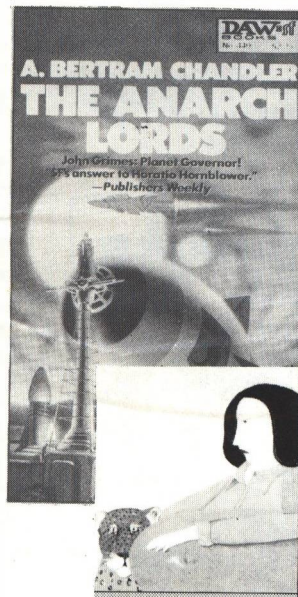


AUSTRALIAN SF NEWS

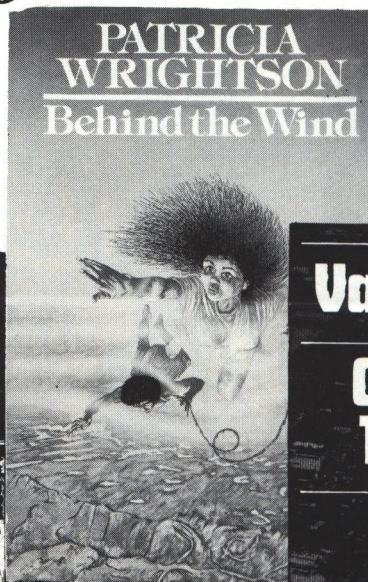
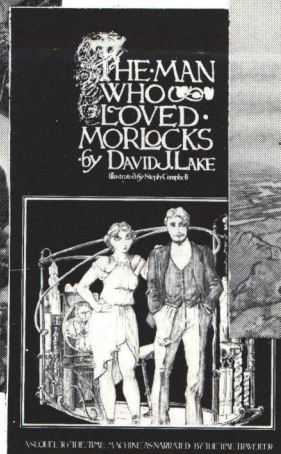
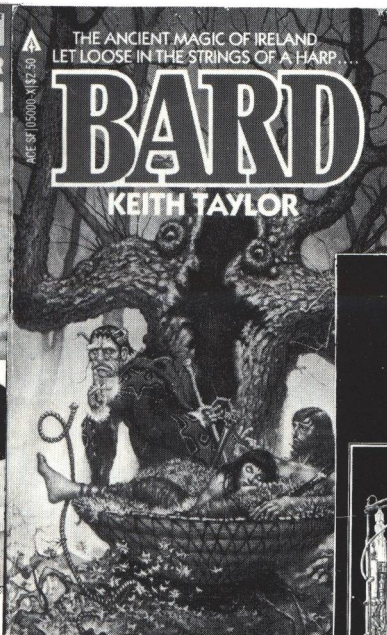
Volume 4 Number 1

JANUARY 1982

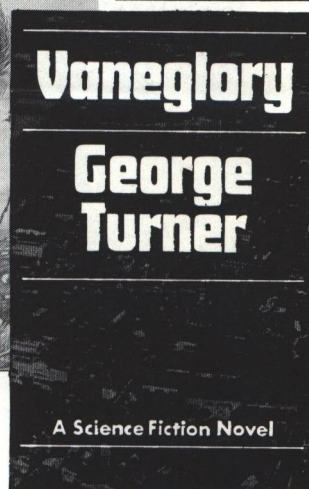


City of
Women

David Ireland



Please
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Some Suggested Ditmar Nominations

Up to date we have found six books that may be considered for nomination in the Australasian Novel category, for this year's DITMAR, Australasian Science Fiction Awards to be presented at TSCHAICON, The 1st Australasian Science Fiction Convention, to be held over Easter, April 9th to 12th 1982, in Melbourne. In alphabetical order they are : **THE ANARCH LORDS** by A. Bertram CHANDLER, from DAW, the latest in his John Grimes series. Bert Chandler is the Guest of Honour at the World SF Convention to be held in Chicago in September this year. **BARD** by Keith TAYLOR is an heroic fantasy set in ancient Ireland. It was published by ACE Books

in the U.S.A. in November and features a cover by the popular illustrator Don MAITZ. **BEHIND THE WIND** by Patricia WRIGHTSON is the latest in her original fantasy series based on Aboriginal legend. The publisher is Hutchinson. The first U.S. editions are being published by BALLANTINE/DEL REY. **CITY OF WOMEN** is by David IRELAND, the author of "Woman of the Future". It is a novel that is difficult to categorize, but some readers are of the opinion that it does come within the field and should be considered for nomination for the DITMAR. It is published by ALLEN LANE. **THE MAN WHO LOVED MORLOCKS** is David LAKE'S homage to his favourite author,

H.G.WELLS, being a direct sequel to "The Time Machine". This edition from HYLAND HOUSE publishers features a cover, and interior illustrations by Stephen CAMPBELL. Last but not least is **VANEGLORE** by George TURNER. Set in the same world as his first sf novel, "Beloved Son", it tackles such sacred sf cows as longevity and genetic manipulation. It is published in the U.K. by FABER and will be distributed in Australia soon by PENGUIN.

If any of our readers consider that we have missed any F&SF books by Australian authors published last year, that should be taken into consideration for the DITMAR, please do let us know now.

(See also page 6.)

AUSTRALIAN PROFESSIONAL NEWS

DAMIEN BRODERICK recently returned from a trip to the U.S.A. where he attended DENVENTION, The World SF Convention. He spent a fruitful time with his U.S. publisher's editor DAVID HARTWELL of TIMESCAPE/POCKET, reworking his novel **THE JUDAS MANDALA**, which will probably be published late 1982.

