ackroyd usually gets to it first.

I think you are quite right to criticise the Carl Sagan situation with his proposed sf novel, and I was merely trying to make light of the whole thing.

I am not sure where I saw the write up on *INTERZONE*, but my 'hanging on' comment was the way I interpreted what I

read. Maybe it was in one of those con-descending Yank publications.

Thanks for you news and comments.

Merv B.

John Brosnan,  
23 Lushington Rd.,  
London NW10 UK  
12th January 1983

Dear Mervyn,

Many thanks for the copies of ASFN.... Number 31 has just arrived and I feel I should let you know I'm still alive (though my doctor might disagree on that point).

So seasonal greetings from grey old England, Happy New Year and all that stuff...

No much to report, I'm afraid. I'm still hacking for *STARBURST* magazine, despite an increasing clamour from the Trekkies Anonymous that I should be played alive over an open fire (it must have been something I said about the ghastly mess that was the second *Star Trek* movie, *The Rot of Khan* or whatever...).

Publishing news: Hamlyn Paperbacks will be following up *SKYSHIP*, the best novel about an airship crashing into New York ('Rubbish!'--- Captain Bert Chandler) written by me, with *THE MIDAS DEEP* later this year. This, I can safely predict, will be the best novel about manganese nodule mining to be published this year. Yes, it's all about an expedition to the bottom of the sea to mine nodules. How it leads from the accidental launching of a nuclear missile is hard to say, and I wrote it. Needless to say it has lashings of sex and violence, blatant sexism, sadism, pornography and even a touch of immorality (though how many of these ingredients will remain by the time the editors at Hamlyn have finished 'copy-editing' the novel is hard to say). It will even have a couple of deliberate nautical errors hidden within it for Captain Chandler to uncover. But above all it will have lots of manganese nodules. I envy you possums the experience of reading it, you lucky devils.

I suppose you know by now that the British sf writer who has sold a story to Kubrick is none other than the great Brian Aldiss. The story is *SUPER TOYS LAST ALL SUMMER LONG*. It's early days yet, however, and I have no idea when the film will actually go into production. Hopefully it will be next year if all goes well.

But it all sounds much more interesting than a Kubrick sequel to *2001*. I really don't think there was ever a possibility that Kubrick would make *2010*. I was at Granada (as their 'science fiction advisor') at the time when they were negotiating for the rights to the novel and everyone seemed to be under the impression that a Kubrick movie of the story was a foregone conclusion. Just who was responsible for giving this impression I don't know... Anyway I thought at the time it was highly unlikely that Kubrick would even contemplate returning to a subject he'd left years ago. Just not the way he works. But no one asked for my opinion so I didn't give it. The book is doing well here but they're going to have to sell an awful lot of copies to cover that advance (I also happen to



That's all I can get in unfortunately. Next issue I will include Jack Herman's LOC I promised this issue, plus letters from a couple of other Jacks with the surnames of Chalker and Wodhams, plus others, I expect, also. Ed.



Now here's something you never expected to see in ASFN ever again. Well you would not have seen it now if my new assistant Jane Tisell, had not spent a couple of weekends chuckling over the typewriter as she listed and made brief comments, with my minimal advice. We hope to make this a regular feature from now on. Ed.

#### NEMESIS. April 1983

Editors John Playford & Brian Forte. Adelaide University SF Association, c/o SAUA Office, Union Buildings, University of Adelaide, North Terrace, SA 5001, Australia. An excellent production, given to members as the official programme for Adventon 4, held in Adelaide during April, 1983. Includes articles and stories by Wynne Whiteford and A. Bertram Chandler.

#### RATAPLAN 21. February 1983

Editor, Leigh Edmonds, P.O. Box 433, Civic Square, A.C.T. 2608, Australia. This incorporates "the airworthy bits of Ornithopter 12". Duplicated, 34pp. Interesting articles and lively correspondence. Critiques of almost anything. Available for the usual.

#### GEGENSCHEIN 43. March 1983

Editor, Eric Lindsay, c/- 6 Hillcrest Ave., Faulconbridge, NSW 2776, Australia. Personal/fanzine. 18pp, duplicated. This issue devoted to USA trip 1982, a personal ramble across America. Available for the usual.

