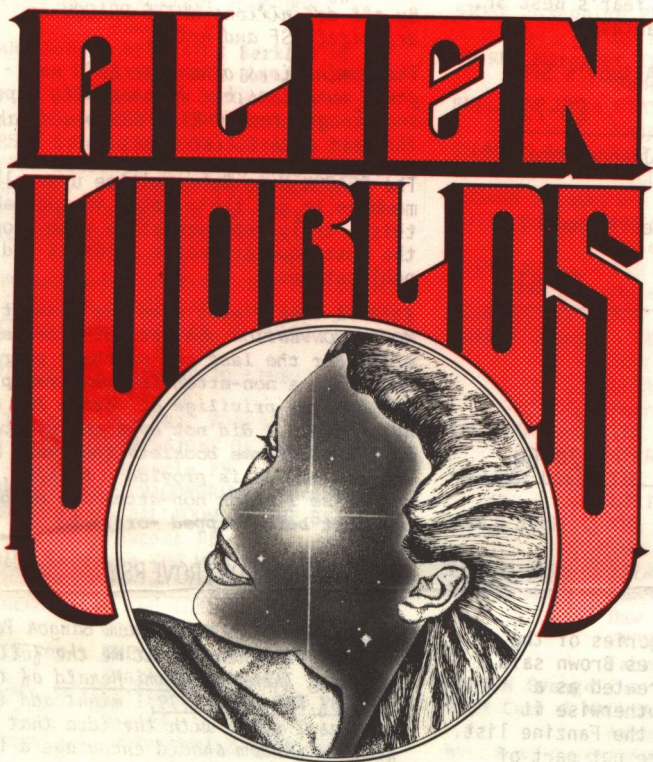


AUSTRALIAN SF NEWS



Edited by Paul Collins

Including original science fiction
by Australia's top writers....

THE LUCK OF BRIN'S FIVE

BY CHERRY WILDER was published this month in both cased and limp editions, by Angus and Robertson in Australia. The author was born in New Zealand but spent most of her life in Australia. She is now living in West Germany with her husband Horst Grimm and her two daughters.

The novel is one of those written with children in mind, but will also be read and enjoyed by adults, as so often happens in the science fiction and fantasy field. An interesting alien environment is the setting for an adventure featuring a space explorer from Earth who crash lands his spaceship on the planet Torin and is befriended by some of the children of the planet's natural inhabitants.

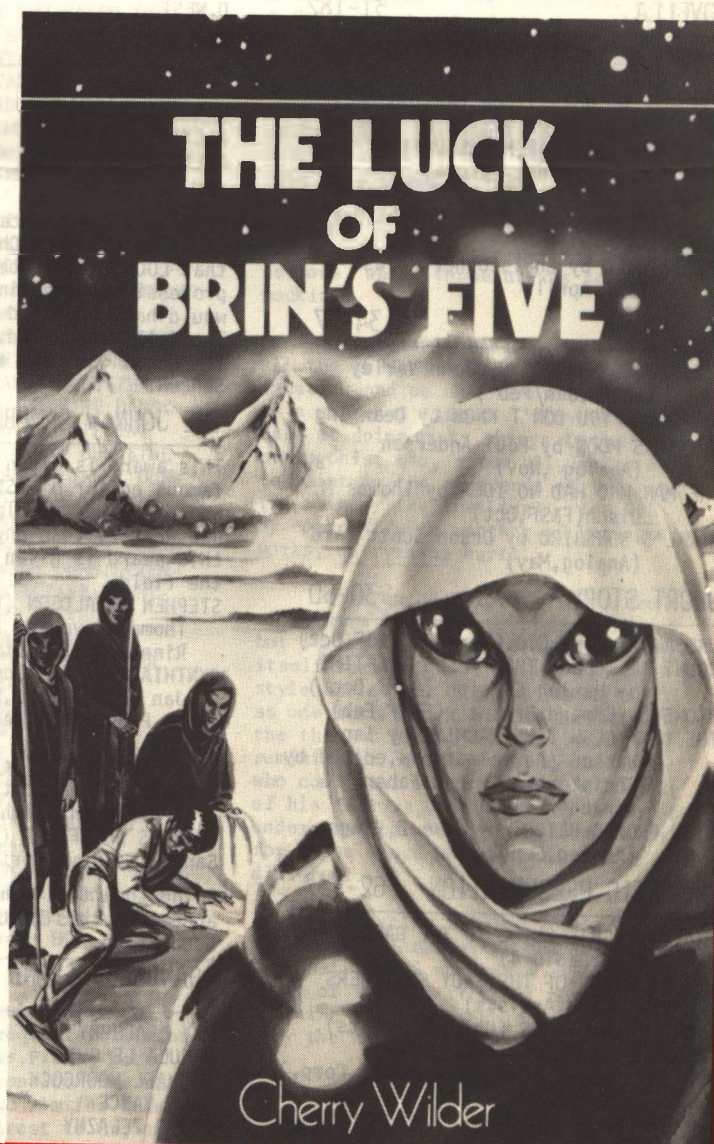
Cloth edition: \$9.95 Limp edition: \$5.95

ALIEN WORLDS

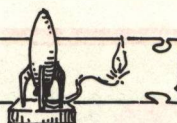
EDITED AND PUBLISHED IN AUSTRALIA BY PAUL COLLINS. Featuring original stories by such authors as A. BERTRAM CHANDLER, DAVID LAKE, JACK WODHAMS, WYNNE WHITEFORD, JOHN CLARK, CHERRY WILDER, ROB GERRAND and others.

This is the third collection edited by Paul Collins following ENVISAGED WORLDS, and OTHER WORLDS. We will be featuring a full review next issue of ASFN, but our sources report that this is an even better collection than the previous two volumes.

Publication is scheduled for May 1979. RRP \$11.95



HUGO AWARDS



1979 NOMINATIONS

The following items will appear on the final Hugo ballot for material published in 1978. Counting and verification were performed by David Pringle of the Science Fiction Foundation in England. 473 ballots were received; the spread of nominations are shown after each category.

Voting forms are on their way to members of The 37th WORLD SF CONVENTION-SEACON now. If you are not a member but wish to vote for the HUGOS, you can become a non-attending member for \$10. Australian agent Robin Johnson P.O. Box A491, Sydney South, N.S.W. 2000.