GEORGE TURNER received a grant from the Literature Board Council of Australia to write a non-fiction work, which will be part autobiographical leading into an essay on aspects of science fiction.

CORY & COLLINS Publishers have been told they are to receive grants from the Literature Board of Australia Council for RYN by Jack WODHAMS, **LANCES OF NENGESDUL** by Keith TAYLOR and **THE SAPPHIRE ROAD** by Wynne WHITEFORD. All three are original titles -- publication due early 1982.

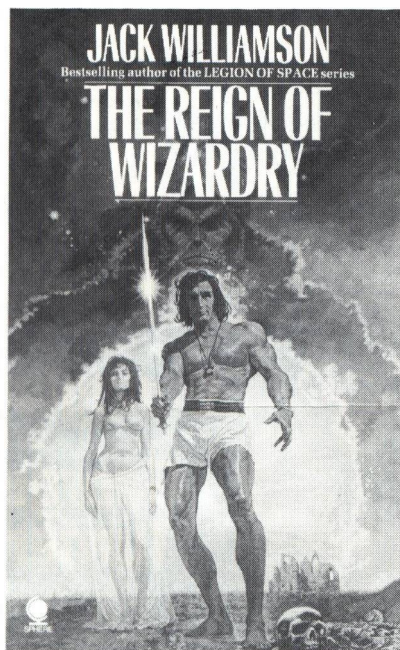
WYNNE WHITEFORD is retiring from his full time occupation and will devote all his time to writing. He is presently working in collaboration with Paul Collins on another novel.

KEITH TAYLOR whose novel **BARD** was listed ninth on a recent LOCUS bestseller list, is writing a sequel. He is also working on a sequel to **LANCES OF NENGESDUL**.

CORY and COLLINS Publishers announced the sale of Best Australian Science Fiction. The anthology, tentatively titled "WE OF THE SOUTHERN CROSS" comprises "Armstrong" by Jack Wodhams, "Mostly Meantime" by Jack Wodhams, "Vandal" by Trudy Rose, "Take the Dilemma by the Horns" by John J. Alderson, "And

(Continued page three.)

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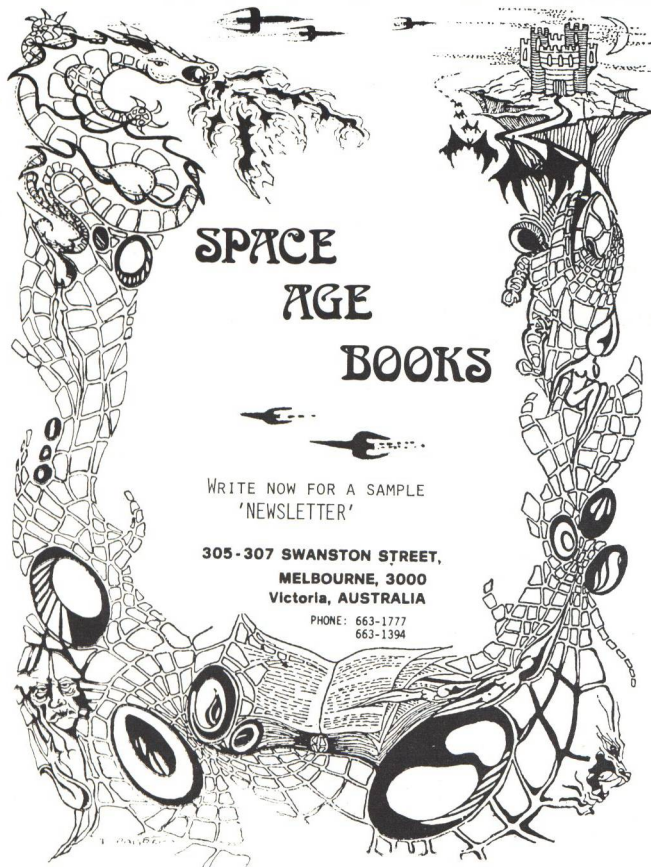
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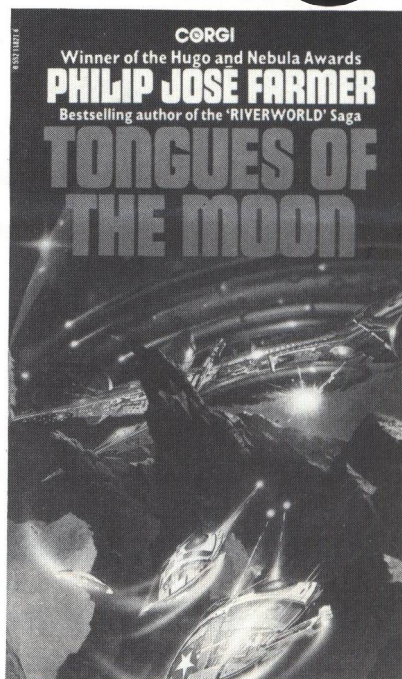
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Continued from page one.

Eve Was Drawn from the Rib of Adam" by Van Ikin, "Creator" by David Lake, "The Last Day of Christmas" by David Lake and "The Specialist" by Wynne Whiteford. This collection is edited by Denis CHECK with an afterward by Paul COLLINS. The publisher is not known at this time.