#### WEBERWOMAN'S WREVENGE. Vol. 2 No. 5

Editor, Jean Weber, c/o CSIRO, Box 333, Wentworth Building, University of Sydney, NSW, 2006, Australia. Aust. fanzine. 20pp, duplicated, with illustrated cover. Emphasis on personal views rather than literary judgments. Good correspondence section, and interesting tit-bits of information. Available for the usual, or A\$0.60, US\$0.80, or equivalent per issue.

#### THE SMOFF'S NEWSLETTER

Editor, Derrick Ashby, P.O. Box 175, South Melbourne, Vic. 3205, Australia. Clubzine for the South Melbourne Organisation of Fantasy Fans. Duplicated, 16pp. Includes a genzine and The Eloquent Hag (LocCol). Lots of information on current/future events, articles too. Get this one, folks. Available for trade or A\$0.20¢ an issue (free to Kanga Ruse subscribers - Overseas subscribers note NonKanga Ruse issues will cost A\$0.20¢ for airmail delivery).

#### PARIAH

Editor, Gerald Smith, 8 Frawley Street, Frankston, Vic. 3199, Australia. Duplicated, 23pp. Genzine. The duplication is not crash hot but worth putting up with. Articles, LoC column. Published quarterly; available for the usual or A\$0.50 per issue or A\$2.00 for 4.

#### INTRODUZINE.

by Glen Crawford, 6/57 Henry Parry Drive, Gosford, NSW 2250, Australia. A personal zine, meant as a "G'day" to all us fans out here. Includes personal details, a scenario about a 'popular' SF magazine, and an amusing short story about a more efficient (?) mode of travel in office buildings. Well worth getting hold of. Photocopied, 9pp.

#### Q36 # 2 October 1982

Editor, Marc Ortlieb, P.O. Box 46, Marden, SA 5070, Australia. Adjunct to Q36/Alphabetical. This is a review of all fanzines received by the editor, with his comments. Marc has won a number of DITMARS for Q36 and his fan writing.

#### FORERUNNER. Vol. 5 No. 6 - Nov. 1982

This is the journal of the Sydney Science Fiction Foundation. Editor of this edition is Shayne McCormack. P.O. Box A491, Sydney South, NSW 2000, Australia. Duplicated, 14pp. A newsy zine. I have resisted including any comments by sundry personages who know who they are. Includes reviews and convention reports. Available for the usual or A\$4.00 for 12 issues.

#### AUSTRALIAN COUNCIL OF DIVERSE WORLDS

Newsletter, May 1982. Editor, Jill Curtin, c/- Supreme Court of South Australia, 1 Gouger Street, Adelaide, SA 5000, Australia. Photocopied, 41pp. Good artwork and well presented Clubzine, with articles, stories and poetry. Contents slanted more towards fantasy. No obvious information re availability.

#### ARTURUS Req Quondam Rex Futurus

November, 1982. Editor, Gillian Curtin, c/- 1 Gouger Street, Adelaide, SA 5000, Australia. This is a special edition newsletter of the Australian Council of Diverse Worlds. Photocopied, 65pp. Beautiful production on the Arthurian legend.

#### THE CYGNUS CHRONICLER December, 1982

Editor, Neville J. Angove, c/- The Eperex Press, P.O. Box 770, Canberra City, ACT 2601, Australia. Typeset, 24pp. Semi-prozine, beautifully presented, terrific artwork. Fiction and reviews. Available for A\$5.00 for 4 issues, or A\$1.50 per issue.

#### WAHF-FULL 10 September, 1982

Editor, Jack R. Herman, Box 272, Wentworth Building, University of Sydney, NSW 2006, Australia. Duplicated, 48pp. In his own words "general sf zine", includes articles and a stimulating LoC column. (More recent issues of the zine have been used as PR's for Syncon '83.) Available for the usual.

#### SPACE ASSOCIATION

P.O. Box 4, Thornbury, Vic 3071, Australia. This is a newsletter publication, not a fanzine, but worth a mention to let those people who are interested know more on the scientific side of space developments involving Australia, and the world. Photocopy, 10pp. No obvious information on availability.

#### SOUTHERN CROSS L-5 SOCIETY

is the Australian and New Zealand Chapter of the International L-5 Society. The address is P.O. Box 61, Miranda, NSW 2228, Australia. For those interested.

#### NOUMENON

Editor, Brian Thurogood, 40 Korora Road, Oneroa, Waiheke Island, Hauraki Gulf, New Zealand. Australian agent is: Carey Handfield, P.O. Box 91, Carlton, Vic 3053, Australia. Typeset, 32pp. Very good quality zine covering a wide range of subjects. Available for NZ\$ 5.75 or A\$7.00 (seamail)/A\$9.25 (airmail). All prices are for 10 issues.

