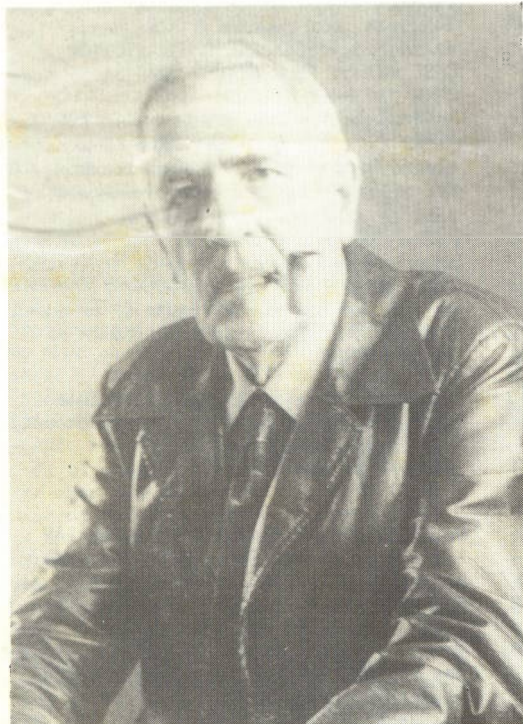


AUSTRALIAN SF NEWS

VOLUME THREE NUMBER ONE

NOVEMBER/DECEMBER 1980

A. BERTRAM CHANDLER Chicago World Con Guest of Honor



THE ORGANISERS OF THE 40TH WORLD SCIENCE FICTION CONVENTION, TO BE HELD AT THE HYATT REGENCY HOTEL ON SEPTEMBER 2-6 '81, HAVE ANNOUNCED THEIR GUESTS OF HONOR:
WRITER - A. BERTRAM CHANDLER
ARTIST - KELLY FREAS FAN - LEE HOFFMANN

It gives us the greatest of pleasure to see Bert up there as GOH of a World con. He has a very large following throughout the world particularly in the USA and Japan. He is known to most fans as the creator of the "Hornblower of the Spaceways" John Grimes, but he has written a number of other books. THE BITTER PILL published by Wren in 1975, was the most notable departure from his usual style.

He recently paid a visit to Melbourne from his home in Sydney, to do some research on a book he is writing on Ned Kelly the bushranger. Kelly becomes the leader of a successful revolution and founds a dynasty of Australian rulers, which lasts until 1980. The book will include a number of 'what if' concepts, that make it sound like a story very much to look forward to.

SUSAN DOCK

WILD & WOOLLEY PUBLISH SF ART BOOK BY RON COBB



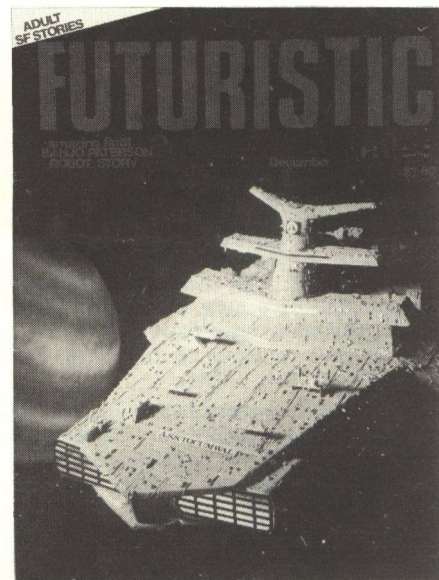
Australian readers will remember particularly RON COBB'S brilliant political cartoons, most of which originated in THE LOS ANGELES FREE PRESS and were reprinted in local newspapers. But besides his cartoon work he has spent a lot of time painting. From his cover for THE MAGAZINE OF F & SF that won an award at the Pittsburgh World con, but was never published, to his covers for FAMOUS MONSTERS and more recently his work on films such as STAR WARS and ALIEN.

PAT WOOLLEY of Wild and Woolley Publishers, has been a friend of Ron Cobb's for years. Some of her company's first publications were THE COBB BOOK and COBB AGAIN, which featured his political cartoons. After seeing the popularity of science fiction art books, she saw the potential in a collection of Ron Cobb's f and sf paintings and COLORVISION, is the culmination of a year or more's work. It is being released in Australia in December in paperback at \$14.95 recommended retail price. It has 84 pages in full colour.

It will be published in the USA in March 1981.

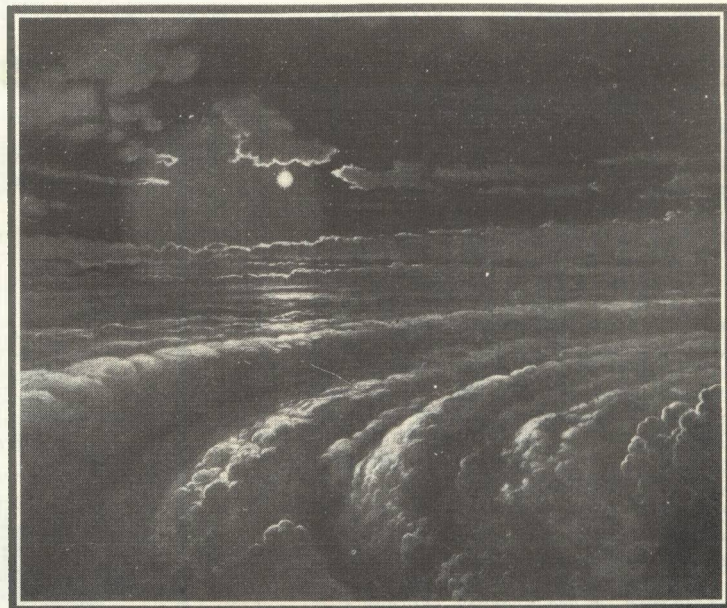
* Wild and Woolley's logo drawn by Ron Cobb.

SECOND ISSUE OF NEW AUSTRALIAN
PROFESSIONAL SF MAG PUBLISHED



The second issue of FUTURISTIC TALES was published in November. It bears a cover date of December and features a "robot" story by Banjo Paterson and an article on engineer Laurie Hogan and his book MAN MADE MOUNTAIN.

RON COBB COLORVISION





EDITORIAL COMMENT

Dear Readers,

Right from the beginning ASFNEWS has been a financial drain on my resources. The Australian SF Foundation has helped a little, but it has other projects that must be considered. Consequently I have been forced to increase the subscription rate and the cover price. The cover price should have gone up with the last issue, but it is up now to 70¢. However to offset that a little, ASFN will have twenty pages from now on.

I want to have something to say now about awards. In particular Australian science fiction awards. As one of the originators of the DITMAR-Australian Science Fiction Achievement Award, I have been bitterly disappointed in the way it has been handled by Australian National conventions over the last few years. Perhaps the cons are not entirely to blame for the fact that not enough people are voting for the awards, but they have been responsible for the ludicrous variety of different forms the trophies have taken.

Everything from Adelaide's ten pound lumps of stone to Sydney's plastic items with an upside down Southern Cross and only glued together the night they were presented. Perth's enameled metal scrolls, for want of a better description, were not the answer either. They were clumsy and amateur-looking. At least the Sydney plastic trophies were coming close to my idea of what the award should look like. Why Perth had to go back to something stupid I do not know.

The insignificant items presented by the organisers or should I say disorganisers of UNICON 4, the plastic door wedges, were an absolute joke. To add to the completely inept way they handled a lot of things at UNICON 4, although I must say not all, many people have never even been presented with their awards to this day. They include VAN IKIN for I believe best Fanzine with ENIGMA and CHERRY WILDER for the LUCK OF BRIN'S FIVE, Best Australian Fiction. CHERRY WILDER has made it known that she does not wish to be even nominated for any future DITMAR AWARDS and I certainly do not blame her.

I have made numerous requests to the organisers of UNICON 4 to have the trophies completed, which I have been told are stuck away in some cupboard waiting to be polished.

It has been my contention for some time that the actual design be standardised. Discussions before SYNCON '79 resulted in their plastic trophy, which I was quite pleased with, apart from the thing coming apart in my hand almost when I accepted GEORGE TURNER'S in his absence, for the Best Australian SF in BELOVED SON. So why can't we stick to that design or something close to it, with a properly designed Southern Cross. Personally I would prefer something simpler. Just a block of plastic with a Southern Cross design impregnated in the plastic, is what I would like to see, but at the very least

something plain with the Southern Cross however it is done. And it must be done with a professional touch.

THE DITMAR name is another bone of contention, but it is too late to change it now. It is being quoted by publishers singing an author's praises on book covers and in advertising publicity. It is quoted in numerous sf reference books all over and is now regarded as a significant influence in the field. But how can anybody be expected to take it very seriously when something like AUSTRALIAN GNOMES wins the Best Australia Fiction? An attractive picture book I guess, but I see the DITMAR AWARDS largely as an encouragement to Australia SF writers. Mr Robert Ingpen no doubt appreciated receiving an award for his book, but I am quite sure he would not appreciate the real significance of The DITMAR.

The voting in this year's Ditmar Awards was an insult to the Australian sf writers and other people who are doing their best to put sf on the map in this country. And you can take that remark how you like. So how about waking up Australia! The only way we are going to ensure that the books and authors and fans, who really deserve to win, do win THE DITMAR and really make the award mean something, is for us all to take time to vote for it. To both nominate and vote in the final ballot, which is being run this coming year by ADVENTION, to be held in Adelaide in June next year. (See convention list at the back of this issue for details.) You need only be a member or even supporting member of ADVENTION, which is the 1981 National Convention and the big event of next year with FRANK HERBERT as the GOH.

1980 has been a relatively bumper year for sf in Australia, so you should have no trouble and no excuse not to vote for books like DREAMING DRAGONS by Damien Broderick, FOURTH HEMISPHERE by David Lake, LOOKING FOR BLUCHER by Jack Wodhams, BREATHING SPACE ONLY by Wynne Whiteford, THE WEB OF TIME by Lee Harding and MATILDA'S STEPCHILDREN by A. Bertram Chandler. It is an insult to the Australian sf writing fraternity, that books like Lee Harding's DISPLACED PERSON and Keith Antill's MOON IN THE GROUND were ignored last year, but you can make up for it this year. I do most earnestly ask you to do so by voting in this year's DITMAR AWARDS.

One final word. The categories I think leave a little to be desired. I cannot recall exactly what if any alterations were made at this year's National convention business session at SWANCON in Perth, but I do hope we can keep it as follows;

BEST AUSTRALIAN SF/F Novel or one author collection.
BEST AUSTRALIAN SF/F Short fiction.
BEST INTERNATIONAL SF/F Novel or one author collection.
BEST AUSTRALIAN FAN WRITER
BEST AUSTRALIAN AMATEUR PUBLICATION
BEST AUSTRALIAN FAN ARTIST

The convention committee should also have the power to present, if their awards committee sees fit, a maximum of two other special category awards to be decided at their discretion. This would cover any particularly important book or achievement during the year, not covered by the designated categories. BEST NON-FICTION, BEST ART or ILLUSTRATED WORK or DRAMATIC PRESENTATION (particularly Australian). THE WILLIAM ATHELING AWARD is not one of the DITMARS and it should be a completely separate design to THE DITMARS. It is a most praiseworthy idea to give this award for SF and F criticism, but I think it should be a standardised design entirely different from the DITMARS and preferably one which recognises the man for whom it is named WILLIAM ATHELING, otherwise known as JAMES BLISH.

I will welcome any comments on this matter and your letters will be printed and suggestions forwarded to the ADVENTION committee.

We do already have the DOWN UNDER FAN FUND as an indication of the friendship between Australian and American sf fans, but it would be nice if some award or fund could be established to honour the memory of SUSAN WOOD. (See page 3) Perhaps for the fan who does the most through correspondence, fanzines or whatever over the year, to cement this friendship. Alternatively an Australian and an American fan each year. I would like to hear some ideas and opinions on this.

My thanks to Vera Lonergan for the details on happenings in Sydney and New Zealand, to George Turner for proof reading and to all other contributors - reviewers & artists.

Merv Binns/ Editor.

AUSTRALIAN SF NEWS

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SUSAN WOOD



Photo: Jay K Klein

It is with the deepest regret that we advise you of the tragic passing of SUSAN WOOD. Australian fans will recall that she was the Fan Guest of Honour along with Mike Glicksohn, at AUSSIECON World SF Convention here in Melbourne in 1975. The circumstances of her death are a little uncertain at this time, as I took a hurried phone call from an obviously upset Andy Porter from New York, asking me to pass on the unhappy news to Australian fandom.

Susan was of course a Canadian and I recall the great time I had at TORCON, the World con in Toronto in '73, my first, at which Susan was one of our biggest supporters for the A'75 bid. Many other fans who have been to North America sampled her hospitality and she has many friends and correspondents in Australia, who will be extremely saddened by this very tragic news.

Her participation in fan activities is well known, from her fanzine days to her numerous appearances on convention panels and articles in numerous fan magazines such as *STARSHIP*. I am not quite clear on her professional contributions to the sf field, but I know she has been involved in the editing side and may have had some stories published. She is best known for her extensive work on the critical analysis of sf, fantasy and comics. She was an associate professor in Canadian Literature at the University of British Columbia. She was living in Vancouver and she was, I believe, at her home at the time she died.

Susan will be missed greatly by her many friends both in Australia and North America. This unhappy event has made me aware of one very significant thing, and that is the very strong ties of friendship, that have built up between American and Australian fans over the last ten years or more. I know that all her friends in Australia will join with me in conveying our deepest sympathy to her friends and family in the USA and Canada. Their loss is our loss.

Merv Binns

The Australian Professional Scene

The Australian National University (Canberra) will be holding a two-day seminar on Australian sf and speculative literature, July 18 - 19th 1981. Many of the leading Australian writers, editors, publishers, critics, and academics will be attending, including R.F. Brissenden, Michael Tolly, Van Ikin, George Turner, Lee Harding, David Lake and Damien Broderick. This will be the first function of its kind to be organised by a tertiary institution in Australia.

BANTAM BOOKS has purchased the U.S. paperback rights to *THE FALLEN SPACEMAN* and *DISPLACED PERSON*, both by Lee Harding. The latter will be published under the U.S. title, *MISPLACED PERSONS*; the Penguin edition is now due early in 1981.

LEE HARDING has been awarded a one-year Writing Fellowship by the Literature Board of the Arts Council of Australia. The award will cover the working year of 1981. He will also be Writer in Residence at the University of Western Australia (Nedlands) for their Summer School period, beginning January 19th. *HYLAND HOUSE* (Melbourne) will publish his new novel in July next year, and he also has another book coming out from another publisher in the latter half of the year.

KEITH TAYLOR'S collaboration with Andrew Offut, *WHEN DEATH BIRDS FLY*, was published by Ace in November, in the USA. His American agent Cherry Weiner of 'The Katherine Walters Literary Agency' has sold another novel to Ace for Keith, entitled *BARD*.

DAMIEN BRODERICK has a story in a new anthology from Pocket, *EDGES*, edited by Ursula LeGuin and Virginia Kidd.

Another new magazine called *OMEGA* is due to be published in November. It is reported to be along the lines of *OMNI*. PAUL COLLINS is the Consultant Fiction Editor. Paul and Rowena Cory acting in their capacity as CORY and COLLINS (I spelt it right this time) Publishers and Literary Agents, placed a story by JACK WODHAMS, 'One Clay Foot', with *OMEGA* for the first issue. Paul also

had a guest editorial in the November issue of *AMAZING* and has sold a story to the British magazine *AD ASTRA*, called 'Walk On The Wild Side' and an article on Australian sf publishing.

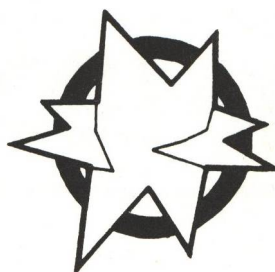
NEW RELEASES FROM AUSTRALIAN DISTRIBUTORS

A few changes are taking place in the distribution of books in Australia. Some were brought about by the closure of RICAL and in Melbourne at any rate, CARNATION Book Distributors will be handling WYNDHAM/STAR and we believe MAGNUM. A new distributor K.G. MEDIA DISTRIBUTORS will be handling ACE books in Australia. ARROW books have gone to HODDER and STOUGHTON, who already have their own CORONET BOOKS. The other major PB change is that TRANSWORLD PUBLISHERS will be distributing their own books, CORGI and BANTAM soon, and they will not be available through GORDON and GOTCH after the change over takes place in the near future.

CARNATION In STAR/WYNDHAM they have already released *DR WHO AND THE ANDROIDS OF TARA*, and reprints of Ursula LeGuin's *ROCANNON'S WORLD* and *PLANET OF EXILE*. *DR WHO* titles also received were *INVASION OF TIME* and *POWER OF THE KROLL*, plus *ARMAGEDDON FACTOR* and *STONES OF BLOOD*. Coming during late October and November are *THE AWAKENING*, a novel of the new Charlton Heston movie based on Bram Stoker's "Jewel of the Seven Stars", *THE TRANSFORMATION OF MISS MAVIS MING* by Michael Moorcock, a reprint of *THE MANITOU* by Graham Masterton and new stocks of other *DR WHOS* including *PLANET OF SPIDERS* and *MASK OF MANDRAGORA*.

In MAGNUM they will have *JERUSALEM POKER* by Edward Whittemore a sequel to *SINAI TAPESTRY*, a rather unusual fantasy. *CATFACE* by Clifford Simak is a retitled of the US edition of *MASTADONIA*, a typical Simak time-travel story. Two new reprints are *SOME WILL NOT DIE* by Algis Budrys and *THE MAN WHO JAPED* by P.K. Dick.

WILLIAM COLLINS have some big titles coming up in SF and Fantasy. In the FONTANA series they will have a new edition of *The Narnia* series by C.S. Lewis, *THE DREAM DANCER* by Janet Morris, the first of a family space saga, *FLUX & THE TIN ANGEL* by Ron Goulart and



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A CURRENT 'NEWSLETTER' FEATURING A FULL LIST OF NEW SCIENCE FICTION AND FANTASY BOOKS AND OTHER SUBJECTS WILL BE SENT ON REQUEST.

THE WOUNDED LAND by Stephan Donaldson. The last title is the first in a new series of three books following the "Thomas Covenant" series.