After having sold the first Best Australian SF, DENIS CHECK, in collaboration with Cory & Collins, will be compiling another anthology. The latter has been sold sight unseen to Deutscher Taschenbuch Verlag. To ensure the editor has the best possible selection from which to choose for this second Best Of, Cory & Collins would like to see copies of previously published stories which authors feel would be suitable. Readers are also invited to nominate stories so long as they provide photocopies and return postage. People wishing to contact Cory and Collins are invited to do so at P.O.Box 66, StKilda, Victoria 3182.

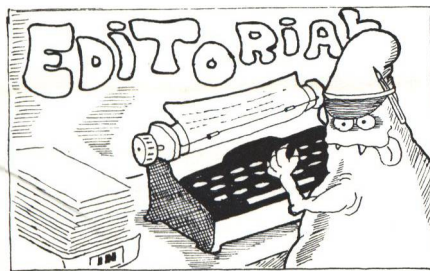
LEANNE FRAHM in collaboration with PAUL COLLINS has sold "The Faraway Hero" to BREAKOUT, a new war games magazine.

TREVOR DONOHUE and PAUL COLLINS have just sold their second collaboration, "Waltz of the Flowers", to BREAKOUT. The latter has a print run of 2,500 and is distributed nationally. This collaboration has also sold "Unnamed" to QUEST STAR magazine.

PAUL COLLINS' story "Suburban Walk" received a commendation from the McGregor Literary Competition. It has since been accepted by the editor of PAPER CHILDREN, which is their bi-annual Best of anthology. Publication was due in November 1981.

LEE HARDING's novel FALLEN SPACE MAN is to be published by BANTAM.

NORSTRILIA PRESS, although they have not announced anything officially, are working on a number of books including novels and an anthology.



Dear Readers,

I guess by now some of you may be thinking that the previous issue of the NEWS was the last you were going to see. To be quite honest it is becoming a bit of a chore and I would dearly like some help. The reason this issue is so late is not the mail strike, although it would have been nice if I could have blamed that, but simply pressure of business. I do thank all the people who have written to me with comments and suggestions about the news, and I will endeavour to cover some of their comments in the letter column. Basically I am aware that I must limit the time that I am putting into editing the

NEWS and that I will need to limit the content and the size to twenty pages.

Actually I have a bibliophile bee in my bonnet and accordingly my main interest is listing all the new f & sf books that come out. A lot of the listing I am doing is being duplicated, as some of my readers have pointed out, so I am trying to reconcile what I want to do with what I can and must do. Please excuse me if I mention business here, but I must say that it is becoming increasingly obvious that the time and effort I am putting into SPACE AGE BOOKS NEWSLETTER is not paying off, so it should in some way be curtailed. Some people rely entirely upon the Space Age list for information on new books. Others get The News and overseas publications, which cover almost everything that is published. However it is quite obvious to me now what I need to do and that is to bring out one basic list giving all possible information.

The Space Age list naturally can only be of books they have for sale. The descriptions now being given are somewhat of a luxury and I know of few other retailers who give so much detail on so many books in their mail lists. So, point one: the SAB listings will be continued, but in a much abbreviated form. Point two: ASF News will continue to give advance information on new books that authors are writing, have sold or are to be published. Most titles that are announced by publishers will be listed, but with a minimum of detail. Point three: I will produce a separate listing of every new book in the field that I can find. This CHECKLIST will also included a section each issue of back titles and special sub-categories.

OK! I'm crazy. I am only giving myself more work. Well, not exactly, because the new Checklist will come out on an irregular basis, so that I will not be under any pressure to get it completed.

Indexing books and adding descriptions to file cards I might add, takes up a very large part of my time. Not being under pressure to get the complete list done to a deadline, I should have a much better chance of getting the NEWS out on schedule. Incidentally I have decided to drop the November/ December '81 date, but this will in no way effect the subscriptions. Future issues will be dated the month they come out, and I will still endeavour to produce six issues in a year. But I do need some help!

If anybody with an IBM golf ball type-writer with an "Adjutant" element for preference, is willing to help, I hope they will contact me. Or if you can put any time in here at Space Age. I need help organising reviews, and editing the reviews, the letter column, the convention listing and other things.

Finally I will just add that I am pleased with the response I have received to the NEWS, in that we now have enough subscribers, plus counter sales and advertisements to be breaking even cost wise. Part of the reason I started the NEWS was to help publicise the Australia in '83 bid and I am sorry we did not win that, after all the effort that was put into it, however we are now going for '85 with what seems to be a renewed vigor and determination to pull it off this time. Therefore I want to keep the NEWS going, as I see it as further publicity for A'85 and Aussie fandom in general.

As I have said before, I enjoy doing the NEWS as I expect most other fanzine editors enjoy producing their zines also, but I do not do it just for the praise, not that I receive very much. I do it because of my love of sf and fandom and to give them the publicity that is needed. So any help I get is not just for me, it is for sf and fandom in general. How about it?

