

AUSTRALIAN

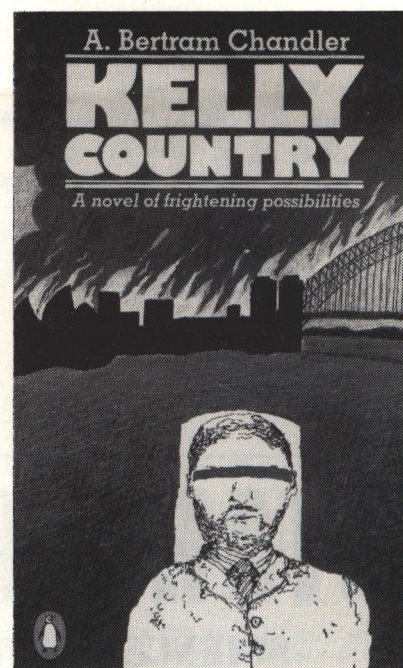
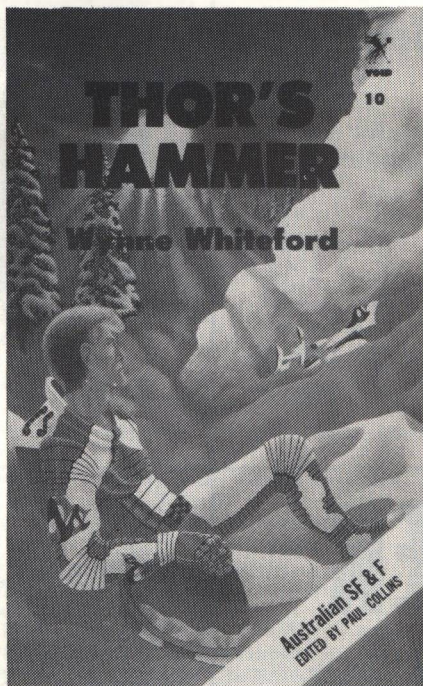
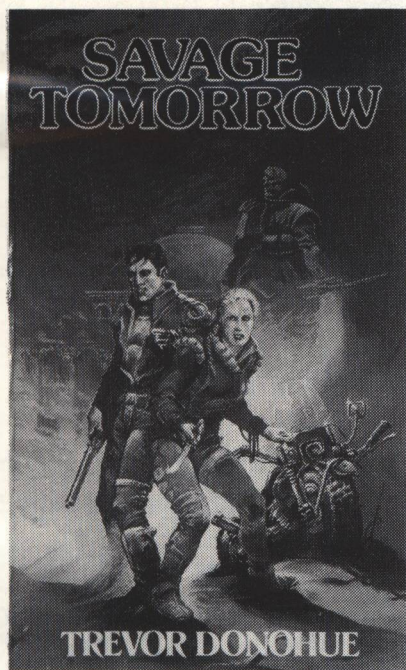


NEWS

Volume 5 Number 4

JANUARY 1984

1983, A GOOD YEAR FOR AUSTRALIAN SCIENCE FICTION AND FANTASY



1983 was an encouraging year for Australian science fiction and fantasy. On the fan front we won the right to hold the 43rd World Science Fiction Convention in Melbourne in 1985, which will again help to further the causes of both fan and professional sf in Australia. There were more sf and f books published in Australia in 1983 than any year previously. CORY AND COLLINS led the field with six books, including FRONTIER WORLDS edited by Paul Collins, SAVAGE-TOMORROW, a "Mad Max" type novel by Trevor Donohue, THOR'S HAMMER by Wynne Whiteford, possibly his best novel yet, THE TEMPTING OF THE WITCH KING by Russell Blackford, a sword and sorcery epic and earlier in the year, FUTURE WAR by Jack Wodhams and RING OF TRUTH by David Lake.

NORSTRILIA PRESS released the anthology, DREAMWORKS edited by David King, which included Kevin McKay's outstanding story "Life the Solitude" and the novel, AN UNUSUAL ANGLE by Greg Egan. HYLAND HOUSE released a new sf novel by Lee Harding, WAITING FOR THE END OF THE WORLD. PENGUIN BOOKS released A. Bertram Chandler's eagerly awaited alternative time novel, KELLY COUNTRY and the Children's Book Award Winning novel for 1983, MASTER OF THE GROVE by Victor Kelleher. Penguin also released in Puffin books the three books by Patricia Wrightson in her "Wirrin" series, BEHIND THE WIND, THE DARK BRIGHT WATER and THE ICE IS COMING. HUTCHINSON AUSTRALIA released Wrightson's new novel in hard cover, A LITTLE FEAR.

THE UNIVERSITY OF QUEENSLAND PRESS followed their publication of PORTABLE AUSTRALIAN SF, an historical sampling of Australian sf, edited by Van Ikin, with VALENCIES by Rory Barnes and Damien Broderick. A new publisher WALRUS BOOKS published a science-fantasy novel, STRANGE TERRITORY by Jean West Penna. MACMILLAN Australia published THE PREGNANT URBAN GUERRILLA by Wayne Youngberry, which is a mainstream sf title.

Most of these books will figure in the voting for the DITMAR, AUSTRALIAN SCIENCE FICTION AND FANTASY ACHIEVEMENT AWARDS, apart from PORTABLE AUSTRALIAN SF, which does not contain original fiction, but could gain Van Ikin a nomination for best editor. George Turner's novel YESTERDAY'S MEN was not released in Australia in it's Faber edition, until February 1983, although it was published in October 1982 in the UK. Presumably that is eligible for nomination this year.

IN THIS ISSUE:

HARRY HARRISON IN AUSTRALIA

KEITH TAYLOR SELLS SECOND
"BARD" NOVEL TO ACE

EUREKACON CHANGES VENUE

JUSTIN ACKROYD WINS GUFF

ROBERT HEINLEIN'S NEW NOVEL
"JOB" SOLD TO PUTNAM

FILMING OF "DUNE" MOVIE IN
MEXICO COMPLETED - FIFTH
NOVEL IN SERIES DUE OUT
SOON

CONSTELLATION - '83 WORLD'
CON - IN THE RED

GENE WOLFE BECOMES FULL TIME
WRITER

"ALIEN" MOVIE SEQUEL TO BE
MADE

ROGER ZELAZNY TO WRITE THREE
MORE "AMBER" NOVELS

FILMING OF "2010: ODYSSEY
TWO", TO COMMENCE SOON

JIM BAEN TO PUBLISH SF LINE
TO BE DISTRIBUTED BY POCKET



Galaxy

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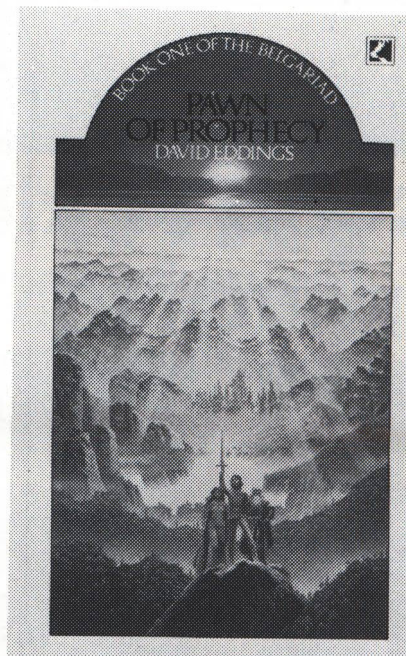
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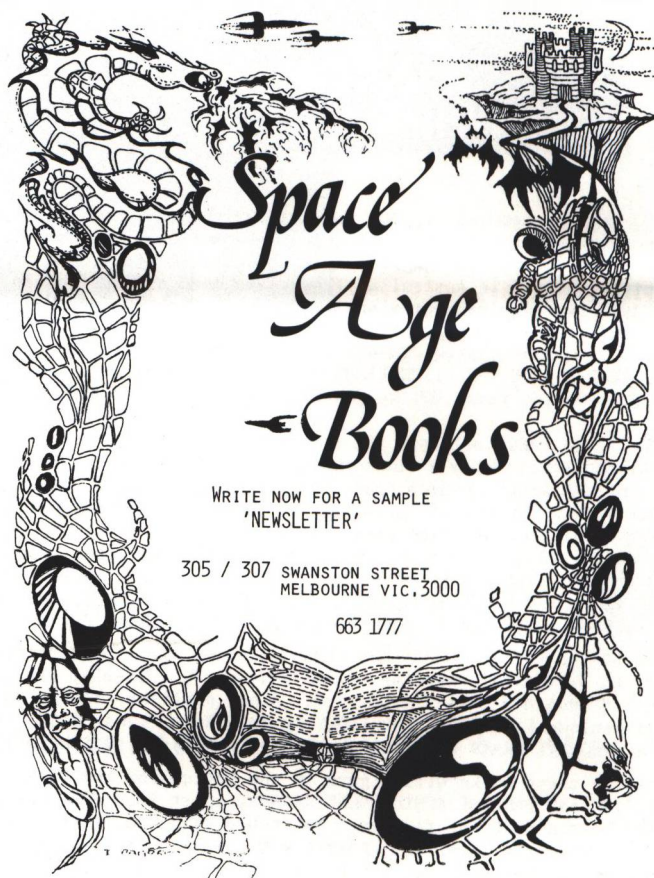
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Well folks the writing is finally on the wall. Australian SF News has to cease, or at least be reduced in size. It has already gone to an irregular schedule and this I regret will continue. The size and contents of future issues will be most likely be reduced, but subscriptions will be extended. More details on this will be announced next issue.

The problem is that I will be forced in future to spend more time looking after my business, Space Age Books. Justin Ackroyd has decided to extend his GUFF trip indefinitely, while Maureen Walsh has decided to carry on with her academic endeavors and can only work weekends. They are not being replaced at this time, which means I will have even less time to work on the NEWS. Much of the typing of the NEWS does not have to be done by me personally, but help from Space Age staff is now out and most of the editing can only be done by me. Cathie Kerrigan has given me some valuable assistance on this issue and if this greatly received help continues, future issues may be a little more comprehensive than otherwise.

I have enjoyed doing the NEWS, but it is becoming a bit of a chore. As much as I want to keep it going, something has to give. After all I would like to read a book now and again or go to a movie or spend a bit more time fishing, which is a very good way of getting away from it all for a while. So, expect future issues when you see them.

A certain amount of duplication has been taking place with the book lists in the NEWS and Space Age Newsletter, as well as the promised Checklist. Consequently I am dropping the book list from the NEWS and I will be producing it separately. It will list all books we know are published and the titles specifically expected by Space Age will be noted. Details on how you can obtain copies and how subscribers to the NEWS, the Checklist and SAB customers will be effected, will be announced in the next issue of the NEWS. The Checklist, which was intended to cover all books published with as much detail as possible, may still appear again, but most likely as an annual publication. In other words, I would like to do a complete listing of all the f&sf publications for 1983, but if it ever appears it will not be till late this year. The 1984 issue would not appear until 1985 and so on. The new Booklist will cover two or three months at a time, with a basic amount of information, but enough to tell readers something about the books and enable them to order them.

The proposed free issue of the NEWS never got off the ground, mainly because of an almost complete lack of interest. I thought it was a good idea to distribute over three thousand copies throughout Australia, which would advertise

clubs, conventions, bookshops and other fan activities, but obviously nobody agreed with me. I am a little bitter about this, but I should know Australian fandom well enough by now, not to be surprised. Thank you Paul Collins for offering to take a page. To the rest of fandom, it's your loss, but thanks for nothing.

My thanks to Justin Ackroyd for checking the errors in this issue and for Karen Quinlan, Julianne Wiley, and Cathie Kerrigan for helping with typing.

THE 1984 DITMAR AWARDS

The Australian SF&F Achievement Awards Nominations for this years Ditmars are due in by the 10th of February, but it is unlikely you will be reading this before that date. I did intend to enclose nomination forms with this issue, but it will now be too late for you to return them by the closing date. I was very keen to encourage people to nominate this year, following the poor response last year. Not only were some novels and short stories overlooked entirely, but there were so few nominations received that the short and long Australian fiction had to be combined.

It is a great disappointment to me that I have not been able to remind you to nominate this year, mainly because I feel that Australian sf writing should be encouraged and with long and short fiction being forced to compete for one single award, I feel that the writers are not being encouraged very much. More nominations may have forced a return to the original two separate categories for Australian fiction.

The voting in last year's awards was also quite low. The problem is of course that most people have not read very many of the books or stories than can be or even are, nominated. I can only ask that you do make a special effort this year to read more Australian sf, especially the short stories. I also ask all those people who do see stories by Australian writers, to write to me and tell me where and when the stories

appear, and me will tell my readers. Meanwhile, this year, do join Eurekacon, non-attending if you cannot get to Melbourne at Easter, make an effort to read all the nominations and vote for the awards themselves.

I can only hope that if you have nominated this year, that you have taken into consideration all the items I have mentioned on page one. A few other points I will make include the fact that with only a few people voting, usually people close to the organising of the convention, the voting hardly becomes very representative, either in the fiction awards or the fan awards. The whole idea of the awards can become quite a farce. To add to the farce, it has been pointed out that Australian fiction can be nominated in the International category. Now that is just pointing out how ridiculous the awards part of the National Convention's constitution must be and it is obviously overdue for revision.

Finally, before I say too much on this matter, as important as it may be to me, I do not consider that it is necessary to have both artist and cartoonist categories in the awards, unless of course you regard the "artist" as professional and the "cartoonist" as fan. It may also become necessary in the future to add to the number of awards, which is now limited of course by the constitution.

The categories for this years awards are: BEST AUSTRALIAN SCIENCE FICTION OR FANTASY, BEST INTERNATIONAL SCIENCE FICTION OR FANTASY, BEST AUSTRALIAN FANZINE, BEST AUSTRALIAN FAN WRITER, BEST AUSTRALIAN SCIENCE FICTION OR FANTASY ARTIST, BEST AUSTRALIAN SCIENCE FICTION OR FANTASY CARTOONIST, BEST AUSTRALIAN SCIENCE FICTION OR FANTASY EDITOR, and THE WILLIAM ATHELING AWARD FOR BEST AUSTRALIAN SF CRITICISM.

That's all. Just vote. Please!

Merv Binns/ Editor

AUSTRALIAN SF NEWS

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but that is not important, as the story is a ripping yarn. Mrs Summerville, who lives on a Taree cattle property with her husband, said she was returning to work on her "great Australian novel", which she put aside to write SHIELDS OF TRELL.

Our thanks to Kevin Dillon, for this belated "Australian" report 14/9/83.

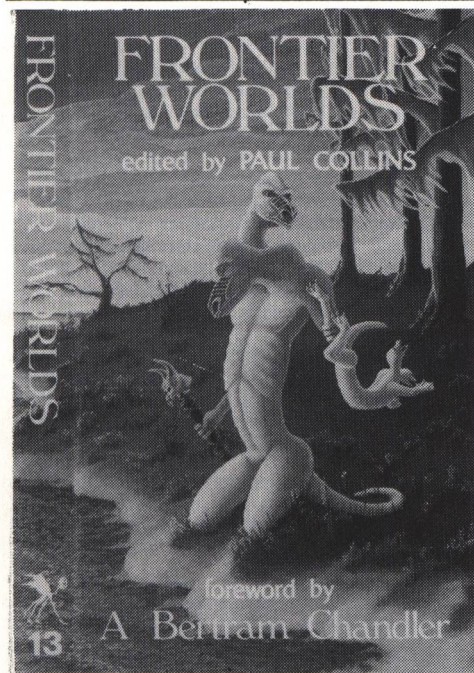
NORSTRILIA PRESS gave their anthology DREAMWORKS a launching in July last year. The launching took place at the Melbourne Planetarium and a dramatisation of Russell Blackford's story from the collection, "Crystal Soldier" took place.



Actor Ian MacLeish as the
"Crystal Soldier"

On a fleeting visit from the U.S.A., literary agent Cherry Weiner reported that Ace have accepted a second novel by Keith Taylor, BARD II, they will reprint BARD and want more books in the series, which Keith is already working on. BARD II will be published in April.

WYNNE WHITEFORD appeared on the Muriel Cooper programme on radion station 3AW on December 12th. This appearance along with reviews in Melbourne newspapers, provided good publicity for the new CORY & COLLINS titles.



CORY & COLLINS launched their latest four titles with a party held at the art studio G.A.S.P.P. The cover art is some of the best they have used and Space Age reports that they are the fastest selling titles yet from this publisher. The artwork for FRONTIER WORLDS and THOR'S HAMMER is by Rowena Cory, SAVAGE TOMORROW by Rowena and Stephen Campbell and THE TEMPTING OF THE WITCH KING by Steve Dash.



Seen here enjoying the party are from left, Wynne Whiteford, Paul Collins, Trevor Donohue and Keith Taylor.

A science fiction novel called SHIELDS OF TRELL, won Mrs JENNY SUMMERVILLE first place in The Australian /Vogel \$10,000 National Literary Award, announced September last. The book is expected to be published by Allen & Unwin. Mrs Summerville, 30, has been writing for most of her life, but up to date has had only a couple of short stories published. This was her first attempt at science fiction. The novel, aimed at a teenage audience, was selected as winner by judges Edmund Campion, Robert Drewe and Helen Garner, who it is reported know little about "technical accuracy",

HERE and THERE

A ROUNDUP OF LOCAL AND OVERSEAS
RELEASES AND TITLES DUE IN THE NEAR
FUTURE

The major local sf release from the local distributors late '83 was 2010: ODYSSEY TWO by Arthur Clarke, in Granada paperback from Gordon & Gotch. HELLICONIA SPRING by Brian Aldiss was another G&G Granada release. They also have Piers Anthony's JUXTAPOSITION coming up, which is a little overdue. FOUNDATION'S EDGE by Asimov is due for January publication in Britain in Granada paperback and we hope it will be on sale here by April.

William Collins released in December a new sf art book from Paper Tiger publishers, REALMS OF FANTASY, edited by Malcolm Edwards and Robert Holdstock. A large format paperback. Some of the artwork, which illustrates famous places in fantasy fiction, is quite outstanding, but much of it is quite ordinary. The much awaited fourth book in The Saga of the Pliocene Exile series by Julian May, THE ADVERSERY, will be released in Pan by Collins in February. They recently released Robert Silverberg's MAJIPOOR CHRONICLES with a reissue of LORD VAL-ENTINE'S CASTLE.