In PAN we can expect NEW TERRORS Vol 2, Ramsay Campbell as editor, PROFUNDIS by Richard Cowper and DRAGON'S CLAWS by Peter O'Donnell, a new "Modesty Blaze" Adventure novel.

GORDON & GOTCH October releases included from PANTHER an sf title PRISONER OF THE PLANETS by Jonathan Fast, FIVE GOLD BANDS a r/p from Jack Vance in MAYFLOWER series, and LUCIFER CHILD by Shelley Katz from DELL. In November G&G will release a new Harry Harrison novel entitled HOMEWORLD from Panther.

HODDER & STOUGHTON released the third in the Mary Stewart Arthurian series THE LAST ENCHANTMENT; Poul Anderson's TAU ZERO and DEATH ANGEL'S SHADOW by Karl Edward Wagner will be out in November.

METHUEN (Australia) are distributing DAW Books and in October they released ZANTHADON by Lin Carter and TWO TO CONQUER by Marion Zimmer Bradley.

In SPHERE Books from NELSON in October we saw CONAN; SWORD OF SKELOS by Andrew Offut, THE STARS IN SHROUD by Greg Benford and a horror story, THE BOOK OF HELL. In November two F&SF titles are due; MY NAME IS LEGION by Roger Zelazny, reissued, and a new series starts with WARPI-THE STORM IS HOWLING THROUGH TRIFILIS by Neil Oram. December will see BETHANY'S SIN, a big promotion horror title by Robert R. McCammon, SHIVA DESCENDING by Greg Benford and Bill Rotsler and THE GREAT WHITE SPACE by Basil Copper, a horror novel. Also in December the story of the making of the movie "The Empire Strikes Back", ONCE UPON A GALAXY by Alan Arnold.

TUDOR Distributors released TOO MANY MAGICIANS by Randall Garrett, an alternate world crime novel in FUTURA, and they have coming STAR WEB by Joan Cox in AVON, DARK IS THE SUN by Farmer in BALLANTINE, THE DEAD ZONE by Stephen King in FUTURA, THE HUNTER OF WORLDS, GATE OF IVREL and BROTHERS OF EARTH all by C.J. Cherryh from FUTURA. Also due is SILVER SUN by Nancy Springer in POCKET and THE EDGE OF RUNNING WATER by William Sloane in BALLANTINE.

ALLEN & UNWIN are releasing a new and probably final work by J.R.R. TOLKIEN, edited by Christopher Tolkien, UNFINISHED TALES. It is we believe a lot easier to read than the eagerly awaited "The Silmarillion" and it fills in a lot of the gaps in the "Lord of the Rings". Sections that were edited out of the LORS in fact are included. The ARP will be \$19.95

ALL BOOKS are the distributors of titles imported by WOBBLEDAGGER and WILD and WOLLEY. They recently released two calendars of interest, THE UNICORN and KIRWAN and a book about Unicorns, IN PUSUIT OF THE UNICORN by Josephine Bradley. 3D EYE by Michael English is of interest to Fantasy art fans, as will be SOLAR WIND by Peter Jones and RICK GRIFFIN by Rick Griffin all from PAPER TIGER Publishers. Also from the same publisher is a most unusual book INVENTORIUM NATURA, which

in fact is an illustrated version of a mythical report by the ancient Roman, Pliny The Elder. The utterly fantastic illustrations are by Una Woodruff, no relation to Patrick Woodroffe, though her style is very similar. ALL BOOKS also released a beautiful children's fantasy picture book, TINKER- The Adventures of the Hole Eating Duck which is written and illustrated by Patrick Woodroffe. MASTER SNICKUP'S CLOAK is an almost Gothic horror story illustrated by Brian (Fairies) Froud.

The big one coming from WILD & WOOLEY is COLORVISION by Ron Cobb. A beautiful collection of his paintings mainly from film work he has done over the last few years.

Further CORONET titles due December include: SLAVES OF HEAVEN, SEAHORSE IN THE SKY & THE CLOUD WALKER, all reprints by Edmund Cooper. Plus two juveniles; STARSTORMERS 1 and 2 by Nicholas Fisk. The December Arrow from Hodder will be: STAR RIGGERS WAY by Jeffry Carver.

December releases from G&G include MORTAL GODS by Jonathan Fast, CLASSIC FAIRY TALES by Iona and Peter Opie and SPACE MAIL edited by Isaac Asimov. PANTHER, PALADIN and FAWCETT publications respectively.

People and Publishing

JIM BAEN has left Ace Books. He will be working with THOMAS DOHERTY, formerly executive vice president of Ace Books, on a new publishing venture organised by Doherty. A series called "Thomas Doherty Books" will be published under the Pinnacle Books imprint. They intend to start by publishing two titles a month. Pinnacle have not had much success with sf series previously, but Doherty hopes to eventually build up a line, that is at least the equivalent of what they had at Ace. (SFC)

SIMON & SCHUSTER and POCKET BOOKS have announced the formation of a new sf series to be called TIMESCAPE. The lists of both publishers will be combined under the new imprint and logo. Their authors will include Roger Zelazny, Poul Anderson, Brian Aldiss, Octavia Butler and Philip K. Dick. Publicity for the first titles under the new imprint will start to appear in February and March '81. (PW)

TED WHITE left the editorship of HEAVY METAL in August. He had been on the job for a year, editing exactly 12 issues. He introduced a number of changes and new features which we got the impression were appreciated by the fans (at least they were here at any rate) but apparently the Publisher Leonard Mogel did not agree and he will now edit himself with the assistance of Julie Simmons, Managing Editor and John Workman, Art Director. White will still be doing some work for them and projects he initiated, such as a Harvey Kurtzman issue and Bill Rotsler's 'Fumetti' will be done. (SFC)

Further information on the new "Thomas Doherty Series" coming from Pinnacle, is that they have titles coming from ANDRE NORTON, FRED SABERHAGEN and HARRY HARRISON. A Flash Gordon Book and a Popeye book, apparently juveniles, are expected to be published in time for Christmas sales. (SFC)

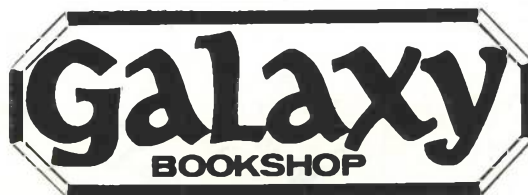


THOMAS J. DOHERTY



TED WHITE

RAMSEY CAMPBELL is rapidly becoming the king (no pun intended) of horror in UK. Besides his own writing, he has been editing collections such as NEW TERRORS for Pan and THE CTHULHU MYTHOS for Arkham House. MacMillan will be promoting a new novel, THE PARASITE, quite heavily, in the hope of creating a new STEHEN KING.



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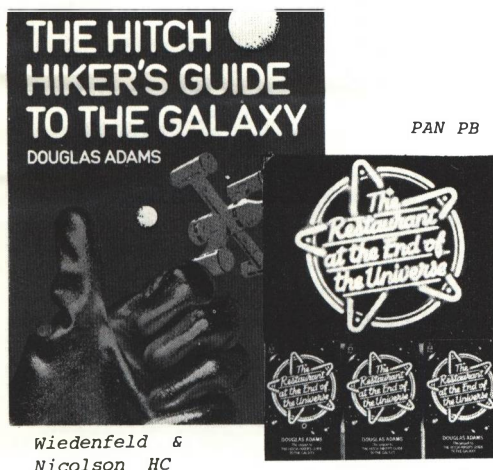
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The new FRANK HERBERT "Dune" novel, *THE GOD EMPEROR OF DUNE*, will be published by Playboy Magazine in a condensed form in the January issue. Gollancz will publish what they claim is the first trans-Atlantic collaboration, next February, when they do *UNDER HEAVEN'S BRIDGE* by MICHAEL BISHOP and IAN WATSON. The setting according to Bishop, is a planet around a binary star, one of whose constituent suns is about to go nova. The aliens in this story are intentionally reminiscent of those in *A LITTLE KNOWLEDGE* and *CATACOMB YEARS*. (SFC)

THE HITCH-HIKERS'S GUIDE TO THE GALAXY the British Radio production has so far spawned a book from Pan and a record. In December Pan will be publishing a second book by DOUGLAS ADAMS called *THE RESTAURANT AT THE END OF THE UNIVERSE*, and Original records will be doing a second recording.



RUSSELL HOBAN has written a number of very popular and highly regarded books, both for adults and children. *THE LION OF BOAZ-JACHIN AND JACHIN -BOAZ*, *THE MOUSE AND HIS CHILD*, *KLEINZEIT* and *TURTLE DIARY*. His new novel published in October UK is science fiction. It takes its title from the name of the main character, *RIDLEY WALKER*, who is "a priest ordained with a scar on his belly, who interprets the puppet shows performed by the government's travelling showmen." In a time when killer dogs roam Enland and green rot grows on the rubble of Canterbury. It is published by Jonathan Cape, who will be publishing in February next year the third in the DORRIS LESSING sequence *CANOPUS IN ARHOS-ARCHIVES*, *THE SIRIAN EXPERIMENTS*.

BRIEF NOTES FROM SF CHRONICLE
Heinlein's *NUMBER OF THE BEAST* had sold 113,000 copies up to September...*THE DEAD ZONE* by Stephen King had 2.2 million.. *THE WOUNDED LAND* by Stephen R. Donaldson had 37,000 copies in print.. BOB VARDEMAN has sold a new Star Trek novel to Pocket Books... Avon has bought a new collection to be called *SCIENCE FICTION HALL OF FAME - NEBULA WINNERS, 1965-1969*, which will include only winners of the award... Playboy Press has bought a sequel to *MIRROR FRIEND*, *MIRROR FOE* by George Takei and Robert Asprin, but is as yet untitled. They have also *WARGAMES*, *GREYMANTLE* by Karl Hansen whose short stories appeared in *CHRYSLIS*. (SFC)

The MILFORD WRITERS' CONFERENCE was held September 28th to October 4th after a break last year. Amongst the writers attending this year were two local people, PIP MADDERN and RANDALL FLYNN. Everybody had a great time, particularly CHRIS PRIEST, ROBERT HOLDSTOCK and CHRIS EVANS, whose report I am obtaining these details from in Dave Langford's zine 'Ansible'. In between consuming various exotic beverages they did manage to gain quite a lot from the contact with one another, that will benefit them in their future literary endeavours. Chris reported that all the attendees expressed a desire to return to future conference, as the feedback obtained was very useful. (Ansible)

Further bits of interesting information reported in ANSIBLE: IAN WATSON'S *GARDENS OF DELIGHT* has not sold yet for pb or outside the UK. The first Prometheus Award for best libertarian sf went to F.PAUL WILSON'S *WHEELS WITHIN WHEELS*. Computers are supposed to have determined the Hugo finalists for next year already as *RINGWORLD ENGINEERS*, *BEYOND THE BLUE EVENT HORIZON*, *THE SNOW QUEEN*, *LORD VALENTINE'S CASTLE* and *NUMBER OF THE BEAST*. Dave Langford also mentioned *TIMESCAPE*, which has been subtly amended in the British edition to save offending the Royal Family and 'what's his name's *THE MAGIC LABRYNTH*'. I reckon we can add *GOLEM 100*, despite it being filled with full page illustrations as part of the narrative and *MOCKINGBIRD*. (Ansible)

DAVE LANGFORD reported that his book *WAR IN 2080*, which was originally scheduled for November Sphere release, has been put off till February '81. To make room for a load of tripe by Mandy Rice- Davies he says. The AUGUST DERLETH AWARD for best fantasy went to TANITH LEE'S *DEATH MASTER*. URSULA LE GUIN'S American title *THE BEGINNING PLACE* has been changed to *THRESHOLD* by Gollancz. Pierrot Publishing who published such items as *GREAT BALLS OF FIRE* and *SCIENCE FICTION YEARBOOK*, are reportedly in financial trouble.

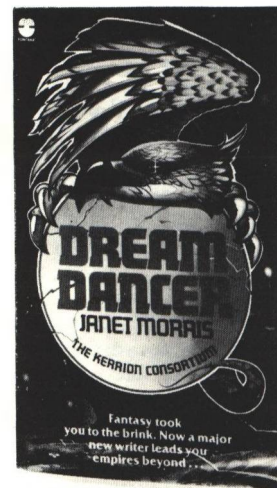
The British Science Fiction Book Club has announced the following titles:

TIN WOODMAN Bailey and Bischoff (Oct)
THE AVATAR Poul Anderson (Aut)
THE PRIESTS OF PSI Frank Herbert (Nov)
**TRANSFIGURATIONS* Michael Bishop (Dec)
MOCKINGBIRD Walter Tevis (Jan)
**THE VISITORS* Clifford Simak (Feb)

*Publishers editions. Others are book club printings. Details courtesy of Peter Roberts. Peter incidentally has a collection of *FANZINES* he would like to dispose of, including over 100 probably quite rare now, Australian ones. Write for a list to PETER ROBERTS
18 Westwood, Cofton, Starcross,
Nr Exeter, Devon, UK.

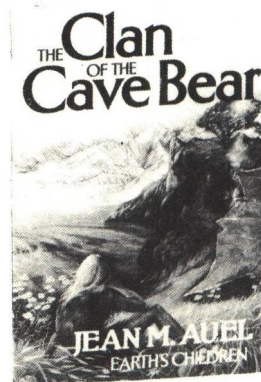
JOAN VINGE'S magnificent novel *SNOW QUEEN* is expected from Sidgwick and Jackson in January, but the paperback from Futura we will not see till mid or late '81. Meanwhile Futura will publish *THE OUTCASTS OF HEAVEN'S BELT* by her, early in '81.

Pierrot Press in London announced two new art books; *TOUR OF THE UNIVERSE* by Malcolm Edwards and Robert Holdstock, and *THE IMMORTALS* by David Wingrove. The former is a diary in the form of a scrapbook, kept by a young couple who win a trip around the local galaxy. Described as "lavishly illustrated with specially commissioned artwork." The second takes ten classic characters from sf and illustrates them in circumstances that might have occurred outside the novel they appeared in. One hopes that if Pierrot Press are having trouble, that these books are still published. Most of their other titles they have only "produced" and they were apparently published and distributed by other publishers, such as *ALIEN LANDSCAPES*, *MECHANISMO* and *PLANET STORY*.



JANET MORRIS whose science fantasy trilogy starting with *THE HIGH COUCH OF SILISTRA* was published by Bantam, has a new series coming from Fontana in UK. The first title, *DREAM DANCER*, is being distributed here by William Collins in November. The series will deal with the history and adventures of a space faring family, with a series title of *THE KERRION CONSORTIUM*.

STEPHEN DONALDSON'S book *THE WOUNDED LAND*, which is the first in a second trilogy following *THE CHRONICLES OF THOMAS COVENANT*, has been published in the US by Del Rey in hard cover and in UK by Fontana. The Fontana edition is due here in December, but the British hard cover from Sidgwick and Jackson is not expected till January or later.



CLANS OF THE BEAR GOD by JEAN M. AUDEL is the first in a series of six novels called *EARTH'S CHILDREN*. The stories are set in our ancient past, starting 65,000 years ago, when the Neanderthal and the Cromagnons meet and the whole

evolutionary process is evident. Crown published the US edition and Hodder and Stoughton in U.K..

A.E.VAN VOGT has settled out of court after pointing out to 20th Century Fox that there were more than a few similarities between the plot of his story "Discord in Scarlet", which later became a part of THE VOYAGE OF THE SPACE BEAGLE and the movie ALIEN. Van Vogt and his agent Forrest J. Ackerman acting without attorneys, met with attorneys from Fox nine times before the settlement was reached.

THE ACKERMANS and A.E.VAN VOGT were the Guests of Honour at the Rome Fantascienza Film Festival at the end of October. They are we believe currently touring Europe. GEORGE TAKEI was forced to drop his attempt to gain election to the Los Angeles State Assembly, because the Assemblyman who held the seat, Mike Roos demanded equal time on TV for each time Takei appeared in Star Trek. The station said it would rather pull the show, resulting in loss of revenue to the ST cast. Faced with this sort of pressure, Takei had no choice but to withdraw. He pointed out that the equal time regulations discriminated against actors. None of Ronald Reagan's films were screened for months before the presidential campaign started. We bet they get screened now though, or will they? (SFC)

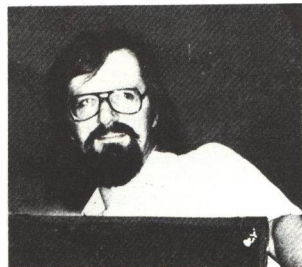
HANK STINE, editor of Starblaze Books, has become consulting editor for Belmont/Tower Books. He was editor of Galaxy magazine up to the time the magazine was bought by Galileo. There will be no direct ties between Starblaze and Belmont, but Stine may buy the mass market rights on some of the Starblaze trade books for Belmont. His selections to begin with will be six out of print titles by Hugo winning authors: EIGHT KEYS TO EDEN and WHEN THEY COME FROM SPACE by Mark Clifton, SINISTER BARRIER & THREE TO CONQUER by Eric Frank Russell, and COLONIAL SURVEY plus another title by Murray Leinster. Stine will also be buying the cover art for the books he is editing. He was recently married to JANRAE FRANK. They came in contact via mail and telephone and fell in love even before they met, Stine told Locus. Ms. Frank will act as assistant editor for both publishers. (Locus)

ALAN DEAN FOSTER has sold a fantasy novel, SPELLSINGER, to Warner. LEE KILLGOUGH has sold a collection of her stories and a vampire novel with a working title of BLOOD HUNT to Del Rey. BRIAN ALDISS and JOHN BARTH will head a list of featured speakers appearing at the Second International Conference on the Fantastic Arts, sponsored by the Thomas Burnett Swann Fund, to be held in March '81. Part of HARLAN ELLISON'S new book, not yet published, BLOODS A ROVER, will appear in the January issue of Amazing. FRANK HERBERT has delivered the new "Dune" novel to Berkley publishers. The working title is GOD-EMPEROR OF DUNE, and it is scheduled for publication in June '81. (Locus)

SPIDER ROBINSON has sold a novel, MINDKILLER, to Holt Rinehart & Winston. Ace will publish a collection of his stories in TIME TRAVELLERS STRICTLY CASH, in mid-1981, which will include some "Callahan" stories. Donning/

Starblaze will publish RITE OF THE DRAGON by JANET GLUCKMAN in Spring '81. Tower will do the mass market edition. FORREST J. ACKERMAN will be a contributing editor to a new film magazine called PREMIERE. JEAN-MARC LOFFICIER has sold the DR WHO PROGRAMME GUIDE to W.H. Allen in Britain. An award not mentioned elsewhere that was presented at NOREASCON was the "Groff Conklin Memorial Award" presented by second fandom, and it went to L. Sprague De Camp for promoting a sense of wonder in the reader.