Merv Binns/Editor

AUSTRALIAN SF NEWS

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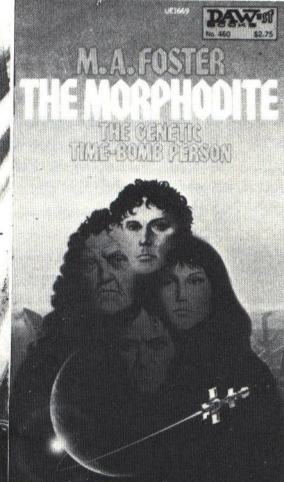
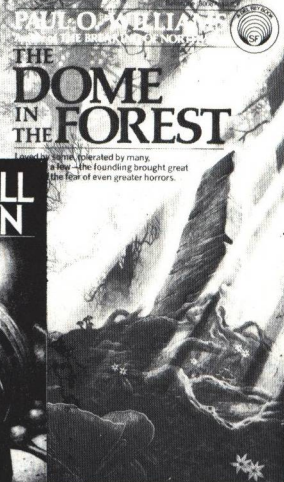
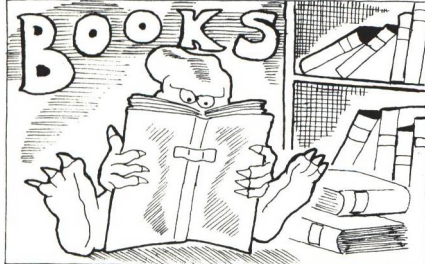
N.B. A 10% discount is allowed to subscription agencies other than our official agents listed above, but payment must be sent direct to us. We suggest that any additional costs be charged direct to the subscriber.

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The following books have been announced by the publishers for publication during November, December and later. New titles are shown in capitals and new editions and reprints in lower case. Details will be kept to the minimum, but full details on all books published in the F&SF field will be covered in our forthcoming publication F&SF CHECKLIST. Some titles mentioned here may not yet be published due to delays and publishers postponements.

ACE: The Galactic Effectuator by Jack VANCE, If the Stars Are Gods by Greg BENFORD and Gordon EKLUND, SATORI by Dennis SCHMIDT, BARD by Keith TAYLOR, The Best From Fantasy and Science Fiction ed. by Edward L.FERMAN, Time Of The Fourth Horseman by Chelsea Quinn YARBRO, The Witches of Karres by James SCHMITZ, The Nightface by Poul Anderson, Way-Farer and Kensho, both by Dennis SCHMIDT, In trade paperback: MADWAND by Roger Zelazny, Voorloper by Andre NORTON, FUZZY BONES by William TUNING, In Iron Years by Gordon R.DICKSON, STRENGTH OF STONES by Greg BEAR, RED SONJA #1: THE RING OF IKRIBU by David C.SMITH and Richard TIERNEY, The Dragon Masters by Jack Vance, A Devil in the Forest by Gene WOLFE, The Long Way Home by Poul ANDERSON, Secret of the Lost Race by Andre NORTON, The Demon Breed by James H.Schmitz.

W.H.ALLEN : Nebula Winners 15 ed. by Frank HERBERT, Dr Who & The Cave Monster by Malcolm HULKE.

ARROW: GREEN MONDAY by Michael THOMAS, The Web Between The Worlds by Charles SHEFFIELD, The Island of Dr Death and Other stories and Other Stories, by Gene WOLFE.

AVON: Titan's Daughter by James BLISH, CHIY-UNE by Susan COON, Mortal Engines by Stanislaw LEM, THE HOT CAR by Lou CAMERON, THE SHILOH PROJECT by David C.POYER.

BALLANTINE/DEL REY: CAMBER THE HERETIC by Katherine KURTZ, The Ice Is Coming by Patricia WRIGHTSON, Red Shift by Alan GARNER, Police Your Planet by Lester Del Rey, The Broken Sword by Poul Anderson, Iceworld by Hal CLEMENT, Camber of Culti and Saint Camber both by Katherine KURTZ, THE DOME IN THE FOREST by Paul O.WILLIAMS, The Dark Bright Water by Patricia WRIGHTSON, OUT OF THE EVERYWHERE, AND OTHER EXTRAORDINARY VISIONS by James TIPTREE, Jr, Tomorrow Is Too Far by James WHITE, The Worm Ouroboros by E.R.EDDISON.

BANTAM: THE DINOSAURS by William STOUT and William SERVICE edited by Byron Preiss (TPB), MATHEW SWAIN: WHEN TROUBLE BECKONS by Mike McQUAY, A DAY IN THE LIFE OF... AND OTHER STORIES by Frank M. ROBINSON, THE JANUS SYNDROME by Steven E.MACDONALD, SLOW FALL TO DOWN by Stephen LEIGH, CENTURY'S END by Russell M.GRIFFIN, Merlin by Robert Nye, DARK FORCES ed.by Kirby McCAULEY.

BERKLEY: Shadowland by Peter Straub, A GLOW OF CANDLES AND OTHER STORIES by Charles L.GRANT, The Word for World is Forest by Ursula K.LE GUIN, THE WORLD AND THORINN by Damon KNIGHT, Dolphin Island by Arthur C.CLARKE, THE DARK BETWEEN THE STARS (C) by Poul ANDERSON, THE VISITOR by Jere CUNNINGHAM, NO-FRILLS SF by "Anonymous" (No author, no title and no cover illustration, A JOVE publication.) Titles announced in the new BERKLEY/PUTNAM Trade PB Series include: The God Emperor of Dune, Dune, Dune Messiah and Children of Dune, all by Frank HERBERT, Satyrday by Stephen Bauer, DEMON by John VARLEY, LYONESSE by Jack VANCE, THE DREAM MAKER'S ENCYCLOPEDIA by Charles PLATT, FAVOURITE STORIES by Frederik POHL (HC), The Once and Future King by T.H.White, Some of these would have been done in HC, but Putnam have dropped their HC sf series as such and will only publish some sf titles amongst their general fiction. Some of these such as the Pohl collection, will not be published till well into 1982.

CORGI: INVASION by K.MOORE, Valis by Philip K.DICK, Dragondrums by Ann McCAFFREY.

CAROUSEL: The Tom Swift Juvenile sf series by Victor Appleton - Terror of The Moons of Jupiter, The Alien Probe, The City in the Stars, and The War in Outer Space.