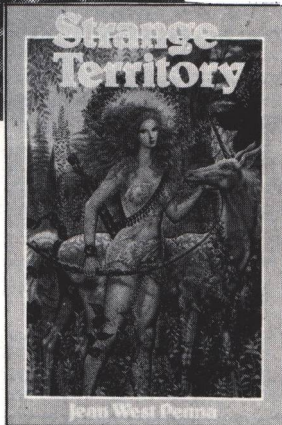
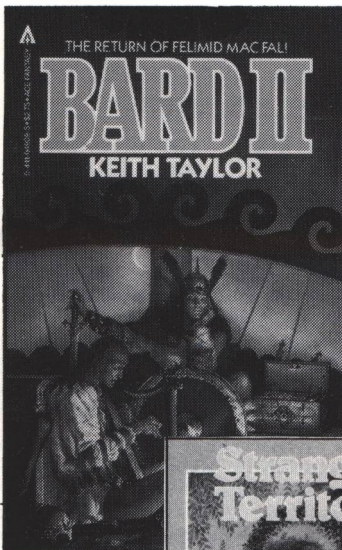
Besides KELLY COUNTRY by A. Bertram Chandler and MASTER OF THE GROVE by Victor Kelleher, Penguin Books released a series of fantasy gaming books, including THE FOREST OF DOOM by Ian Livingstone. The highly acclaimed fantasy released by Penguin in Allen Lane hard cover, THE NEVERENDING STORY by Michael Ende, is translated from the German by Ralph Manheim. The text and illustrations are printed in the two colours, red and green. It has been a top seller in Germany for two years, and has now been translated into 25 languages. A \$25 million movie is planned.

Allen & Unwin are doing an excellent job with their Unicorn paperback fantasy series, with both reprints of classic fantasy titles by such authors as James Branch Cabell and Lord Dunsany and new titles like Joy Chant's WHEN VOIHA WAKES. In hard cover they released the HIGH KINGS by Chant, illustrated by George Sharp. An outstanding volume of pre-Arthurian celtic mythology.

Corgi have picked up the original Del Rey series by David Eddings, "The Belgariad". Book one of the series of five, PAWN OF PROPHECY, is due out soon.

Dent publishers released MORETA: DRAGON-LADY OF PERN, in hard cover from Severn House in January. This seventh book in the "Dragon" series was an immediate bestseller on release in the USA by Del Rey and Space Age reports selling out in a couple of days after receiving stock from Dent.

Sphere books, now distributed by William Collins, had special sf promotion late '83, a feature of which was the Nebula winning title NO ENEMY BUT TIME by Michael Bishop. They have a new series coming up by Patrick Tilley, "The Amtrak Wars", volume one of which, CLOUD WARRIOR, is due out in January.



Due for publication in March U.K. is a new "Dune" book by Frank Herbert, HERETICS OF DUNE. We have no local release date of this Gollancz edition by Hutchinson yet, but we would estimate May. New English Library will publish the paperback edition in 1985.

A recent TV production of Kenneth Grahame's classic fantasy THE WIND IN THE WILLOWS, has prompted the publication of new editions of the book by Methuen, including one with stills from the Thames TV production, a pop-up book and a WIND IN THE WILLOWS COUNTRY COOK BOOK.

The Methuen edition in paperback of LITTLE, BIG, by John Crowley, was put off from July '83 publication to November in the UK. Local release date is still not known. Due possibly to changes in distribution over the last year, we have experienced many delays in local releases in relation to release dates in Britain. The most annoying of late is still THE CITADEL OF THE AUTARCH by Gene Wolfe in Arrow from Hodder and Stoughton. The local distributors it seems, have little consideration for the specialist booksellers, especially when it comes to sf. New titles are often late, in short supply and most back titles, many which should be continuously on the shelf in the sf shops, are out of stock with the distributors for nine months out of the year.

PUBLISHING : NEWS

Bluejay Books have announced a series of trade pb editions of THEODORE STURGEON titles, starting off with THE STARS ARE THE STYX, which was instantly out of print when published by Dell. This will be followed by ALIEN CARGO in June, VENUS PLUS X (Illustrated) in July, THE DREAMING JEWELS (Illustrated) in the fall and THE GOLDEN HELIX in winter of 1984. WORLD'S END by Joan VINCE is due for February publication in hard cover trade and deluxe editions. This is a sequel to SNOW QUEEN, which won Vinge the HUGO and is reported to be a better written book. She hit the bestseller lists in the US last year with her story-book version of RETURN OF THE JEDI.

Bluejay have purchased a second novel by TIMOTHY ZAHN, called A COMING OF AGE; a new anthology series to be edited by GARDNER DOZOIS, the first to be published in trade pb searly in 1984; a series of reprints of HARLAN ELLISON books; a new novel, THE INFINITY LINK by JEFFREY CARVER. They have also added to their inventory a new novel by RUDY RUCKER, THE ENGINES OF NIGHT by BARRY MALZBERG, LAND OF UNREASON by L. SPRAGUE DE CAMP, DARKER THAN YOU THINK by Jack WILLIAMSON, a new novel by Greg BEAR, a collection by Barry LONGYEAR (IT CAME FROM SCHENECTADY) and a Connie WILLIS short story collection. Bluejay's correct address is 130 W 42nd St., New York, NY 10036, USA

JIM BAEN has left TOR Books, where he established the sf line after leaving Ace, to form his own company, BAEN BOOKS. The new company will be taking over much of the Pocket/Timescape back list and Pocket will be distributing Baen

books, in a somewhat similar deal to DAW and NAL, we assume.

Baen will only take over titles from Pocket/Timescape that he feels will fit into the style of book he wants to publish. Some may continue to be published by Pocket themselves, but the last "Timescape" titles will appear probably in January '84. Titles Baen does not want or that Pocket does not wish to retain, will revert to the author. All titles Baen does accept will only be on the approval of the author. SFWA President Marta Randall announced that the SFWA will be watching carefully to see that authors rights are protected, but Baen has said that he is particularly concerned that the right thing is done by the authors and he will do his best to expedite the reversion of titles that he or Pocket do not require.

Pocket approached Baen when they originally decided not to renew David Hartwell's contract, but agreement was not reached. After the Scott Meredith fiasco Baen and his backers made a counter proposal and they finally came to terms. In what sounds a rather complicated arrangement, Baen is associated in the setting up of his company and the deal with Pocket, with Richard Gallen and Tom Doherty. He started in the business with ACE in 1972 as Gothics editor. From there he moved to Galaxy as managing editor and then editor, returned to ACE as senior editor in '77, where he became a vice-president by 1980, when he left to join the newly set up TOR Books.

Baen will publish a new line of hard covers, trade paperbacks and mass market paperbacks in the sf, fantasy and computer science fields. His plans are to publish between 48 and 60 titles per year in mass market format and about 20 in hard cover and trade pb. Publication will commence in July 1984. Pocket will by then have published all the titles in the Timescape inventory. After that only certain titles, plus the STAR TREK line will be published Pocket itself.

Mimi Panitch, associate editor at Pocket, is continuing to edit the Star Trek series. Pocket will continue to publish film related science fiction in paperback and a late report says that a new series of hard covers will appear under the Pocket imprint.

Betsy Mitchell, who was managing editor of Analog, is Baen's chief assistant, while Shelley Frier takes over at Analog.

BAEN BOOKS should become a major force in the science fiction and fantasy field. Baen believes in publishing only those titles which appeal to him. For instance any fantasy will be of the nuts and bolts variety. Betsy Mitchell will also handle acquisitions and will initially "pitch to my taste", said Baen, but will eventually "develop her own feel for what's right".

Baen had just recently signed a new contract with TOR, but it would appear that their parting was quite amicable. They have enough titles on hand for the next 18 months approximately. Publisher Tom Doherty is following several possible lines in his search for a new editor, but in the meantime a system of freelance editing by various people

will operate.

TOR Books are planning a regular fantasy line of at least one book per month, on top of their current horror titles. The editorial vice president Harriet McDougal c/o Tor Books, 8-10 West 36th St., New York, NY 10018, USA, is interested in both new works and reprints. TOR will continue to publish titles in the pipeline and not delay them for the launch of the new series planned for a mid-1984 release and big promotion. Other publishers who are also expanding their fantasy lines include Arbor House, Bantam Ace and NAL/Signet.

In reference to TOR Books, could somebody please tell us why or how they can claim that some of their titles are originals, when in fact they are reprints or to be specific, new editions? Titles in particular are Spider Robinson's TELEMPATH ('76), marked a TOR original and GREMLINS GO HOME ('74) by Dickson & Bova, both have a 1983 copyright date.

A later report from TOR states that more freelance assistance will be used in editorial work, with McDougal in charge, working from her South Carolina office. Terry Carr will purchase and develop a series of six books for TOR, to be published over the next year or two. Ben Bova will develop high-tech properties for them. Robert Gleason will work with Jerry Pournelle on some "special properties". Gleason was involved in the publication of THE MOTE IN GOD'S EYE and LUCIFER'S HAMMER, while with other publishers. David Hartwell is also working on some projects for TOR, including a new Michael Bishop novel.

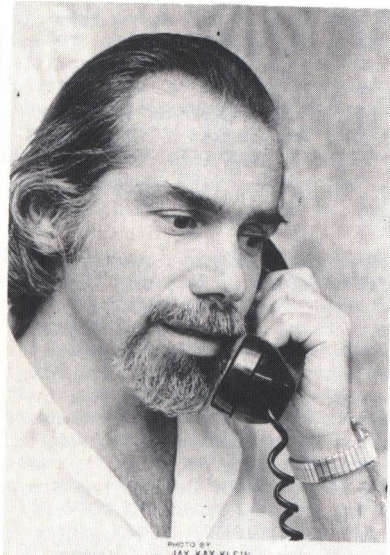
NAL/Signet are planning a new fantasy line in addition to their two sf titles a month programme now operating. The new line will start in August 1984. The fantasy editor at NAL, Sheila Gilbert, wants to see full novels, not outlines, unless they are from well-known authors. Write to Shiela Gilbert, New American Library, 1633 Broadway -32 floor, New York, NY 10019.

The publishers, NEW AMERICAN LIBRARY, has been sold by Times Mirror, to a group led by Odyssey Partners and Ira J. Hechler. No change is expected to be made to the management and activities of the company, and Times Mirror, who are interested in directing publishing in other areas, only became interested in the sale when it became evident that there would be no changes. NAL, who also distribute DAW Books, has been one of the most successful and profitable paperback publishing ventures. NAL was founded in 1948 and was sold to Times Mirror in 1960. They have been a regular publisher of sf and were the original publishers of Heinlein, Bester and Clarke, in the USA.

One of the recent success stories in US publishing has been Arbor House, who now publish Robert Silverberg's new books, along with other f&sf novels and in particular anthologies. In a typical heartless move, the man who founded the company, Donald Fine, was sacked by the Hearst Corporation. Fine sold out to

Hearst, remaining as president, publisher and chief executive officer, in an effort to broaden the company's scope and be more competitive in the publishing field. He has apparently been successful and before he could carry out his intention to buy the company back, he was squeezed out. ROBERT SILVERBERG has agreed to become a science fiction consulting editor for Arbor House, while he has sold them two as yet unwritten novels for "a major six-figure advance." He was involved with Pinnacle books in 1977 as a consulting editor, but they messed him about over contracts and he quit in disgust. We hope that the major management change at Arbor has no effect on his dealings with them.

Jay K. Klein



Silverberg said, "Arbor House plans to publish eight high quality novels per year. I intend to publish some new writers, but am primarily interested in material by well known authors who want a career publisher. Advances will be highly competitive by science fiction standards, and books will appear quickly. I'm interested in science fiction with little fantasy-- no mythology trilogies or sword and sorcery. I'm willing to look at proposals only. Send them to me c/o Arbor House, 235 E. 45th St., New York, NY 10017."

His first new novel, which should be published in 1984, features a hero's quest for immortality and is tentatively titled GILGAMESH THE KING. The second, tentatively titled THE BURNING SPEAR, will be "a more violent novel than I've ever written before." Bantam are also continuing with their reprint program and DOWNWARD TO EARTH, DYING INSIDE and BORN WITH THE DEAD, will all be published early '84.

Later details on Arbor House indicate that the sf line will not be effected by Donald I. Fine's departure from the company, while Fine is himself forming a new company. Indications are also that Arbor House may be "folded into" the parent company Hearst's other hardcover house, William Morrow. Meanwhile Fine is contacting many of his authors as some of their contracts with Arbor have an "editor's clause", which allows them to follow Fine to his new company if they wish.

The publisher of limited edition chapbooks, Cheap Street, has acquired a

story by Gene Wolfe, "Bibliomen", for 1984 publication. Wolfe and Robert Silverberg signed books in London in October during the British Book Council's SF promotion. Cheap Street are also publishing a "Witch World" story by Andre Norton. Tentatively scheduled for early '84 release, the title is WERE-WRATH.

Allen & Unwin are quite pleased with the reaction their Unicorn Fantasy paperback series has received in Britain. They have a very strong line up of titles for the near future and they intend to publish more hard covers, which they hope will attract more attention from reviewers in the press. Space Age distributed a glossy circular listing all the Allen and Unwin fantasy titles, with their Christmas mailing.

Penguin/Allen Lane have bought British pb and hard cover rights to THE TALISMAN by STEPHEN KING and PETER STRAUB. They also bought KOKO by Straub, which is being published by Putnam in the US.

Berkley have bought a new collection of Callahan stories by SPIDER ROBINSON, MACHINES THAT KILL, an anthology edited by FRED SABERHAGEN, and BRISINGAMEN by DIANA L. PAXSON.

Granada Publishing has purchased RAMSEY CAMPBELL's latest novel INCARNATE. They will publish it in hard cover and later in paperback. They are also considering reprinting his earlier novels. ANGELUS! by PETER TREMAYNE is another horror novel Granada has purchased. Nick Austin, Granada editor, said they are looking at expanding their output of fantasy and horror.

Pocket intend to sell advertising space in their books, starting with romantic fiction. We will no doubt have to put up with it in sf eventually, but let us hope they do not have those glued-in inserts which are a real pain.

BATTLEFIELD EARTH has been sold to a new British publishing company, Quadrant Books. The US paperback will be published by Bridge Publications, who publish books on scientology and such. The film rights have been sold to the independent company "Salem Productions. A fanzine featuring Hubbard's ideas and work, To the Stars, has been issued by Methuselah Press in Los Angeles.

After some spirited bidding, the American rights to Gollancz's GOLDEN WITCHBREED by Mary Gentle went to Morrow.

Further Berkley purchases include Michael Moorcock's "Count Brass" series, a sequel to COLD BLUE LIGHT by Marvin Kaye, titled GHOSTS OF NIGHTLAND MORNING, ORACLE by Kevin O'Donnell, Jr., and the BEST OF ROD SERLING'S THE TWILIGHT ZONE MAGAZINE, edited by T.E.D. Klein.

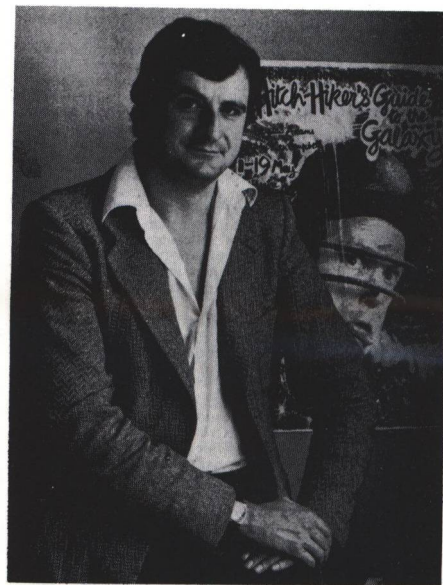
Arrow will include the following titles in it's 1984 list: THE CRUCIBLE OF TIME by John Brunner (May), GOLDEN WITCHBREED by Mary Gentle (September) and WITNESS OF MIRRORS by Dave Langford (October).

Gollancz will publish a new book by Ian Watson, THE BOOK OF THE RIVER, in February, which is currently being serialized in F&SF.

American booksellers report that sf is selling better than ever, but horror has taken a dive.

Bantam Books are launching the "Time Machine" series this year, which is sf aimed at young readers, being produced by Byron Preiss Visual Publications. The series will interact with the "Choose Your Own Adventure" series, with alternate paths for the readers to take, but they are overall more sophisticated.

Avon Books new sf programme, under editor John Douglas, will start in May with one title per month.



The Pocket edition of LIFE, THE UNIVERSE AND EVERYTHING IN IT by Douglas Adams, now has 1,016,500 in print. Adams latest publication, THE MEANING OF LIFE, which he wrote in collaboration with John Lloyd, is a collection of place names and crazy explanations of the names. We doubt it will have the appeal of his previous books. All his fans will be pleased to know that a prequel and sequel to THE HITCHHIKER'S GUIDE TO THE GALAXY, called SO LONG, AND THANKS FOR ALL THE FISH, will be published by Pan later in the year. It is expected to be on sale in Australia in November.

Doubleday have purchased a novel, CAMPBELL WOOD, by Al Sarrantonio, which features a lumberjack who uses the Dean Drive to chop down trees. Doubleday published RENSIME by Jacqueline LICHTENBERG, the sixth in the "Sime-Gen" series, in January. Meanwhile DAW have bought ZELEROD'S DOOM, a Sime/Gen collaboration by JEAN LORRAH and LICHTENBERG.

The ninth "Family D'Alembert" novel by STEPHEN GOLDIN, THE OMICRON INVASION, will be published by Berkley mid '84. They will also publish SLIPT! by ALAN DEAN FOSTER; WORLDS APART by JOE HALDEMAN; SUNSMOKE by JAMES KILLUS; SWORDS OF RAEMILYN by ROBERT VARDEMAN and GEORGE PROCTOR; three new "Lord Darcy" novels by MICHAEL KURLAND and TOM WATERS, from outlines by RANDALL GARRETT; two more "Thieve's World" anthologies by ROBERT ASPRIN and LYNN ABBEY.

Our thanks to LOCUS, SCIENCE FICTION CHRONICLE, ANSIBLE and various other sources for news and information in this issue. Ed.

AUTHORS & Other People In the NEWS

ROGER ZELAZNY has sold three new "Amber" novels to Avon for a six figure advance, the exact amount not being made public. Zelazny said that he thought he could originally wind the story up in one book, but in the end it took five books to tell the particular story he thought was there. The series has sold between 250,000 and 400,000 for Avon, while LORD OF LIGHT has sold 500,000. The new trilogy is not a continuation of the story, but takes place at a later time with some of the same characters from the earlier books. The first of the trilogy is not expected to be completed until late '84. Zelazny is also planning another collaboration with Fred Saberhagen.

DAVID LANGFORD, editor of the British newszine *Ansible*, has completed a satire about a nuclear research establishment, to be published by Frederick Muller. Other possible future projects include writing the text for a "humorous multi-illustrated extravaganza" WHO'S WHO IN THE UNIVERSE, collaborating with Chris Morgan on a sequel to FACTS & FALLACIES (an assembly of strange quotations), plus working as a reviewer for *White Dragon* magazine.

FRITZ LEIBER was hospitalized for a short time last August, with high blood pressure.

SAMUEL R. DELANY has sold two associated novels to Bantam. The first, STARS IN MY POCKETS LIKE GRAINS OF SAND, will be a hardcover publication in the late fall. The second volume is tentatively titled THE SPLENDOR AND MISERY; OF BODIES, OF CITIES. The overall title for the two books is "Visible and Invisible Persons, Unknown, Distributed in Space".