TERRY CARR'S annual anthology BEST SF OF THE YEAR, which was dropped by Del Rey in July, has now been resold to Pocket. It will be recombined with the BEST SF NOVELLAS and will run to 150,000 words, rather than 125,000 with Del Rey. This has been the most popular of the annual anthologies. It started when Terry Carr and Donald Wollheim brought out competing volumes, after having co-edited the WORLD'S BEST SF for Ace. Terry Carr's other anthology of SF, UNIVERSE is still being published by Doubleday and volume 11 was recently completed. A BEST FROM UNIVERSE will be published in '81. Pocket Books will also publish the delayed FANTASY ANNUAL III, which covers stories of 1979. (Locus)



STEVEN SPRUILL has sold a horror novel to Playboy Press, HELLSTONE. He has also sold THE EMPEROR PLOT to Doubleday, which is a sequel to THE PSYCHOPATH PLAGUE. FOREST J. ACKERMAN has announced the presentation of "1980 Galaxy Award and trophy for the Best Novel of the Year consistent with the tenets of the Society for the Advancement of Science Fiction and Spirituality...." The winner was DONALD F. GLUT for THE EMPIRE STRIKES BACK. KATHLEEN SKY has produced a new Star Trek novel, DEATH'S ANGEL. Doubleday will publish A WORLD CALLED SOLITUDE by Stephen Goldin in February '81. Fawcett have bought his novel, AND NOT MAKE DREAMS YOUR MASTER. (Locus)

Owlswick Press will publish SCIENCE FICTION WRITER'S WORKSHOP - 1 by BARRY LONGYEAR. A new novel by LARRY NIVEN and STEVEN BARNES, DREAM PARK, has been sold to Ace. BRIAN ALDISS was the guest speaker at the Singapore Book Fair in August, 22 -31. (Locus)

JOHN VARLEY has been working on a screen play for his story, "Air Raid", for a movie from MGM. The title for the film and the novel version for MacMillan (US) is MILLENIUM. Varley will probably do the script and the novelization as well. This title is bound to be confused with Ben Bova's novel. WALTER TEVIS, whose novel published by Doubleday in the US and Hodder and Stoughton in UK and here, MOCKINGBIRD, has sold over 20,000 in the US alone and he has completed a

screenplay for it. (Locus)

OCTAVIA BUTLER'S new novel KINDRED was bought by Doubleday for a reported \$30,000. PETER NICHOLLS won the Pilgrim Award for THE SCIENCE FICTION ENCYCLOPEDIA. PERPETUAL LIGHT is a collection of original fiction dealing with religious experience. Authors already producing stories for it include BRIAN ALDISS, P.J. FARMER, THOMAS DISCH and ROBERT SHECKLEY. Manuscripts are not invited but if you are interested in submitting a story, write to Alan Ryan, 315 E. 209 St., Bronx NY 10467, USA. (Locus)

The new arrangements at Ace publishers see SUSAN ALLISON moving from Pocket to take over as senior editor in charge of SF. Her stay at Pocket was short lived as she left Ace in May to become assistant to David Hartwell. She is quite familiar with the Ace projects and most of these will be carried on, including the illustrated trade editions. DESTINIES will continue with JIM BAEN editing until the purchased material is used up and it will then cease. The original fantasy anthology series BASILISK, will however be continued.

Upcoming highlights from Ace will include DIRECT DESCENT by Frank Herbert, EXPANDED UNIVERSE by Robert Heinlein, FEDERATION by H. Beam Piper, THE FINAL ENCYCLOPEDIA by Gordon R. Dickson, THE GUARDIANS by Lynn Abbey, and THE DREAM PARK BUILDERS by Niven and Barnes. BLOOD'S A ROVER by Harlan Ellison was due to be published in September, but up to August Ellison had not turned in the manuscript. Susan Allison is also looking for new books. Write to her c/o Ace Books, 51 Madison Ave., New York, NY 10010, USA. Jim Baen at the new Thomas Doherty and Associates who will be publishing under the Pinacle imprint, is also looking for stories and you can contact him c/o Richard Gallen, 128 E. 56th St., New York NY 10022, USA. (Locus)

The practice of using real people's names in fictional stories, which has become known as "tuckerization", due to the fact that BOB TUCKER is said to be the author who initiated the practice, may soon be a thing of the past. A recent court decision in California, upheld that an author had used the names and descriptions of real people in a novel and that the descriptions were inaccurate and disparaging. So all authors will have to be very careful future, sf or otherwise. (SFC)

The September issue of SF CHRONICLE includes an extensive market report on magazines and anthologies. If you have stories you want to sell, we suggest you get hold of a copy. It is now being sold by Space Age Books.

Starblaze will publish two large format art books. The first will be THE HEROES of SCIENCE FICTION and the second THE HEROINES of SCIENCE FICTION. They will contain 52 paintings by various artists and will feature text and introductions by David Bischoff. Due out late '80 or early '81. (SFC)

JOE HALDEMAN has a new book due from Viking Press in March '81 called WORLDS. It is set in a very near future, where the trends of today have resulted in a political and social nightmare.



THE DREAMING DRAGONS by Damien Broderick
Norstrilia Press; 245 pp; \$12.95

Review by George Turner.

With this novel Damien Broderick joins the growing group of those whose writing is significant not only in the science fiction of Australia but on the world sf scene; 'The Dreaming Dragons' confirms a talent that was never seriously in doubt.

This is not to be taken as acclaiming a masterpiece - for those are few, rare and select - but as saying that our product has reached the point where the overseas markets, fans and pundits must begin to pay attention.

The outline of the story is familiar (that's true of most plots, in or out of sf): An obviously alien and very ancient installation is discovered buried deep beneath Ayers Rock. Another, of a different kind and age, is on the far side of the moon. American and Russian scientists are collaborating in investigation of the Ayers Rock artefact, which disrupts the minds of those who approach it and kills them on a second attempt. Yet a brain-damaged small boy walks up to it unharmed....

Carry on from there - but not on the lines of most 'alien artefact' plots - to follow the scientists at work, sometimes deducing and sometimes guessing and sometimes merely being lucky, until the horizons of the tale open out to embrace the whole history of mankind. But not the history gleaned from the 'record of the rocks' and not (despite the outpost on the moon) the old chestnut about being seeded by interstellar visitors. Broderick has indeed been mighty ingenious in working out his 'history', and if I refuse to believe a word of it I must still applaud the science-fictional sleight-of-reason with which it is presented.

All this, however, is scaffolding, because TDD is, like any real sf novel (one book in a hundred?) not telling a tale for thrills and kicks - it is about something. It is, superficially, about the failures of communication which set man against man in frustration, anger and misunderstanding, and about the obvious limits to communication when a species is as highly individualised as *homo sapiens*. It is also about what Broderick suggests - fairly seriously, I think - may be the eventual mode of achieving inter- and intra-understanding.

(I suspect - and admit that here I am on shakier ground - that behind this theme lies, as the real statement, a powerful pacifism and hatred of violence. It is only when this rises into brief prominence once or twice in the story that Broderick's control of his medium deserts him and stridency sets in. For instance, like

most of the younger sf writers, he has little experience or understanding of the military mind, and his caricature born of hatred is honest but embarrassing; it misses the real target for simple lack of knowledge of where the target lies. His American general is hopelessly off-key. But this is a minor blemish, yet one to which the anti-war factions are prone; they attack the wrong objectives.)

The scientific content is strong but appears more formidable than it really is because of Broderick's use of the specialised vocabularies of the disciplines touched on. That scientists should speak like scientists, using the in-jargon of their craft, may be realistic, but such realism is not necessarily part of the art of fiction, wherein 'realism' has a rather different meaning. Communication with the reader is ultimately more important than intellectual display.

The 'Grope Pit' discussion of opposed research methods, for instance, must be unintelligible to anyone unfamiliar with the 'classic' and 'romantic' concepts of scientific research - and how many readers know what the 'romantic' approach was? Again the blemish is minor, but irritating in its lack of literary tact; however, most of the reasoning can be picked up from the subsequent action.

One might raise objections to some anatomical features of the 'dragons', to a rather simplistic interpretation of Jung's postulated 'collective unconscious', or point out that brain damage, retardation and autism are not only not the same thing but bear only fringe relationships to each other, but on the whole the extrapolations are reasonable and original: one swallows them without straining even when they encroach on the Van Vogtian tradition of super-science. But I must admit to some difficulty in visualising the setting of the long 'dragon' sequence towards the end of the book.

So, there are weaknesses but there are also benefits and bonuses, not the least of which are lively dialogue and better than average characterisation. This is a most notable novel in the Australian upsurge.

Norstrilia Press are to be complimented on their production; type and layout are excellent and Grant Gittus's wraparound jacket is effective and beautifully printed. There are passages in the text where an experienced editor might have made constructive suggestions to avoid an occasional jaggedness, but that part of the publishing job will no doubt make itself felt as expertise is gained. Responsible authors like being edited by people who know their business.

'The Dreaming Dragons' is a must for local readers (the price is reasonable) and the Pocket Books edition should do well in America.

George Turner

THE 6TH WORLD FANTASY CONVENTION

Held in Baltimore, Maryland November 1st - 2nd (?). We already had the award nominations typed out, but a late report from Peter Pautz of the SFWA has enabled us to give you the winners, shown in large type.

NOMINATIONS FOR THE WORLD FANTASY AWARD were announced as follows: BEST NOVEL- *THE LAST CALL OF MOURNING* by Charles Grant; *HARPIST IN THE WIND* by Patricia McKillop; *THE PALACE* by Chelsea Quinn Yarbro; *THE DARK BRIGHT WATER* by Patricia Wrightson; *WATCHTOWER* by Elizabeth Lynn; *THE DANCERS OF ARUN* by Elizabeth Lynn.

BEST SHORT FICTION- "Petey" by T.E.D Klein (*Shadows 2*); "The Button Moulder" by Fritz Leiber (*Whispers*); *THE WOMAN WHO LOVED THE MOON* by Elizabeth Lynn (*Amazons!*); "Saturday's Shadow" by William F. Nolan (*Shadows 2*); *"MACKINTOSH WILLY"* by Pamsey Campbell (*Shadows 2*). (A TIE!)

BEST ANTHOLOGY/COLLECTION: *Nightmares* ed. by Charles Grant; *AMAZONS!*, ed. by Jessica Salmonson; *WHISPERS II*, ed. by Stuart Schiff; *Year's Finest Fantasy* #2, ed. by Terry Carr; *THIEVE'S WORLD*, ed. by Robert Aprin.

BEST ARTIST: Stephen Fabian, Michael Whelan, DON MAITZ, Boris Vallejo.

LIFE ACHIEVEMENT AWARD: H. Warner Munn, *MANLY WADE WELLMAN*, Jack Vance, Avram Davidson, L. Sprague De Camp.

SPECIAL AWARD - PROFESSIONAL: DONALD M. GRANT (Donald M. Grant, Publishers); Pat LoBrutto (Doubleday & Co.); Lester Del Rey (Del Rey Fantasy); Donald A. Wollheim (DAW Books); James Turner (Arkham House).

SPECIAL AWARD - NON PROFESSIONAL: PAUL C. ALLAN (*Fantasy Newsletter*); Stuart Schiff (*Whispers*, Whispers Press); Pat Cadigan/Arnold Fenner (*Shayol*); Harry Morris (*Nyctalops*).

STEPHEN KING was presented with the special Convention World Fantasy Award (awarded by the convention committee) for meritorious work in the field of fantasy over the past year.

The judges for the awards were Stephen R. Donaldson, Frank Belknap Long, Andrew Offut, Ted White and Susan Wood

The attendance of the convention was limited to 750 attendees, and was attended by such writers as: Peter Straub, Stephen King, Chelsea Quinn Yarbro, Elizabeth Lynn, Suzy McKee Charnass, Charles L. Grant, Ramsey Campbell, Alan Ryan, Jack L. Chalker, David Bischoff, Somtow Sucharitkul, Nicholas Yermakov, Joan Vinge, L. Sprague De Camp, Janet Morris, and many others. The publishing industry was also well represented by David Hartwell (Pocket Books), Victoria Schochet (Berkley/Putnam), Jim Frenkel (Dell), Pat LoBrutto, (Doubleday), Karen Haas (Bantam), George Scithers (Isaac Asimov's SF Magazine), Charles N. Brown (Locus), Sharon Jarvis (Playboy Press), Donald A. Wollheim (DAW), Susan Allison (Ace), W. Paul Ganley (Weirdbook), Stuart David Schiff (Whispers), and Paul C. Allen (Fantasy Newsletter).

Peter D. Pautz and SFC

REVIEWS

TRANSFIGURATIONS by Michael Bishop
Gollancz HC \$15.95

Reviewed by George Turner

The very beautiful novella, 'Death And Designation Among The Asadi', appeared in 1973; now Bishop has added to it a 90,000 word novel solving the enigmas raised in his anthropological *tour de force*.

My feeling about the result is ambiguous. The part of me which enjoys following an intellectual process to its conclusion applauds (with reservations, as will be seen) the ingenuity of the final thesis; the part which looks for a balanced work of art deplores a failure to surmount some of the difficulties inherent in writing a novel wherein theme distorts structure instead of dictating it.

For all its weaknesses, TRANSFIGURATIONS is one of the better sf novels, and nothing can destroy the excellence of the original story which occupies the first 100 pages. Doubt begins when, explaining the social ethos of the Asadi, Bishop drags in an unnecessary millenia-old relationship with our Terran selves and then allows it all to be a cloudy surmise, based on ambiguous evidence - ingenious but not finally satisfying, as though he too feared the reader might not be convinced.

On the narrative side we are offered the daughter of Egon Chaney (the scientist who disappeared into the Asadi temple) seeking her father, in company with his scientific associate, Benedict. Neither of these convinces as a scientist and only doubtfully as a worthwhile human being; the reader's sympathy goes mainly to the excellently drawn Kretzoi, a surgically altered and very intelligent baboon-chimpanzee who is their forest observer. (How often in sf it happens that a writer's non-humans are more alive than his humans!)

After an always interesting but not always convincing middle section Chaney is found; then the real meat of the novel appears in a brilliantly imagined and described search sequence which will please sf purists and sense-of-wonder fantasists equally well. If there's a touch of the sf cliché about the final role-reversal solution, it is hard to see how else Bishop could have resolved the problems of such total alienness.

So there it is - unsatisfactory on some counts but streets ahead of most of the competition, as well as far better than his earlier, clotted novels. Read it!

THE MARRIAGES BETWEEN ZONES THREE, FOUR AND FIVE by Doris Lessing J. Cape HC 245 pp. \$17.75

Reviewed by George Turner

THE MARRIAGES is a more novelistic, more simply enjoyable book than SHIKASTA, the first book of the 'Canopus' trilogy. It is less demanding of the reader and the often plodding style has been replaced by a straightforward simplicity of unexpected charm.

Here the story of humanity is not continued; attention is switched to what appears to be a Canopian experiment wherein they (known to the zones as the mysterious Providers) observe the evolution of the human mind and morality - soul, if you like - from primitivism to some promised ultimate glory. The five zones are plateaux on a mountain, resembling the Cornices of Dante's Mount Purgatory, from whose summit begins the journey to Paradise; in each zone live humans in successive stages of civilization.

Zone Four is militaristic, crude, macho-dominated; Zone Three is neo-matriarchal, intellectual and gentle but eroded by conscientious removal from grimmer realities. The Providers decree a marriage between the rulers of Three and Four, and most of the book is taken up with the emotional and sexual conflict which both uplifts and degrades.

With balance attained, the Providers then decree a further marriage between the now-civilized king of Zone Four and the savage queen of Zone Five, so that the lower may again be influenced by the higher. The queen of Zone Three, filled with new understanding, is readying herself for a move to the higher but still mysterious Zone Two.

The parable of progress by interactive effort is explicit but not unsubtle, and inevitably Lessing has her say on feminist questions. It appears that we males are brutes, but we have that certain somethingso the women get all the sympathy while the men get - the women. It was ever thus.

However you accept the thesis, the telling is the thing. The telling is good.

George Turner

THE NUMBER OF THE BEAST 666
by Robert Heinlein

Reviewed by Merv Binns

I regard myself as a Robert Heinlein fan. Everything I read of his up to FARNHAM'S FREEHOLD I enjoyed thoroughly, but after that he started to go off the rails.

STRANGER IN A STRANGE LAND has been said to be one of the most influential sf novels for good or bad, so far published. Whatever you think of the philosophy therein, the story itself was very entertaining. GLORY ROAD was just plain good fun. I WILL FEAR NO EVIL was the beginning of the end, the beginning of a series of long drawn out philosophical ramblings that I found very disappointing, and a great crashing bore.

Heinlein has created some memorable characters and Lazarus Long, or whatever you like to call him, is probably the most memorable. It took me a year almost to read TIME ENOUGH FOR LOVE. I kept going back to it and reading a bit more until I got bored again trying to find the story. If it had been about half the length it would have been great.

THE NUMBER OF THE BEAST again introduces some interesting characters and some very interesting concepts on time travel, and interdimensional gadding about. It is spoilt by the rather inane carryings on and long and boring discussions and arguments, carried on by the four main characters. It is I think his best since FARNHAM'S FREEHOLD, but still far from

the best of his earlier writings. Despite what I say about it however, it is sure to be a big seller.