DAW: GUARDSMAN OF GOR by John NORMAN, THE NOWHERE HUNT by Jo CLAYTON, EARTH IN TWILIGHT by Doris PISERCHIA, IMARO by Charles R.SAUNDERS, (Delayed until January due to legal problems.) THE MORPHODITE by M.A.FOSTER, ISAAC ASIMOV PRESENTS THE GREAT SF STORIES #6, ed. by Isaac ASIMOV & Martn H.GREENBERG, ALLIES OF ANTARES:DRAY PRESCOTT # 26, The Birthgrave by Tanith Lee, Wollheim's World's Best SF, Series 5 (1976).

DOUBLEDAY: HCs OZYMANDIAS by Thomas F. MONTELEONE, MORE WANDERING STARS edited by Jack DANN, THE SHADOW: JADE DRAGON & HOUSE OF GHOSTS by Walter GIBSON (Pulp RP), THE SUN SHINES BRIGHT by Isaac ASIMOV (NF/SC), THE LOST AND THE LURKING by Manley Wade WELLMAN, THE TSADDIK OF THE SEVEN WONDERS by Isidore HAIBLUM, LIFE IN DARWIN'S UNIVERSE: EVOLUTION AND THE COSMOS by Gene BYLINSKY (NF/SC illus.).

DIAL PRESS: ISAAC ASIMOV'S NEAR FUTURES AND FAR, ed. by George SCITHERS (HC).

DRAGON: WAR OF THE COMPUTERS by Granville WILSON.

DOVER: CUT & ASSEMBLE THE EMERALD CITY OF OZ by Dick MARTIN, Contains 14 OZ landmarks and 15 characters in full colour.

FAWCETT: MARRAKESH by Graham DIAMOND (GM), Circle of Light #3: Calix Stay by Niel HANCOCK (Pop.Lib), Number two in this series has also been reprinted.

FABER: THE INSIDER by Christopher EVANS.

FUTURA/ORBIT: Jannisaries by Jerry Pournelle.

G.K.HALL & CO.: MASTERS OF SF AND FANTASY - A new volume in the series including complete bibliographies of LLOYD ALEXANDER, EVANGELINE WALTON ENSLEY and KENNETH MORRIS, edited by Kenneth J,ZAHORSKI and Robert J.BOYER.

HAMLIN: Night's Master by Tanith LEE.

HOLT,RINEHART & WINSTON: SCI FI by William MARSHALL (Hum.sus.n.), WINE OF VIOLENCE by James MORROW.

HOUGHTON MIFFLIN: LISTEN,LISTEN by Kate WILHELM (C), ALL BUT IMPOSSIBLE Ed by Edward D.HOCH.

ROBERT HALE: MARDOC by Ronald McQUEEN

GREYSTOCK MOBRAY: PICTURES AT AN EXHIBITION, Ed Ian WATSON.

KNIGHT: CODENAME ICARUS by Richard COOPER.

LEISURE: CHILDREN OF NIGHT by Michael KRING, MAYAB by M.S.KARL, NOONBLAZE by Milan CHIBA, SILENT GALAXY by William TEDFORD.

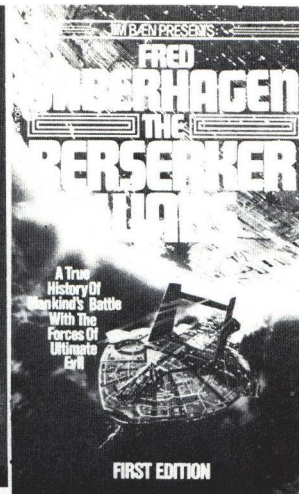
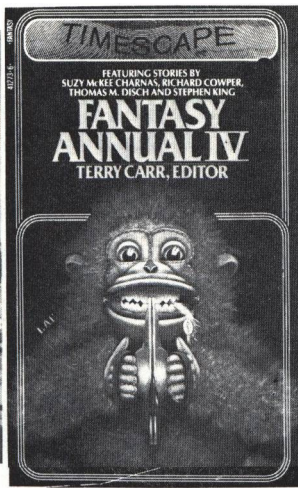
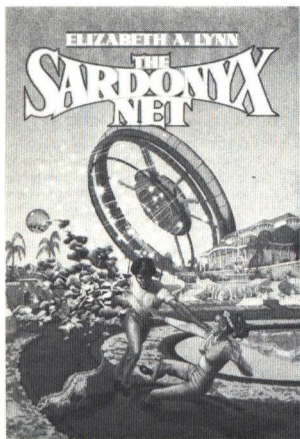
MICHAEL JOSPEH: MISSION by Patrick TILLEY.

MAGNUM: The Infinitive of Go by John BRUNNER, BIKINI RED NORTH by Tom BARLING, Sum VII by T.W.HARD.

MAYFLOWER: The Sword and the Stallion by Michael MOORCOCK, The Orphan by R. STALLMAN, THE STEEL TSAR by Michael MOORCOCK.

NEW ENGLISH LIBRARY: The Santaroga Barrier by Frank HERBERT, Cosmic Encounter by A.E.VAN VOGT.