#### THE MATALAN RAVE

by Michael Hailstone, P.O. Box 193, Woden, ACT 2606, Australia. Photocopy, 8pp. Rave is right. An editorial on the bastardisation of the English language by the use of French-, Greek- and Latin-based words. Welcomes letters etc. on linguistic matters. No other information on availability.

#### NZINE

Editor, Nigel Rowe, 24 Beulah Avenue, Rothesay Bay, Auckland 10, New Zealand. Duplicated, 23pp. Zine is devoted to fan history in New Zealand and worldwide. Welcomes additions, corrections and criticisms - no other information on availability.

#### TANJENT 13

Editor, Greg Hills, c/- 21 Shakespeare Grove, St. Kilda, Vic 3182, Australia. (Edition reviewed was produced in N.Z.) Letraset, 23pp. One good thing about the move to Oz - a New Printer! Well worth the trouble, a great zine, inc. articles, reviews and LoC column. Available for the usual, or on editorial whim.

#### FILE 770

Editor, Mike Glyer, 5828 Woodman Avenue, Apt. #2, Van Nuys, CA 91401. Duplicated, 22pp. Newszine. Full of information and various con reports. (A very good way to keep up with North American and Canadian news.) Available for the usual or 5 issues for US\$3 (1st class US/Overseas seamail) or an additional US\$1 per issue for Overseas airmail.

Next issue we will cover the Star Trek and other media zines that people have been kindly sending us, plus more from overseas. Ed.

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#### AUSTRALIAN SF NEWS

PRESENTS

## A SCIENCE FICTION & FANTASY CHECKLIST

Issue #1: Books published July/Dec '82. #2 Jan/Jun '83 (Due July). Sub: 4 issues \$7.50 Published irreg. Single: \$2.00 plus 50¢ post. From: ASFNews 305/307 Swanston St. Melbourne.



# STEPHEN DONALDSON

## to tour Australia

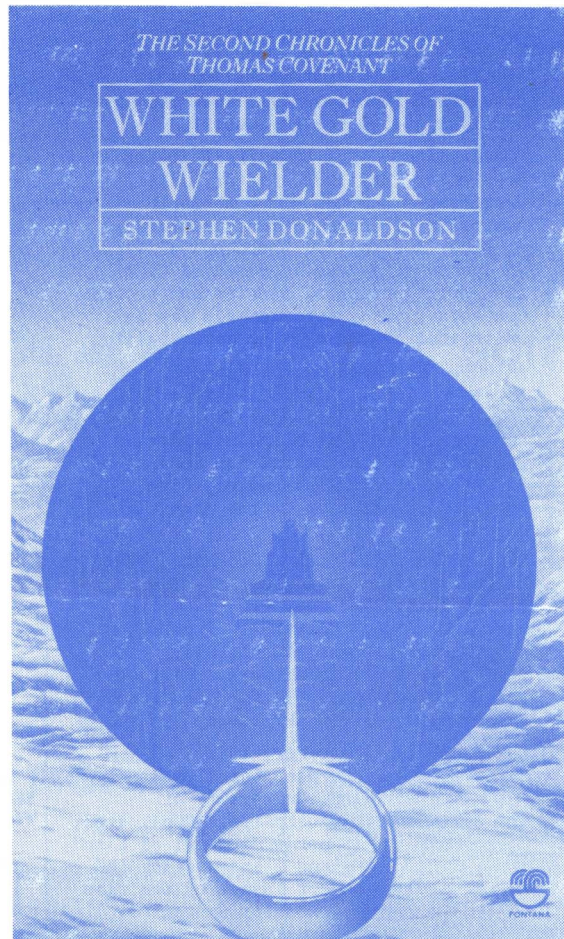
World-famous author Stephen Donaldson is to tour Australia during July to promote his latest Fontana paperback, *White Gold Wielder*.

Donaldson is the creator of The Chronicles of Thomas Covenant, sales of which have made him a publishing phenomenon worldwide.

The tour will include live radio and television and press interviews and a round of appearances at major bookstores which is likely to attract great attention considering Donaldson's reputation as "the world's most asked-for author" . . . . .

Fontana are certain that *White Gold Wielder* will even better the record of Donaldson's previous chronicles.

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For June release by Fontana: the third book in the Second Chronicles of Thomas Covenant.