Mervyn R. Binns

SIGHT OF PROTEUS by Charles Sheffield.
Sidgwick & Jackson, 1980. HC 282 pgs
UK£5.95p

Reviewed by Chris Bennie

I suspect that this is a fairly early work by the author. It concerns the Earth in a not too distant future. The Earth itself is united under a single government authority and all land masses are populated. Population levels have reached the many billions. There is also a United Space Federation which, though politically independent, depends on the Earth for much that it needs. An overriding preoccupation in this civilization is the ability of people to change their forms with the help of the bio-feedback machine which reprogrammes their bodies into the new forms. There are certain forms and types of experiment which are considered too dangerous and are forbidden. The job of policing this whole area belongs to the Office of Form Controls.

Owing to the enormous population pressures civilization is teetering on the brink of disastrous collapse and anything could tip the balance. The social indicators suggest that it is only a matter of time before disaster strikes.

The novel concerns the efforts of one Bey Wolf, head of Form Control, to trace and put a stop to certain illicit experimentation which, if allowed to continue unchecked could destabilize the world's situation. In the course of his investigations he discovers the origins of the asteroid belt, the existence of an extinct race which had earlier occupied a planet in the Solar System, and the way out of the current human predicament towards a new hope for man's future.

The trouble with this book is that the author tries to cram too much into it. There are too many threads to weave and he lets them drop out of sight so that we tend to lose track of them. Nevertheless it is quite readable though not world-shakingly good.

GET OUT OF MY SKY by James Blish, Panther 1980. 168 pgs. \$3.50

Reviewed by Chris Bennie

This volume contains two novelettes, though there is no mention of the second on the cover. The title story 'Get Out Of My Sky' was originally published as a two parter in Campbell's Astounding, sometime in the mid 50's when Campbell was interested in such ESP engines as the Hieronymus machine.

The story concerns a pair of sister worlds of about equal size, revolving around each other as moons, always keeping the same face towards each other. The one world, Rathe, is an arid, thin-atmosphered world with poor resources and the other, Home, is a watery world with small land masses, but rich in natural resources. Both worlds have evolved sentient bipedal races. Home, because of the abundant resources, has developed a high technological civilization coupled with an underdeveloped mental and moral side, while Rathe has developed the mental sciences. The two approaches are incompatible; too great a concentration on one prohibits development of the other.

A situation has developed where the

inhabitants of both worlds are on the brink of a war which will destroy both. The fault for aggression lies mainly on the side of the Home folk but the solution lies on Rathé.

It is only through the efforts of Aidregh, Chief Minister of one of the most powerful island nations on Home, that peace can be won and only by sacrificing his own career.

This in my book is first rate Science Fiction and is worth the book for that alone. The companion piece is a lightweight 'Werewolf' story, 'There Shall Be No Darkness' which is not to my taste but may be to yours.

TRIAx Edited by Robert Silverberg, Fontana \$2.95. Reviewed by Chris Bennie

This volume contains three novellas of approximately 25000 words each. Silverberg has selected them, he says, because such a length is often difficult to publish. There is no thematic link.

The first story, Molly Zero, by Keith Roberts, concerns Molly's growing up in a future totalitarian-seeming system in which children know no family and live in great collective environments in which they are continuously observed and tested. Those children who apparently fail are simply removed, never to be seen again. Molly has always chosen correctly in her tests but she has a problem; how does she know her choices are correct? Eventually she and a boy, Paul, break out and are given a final test that will seal their fates forever.

If I Forget Thee, by James Gunn, is placed in a world similar to that of his The Joy Makers. In it the human race, all its needs met by total automation, is drifting into living surrogate lives. All striving and originality have ceased, all knowledge and experience is available in a capsule and the ultimate stage of withdrawal, to hook oneself into a life support computer system and dream ones life away, is available. The story concerns the struggle of one individual to cope with betrayal of love and its consequences and help to give humanity a new start.

Finally, Jack Vance's Freitche's Turn offers a typical Vancian future, with a cosmopolitan, interstellar social setting. The story concerns the work of Mino Hetzel, an 'Effectuator' (a sort of private investigator) in solving a crime on his planet, Cassender. Like all Vance it is lightweight, its characters cardboard cut-outs, but its always good fun.

One point of criticism - Robert Silverberg, who as editor contributes four paragraphs of introduction plus a paragraph preface to each story, has his name plastered across the cover. The authors whose work it really is are nowhere mentioned on it. Despite this it is quite an enjoyable collection.

THE LAST ROSE OF SUMMER by Steve Gallagher Corgi SF \$2.75 Reviewed by Chris Bennie

This is a humdrum piece based on an English radio series of the same name. It is about a world (an earth colony gone wrong?) which is being progressively taken over by the 'Central Command' computer. There are two classes of people; non-citizens and citizens. Non-citizens are non-people because the computer has erased them from its memory banks. They are free to live a half life in

the slums of the city. Citizens, however, live directly under the oversight of Central Command, their lives and interests more and more programmed and circumscribed. There are no books, they have been recycled by the computer, and no tapes or programmes which the computer has not issued, all of which are of a universally bland nature.

It becomes apparent that the system is running down, essential repairs are not being made and it turns out that the computer is working towards the elimination of human beings as unnecessary to its efficient running of the state.

A fable for our times? No! its all predictably humdrum, ending up with a man versus computer fight to the death. Its claim to be science fiction is tenuous to say the least; at one point a space port is mentioned and that the city is not on the earth, otherwise its setting is a bind of alarmist extrapolation from our own day. Its characters lack the breath of life.

THE SHIP OF STRANGERS by Bob Shaw Pan SF, \$2.75 Reviewed by Chris Bennie

This is a collection of short stories masquerading as a novel, by the author of Orbitsville. It concerns an interstellar exploration crew and their sentient ship, Sarafand. From its dedication to Van Vogt it is clear the author intends it to be viewed in Vogt's Voyage of the Space Beagle genre.

The stories vary greatly in quality, some very lightweight, and their connecting link is tenuous. However some are effective. The one concerning the shrinking galaxy I found really stirred my sense of wonder. The characterization is a bit flat and by the nature of the book there is no development of them. Generally, as with many of the other English writers, the science is patchy and frequently unconvincing. However you may enjoy this.

Chris Bennie

THE CRYSTAL SHIP ed by Robert Silverberg (stories by Vonda McIntyre, Marta Randall & Joan D. Vinge) 188 pgs; Millington

£4.50 UKHC Reviewed by John Alderson

THE CRYSTAL SHIP by Joan Vinge, which gives the volume its title, moves very slowly, tracing very slowly the interaction of humans and aliens, on the aliens' planet. The humans succumb to a native drug and dream their lives away. The aliens are divided into those who fraternised with the humans and those who did not. It is obvious that nobody benefitted by the contact.

Marta Randall's 'Megan's World' is another alien contact story... a ruthless mining company's ship lands and proceeds to mine a sacred valley and upsets a more than precarious situation which is resolved in a violent and inconclusive bloodbath. A quite powerful and involved story.

Vonda McIntyre's 'Screwtop' is set in a strange prison on a strange, rather unhealthy planet. Apart from working long hours in a lousy climate, a poor medical service and arbitrary punishments the prisoners have considerable freedom including lots of cohabitation. The Lizard is one of the least reprehensible

screws we've ever read about but is held up as the positive height of villainy - he even asks the heroine if she will have a child by him. She refuses for the chauvinistic reason that a man like him wouldn't be able to bring it up properly! Fact is, McIntyre knows nothing about wickedness. The heroine also has considerable mental abilities which are quite unexplained, and apart from trying to kill herself, unused.

A SEA OF SPACE ed. by William F. Nolan 195 pgs, Corgi \$3.75

Reviewed by John Alderson

A SEA OF SPACE is an anthology of stories mostly set on other planets and first published between 1952 and 1964. That is when Mars was regarded as habitable with difficulty and Venus an uncomfortable swamp etc. Mostly the science is gone and the stories remain.. and this is the crucial point with sf. Does the story remain if the science is shot? Many of the stories we've read before, and reread with interest, which is always a good sign. One that seemed different from the original was William F. Temple's 'The Undiscovered Country' which we checked with the original as published in Nebula. The main thing learned from this was how the original editor butchered the last page of the story, apparently so as to fit it into the page! Other stories are by Ray Bradbury, Chad Oliver, Ron Goulart, Herbert A. Simmons, Charles Beaumont, William F. Nolan, Robert Bloch, Ray Russell, Robert Sheckley, Robert F. Young, Kris Neville, Norman Corwin, and Walter M. Miller, Jr. The last story, by Miller, 'The Ties That Bind' is a splendid one to end the anthology, a story with more insight into humanity than many.

BLACK HOLES AND WARPED SPACETIME by William J. Kaufmann III, 225 pgs 16 coloured plates, Bantam \$US3.50
A CHOICE OF CATASTROPHES by Isaac Asimov 358 pgs, Hutchinson 6.95p

Reviewed by John Alderson

Kaufmann III covers adequately the subject matter of the title. Rather interestingly, however, he uses the term "billion" more frequently than Australian politicians and journalists, and presumably he means the truncated "American" billion of one thousand million. The rest of the world and much of America uses billion as one million million. When a scientist uses one term so unscientifically, one suspects his other facts and observations. Scientific terms should be exact.*

Another book by that crushing old bore Isaac Asimov. His definition of "catastrophe" is something that will destroy civilization. His definition of "civilization" is living in cities! Thereby he produces with his mass of information, ignorance, and prejudice, a rosy view of the past and a rosier view of the future. His ignorance of history, mythology, folklore, archaeology and anthropology is virtually total, his grasp of present day physics and astronomy is questionable. This book will appeal to wealthy refugees of the previous century.

John Alderson

* Some may dispute your logic in your assessment here John. We will just have to wait and see. Ed.

RUINS OF ISIS Marion Zimmer Bradley.
Arrow PB \$4.75

Ms Bradley has built up a strong following with her "Darkover" series. They may be disappointed in this title, which Arrow have brought out in between more "Darkover" books. Originally published by Starblaze in the USA, and as usual out here a very slow seller. Probably due to the larger format. The story is about a female-dominated society, where the men are subservient and the women have a strange religion that is crucial to the resolution of the story. There is lots of discussion about the place of men and women in society, that may have been important to the development of the story but bored me to tears. I do believe I prefer the "Darkover" series, it doesn't preach.

CASCA: THE ETERNAL MERCENARY & CASCA: THE WAR LORD Charter, pb \$2.60

Reviewed by Paul J. Stevens

The legend of the wandering Jew has been with us for a long time and now this has been taken and adapted into a new series of stories by Barry Sadler. Instead of the bystander at the crucifixion being cursed by Christ and forced to wander the Earth eternally until the second coming, we now have Casca, the Roman Legionary who thrust the spear into the side of Christ. He too is cursed and forced to wander until the second coming, the eternal soldier, unable to die - and the first three books of his adventures are now available. If you like a good blood and guts adventure with no pretence to be anything else then these are for you. I know I enjoyed them. Great stuff!

Paul Stevens

THE INCREDIBLE UMBRELLA Reviewed by
By Marvin Kaye Rowena Corey
Dell PB \$1.95 US (Robert Hale HC
Due late '80)

A mild-mannered young English professor buys a curious umbrella, and while dreading an interview with his superior and musing on certain aspects of Gilbert and Sullivan, he steps back inside his house to fetch an umbrella since in his abstraction he has not noticed the rain. Upon opening it to test the catch he finds himself on a summer's afternoon in the country.

Not at all fazed by this and feeling curiously elated he sets off across the hills humming a tune, only to be captured by the pirates from a Gilbert and Sullivan musical. Beginning as an irreverent farce, and losing this delightful sense of the ridiculous, the professor is whisked from the worlds of G & S to other literary alternatives, until the whole sequence of events has been played out.

In an attempt to understand the umbrella he wishes himself to London somewhere near Baker Street. Here he meets several characters from Pickwick Papers, and when he does meet Holmes it is only to discover that Sherlock is called Sherringford and this is the original uncompleted mystery.

After this he is never sure whether the events will follow the book, as he witnesses the final confrontation

between Sherlock and Moriarty, where his presence saves the situation. Then there is the time he finds himself in Dracula's castle, or the meeting between him and Frankenstein. The puns are atrocious, as all good puns are. Even the whole book is a pun!

THE SWORDSMAN by William C. Heine
Bantam PB (\$2.25 US) Distributed by
Gordon & Gotch

Reviewed by Rowena Corey

This is packaged misleadingly for the sword and sorcery market. It is in fact a closely researched life story of Merand the slave, who was born free, was enslaved, then through intelligence and luck rose to be one of the wealthiest men in the Mediterranean.

For those who love intricate detail and long life stories this is the novel. But for those looking for Conan type adventure it will fall sadly flat.

THE NEBULON HORROR by Hugh B. Cave
Dell PB (\$1.95 US) Reviewed by

Rowena Corey

Horror writers have been manipulating our ambivalent feelings toward children for years. This novel makes the children weapons of a twisted old man who refuses to remain dead.

His evil presence is focussed by the foolish actions of a woman who tries to contact her dead sister. And once returned to this Earth the old man begins to settle old scores.

CHRISTOPHER LEE'S ARCHIVES OF TERROR

Edited by Michael Parry
Mayflower PB \$4.25 G&G
Reviewed by Rowena Corey

This collection was edited by Michael Parry, with an introduction and foreword by Christopher Lee; these I found patronising.

There is an interesting Bradbury story which explores the hypochondriac's terrible world. And a clever one by Jack London which wouldn't have been out of place in any anthology. It tells how a fur trapper escapes a long death by torture at the hands of the Indians.

The story by Saki was the one I enjoyed most it could be termed fantasy rather than horror. And is written in a reserved understated manner, with a strong satirical vein,

CARNACKI THE GHOST FINDER

By William Hope Hodgson
PB

Reviewed by Rowena Corey

These stories were written in the first decade of this century. The author uses the device of having a character attend dinner parties given at Carnacki's home where he tells them of his latest experiences. These develop into interesting mysteries, and the flavour reminds one strongly of Sherlock Holmes, though there is no Watson.

Not that Carnacki is a straight Sherlockian character; his personality is as painstaking over detail and as strongly scientific as this other great sleuth, but he deals with the intangible. He pits his skill as a ghost hunter against the frauds and devices

of man, and occasionally against something he can't explain. His ghost laying devices include a flash camera, for catching unwary ghosts and their wires, and an open inquisitive mind.

At times incidents of male chauvinism give the tales an authentic turn of the century feel. This excuse can't be applied to the writer of the introduction who says, 'Carnacki sees ghost hunting as a test of his manhood', perhaps he was just taking his attitude from the stories.

Because the tales are told in Carnacki's drawing room he has the annoying habit of stopping in the middle of some intense description to ask, "Do you understand me?", which breaks the narrative flow and occurs so often it irritates.

The stories are all intriguingly interesting with moments of real terror. In one there is a particularly vivid word picture of something that is not frightening but a fascinating description of a fey child. For any who like mysteries and for those who like the occult they will appreciate the Sherlockian flavour and the quaint notions of the era.

SOLOMON KANE By Robert E. Howard and Ramsey Campbell.

Reviewed by Rowena Cory. Bantam

The five stories are easy to read and enjoyable with their fast action and bloody climaxes which carry your interest till the last line. There are also two poems that tell of Solomon's adventures and work well despite this difficult medium.

Solomon Kane is drawn back to Africa by some inner urge which will not let him rest. There he meets N'longa the fetishman, who gives him a staff which will help in moments of supernatural crisis.

Unlike other novels that were begun by Howard and completed by others, it is hard to tell where the collaborator took over.

In the 'Sword Woman' Dark Agnes begins the novel by killing the man her father would force her to marry. And when a fool tries to get amorous with her she complains, 'Must I kill every man in France to earn respect?'

The collaborator does take over when she is fighting a dead magician who has been animated by foul wizardly means. She feels an icy fear, and after slaying him knows a sudden shame at her womanly fear. I ask you, what person wouldn't have been frightened? Obviously the writer believes that men don't know paralysing fear at times. He then has her do a complete turn about by making her collapse into the arms of her stalwart companion.

As Solomon Kane treks across the dark continent he finds many subcultures and each has some deep, more deadly, supernatural horror which he must defeat.

Rowena Corey

PUBLISHERS ANNOUNCEMENTS

These are books that have been listed by the publishers to be published up to October 1980. Some of these titles will not actually be available yet due to the usual holdups some titles will be delayed. There are no descriptions but our CHECKLIST, which will be completed within the next few months, will list every book we discover and consider of interest to F&SF readers. This will give as many details as possible.

* Hard Covers. All others paperbacks & trade editions.