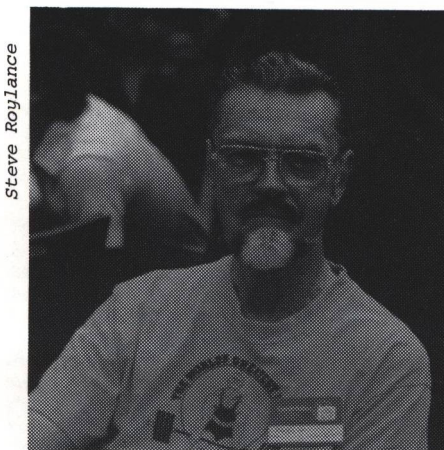
SUZEN HADEN ELGIN has sold her new novel, NATIVE TONGUE, to DAW.

BEN BOVA is appearing regularly on the CBS MORNING NEWS as its science and technology expert, doing features on most Wednesdays as well as whenever there is a major science/technology story. He has dealt with such matters as the latest space shuttle flight, the future of the telephone, and the impact of automation on employment.

DAVID HARTWELL has sold a non-fiction sf title to Walker publishers, and is assisting Waldenbooks, a large US bookstore chain, in developing promotional ideas for their new sf Otherworlds books club. Waldenbooks are offering discounts to members of their club plus special items otherwise unavailable. This is a common practice in the US now and numerous genres besides sf are covered. David Hartwell's commitment to Waldenbooks is for four months part time, so as of November, he was still looking for a full time job.

JAMES TIPTREE, JR., has finished a new novel titled GREEN, GO./ WILLIAM ROTSLER has sold a third unwritten title to Doubleday in his "Zandra" series. He will also do four books on the upcoming STAR TREK III: THE SEARCH FOR SPOCK, movie./ ROBERT SILVERBERG was on a publicity tour in Europe in November.

L. SPRAGUE and CATHERINE DE CAMP have completed THE KNIGHTS OF ZINJABAN, a sequel to their "Krishna" fantasy novel THE BONES OF ZORA. / NORMAN SPINRAD has sold a new novel to Bantam titled CHILD OF FORTUNE, for a four figure sum. The new novel takes place in the same universe as his THE VOID CAPTAIN'S TABLE, but is not a direct sequel. Spinrad has sold rock-opera rights to his story "The Big Flash" in Belgium.



L. Sprague de Camp in a pensive mood at Constellation.

American author JOHN SLADEK, who has lived in England for the last ten years or so, has returned to the USA, probably permanently. He has completed a new short story collection, THE LUNATICS OF TERRA, which will probably be published in the UK later this year. He says he has finished with robot novels for the time being, TIK TOK, which was published by Gollancz late '83, being the last. No US edition of this title is yet in view.

The editor of *Locus*, CHARLES N. BROWN, who is left handed, broke his left thumb last year.

TANITH LEE is working on an historical novel on the French Revolution. She claims that the revolution is like something out of science fiction. Lee has written a number of television scripts including two for BLAKES SEVEN. Her next novel from DAW will be THE INDIAN NIGHTS and she is part-way through DELIRIUM'S MISTRESS, fourth in the projected six book "Death's Master" series. She confessed in a *Locus* interview that she wants to act. It is probably unlikely, but where there is a will there is a way.

CHARLES L. GRANT, winner of two World Fantasy Awards recently, has THE TEA PARTY and NIGHT SONGS coming from Pocket, and the second in his "Oxrun Station" trilogy, THE DARK CRY OF THE MOON, from Donald M. Grant in hard cover.

JOEL ROSENBERG's second "Guardians of the Flame" novel, THE SWORD AND THE CHAIN has been bought by NAL.

JACK VANCE is working on part two of the "Lyonesse" trilogy, tentatively titled THE GREEN PEARL, for Berkley and they will also publish volume three. Vance has turned in RHIALTO THE MARVELOUS, a collection of three novellas in the "Dying Earth" series, to Pocket.

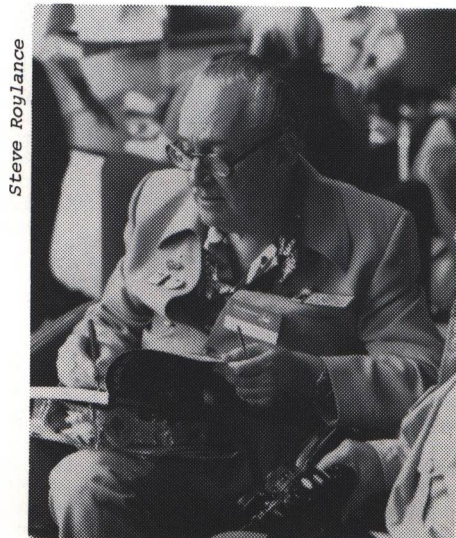
Two books are being published to coincide with MIKE RESNICK being GoH of ConFusion.

Phantasia will publish a deluxe and a trade edition of the first in his new "Tales of the Velvet Comet" series, EROS DESCENDING, while Misfit Press will do UNAUTHORISED BIOGRAPHIES, a collection of short stories.

Tor books are publishing a new series by JACK CHALKER. SPIRITS OF FLUX AND ANCHOR, is the first in the "Soul Rider" series due out in March.

MICHAEL MOORCOCK signed books for nearly four hours at London's Forbidden Planet Bookstore last August. He said that it was one of the most enjoyable signings he had ever done. THE WAR HOUND AND THE WORLDS PAIN and THE GOLDEN BARGE were on sale. The sequel to the former, THE CITY IN THE AUTUMN STARS, will be published this year by New English Library. Timescape was to publish the US edition, but this is now uncertain. Plans for an "Elric" film have fallen through, but reprints of the books are still appearing. NEL will do ELRIC AT THE END OF TIME in paperback soon.

NORMAN MAILER has a contract with Random House for four new books, worth \$4 million. One of the books will be an sf title that he has been planning for some time.



Forrest J. Ackerman signing autographs at Constellation.

FORREST J. ACKERMAN has a small part in a short fantasy film made by John Landis for cable TV. Forry was also interviewed on the TO THE STARS show, a new cable TV programme.

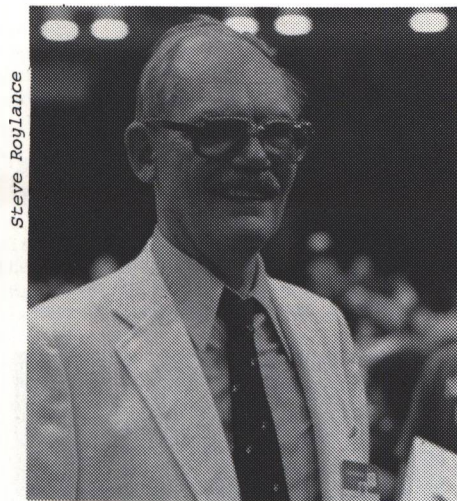
DAVID BRIN has sold two new novels to Bantam, tentatively titled GORILLA and THE POSTMAN.

TOM DISCH has a new novel, THE BUSINESSMAN: A NOVEL OF TERROR, which will be published by Jonathan Cape.

GREGORY BENFORD is writing a new novel called ARTIFACT and was due to visit Egypt recently, to do research for the book.

A post holocaust novel by WHITLEY STRIEBER and JAMES KUNETKA, WAR DAY, will be published by Holt in the US, Hodder in the UK and to an unnamed publisher in Germany. The going price was reported to be more than generous.

ROBERT HEINLEIN has completed a new novel, *JOB: A COMEDY OF JUSTICE*. It's a 400 page alternate-world fantasy satire on religion. Part of it takes place in heaven. Heinlein was 76 last birthday on July 7th '83. He has now started work on another new novel. Because of the nature of the story, *JOB* will need to be read by a wider market to reach top bestseller lists, dealing as it does with the nature of God and Satan and other matters. Reports from those who have read the manuscript however, indicate that it is lucid, well written and entertaining. Del Rey have paid a very high price for paperback rights, as may be expected.



Steve Roylance

A happy Frederik Pohl at Constellation

FREDERIK POHL is working on a sequel to his famous novel *THE SPACE MERCHANTS*. The new novel, *BACK TO THE GRAVY PLANET*, is set in various parts of the world, and some of the background details have been picked up on tours he has done recently such as his trip to China. Pohl said that the uses of advertising now are far more frightening than those in the earlier novel, written with Cyril Kornbluth, depicted. He feels that just like the first novel did, the new book is anticipating things that people will be worrying about seriously soon.

HEECHEE RENDEZVOUS (a title that makes Pohl wince slightly) is definitely the last, he hopes, in the series following *GATEWAY* and *BEYOND THE BLUE EVENT HORIZON*. It is being serialized in *Amazing* under the title *GATEWAY THREE: BEYOND THE GATE* and will be published this year by Del Rey.

Another completed book, a sequence of novelettes set in a future history of New York City, has a working title of *THE YEARS OF THE CITY*, and will be published by Timescape. Pohl said it is the longest book he has written, about five to ten thousand words longer than *JEM*.

If this title does in fact appear from Timescape, it will most likely be one of the last.

MARTA RANDALL, 35, president of the SFWA married CHRIS CONLEY, 38, in Oakland on August 23 last. Chris is not an sf fan or reader, but his father designed the original *Galaxy* masthead and his mother is now married to H.L. Gold.

Expatriate Australian author, JOHN BROSNAN, organised his own publicity party in Soho to launch his new paper back horror novel *SLIMER*. ("One by one it took them ... and death was only the beginning!") The book is published under the pseudonym of Harry Adam Knight. Brosnan took the drastic action of launching the book himself, because the publishers, Star Books, cut down on their promotional spending, but they still managed to spend quite a bit on promoting Graham Masterton's new horror novel *THE PARIAH*.

London's Forbidden Planet Bookshop celebrated its fifth birthday last August. Guests at a party held included Michael Moorcock, Christopher Priest, Malcolm Edwards, J.G. Ballard, Leslie Flood and most of the staff of *Starburst* magazine.

WINTER'S TALE by Mark Helprin is to be published by Pocket and will be most likely made into a film by producer Gene Kirkwood.

New York fan and publisher, ANDREW PORTER, has announced that his magazine *Starship* (*Algol*), will suspend publication after the next issue, the 20th anniversary issue. The first two issues were produced by Andy in 1963, when he was still at high school. They were doubled spaced, with a print run of 50 copies. The final issue, which will feature columns by Fred Pohl (a long article on George Orwell), Robert Silverberg, and Vincent di Fate, with an interview with Terry Carr, will have 64 pages, with a cover price of \$3.00 or more.

Subscribers to *Starship* will receive 2 copies of *S.F. Chronicle* for each copy of *Starship*. Many of the regular columns from the former will now appear in the latter and the subscriptions will be transferred when the transfer takes place some time early '84.

After publishing *Starship/Algol* for so long Andy found it very hard to kill it. It was like losing an old friend, but logic said it had to go, after a drop off in bookstore sales and advertising revenue.

Algol shared the Best Fanzine Hugo with Richard Geis's *Alien critic* in 1974, but in the continuing controversy over the fanzine and semi-prozine definition, Andy withdrew it from consideration for the Hugo. Since then *Locus* or *Science Fiction Review* have won the award year after year.

The Robert Mills Literary Agency, which was started by Mills, who was at one stage managing editor of the *Magazine of F&SF*, is to be sold to Richard Curtis Inc. The assets include past literary properties and current projects. The authors represented include Fritz Leiber, Keith Laumer, James Tiptree Jr., the estates of Mack Reynolds, Edgar Pangborn, C.M. Kornbluth and others, as well as older books by Ellison, Niven, etc.

Mills wants to get back to freelance editing, which he prefers doing. Meanwhile the successful Curtis Agency continues to expand. Curtis has a regular column in *Locus*, with information and advice mainly for authors.

obituaries

JAMES WADE, fantasy author and composer, died at age 53 of a heart attack. He wrote numerous fantasy stories, an opera, *THE MARTYRED*, which received favourable notice, and he set various Lovecraft sonnets to music. He returned to live in Korea in 1960 after a stint in the American army in there in 1954, where he worked as a journalist on various newspapers. Wade died August 1st '83 and was buried next to his wife in Seoul.

Minneapolis fan, MIKE WOOD, 35, was found dead in his apartment on October 3rd, one day after his birthday. The cause of death was unknown at the time. Wood was a member of many APAs.

PAUL W. SKEETERS, approximately 79, editor of the book of the work of Maxfield Parish and collector of *Weird Tales* carvings by the late Clark Ashton Smith, died August 30th, 83 of a stroke.

MAEVE GILMORE PEAKE (widow of Mervyn Peake) died in a coma August 2nd. She was in her 60s. She married Peake in 1937. A talented artist herself, she wrote a moving memoir of her life with Peake, which is due to be republished by Methuen. She edited many of Peake's books including *PEAKE'S PROGRESS* and *DRAWINGS OF MERVYN PEAKE*. A generous and kind woman, she is survived by her three children, Fabian, Sebastian and Clare.

DAPHNE CASTELL, 53, who had stories published by *New Worlds*, *Impulse*, *Venture*, *Science Fantasy*, *Amazing* and various anthologies, died August 9th, '83, of cancer. Virginia Kidd, in her piece on Daphne Castell in *Locus*, lamented that many of her unique stories and one or two novels, are still unpublished. A great pity as they sound as though they are quite hilarious.

British actor PETER ARNE, 63, was found beaten to death in the passageway leading to his central London apartment. It was believed he may have been being blackmailed because of his homosexual activities. He was to appear in a four part episode of *Dr Who*. He made many appearances in films and on TV, including *THE HELLFIRE CLUB* ('64), *BATTLE BENEATH THE EARTH* ('68) and *MURDERS IN THE RUE MORGUE* (71).

Actress CAROLYN JONES died August 3rd 1983. An established character actress of the '50s, she became best known for her role as Morticia in the TV series *THE ADDAMS FAMILY*.

FAMOUS FILM PERSONALITIES PASS ON

DAVID NIVEN, who died recently, was a very popular and well known film actor, but fantasy film fans will remember his role in *STAIRWAY TO HEAVEN* or its alternative title, *A MATTER OF LIFE AND DEATH*, with great affection. Also in the same movie was RAYMOND MASSEY, who appeared as one of Niven's inquisitors on his "trial" in heaven. Massey died only a short time after Niven, last year. He appeared in many films, always making his presence felt, but we will remember him best for his multiple role in the classic sf film *THINGS TO COME*. A third

great thespian we have lost, who also passed on only weeks after his compatriotes, was RALPH RICHARDSON. He also appeared in THINGS TO COME, as The Boss. Richardson will be remembered for a great number of memorable portrayals on the screen and on the stage. He played an eccentric librarian in ROLLERBALL, a wizard in DRAGONSLAYER and The Supreme Being in TIME BANDITS. He also appeared in THE MAN WHO COULD WORK MIRACLES in 1936 and more recently in the TV special DR FRANKENSTEIN: THE TRUE STORY in 1973.

Another film personality, director LUIS BUNUEL, also died late 1983. His style of film making, which grew from his association with surrealists such as Cocteau and Dali, resulted in some of the screens most strange and bizarre films. His autobiography is due for publication by Jonathan Cape in January.



The shooting of DUNE in Mexico finished late last year, after 23 weeks. Special effects work is now being carried out on the film in Los Angeles, with some of the most extensive and expensive sets ever constructed. The film, which it is reported could cost anywhere from \$25million to \$60 million, may be a Christmas 1984 release.

Hammer films have produced a series of thirteen TV movies. A 52-part series featuring the best moments from the classic Hammer films of the past, is also being considered, with Peter Cushing as host. The new series will not feature a lot of gore and is being distributed world wide by 20th Century Fox. Hammer plans to re-establish themselves as the world's premier producer of horror films.

A new production company, PK Productions, plans to make a 39-part supernatural TV series in the U.S. A 30 minute pilot of WORLDS BEYOND, cost £200,000 and was shot at Elstree Studios. The pilot story, titled EYE OF THE YEMANJA was scripted by "Avengers" veteran Brian Clemens, presented by John Hurt, featured newcomer Amanda Hillwood and was produced by Alan Radnor, who has written a number of books on the supernatural.

THE RETURN OF THE JEDI has now taken \$250 million. What possible influence can this have on the future of film making in Hollywood or elsewhere for that matter? We have seen an ever growing number of f&sf films over the last few years, with the technical quality of the effects becoming ever more complex and spectacular, but when are we going to see a story line that is in any way above the comic strip mentality?

Kodansha, the Japanese-American publisher, has begun work on an animated version of E.E. "Doc" Smith's "Lensman" series.

A TV movie titled THE SKY'S THE LIMIT, recently being shot at CBS, features three astronauts in training. Jane Fonda is being sought to portray the first US woman astronaut, Sally Ride, in a big screen movie.

20th Century-Fox has announced production of a sequel to ALIEN. Most of the original crew on the first film, including producers Walter Hill and David Giler, will be involved. Hill recently produced the futuristic rock-fantasy STREETS OF FIRE for Universal. Other Fox films of interest coming up include BRAZIL, MARVEL OF THE HAUNTED CASTLE, and COCOON, to be directed by John Carpenter.

Columbia have announced a second BLUE THUNDER movie starring Roy Scheider and ABC are doing a TV series, due for screening here on the 9 Network. Meanwhile, CBS has a super helicopter series coming up, starring Jan Michael Vincent and Ernest Borgnine, called AIR WOLF.

Rock video has had many fantasy and sf sequences featuring hit songs, but "Beat It", from Michael Jackson's THRILLER album held the budget record at \$130,000. John Landis has made a 14 minute film featuring the main song from THRILLER, which we hear cost much more. It has demons and other creatures created by Rick Baker. Local screening of the clip has been censored.

Columbia's CHRISTINE from Stephen King's novel, directed by John Carpenter; THE KEEP from Paramount; and Fox's SILKWOOD starring Meryl Streep and directed by Mike Nichols, after an eight year absence from screen directing, based on the true story of the atomic plant worker who died in mysterious circumstances, after reporting a leak at the atomic plant where she was employed, are all recent releases in the USA.

THE NATIONAL LIBRARY in Canberra is building up a broad range of titles in it's film section. During October last year they screened a number of science fiction films in their theatre including a Czech film, THE FABULOUS WORLD OF JULES VERNE, Fritz Lang's METROPOLIS, Howard Hawks' THE THING and THE DAY THE EARTH STOOD STILL, which was directed by Robert Wise. All of these films are available from the library. We thank Colin Steele for these details.

The Australian newspaper in its October 22-23 weekend magazine, featured an article on the upcoming film DUNE. The article was based on an interview with Dino de Laurentiis, who with his daughter Rafaella, is producing the \$50 million film, which boasts 53 actors and 20,000 extras, plus hundreds of technicians. The article mentioned special effects and how some of the film's scenes are done, ending with director David Lynch's lament on how he was going to squeeze it all "into the length of an ordinary movie". A second accompanying piece featured an interview with actress Francesca Annis, who plays Lady Jessica in the film.