NOVEL 61-90

- BLIND VOICES by Tom Reamy (Berkley - Putnam)
DREAMSNAKE by Vonda McIntyre (Houghton Mifflin, Gollancz)
THE FADED SUN: KESRITH by C.J. Cherryh (DAW, SFBC, Galaxy Feb-May)
UP THE WALLS OF THE WORLD by James Tiptree Jr (Berkley/Putnam, Gollancz)
THE WHITE DRAGON by Anne McCaffrey (Del Rey, Sidgwick & Jackson)

NOVELLA 31-182

- ENEMIES OF THE SYSTEM by Brian Aldiss (F&SF, June, J. Cape)
FIRESHIP by Joan Vinge (Analog Dec)
THE PERSISTENCE OF VISION by John Varley (F&SF, March, Hall of the Martian Kings-Futura)
SEVEN AMERICAN NIGHTS by Gene Wolfe (Orbit 20 ed. Damon Knight: Harper and Row)
THE WATCHED by Christopher Priest (F&SF, April)

NOVELETTE 34-57

- THE BARBIE MURDERS by John Varley (IASFM, Jan/Feb)
THE DEVIL YOU DON'T KNOW by Dean Ing
HUNTER'S MOON by Poul Anderson (Analog, Nov)
THE MAN WHO HAD NO IDEA by Thomas M. Disch (F&SF, Oct)
MIKAL'S SONGBIRD by Orson Scott Card (Analog, May)

SHORT STORY 30-50

- CASSANDRA by C.J. Cherryh (F&SF, Oct)
COUNT THE CLOCK THAT TELLS THE TIME by Harlan Ellison (Omni, Dec.)
STONE by Edward Bryant (F&SF, Feb)
THE VERY SLOW TIME MACHINE by Ian Watson (Anticipations, edited by Christopher Priest: Faber, Scribner's)
VIEW FROM A HEIGHT by Joan D. Vinge (Analog, Sep)

DRAMATIC PRESENTATION 62-137

- HITCH-HIKER'S GUIDE TO THE GALAXY (BBC: Radio 4)
THE INVASION OF THE BODY SNATCHERS (United Artists)
LORD OF THE RINGS (United Artists)
SUPERMAN (Columbia-EMI-Warner)
WATERSHIP DOWN (Cinema Internat Corp.)

PROFESSIONAL ARTIST 44-71

- VINCENT DI FATE
STEPHEN FABIAN
DAVID HARDY
BORIS VALLEJO
MICHAEL WHELAN

PROFESSIONAL EDITOR 52-150

- JAMES BAEN (Ace Books, Destinies)
BEN BOVA (Analog, Omni)
TERRY CARR (Universe, The Year's Best SF, Year's Finest Fantasy)
EDWARD FERNAN (F&SF)
GEORGE SCITHERS (Isaac Asimov's SFM)

FANZINE 26-71

- JANUS ed. Jan Bogstad & Jeanne Gomoll
MAYA ed. Rob Jackson
MOTA ed. Terry Hughes
SCIENCE FICTION REVIEW ed. Richard E. Geis

FAN WRITER 24-61

- RICHARD E. GEIS
LEROY KETTLE
DAVE LANGFORD
BOB SHAW
D. WEST

FAN ARTIST 24-64

- JIM BARKER
HARRY BELL
ALEXIS GILLILAND
BILL ROTSLER
STU SHIFFMAN

Those are the ten categories of the HUGO AWARDS proper. Charles Brown said that LOCUS was to be treated as a professional magazine otherwise it would have appeared on the Fanzine list. The following awards are not part of the Hugos, but are administered by SEACON.

THE JOHN W. CAMPBELL AWARD 15-54

This award is given in Honour of the famous editor of ASTOUNDING/ANALOG, who did more to help and encourage new writers than any other editor. Thus this award is given to new writers in the field.
STEPHEN DONALDSON (The Chronicles of Thomas Covenant the Unbeliever: Holt, Rinehart & Winston, Ballantine, Fontana)
CYNTHIA FELICE ("Longshanks": Galileo Jan 77; Godsfire, Pocket Books)
JAMES P. HOGAN (Inherit the Stars: Del Rey)
BARRY LONGYEAR ("The Tryouts": Future Pastimes ed Scott Edelstein; A Different Light: Berkley)
CHARLES SHEFFIELD ("What Song the Sirens Sang": Galaxy, April 77; etc)

Owing to a tie in nominations, six names appear in this list instead of the usual five.

'GANDALF' GRAND MASTER OF FANTASY

- RAY BRADBURY
URSULA LE GUIN
MICHAEL MOORCOCK
JACK VANCE
ROGER ZELAZNY

'GANDALF' BOOK LENGTH FANTASY

31-73

- THE COURTS OF CHAOS - Roger Zelazny (Doubleday, Faber)
GLORIANA by Michael Moorcock (Allison and Busby, Avon, Fontana)
SAINT CAMBER by Katherine Kurtz (Del Rey)
THE STAND by Stephen King (Doubleday New English Library)
THE WHITE DRAGON by Anne McCaffrey (Del Rey, Sidgwick and Jackson)

(The WHITE DRAGON in my opinion should not be on the Fantasy list, and the readers who nominated it should learn the difference between SF and Fantasy. By all definitions WHITE DRAGON is definitely SF and not F.)

The nominations otherwise hold no great surprises, but I personally hoped and thought that CHRIS FOSS would make the best artist list. M.B.)

The SEACON Hugo Subcommittee urge all members to get their votes in and make this a truly representative vote, for the most popular people, stories and publications.

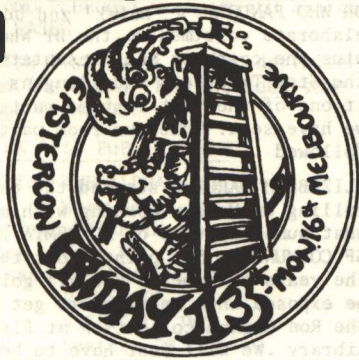
(I feel that I must make one comment on WORLD CONVENTION non-attending memberships. For the last two or three years I have paid a non-attending membership for the dubious privilege of voting for the HUGO AWARDS. I did not even receive copies of the programme booklets. The least a con-con can do is provide a booklet, otherwise I think non-attending members are just being ripped off. M.B.)

THE SCI-FI CONTROVERSY

An old friend of mine from Bangor Pa., USA, Dr Remsen T. Schenck, sent me the following clipping from the Miami Herald of the 28th of February 1979. I might add that as much as I agree with the idea that science fiction fandom should encourage a little more sophisticated image of the genre, the fuss over this term is quite hilarious. I hope you agree with me. M.B.

THE BODY sociologic is reducible to two kinds of persons: Those who use the term 'sci-fi' when speaking of science fiction and those who do not. The term first popped up in the early 1950s or thereabouts as sort of a goof on 'hi-fi', which was then coming into some currency, and was quickly renounced by everyone except Joe Dumb, the same individual who refers to San Francisco as "Frisco". Persons who say 'sci-fi' reveal themselves to be half-wits who do not belong in your home and social set. The correct diminutive, of course, is either 'sf' or 'SF', each of which is pronounced 'ess-eff' as opposed to 'sssf'. The class struggle against persons who say 'sci-fi' goes on to this day, most recently via the editor of OMNI, the new science fact-and-fiction magazine. BEN BOVA is his name, and he has just written an entire article on the subject and sold it to a main-stream publication in order to educate the proletariat. The magazine thanked Bova very much and sent him a check marked for 'sci-fi article.'

EASTERCON 1979



EASTERCON '79 was held at the Sheraton Hotel in Melbourne over the weekend of April 13th to 16th. The Guest of Honour was Captain A. BERTRAM CHANDLER, and the Fan Guest KEITH CURTIS.

The program got under way with a slide show of sf fans and previous convention scenes, presented and narrated by John Foyster. I did not see much of it myself, but judging from the roars of laughter the item was a very popular one.

This was followed by the Guest of Honour Captain Chandler being introduced and interviewed by Robin Johnson. In amongst the inevitable humorous anecdotes, we heard how the theme of the Grimes series came into being, and details of recently completed and future projects.

The work of one of the most colourful and popular writers in the sf field, JACK VANCE was discussed by a panel including the died in the wool Vance addict Rob Gerrard, Bert Chandler, and John Foyster. In sharp contrast to his writing, Jack Vance was reported to be rather conservative, whose pursuits included carpentry and yachting. He has consistently remained one of the top writers and his current works such as WYST ALASTOR, continue to meet his high standards. However a change of attitude, in particular to the political and sociological problems of the world, is quite evident according to the panel. He has developed a universe of human colonised world of infinite variety, with very successful results.