UNITED KINGDOM PUBLISHERS:

ARROW: GOBLINS by Spike Milligan; PRISON OF NIGHT by E. C. Tubb; A TORRENT OF FACES by J Blish & N Knight; ELRIC OF MELNIBONE by M Moorcock; STAR RIGGER'S WAY by J. Carver; EYE IN THE SKY by P. K. Dick;
SPARROW: (Arrow Children's Series) 4 books featuring K-9, the robot from the DR WHO series.
ALLEN & UNWIN: THE LORD OF THE RINGS 25th ANNIVERSARY COLLECTION BY J. R. R. Tolkien (Boxed Set)
CHIVERS: *JAMES BOND AND MOONRAKER by Christopher Wood
CORONET: DEATH ANGEL'S SHADOW by K. E. Wagner; STAR STORMERS 1 by N Fisk; STAR STORMERS 2: SUNBURST by N Fisk; SLAVES OF HEAVEN by E Cooper; SEAHORSE IN THE SKY by E Cooper; THE CLOUD WALKER by E Cooper; TAU ZERO by P Anderson; CRY FOR THE STRANGERS by J Saul;
CORGI: SATAN'S WORLD by P Anderson; RESTOREE by A. McCaffrey; THE VISION by D. R. Koontz;
COUNTRY LIFE: *DUNCTION WOOD by W. Horwood;
ANDRE DEUTSCH: *OPUS by I. Asimov.
DOBSON: *UNIVERSE 9 ed. by Terry Carr; *THE FACE by J Vance; *WORLD'S BEST SF #5 by D Wollheim
ENCOUNTER BOOK CLUB UK: *ALIEN LANDSCAPES by R Holdstock & M Edwards; *FIREFLOOD by Vonda McIntyre; *THE JESUS INCIDENT by F Herbert & B Ransom.
FABER: TERROR BY SATELLITE by H. Walters;
FONTANA: DREAM DANCER by J Morris; COLD MOON OVER BABYLON by Michael McDowell; FLUX AND THE TIN ANGEL by Ron Goulart; THE WOUNDED LAND by S. Donaldson.
FUTURA: A GIFT FROM EARTH by L. Niven; HUNTER OF WORLDS, GATE OF IVREL; BROTHER OF EARTH by C J Cherryh; HIGH JUSTICE by J Pournelle; STARSMASTERS OF THE GALAXY RANGERS, PLANET OF THE DAMNED, BEST OF HARRY HARRISON by H Harrison; THE BLACK DEATH by G Cravens & J S Marr.
PANTHER/GRANADA: PRISONER OF THE PLANETS by J. Fast; BROTHERS OF THE HEAD, MOMENT OF ECLIPSE by Brian Aldiss; EARTH IS ROOM ENOUGH by I. Asimov; MORTAL GODS by J. Fast; THE BI-CENTENNIAL MAN by I. Asimov; HOMEWORLD by H. Harrison; TRADER TO

THE STARS by P. Anderson; THE VENUS HUNTERS by J. G. Ballard; THE STARS LIKE DUST by I. Asimov.
GRANADA/MAYFLOWER: THE FIVE GOLD BANDS by Jack Vance; THE RUNE STAFF, THE HOLLOW LANDS, AN ALIEN HEAT, COUNT BRASS, JEWEL IN THE SKULL, THE MAD GOD'S AMULET, THE SWORD OF DAWN by Michael Moorcock.
DRAGON BOOKS/(MAYFLOWER)GRANADA: SHADOWS IN THE PIT by Robin Chambers.
HAMLYN: SATAN'S SNOWDROP, LOCUSTS by Guy N. Smith; DEATH WALKERS by Gary Brandner; THE SANCTUARY by Glen Chandler. OUTRUN THE DARK by Cecilia Bartholomew.
ROBERT HALE: *LAND OF LEYS by L. P. Davies.
HODDER: *FRANKENSTEIN'S HUNT by Allan Rune Petterson
HUTCHINSON: 'Space Patrol - School Series' by Leo P. Kelly: BACKWARD TIME, DEATH SENTENCE, EARTH TWO, PRISON SATELLITE, SUN WORLD, WORLDS APART
MICHAEL JOSEPH: * THE GENESIS ROCK by Edwin Corley
MACMILLAN/PAPERMAC: TOLKIEN'S ART Jane C. Nitzsche
(METHUEN)/MAGNUM: TIME IS THE SIMPLEST THING by C. Simak; SOME WILL NOT DIE by A. Budrys; EARTH MAGIC by A & C Panshin; THE CRACK IN SPACE by Philip K. Dick; CHAIN REACTION by G. Pape & T. Aspler; OF MEN AND MONSTERS by William Tenn; THE FIRES OF LAN-KERN by P. TREMAYNE.
THE MOLENDINAR PRESS: *LORD FOUL'S BANE, *THE ILLEARTH WAR, *THE POWER THAT PRESERVES by S. Donaldson.
NEL: OUT OF MY MIND by J. Brunner; MISSION TO MOULOKIN by A. D. Foster; MY EXPERIENCES IN THE THIRD WORLD WAR by M. Moorcock; WHO WRITE SCIENCE FICTION by Charles Platt; THE COMMITTED MEN by M. J. Harrison; RENAISSANCE, THE BATTLE OF FOREVER by A. E. Van Vogt; DOME by L. Huff; BELOW THE HORIZON by John Wingate; DARKNESS ON DIAMONDIA, THE MAN WITH A THOUSAND NAMES by A. E. Van Vogt; SCORPION by David Downing; ICERIGGER, BLOODHYPE, THE END OF THE MATTER by A. D. Foster; THE OTHER GLASS TEAT by Harlan Ellison; THE LONG WALK by Richard Bachman.
*THE FUHRER SEED by Gus Weill.
OCTOPUS: * SPACE WARS (Author nk)
*SELECTED WORKS by John Wyndham
PAN: 100 GREAT SF SHORT STORIES by I. Asimov; GIANTS by David Larkin; THE CHRYSALIDS by John Wyndham ie. Brodies Notes. PROFUNDIS by Richard Cowper; 21st PAN BOOK OF HORROR STORIES ed. by H. Vanthal; NEW TERRORS 2 by Ramsay Campbell; GALACTIC WARLORD by Douglas Hill
PENGUIN: THE BLACK CLOUD by F. Hoyle; MORE TALES OF THE UNEXPECTED by R. Dahl; THE PENGUIN SF OMNIBUS by B. Aldiss; TALES OF THE UNEXPECTED by R. Dahl.
SIDGEWICK & JACKSON: *THE SCIENCE FICTIONAL SOLAR SYSTEM Ed. by I. Asimov
*THE WOUNDED LAND by S. Donaldson.
*HOW THE GODS WOVE IN KYRANNON by Ardath Mayhar; *CAUTIONARY TALES by C. Q. Yarbro.
SOUVENIR PRESS: *FANTASY WORLD OF PETER BEAGLE by Peter Beagle.
SPHERE: THE STARS IN SHROUD by G. Benford;
CONAN: THE SWORD OF SKELOS by A. J. Offutt; TIME WARPS by J. Gribben; MY NAME IS LEGION by R. Zelazny;
WARP 1: THE STORM IS HOWLING THROUGH

TIFLIS by N. Oram; I'LL WALK BESIDE YOU by R. Holles; THE EMPIRE STRIKES BACK by D. Glut; BETHANY'S SON by R R McCammon; SHIVA DESCENDING by G. Benford & W. Rotsler; THE INVASION OF THE BODY SNATCHERS by J. Finney; FOOL'S HILL by R. Lupoff; THE INSURRECTIONIST by A. McCoy; THE PASTEL CITY by M. J. Harrison; THE BOOK OF HELL by R. Russell; THE GREAT WHITE SPACESHIP by Basil Copper.
WEBB & BOWER: *THE SHAPE OF FUTURES PAST by Chris Morgan.
WYNDHAM/STAR/TARGET: DR WHO AND THE KEYS OF MARINUS by P. Hinchcliffe; THE TRANSFORMATION OF MISS MAVIS MING by M. Moorcock; DR WHO & THE NIGHTMARE OF EDEN, DR WHO & THE LOCH NESS MONSTER by T. Dicks; ENGLAND INVADED by Michael Moorcock; DR WHO & THE DOOMSDAY WEAPON M. Hulke; DR WHO & THE MASQUE OF MANDRAGORA by P. Hinchcliffe; DR WHO & THE PLANET OF SPIDERS by T Dicks; THE MAKING OF DR WHO by T Dicks & M. Hulke; GOLGOTHA by J. Gardner; THE EMBRYO by A. Lawrence;
YOSELOFF/TANTIVY: *LIMITS OF INFINITY by V. C. Sobchack;

UNITED STATES PUBLISHERS:

ACE: LOST DORSAI by G. Dickson; A STEP FURTHER OUT by J. Pournelle; TAMBUR by R. Asprin; BASILISKS Ed. by Ellen Kushner; TIME OF THE GREAT FREEZE by R. Silverberg; THE SPACE ENTERPRISE H. G. Stine; 20th CENTURY DISCOVERY, IS ANYONE THERE, JUPITER, OF MATTERS GREAT AND SMALL, ONLY A TRILLION by Isaac Asimov; THORN by F. Saberhagen; EXILES TO GLORY by J. Pournelle; THE DEFIANT AGENTS by A. Norton; AFTER THE FALL by R. Sheckley; THIS IMMORTAL by R. Zelazny; THE NITROGEN FIX by H. Clement; VOORLOOPER by A. Norton; THE FUZZY PAPERS BY H. B. Piper; BLOOD'S A ROVER by H. Ellison; DIRECT DESCENT by Frank Herbert; DRAGON'S OF LIGHT Ed. by Orson Card; SURVEY SHIP by M Z Bradley; MASTERS OF EVERON by G. R. Dickson; DESTINIES #9 by Jim Baen; KING DRAGON by A. Offutt; INTERFACES by U. K. Le Guin & V Kidd; YOUR NEXT FIFTY YEARS by Dr. R. Prehoda; THE SPELL OF CONAN by L S De Camp(Ed.); THE STEEL, THE MIST AND THE BLAZING SUN by A. Christopher; THE MAN WHO CORRUPTED EARTH by E G Edmondson; TIME TRADERS by A. Norton; DESTINIES V2 #3 (Sum '80) Ed. by Jim Baen; THE TREASURE OF TRANICOS by R E Howard.
AVON: STAR WEB by Joan Cox; LIFEKEEPER by Mike McQuay; CASSILEE by Susan Coon; 100 GREAT SF SHORT STORIES Ed. by Isaac Asimov; THE PHOENIX TREE Ed. by R. H. Boyer & K. Zahorski; HELL'S PAVEMENT by D. Knight; EARTHWORKS by Brian Aldiss; THE RAINBOW ANNALS by G. Davis;
BALLANTINE: DARK IS THE SUN by P. J. Farmer; STAR DRIVER by L. Corey; THE ACTS OF KING ARTHUR AND HIS NOBLE KNIGHTS by John Steinbeck; TOPPER, TOPPER TAKES A TRIP, NIGHT LIFE OF THE GODS by Thorne Smith; ROADMARKS by Roger Zelazny; OPERATION MISFIT by E. Hoffmann Price; BEST SF OF THE YEAR #9 by Terry Carr; THE EDGE OF RUNNING WATER by W. Sloane; SON OF MAN by R. Silverberg; THE STRAY LAMB by Thorne Smith; HAN SOLO & THE LOST LEGACY by Brian Daley; BEYOND REJECTION by Justin Leiber; A COLD WIND FROM ORION by Scott Asnin; A HOSTAGE FROM THE HINTERLAND by A. Darnay; RAIN IN THE DOORWAY by

Thorne Smith; A JUNGLE OF STARS by Jack Chalker; ONCE UPON A GALAXY: A Journal Of The Making Of 'The Empire Strikes Back' by A. Arnold; THE ART OF THE EMPIRE STRIKES BACK by V. Bullock & V. Hoffmann; TWILIGHT AT THE WELL OF SOULS: THE LEGACY OF NATHAN BRAZIL by Jack Chalker; MASTER OF THE FIVE MAGICS by Lyndon Hardy; THE BEST SF NOVELLAS OF THE YEAR #2 Ed. by Terry Carr; TURNABOUT by Thorne Smith; THE SEVEN SEXES by William Tenn; THE COMPLETE VENUS EQUILATERAL by Geo. O Smith; BANTAM: ON WINGS OF SONG by Thomas Disch; THE CENTAURI DEVICE by J. M. Harrison; WANTED! (Posterbook of most wanted Galactic Criminals) by Eric Seidman; STAR TREK MAPS by Jeff Maynard et al; THE DRAGON LENS MAN by David A. Kyle; FATA MORGANA by W. Kotzwinkle; THE HIGH TOWER by John Tomerlin; FRAZETTA BOOK 4 by F. Frazetta; THE GREY MANE OF MORNING by Joy Chant; THE TECHNO/PEASANT'S SURVIVAL MANUAL: A CATALOG FOR THE FUTURE by Colette Dowling; LOGAN'S SEARCH by W. F. Nolan; FUNDAMENTAL DISCH by Thomas Disch; THE GALACTIC WHIRLPOOL (Startrek) by David Gerrold; HELL BELOW/DOC SAVAGE #99, LOST GIANT/DOC SAVAGE #100 by K. Robeson.

BERKLEY: BATTLESTAR GALACTICA 4: THE YOUNG WARRIORS by Glen Larson & R. Thurston; THE BERKLEY SHOWCASE: NEW WRITINGS IN SF & F by V. Schochet & J. Silbersack; THE BARBIE MURDERS & OTHER STORIES by John Varley; PSI HUNT by M. Kurland; THE GARDEN OF WINTER by G. Eklund; MALAFRENA by U. K. Le Guin

STRANGER IN A STRANGE LAND, PAST THROUGH TOMORROW, I WILL FEAR NO EVIL, TIME ENOUGH FOR LOVE, STARSHIP TROOPERS, THE MOON IS A HARSH MISTRESS by R. Heinlein; TO YOUR SCATTERED BODIES GO, THE FABULOUS RIVERBOAT, THE DARK DESIGN, RIVERWORLD & OTHER STORIES by P. J. Farmer. THE MERMAN'S CHILDREN by P. Anderson; JUPITER PROJECT by G. Benford; THE SHAPES OF MIDNIGHT by J. P. Brennan; THE LIGHT BEARER by Sam Nicholson.

BERKLEY/PUTNAM: *CITY OF BARABOO by Barry Longyear; *THE WORLD AND THORIN by Damon Knight; *SMILE ON THE VOID by Richard Gordon; *SATYRDAY by Steve Bauer; *THE FINAL QUEST by R. Monaco.

CENTAUR: KINGDOM OF THE DWARVES by David Wenzel & Robb Walsh.

COLLIER/MACMILLAN: *BEETLE IN THE ANTHILL by A & B Strugatsky; *HERMIT'S SWING by Victor Kolupaev; THE TRIPOD'S TRILOGY: THE WHITE MOUNTAINS/CITY OF GOLD & LEAD/THE POOL OF FIRE by J. Christopher; THE SWORD OF THE SPIRITS TRILOGY: THE PRINCE IN WAITING, BEYOND THE BURNING LANDS, THE SWORD OF THE SPIRITS by J. Christopher. THE DICTIONARY OF IMAGINARY PLACES by Alberto Manguel & G. Gaudalupi; THE PARASITE by Ramsey Campbell.

COWARD McCANN & GEOGHEGAN: *MODERN MASTERS OF HORROR by Frank Coffey.

CROWN/HARMONY: *THE HITCHHIKER'S GUIDE TO THE GALAXY by Douglas Adams; THE PAPERBACK PRICE GUIDE by Kevin Hancer.

DAW: THE SPINNER by D Piserchia; THE YEAR'S BEST HORROR STORY 8 by K. E. Wagner; STAR HUNTERS by J. Clayton; A WIZARD IN BEDLAM by C. Stasheff; ANCIENT, MY ENEMY by G R Dickson; HAIL HIBBLER by R. Goulart; 12 LOST WORLDS by Lin Carter;

#23 BEASTS OF ANTARES by D. Prescott; SERPENT'S REACH, HUNTER OF WORLDS BY C. J. Cherryh; LORE OF THE WITCH WORLD by A. Norton; KILL THE DEAD by Lee Tanith; NOPELGARTH by Jack Vance; STARLOOT by A. B. Chandler; WAVES by M. A. Foster; PRESENTS THE GREAT SF STORIES #4 (1942) Ed. by I. Asimov & M. H. Greenberg; OPTIMAN by B. Stableford; THE GOLDEN BARGE by M. Moorcock; THE WARRIORS OF DAWN by M. A. Foster.

DELL: DR BLOODMONEY by P. K. Dick; BEST SF STORIES OF THE YEAR 8th ANN. EDITION Ed. by G. Dozois; A MIRROR FOR OBSERVERS by Edgar Pangborn; THE DREAMING JEWELS by T. Sturgeon, A PLANET CALLED TREASON by O.S. Card, ANTIMONY by Spider Robinson, DEUS IRAE by P.K. Dick and Roger Zelazny.

DOUBLEDAY: *THE SEEKERS OF SHAR-NUHN by Ardath Mayhar; *WILDSEED by O. Butler; *IN IRON YEARS by G R Dickson; *UNIVERSE 10 by Terry Carr; *GUARDIAN by T. Monteleone; *THE WORLD FANTASY AWARDS VOL 2 by S. D. Schiff & Fritz Leiber; *FIRELORD by Parke Godwin; *IF ALL ELSE FAILS by Craig Strete.

EERDMANS: THE FAIRY STORIES OF GEORGE MACDONALD (Bx ed set-4 books) Ed. by Glenn Sadler;

ELSEVIER/NELSON: *SINISTER, STRANGE AND SUPERNATURAL ed. by Helen Hoke.

FAWCETT: IRON BUTTERFLIES BY A. Norton; SPACE MAIL Ed. Isaac Asimov; CAPTAIN SINBAD by Graham Diamond; THE LIVING ONE by Jim Hawkins; TOTEM by D. Morrell; HUON OF THE HORN by A. Norton.

GERRY DE LA REE: *THE SIXTH BOOK OF VIRGIL FINLAY Ed. by G. Delaree.

HARPER & ROW: *THE FALLEN SPACEMAN by L. Harding; *REVOLT AGAINST THE RAINBOW by Bruce Sterling; *LEFT HAND OF DARKNESS by K. L. Le Guin; *NEW DIMENSIONS 10 ed. by R. Silverberg; *RENAISSANCE OF WONDER: THE FANTASY WORLDS OF J. R. R. TOLKIEN, C. S. LEWIS, GEORGE MACDONALD, E. NESBIT & OTHERS by Marion Lochhead; *ORBIT 21 ed. by Damon Knight.

HOLT, RINEHART & WINSTON: THE HUMANOID TOUCH by Jack Williamson

MANOR: BY DAYBREAK THE EAGLE, RETURN OF THE EAGLE by Nancy & Frances Dorer.

MAYFLOWER: THE IMMORTALS OF SF Ed. David Wingrove.

MORROW: *A WALK IN THE WOLF WOOD by Mary Stewart.

NAL/SIGNET: THE MAGICIANS by James Gunn; FALL OF MOONDUST by A C Clarke; ASSIGNMENT IN ETERNITY by R. Heinlein; JACK OF SHADOWS by R. Zelazny; THE DEAD ZONE by Stephen King.

NEW VENTURE PUBLISHING: *COSTIGAN'S NEEDLE by Jerry Sohl.

OWLSWICK PRESS: *TEACHING SCIENCE FICTION Ed. by Jack Williamson.

PERIGEE: THE LANGUAGE OF NIGHT: ESSAYS ON F & SF by U K Le Guin, Ed. by Susan Wood; SOLAR WIND by Peter Jones; RICK GRIFFIN by Rick Griffin.

PHANTASIA: *THE RINGWORLD ENGINEERS by Larry Niven; *THE MAGIC LABYRINTH by P J Farmer; *FIRESTARTER by S. King; *THE MAKER OF UNIVERSES; *THE HUMANOID

TOUCH by J. Williamson.