GREMLIN is a new Steven Spielberg movie due for release soon. Warner Brothers and Avon books, who are publishing the novelization, are readying a massive merchandising campaign. People in the US are waiting for the merchandise to hit the toystores to find out what the movie is all about.

Following the local release of the film THE DAY AFTER, which deals with the destruction of Kansas city in a nuclear blast, a local film maker has announced an Australian version featuring Perth.

Peter Hyams is directing MGM/UA's 2010: ODYSSEY TWO, which was due to start shooting this month. Hyams is also writing the script, his previous credits including OUTLAND, CAPRICORN ONE, HANOVER STREET and STAR CHAMBER. The cast has not been announced, but the technical crew include Richard Edlund - visual effects supervisor on STAR WARS, RAIDERS OF THE LOST ARK etc., Albert Brenner - production designer, and Syd Mead - visual artist, who helped design BLADE RUNNER and who produced the popular book SENTINEL.



Filming on STAR TREK III: THE SEARCH FOR SPOCK, started on August 15th, with Leonard Nimoy directing. His first feature length directorial assignment. Harve Bennett, executive producer and co-writer of STAR TREK II has written the script of III and will serve as producer. The executive producer is Gary Nardino who was formerly head of Paramount Television. All the regular cast appear, with Merritt Buttrick from II as Kirk's son again, plus Mark Lenard recreating his role as Spock's father. Dame Judith Anderson will also definitely appear as a new character. Lucasfilm's Industrial Light and Magic company, will supply special effects again. The \$15million production is due to be released mid 1984. Oh! It is a more than even bet that Mr Spock will appear in the movie.

Fire on the sound stage at Paramount Studios, that Bill Shatner was reported helped stop before it destroyed the STAR TREK III set, did totally destroy several famous sets including those where "Going My Way", "The Godfather" and "Chinatown" were filmed.

Harrison Ford was injured in a fall from an elephant while shooting was in progress on INDIANA JONES AND THE TEMPLE OF DEATH, in Sri Lanka. He returned to the cast three weeks later in London. Steven Spielberg is again directing this sequel to RAIDERS OF THE LOST ARK, with an all new cast apart from Ford. The leading lady is Kate Capshaw. The film is due for release in March this year.

Richard Donner (SUPERMAN I) is directing a Medieval fantasy romance, LADYHAWKE. The story spans a period of 700 years and features shape-changing were-creatures. The script is by Ed Kharna, Michael

Thomas and Tom Mankiewicz. The stars are Mathew Broderick (WAR GAMES), Rutger Hauer (BLADERUNNER) and Michelle Pfeiffer. The film is due for mid 1984 release.

The film WAR GAMES incidentally has been blamed for dozens of computer freaks breaking into code protected computer systems, just to prove if the way it is done in the movie is possible. It obviously is.

Filming of CONAN II was taking place in January this year, in Mexico. Some very enormous sets have been constructed in or near Mexico City. Arnold whas-his-name is again the star, with Sarah Douglas from Superman II again playing a villain-ess.

Warner have delayed release of GREYSTOKE: THE LEGEND OF TARZAN, LORD OF THE APES to Spring 1984. Photographs by Lord Snowden of the stars of the film do not inspire any confidence in the authenticity of the film.... Jane has quite dark hair!

Movie rights have been bought by Philip Kaufman to eleven Jimgrim novels by TALBOT MUNDY, a biography of whom was recently published by Donald M. Grant.

PAUL KANTNER of the rock group Jefferson Starship has recorded a soundtrack album to his as-yet unpublished sf novel, which features a rock and roll group as characters. The fictional group develops "telepathic amplification" and has to go on the lam from federal agencies. Jefferson Starship will perform the album for MTV, the cable music station.

The 20th anniversary of DR WHO has been marked by the publication of a number of items, the release of the TV special, THE FIVE DOCTORS and various events. The book edited by Peter Haining, DR WHO: A CELEBRATION, was selling at \$23.95 in hard cover in Melbourne over Christmas and Space Age reported they could have sold twice the quantity they ordered. A magazine published by the BBC, RADIO TIMES DR WHO 20th ANNIVERSARY SPECIAL, was also a big seller. One of the major events on the fan scene took place in Chicago, in the USA and not Britain, strangely enough. A convention held at the Hyatt Regency Hotel at O'Hare, near Chicago attracted an estimated 8000 fans, over the weekend of November 26th and 27th. Ian Marter reported in the British Bookseller of December 24th, that he attended along with Tom Baker, Patrick Troughton, Terry Nation plus representatives of the DR WHO publisher W.H. Allen.

Richard Bates, son of writer H.E. Bates, will produce a 39 part serial for the BBC called TRIPODS. This sf production based on John Christopher's trilogy, WHITE MOUNTAINS, THE CITY OF GOLD AND LEAD and POOL OF FIRE, has been a project of Bates for 15 years, during which time he has been trying to get it off the ground. Charlotte Long, 17 year old daughter of Viscount Long will be the female lead, playing a French Countess. The story deals with the invasion of Earth in the 21st century, by aliens from outer space and three boys battle against the invaders.

Cinema sex-pot Pia Zadora will star in a "low-budget" sf film, ATTACK OF THE ROCK AND ROLL ALIENS. Has the hype of this overated actress gone wrong?

British TV channel 4-TV is to screen a film based on the book in the Flambard series, A PATTERN OF ROSES, by K.M. Peyton, a supernatural novel. Channel 4 also screened the INVISIBLE MAN, the 1933 film, which became the top rated programme of the week. They screened the 1960's "Thriller" series, which recently surfaced again on TV here.

An autobiography of interest to fantasy film fans is ELSA LANCHESTER, HERSELF, by Elsa Lanchester, published by Michael Joseph. Married to Charles Laughton for 38 years, until his death, she is best known for her role as the "Bride of Frankenstein".

We have been neglecting f&sf film books, but we will endeavour to mention them more often in the future.

SOME SCIENCE FICTION & FANTASY FILM REVIEWS

BY MERV BINNS

Following RETURN OF THE JEDI, a number of sf&f films have been on in Melbourne and I have managed to get to a couple of previews. First up was the delayed BRAINSTORM, that was held up following the death of actress Natalie Wood. Christopher Walkin is in fact the main character in the movie and any scenes that Natalie Wood was in and that might have been cut due to her absence, are not evident. The story involves the development of a machine that records brain patterns or thoughts and it enables a second person to listen, in or experience another persons recorded thoughts. The climax of the film comes when Walkin cannot pass up the opportunity to find out what happens to the mind of Louise Fletcher, when she dies of a heart attack while using the machine. Up to the point where he does find out, the film was believable. The effects used to illustrate the life-after-death experience are graphic and very pretty, but not very convincing. I was tempted to laugh, but managed to restrain myself to some degree. However, apart from those unconvincing final scenes, the film is worthwhile and succeeds in exploiting our interest in the unknown.

HEARTS AND ARMOR is a very attractive Italian made film, starring among others the very attractive Tanya Roberts, who starred in BEASTMASTER. The story is loosely based on the medieval epic "Orlando Furioso" and features Christian and Moorish knights doing battle and falling in love with beautiful women, including one who dons the armour herself and takes on the men. An almost comic strip story, right out of "Prince Valiant", but worth seeing for the fine photography and eyecatching scenery alone.

Due for release here in February is the story of the Mercury astronauts, THE RIGHT STUFF. It is based on the book by Tom Wolfe, in which he delved deeply into the backgrounds and training of the astronauts. This film is going to be one of the major contenders for the Academy and other awards this year. It is a gut wrenching experience that space buffs will view with awe, but it is also a very well made film. The casting of the seven astronauts themselves, most of the actors being familiar if not well known faces, is spot on. My first impression was that the film would not

do John Glenn's presidential aspirations any harm, one US review I read indicated however that the character as portrayed in the film was not "tough" enough for a US President.

The interesting part of the story was the continuing instance of the astronauts that they were still pilots and not just guinea pigs in the space experiments that the overplayed ex-German scientists were conducting. The astronauts won their point against the scientists and it is interesting to note, that now, with the space shuttle, they are back in almost total control of their vehicles.

One gem of a scene in the film is when Space Programme chief, Senator Lyndon Johnson, gets his come-uppance from one of the astronaut's wives.

It is a pity that the book and the film do not take the story a little further, but I am sure that advocates of the space programme will find little fault with it and it will not do their cause any harm.

SUPERMAN III is a very great disappointment after the first two films. If the first two were corn with class, the third is corn without class. There are some great scenes in the film, but too much was made of the Richard Pryor character and the script as a whole was episodic and unconvincing. Even the special effects were a bit passe, spectacular, particularly in the final scenes, but the feeling is, so what! I could go on and keep talking about what the story should have been, but why bother.... SUPERGIRL is coming up and perhaps further SUPERMANS, but we can only hope that they can pull their act together.

Other films recently on in Melbourne included SPACEHUNTER, screened only during the day for the school holidays, ANDROID and the horror film CUJO. We will try and drum up some opinions on these for the next issue.

MARKETS

J.E. Pournelle & Associates will be doing a fourth THERE WILL BE WAR anthology and are looking for "strong stories about war in the future", both reprints and originals. For details write to the above, attention John F. Carr - Associate Editor, 12051 Laurel Terrace, Studio City CA 91604, USA.

Darrell Schweitzer is putting together a collection of studies of modern horror writers. He wants something on John Coyne in particular. Before sending submissions write to Darrell Schweitzer at 113 Deepdale Rd., Stratford, PA 19087, USA

Last Wave magazine is looking for submissions of speculative fiction. For details write P.O. Box 3206, Grand Central Station, New York, NY 10163, USA

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How Harry Converted Me To Communism

By Brian Aldiss

Brian Aldiss gives us the lowdown on his friend Harry Harrison.



It's splendid that Harry's going to be in Australia at last, meeting his fans, friends, and readers. Congratulations, Australia.

Harry and I have known each other for - how long is it Harry? We're about the same age, and our careers have run mainly parallel, downhill all the way. No, no, that's meant to be a joke. We have much in common. Well, an interest in science fiction for one thing. Harry and I launched the world's first magazine of sf criticism and I must tell you how that came about.

When I used to review for the BSFA journal, *Vector*, I was sent the paperback of Robert Heinlein's *Starship Troopers* to review. My review began, "This is the second rate novel about which there's been all that third rate discussion," and carried on from there. I got a letter almost immediately from Harry in Denmark, where he was living not far from Elsinore, saying, "That's the sort of plain speaking I like; why don't we start up a little review between us?"

No sooner said than done. *SF Horizons* was born. We were making our names then. Harry was always more energetic than I. Later, he persuaded me into making dozens of anthologies, each done with the assistance of Johnny Walker. Christ, Harry, life would have been a bit duller without you - and Johnny Walker, of course.

One thing we have in common, besides a loathing of nonsense, is an interest in other countries. Curious thing about sf writers: you'd think they would be fascinated by the rest of this planet. Not a bit of it. Most of them hate leaving home, and go abroad, if at all, only to convention hotels; most of them hate flying and travel only by bicycle, or live in their old mother's wardrobe, or converse with other human beings merely by phone or telepathy. Come to that, most of them are into geriatric sex, being psychoanalysed, sedation, reading SF magazines, and suicide - not always in that order. We're a freaky lot. But at least Harry and I travel around a bit, given the chance. Which is why he and Joan plan to spend a month on the Great Barrier Reef, the largest living organism on this planet apart from Brian Burgess (sorry, pommie fan joke).

I admire Harry's wonderful energy and stamina, not to mention his way of using sound effects where most of us would settle for a pallid word or two. Harrison makes speech sound like Morse code. He has often had the effect of galvanising me into action, too. Ah, and this is where I tell the story about Harry and the black olives. (You can skip this bit, Harry, and don't forget

to present Gillespie with that WSF obelisk...)

The black olives. Yes. Harry and Kingsley Amis and I were guests at the first Scince Fiction Film Festival in Trieste. Trieste is an historic old city on the Adriatic, part-Italian, part-Slav, part-Hungarian, part-Austrian, part god-knows-what.

All three of us had our womenfolk with us. So at the end of the festival, Harry said, "Let's drive over into Yugoslavia for the day."

We did some shopping in Trieste marketplace, buying balloons for the Harrison kids, and off we went.

The hills start directly behind Trieste. The road winds upwards between suburbs which gradually die of despair until it brings you to the top, to a fabulous view of the bay of Trieste, and to the frontier post of - hang on, I've got the name stamped in an old passport - yes, Skofije. In 1963, it was a frontier and quite exciting to get through, as we passed from one political system to another, and red flags and strange slogans lined the route.

A new country sharpens perceptions. The miracle is that everything is different, and that everything is the same. Harry's old Volkswagen van took us into the hills of Istra. This excellent broken country, peppered with deserted and ruinous towns like something off the cover of a Gene Wolfe paperback, has been a battleground for centuries, most recently in and after WWII.

But enough of the travelogue, and let's get to the famous black olives. On the bend of a dusty road stood a fortress-like farmhouse posing as a *gostilna* or inn. We decided to stop there and try our luck for lunch. We sat outside in the shade of a tree, and portions of spitted chicken and rich salads full of garlic, giant onions and tomatoes were brought out by grinning peasants, together with the local dark red wine.

Life was perfect. I managed to trap a cicada in my wine tumbler; its deep orchestral fury delighted Tod Harrison. Ah, that hot summer day! For all my years in the East, I had never been so far south in Europe before. And, to complete my romance with geography, this was no longer quite Europe, but the very doormat of the Balkans. As if to confirm the fact, the ladies found the *gostilna* loos absolutely disgraceful.

Releasing the cicada, Harry and I took more wine from the earthenware pitcher, and more black olives from the bowl. This, we said, was the life. Bugger England and America. Here was a place,

much like the East, where people recognised the ramshackle quality of life and faced up to it, instead of papering over the cracks. Funny how such snatches of conversation return to you over the years.

And somehow those splendid sour black olives seemed to embody this harsh land, where olive trees grow on precipitous slopes among fields of stones. The rasp of the olives on my tongue tasted like the spirit of the place.

As evening came on, we drove back to Italy, back to the Free World. The flags and desolations of communism faded behind us, and we showered before dining at the Grand Hotel et de la Ville, at a table with a white cloth and professional waiters in attendance.

Even then, the determination was born in me to escape from England again, and to investigate Yugoslavia - a land of which, for all practical purposes, I knew nothing. Within a month, I had persuaded my publishers, Faber & Faber, to commission a travel book.

Next year, I did it. Margaret said she would come with me. After spending many hours awaiting approval in the morgue-like Yugoslav embassy in London, and buying a secondhand Land-Rover which had already driven overland to Turkey twice, we left home early in March, 1964, in a snowstorm. The hand-brake had failed by the time we got to Folkestone and the cross-Channel ferry. With what a spirit of adventure and hope we sailed!

Well, if you want the story of the next six months, you must seek out a copy of the book that resulted, "Cities and Stones". I believe that John Bangsund has one. I'll give you only one anecdote from that other life because it is about Harry, and shows how sharp our sense of timing was those days.

In May, Margaret and I received a letter from Harry and Joan via the British Embassy in Belgrade, saying they were going to be in Makarska in July. Could we meet them? None of us had ever been near Makarska. Harry said that there must be a camp in Makarska; we'd rendezvous there about opening time on such-and-such a date. There was no way in which they could contact us again: we were off into the wilds of Bosnia-Herzegovina. I wrote back and said we'd be there.

Two months later, on the day appointed, our Land-Rover rolled into Makarska. Makarska is a resort on the Dalmatian coast, sandwiched between the blue Adriatic and the grey plasticine wedge of the *karst*. A cheerful place, with an elegant church built by the Venetians two centuries ago, several wine bars, and lovely pine woods to the north of town, where we eventually camped. In summer, the place was swarming with brown half-naked tourist bodies. (Makarska gets two thousand hours of sun per year - as opposed to Oxford's ten.)

We found the chief camp. It oozed cars and people, sloping uncomfortably down to the sea. The Yugoslavs never turn campers away: if you can find a pitch, you're in. So we rolled in. Ten minutes later, in rolled the familiar green Harrisonian Volkswagen. Fantastic timing!

The Harrisons brought us a jar of Nescafe,

a tin of Danish dried milk, and other goodies - real luxuries to us, since we never drank milk in our whole six months of travel - and lost over a stone in weight in consequence. Among the books Harry brought us were two authors I had never read before: John D. Macdonald, represented by "The Brass Cupcake" (much recommended), and Oscar Lewis, represented by "The Children of Sanchez" - a marvellous book, like Lewis's later work, "La Vida". The stone has gone back on long ago, but I still treasure Oscar Lewis's pioneering works of life among the very poor.

I'll draw a veil over the celebrations that followed.

Anyhow, Margaret and I got back to England early in September, and I started to write "Cities & Stones" from the notes I had made on the way. Now I'm getting to the point of the story. I was then living in a little terrace house in East Oxford; just before Christmas, Harry and Joan came over to England and dropped in. We were having a party and talking about Jugland, as we always called Yugoslavia. Harry asked what had decided me to make the trip in the first place.

"More than anything else it was that bowlful of black olives. I'd never eaten them before. They seemed to symbolise all that was harsh and bountiful about Jugland. The funny thing is, we never saw them again all the time we were there."

Harry started to laugh. It was some while before I could get him to explain. He had bought the olives in Trieste market before we set out; they were Italian, not Jug. The Jugs grew only little green olives...

Well, perhaps all love affairs begin in illusion. Anyhow, the story illustrates some of the benevolent influence the Harrisons have had on our life. Harry is a generous and great-hearted man. You're lucky to have him with you.

If he offers you a black olive, for god's sake take it.

You never know where it'll get you

Brian Aldiss

THE WORLD FANTASY AWARDS

The 1983 World Fantasy Awards were presented at the World Fantasy Convention held in Chicago, on October 30th. The winners were:

Life Achievement Roald Dahl

Best Novel NIFFT THE LEAN
by Michael Shea

Best Novella (tie)
"Beyond All Measure" by
Karl Edward Wagner and "Confessions
of the Season" by Charles L. Grant

Best Short Fiction
"The Gorgon" by Tanith Lee

Best Anthology/Collection
NIGHTMARE SEASONS
by Charles L. Grant

Best Artist Michael Whelan

Special Award (Professional)
Donal M. Grant (Publisher)

Special Award (Non-Professional)
Stuart David Schiff (*Whispers*/
Whispers Press)

Special Award Arkham House

Manly Wade Wellman was presented with the First Fandom Award at Constellation.

B.B. in the U.S.A.

A TRIP REPORT BY BRUCE BARNES

Melbourne fan, author, film maker, actor and probably many other things we do not know about, Bruce Barnes, visited the U.S.A. to attend Constellation. Here are his impressions of the good old U.S. of A.