PANTHER: The Marriages Between Zones Three,Four and Five by Doris LESSING, The Dark Light Years by Brian ALDISS, Starswarm by Brian ALDISS, Getaway World by Stephen GOLDIN, The Currents of Space



R.R.MARTIN & Lisa TUTTLE. The Parasite by Ramsey CAMPBELL. Clash of the Titans by Alan Dean FOSTER. THE WORLD OF TIERS by Philip Jose FARMER (2 vols). THE SILVER METAL LOVER by Tanith LEE. Forerunner by Andre NORTON. The Hunger by Whitley STREIBER. God Emperor of Dune by Frank HERBERT. FLASHING SWORDS #5: DEMONS AND DAGGERS, ed. by Lin CARTER. Shatterday by Harlan ELLISON. Down to a Sunless Sea by David GRAHAM.

THE SF Book Club UK: Titles from May to September are: THE CRYSTAL SHIP Ed. by Robert SILVERBERG, INTO THE SLAVE NEBULA by John BRUNNER, THE ANNE McCAFFREY OMNIBUS, DRAGONDRUMS by Anne McCAFFREY, GEMINI GOD by Gary KILWORTH, THE MATRIX by Jo BANNISTER, and THE TYPHOON INTERVENTION by D.R.MASON. Also THE NEBULA AWARD WINNERS #13 edited by Samuel DELANY and #14 edited by Fred POHL.

ENCOUNTERS B.C.: (U.K.) THE LORD FOUL'S BANE Trilogy by Stephen DONALDSON, THE SHADOW OF THE TORTURER by Gene WOLFE and A JOHN WYNDHAM OMNIBUS. The Merman's Children by Poul ANDERSON. Return from the Stars by Stanislaw LEM.

BCA: (UK) The Last Days of America by Paul E.Erdman. Science Fiction Hall of Fame Vol 4, ed by Arthur C.CLARKE.

NEW RELEASES FROM AUSTRALIAN DISTRIBUTORS

Books released by Australian distributors up to DECEMBER 1981 in the F&SF category.

WILLIAM COLLINS: MEMOIRS OF A SURVIVOR by Doris Lessing is newly released in PICADOR to coincide with a new film starring Julie Christie. LORD VALENTINE'S CASTLE by Robert Silverberg in PAN. A PLANET CALLED TREASON by Orson Scott Card also in PAN. An N.A.L. import is THE JAWS OF MENX by Ann Maxwell. Other PAN titles included THE ANTIPOPE by Robert Rankin and 100 GREAT SF SHORT STORIES edited by Isaac Asimov. Another N.A.L. title was SWORDS OF THE HORSE-CLANS by Robert Adams. In FONTANA we saw a horror novel in THE SEARING by John Coyne. THE INVISIBLE MAN by H.G. Wells. 15th FONTANA GHOST STORIES ed. by R. Chetwynd. N.E.L.'s sf release has the hard science novel DRAGON'S EGG by Robert L.Forward and the movie novel INSEMINOID by Larry Miller. Also from N.E.L. was the Sherlock Holmes sf title THE INFERNAL DEVICE by Michael Kurland, a nasty creatures novel, CRABS ON THE RAMPAGE by Guy N.Smith, REVOLT OF THE MICRONAUTS by Gordon Williams, THE PALACE by Chelsea Quinn Yarbrow, and an sf double by Arthur C.Clarke, PRELUDE TO SPACE/SANDS OF MARS. A later still release included more N.E.L. titles; THE SONG OF PHAID THE GAMBLER by Mick Farren, BAMBOO DEMONS by Jory Sherman, LOST WORLDS/EXPEDITION TO EARTH by Arthur C.Clarke.

DOUBLEDAY (Australia) Formerly Tudor Distributors: ORBIT /FUTURA releases included EYES OF AMBER by Joan Vinge, ROADMARKS by Roger ZELAZNY and DARK FORCES ed. by Kirby McCAULEY. In BALLANTINE/DEL REY series, DEADLY SILENTS by Lee KILLOUGH, THE REVOLUTION FROM ROSINANTE by Alexis GILLILAND, GLINDA OF OZ and MAGIC OF OZ by L.Frank BAUM, THE ENDS OF THE CIRCLE by 5

by Isaac ASIMOV. The Illustrated Man by Ray BRADBURY. CONQUESTS by Poul ANDERSON. (Prob.re/tit.). Barefoot in the Head by Brian ALDISS. Dandelion Wine by Ray BRADBURY.

PENGUIN: Titus Groan by Mervyn PEAKE.

POCKET: A GIFT OF MAGIC by Lois DUNCAN (Archway Juv.). WITHOUT ME YOU'RE NOTHING by Frank HERBERT with Max BERNARD. The Vampire Tapestry by Suzy McKee CHARNAS. World War III by Harold KING. Ghost Story by Peter STRAUB. BRAINCHILD by Andrew NEIDERMAN

PLAYBOY: STARHAWKS #2: THE CYBORG KING by Ron GOULART, illus. by Gil KANE. THE BANISHED by J.N.WILLIAMSON.

PUTNAM: THE SARDONYX NET by Elizabeth A. LYNN.

SIGNET/N.A.L.: THE BEST OF TREK #4, ed. by Walter IRWIN and G.B. LOVE. The Sands of Mars by Arthur C.CLARKE. THE DEATH OF A LEGEND by Robert ADAMS. PREMATURE by Mary L.HANNER. THE RIPPER by William DOBSON.

STARBLAZE/DONNING: They'd Rather Be Right by Mark CLIFTON and Frank RILEY.

SPHERE: THE GENESIS ROCK by Edwin CORLEY. The Reign Of Wizardry by Jack WILLIAMSON. HAN SOLO AND THE LOST LEGACY by Brian DALEY. The Top Hat Trick by R.A.WILSON.

STAR/WYNDHAM: Ghost Dance by John NORMAN.