PLAYBOY: THE OGDEN ENIGMA by Gene Snyder; LEVIATHAN'S DEEP by Jayge Carr; THE FALCON OF EDEN Graham Diamond; THE SUNDERED REALM: THE WAR OF POWERS BOOK 1 by Robert Vardeman & Victor Milan; SHADOWS by Charles Grant; ALIEN by George H. Leonard; MESSAGES FROM MICHAEL by C Q Yarbrow.

POCKET: NEW DIMENSIONS 11 ed. by R. Silverberg & M. Randall; WEB OF ANGELS by J M Ford; MECHASM by J Sladek; CHRONOCULES by D. G. Compton; THE WEAPON SHIPS OF ISHER by A. E. Van Vogt; THE BEST OF DAMON KNIGHT by D. Knight; THE BUTTERFLY KID by Chester Anderson; HEROES AND HORRORS by Fritz Leiber; COMMUNIPATH WORLDS by Suzette H. Elgin; SILVERSUN by N. Springer; WHAT IF? Ed. R. A. Lupoff; THE EYES OF SARSIS Andrew Offutt & R. Lyon; THE MAN IN THE DARK SUIT by Dennis R. Caro; THE BEST OF ROBERT SILVERBERG by R. Silverberg; DANGEROUS GAMES by Marta Randall; COLONY by Ben Bova; OUT THERE WHERE THE BIG SHIPS GO by Richard Cowper; THE DEMON IN THE MIRROR by A. Offutt & R. Lyon; THE HOUSE THAT STOOD STILL by A. E. Van Vogt; THE SINFUL ONES by Fritz Leiber; CHRONICLE: A FANTASY by Joel Zoss.

SF BOOK CLUB USA: LORD VALENTINE'S CASTLE by R. Silverberg; THE SNOW QUEEN by Joan Vinge; THE EMPIRE STRIKES BACK by D F Glut; THE BEST OF OMNI SF ed. by Ben Bova & Don Myrus; THE HOUSE BETWEEN THE WORLDS by M Z Bradley; A HEINLEIN TRIO - PUPPET MASTERS, DOUBLE STAR and THE DOOR INTO SUMMER by Robert Heinlein; PLAYERS AT THE GAME OF PEOPLE by John Brunner; *THE BEST OF WALTER M. MILLER JR. by W. M. MILLER JR; HAWK OF MAY by Gillian Bradshaw; *THE 1980 ANNUAL WORLD'S BEST SF by D. A. Wollheim; *CACHALOT by A. D. Foster; *VOORLOPER by A. Norton; *THE GOLDEN MAN by P K Dick; BEYOND THE BLUE EVENT HORIZON by F. Pohl; UNIVERSE 10 Ed. Terry Carr; FIREFLOOD & OTHER STORIES by Vonda McIntyre; THE HOMING by Jeffrey Campbell.

SIMON & SCHUSTER: *TIMESCAPE by G. Benford; *THE VAMPIRE TAPESTRY by Suzy McKee Charnas.

ST MARTINS: *PROSE BOWL by Bill Pronzini & B Malzberg; *STARSAILORS Gary Bennett.

TOWER: DEATH TREK by Jeffrey N. Wallmann

VIKING: *DARK FORCES Ed. by K. McCauley; *THIS TIME OF DARKNESS by H. M. Hoover; *FIRESTARTER by Stephen King.

WARNER: DEAD AND BURIED (film) by C Q Yarbrow.

WORKMAN: BORIS VALLEJO CALENDAR 1981 by B. Vallejo.

ZEBRA: ROGUE SWORD, THE GOLDEN SLAVE by Poul Anderson; ORON by David C. Smith; THREE-RING PSYCHUS by Shirley John; THE SHROUDED WALLS OF BORANGA: RO-LAN #2 by Mike Sirota; WILD VIOLETS by Ruth Bakerfield.

CURREY/HARTWELL: SF AND FANTASY AUTHORS by Currey & Hartwell.

AUSTRALIA in 83 World SF Convention Bidding Committee. Details on how you can help the A'83 bid can be obtained from P.O.Box A491, Sydney South, 2000 NSW

Noreascon Two

A BRIEF SUMMARY OF THE 38th WORLD SCIENCE FICTION CONVENTION

Despite the fact that quite a few fans from Australia attended NOREASCON, I have been unable to get a first hand report. I will have no choice in future other than to attend myself. However I thank LOCUS for the basic information given here. MB

NOREASCON TWO held August 29th to September 1st, 1980 at the Sheraton Boston Hotel and Hynes Civic Auditorium, was the largest World convention ever held. The unofficial final attendance was 5921 with nearly 2,000 people joining at the door. It was the best organised con ever held, with a committee of 69 directing staff of 300 full-time volunteers. The general programme had 107 items with 300 people appearing plus 95 involved in autograph sessions and 25 reading their own material. The committee had to prepare 600 signs. The art show had 3000 pieces. Art show sales totalled roughly \$75,000. The highest bid came from Harlan Ellison of \$4000 for a hand-crafted fantasy desk. (Can you think of anybody else who would.)

The con did have it's problems which was to be expected with a crowd of that size. Fights broke out and Terry Carr was hit with a flying bottle, requiring stitches. Don Thompson was the victim of a mugging, one of several. Good things included the daily newspaper edited by Mile Glycer, *LOBSTER TALES* and there were no long lines for registration. Robert Silverberg was the Toastmaster for the Awards ceremony and was very entertaining, but the organisation of the awards was not as well organised as might have been expected. (See the last issue of *ASFN* for a full list of the Hugos and other awards.) Lin Carter was not present for the presentation of the Gandalf award and nobody knew anything about it, but Harlan Ellison accepted the non-existent trophy for Ray Bradbury.

One of the most popular winners of the Hugos was Alexis Gilliland as Best Fan Artist. Very appropriate presenters announced and gave the awards, but quite a few recipients were not there to receive them. Kelly Freas gave Michael Whelan his Best Artist Award, Gordon Dickson gave George Scithers his Best Editor Award for *IASFN*, George R. Martin marched up twice to receive his awards for Best Short Story from Harlan Ellison and Best Novelette from Co-Guest of Honour Kate Wilhelm and Isaac Asimov announced Arthur C. Clarke as the Novel winner for *FOUNTAINS OF PARADISE* and then accepted it for Clarke himself, because nobody else came forward.

CHICAGO won the bid for 1982 and to our delight announced A. Bertram Chandler as their Guest of Honour along with Kelly Freas and Lee Hoffman. An honour richly deserved by Bert Chandler and perhaps an auspicious sign for Australian sf. The voting for the site was the largest number of votes ever cast. Attending membership of CHICON IV will be \$20.00 up till December 31st and \$30.00 up to June '81. Supporting memberships will remain at \$15.00 all the time.

Advance voting memberships of \$7.50 are automatically a full non-attending membership. Australian fans note that if you did not vote this year for the World con site, you will now have to pay the full equivalent of \$15.00 US to join DENVENTION, so that you can then vote for '83. You will also be obliged to pay a voting fee, which will convert to membership of the convention that wins the '83 bid. That of course will be Australia!!!!!! Details of agents and Australian cash equivalent costs will appear in future issues of the news, but meanwhile I suggest you contact the Australia in '83 committee at P.O. Box A491, Sydney South 2000, N.S.W.

The business session saw a number of things altered or added to the constitution. One item ratified and now part of the constitution was that the site voting tallies be made public. A second item related to work being done on revision of the whole constitution, work which is unfinished and a further report will be given at Denver next year. Item three on the agenda was the first of the things passed at Noreascon, but needs to be ratified at Denver before becoming part of the constitution. It was that The John W. Campbell Award for New Writers become part of the official Hugo voting procedure and appear on the ballot. (A similar amendment to the effect that the Gandalf Award also be included was defeated. One wonders if that had anything to do with Lin Carter's absence from the convention. Personally I would not blame him. The principle of purity in science fiction: "lets get rid of that fantasy rubbish" seems to be evident, but I may have it all wrong. I would appreciate clarification from somebody directly involved in the matter, if they could kindly take the time to write to me. MB)

A motion to change the Editor and Fanzine Hugos was defeated. Other items were also tabled and most were thrown out. A request by Forrie Ackerman to use the name "Hugo" on a set of retrospective books from 1926 to 1952 was refused & a procedural motion was then passed for a committee to be set up to secure the registration of the various names such as "Hugo" and "Worldcon".

(I feel I must add my personal comment on this. I do not see what possible harm it could have done to anybody for Forest J. Ackerman to use the name "Hugo" in that way. He has been one of the greatest advocates for sf we have had and he at least had the courtesy to ask permission, when it seems he could have used the name without. MB)

The Guests of Honour KATE WILHELM and DAMAN KNIGHT were very popular with the attendees. They spent a lot of time mixing and talking to fans, they signed hundreds of copies of a book that was specially published for the convention, *BETTER THAN ONE*, and their separate speeches went over very well. Damon Knight's more a rambling reminiscence and his wife Kate Wilhelm's more serious. (It is printed in full in the September issue of *Locus*.)

Bill Rotsler reported on the art show and started off his comments in *Locus* by repeating Sturgeon's Law, that 90% of everything is crud and that it is

never more evident than at a convention art show. (That rule did not apply to the show at SEACON last year Bill, but it did at NORTHAMERICAN in Louisville. There are obviously a lot more fan artists in the USA than in UK.) There was some great work on show however, by artists including Michael Whelan, Don Maitz, Eddie Jones, Rick Sternbach and H.R. Giger, who was there "looking distinguished and strange..."

Without going into too much more detail, because space is limited, all reports are that Noreascon was a great con. The speeches, the panels - like one on vampires held at midnight with Tanith Lee, Suzy McKee Charnas, Charles Grant, Alan Ryan and Chelsea Quinn Yarbro at the table - the hucksters room, that was described as the Woolworth's of huckster rooms, and the film programme that included things like *ATTACK OF THE KILLER TOMATOES* and *THE MAKING OF THE EMPIRE STRIKES BACK*, all helped to make it a very memorable con. The food situation was quite good, with two fast food bars set up by the hotel and an icecream stand that were apparently open continuously.

There were dozens of open parties (something tells me I should have missed SEACON not this one. MB). The masquerade, according to the photos, looked quite spectacular. An infinite variety of panels were running simultaneously, that catered to the interests of everybody. Andy Porter's comments I think summed it up very well by the sound of it; "If you get more than five hours sleep a night, you are missing something."

Finally some comments by Elizabeth Lynn in *Locus*: "And although I missed the sense of coziness which one can experience at smaller cons, I revelled in the exhilaration of knowing that here were 6,000 people, fans and professionals alike, joined to celebrate the fruits of a literary genre. I hope regional conventions will continue to be small, but I think it's time to admit that a U.S. Worldcon of less than 4,000 people is probably a thing of the past."

All I can add is, that if you want to attend a nice cozy World con again, VOTE FOR AND COME OVER TO AUSTRALIA IN '83

Our thanks to LOCUS for the details and quotes in this report. MB



KATE WILHELM AND DAMON KNIGHT

Charles N. Brown

An Interview With GORDON R. DICKSON

GUEST OF HONOUR "SYNCON '79"

INTERVIEWED FOR ASFN
BY PAUL J. STEVENS

PART 2

Continued from last issue #20

PJS: *Going from using your own ideas, how do you spark off with other writers? Because you have been collaborating with various other people, like the famous Hoka series with Poul Anderson. You've collaborated with Harry Harrison on LIFEBOT, and with Keith Laumer. How do you work with other writers, how do their ideas affect you, and vice versa?*

GRD: I almost have to answer "not at all". It's strange: when I first started writing, I said a number of things. I said I would never write under a pseudonym, and, effectively, I haven't done so. (When I was in a scramble to stay alive in the early fifties, one of my stories once came out under the house name in a magazine--but it wasn't my idea.) On the other hand, I also said I wouldn't collaborate, but that intention was shot down even before I started, because I'd already been collaborating with Poul on at least one Hoka story. That was before I went into writing full time in 1950.

'Since then I've done these other collaborations, but each was a special case--special cases keep coming up and I keep doing them.

No two collaborations ever work the same. For the Hokas, I did the first draft and Poul the second. In the case of LIFESHIP, Harry Harrison did a hundred pages which was at the same time as a novelet and a novel; and I took it from there, mainly because Harry was moving around a lot and I was more or less fixed. As for the collaboration with Keith Laumer, it wasn't really a true collaboration; it's mainly Keith's novel, in which I made some relatively minor changes. (Keith insisted that we publish it as a collaboration.)

Generally speaking, the older the writer, the more set in his ways--and the more the collaboration is very much a special case. Poul's a good example. He's been an old friend since the late 1940's, when we had adjoining rooms in the same rooming house near the University of Minnesota. I've known him for years, and I know him well; we agree on just about everything. Nonetheless, we are markedly different writers. I'm a galloping optimist, he is --not exactly a pessimist-- but his writing goes sort of grandly to a great end, where mine goes onwards and upwards forever and ever, turning into gods and angels in the end....

In fact there has been a great deal of critical error in lumping the two of us together, because we aren't similar in that sense--but then, no two writers are similar. Writing is a development of the unique qualities of the individual. That's why when a writer dies, no imitations are ever satisfying. That corner is walled up forever--there are no more Little Fuzzies, no more Sherlock Holmes. Pastiches are fine and can be fun--but they aren't the same thing. You can't bring a person back to life, and you can't bring his writing back to life. The writing is the flowering, the development of what is highly individual about the person--and, God knows, any two people walking the face of the earth are remarkably different from each other when you get down to this intimate level.

When writers collaborate, work together, it's a triumph of craft and mutual interest with both writers giving a lot--frankly, being willing to put up with a final product in which it isn't all the way they'd do it instinctively. Almost any developed writer will rewrite his own work instinctively. That's why a lot of us end up hiring someone to type up our manuscripts--we don't trust ourselves, because we'd keep changing it. The same way, there's a tendency to rewrite your collaborator, to make it all over into your own story--and if you push that to its logical limit, then one writer has to be dominant and the other has to be subordinate, and this doesn't make for a good collaboration. It's much better for each to have his own area. If I do the first draft, as I did with Poul, then I have to resign myself to agreeing with what he does in the second draft. That's so even though I know I will later look at it and say, well, I might do this, or that.... And vice-versa: whoever may do the first draft, if I'm doing the final draft, then I have to insist on having a free hand with it, because it has to be cohesive.

Every year the University of Kansas has a special training course for higher level teachers of science fiction (mainly college and university levels). It's a tough three-week course with writers brought in to help, and they cover the history of sf and what's going on right now.

While I was there as an instructor, just recently, one of the people, who obviously had not written anything, had a marvellous idea in which a number of different known authors would take different characters and collaborate on a story. For example, Harlan Ellison would write a line of dialogue for his character, and then Isaac Asimov would respond with the answer from his character....

To anyone who knows writing, it's obvious that this couldn't work. It would read very badly--there would be no cohesiveness, no common tone, to it. And that's why you develop areas of the collaboration, and whoever has the final area has got to have a free hand at it.

PJS: *One of the things that I've become aware of lately is the importance of the editor in science fiction. Particularly, of course, people like John W. Campbell, who was particularly fine on Analog, but there are other editors of course in this*

field. Would you like to comment on some of the editors you have known and the effect these people have had on your writing and perhaps other authors' writing?

GRD: Well, science fiction is very lucky. Science fiction is a do-it-yourself community: they made their own editors, they made their own magazines, they made their own publishers. They even developed their own artists--it's that kind of field. And in the long run we'll develop our own publishing industry--it's a matter of controlling this doggone thing, and that we reach out and out to do it. And so, almost by definition, in the field we've had strong editors.

Now, an editor has to have one thing. In my story, "Call Him Lord", the thesis was that an emperor, even if he was a show-piece emperor for a thousand worlds, must have one thing--and that is, essentially, courage. He can't be wishy-washy; he can't think of one thing one moment, and another the next, or the empire will disintegrate. The people will put up with any other kind of sin, but not that.

Effectively, this is one of the strictures upon an editor. If an editor must know one thing, he must know he's on the line. He's gotta say I like this, I don't like that--and be decisive about it. Yes, we've had strong editors, but we've also had horrible examples of people who've dropped into the sf field thinking they could get by on compromise--and they found it impossible. Invariably they were people who couldn't make up their own minds; they'd read a story one day and say this is good, and pass it on to somebody else for an opinion. And that other person would say I don't like it either; and the editor would say Maybe I don't like it either then.

There's no way you can be an editor that way. You must have a good notion; you must say I like it, I don't like it--and then be able to figure out afterwards why you like it or you don't like it. This is also required of critics--responsible critics, anyway--but it's life or death for an editor, because he must develop a consistent product that readers will keep coming back to the magazine for. Our strong editors do this: Campbell, Tony Boucher and McComas, who was with Tony in the early years. Pohl, Gold--George Scithers, presently at ISAAC ASIMOV'S--he's a strong editor, and he knows what he wants. This is one of the things which is absolutely necessary in the field.

During the 1930's, during the pulp explosion when editors were a dime a dozen, a whole chain of magazines were edited in a large room, where each editor had one desk and the publishers were breathing down the necks of them all. In the sf field we've not only had the strong-minded and decisive, but also men who've had the education and the intelligence and interest to back it up. Though there have been some exceptions, by and large the field has benefitted enormously--and we're now producing publishers, too. The del Reys were both strongly decisive editors, and are the same as publishers.

John Campbell used to say, quite seriously, that he bought what he liked--and that obviously the readers liked what he liked,

or else they wouldn't buy the magazine. This is the truest statement of what it takes to make a magazine, or an unusual bookline. Kelly Freas is now editing Starblaze books. He's not a professional editor, but he knows what he likes, and consequently, from the beginning Starblaze had a character of its own.