The first thing one sees after clearing customs is a plaque with the following in English and Spanish: REPRESENTATIVES OF THE HARE KRISHNA ORGANIZATION... ARE UNDER COURT ORDER PROHIBITING THEM FROM *TOUCHING YOU WITHOUT YOUR CONSENT *OBSTRUCTING YOUR FREEDOM BY STANDING IN FRONT OF YOU OR BLOCKING YOUR WAY *STOPPING OR SOLICITING YOU WITHIN A RED SAFETY AREA AT AN ESCALATOR* REPEATEDLY REQUESTING MONEY FROM YOU WHEN YOU HAVE ALREADY DECLINED *MISREPRESENTING THE TRUE NAME OR PURPOSE OF THEIR ORGANIZATION OR THE INTENDED USE OF DONATIONS *FAILING TO MAKE CHANGE FOR YOU AFTER PROMISING TO DO SO *THREATENING YOU WITH PHYSICAL HARM. IF YOU HAVE A COMPLAINT CONCERNING A VIOLATION, CALL THE AIRPORT'S 24-HOUR TELEPHONE NUMBER....

The first meal I bought in the USA was a \$3.45 beef sandwich. "Meal" is the operative word. The sandwich was big, and included separately packaged cheese and saurkraut. Americans buying sandwiches in Australia will be in for a bit of a jolt.

Our T.V. on the PAL system, the American on the NTSC system. I've heard it said that NTSC stands for "Never The Same Colour." Watching the sky in the background shunt between blue and purple, I find this unbelievable.

The first time I checked in at a hotel I nearly had to combat the bellperson (sic) physically to take my own suitcase to my room. As it was, I lost. The bloke still didn't get his tip -- for one thing the book with such information as customary tipping rates was still in my suitcase.

On tipping: In a country where this absurd practice is regarded as normal I felt lousy if I didn't leave a tip where one was expected. When I did leave a tip I felt lousy because it still seemed like throwing money away. An American once explained the custom of tipping in this way "If you don't like the service, you leave a small tip. Leaving no tip at all is not any good-- they'll just assume you forgot about it."

One of the first things I did in the USA was go to Disneyland -- something I've always wanted to do since I was 12 or so. I went to all the rides and attractions I'd heard about back then -- except for the ones which weren't there anymore. The House of the Future, for instance, was torn down in the 1960s.

Cinema centres are a relatively new idea in the US. In general cinemas are scattered far and wide. Such centres as there are, are unlikely to have such luxuries as 70mm and dolby stereo. Staff at any movie house -- no matter how many cinemas are inside -- consist of one ticket ripper-upper. Once inside you find your own cinema and seat. There are no ads and no associate feature. Well, usually no ads. The first movie I went

to began with Dudley Moore plugging a charity, and showing pictures of previous big-name charity pluggers. Then the lights came on and the ticket-upper (I can't call him an usher, because he never ushered) came around with a tin cup, taking up a collection. He must have gone the rounds of each cinema in the house, because the feature did not start until he had been and gone, by which time the movie was 20 minutes late.

The best thing about Universal City was "Conan Live." This is a sword and sorcery live action play of about 20 minutes, with incredible special effects and a great set. The worst thing about Universal City was the tropical rainstorm exhibit. This consists of water spraying down the outside length of a verandah, thus creating the illusion of rain. So help me.

Wherever I went in the USA the weather was screwed up. The heat in Los Angeles was not unusual, but the humidity was. I landed in Houston the day after a hurricane went through. San Francisco trotted out its hottest day in recorded history for me.

Las Vegas is the cheapest place in the USA, so long as you don't gamble. You can get specials like breakfast for .99 (so long as you buy it between midnight and 6 am) or a free coke with a .65 hot dog.

You have no idea of the size of the grand Canyon -- it is far too immense to fit into a camera lense. I flew through it with an airline I later found to be notorious for having one crash per year. After the crash -- and not before -- they would give all their other planes a thorough maintenance. I was told they had already had their prang for 1983, so I was all right.

One of the things I miss about the USA is the bottomless coffee cup. By that I mean you only pay for one cup, and refills are free. (I have seen one Australian restaurant with this custom. It was able to afford it by acknowledging your request for more coffee, but not ever getting around to giving you one.)

One of the things I miss least is the water. It tastes universally of chlorine. Americans are oblivious to the swimming pool flavour. (Even so, one restaurant I went to supplied specifically imported olympic-approved spring water. It was also the most expensive restaurant I've been to in my life!)

Lights are turned on by flicking the switch upwards. Down is off.

When checking in at the convention hotel, we were not issued room keys. What we were given instead were key-cards. After checkout the hotel would change the

coding of the door, thus reducing risk of room break-ins.

They have Minties in the USA, under the name of 'salt water taffy.'

CONSTELLATION was spread over several hotels and a complete convention centre. Due to the vast numbers of attendees even this was barely enough. As is the tendency with worldcons there was simultaneous programming. This means that you are going to miss out on a number of items you want to see, because you can only go to one at a time. If you plan to alternate between two programs until you settle on the one you like best, you find this not to be easy when the rooms are three city blocks apart.

I was one of the volunteers who helped set up the Muppet exhibition. The Muppets were displayed on the highest floor of the convention centre. The owners of the centre refused to turn on the air conditioning until the con had actually begun, so us hardy volunteers braved heatstroke while Baltimore stewed in record temperatures. And when the lower floors appreciated a lessening of heat during a cool change, we at the top discovered a basic law of physics -- heat rises.

In appreciation for our assistance, the muppet organizers showed their appreciation for our efforts by offering a small monetary remuneration, (ie.money). They never came through with it, but I suppose it's the thought that counts.

The Russians shot down a Korean passenger airline near the beginning of the con. It took about three days or more for the news to filter through to the average Constellation attendee, worldcons being what they are.

One panel on surviving a nuclear began with Jerry Pournelle suggesting that one be off Earth and on an L5. The rest of the panel was concerned entirely with space settlements. Someone tried to return the panel to its original topic at one stage. He didn't succeed.

The main auditoriums were so huge that one needed a telescope to see the speaker up at the front. As an aid to vision a large screen of light bulbs was set up to one side. With the aid of a TV camera the screen became a television set, with each light bulb acting the part of a phosphor dot. (A lot like the big screen Melbourne had in Swanston Street, only in colour.) The result was that you could go to hear John Brunner's GOH speech live, and watch it on television.. live.

Chuck Yeager gave a talk on how he became the first man to break the sound barrier. This was backed up with some clips from the movie The Right Stuff. The clips lasted about thirty seconds, but the movie still looks good. Yeager has a small part in the movie as the owner of a pub. He thus gets to serve himself. Recalling a British movie called The Sound Barrier -- in which aircraft controls have reverse effect near Mach 1 and Americans are ignored -- I later asked Yeager if he also remembered it. He did. Not very fondly either. The Americans beat the British to the sound barrier by six years, and controls do not reverse at sound-speed.

Dune is still in the process of being

filmed. Saw a brief clip involving the Duke in a flying chair. The Duke is so incredibly fat he has to fly everywhere. In full makeup and padding the actor playing him has to be wheeled from set to set.

Saw a series of stills from the making of Greystoke -- the definitive Tarzan movie. One of the major differences between book and film is that Tarzan meets Jane in England, not Africa. This was triggered -- I believe -- by a desire to avoid similarities with the Bo Derek movie.

One of the discoveries I made at the con was Japanese animation. It is not widely realized that the supposed Star Wars ripoff Starblazers was actually made before Lucas's movie.

The Japanese are quite up-to-date -- one story I saw involved a skyhook, (or orbital tower, or skystalk, or space elevator, or whatever you want to call it.)

Complimentary tickets were given out for the first ever screening of Brainstorm. The theatre was about ten miles away (damned unmetrified Americans), and ticket holders had to go to it by bus.

In the U.S.A. all prices quoted are "without tax". (EG, "This item \$5.99, plus tax." Prices are never quoted with tax included -- it makes things sound cheaper that way.

Seen in a shop window in Chinatown, San Francisco: a jar of mouse wine. (IE, wine with dead mice floating in it.) I think it was quite genuine.

I was able to get a bargain rate ticket to the U.S.A. for over \$1600, round trip. While over there I discovered that an American can get a round trip to Australia for about \$900!

In New York I had occasion to use a post office. I entered and joined a queue of over 20 people to one of the two postal clerks. By the time I reached the window, each queue had grown to over 30. The clerk sat behind a double sheet of glass. For him to weigh a parcel involved his remotely unlocking a glass panel on my side, my pushing the parcel through and closing the panel, and his opening a second panel on his side. At first I thought all this business with the partitions was to protect the postal staff from the legendary New York criminals. I can tell you it is not. The glass is there to prevent customers hurdling the counter and strangling the postal clerks in a fit of righteous anger.

Before leaving Australia I received a circular from CONSTELLATION asking me if I would mind appearing on a panel or give a talk, and if so, what about? I mentioned I would like to talk about Australian SF on film, and why it has a bleak future. I heard no more from them until two months after I had come back. I received a card with this message:

"Dear Mr Barnes

Thank you so much for taking the time to respond to our programming questionnaire. We're looking forward to an excellent program! We'll be getting back to you soon with your proposed schedule.

Thanks again for your assistance...."

The card was accompanied by a "postage owing" ticket from Australia Post, for 31 cents. I haven't received the schedule yet.

by Bruce Barnes.

FAN FUNDS

JUSTIN ACKROYD won the ballot for GUFF and will be attending the combined EASTERCON/EUROCON '84 in Brighton, England. Administrator John Foyster thanked all those who voted both in Australia and overseas. Foyster added that he thought the minimum donation of \$2.00 should be increased to \$5.00, particularly in regard to the rapidly increasing air fares. The fund stands at \$1452.98

The voting went as follows: Justin Ackroyd 64, Shayne McCormack 18, Jean Weber 28, Roger Weddall 23 and hold over funds 3. The distribution of preferences made no difference to the result.

The DUFF fund is due to close on February 29th. The winner out of the two candidates, JACK HERMAN and JOHN PACKER, will be announced at EUREKACON. Send your votes to administrator Marc Ortlieb at Box 2708X, Melbourne, 3001, Victoria. In the USA, Jerry Kaufman, 4326 Winslow Place No., Seattle, WA 98103, USA. The minimum donation is \$2.00, but there is absolutely no reason why you should not send more. If you can afford it that is.

The SHAW FUND is a fan fund that is being organised here to bring Bob Shaw over from England for Aussiecon Two. The organisers of the fund are Justin Ackroyd and Marc Ortlieb. Eve Harvey is the British co-ordinator and her address is 43 Harrow Rd., Carshalton, Surrey, SM5 3QH. U.K.

The Australian address is c/o G.P.O. Box 2708X, Melbourne 3001, Victoria. Various ways are being planned to raise funds, but if you have any suggestions or cash to pass along now, the administrators we are sure, will be happy to hear from you.

FFANZ Fan Fund is an ongoing fund to send fans to and from New Zealand and Australia. It is run by John Newman, P.O.Box 4, Thornbury, 3071, Victoria. Australia and Tom Cardy, P.O.Box 5516, Dunedin, New Zealand. Candidates for the current fund are not known, but if you would like to support the fund you can obtain one of the labels depicted here by sending a donation to the administrators. Details on mail stickers, book plates and other items are also available on request.



ConStellation

The 41st World Science Fiction Convention

A Resume Of Events



The Audience at the opening ceremonies

It took Locus and SF Chronicle more than one issue to give reports on the 1983 World SF Convention in Baltimore. We are going to give you a few highlights only, plus some facts and figures and photographs by Victorian visitor to the con, Steve Roylance. Attending conventions does become something of an obsession, and World Cons, once you have been to one, an even bigger obsession. The size of the World cons in the USA, and Canada and Britain for that matter, are beyond the imagination of Australian fans, but we can give you a small idea of what goes on and prepare you for the necessarily modest one we will be holding here in Melbourne next year.

The official attendance figures for Constellation were 6,400, which is about 1000 less than expected. Consequently a loss of over \$35,000 is expected. This will probably be covered however by advertising income, donations and sales of videotapes, memorabilia, surplus supplies and possibly the mailing list.

A total of 1500 rooms were rented by con attendees, at the major con hotels. Chicon had 1800 rooms. No doubt, due to the far distance of some hotels from the con, many fans doubled, tripled and quadrupled up with friends, while others stayed at private homes and small hotels. Some people were in town from Friday August 26th to September 7th, although the con programme only ran from September 2nd to the 5th. People were spread over eight hotels or more.

There were some very high costs brought about by one hotel, apparently close to the convention centre, closing down, necessitating the added expense of shuttle buses. They cost over \$15,000 and a Diamond Vision Screen, whatever that is, cost \$15,000. Too many people on the con-com were able to commit the con to expenditure and when told to trim their budgets, department heads in some cases just put off paying bills. We hope that future con organisers learn the lessons that Constellation is learning the hard way.

A major highlight of the con was the crab feast, crabs being a local and very popular food, at which the thousand attendees could eat all they wanted. They had fun belting the tables with their crab mallets. The all-you-can-eat

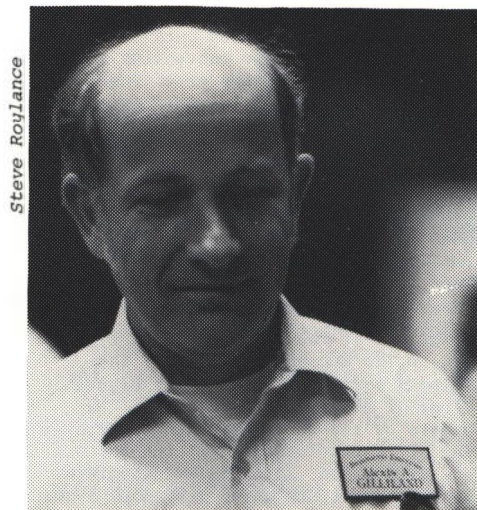
provision included chicken, hamburgers, corn, soda and beer, as well as the crab. Everybody there had a very enjoyable but messy time. Music was provided by a group called Clam Chowder. People even left their food to dance, which indicated that the folk music group was good and popular with the attendees. Convention banquets can work sometimes, but from our experience this is very rare.

The Award Ceremonies, usually a highlight at World Cons, were a little disappointing. Although we gather this was not the fault of the Master of Ceremonies Jack Chalker. Last year, the Chicon organisers reckoned that they ran a streamlined and no-nonsense-ceremony, but the Constellation Hugo Awards were all over in an hour. Much too short, we agree, as this is a major part of the entertainment for the attendees. An enjoyable part of awards we have seen in the past, was the comments of the presenters and acceptance "speeches" of the recipients. The repartee between these people and the obvious enjoyment this gave the audience, was a very significant highlight for us at Torcon and Seacon, in particular. It was sadly lacking at Chicon, despite one or two very funny incidents. For the whole thing to be over in an hour at Constellation, seems quite unbelievable.

One of the most popular awards, was the Dramatic Presentation to BLADERUNNER. The acceptor for the Ladd Company, who produced the film, Jeff Walker, described how he introduced Philip Dick to the director, Ridley Walker, and Dick's positive reaction to the rough cut of the film and finally dedicated the award to Philip K. Dick. During the awards, photos of the award winners were flashed on the screen, but were more often than not out of sync with the actual presentation. Trailers were screened for the films, including a special visual synopsis for BLADERUNNER. The rest of the awards offered few surprises. The Best Novel was sure to go the Asimov title, when you analyse the situation. After all, Heinlein has won a few Asimov only one previously. Other titles such as THE SWORD OF THE LICTOR by Gene Wolfe, had little hope, despite perhaps being better books. The gang at LOCUS and fan writer Dick Geis, must be running out of places to keep their Hugos, but it was good to see Alexis Gilliland take the worry off Bill Rotsler, having to find a place to put another Best Fan Artist Award.

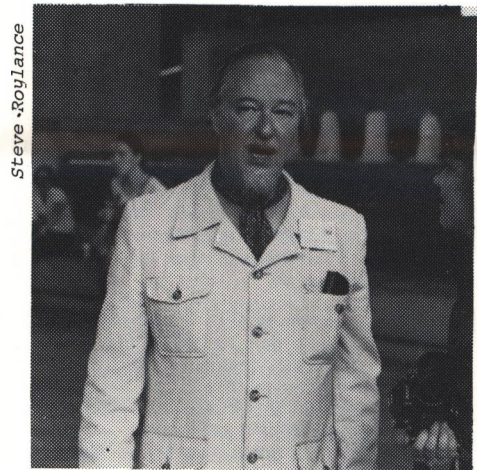
Readers of our last issue will know that ISAAC ASIMOV won the 1983 Hugo with his novel FOUNDATION'S EDGE and that we here in Melbourne won the bid for the 1985 World SF Convention. See our last issue for the full Hugo results. The Melbourne World Con, AUSSIECON 2, will be run August 22nd to 26th, 1985, and the 1985 North American SF Convention, which is only held when the World con goes out of North America, will be held at Austin, Texas, the weekend following AUSSIECON 2. The Guests of Honor at

CHILICON in Austin will be Jack Vance, and Richard Powers, pros, and the fan GoH, our correspondent Joanne Burger.



Best Fan Artist Hugo Winner, Alexis Gilliland

Guest of Honor John Brunner's GoH speech was a "mixture of humour and seriousness". A well turned pun at the start was followed by a discussion of the threat of nuclear war. He mentioned his own involvement in the anti-nuclear movement and presented a "closely reasoned, passionate plea" to the audience to consider the dangers to civilization and the continuance of the human race on the planet. Brunner also covered the relationship of sf writers and their readers and the marvellous opportunity that conventions offered to further this relationship. In his final remark Brunner quoted Patrick White, from his novel RIDERS IN THE CHARIOT, which also provided the title for his speech, "The Actual Fall". The quote was: "But bombs are unbelievable until they actually fall." And added Brunner, "He's absolutely right, you know...".



John Brunner Constellation Guest of Honour

David Kyle was the Fan GoH and in his GoH Speech he spoke about early fandom and how the role and aims of fandom has changed over the years. From the beginning, Hugo Gernsbeck told us that science fiction could help to lead us to a better future. Today, the goal of fandom it seems is to make the general reading public aware of good science fiction. Basically Kyle said that good

sf is "uplifting" and presents a more optimistic view of the future. He said that much modern sf, especially where the mainstream writers have jumped in, is depressing and these writers have "mistaken the sewer for the mainstream". "...we're tempted to believe that the beauty, the splendor, the magnificence of life is not the real thing, or, at best, unimportant." He finished by saying, "Our writers must recognise their artistic responsibilities: science fiction should be uplifting, inspiring, and enriching - expressing humanity's goals, stressing positive values."

Many people would agree with Dave Kyle on a lot of his comments, his criticism of modern styles of writing however we are sure it would not have gone down too well with the few modern writers, who may have heard his speech.