Bert Chandler pointed out that it was from the authors point of view a good idea to develop a theme such as Vance has done with the 'Alastor' series, and he himself has done with 'Grimes' series. The only time he has attempted to break away, with the BITTER PILL for instance, the results have not been a great success. He is still very keen to write an alternative world novel featuring a war of independence in Australia, with Ned Kelly as the leader/figurehead. He is currently researching the subject in detail, and was very pleased to score a biography on Ned Kelly in the convention auction later on.

PAUL STEVENS was next up on the program speaking about science fiction films. A talk which developed into a discussion on the various plots for sf films, and the ways that they could be made.

MARC ORTLEIB followed with a discussion on fanzines, which was presented in a highly humorous way and went down very well.

In the evening the STAR TREK fans conducted a panel game which everybody appreciated. This was followed by the PAUL STEVEN'S SHOW which I think the less is said about the better. The finish of a personally dull



MB ROBIN JOHNSON and A. BERTRAM CHANDLER

CHRIS JOHNSTON Artist

night, was the screening of one of the worst films I have ever seen, and one of the very few I have walked out of before it was over, THE ROCKY HORROR SHOW.

SATURDAY started off with a GUFF Slave Auction which raised only about \$10, and this is not surprising when you consider that John Foyster, John Alderson and Paul Stevens masquerading as Eric Lindsay were the auctioned. The book auction was a great success for DUFF and GUFF, and I believe about \$300 was raised for the fan-funds altogether over the con. Bill Rotsler's name tags sold very well.

ELIZABETH and PETER DARLING conducted a discussion on SF on TV, illustrated by drawings by Elizabeth, and based on the comments and questions of her students. This item reaffirmed my opinions on most of the rubbish dished up to us on the box, and made me realise that children can be much more critical than adults. The producers of TV programs try to tell us that they are only making what they have proved that people want to see. It seems to me that the average box watcher accepts what is dished up because he does not know there is, or there could be, anything better.

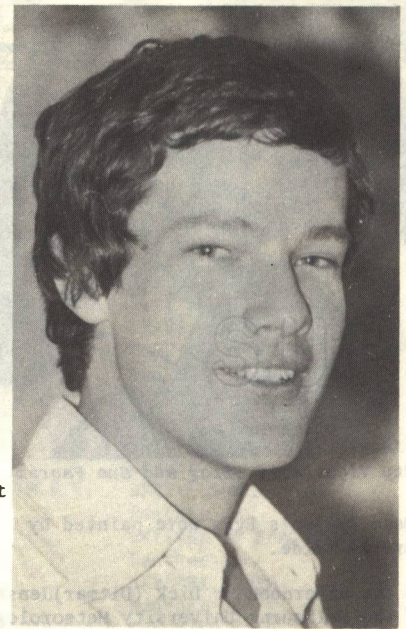
BRUCE GILLESPIE and CHARLES TAYLOR spoke about SF worth reading. The merits of the various leading authors were discussed, and some idea was given as to why these authors are so popular. Notable omissions from a top ten list were argued about, which pointed out that it is very hard to agree on a top ten.

People do tend to find an author and follow through on all his writing, but in so doing miss some of the best stories, because they will not bother reading a new story by an author they read and previously disliked. Few conclusions were reached by this discussion, but one obvious point was that any recommended reading list should be approached from the point of view of individual stories, rather than authors.

JACK HERMAN by the way is conducting a survey of the Sydney Science Fiction Foundation on this very subject, and would be very pleased to receive letters from interested people listing your choice of the following:

- 10 Most favourite authors
- 10 .. sf novels
- 10 .. fantasy novels
- 10 .. stories
- 5 .. series

Jack Herman's address is:
7b Kingsbury St., Croydon Park, N.S.W 2133



MB

One of the highlights of the EASTERCON was the panel on WOMEN IN SCIENCE FICTION. The panel included Helen Swift, Christine Ashby, Adrienne Losin, Jean Webster, Valma Brown and the lone male Marc Ortleib. They observed that women have been treated very poorly, being plot devices rather than main characters, and achieving very little except gaining the male.

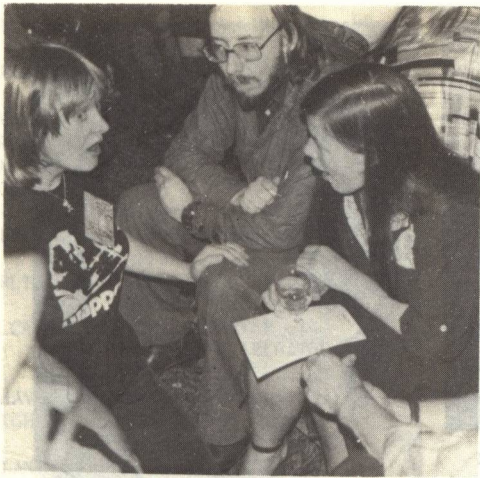
Even the women authors themselves including top names like LeGuin, have done little to broaden the role of women in their stories. David Grigg told the panel that he believes that male authors find it hard to produce believable female characters. Literature in general does not help very much as most of this is male dominated.

Vonda McIntyre's latest novel DREAMSNAKE is the best example of a female character who acts and thinks like a woman, but few other books treat women as women. Most readable sf has no particular regard for the roles of women or men. Few deliberately are sexist with intent, but the John Norman 'Gor' series is no doubt the most blatant.

Bert Chandler finally summed up with a question, that shouldn't we treat women as they are? Think about that one.

LEE EDMONDS and PAUL STEVENS got together and reminisced about 'their' Melbourne SF fandom. The early days in the 1950's were ignored in this supposed history of Melbourne Fandom, and it was evident that only what happened from 1966 on was of any interest to anybody. Apart from that, Paul Stevens was at his 'funny' best and the audience enjoyed this trip into 'Some of Our Yesterdays'.

SUNDAY morning started off with the Auction conducted by Keith Curtis. The carefully selected items included a number of rare items; books, magazines, fanzines, artwork, some rather questionable glossy magazines, John Alderson's wine for GUFF of course, and some very beautifully painted round stones depicting small dragons emerging from eggs. The Anne McCaffrey fans eagerly bid for them I found out afterwards, having missed on buying one myself.



Kitty Vigo, David Grigg and Sue Pagram

These Dragon's Eggs were painted by Marilyn Pride.

In the afternoon Dr Dick (Ditmar) Jensen of the Melbourne University Meteorology Department spoke about the weather of the future. He explained how weather and climate has effected civilization, and how small average temperature changes over a year can effect food production. The science of meteorolgy has become much more precise and accurate with the proving of new theories, and the help of computers to handle the huge amounts of information needed. The satellites have also made possible the accurate prediction to a much closer degree than ever before.

The trends at the moment are quite un-nerving when you look at them. The worlds temperatures are reaching more extreme points, due to the pollution of the atmposhere and denuding of the surface and destruction of natural resources. The ice caps will melt and this will cause a general lowering of the temperature world wide, thus possibly bringing about a new ice age. Not all meteorologists agree with this theory, but the way Dr Jensen explained it I am sure most of the convention audience were convinced.