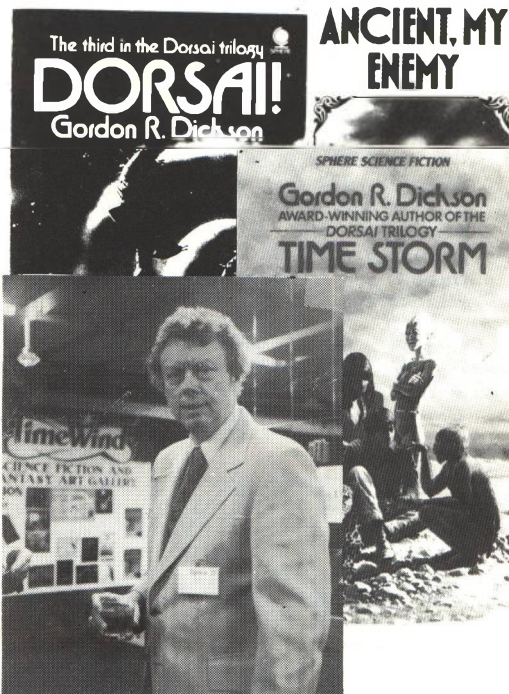
PJS: What about rewriting, though? For instance, we've got a lot of young writers, budding writers, in Australia, and they submit a manuscript to somebody who may or may not be a good editor. They submit a manuscript and the guy says I don't like it or I like it, and it gets published or it doesn't get published. What else does an editor do? Does he sit there and say, well, I like it and I'm going to publish it as it is, or should he have more than that, should he have an ability to point out to the writer what's wrong with his story and how he can correct it?

GRD: Most good editors, if they have an interest in the writer or with someone who they think can produce stories, will do so. Bear in mind all editors are always on the hunt for good new writers. There is never a time when they sneer at the idea of new writers. They may get weary--most of them work 80 hours a week, and things like that--and they may turn green when they see a pile of unsolicited manuscripts in front of them, but they all want to find the unusual good new writer. They're like prospectors who are not going to give up hunting for gold because they boil in the sun and starve in the desert.

A characteristic of the good strong editor is that he will generally not suggest a rewrite, except in very special circumstances. John Campbell was always a galloping letter writer, and he would write these long letters--how he found the time to do it, I don't know, but he read every letter that came in, and wrote letters to many people. But very often he would say this story doesn't work because of such and so. Sometimes it was the science that didn't work; sometimes the structure--you'd be amazed how many beginning writers will make errors in logical development of the story because they want a certain result to come about; they'll simply have it coming about without a proper justification. This is one of the things editors are forever turning stories down for.

But only in special circumstances would John say, make this change and then he'd buy it--if he did, the story was effectively sold. As a matter of fact, let me take that back a bit: even the most experienced editor will never say make this change and I'll buy it; they'll say make this change and let me see it again--I don't guarantee to buy it. This is a very strong commitment, but they've got to leave it open because for all they know the author, instead of making the story better, might make it worse by the change....

PJS: In that case, Gordy, how does the new writer, submitting his first manuscripts, know whether or not he has a good story? Has he got to be that self-critical, to look in the mirror to see if he has exactly got warts on him?



CORRECTION! Photo by Vera Lonergan

GRD: The author should do the same thing the editor does with the story. He should trust his nose and like his story. An author's opinion of his own writing is the most untrusting thing in the whole world. At one moment he'll think it's tremendous; and he'll read it a couple of days later and think it's impossible and want to throw it in the garbage bin. The rule is never to throw it out. At the worst, put it on the shelf and come back and re-read it again later--because your attitude toward it may well change. But if you feel pleased with the story, then send the doggone thing out. Stories can literally go to 17 or 18 different markets and then be published by the 19th or 20th--and turn out to win an award. Publishing is full of not only short stories and novelets, but full-length novels, that have finally been published after a large number of submissions, which turned out to be world leaders.

The great thing is, you must feel it, and do feel it.

If you're up in front of an audience and do a skit, if you sing or dance or act, or if you simply sit down with a bunch of other people you want to convince about something, and make your pitch to them--you can feel when you're doing well, you're pleased with what you're doing. This is a touchstone that the writer must have. It's the one thing that will stay with him. In the end, fame and fortune are not fireside things--fortune is only important when you don't have it, fame is good, but what's the difference? Two minutes after, the applause has died....

There's a scene in a movie called "The Horse's Mouth", in which an artist sits down, discouraged, next to a painting of an enormous red, green and purple knee. And he says to himself, now there's a leg. That leg says I kneel for you, I'll run for you, I'll walk for you. This is the feedback--he knew he had something. This is what stays with you when the rest of the world disappears.

This is what you take with you happily to your grave.

What I want for my Childe Cycle, what I've designed it to do, will require a hundred years or more; and I'll have succeeded only if, a hundred years from now, it's still read, and people agree that what it said was useful. Only then will it effectively be justified. I can't possibly be here to see that. But I can feel that it pleases me with what I've done.

A beginning writer has to do that, too. He has to look at his work and say, dammit, I like that, and therefore I'll send it out. And then he gets busy on something else until he again says dammit.... This is what we all have to do. Listen to what the editors have to say--but don't be down-cast if 18 have said it's no good; the 19th may rave over it.

I've told this story of two editors, one of whom thought a story was impossible. The other flipped over it, and it ended as a runner-up for a Nebula Award. The two editors in question were old friends and editors who like everything I do, so it's just that it hit each differently. People tend to forget, as I say, that each reader re-makes the story in his own image--and what he may dislike about it, or what he may like about it, may be something he is himself putting into the story as he reads. Somebody who dislikes cats may end up by bouncing a story simply because there is a cat in it, without realizing that this unconscious dislike is getting in his way.

PJS: How important do you think fandom is to the science fiction genre?

GRD: Fandom is outrageously important. It's the gallery. It's exactly what the audience is to the stage player. It allows one to measure his performance. There are mainstream writers will sell 200,000 copies of a book and get three letters. Those letters and what their publisher tells them (and what their publisher tells them is often dictated by his own interests) is all they know about how their books actually go over. We science fiction writers can talk directly to people, both the ones who say, Boy, I like that! and the ones who say it might be pretty good but frankly, I didn't like it because.... And it does an author an immeasurable amount of good.

They are essentially a loyal opposition, and it's tremendous. Also, they form a fellow journeymen audience. They are a science fiction audience, a fandom audience, a creative audience. They are unwriting writers or unpainting painters (and a lot of them eventually go out and do their own). They are at the very least experienced readers, almost professional readers. It's just unique.

Many things are unique about the science fiction field--if you look at it, you can almost believe in occult influences--science fiction fandom has had to fight its way upstream against all sorts of opposition and misunderstanding, and so on.

Do you realize what a marvellous doggone community worldwide fandom is? When I was very young, I may have heard the words Explorers' Club someplace (if so, I've forgotten where or when). And I made my own dream of such a Club. As I told you, I always took it for granted that I would write, from the time I was four years old--and, of course, being the son of my father and living in Vancouver, British Columbia, I assumed the only place for an author was London. So I would dream of myself staying in London and writing. And because of what I was, my dream of writing was working myself to death, marvellously and tremendously, forever--and I would sit there in my flat and write, until one day when I was written out for the moment, and I would say to my man, Jeeves, I am going out to the Club for dinner, I've got to get away from it all. And he would say, Very well, sir. And I would go out to dinner. I'd go to the Club, the Explorer's Club; and I'd go up these warm marble steps into this large, actually rather dingy hole, and somebody would take my hat and I'd say to him, Who's around tonite? Well, hardly anybody, Sam Sanderson the explorer. Oh yes, fine, haven't seen him for a long time. So I'd go into this little room and here is Sam Sanderson having a whiskey and soda and I would sit down with him and have one too, and he'd say, Well, Gordy, where have you been all these years, what have you been doing? And I'd say, Well the same old thing, how about you? Where have you been? And we would sit and talk and eventually eat some dinner, and for several hours he would hold me enthralled, saying things like Well, I'm just back from Antarctica where I've been studying the harp seal.

Do you realize that the harp seal can go underneath the water for 45 minutes without breathing, which means no place under the Antarctic is out of his reach (which is actually true, by the way)? Fantastic! And he would go on holding me spell-bound at how the electric seal cornered him and how he barely got away and he'd say Man, my soul really longs to be in the Antarctic. And finally, late in the evening he would say, What's been happening with you? and I would hold him enthralled with stories of how my writing had been going and things like that. And about midnight or one o'clock we would say farewell and he would go to his hotel, or perhaps he was staying at the Club, and disappear for a few more years. And I would go back to my flat refreshed and ready to write again.

What's at work here is a communicative aspect. My dream of the Explorer's Club was something that I thought sometimes I could almost taste. How marvellous!

I grew up to be older, World War II came along, and I even started writing--and I said to myself, Come on now, you're a grown-up; there is no Explorer's Club. This ideal thing of great men and women who see each other and speak to each other, gods taking time for communication, doesn't exist. Then one day I woke up, and I suddenly realized--not only is there an Explorer's Club, but I'm right in the middle of it.

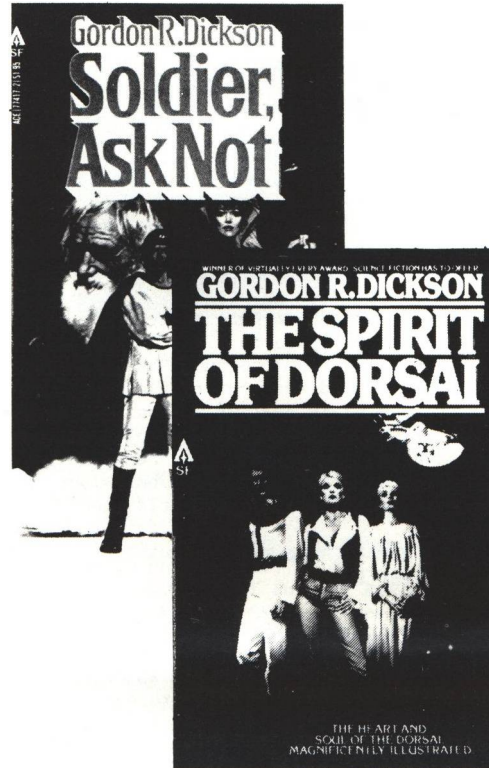
At that time I said, It's my fellow writers

--which to a large extent it is--but I've gone on to realize it also includes my fellow fans, too.

It's marvellous to have this kind of communication. Among the martial arts--I've studied aikido--there are sometimes strong elements of spirit. Wright says in his book, if you've got a bad cold, don't stay home. Come down to the gymnasium and just stand around, because there's lots of ki flowing around and you'll feel better.

There's a curious phenomenon which I was told about before I had anything to do with Aikido that you don't find in any other martial arts--a fireside sort of feeling.

By the same token, there's a pleasant fireside sort of feeling to a gathering of fans. We went through that just tonight down at the banquet--a large family that's getting on with each other remarkably well. Laughing at the same jokes and things like this, very comfortable with each other; and the remarkable thing about it is that with all this closeness, they're still a collection of galloping individualists. That's a description of the Explorer's Club.



PJS: *That's something I hadn't really considered, that fandom is the Explorer's Club. My god it's true, it really is! Well, we've covered collaboration and things like that; now I'd like to talk about the Dorsai and the Childe Cycle. You've mentioned that it takes a couple of days to explain the Childe Cycle. But could you just go over it briefly, because this is your major work and it's obviously very, very important to you?*

GRD: The Childe Cycle consists of twelve novels: three historical, three during the years of the late 20th century, and six laid between the end of the 20th century and the 24th century. The first three are laid, by the way, in the period between the 14th and 19th centuries.

The novels are independent but are thematically connected, and in a sense story character is connected. Each novel showcases one of three archetype characters: the warrior, the philosopher, and the faith-holder. The latter comes in two aspects, like two sides of a coin: the fanatic, and the true person of the faith. I have to use the words person of faith because the word saint doesn't quite fit. These are literally people who move mountains by faith; their faith is completely unshakeable, as shown in SOLDIER, ASK NOT. In that book you have Jamethon, who says you can take away everything; you can prove to me that everything that I was taught was a lie--and it doesn't make any difference. I feel, I believe, and it's this that completely crumbled the very clever engine that Tam Olyn had set in motion against Jamethon's whole culture.

The Cycle, when finally completed, will run upwards of two million words. But the real story will not be in the novels themselves, but between the novels. In other words, to really appreciate what I am trying to do, someone would have to read all the novels and then see the relationships among them.

Basically, the Cycle argues that the human race is undergoing evolution at the present time, has been for some time. This evolution is not physical, not even intellectual--there's no good word for it--call it spiritual. It's the evolution toward what I call the responsible human being. It begins with the time of the Renaissance and Sir John Hawkwood, the international character who ended up as Captain General of Florence and has been called the first of the modern generals; it ends with Hal Mayne in the 24th century having achieved the breakthrough to the quality of responsibility.

The Cycle argues that the development of the responsible human being is an absolute necessity, since the human race is progressing toward a time when all men will be as god, and that one wrong apple in the bunch could destroy the universe, literally. We are at the point right now, where a man could build a nuclear weapon in his basement, as everybody knows--a small one, but big enough to blow up a city, or the better part of it. We're already at that stage, and the trend is to bigger and bigger. The only answer is to make sure that nobody is that way--in other words, an evolution towards sanity.

The description that I give is that the responsible man would no more be destructive in this sense than a sane man nowadays would cut his throat while shaving in the morning. He's got a perfectly good razor, his throat is entirely available, but he just wouldn't do it. And this by extension is what we've got to work toward. What the three historical novels and the three 20th century novels will do is chronicle the movement in this direction, document the evolution taking place. That will then be extrapolated forward through the future novels.

One of the things I'm doing is something science fiction does all the time--laying out what we know at present and extrapolating vigorously from it; and what I'm using are a number of things which have up to now been overlooked. For instance,

the last of the historical three novels will almost certainly deal with Robert Browning, not as poet, but in his role as philosopher, which has not been explored. I'll continue with George Santayana, because I have certain things to say about him, too. And there'll be things to point out about the present day.

Then, too, I'll be working with the very craft of fiction, exploring techniques to involve the reader more deeply in the book. I see this as a step forward from the development that began with Flaubert's *MADAME BOVARY*. Now, Henry James was a good laboratory man but not so good--let us say a more limited--writer. But he pointed out that Flaubert was using what he called the technique of the roving narrator--actually adding an extra point of view to the working tools of the writer.

Flaubert used the third person; James tried to use the technique with the first person, in *THE TURN OF THE SCREW*, and got something that everyone believes is a ghost story, instead of a story about a lying narrator. In other words, he was tensionally successful and artistically unsuccessful, because his audience didn't know what he was doing. To capsuleize what I'm talking about, let's make up a line of dialogue with no author comment:

"Mrs. Jones is a nice woman," said Mrs. Grundy. However, on reading this line, the reader knows that the way Mrs. Grundy said this was with malice aforethought. The reader knows this because he has a very clear image of what Mrs. Grundy is like; he knows her prejudices. And he knows all this because he's been led by the author to form a new picture of her in his mind. The roving narrator is a great tool to help an author render the story. As I say, the great push is always to involve the reader more, to make the reader work more, to make his own creative effort. It takes two creative efforts to make a real book be read. The author makes a creative effort and comes out with an imaginative story which he or she then reduces to black marks on white paper. Then the reader picks it up, interprets the rather limited code on the paper, and remakes from this a complete story. But the reader uses some of his or her own materials to do that: where the author uses a cat or dog or a house or a valley, he is remembering somewhere one such that he has encountered. The reader will simply see the word "cat" or "dog", etc., and picture one such that he has known. This is because we can imagine only out of our own experience. What I hope to do is continue this process, so that the more the reader can be brought to exercise his imagination, the more deeply he will experience the art of the original conception.

Our thanks to Paul for asking the right questions, and to Gordy Dickson for giving the right answers and making this an excellent and very interesting interview. In the next issue we will have Paul interviewing Joe Haldeman, while in following issues he talks to Anne McCaffrey.

Merv Binns/Ed.

AUSTRALIA '83



Australian Science Fiction Foundation

THE AUSTRALIAN SF FOUNDATION wishes to announce the establishment of an award to honor the memory of RONALD E. GRAHAM. For some time now the idea of establishing such an award has been discussed, but the Foundation is now ready to go ahead with this project. We want to involve a wide spectrum of fans, in the establishment of an Australian Science Fiction Achievement Award and the voting on who should receive it. We wish to keep it as simple as possible and we propose that it be done this way.

1. The recipient of the award should have made a worthwhile contribution to the field in Australia, either as a fan or professional. Fan group or convention organisers, fanzine editors and writers, authors and publishers should all be eligible.
2. Science fiction clubs and organisations will be asked for a donation which will entitle them to make nominations for the award.
3. The originators of the award, Space Age Books and The ASF Foundation, will contribute no less than \$25.00 initially. This will entitle them to nominate each year a person they believe should receive the award. Other clubs and organisations will also be able to contribute and make nominations.
4. The Australian SF Foundation will be responsible for making the award guided by the nominations received from the affiliated bodies.

Basically this is the way we propose setting up the award, but we are open to suggestions from anybody on all aspects of the organisation and the giving of the award, and the design of the trophy itself. Please address all correspondence to the RONALD E. GRAHAM AWARD COMMITTEE, c/o ASF NEWS, 305/307 Swanston St., Melbourne, 3000, Victoria Australia.

LOCUS

We can only report the overseas news that we consider of interest to our readers, but *The American SF Newspaper LOCUS* has it all. It also carries book reviews, columns on writing and publishing and markets, which are of interest to writers wishing to place their work.

The subscription to *LOCUS* is now:
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To ASF NEWS or Space Age Books
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We are also agents for Gerold Bishop's *SCIENCE FICTION BOOKS PUBLISHED IN BRITAIN*, which lists all the f&sf books sold in Britain, including associated fiction and juveniles, showing the ISBN numbers on all. A subscription for six issues costs \$3.00, payable as above.

Obituaries

GEORGE RIPPEY STEWART, 85, died on August 22 in San Francisco. He was the author of the classic post-catastrophe novel, *EARTH ABIDES*, which won the first International Fantasy Award in 1951, as well as nearly 40 other books, mostly scholarly. He taught English at the University of California for 38 years and wrote several other novels, including *STORM* (1941), which is credited with originating the practice of naming hurricanes after women.

He was not aware of the books marketing as sf and was never involved in the field. He was surprised that *EARTH ABIDES* had stayed alive so long "through that number of years and changing world".