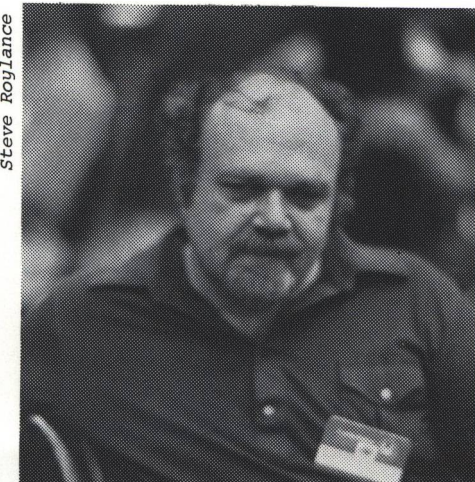
The Huckster room at Constellation had a large number of new books to sell, less old pulp dealers, more video sellers and a new innovation provided by the con-com, a table selling mailing material, which went through \$600 worth of wrapping paper, boxes, tape etc..

Among Constellation highlights given by author Elizabeth Anne Hull in a report for *Locus*, was the Space Militarization Panel, which discussed the chances of war in space and the best ways to maintain peace. A session on Soviet sf drew the largest crowd on the Academic programme. Ian Ballantine held the floor for two hours on both new ideas in publishing and reminiscences of the industry of which he has been a part for many years. Finally Ms Hull said, "All in all, I thought it was the best worldcon I've ever attended, and I've never been to one I didn't like, a lot. Cheers for the Baltimore area fans, who know how to throw a gracious bash."

Andrew Porter, commenting in his magazine *SF Chronicle*, was not so complimentary. He said it was "the greatest", but it was too big, there were too many people and too many things went wrong. Over programming was one of the major problems. The organisation of people to be on panels was stuffed up, with some not being told in advance and others being asked to do too much. The minor award presentations and the Hugos, left a lot to be desired, with the venues being changed repeatedly on the former and problems for photographers and the view being blocked for others during the presentations of the Hugos.

Charles Brown reports that Charles Sheffield's car was totaled by a flying mattress that fell off a truck in front of him. Presumably on his way to or from Constellation. What sort of mattresses do they have in the USA?

Steve Roylance



Charles N. Brown, wishing it was all over?

THE BUSINESS MEETING

Apart from the site selection announcements, the most important items on the agenda were as follows:

The change to the Hugo Awards that creates a new category, Semi-Prozine, an amendment that was put to the Chicon business meeting, was passed at Constellation. The amendment to split the current "Best Fanzine" Hugo into a "Best Fanzine" and "Best Semi-Prozine", states that a semi-prozine is defined as a non-professional publication meeting two or more of the following criteria: (1) average press run of at least 1000 copies per issue, (2) paid its contributors or staff in other than copies of the publication, (3) provided at least half of the income of any one person, (4) had at least 15% of its Space occupied by advertisements, or announced itself to be a semi prozine. This amendment now goes into effect with the 1984 Hugos at LA-CON.

Another WSFS amendment was dealing with the setting up of a committee to protect WSFS trademarks. This also was ratified. New amendments included changing the site selection ballot to three years in advance instead of two, the formalisation of the selection of the NASFIC site and the setting of deadlines for the filing of bids for the Worldcon or NASFIC bids. A committee was set up to investigate the three-year advance selection and recommend changes to the system. The committee will report to the LA-CON Business Meeting.

FINAL COMMENTS

Australian *SF News* by the Worldcon/Hugo definition is a fanzine. We do not pay our contributors, we have a circulation under 1000, we make no profit out of it, although we do have about 15% advertising. Also we print locs and trade for and review other zines. We just thought you would like to know.

It was reported that the compilers of the Constellation Booklet left a number of people off the In Memorium list. This tradition of listing authors and well known people in the field who have died during the year, in con booklets, has been operating for many years, but unfortunately it is becoming a tradition within the tradition, to leave people off. Not included were P.K. Dick, Zenna Henderson, Roy Krenkal, Harry Bates and Frederic Wertham. I would question the last, but what about Buster Crabb and the other famous fantasy film people who died during the year. OK! So it is not the end of the world, but still a little disappointing for traditionalists like us.

It also seems a pity that the non-Hugo awards such as the Pat Terry Award, were not presented at the same time and in the same place, as the Hugos. By the sound of it though, this con was no worse than most others. After all, fans are only amateurs when it comes to running cons, or are they? Something it seems will always go wrong, it's the Murphy's Law of Conventions. Judging by some of the reports and photographs in particular, most people had a great time at Constellation. World cons are many things to many people, with perhaps 20 cons going on within the con; the authors, the publishers, the fanzine fans, the convention organizing fans, the hucksters - they all congregate in their groups and in most cases see little of the rest of the con. The marvellous rapport of the fans and the pros is the amazing part of Science Fiction and I for one hope that never changes.

If you want more details on Constellation you will need to read *LOCUS* or *SCIENCE FICTION CHRONICLE*. There are many aspects we have not covered. The costume competition was covered by Steve Roylance with his camera. We cannot give them to you in colour, but we will give you a page of Steve's photos, just to give you some idea of the effort the fans in the USA put into their costumes. We cannot expect as many, but with time and effort we can do as well. There were 132 entries at Constellation, and the parade went on until 1.21 AM, but it was a very well organised affair. We trust the Aussie fans can put on a comparatively good show, but you must start working on your costumes now!

Merv Binns/ Ed.

Having seen the film *THE RIGHT STUFF*, I would have loved to have seen the panel on the movie held at Constellation. Astronaut Gordon Cooper, test pilot Chuck Yeager, actress Veronica Cartwright and actors Scott Glenn and Denis Quaid, received a great reception. Con Chairman Mike Walsh said that seeing the enthusiasm shown by "hardened" fans to these people, made putting on the con seem all worthwhile.

Ed.



"THE RIGHT STUFF" PANEL: VERONICA CARTWRIGHT, CHUCK YEAGER, GORDON COOPER, SCOTT GLENN, DENNIS QUAID



Photographs of the
costume parade at
Constellation World
SF Convention at
Baltimore, September
1983, taken by
Steve Roylance



THE AUSSIECON 2 COLUMN

NEWS, ANNOUNCEMENTS, PEOPLE AND EVENTS
RELATED TO THE 43rd WORLD SCIENCE FICTION CONVENTION

Winning the bid to hold the 1985 WORLD SF CONVENTION is only the beginning of the work that the organisers have to do. The volume of work involved in running the convention will be tremendous and the organisers need all the help they can get. People will be needed to man the main headquarters 24 hours a day; help with the setting up and operation of equipment; act as gofers; help with the baby sitting service; and many other small but equally important jobs in the basic organisation of the convention. So if you would like to offer your services in any capacity to the concom, please write and give details of any specific area you feel you are qualified to help in, to AUSSIECON 2, G.P.O.Box 2253U, Melbourne, 3001, Victoria.

During December '83 the Aussiecon 2 concom sent cards to all members of the con, advising them of their membership status and asking for details on any address changes. Anybody who believes they should have received one of these cards and have not, or if you have or intend to change your address in the future, please advise the concom now!

As of December 31st 1983 Aussiecon 2 had 905 members. The breakdown by country is Australia 83, North America 786, United Kingdom 18, other countries 18.

The membership rate announced in September at Constellation, was to change by now, but it has been decided to maintain the rates to July 1st 1984. They are:

Supporting	Aust \$28	US \$25
Conversion	Aust \$17	US \$15
Attending	Aust \$45	US \$40

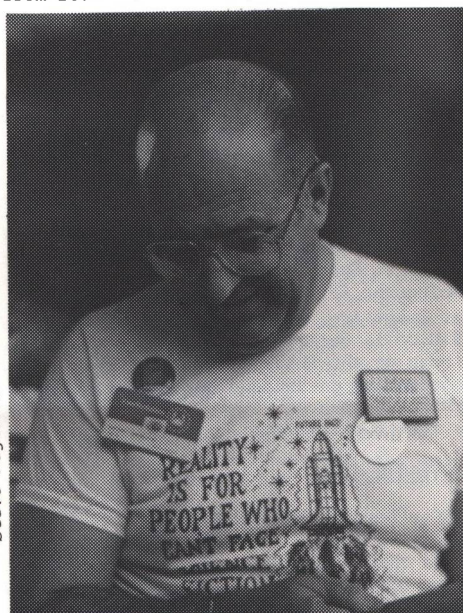
Due to the ever changing exchange rates on the Australian dollar, agents in other countries have been asked to set their own rates. The agents are:

New Zealand	Tom Cardy 783B George St., Dunedin NZ
USA	Fred Patten 11863 West Jefferson Bld. apt #1, Culver City, CA 90230
UK	Joseph Nicholas 22 Denbeigh Street, Pimlico, London SW1 V2Er
Belgium	Andre De Rycke Eendenplasp- straat 70, B-9050, Evergen
West Germany	Herzogspitalstr, 5, D-8000, München -2
Netherlands	Annemaria van Ewyck, Witte van der Laan 21, 2201KA, Wateringen
Scandinavia	Anders Bellis, Vanadislagen 13, #5-113, 46 Stockholm, Sweden

AUSSIECON TWO GUEST OF HONOUR, GENE WOLFE has just announced that he is turning to his writing as his full time occupation. An engineer by education and trade, he has edited a well-known US engineering magazine for the past eleven years. He

said that he liked his job with the magazine and all the perks that go with it, such as carpeted office, secretary at call, an expense account and good salary, but he wants to spend more time writing

He appreciates the attention that the success that "Book of the New Sun" has brought him. He started writing in 1957, but did not sell anything until 1965. As well as learning to write, he said he had to learn how to sell his stories. He has been working simultaneously on two books, which is his usual practice. The first is a now completed novel, unrelated to other works, called FREE LIVE FREE, while the rough draft of the fifth book in the "Book of the New Sun" series lies waiting for completion. Little of the book takes place on Urth he said, most of the story is in space. Many authors like to write more stories on a background they have invented, especially as rich and complex as Urth, but he said he is more tempted to get away from it.



Gene Wolfe wearing his Mike McGann tee-shirt at Constellation.

The new novel FREE LIVE FREE is the story of an old man living in an old house, who advertises for people to share his house for free, in the hope that a proposed freeway or part of a freeway project, which is due to go through where his house is, may be delayed. Four people reply, including a hooker, a private eye, a salesman and a modern witch or psychic. Wolfe calls the story sf, but says that he is trying to write something that nobody else has done. The novel has gone to his agent, but

now that David Hartwell has left Timescape he does not know who will publish it. "David Hartwell was my editor. I don't know where the hell I am. Half the people in science fiction don't know where the hell they are", Wolfe said.

Also on the way is THE WOLFE ARCHIPELAGO from Ziesing Publishers, which contains "The Island of Dr Death and Other Stories", "The Death of Doctor Island" and "The Doctor of Death Island", plus a new story, "Death of the Island Doctor", in hard cover.

Our thanks to LOCUS for these details from an interview they did with Gene Wolfe in the January '84 issue.

AUSSIECON 2 FAN GOH, TED WHITE, is probably best known to our readers as an author and editor, having been assistant editor of Fantasy and Science Fiction between 1963 and 1968, about ten years as editor of Amazing and Fantastic from 1969 and a year as editor of the comic zine Heavy Metal.

White's best known fiction would be the trilogy containing PHOENIX PRIME, STAR WOLF and SORCERESS OF QUAR, which are being re-issued by Starblaze, but his fiction output has not been all that prolific or outstandingly popular apart from the above mentioned trilogy.

He has been very active in the fan scene through his interesting and often controversial letters to fanzine editors, the publication of his own fanzines such as Steller, Void, Minac and Pong, and for his editorials and column in Andy Porter's now defunct Algol/Starship. His fan writing has set high standards, encouraging the best from others and winning him the Best Fan Writer Hugo Award in 1968. He was himself chairman of NYCON 3, the 1967 World SF Convention. Readers of Mike Glyer's fanzine, File 770 have enjoyed White's hard hitting fanzine review column "The Wailing Wall", of late.

MELBOURNE - THE PLACE FOR A WORLD CON

Nearly 200 years ago the founder of the city of Melbourne, John Batman, is supposed to have said on sailing up the river Yarra, "This is the place for a village!". The village has grown into one of the world's major cities. The second largest city in Australia after Sydney, with a population of over two million people, Melbourne is a mixture of old world architecture contrasting with the steel and glass skyscrapers of a modern metropolis.

Visitors to Melbourne for the 1975 World SF Convention, AUSSIECON I, were particularly taken by our somewhat anachronistic public transport, and in particular our trams. Most of these vehicles were built in the 1930's, when the old cable tram system was replaced by electric trams. The government of Victoria, who control the state and the capital city's transport have resisted pressure from various quarters to scrap the trams, and it looks as though we will have them for a long time yet. A few years ago they introduced a new design of trams and changed the colour from the old green to a rusty brown. I personally hated the new colour and the new design, but the new government is making a lot of changes as new govern-

ments are want to do and they have decided to paint all the old and new trams green and gold. So those people who so loved our old green rattlers back in '75, can come over again and travel down the beautiful tree lined avenue of St Kilda Road, past the rapidly being-completed Arts Centre, with it's modern miniature Eiffel Tower.

That tower, even before it was anywhere near being built, heralded the beginning of our bid for the 1975 World Con, when New York fanzine editor Andrew Porter, used a small drawing of said tower taking off like a rocket, intimating a countdown for AUSTRALIA in '75. Everyone in American fandom took the joke seriously and we had a Worldcon on our hands. But who would have dreamed that ten years later, when the tower was finally completed, that we would be holding AUSSIECON 2.

To be quite fair to all though, this second Worldcon has come to Melbourne by default. World fandom wanted Australia to have another world con, but not in 1983, which the fans in our sister city Sydney put in a bid for with all their hearts. Losing the bid was more than they could take, so they passed on the baton to Melbourne. Just as in 1975 however, AUSSIECON 2 will be in the long run, a combined effort, just as the regional conventions are in Australia, with interstate fans always being involved in the programmes of other states cons.

Some readers may be surprised that we in Australia have managed to gain at all, let alone a second time, the World Science Fiction Convention for Melbourne in 1985. The association between sf fans in Australia and the rest of the world, especially our natural ties with Great Britain and with the United States, has been in existence for many years. SF fans overseas knew about us before we started exporting people to snatch the top sporting honours, to top the popular music charts and star in international films.

When we held the World Convention in Melbourne in 1975 our overseas visitors were quite impressed with the show we put on. They went back and told their friends and many were sorry they had not made the effort to come down under. Since then Australia as a whole has gradually gained publicity in the U.S.A. and a lot more people know something about us, our "Qantas" koalas, our kangaroos, our wombats, our singing stars and rock groups, plus the tremendous impact over the last few years of our films. More recently there was the yacht race, the America's Cup, which has and will, gain Australia more publicity than ever before.

This has all come when the Australian Government is aiming to increase tourism in Australia, which even now is one of our biggest industries. The World SF Convention in Melbourne in 1985, AUSSIECON TWO, will add its little bit in bringing visitors to Australia.

The place where the Americans will try and win back the America's cup from the Australian holders is Perth in Western Australia. The Royal Perth Yacht Club were the organisers of the challenge to the New York Yacht Club, which had held the cup for 132 years, without any

challengers from anywhere in the world succeeding in wresting the Cup from the N.Y.Y.C., until "Australia Two", came along from Perth. The Perth sf fans are a "weird mob" and their conventions, which they usually hold over the Australia Day holiday weekend, are always a lot of fun. Harry Harrison was their Guest of Honour last week and he told us on the phone yesterday that he had a great time in Perth. That brings us to



Harry Harrison is currently touring Australia, after attending the SWANCON 9 convention in Perth. He has been forced to cut short the trip a little and will not be going to Adelaide. However he will be visiting Melbourne and Sydney, and conventions are being held in both those places.

HARRYCON February 18th
The Victoria Hotel,
Melbourne

On the Friday evening the 17th of February, a book signing is being held at Space Age Books. People may bring their own books along to be signed. The Convention will start at 10.00 AM on the Saturday the 18th. Registration at 9.00 AM or Friday night at Space Age. The programme will consist of discussions, panels and interviews, many of which will feature the GoH. On Saturday evening a fancy dress party and films will be featured. On Sunday a picnic is being organised including a trip to the Dandenongs, a ride on the steam train Puffing Billy and a visit to the Healesville Wildlife Sanctuary. For more details contact Merv Binns at Space Age, 663 1777 or the Melbourne SF Club on Friday evenings at Space Age. A flat membership fee of \$10.00 is being charged. People wishing to go on the Puffing Billy trip must advise the convention organisers by the 13th of February, to be sure of getting a rebate on tickets.

SYNCON '84

After leaving Melbourne Harry will be going to Sydney and SYNCON '84 is being held there over the weekend of February 24th to 26th. It is being held at the New Crest Hotel, 111 Darlinghurst Rd., Kings Cross. For more details contact Syncon '84, c/o 3/34 Albion St., Harris Park 2151, NSW.

MEDTREK 1984 The 1984 National Media Convention
March 10-11 1984
The Shore Inn, 450 Pacific Hwy.,
Artarmon, NSW.

Guests of Honour BJO TRIMBLE and MCHAELE KEATING (Future commitments permitting) Fan Guest: NIKKI WHITE. Memberships from now up to the convention: \$35.00 Supporting: \$10.00 For further details write MEDTREK '84 P.O. Box C377, Clarence St., Sydney 2000 NSW

EUREKACON

THE 1984 NATIONAL CONVENTION
Easter April 20 - 23

The Victoria Hotel, Little Collins Street, Melbourne
Due to renovation and union problems, Eurekacon had to move from the Town House to The Victoria. The GoH is GEORGE TURNER. The theme of the convention is "It's a bad, bad, bad world!" The programme will include discussions, a masquerade, films and a Vagon Poetry Contest! Memberships up to April 20th are \$25 attending, \$15 supporting. To join at the door will cost \$35, or the daily rate will be \$10. For further details contact PO Box 175, South Melbourne 3205, Victoria.

PHANTASTACON Australia's Premiere Games Convention
April 20th-23rd 1984
The Diplomat Motor Inn, 12 Acland St., StKilda. Activities will include a Dungeons and Dragons Tournament, A Traveller Tournament and other games competitions, plus a dinner and a masquerade. The convention is sponsored by the games distributors, The Jedko Games Company, who will provide prizes for the various competitions. For further details contact P.O.Box 45, Mitcham, 3132, Vic.

KINKON Queen's Birthday Weekend
June 9-11 '84

The Victoria Hotel, Little Collins St., Melbourne - Melbourne fandom's most popular venue for SF conventions for many years. Theme: Sight and Sound in Science Fiction and Fantasy The Guests of Honour are ALAN FINNEY and JOHN FLAUS. Full membership is \$20, Supporting \$10, Day \$10, Hucksters \$40 (Including membership and 1 table). A feature of the con will be the Masquerade with the theme of "Sexuality in SF" and a \$300 prize. For further details ring Ruth Murphy on (3) 7931706 or write to 29 Alexander Avenue, Dandenong 3175, Victoria.