The future will bring even more accurate prediction of weather conditions, with 90% accuracy probably by 2000. Only limited sucess in controlling the weather is forseen in the near future. Further pollution and destruction of resources will definitely effect the weather, and we are due for further fluctuations which will bring more extreme conditions. Anyone for Venus?

The next item was DAVID GRIGG on The Future of Intelligence. David pointed out that the size and capabilities of the human brain had altered little in recorded history. That there was little likelihood of any major physical changes or mutations. However I feel that he did over look a couple of things. Adverse conditions as Dr Jensen pointed out, in the past seemed to coincide with major evolutionary changes, as indicated by the study of mans ancestors. Could this happen again if we experience a new ice age and civilization is destroyed? And what effect will the increased level of radiation have on future generations? The major point that can be made at the moment is that current investigations

have mental capabilities that we have not yet learned how to use. In other words we do not need an evolutionary change, but we do need to learn how to use how brain to its fullest extent.

I should mention here that we had expected to be interviewing the man who wrote, acted in and did the special effects for the movie DARK STAR, Dan Obannon. However he was taken violently ill on his trip down to Melbourne from Sydney, with an old friend Pat Wooley of 'Wild and Wooley Publishers', and after treatment by a local Doctor flew immediately back to Sydney. At this time we have not heard anything further from Pat as to his later condition, but we hope by now that he has fully recovered. He has been involved with the film ALIEN and we believe that he has a few harsh words to say about certain aspects of it. Adverse criticism of the as yet un-released film from such as John Brosnan, have also been noted.

The next item on the EASTERCON program was 'Sunday Conferance' which was hosted by Peter Darling, who asked John Foyster and George Turner 'If SF Takes an Optimistic View of the Future'. As I was not present at this discussion I am unable to say if the question was resolved. In my opinion however I think that sf takes both views of the future, and as much as I like to see the sense of wonder encouraged and an idealistic view of great things to come, sf can also take a leading role in pointing out the bad trends and developments in our society.

PAUL STEVENS then interviewed writers and publishing relating to SF publishing in Australia. George Turner and Lee Harding spoke about their efforts. George has not had his sf published in Australia. Faber published BELOVED SON in England, SPHERE is doing it in U.K. also, and POCKET BOOKS in the U.S.A. Lee has been doing quite well recently but he feels that there is no more room for anthologies at the moment. There is just not enough good material being written fast enough. Everybody paid tribute to Paul Collins for the job he is doing for Australian authors with his anthologies-ENVISAGED WORLDS, OTHER WORLDS, and the forthcoming ALIEN WORLDS. Paul would have benefited by the contact with his readers and writers, but regrettably he did not attend the convention.

GEORGE TURNER spoke to CAREY HANDFIELD and ROB GERRAND about NORSTRILIA PRESS. They pointed out they had been moderately sucessful but they had not made any profit, and the returns for their efforts was small but encouraging. The sale of rights on ALTERED I to BERKLEY was a handy shot in the arm. They are now concentrating on novels, although Rob is putting together an anthology TRANSMUTATIONS, for joint publication with OUTBACK PRESS. They are very happy to have secured Keith Antil's novel MOON IN THE GROUND, which they will be publishing in the near future. The third member of the NORSTRILIA team, Bruce Gillespie is fully occupied typesetting work for Hyland House, Paul Collins and other publishers as well as their own work. This is necessary however to justify the cost of the composer they have leased.

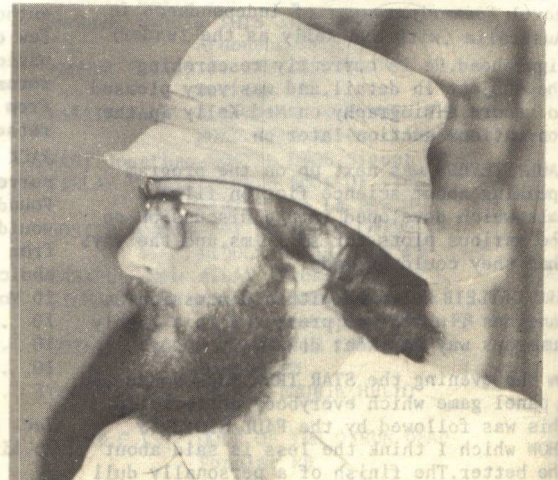
The FANCY DRESS PARTY was held in the evening. It was dominated by the young fans, particularly from STAR TREK and DR WHO FANDOM. A 'Dalek' and quite elaborate costumes on the Dr Who group, plus the costumes and presentation of the Star Trek Feds and Klingons, made it one of the best costume parties we have seen. Numerous room parties followed.

ELIZABETH DARLING started the ball rolling on Monday morning with a somewhat humorous view of ACADEMIA IN THE SF COMMUNITY. She pointed out that in the years to come we are all going to be exposed, when researchers get into the Ron Graham collection at Fisher Library. We will just have to be more careful what we write in fan material from now on. Elizabeth further pointed out that sf is currently being taught in schools without enough background and experience on the part of the teachers. I would refer readers to the article by Noel Gough further on in this issue. If there is a problem and I have little doubt that there is, quite a lot can be done about it. There are numerous courses in the U.S.A. which local teachers could attend, including an Annual Conference On Teaching SF, the fourth of which was held in April this year. Experienced people from the U.S.A could also be brought over to teach the teachers here. Of course I am not aware of the problems part from the expense that might be involved in such ventures. Author DAVID LAKE I believe will also be speaking on this subject at PULPCON here in Melbourne early September.

The last item on the program was on BIOLOGY and S.F. With all the talk about biological engineering, cloning and associated scientific gimickry, in the media these days, this was an appropriate subject for discussion. The people on David's panel; George Turner, Nick Holmes, Jeff Harris and a lady named Barbara, whose surname I regret I missed, quickly dispelled all these fanciful ideas that the press has been cooking up. There again sf is quite often way behind the actual scientific marvels being performed. The environment is the key to any changes that may occur in the human body. We are already cyborgs in the sense that we rely on artificial aids like glasses, false teeth, heart pace makers, and artificial limbs. It is a big step to such as the 'Martian' construct in Fred Pohl's MAN PLUS.

Jack Herman.

Photos M. Binns



Other aspects of biology covered also included the effect of radiation, and alien biology. The latter is a big enough field for a whole afternoon's discussion in itself.

The official program finished there, but some attendees went along to SPACE AGE for coffee and hot cross buns in the afternoon, and inspected the Art Gallery. Conventions are to me mainly people, and it is great meeting fans from other areas who you do not see very often. It is a bonus when the program is also good as this one was. Congratulations to Christine and Derek Ashby and helpers, for a job well done.

KEITH CURTIS did a great job with the auction as usual, and a considerable amount of cash was raised for DUFF and GUFF. Keith's Fan Guest of Honour speech I regret I missed. Keith incidentally is one of the active fans in Sydney who is organising SYNCON '79 and the bid for the WORLD SF CONVENTION in '83. He is one of our most knowledgeable people on rare books in the f and sf field.

FURTHER COMMENTS ON EASTERCON AND

The majority of Science Fiction conventions held in Australia, and in Melbourne in particular, have been held over the Easter holiday weekend. It looks like being a regular event from now on. Everybody (well almost everybody) agreed it was one of the best conventions they had attended. UNICON 6 organised by the MONASH UNIVERSITY S.F.A will be on next Easter, with Joe HALDEMAN as Guest of Honour, and the following year Paul Stevens and yours truly will be holding EASTERCON '81, which we hope will be the Australian National Convention.