ROBERT STALLMAN, author of *THE ORPHAN* and two sequels (*THE CAPTIVE* and a book as yet untitled), died August 6 in Kalamazoo, Michigan at the age of 50 of cancer of the pancreas. *THE ORPHAN*, his first novel, has attracted a great deal of attention. Pocket Books is publishing the entire trilogy. Stallman, an English professor at Western Michigan University, had also finished *THE FEARLESS POETRY READER*, a book of literary criticism. He is survived by his wife Pat and three children.

(Locus)

J.O. BAILEY, 76, author of *PILGRIMS THROUGH SPACE AND TIME*, died late in '79 when he was struck by a car while walking his dog. His book on early sf was a seminal work on the field. He taught literature at the North Carolina University until his retirement. The annual scholarship award of the Science Fiction Research Association "The Pilgrim" was named after his work and he was its first recipient in 1970.

(Thomas Claeson /Locus)

FRED "TEX" AVERY was one of the major forces in the development of the American animated film. He died of cancer on August 16, 1980 at the age of 72. He was born in Dallas and started his career in the 1930s, having first worked on the now classic "Aesop's Fables" and, soon after, "Oswald The Rabbit" cartoons for Walter Lantz at Universal Studios. He dominated the scene at Warner Brothers in the animation department and he helped to create such characters as Bugs Bunny.

(Vincent Di Fate /SFC)

MAGAZINE NEWS

GALAXY has finally appeared from it's new publisher, but sister magazine GALILEO has not yet been sighted. ASIMOV'S and ANALOG are now on a 4 weekly schedule and there will be 13 issues a year. STARSHIP has been delayed due to slight financial problems.

THE AUSTRALIAN SCIENCE FICTION FAN
1981 CALENDAR

Produced by the Australian SF Foundation is now on sale (with corrections) from ASF NEWS direct, Space Age Books or Galaxy Bookshop. \$4.00 Post Free. Proceeds to ASF NEWS and Australia in '83

LETTER COLUMN

MICHAEL HAILSTONE
PO BOX 45
KINGS CROSS NSW 2011

Dear Mr. Binns,

Your column in the July-August edition of the AUSTRALIAN SF NEWS on the present local science fiction magazines brings two reactions in me: one of appreciation that you give us this much publicity, but the other is disappointment at the obvious bias in your criticism. On the one hand we have three fiction magazines which you dismiss with contempt, CRUX because of its poor printing, and on the other hand we have NEXUS, which, according to you, shines like an eternal beacon to put the others all to shame, that would consign them to oblivion.

Now it is not my purpose to criticise NEXUS, but I find it pretty hard to believe that it could be all that flawless. Here is a magazine whose editors lack the simple courtesy to answer letters (but isn't that very much like you too, Mr. Binns?) and, furthermore according to the latest news I've heard, has folded now anyway.

Did you ever actually deign to read CRUX, or did the printing put you off too much? Wouldn't it be fairer to judge the magazine on its content as well as its appearance?

But I'm not writing to complain about your criticism of CRUX. We both know that the printing leaves much to be desired, but we also know that one cannot produce a very professional job without a lot of money. CRUX will never look very good if I don't get more support. In fact, CRUX will end up as yet another wreck on the treacherous rocks of Australian apathy, unless I get a good few more subscribers. And I should be able to get a lot more subscribers. Now you, so I am told anyway, profess to support local SF, local magazines, and you are in a position with your newsletter, to encourage the very few ventures we have. So how about a little more positive comment for a change, instead of just scathing criticism?

In short, quite frankly, unless I get more support, CRUX is finito, kaputt.

Yours sincerely,

Michael Hailstone

Chris Warman
77 Gladstone Rd.,
Briar Hill 3088

Dear Mr Binns,

On reading your column on Australian S.F. magazines in the July-August edition of your newsletter, I was struck by the fact that you could find nothing to criticise in NEXUS and nothing to praise in the only two magazines which could be called its rivals - FUTURISTIC TALES and CRUX. Not having read FUTURISTIC TALES as yet, I cannot comment on it, but as a reader of both CRUX and NEXUS, your opinions astonish me.

I am naive enough to believe that any new Australian S.F. publication should be not only encouraged, but given the benefit of an honest and unbiased judgement by anyone who sets himself up as a critic. Yet you dismissed CRUX with a scathing reprimand for its printing and never made a mention of its excellent contents. CRUX, like NEXUS, has fiction and a comic strip and - unlike NEXUS - an interesting book-review and well-researched and - written science article.

You did not hesitate to slam FUTURISTIC TALES for pilfering their cover-art, yet you praised the artwork of Grant Gittus in NEXUS, all of which was lifted straight from the work of the late Vaughn Bodé. (I notice that Mr Gittus now attributes the artwork in AUSTRALIA IN '83 to the team of Gittus and Bodé, which he forgot to do in NEXUS, although I fancy that if the unfortunate Mr Bode had any say in it he might have preferred top billing.)

It also completely - and amazingly - escaped your notice that approximately 50% of NEXUS was wasted space, which at the price of \$2.00 I found most annoying. The text, though well- printed and type-set, was spaced to cover as much area as possible, and much of the artwork, beside being unoriginal, was totally boring, meaningless and irrelevant, and was obviously shoved in simply to fill in space. I refer in particular to pages 26,29, 50, 51, 52, 53, 54 and 55. Add this to a cover which was nothing more than an exercise in that ho-hum old magic wand the airbrush, and a serial which must surely be the most appalling piece of nonsense ever written, and we have the magazine in which you could find no flaw.

Let us be honest, Mr Binns. If the editors of NEXUS hope to stay in business they will need to improve their product, and they will never do so if your fulsome praise fools them into believing that they have reached perfection. It doesn't fool us, the readers. Good luck to them and Good luck to CRUX, which stands firmly and admirably on its own feet.

Chris Warman

.....

Paul Hoffmann
13 Wordsworth St.,
StKilda 3182

Dear Mr Binns,

I really take offence to the attitude inherent in your reviews (!) of both the magazines CRUX and NEXUS (ASFN Vol 2 #9) The attitude I am talking about is one of acute and embarrassingly obvious prejudice.

Yes, NEXUS' production values are very good and it looks very attractive on the shelf, with its large format. Grant, when not endlessly replicating Bode, does very nice work. I get a little weary of Chris Johnston's preoccupation with tits and clits, but what the hell, he has a nice sense of humour about his tits and clits. Some of the fiction I managed to wade through, but I remember thinking that this must be the most goddamned expensive fanzine yet. And at \$2.00, those twelve pages of fillers that Grant self - admittedly came up with at the last moment didn't really amuse. I hope they can produce more issues too, but what I

fervently hope is that a little editorial responsibility comes to the fore.

What the hell do you mean by "(CRUX)...at least is another place for new authors to get their writing seen" ? Is that it? Your informed opinion on this little magazine's worth? That really is appalling, Mr.Binns. Did you bother to read the thing? There is some fine writing there and a clear abundance of new talent. It makes me excited that we have this magazine in our midst . Assuming you do care for the state of locally produced SF, why doesn't it create enthusiasm in yourself? You really do seem preoccupied by production values instead of literary quality.

CRUX perhaps is not as easily read as NEXUS, owing to the smaller type, and consequently poorer quality plates, but it sure doesn't waste the space NEXUS does. The artwork, too, suffered criminally, but I would think anyone could see it was at least on a par with NEXUS'S better material. And if you can't see that it is certainly more sophisticated

But if you would prefer NEXUS'S well printed, large format and spacious quality to that of CRUX's smaller format, slightly poorer repro and excellent writing and art, that's your business. However, as a reviewer(!) you are obliged to keep your prejudices out of your column.

Of course, you are perfectly entitled to give anyone all the promotion you want, assuming of course that you do it on the ground of their work's intrinsic merit, but in all fairness and decency it shouldn't be done at the expense of others.

Sincerely
Paul Hoffmann

P.S. There are those who would prefer to think I am unduly biased myself because I am, or soon will be, associated with CRUX. Think what you like, gang. Consider though I will also be represented in an upcoming NEXUS. Okay, I think CRUX has the winning edge, but to me, things would be made worse by NEXUS'S disappearance. We need all the publications we can get, etc.

The only thing I'm anti about are the reviews, self-evident to anyone willing to get into both magazines , as the crows of shit they are.

In addition if it seems that I belittle Grant's work I don't mean to. I'm angry. I figure if you can exaggerate one way, maybe I'm allowed to exaggerate the other.

Dear Michael, Chris and Paul,

First of all let me say I am glad that I have at least said something in the NEWS to get people all excited and write to me about it. The comments I made on both publications were very brief and I cannot quite see why you are all so steamed up. But that really is the problem, isn't it? I did not say enough about them. I agree that NEXUS is not a great magazine by any standards. I simply said that it showed real promise. It looks good, but there really is not much in it and I said exactly that to Grant when I first saw it. Ok! I did not give CRUX a fair go, but that is the whole point I was making. People not aware of the problems small magazine editors and publishers face would be turned off by the poor

production. They will pick it up like me, say it looks like a load of rubbish and put it down again. As a matter of fact I had asked several people to review the zines mentioned for me, but nobody was game. I was determined to give them a mention, but as it turned out it might have been better if I had ignored them.

Perhaps the two zines in question should get together, but I must admit the current issue of CRUX does look a little better. The FUTURISTIC TALES however, now in its second issue, still does not impress on appearance. I do admit that I have not read the stories in any of the publications and it is unlikely I will have the time in the near future, but I will most definitely ask one of my 'unbiased' reviewers to comment on the new issues. Even so, I do think you have both read more into my brief comments on both NEXUS and CRUX than I said, and I most certainly do not have any bias for or against either of them.

I do hope this correspondence will at least encourage people to get hold of the publications and read them, and perhaps write and tell me what they think. In particular I would be very interested to know what my readers think of FUTURISTIC TALES. I cannot go along with the idea that any new SF publications in Australia should be encouraged and I am sure that most of my readers will agree with me on that point. I admit that CRUX may be worth encouraging, but I repeat I would like to have the opinions of a few other people before I start saying it is "the greatest thing since fried bread". The only way the magazines production wise or contents wise will improve, is if constructive criticism is levelled at them. I plead guilty to non-constructive criticism and that is all, but I hope we can remedy that situation in the future.

Finally I cannot agree that Grant Gittus is copying Vaughan Bode. He is most definitely influenced by his style and so are a lot of other artists influenced by their idols style. There is nothing wrong in that. Rather it is a tribute to the original artist. I think Grant is a good artist, but I will admit that he probably

should broaden his style and perhaps rely less upon the airbrush. The cover illustration on the new issue of CRUX, as reproduced below, is as much a copy of Kelly Freas as Grant's work is of Bode. I like the illustration and the fact that it is reminiscent of Kelly Freas in no way detracts from its appeal.

That is all I can say on the matter now, but I do hope other readers will write and tell me what they think about the magazines in question.

Merv Binns/ Ed.

FANZINES RECEIVED

FORERUNNER Edited by Jack Herman, 1/67 Fletcher Street, Bondi 2026 NSW. This is the official publication of the Sydney Science Fiction Foundation. It carries news, con reports, details of happenings mainly in Sydney, letters and articles. (There you are Jack, I do know 'Forerunner' exists. Sometimes I even read it.)

THE CYGNUS CHRONICLER An Australian Review of SF and F. Edited by Neville J. Angove, The Eperex Press, P.O.Box 770 Canberra City ACT 2601. Quality rather than quantity seems to be Nevilles's motto. Eight pages of perfectly type set reviews and articles that make me a little green with envy. However it does not just look good, it is good and should be of interest to all interested in good reviews and comment on sf matters.

THE AUSTRALIAN DARKOVER COUNCIL NEWS-LETTER Edited by Jill Curtin, 32 Jetty St., Grange 5022, South Aust. A magazine devoted mainly to the works of Marion Zimmer Bradley usually, with fan letters and news. The current issue includes an edited version of Anne McCaffrey's talk on her 'Dragons', which she gave at MINICON '80 held in Adelaide in August.

ANSIBLE is a British newszine edited by Dave Langford. If you are interested in fannish and professional goings on in Britain mainly, write to Dave at 22 Northumberland Avenue, Reading, Berks., RG2 7PW U.K.



Space is short so details will be brief. See last issue, or the next, for more complete details on up-coming major cons. Meanwhile:

MODEL MINICON Sunday November 30th Stephen Roberts Hall, University of Sydney, from 12.30 PM. Talks on SFX and Models by Philip Colville, John Hall, and David Tremont from Moebius. Also a Production and Model Display, as well as a competition for kit and self made models. Hucksters will be there. Entry fee \$3.00. Competition entry fee of \$1.00.

NUCON Mini-con. A fund raising affair for the main con to be held next May. Discussions, films etc. Details from 1 Raper St., Newtown, N.S.W Dec.14th

MEDVENTION November 28th -30th at the HYDRO -MAJESTIC HOTEL, Medlow Bath, N.S.W. Details from Ken Ozanne, 42 Meeks Crescent, Faulconbridge 2776.

CINECON Science Fiction & Fantasy Film Convention. Sheraton Hotel Melbourne. Easter April 17th -20th ROBERT BLOCH G.O.H Further details from The Fantasy Film Society of Australia, 305/307 Swanston St., Mwlbourne 3000, Victoria

NUCON May 10th to 13th, New Crest Hotel, Kings Cross. Guest of Honor LARRY NIVEN. Details from Geoff Langridge, 1 Raper St., Newtown, NSW

NORCON '81 New Zealand Queen's Birthday Weekend May 29th to June 1st. At the Student Union Complex, Auckland University. Accommodation at the Town House Hotel. Probable cost \$60.00 per room per night. \$30.00 each for double. Cheaper accommodation can be arranged. BERT CHANDLER will be the G.O.H. Attending membership is \$14.00 Australian. Supporting \$7.00.

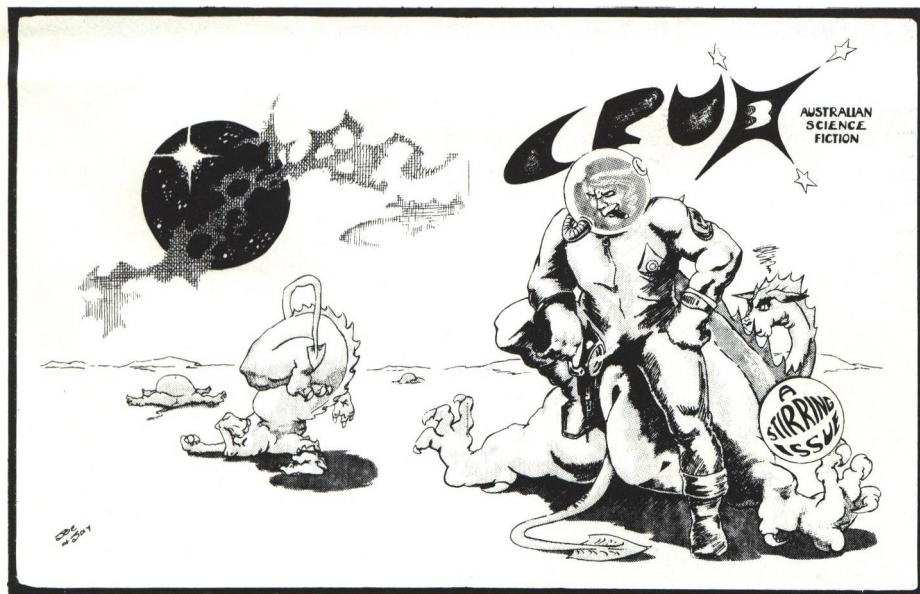
More details next issue. The Australian Agent is Vera Lonergan, P.O Box 148, Earlswood, 2206 NSW

ADVENTION '81 Australian National Convention. GOH FRANK HERBERT Queen's Birthday Weekend Adelaide, June 13th to 15th. At the Hotel Oberoi Adelaide, Brougham Place, North Adelaide.

For further details contact ADVENTION '81, P.O.Box 98, Rundle Street, Adelaide SA 5000.

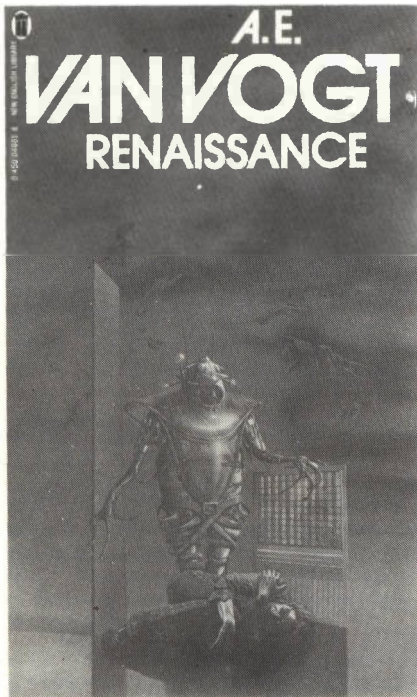
TOLKON '81 Unicon 7 August 21st - 24th 1981 At the New Crest Hotel, Kings Cross Sydney. GOH Jon Noble. Membership up till Easter '81 \$8.00. Then \$10 up to August 1st. Later - to be announced. Details from : TOLKON '81, BOX 272, Wentworth Building, N.S.W 2006

DENVENTION 1981 World Convention September 3rd to 7th 1981 Australian Agent, Carey Handfield P.O.Box 91, Carlton South, Victoria 3053 Membership details from Carey.





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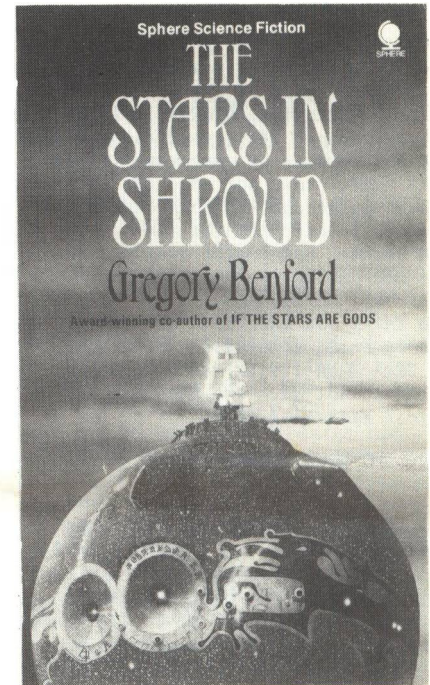
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