TIMESCAPE: THE SIGMA CURVE by William BARNWELL. IN THE HANDS OF GLORY by Phyllis EISENSTEIN. RESURRECTION DAYS by Wilson TUCKER. FANTASY ANNUAL IV ed.by Terry CARR. The Best of Harry Harrison. An Island Called Moreau by Brian ALDISS. SANDKINGS by George R.R.MARTIN. WEB OF THE SPIDER by Andrew OFFUTT and Richard LYON. THE COVENANT OF THE CROWN by Howard WIENSTEIN (Star Trek).

TAPLINGER: HOLLYWOOD UNREEL: Fantasies about Hollywood and the Movies, ed. Martin H.GREENBERG and Charles WAUGH.

TOR/PINNACLE: BEYOND THE IMPERIUM by Keith LAUMER. EXPLORATIONS by Poul ANDERSON. Planet of the Damned by Harry HARRISON. THE BERSERKER WARS by Fred SABERHAGEN.

UNGAR : THEODORE STURGEON by Lucy MENDER (NF).

WARNER: Star Kings by Edmond HAMILTON. The Tolkien Relation by William READY (NF). J.R.R. Tolkien:Architect of Middle Earth by Daniel Grotta-Kursa.

Dragons:An Introduction to the Modern Infestation by Pamela Wharton BLANPIED. ULVERSROFT: The Manchurian Candidate by Richard CONDON (?). The Crash of '79 by Paul E.ERDMAN. Watership Down by Richard ADAMS.

YALE UNIVERSITY PRESS: THE SURFACE OF MARS by Michael H.CARR (NF).

POTTERSFIELD PRESS (Canada): VISIONS FROM THE EDGE edited by John BELL and Lesley CHOYCE.

MILLINGTON: THE BEST TALES OF TERROR OF ERCKMANN CHATRIAN Ed by Hugh LAMB. HC.

SEVERN HOUSE: This publisher of mainly library editions have recently published FAMINE by Graham MASTERTON, RAIDERS OF THE LOST ARK by Campbell BLACK and NEW TALES OF TERROR Edited by Hugh LAMB.

THE SCIENCE FICTION BOOK CLUBS

As many books only see hc editions from the Book Clubs, we consider it important to list the titles they are doing. As far as we know the British clubs are available to Australian members, but the only way you can get the US editions is to have friends in the USA who can get them for you.

The titles listed here cover a period of approximately six months up to December 1981.

S.F.BOOK CLUB (USA):

JUNE: DREAM PARK by Larry NIVEN, TOO LONG A SACRIFICE by Mildred Downy BROXEN, KINGDOM OF SUMMER by Gillian BRADSHAW, UNACCOMPANIED SONATA by Orson Scott CARD, UNFINISHED TALES by J.R.R. TOLKIEN, KING DAVID'S SPACESHIP by Jerry POURNELLE, ASIMOV ON SCIENCE FICTION, SMALL WORLD by Tabitha KING, THE UNBORN by David SHOBBIN (The last 5 titles were for JULY).AUGUST: THE 1981 WORLD'S BEST SF Ed. by Donald A.WOLLHEIM, HORNCROWN by Andre NORTON, DEAD AND BURIED by Chelsea Quinn YARBRO, and THE CHANGING LAND by Roger ZELAZNY. SEPTEMBER: PROJECT POPE by Clifford SIMAK, DRAGON-SLAYER by Wayland DREW, SUNFALL by C.J. CHERRYH, A ROBERT SILVERBERG OMNIBUS.

THE MINERVAN

EXPERIMENT by James P.HOGAN. The Cool War by Frederik POHL. PATH OF THE ECLIPSE by Chelsea Quinn YARBRO. INVASION: The German Invasion of England, July 1940 by Major Kenneth MACKSEY. Tomorrow's Heritage by Juanita COULSON. Sunwaifs by Sydney Van SCYOC. Windhaven by George

Paul O.WILLIAMS, THEIR MAJESTIES BUCKETEERS by L.Neil SMITH. In TOR/PINNACLE series: A TRANSATLANTIC TUNNEL by Harry Harrison, FORERUNNER by Andre NORTON and WATER OF THOUGHT by Fred SABERHAGEN were due in December but obviously delayed by the strikes, as we have not seen them yet. (The unions in Australia seem determined to wreck the economy of the country and eventually put their members and every body else out of work permanently. As usual it is the small businesses who bear the brunt of these strikes and the larger companies who can weather the storms, are growing larger and stronger to the detriment of the workers in the long run.)

HODDER & STOUGHTON: In CORONET we saw THE CLAN OF THE CAVE BEAR by Jean M. AUEL, THE SECRET PEOPLE by John WYNDHAM, WALK TO THE END OF THE WORLD and MOTHERLINES by Suzy McKee CHARNAS, A WALK IN THE WOLF WOOD by Mary STEWART (Knight). In ARROW Books the World Fantasy Award Winner SHADOW OF THE TORTURER by Gene WOLFE, CITIES IN FLIGHT by James BLISH, THE EMPIRE STRIKES BACK (Comic version), and a range of reprints including 2001: A SPACE ODYSSEY by Arthur C. CLARKE, STAND ON ZANZIBAR by John Brunner and titles by E.C.TUBB, Michael MOORCOCK, Kate WILHELM, and others.

GORDON & GOTCH: From GRANADA we only saw THE VERY SLOW TIME MACHINE by Ian WATSON and the long delayed ENCYCLOPEDIA OF SCIENCE FICTION by Peter NICHOLLS at last. FAWCETT releases included CATASTROPHIES by Isaac ASIMOV and FIRE AT THE CENTER by George W. PROCTOR.