L.A. CON The 42nd World Science Fiction Convention 1984
August 30 - September 3
The Anaheim Convention Centre (Close to Disneyland)) Guest of Honour: GORDON R. DICKSON, Fan GoH DICK ENY. Toastmasters: ROBERT BLOCH and JERRY POURNELLE. Supporting memberships, which are not convertible to attending, can be had for \$20.00US. These entitle purchasers to vote for the Hugo, the site selection and receive all publications. Attending membership of LA CON is \$50.00 US as of January 1st up to July 15th. The rate at the door will be \$75.00 US Write LA CON II, Box 8442, Van Nuys, CA 91409, USA. There is no Australian agent for LA CON.

THE WORLD FANTASY CONVENTION ETC.

The 1984 World Fantasy convention will be held in Ottawa, Canada. The 1985 one will be in Phoenix, Arizona, USA. Phoenix is also bidding for the World SF Convention in '87, voting for which will be handled by Aussiecon II. Other bidders include San Diego and the catchy "Britain's Heaven in '87", (Australian Agent Continued page 23



THE TEMPTING OF THE WITCH KING

by Russell Blackford

Cory & Collins

PB 265pp \$4.95

In this, Russell Blackford's first novel, the predominant colours are black and red with little relief. Described as a 'dark and powerful fantasy', this attempt at sword and sorcery doesn't quite work. Logi, one of four Witch Kings, is an immortal, commanding the elements of fire and steel. He is called upon to protect mortals from the Dark One by wielding the Mace of the Prophet, a weapon so powerful that any mortal who uses it is consumed by it. Herein lies the Tempting of the title. The idea itself is not new - the obvious example is Frodo and the ring. The way the idea is handled is new and not entirely satisfactory. One is left feeling that the book could have benefited from a rewrite. Russell has some nice touches in his writing - the names of the Witch Kings are poetical - but they are insufficient. One is jarred by descriptions that are anachronistic, e.g. early in the book, Logi prepares an invocation using command wicca and the Universe is described as being 'ready to examine the Witch King's credentials' - almost like a security guard checking someone's pass. As one reads Tempting however, Russell's style settles down and the anachronistic expressions disappear. Tempting does not compare favourably to "Crystal Soldier", Russell's contribution to DREAMWORKS. The promise shown in Soldier does not eventuate in Tempting. But there is plenty of scope in the universe of Tempting for further novels and one hopes that if further novels are written, they will be an improvement on the first.

THOR'S HAMMER

by Wynne Whiteford

Cory & Collins

PB 150pp \$3.95

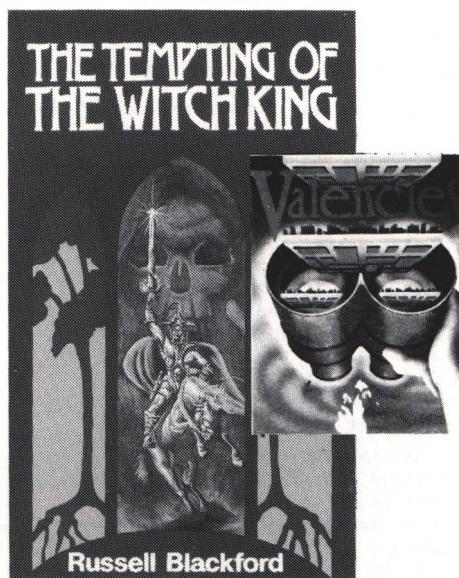
If the title of this book indicates a plot device similar to Niven and Pournelle's LUCIFER'S HAMMER, you'll be right. The central plot device is similar but there are major differences. LUCIFER'S HAMMER is an act of god; THOR'S HAMMER is an act of man. A renegade company employee has made a threat to Astrogold so King Hannan is sent out to the asteroid belt to find out what it is. This makes up the bulk of the book.

Wynne's clean, crisp, journalistic style is always a pleasure to read and THOR'S HAMMER is no exception. Two interlinked themes are repeated from SAPPHIRE ROAD, Wynne's previous effort. They are the differentiation of the human species as a result of natural and artificial means and the evolution of the species as a whole. The five main characters of Hammer

have all been modified by natural and artificial adaptations. King Hannan and Anton Slade, the renegade, are products of hormonal engineering. Gail Busuttill is a domehead whose intelligence has been increased by additional brain matter and assisted by an in-built computer. Yetta is a dwarf and her husband, Des, lost both legs as a child in an accident in the asteroids. Victims of nature, they have adapted their physical limitations to working and living in a low-gravity environment. King and Anton do not regard themselves as freaks but Busuttill, Yetta and Des are aware that they are regarded as freaks and are wary of insult. By the end of the book, their feelings change.

In his other theme, that of the evolution of the species as a whole, Wynne appears to have altered his thoughts on the subject since SAPPHIRE ROAD. He still states that change, development takes place on the frontiers of civilization but now adds that that is only one facet of the truth. Whether it was the character talking or Wynne talking, it will be interesting to see how Wynne further develops these two themes in later books.

Reviewed by Catherine Kerrigan



VALENCIES

by Rory Barnes & Damien Broderick

University of Queensland U.P.

PB 230pp \$7.95

This, to my taste, is a disappointing book. It is the offspring of a mating of minds which, perhaps, should never have taken place. Mr Broderick is a science fiction writer, and a good one. Mr Barnes, to judge by the blurb on the back cover, is an academic.

"Damien," I can imagine him saying, "Let's collaborate on the Australian sociological novel!" And then - I could be and am probably quite wrong - Mr Broderick replied, "A good idea, Rory. You supply the ideas and I'll put them down in writing."

The writing, as one would expect it to be, is good. The ideas, at least some of them, are faded and frayed by long use over the years. The few that are fairly new do not stand up to close examination.

The concept of the "gateway" - some sort of magic or multi-dimensional portal through which one passes to emerge, instantaneously, anywhere at all in the universe - has been used time and again. It has its merits, I admit, especially when the protagonist finds himself on some fantastically alien planet. But when his destination turns out to be only some slightly futuristic version of Melbourne suburbia the reader - well, anyhow, this reader, feels that he has been cheated.

Other writers - Cordwainer Smith and Norman Spinrad spring to mind - have, like Messrs Barnes and Broderick, used more than slightly disgusting by-products of animal life as the source of an immortality drug.

But the immortals in VALENCIES, for all their centuries of life and experience, are so... dim. Dim and dated, the hippies of a few years ago transplanted to some far future.

Perhaps I am being unjust.

Perhaps the authors were trying to make the point that Man, no matter how long he lives, is incapable of improving himself. Perhaps their drab, boring, Universe-wide suburb is the goal towards which we are all shambling.

The idea isn't interesting enough to make an interesting novel.

Reviewed by A. Bertram Chandler.

KELLY COUNTRY

by A. Bertram Chandler;

Penguin Books; 341 pp; \$5.95.

On page 3 you learn that the narrator is an sf writer and say to yourself, 'Aha! Bert's putting himself into the action.' But on page 6 you find that he is somebody called Grimes (no, not that Grimes, but on the other hand. . .) and bow to the Chandler penchant for mild in-jokes; this one tells you --perhaps-- that the tale has tongue-in-cheek aspects. Well, yes --and no. That is, sometimes.

You surely know by now that the story is an alternative history of Australia after Ned Kelly escaped from Glenrowan to become President of the young country. So what? Sf alternative histories are ten cents a bunch, no?

This one is not part of the bunch. Chandler has researched the period to come up with all sorts of unexpected details, particularly concerning the unpleasant military technology available in the 'eighties to budding revolutionaries. I was aware of the disgusting canister-shot steam-driven Gatling (fortunately too clumsy and short-ranged for modern warfare), but the dirigible 'Aereon' took me by delighted surprise; I might quarrel with some of the tactical details, but that would be only carping at matters wherein even the generals are never sure what will work and what won't.

The story concerns Ned's entanglement with 'Red Kitty', a European Marxist lady full of sex and politics, and how, almost by accident, he finds himself leading a revolution. (Is 'Red Kitty' historical, Bert? I haven't been able to trace her.) It also concerns the dilemmas the Australia of today finds

itself in as a result of Ned missing his date with the hangman. Altogether it is worked out with minute attention to complex detail -- and still is able to finish with a Chandler-style twist which may tell you something unexpected about Commodore Grimes of the Rim Worlds.

KELLY COUNTRY is far away the best thing Chandler has done, superior to all his other work in scope, complexity, characterisation and style; that doesn't put it in the Booker Prize class but does make it a genial landmark in Australian sf. Its faults do not impede the enjoyment. I might disagree with some aspects of the Kelly portrait -- but when did two people agree about that many-sided man?

Enough said. This one will have my vote for the Ditmar, and should have yours.

NEW WORLDS: AN ANTHOLOGY

edited by Michael Moorcock;

Flamingo (Fontana -distributed by William Collins); 512 pp \$8.95 ARP

Moorcock, taking over NEW WORLDS from John Carnell, set out to free, revolutionise, set to rights (choose your own term) the ossified British sf of the 'sixties -- and succeeded. On the way he lost most of his sf public, found a new one, nearly killed the magazine but by devotion and brutally hard work preserved it. British sf writers since have learned the lesson and disregarded the past --and, alas, replaced it with an equally dreary present.

Still, the New Wave was not wasted -- the standards of sf prose and imaginative insight have improved because of it -- but it brought more technical innovation than basic rethinking, and this anthology demonstrates the fact.

It includes some of the most irritating excesses of the time -- Barrington Bayley on a topological theme, God help us, with Langdon Jones at his showiest, Charles Platt, Harvey Jacobs and others -- wherein writers splurge surreal techniques which are interesting for a few pages and then vanish in wordage, like stand-up comics who can't bear to leave the microphone.

Against these are works of some excellence from Pamela Zoline, Brian Aldiss, M. John Harrison and John Sladek; not all the New Wave writers threw away the basic requirements of communication in favour of pyrotechnics. Even that other stand-up comic, John Clute (restrained these days but here back in old form), manages to say some useful things about James Bligh in a ten-page Here's John To Tickle You With Word Play -- And To Hell With Fair Play For Bligh Because I'm Cleverer Than He Was.

Mysteriously, the final 238 pages consist of a complete New Worlds index from No 1 (1946) -- a graveyard of memories and forgotten names. I shall treasure my copy as a historical record of a peculiar time about which, as Moorcock says in his introduction, 'one can occasionally feel nostalgic . . . (though) one can never bring it back to life'. No doubt something similar will recur reasonably soon -- the time between literary 'revolutions' averages twenty-five years -- if the

present abysmal standard of critical perception doesn't stifle it at birth.

THE LAZARUS EFFECT

by Frank Herbert and Bill Ransom; Gollancz; 381 pp; (Hutchison) \$19.95 ARP

Here at last is a Herbert novel without pretension and double talk. Nor does it suffer by being a sequel to THE JESUS INCIDENT, because the idiotic Ship has left the cast and merely human problems are uppermost.

Centuries after Ship has disappeared, the race has split into people living on artificial islands in a primitive seaboard culture and a highly technological empire of submarine dwellers. The story is concerned with tensions between the two, a paranoid Hitler figure, rebirth of the telepathic kelp and some way it is too long and over-written, but it holds the interest to the end.

Reviewed by George Turner.

FRONTIER WORLDS

edited by Paul Collins. Foreword by A. Bertram Chandler. Cory and Collins, c1983. Cover by Rowena Cory Pb \$3.95.

This book is the fifth anthology in the Cory and Collins "Worlds" series. It's pretty much the mixture as before, as this anthology series seems now to have defined itself. Most of the stories in "Frontier Worlds" are competent, a few are very striking, one or two are very slight, and I didn't dislike any of them. The cover is attractive -- it doesn't seem to refer directly to any particular story, but the two-headed blue creature committing what seems to be alien sacrifice is certainly outre enough to express some of the mood of the collection's title.

Not all the stories are obviously about frontiers, but SF by its very nature is a literature of frontiers: physical (space travel, exploration of other planets); scientific (new discoveries, new technologies, their effect on society); mental (powers of the mind, or behaviour of human beings under alien or extreme conditions). Sf must explore the strange and previously unthought-of. This includes unthought-of literary techniques, but the stories in "Frontier Worlds" are all old-fashioned solid traditional stuff --four are sf, three fantasy, one a near-future spy story, another a shaggy-alien tale, yet another a cleverly-done bit of theorizing about alternate worlds.

When one thinks of frontiers, one thinks of exploration--of encountering and dealing with different races and cultures. It is likely that the mistakes of the past will be repeated in the future, and two of the better tales in the book are studies of future colonialism. Bertram Chandler's "Grimes and the Odd Gods" updates the old theme of the vengeance of a pagan God, justifiably offended by the vindictive pranks of a fanatical missionary. It is the kind of story that fifty years ago would have been set on some island or jungle of our own planet, where the sun never set on the Imperial flag and the Europeans usually underestimated the natives, and their beliefs.

"Sawdust Superman" by Wynne Whiteford also treats the theme of colonialists and their come-uppance at the hands of wrathful Gods--this time, superintelligent aliens. There's a subplot on the relationship of an Earthman with a local (reptilian) woman.

Matching these stories in quality was Cherry Wilder's "Cabin Fever". Three adults and a child are trapped in an isolated mountain cabin by a snowstorm. Boredom and ill-concealed fear enhance tensions that would otherwise have dissipated harmlessly and the adults start hating each other. The child notices a "bear" lurking outside the cabin. Then the "bear" moves into the cellar. Up to this point it sounds very like a Stephen King story, but suddenly takes a quite different and joyful direction.

The spy story is Jack Wodhams' "The Hide", the very clever title of which refers not to the obvious image of someone lying in wait and watching, but to a side effect of a very possible invention of frightening implications.

One of the fantasies is Trevor Donohue's lightly sketched but grim fable "The Trouble With Gryphons", somewhat in the "Unknown" style. The second fantasy is Keith Taylor's "The Lost Ship", a version of the Flying Dutchman theme set in post-Roman Britain, one of the series describing the Conan-like adventures of Nasach a celtic ex-slave. The gritty realism of the tale increases its resemblance to traditional saga.

"Flesh and Shadow" by Darrel Schweitzer also traditional material--conflict between good and evil wizards told in an archaic, formal ritual way suggesting (at the beginning) it's part of some ancient scripture. It also has the classic edifying ending. A little reminiscent of Clark Ashton Smith's tales of alien horror and beauty, the story is also one of human loyalty and friendship.

"Frontier Worlds" is well worth getting, not simply because it is an Australian production, but because it is a well-crafted collection of readable and re-readable stories, very cheap at the price, and nicely presented.

Reviewed by Dianne Fox.

NEW ISSUE OF "CRUX" OUT

CRUX Volume 5, the Australian sf magazine edited by Michael Hailstone, is now out. It features a story, "In Search of the Rainbow Serpent" by Diane Southgate Fox, an article, "Faster Than Light?" by Michael Hailstone and short stories by Joy Raven, Albert Vann, Rick Kennett, and Stanislaw Patrick Wiatrowski, plus a serial by Paul Collins and the first of two parts of a novella by Dean Newman. One would hope that the next issue will be out soon, with all these continued items. Production wise this issue looks marginally better than earlier ones, and we hope many people will buy it and support Michael in his efforts to produce a publication that publishes sf by Australian writers. Available from Michael Hailstone, P.O.Box 193, Woden, ACT 2606. Sub.: \$6.00 for four issues. Single copies \$1.50. Back issues \$1.00 post free.



Unless otherwise indicated, the following are available for fannish usual:

Australian Council of Diverse Worlds:

the newsletter of this club is attractively presented. Under the editorship of Jill Curtin, members present reviews and recommendations of f & sf they have read, also fiction and poetry in the fantasy vein. Most of the fiction and poetry in this ish started with a line given them by Jill: An eye landed wetly on the bar. Some of the efforts were amusing. The newsletter is available only to members and membership is \$10 per annum. Write to Jill Curtin, c-Supreme Court, 1 Gouger St, Adelaide 5000.

Centro Number 5: Strictly for Blake's Seven fans. Anyone else would find it quite dull and boring as it is purely Blakes 7. Centro is put out by Nikki White, P.O. Box 1082, Woden ACT 2606. If you have an opinion about Blake's 7 you want to share with others, this is the place for it.

Cygnus: June 1983. Professionally presented, Cygnus presents fiction (original), reviews of books and comics, letters and a thing called On the Next Shelf which attempted to be funny but wasn't. Cygnus is available from The Eperex Press, GPO Box 770, Canberra, ACT 2601, for subscriptions of \$7 per annum.

Data: November 1983. Data is the zine of Astrex (NSW Star Trek) and available to members of Astrex. It is full of info on Trek and people connected with Trek. Also book reviews, film reviews, conreviews etc. Also good for info on Medtrek. Write to Astrex P.O. Box C377, Clarence St, Sydney for info on how to get it.

Q36K: Ortlieb (with the assistance of Julie Vaux) has a rather lively lettercol in this ish revolving around what a fanzine should or shouldn't be and the difference between media fans and other fen. Also features Marc's trivia quiz from Advention 4. Just how much do you know about the sort of sf Marc reads? Ortlieb also advises a change of address to G.P.O. Box 2708X, Melbourne, 3001, from Mid-January 1984. Q36 no.3: Marc's review of fanzines he has received.

Weberwoman's Wrevenge: no 15. On first glance, a forum for people to air all their grievances concerning upbringing, sexual relations, and any other severe personal problems. Yet the lettercol indicates that the readers of WWW want this. For copies, available from Jean Weber for the fannish usual or \$1, at P.O. Box 42, Lyneham, Act 2602. On a final note, I've just read Ted White's review of Australian fanzines in Irwin Hirsh's Sikander. No doubt a number of feathers are ruffled around the place as Ted is not at all complimentary

ary about the majority of the zines he reviews. I'm inclined to agree with most of his comments. Get hold of it and read it if you haven't already.

Catherine Kerrigan



Michael Hailstone,
P.O. Box 193,
Woden, A.C.T. 2606.

28th August, 1983.

Dear Merv,

Really, it's too much. "Although we have heard that the response to requests for stories for some local anthologies has not been very good, so perhaps the blossoming of science fiction in this country is in reality a bit of a myth" AUSTRALIAN SF NEWS, July 1983. First of all, I'd like to know just what anthologies you're referring to. Mind you, I tend to agree with your last statement: that the blossoming of SF in this country is perhaps a bit of a myth, but whose fault is that? Don't blame the writers. The only local anthology I know to have come out within the last two years is DREAMWORKS, which is the only anthology which I have ever been asked to submit a story for, apart from the Void WORLDS series. And DREAMWORKS, it turned out, provided an outlet only for new wave writing, which is not my scene at all, especially as one was supposed to model a story on Baxter's "Beach", published in his first pacific anthology and an especially sore point with me. This is not meant as any criticism of David King, for any individual editor has a right to decide what kind of stuff he wants to publish. But it strikes me as pretty unfair to blame the writers for "poor response" when the market is so narrow and limited. A few years ago I would have jumped at the chance to contribute to whatever outlet was going, but now, quite frankly, I've become so disgusted by the decadence of modern SF, at the kind of arty wanking that's now inflicted on us all, that I've lost all interest in further writing.