SCIENCE FICTION & THE ACADEMIEIA

Further to Elizabeth Darling's comments and the article by Noel Gough in the last issue of the NEWS, there was a notice in LOCUS of interest.....

Dr Marshal B. Tymn, English Department, Eastern Michigan University, Ypsilanti, MI 48197 U.S.A. Phone 313-487-0155, is holding an SF Seminar at the University College, London, and The University of Sussex, preceding and during the World SF Convention at Brighton. Perhaps he could be induced to organise something similar in Australia. I would be pleased to publish correspondence on this subject, and I will be happy to supply any information I can to people who are interested in the subject of TEACHING SF.

Another aspect of Elizabeth Darling's talk, was the possibility of students and researchers going through the Ron Graham collection at Fisher Library, or similar collections, and the fact that we will have to be careful what we say in our fanzines and correspondence. A letter to LOCUS from JAMES TIPTREE JR. (Alice Sheldon) highlights what can happen.

After apparently deciding to "gafiate", she asked a friend to take away all her letters, fanzines, books; the lot. They are now safely stored away to be later given to Bowling Green University Archive. However word got around somehow that all the material was already on display at Bowling Green, which was not the case. You can imagine the reaction from her friends and correspondents. Many asked for their letters and such to be destroyed, but in her letter to LOCUS she flatly refused, and I for one entirely agree.

* Getawayfromitall.

To quote: "... there is a flash forth from your correspondence lines--paragraphs--insights--unique and brilliant. Sometimes only a stop-you-dead word, sometimes a stylish mini-masterpiece. Manifestations not only of objective value, but priceless irreplaceable to any who would know you as a person or as a writer. I will not destroy life. So relent; think of the far-off Phd candidate, reverently turning your yellowed pages with green furry fingers, and feeling you live in the facets of her huge nocturnal eyes."

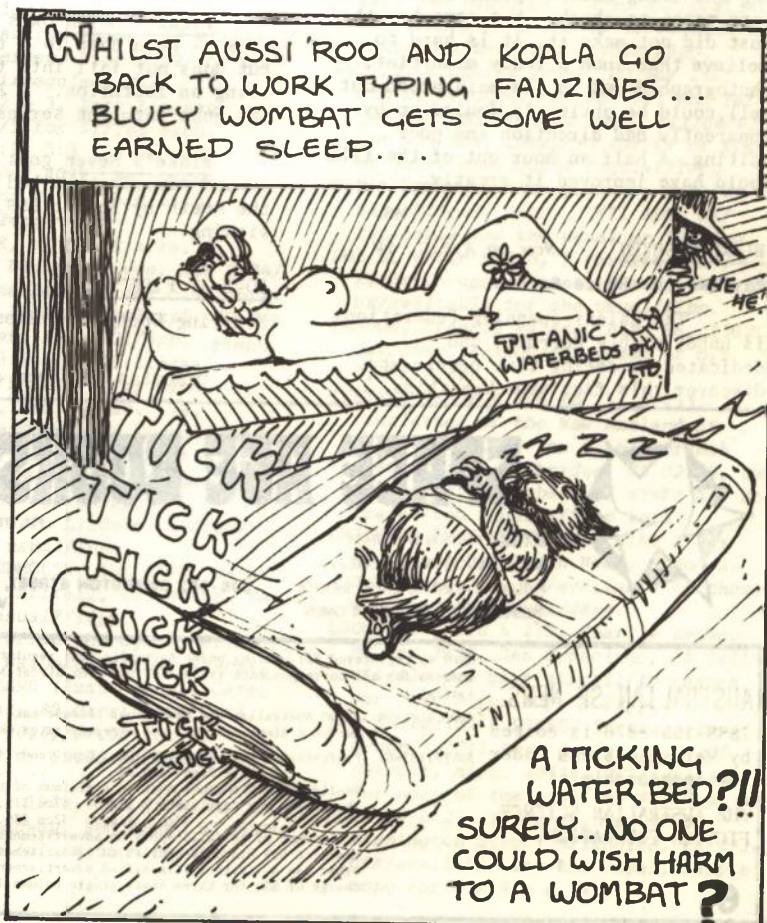
That says it all.

GUFF REPORT

The fan fund organised to send an Australian fan to the World Convention in England this year, was won by John Foyster with 65 votes. He was followed by John Alderson with 44 and Eric Lindsay with 18. A really tremendous response was received for this fund with approximately \$1600 being raised in total. 300 pounds from the U.K. is included in this total which we think is absolutely tremendous.

Leigh Edmonds, who organised GUFF wishes to thank everybody who helped. In a circular he recently distributed to all the voters and others, he forgot to mention the special efforts made by John Alderson with donations of fanzines and wine, not to mention all that he lost in a fire as well. Our best wishes to John Foyster and our commiserations to John and Eric.

CHANGE OF ADDRESS: Fans interested in STAR TREK and DR WHO etcetera, please note that NIKKI WHITE is now to be contacted at Unit 19, "The Hermitage" Medley St., Chifley, A.C.T 2606



SF & F FILM REVIEWS

"Invasion of the Body Snatchers"

I am always reluctant to see a remake. So far I have not seen Laurenti's KING KONG, and I probably never will. Therefore I used a pass for THE INVASION OF THE BODY SNATCHERS with some trepidation. But after all it was a straight forward plot, what could they do with it except add colour and jazz it up a bit.

The opening was great. From the scene on the alien world, to the translucent bits of life form drifting down over the city. The mood induced in the early part of the film by the excellent photography would have really had me, if I had not known what was actually going to happen all along. The bit with Kevin McCarthy from the original movie was a good gimmick, especially for people who saw the first version. Actually the setting and the characters were all different, and it was like watching War of the Worlds with a different set of people, in the same background of events.

A little over half way through the movie I began to get bored. It was more than obvious how things were going to turn out, and I just ended up waiting impatiently for Donald Sutherland to be put out of his misery. The alien bodies growing and being hacked up, and other scenes were meant to shock, but some how they just did not make it. It is hard to believe that such a ready made plot, photographed and in the main acted out well, could be obviously fouled up by apparently bad direction and poor editing. A half an hour out of the film would have improved it greatly.

MB

BLAKE'S SEVEN

Now on A.B.C. TV

Reviewed by Bruce Barnes.

The galaxy-spanning Federation is unbelievably corrupt, and dedicated to seeing that people who discover this fact stop breathing.

Roj Blake is too popular a figure to kill, so instead is framed for child molesting and exiled.

The prison ship Blake is on, attempts to salvage a Marie Celeste of space---an enormous ship of advanced design and unknown origin. Blake promptly hijacks it, assisted by a few fellow criminals. Now the eight of them (counting the ship's computer) tour the galaxy---each one with a gimmick ranging from one-way telepathy to a desire to commit homicide on Blake---setting about the business of restoring truth, justice and the British way.

The whole series hinges on the existence of The Liberator (the name given to Blake's ship), and therein lies the question mark. Who or what built it? Why was it abandoned? What enemy was it fighting in episode one? Will it's builders want the ship back? Or was Blake meant to have it by someone other than the scriptwriter? The ship's computer must know the answers, but for some reason isn't telling. The equipment on the Liberator is remarkably advanced, but not too alien to defy understanding it enough to utilize.