But that's not all. Right before the above quoted sentence you say: "Obviously the only thing that is preventing publication in this country of a publication similar in size and contrast, is the time and the energy required." Really, Merv? You think that only time and energy are needed? It looks like I'll have to quote back at you more of your own words from the previous issue, despite my resolution to ignore future slurs cast at me: "Unfortunately some local people, like Michael Hailstone, consider that anything they do, no matter how badly presented, should be praised, just because they are making the effort to give local writers somewhere to have their stories published and read." Now I understand how you, as a bookseller, would find the standard of presentation very important, and I'm not disputing that. But it is rather a contradiction

with your later statement (that only time and energy are needed). What about money? And it's also needlessly inflammatory. Now I'm no longer interested in trying to justify or explain myself, but I see that as the latest tactic being used against me, and may I remind you that in case you are still smarting from the uproar triggered by your remarks on the local magazines three years ago, it wasn't your actual criticism that set it off, but rather the unfair bias you showed at the time.

By the way, the above notwithstanding, I was interested by Wynne Whiteford's review of DREAMWORKS and wouldn't mind getting hold of the book, if I could only find both a copy and the money to pay for it. And that's really saying something, seeing that very few new books I see reviewed nowadays grab my interest at all.

Michael Hailstone.

Dear Michael,

It seems I have put my foot in it again and what I did say needs some clarification. I referred to the small circulation sf zine MOONSCAPE as being well within the bounds of Australian limits, but that nobody has the time or the energy. Paul Collins has pointed out to me that it is not the energy that is missing, but the encouragement of Australian fandom. I am inclined to agree with this to some degree, but in the main I have found that Australian publications, including Paul's, sell reasonably well at Space Age. Where the support is missing is in the reading and nomination of Australian sf novels and short fiction for the Ditmars. It is obvious that the relatively small minority of people who read the magazines and other short fiction volumes, do not read Australian short fiction, or just cannot be bothered to vote in the awards.

Paul did tell me that he was having trouble getting stories and that prompted my remark regarding response to local anthologies. I will agree with you though, that it will take cash, not just time and energy to produce a magazine of the quality of MOONSCAPE. My trouble is that I think the \$360 it costs me to print this issue of the NEWS for instance is not a lot of money, but you may think otherwise. I have no unfair bias towards you or your magazine or anybody else's efforts to produce sf in Australia, I simply think that presentation is very important. Cory and Collins new titles for instance have sold a lot better of late, I think because of the better cover illustrations and design.

Your latest issue of CRUX, which I have mentioned elsewhere in this issue, is your best yet, but is spoilt by the not very good printing. Perhaps we should get together. Your time and energy plus my printer. I do not consider my printing costs high, but then I am getting the money to pay for the NEWS from sales, subscriptions and advertising. You could perhaps get more support, perhaps a bit of advertising, if your printing was up to the standard of the NEWS or of Nev Angove's CYGNUS CHRONICLER, which in some ways is better presented than the NEWS.

As much as anybody in Australia, I would like to see a regular, professionally produced sf magazine and if I ever have the cash I will publish it. We have the talent to edit it, illustrate it and contribute to it. Meanwhile, by criticising your efforts and by publishing reviews of all the other Australian sf published, I hope to see a gradual improvement in what is being produced.

Merv

Russell Blackford
GPO Box 1294 L,
Melbourne, Vic. 3001

24-8-83

Dear Merv,

I liked Damien Broderick's review of the Delany books, but . . . it's a bit disingenuous of the Dreaming Broderick to wonder why anyone would do a late-Delany-type book combining the old warrior-wench-and dragon syndrome with strange bits of selfconscious intellectualism. Damien's own books have some of that apparent contradiction about them, though we usually don't see him cram the wench and dragon under (if I can put it his way) the same cover. Hum!

Maybe someone should have a crack at answering the question, or the wonder, or whatever it was. Damien Dragon himself would be best qualified, but let's see. . . .

I've never concocted any work of the bums-and-Barthes school myself, but at least I know what I like reading, so I can start with that. It strikes me that a lot of the appeal in fantasy for cultural relativists like myself is that it has the potential to present worlds where all the values and assumptions hardwired into our own society's customs, institutions etc (and those of societies historically continuous with ours) are replaced by something else.

That's not just trashy intellectual bullshit for talking about escapism (you've hit me with that kind of charge in the past Merv, and I admit to being sensitive to it. . .). Fantasy does have a potential to subvert assumptions and liberate us from them, not just provide colourful escape. Certainly, it gives a raw, immediate sense of chucking out all the everyday assumptions, and entertaining the possibility of alternative values, institutions, myths, the whole lot. Unfortunately, the stock plot devices of genre fantasy tend to incorporate the most banal and debauched myths our own culture has to offer, so that the frisson of estrangement promised turns out to be nastily superficial, and the stuff ends up at a deeper level reinforcing the old stale values. It strikes me that to keep genre fantasy interesting, you've got to treat those plot devices with a dash of cynical irony, linking up the superficial estrangement effect with more radical subversive devices. (I wish I had Professor Broderick's ability to make this sort of pontifical fat-chewing sound like a barrel of laughs. Anyway, it's implicit in my own forthcoming thirsty-sworded novel, The Tempting of the Witch King, where, every-one might be pleased to note, I don't follow the Delany line of stuffing in

structuralist analysis between the blood and latter two are undiluted folks!)

I take it that what interests cultural relativists like Delany about all those funny-looking ideas coming out of France and Yale and Deakin University is that they presuppose a sceptical and relativistic way of interpreting culture. The assumption is that customs in a society, like plot devices in a novel (and practically everything else) can be taken apart and shown to be laden with social and political teachings, meanings, and coercions at infinitely-regressing levies. Cultural analysis based on this assumption is likely to be subversive and alienated. For the fantasist, this is almost inevitably fascinating (though I must admit to being increasingly turned off by the arrogance of the practitioners and the mystique of their jargon). For such as Delany, the option of turning this kind of analysis on his own constructs must take on a kind of fascinating inevitability. Then again, I haven't noticed a lot of writers clamouring to follow Delany's lead (at least not genre writers). There are, however, rumours of a full-blown deconstructed fantasy likely to take form on the Broderickian word-processor. So let's hear some more from Damien himself on the question.

Before I go, I'd like three cheers for Wynne Whiteford's review of Dreamworks. I think David King's anthology is one giant leap for Australian sf, and I'm glad to see reviewers who not only recognize the book's worth but also provide sensitive and vivid accounts of the stories. The very precise remark on my own story in the volume has something to do with my pleasure. . . .

Regards,

Russell Blackford.

Dear Russell,

Thank you for your letter. I will however leave Damien or somebody to reply to what you have to say about Delany.

Merv

John J. Alderson
Havelock
Vic. 3465

25-8-83

Dear Merv,

Readers other than Jack R. Herman will note the illogic of accusing me of following him from zine to zine when I got there before him. He is limping along far behind his betters.

I have indeed read the second volume of May's masturbatory fantasy where women, merely by taking thought on the matter can do what we men have to use picks and shovels to do, and I did so only out of a sense of duty. There are limits to what one should endure and this goes far beyond those limits. The book is absolute trash, the characters mere psychological phantoms, and the story ridiculous. Nor do I appreciate the craving of such absolute power as to be able to control others by controlling their minds.

The epic is in reading. It takes some doing.

Too many women are writing this type of

fantasy, this retreat from reality. When such women get their hands out of their crutch they may start writing literature instead of bullshit.

Yours cordially,

John J. Alderson.

Dear John,

Has anybody ever accused you of being a male chauvanist pig? What do you have against women writers at any rate? I will admit the writing of say Jacqueline Lichtenberg, some of the Star Trek women writers and yes, some of the fantasy, does not appeal to me, but writers like Anne McCaffrey, Vonda McIntyre and many others, although it does often have a female bias, is top class sf or fantasy. The Julian May books that you obliquely refer to in your letter, I found quite fascinating at first. Very different to anything I had read previously, but like any series, by female or male writers, it began to boor me after a while. I suppose I must agree with you to a certain degree on the Julian May books, but they have been very popular, never the less.

Merv

Darrell Schweitzer
113 Deepdale Rd
Strafford PA 19087
Oct 30 1983

Dear Merv,

Please print the following. I would regard it as a great favour:

There has been a major paste-up error in my story "Flesh and Shadow" in the new Paul Collins anthology, FRONTIER WORLDS. More than two pages of text have been moved further back in the story than where I wrote them. Before attempting to read the story, follow these instructions:

Draw a line after paragraph 5 on page 195. (Last line is "You scum!")

Now draw another one before the last line on page 204 ("The overseer's cap") and another after line 5 on page 207 ("The boy did not.")

When reading the story, stop after paragraph 5 on page 195, skip ahead to the bottom of 204 read the set off passage to the top of 207. Then go back to page 195 and continue reading with paragraph six. Skip the marked passage on the second time through, obviously. The bottom of page 204 is continuous with the top (line 6) of page 207.

This is obviously a simple paste-up error and not anyone's fault, but my story will make a lot more sense if you read it the way I wrote it, not as it appears. It seems to be a good book, with new stories by A. Bertram Chandler, David Lake, Keith Taylor and others. Fans should buy it, but they should also be warned. It's probably too late for Paul to insert errata slips.

Other than that, not a whole lot of news. I've finished the rewrite of my 1980 FANTASTIC serial THE WHITE ISLE, and turned it over to my agent (Richard Curtis). It is now entitled GOD OF DARKNESS, PRINCE OF LIGHT. I keep my tentacles crossed. I have turned in DISCOVERING H.P. LOVECRAFT to Starmont House. This is a reissue of my 1976 critical anthology, ESSAYS LOVECRAFTIAN with some change in contents, the typos corrected, and (surprise!) some transposed pages in the right order. Starmont is also publishing my DISCOVERING



STAR TREK OUTER LIMITS

SCI FI FILM DAYS

As Follows

BUCK ROGERS TWILIGHT ZONE

TWILIGHT ZONE

MELBOURNE

At the NATIONAL MUTUAL THEATRETTE
cnr. Williams & Collins Sts.,
Melbourne

Saturday March 3rd

- 6.15 Buck Rogers-Episode 3
- 6.30 Nightmare (One Step Beyond)
- 6.55 Big Surprise (Night Gallery)
- 7.20 Clean Kills & Other Trophies
(Rod Serling's - Night
Gallery)
- 7.45 Why Man Creates
- 8.10 Death's Head Revisited
(Twilight Zone)
- 8.35 Eye of the Beholder
(Twilight Zone)
- 9.00 Melies Trick Film (1903)
- 9.05 Intermission
- 9.20 Attack of the Crab Monsters
- 10.30 Space Academy
- 10.55 Finish



Saturday March 17th

- (Iam Not Spock Day)
- 6.15 Michael Shayne - Detective
Guest - Leonard Nimoy
- 7.10 In Search of other Voices
Introduced and Narrated by
Leonard Nimoy
- 7.35 A Quality of Mercy (Twilight
Zone - Leonard Nimoy)
- 8.00 Amok Time - Leonard Nimoy
Playing Spock buy quite out
of character
- 8.50 That Classic Clip of Leonard
Nude (Is it or not?)
- 8.55 Intermission
- 9.10 The Balcony - Leonard Nimoy,
Shelley Winters, Peter Falk
(not confirmed)
- 10.34 Startrek Bloopers
- 10.45 Finish

Saturday April 7th

- (Startrek Day #3)
- 6.15 Buck Rogers - Episode #4)
- 6.30 The Menagerie Part One
- 7.25 The Menagerie Part Two
- 8.20 Conscience of the King
- 9.15 Intermission
- 9.30 Balance of Terror
- 10.25 Shore Leave
- 11.15 Finish

Melbourne Dates for the rest
of the year are:

May	5th	Saturday
June	2nd	..
June	16th	..
July	7th	..
August	4th	..
August	18th	..
September	1st	..
October	6th	..
November	3rd	..
December	1st & 15th	..

SYDNEY

At "ANZAC HOUSE" CINEMA,
26 College Street,
Sydney Phone: 367-6138

Sydney Dates are as follows:

February	18th	Saturday
March	17th	..
April	28th	..
May	19th	..
June	18th	..
July	21st	..
August	18th	..
September	1st, 15th and 29th	..
October	20th	..
November	17th	..
December	1st & 15th	..



LETTER COLUMN continued.

MODERN HORROR FICTION, which is another
(nonfiction) anthology, consisting of
author studies, most of them written for the
book.

best,
Darrell Schweitzer

Letters I did want to include this issue,
but they will have to wait till next,
include those from Christopher Priest,
John Brosnan, Dave Langford, Terry Carr,
Betty de Gabriele and The Australian
Horror & Fantasy Magazine. Just so you
do not think I have overlooked you or
thrown you in the waste paper basket.

Ed.

FAN NEWS AND NOTICES

Jenny Bryce and John Foyster became the
parents of a baby boy in October last.
Due to some complications after a prem-
ature birth, the little bloke is still
in hospital. On behalf of fandom we
wish John and Jenny well and hope they
have their baby home soon,

George Turner has been hospitalized for
a minor operation, but will be home
again by the time you read this.

THE SYDNEY SPACE ASSOCIATION

A new organisation for people interested
in space exploration, The Sydney Space
Association, was formed last year. For
further information of future meetings
and such, contact Val Rogers on 449 3134
AH or write 16 Arundel St., West Pyamble
2073 NSW.

Sloaski Klub Fantasyki, 40-956 Katowice,
Skr. Poczt, 502, Poland, is interested
in acquiring publications dealing with
the developement of sf and fantasy in
other countries, with the object of
publishing books on f&sf themselves.

As previously reported, SYNCON '83 made
a profit and it was distributed by the
organisers as follows: TSCHAICON \$600,
DUFF \$250, GUFF \$200, FFANZ \$150,
EUREKACON \$150 and the Australian SF
Foundation \$250. For this move we most
heartily commend Chairman Jack Herman
and his committee.

JOE NICHOLAS and JUDITH HANNA, were
married on or around November 19th
last. Joe you will remember was the
GUFF visitor to Australia for the Nat-
ional Convention in 1982, where he met
Judith and eventually coaxed her into
travelling to the cold and foggy shores
of Britain.

Roger Weddall). Britain may have a
slight advantage, with the voting for
'87 being held at AUSSIECON 2, but with
the new 3 year voting, if it is passed,
Zagreb, Yugoslavia will be bidding for
'88 at the same time. It will be most
unlikely for the World con to go outside
the North American continent two years
running, but if it is ever going to
happen, '87 and '88 or '89, could be the
years.

W.Paul Valcour, 1205 -1755 Riverside Dr.E.
Ottawa, Ontario, Canada K1G 3T6, is
interested in contacting an Australian
author, artist, fan, publisher or
editor, who would be interested in att-
ending the World Fantasy con in Ottawa,

Canada, as his guest. We will be happy
to pass on a letter that Mr Valour wrote
to Paul Collins originally, to anybody
who is interested in making the trip.

NOVA MOB

1984 PROGRAM

As usual, Nova Mob in 1984 will meet the
first Wednesday of every month at 8pm
at the home of John Foyster and Jennifer
Bryce. For those interested in eating,
we will meet at 6pm at the Danube in
Acland St. St Kilda. This is just
around the corner from the Foysters who
reside at 21 Shakespeare Grv. (opposite
Luna Park). The program for next year
is:

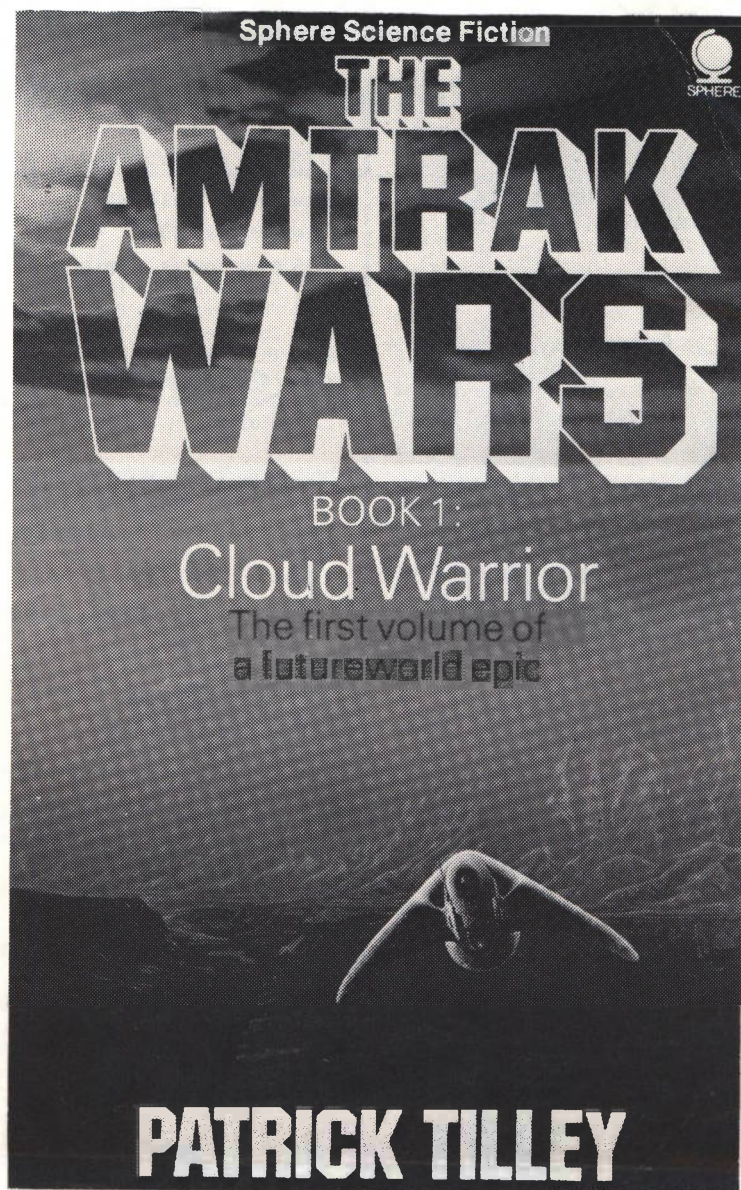
March 7	: Violence in SF - Sean McMullen
April 4	: Characterisation in SF - Wynne Whiteford
May 2	: Natural and unnatural Language - Marie McLean
June 6	: Heinlein's Critics -Mark Linneman
July 4	: Dystopias in SF (with reference to 1984) - Catherine Kerrigan
August 1	: SF as a language - Damien Broderick
September 5	: Item by Lucy Sussex
October 3	: Reviewing: Functions and Techniques - George Turner
November 7	: Discussion of Programme for 1985

We look forward to seeing you at the
Nova Mob this year.

Cathy Kerrigan.



SPHERE SCIENCE FICTION



**OLD TIME HAS ENDED BUT EARTH IS
STILL AT WAR**

THE FUTUREWORLD EPIC FROM PATRICK TILLEY

**Out now, in Sphere paperback, available
from booksellers and newsagents
everywhere.**

RRP \$5.95