I suppose answers will be forthcoming, eventually. Each episode of Blake's Seven is a self-contained story, but together they form an overall pattern. (One of the advantages of this is that each character can evolve over a period of time, rather than remaining static as characters in U.S. series do.) But it might do well to remember that it took ten years before viewers discovered the origin of Dr Who.

Blake's Seven owes a lot to Star Trek -- even down to a teleporter -- but does not fall into the trap of being an imitation. A lot of thought has gone into the series, and it shows.

Blake's Seven goes a long way toward removing the bad taste left in the mouth by Space:1999. Recommended viewing.

LOVE AT FIRST BITE

Starring George Hamilton and Susan St James.

Draculas has been around the

cinema almost as long as anyone, and has been served up to a voracious public as villain, hero, lover, symbol and comic foil by any film maker who needs a strong character on which to hang a plot. Dracula started in the German cinema back in the 1920's in Nosferatu, and moved to America where he appeared in the talkies in the guise of Bela Lugosi in DRACULA 1931. Vampires of assorted size and viciousness appeared and reappeared, biting necks and getting staked through the heart or disintegrating in the sunlight. Played in the most part by Bela Lugosi, Lon Chaney Jr and John Carradine, the Americanised Vampire eventually became a comedic foil for Abbott and Costello, two second-rate American comedians who were popular with the popcorn trade in the late 40's and early 50's.

It took Hammer films in England to give the vampire back his dignity and the year 1955 saw Christopher Lee launched into superstar status with his portrayal of the blood-sucking count. By the time the early 1970's had arrived, the Hammer horror cycle had fallen flat on it's cinematic face in a welter of blood and gratuitous violence and lurid sex. Now the end of a second cycle of vampire cinema comes to an end with a whimper and a few belly laughs in the shape of George Hamilton as Dracula, thrown out of his ancestral home by a bunch of communist officials who want Castle Dracula as a training camp for Rumanian gymnasts.

Taking with him only his coffin (complete with interior light) and demented manservant, Renfield, Dracula travels to New York where he hopes to make the intimate acquaintance of a fashion model he has seen on the cover of a magazine. It turns out that the fashion model, played by a rather slightly frayed Susan Saint James, has a shrink who is also her boyfriend, and is also the descendant of famed vampire fighter, Van Helsing. He immediately recognises vampire bites as distinct from love-bites, and becomes a ragingly funny, out-of-his mind-jealous vampire hunter determined to destroy the vampire and save his girl, and also the large bill she owes him for couch time.

What follows is a funny movie that tells a lot about life in New York today, and allows some very talented actors a chance to do some funny bits of business on screen. It is a movie worth seeing though the purists amongst us will grind their teeth a little when told that there is a sequel coming called; DIVORCE: VAMPIRE STYLE.

Incidentally as a point of interest, it looks like a third cycle of vampire films is about to start as Werner Hertzog has completed his version of NOSFERATU, due for release soon. According to the article in American Film of October 1978, Hertzog has gone right back to the source, the early German cinema for the inspiration. Could be the best Vampire flick of 1979.

Reviewed by Paul Stevens.
(Who else did you expect us to get to review this film?)



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FANZINES

BY LEIGH EDMONDS!!



In the past two months about 10cm of fanzines have arrived for review and I don't think that the whole of this issue would be big enough to do the job as well as it needs to be done - Mervyn was horrified at the length of the previous column...

This time I'm just going to have to ignore 7/10th of the pile (the overseas ones) in this section and just list names and addresses and get on with having a quick look at what Australian fans have produced in the past two months.

John Foyster seems to have been the busiest with four issues of CHUNDER!, a news and commentzine which exposes the underbelly of Australian fandom and sticks knives in it. Apart from that CHUNDER! is mandatory reading for those who wish to know what's going on in fandom. FORERUNNER from the Sydney SF Foundation has widened its scope in the past few issues and now carries quite a deal of interesting comment on sf as well as club and Sydney fan news. Marc Ortlieb with THE WEST OF MINSTER'S LIBRARY embarks upon a fanzine reviewing venture which will be more descriptive than this column but perhaps not so wide ranging - 23 titles are covered in this issue. SCIENCE FICTION NEWS has plenty of book reviews and, sadly, obituaries - issue 58 also has several interesting pages on the old Sydney Futurian Society.

THE WASFFAN is the newsletter of the Western Australia SF Association and has mainly news of that club though it does have news of other sf activities in WA. and it is a good way to keep up with what is happening over there. Other recent WA fanzines include the personalzine THE RAVIN' which is short and fairly chatty, THE LEINSTER LOUDMOUTH which has a couple of reviews, articles and some fiction, THE PENRHEINER PERIODICAL which is similar to the previous fanzine but lighter in contents and THE OUTSIDER. This is not a bad fanzine though there is a bit much fiction for me and the restaurant guide isn't much help over here in Melbourne. The article by Roy Ferguson on computers is one of the best science articles to appear in an Australian fanzine in the last year.

ARIEL is the newest title Marc Ortlieb is using for his genzines, the format is much the same. There is a take-off Goon script, a couple of articles and a few pages of photos of fans. BLACK WHOLE from Andrew Brown is a pleasing genzine too but for the green ink which gives instant eye ache. Highlight of the issue is an IGUANACON report of sorts. John Rowley has been busy and sent an issue of ARGO NAVIS which he edits for the LaTrobe University SF Association and TURN LEFT AT THURSDAY which is his personal effort. They are similar but the latter is more relaxed in style and the University Club one has a huge article on Michael Coney which is worth reading.

NOUMENON 27/28 continues the long line of fascinating fanzines from Brian Thurogood, plenty of news of what is

happening in sf and plenty of letters and articles commenting on what is going on, all still remarkably well produced. Eric Lindsay has been busy with three different titles but the contents are all the same, comment on fannish events, comment on political events and in GEG plenty of fanzine reviews as well. Eric tends to follow the John W Campbell method by getting you to think by making often outrageous statements and defying you to refute them. John Bangsund is a much gentler character and this issue of PARERAGON PAPERS - The Times Bicycle Pump Supplement, is full of high quality writing on many different topics. John is also the current editor of THE SOCIETY OF EDITORS NEWSLETTER and he's sent along a copy of that too, very interesting. VOZ BOBLAR is a mere two pages of personal comment from Tim Dawson, I could have done with a lot more though perhaps not so opinionated.

TAU CETI is the fanzine of the South Australian Star Trek group, perhaps not as well produced as the publications of the other ST groups but the contents are more varied and that is a real plus. Finally DATA is a Star Trek Newsletter which carries invaluable information to ST fans.

ARIEL 1, Marc Ortlieb, 8 Melanto Ave, Camden Park, SA 5038/for the usual/irregular?/26pp.

ARGO NAVIS 3:3, edited by John Rowley for the LaTrobe University SF Assn, SRC Box 42, LaTrobe University, Bundoora, Vict 3083/for trade or Loc or 80¢ per issue/quarterly/40pp.

AUSTRALIA IN '83 1, edited by Eric Lindsay, 6 Hillcrest Avenue, Faulconbridge, NSW 2776 on behalf of the "Australia in '83" Committee/news of the overseas publicity people but available to interested Australians for contribution/2pp.

BLACK WHOLE 5, Andrew Brown, 23 Miller Cres., Mt Waverley, Vict 3149/for the usual or 50¢/irregular?/21pp.

BRUCE E HARPER 2 & 3, Eric Lindsay, address above/5 for \$1/2pp each. CHUNDER! 3:1, 3:2, 3:3 & 3:4, John Foyster, GPO Box 4039, Melbourne, Vict 3001/5 for \$1/monthly/12pp, 10pp, 16pp & 24pp.

DATA 20, AUSTREK, c/ Sue Clarke, 6 Bellvue Road, Faulconbridge, NSW 2776/available to members of the club/16pp.

DITMAR NEWSHEET 1, Peter Toluzzi, PO Box 471K, Haymarket, NSW 2001/5pp.

ERIC B LINDSAY 3 & 4, Eric Lindsay, address above/5 for \$1/2pp each.

FORERUNNER Jan., Feb. & Mar. '79, edited for the Sydney SF Foundation by Jack R Herman, 7B Kingsbury St., Croydon Park, NSW 2133/12 issues for \$3/monthly/9pp, 8pp & 9pp.

GEGENSCHEIN 37, Eric Lindsay, address above/for the usual/16pp.

THE LEINSTER LOUDMOUTH, Dec 1978, Bevan Casey, 8, The Taffrail, Willetton, WA 6155/for the usual?/18pp.

NOUMENON 27/28, Brian Thurogood, Wilam Road, Ostend, Waiheke Island, Hauraki Gulf, NEW ZEALAND (Aust. Agent: Carey Handfield, Rear, 89 Carrington Road, Waverley, NSW 2024)/\$7.50 for 10 issues airmail or \$5.50 surface/monthly/40pp.

THE OUTSIDER Dec. 1978, Ian Nichols, Flat 9, 54 Broadway, Nedlands, WA 6009/ no publication information readily visible/30pp.

PARERAGON PAPERS 12, John Bangsund, PO Box 230, Kew, Vict 3101/for the usual or \$5/sort of regular/13pp.

PAST, PRESENT & FUTURE 1, Graham Stone, Box 4440, GPO, Sydney, NSW 2001/for FAPA and very limited outside distribution/quarterly/8pp.

THE PENRHEINER PERIODICAL 1, John McDouall, 5 Kinbrace Way, Lynwood, WA 6155/no publication information readily visible/11pp.

THE RAVIN', Stephen Dedman, no address and no publication information/4pp.

SCIENCE FICTION NEWS 58, index to issues 53-58 & 59, edited by Graham Stone for the Australian SF Association address above/available to members/bi-monthly/20pp, 3pp & 16pp.

TAU CETI 5, edited by Jill Curtin for SASTREK, PO Box 369, North Adelaide, SA 5006/no information on publication or club readily visible/31pp.

TURN LEFT AT THURSDAY, John Rowley, 14 Lowalde Drive, Epping, Vict 3076/available for the usual/ sort of irregular/17pp.

VOZ BOBLAR 1, Tim Dawson, 11 Murphy St., Kew, Vict./available for the usual/irregular/2pp.

THE WASFFAN 7 & 8, Roy Ferguson, 247 Gloucester Street, East Victoria Park, WA 6101/\$2 to non-members of WASFA or perhaps the usual/monthly/6pp & 4pp.

THE WEST OF MINSTER'S LIBRARY, Marc Ortlieb, address above/for trade/4pp.

ARENA 8, Geoff Rippington, 15 Queens Ave, Canterbury, Kent, CT2 8AY, UK/ \$1 each/40pp.

DEADLOSS 1, Chris Priest, 1 Ortygia House, 6 Lower Road, Harrow, Middlesex HA2 0DA, UK/not too common/16pp.

DE PROFUNDIS 101, newsletter of the Los Angeles Fantasy Society edited by Leigh Strother-Vien, 7107 Woodman Ave., #10, Van Nuys, CA 91405, USA/available to members of LASFS or trade with other clubzines/terribly regular/6pp.

DNQ 13, Victoria Wayne, PO Box 156, Stn D, Toronto, Ont M6P 3J8 and Taral, 1812-415 Willowdale Ave., Willowdale, Ont M2N 5B4, CANADA/3 for \$1 or trade or juicy news/quite regular/10pp.

DON't PANIC, Graham England, 1 Fleet Way, Didcot, Oxon., OX11 8BZ, UK/available for the usual or 10p/8pp.

DOT 5, Kevin Smith, 7 Fassett Road, Kingston-upon-Thames, Surrey, KT1 2TD, UK/available for the usual/11pp.

FANDOM, Francis Valery, B.P. 66, 3362C Cavignac, FRANCE/for trade or o,5 0,35FF/14pp.

INSTANT MESSAGE 248 to 251 & 253, newsletter of the New England SF Association, PO Box G, MIT Branch Post Office, Cambridge, MA 02139, USA/available to members of NESFA and some trades/too regular/50pp total.

KNOCKERD FROM NEPTUNE 6, Mike & Pat Meara, 61 Barrowash Road, Spondon, Derby DE2 7QH, UK/available to those who send the usual/28pp.

LOCUS 217, 218 & 219, Charlie Brown, PO Box 3938, San Francisco, CA 94119, USA/\$20 per year airmail/10 issues per year/20pp, 20pp & 22pp.

MAD SCIENTIST'S DIGEST 5, Brian Earl Brown, 16711 Burt Road, Apt. #207, Detroit, Mich. 48219, USA/available for most of the usual or \$1/43pp.

MOTA 26 & 27, Terry Hughes, 4739 Washington Blvd., Arlington, VA 22205, USA/available for the usual, sample copy for \$1/19pp & 19pp.

MUNICH ROUND-UP 148, Waldemar Kunning,
Herzogspitalstrasse 5, D-8000 Munchen
2, WEST GERMANY/available for the
usual and money too but I'm not sure
what a DM is worth/bimonthly/58pp.

PRETENTIOUS SCIENCE FICTION QUARTERLY 2,
Michael Ward, PO Box 1496, Cupertino,
CA 95014, USA/\$1.50/quarterly/31pp.

QUINAPALUS 2, M.K. Digre, 1902 S. 4th
Ave., #1A, Minneapolis, MN 55404, USA/
available for the usual or 50¢/20pp.

RESOLUTION 3, Jackie Causgrove,
3650 Newton #15, Torrance, CA 90505,
USA/the usual or for 50¢/irregular/
35pp.

RUNE 54, edited and produced by Minn-Stf
by Carol Kennedy & Lee Pelton, 1204
Harmon Place #10, Minneapolis, MN
55403, USA (Aust. Agent: Leigh
Edmonds, PO Box 103, Brunswick, Vict
3056)/available for the usual or \$2
per year/39pp.

SCOTTISHE 76, Ethel Lindsay, 69 Barry
Road, Carneustie, Angus, DD7 7QQ, UK/
\$1 or the usual/two issues per year/
16pp.

S: FILM FANTASTICA 1, Keith & Rosemary
Walker, 2 Daisy Bank, Quernmore Road,
Lancaster, Lancs, UK/16pp.

SIMULACRUM 2:2, Victoria Vayne, address
above/some of the usual or \$3 per
issue/going through changes at the
moment/55pp.

SPANG BLAH 19, Jan Howard Finder,
PO Box 428, Latham, NY 12110, USA
available for the usual/16pp.

SPELLING ACTION Mar 1979, Harry
Lindgren, 40 McKinlay Street,
Narrabundah, ACT 2604/\$2 per year/
monthly/8pp.

TANTRUM 1, Bruce Pelz, 15931 Kalisher
Street, Granada Hills, CA 91344, USA/
available for the usual?/10pp.

THRUST SF IN REVIEW 11, Doug Fratz,
PO Box 746, Adelphi, MD 20783, USA/
4 issues for \$7/twice yearly/52pp.

TWYLL DDU 14, Dave Langford, 22
Northumberland Ave, Reading,
Berkshire RG2 7PW, UK/available for
the usual or 25p if you are desperate/
sometimes irregular/16pp.

UNIFAN 1, Ellen Pedersen & Niels
Dalgaard, Horsekildevej 13, IV der 3,
DK2500 Valby, DENMARK/available for
trade/14pp.

VOICE OF THE LOBSTER 1 & 2, c/ Noreascon
II, PO Box 46, MIT Branch Post Office,
Cambridge, MA 02139, USA/\$2 for all
issues to be published/36pp & 44pp.

WESTWIND 23 & 24, edited by Gregory
Bennett, 13001, 79th Place NE,
Kirkland, WA 98033, USA for the
Northwest SF Society/\$5 per year
includes membership of society/
monthly/8pp & 8pp.

THE WHOLE FANZINE CATALOGUE 3 & 4, Brian
Earl Brown, address above/3 issues for
\$1 or trade/every month or so/12pp &
10pp.

YANDRO 245, Robert & Juanita Coulson,
Route 3, Hartford City, IN 47348, USA/
75¢ per issue/irregular/41pp.

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Brunswick
Victoria 3056
AUSTRALIA



THE PATTERN OF EXPECTATION I.F. Clarke
(Jonathan Cape, 331 pages, 1979.

Reviewed by John Foyster.

This is a book which is at once exciting and frustrating. Clarke's earlier book, VOICES PROPHECYING WAR, dealt with futuristic fantasies of a particular kind: here he explores the nature of futuristic fantasy itself.

The first third of the book Clarke covers work produced up to (roughly speaking) 1900, in the second third he reviews and reanalyses the works of this period under various headings ('Ideal States and Industrial Harmonies', 'The Best of Worlds and the Worst of Worlds' and so on) and in the last third of the book deals with the twentieth century.

The prose with which the book is constructed is tolerable - it tends to be abstract (as could hardly be otherwise in a work with so large a topic demanding such brief treatment of even the most important works) and a trifle academic: the enthusiasm which certainly lies behind the preparation of the book doesn't really emerge from the text.

As a source of information, THE PATTERN OF EXPECTATION is invaluable; the notes are full, and the reader cannot avoid being impressed by the breadth of Clarke's reading and knowledge. This is a book which people seriously interested in the history of science fiction cannot be without.

So what is the course of frustration? Unfortunately the book is not as well put together as it might be. To be blunt, occasionally I had the feeling that I was reading a work quickly compiled from a set of index cards in which the cross-referencing had not been done terribly well. The result of this is that the reader interested in a particular book has to

scurry all over the volume to find all the information. The index makes this possible, but the general reader may find it annoying to keep coming up against repeated mentions of the same work, for information is not necessarily introduced in the most logical order. Indeed, at times it looks as though the author has forgotten that the work in question has already been mentioned, so that a book may be mentioned a couple of times as important, with snippets of information being given each time and then, some pages later, the book and its author are introduced. At this point the reader, in order to make most efficient use of what Clarke has written, must now go back to the earlier reference in order to understand the particular book in context,

It may not be a serious flaw - this is, after all, the kind of book one uses for reference rather than just for light reading - but it does take the edge of what otherwise might stand as a major work in the historiography of science fiction.

GUERNICA NIGHT by Barry.N.Malzberg
(NEL : 127 pp: \$12.25)

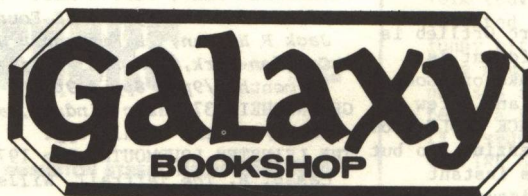
reviewed by George Turner.

Ursula LeGuin once said that sf offers new metaphors for our existence, and no doubt this is a service sf can perform superlatively well. But it needs more than a metaphor for alienation from our technological world contains only the material for a novella.

There is little development in his tale of a future wherein 90% of the young suicide by the age of maturity only much debatable argument supporting the inevitability of such a result 'if this goes on' and much emotional writing masquerading as corroborative detail. Such saving graces as social change before a disastrous resolution, or even simply psychological adaptability, are not allowed to intrude on the shanghaied reader.

Even if you sympathise with the theme it will be difficult not to be bored by the overloaded writing and plain bad prose. This last is perhaps to be expected in a man who has pub-

Continued page 11



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LORD OF LIGHT Gregg HC
NINE PRINCES IN AMBER
Gregg Press HC

BOOKS FOR REVIEW

My special thanks to publishers who have responded to my request for information and review books. Please note that we will try and mention them all, but items on U.F.O.s and similar items are not really of interest to us, and

BOOK REVIEWS CONTINUED FROM PAGE 8
lished 75 novels and 150 short stories in 12 years. Having now read four Malzberg novels with decreasing willingness, I begin to wonder who reads the other 71.

1985 Anthony Burgess
(Hutchinson; 240 pages, 1978)

Reviewed by John Foyster.

I do not agree with Anthony Burgess's analysis of George Orwell's NINETEEN EIGHTY FOUR - not on a vital particular. In the first 100 pages of this book, Burgess talks about what Orwell's book means, and while I find much of his analysis useful and accurate, it seems to me that he is wrong in identifying Orwell's source of inspiration as 'post-war' Britain. Ten Years ago at a convention in Sydney (the talk was recently reprinted in a Danish fanzine, CRITIFAN), I argued that the source of NINETEEN EIGHTY FOUR lay in Orwell's wartime experiences; a good deal of evidence relating to this matter is to be found in his diaries, printed in various places at one time or another. Thus, while I shall not enter into that debate here, my views obviously colour my opinion of the fictional section of 1985.

Anthony Burgess is one of the few contemporary novelists whose work I follow zealously (others are William Gaddis, John Barth, Harry Mathews, and a few more) and in my eyes 1985 is minor, angry Burgess - certainly compared to, say, NAPOLÉON SYMPHONY of ENDERBY - but something very much worth reading all the same. In some ways, the theme of 1985 is the same as that of Kurt Vonnegut's 'HARRISON BERGERON' - we must all be reduced to the lowest level, but Burgess is mock-serious, while Vonnegut was seriously mocking.

In Burgess's vision of the future all the baddies - unionists, religious fanatics and so on - have taken power in a weakened Britain. They work very hard at doing nasty things to the protagonist who, after all, wants only to maintain the standards of the past (in things like spelling). In 1985 by contrast with another of Vonnegut's works, everything hurts.

It is much easier to take this as being a less-than-serious work, but it skates awfully close to taking itself seriously. The language and style are of the highest standards, as one must expect of the author, but the thought behind is all too often reminiscent of the good boy in school who complains about the bad behaviour of his fellows, both in it's depth of understanding and in it's compassion for those whose world-picture is different.

Interesting to read, but not challenging, and better not taken seriously, 1985 remains a significant piece of science fiction; not the sort of thing which wins Hugo nominations, only the sort of thing which ought to.

fantasy, science fiction and associated film or comic books will take preference.

M.B.

Tolkien

The Silmarillion

The creation myth of his Middle-earth



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