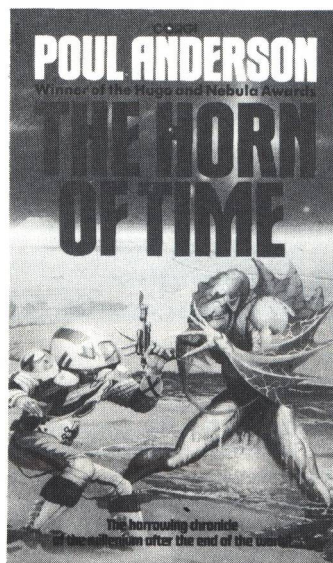
METHUEN AUSTRALIA: In MAGNUM series Methuen are still trying to catch up after taking over from Carnation distributors and we have only seen ON WINGS OF SONG by Thomas M. DISCH. In DAW books, BLOOD COUNTY by Selby, THE ROBOT IN THE CLOSET by Goulart, LAMARCHOS by Clayton, SUNFALL by C.J. Cherryh, DOOMTIME by Doris Piserchia.

PENGUIN: CITIZEN OF THE GALAXY by Robert HEINLEIN, SOLARIS/THE CHAIN OF CHANCE/A PERFECT VACUUM in one volume by Stanislaw LEM, SPLIT SECOND by Gary KILWORTH, BEYOND THE BURNING LAND and THE PRINCE IN WAITING by John CHRISTOPHER, and a number of new editions of Sherlock Holmes volumes.

NELSON: In SPHERE Books we saw MASTERS OF EVERON by Gordon R. DICKSON, ZOMBIE by Peter TREMAYNE, WHEN THE DREAM DIES by A. Bertram CHANDLER, THE MASKS OF THE ILLUMINATI by R.A. WILSON, CHAMELEON VARIANT by C. MACK & D. EHREHFELD, BRAINFIRE by Cambell BLACK, THE SILVER SKULL by Les DANIELS, THE MERMAN'S CHILDREN by Poul ANDERSON, DISEASES FROM SPACE by WICKRAMSINGHE & HOYLE (NF). In HAMLYN/BEAVER series, THE WHITE MOUNTAINS, CITY OF GOLD & LEAD, and THE POOL OF FIRE by John CHRISTOPHER, VOLKHAVAAR by Tanith LEE.

TRANSWORLD: HORN OF TIME by Poul ANDERSON lead off with CORGI, followed by BIRTHPYRE by Larry BRAND, MATHEW SWAIN: HOT TIME IN OLD TOWN by Mike McQUAY, QUAS STARBRITE by James R. BERRY, THE DINOSAURS by William STOUT, (The last 3 are BANTAM titles.) and THE TONGUES OF THE MOON by P.J. FARMER. UNDER THE CITY OF THE ANGELS by Jerry Earl BROWN was another BANTAM title.

Some readers have suggested that we drop this listing as it duplicates titles listed in the "Books" section. We intend to continue it however as it is the only source of information regarding F&SF books that are actually distributed by wholesalers in Australia.



LOCAL RELEASES FROM AUSTRALIAN DISTRIBUTORS. Bound Volumes & Trade Paperbacks

AUSTRALASIAN PUBLISHING COMPANY:

PHANTASIA OF DOCKLAND, ROCKLAND and DODOS by Alan ALDRIDGE (ART), FABULOUS BEASTS by Monika BEISNER & Alison LURIE (Art), THE PUPPET MASTERS/WALDO & MAGIC INC. by Robert HEINLEIN (NEL), REVOLT IN 2100 by Robert HEINLEIN (NEL), RED STAR IN ORBIT by Oberg (Harrap NF).

ALLEN & UNWIN: THE LETTERS OF J.R.R. TOLKIEN edited by H. CARPENTER.

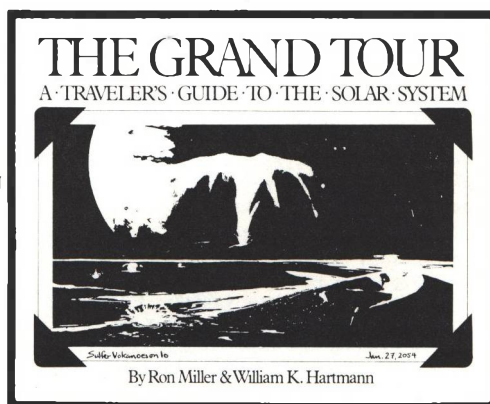
HUTCHINSON: BEHIND THE WIND by Patricia WRIGHTSON.

MACMILLAN: THE GRAND TOUR-A Traveller's Guide to the Solar System by Ron MILLER and William K. HARTMANN. (This title is a hot tip for Hugo NF fiction nomination. It was published by Workman in the USA.)

ALAN LANE/PENGUIN: CITY OF WOMEN by David IRELAND.

HYLAND HOUSE: THE MAN WHO LOVED MORLOCKS by David LAKE.

Apart from The Man Who Loved Morlocks and Behind the Wind, all the above mentioned books are overseas publications distributed in Australia. New f&sf titles of Australian origin are featured usually under Australian Professional News



DITMAR NOMINATION DETAILS

We wish to point out that VANEGLORY by George Turner has been delayed in the U.K. because of binding problems. At this time the local distributors, Penguin Books are unaware of any delays to their shipment apart from that caused by dock strikes. However despite the fact that it will bear a 1981 publication date most likely, it may not be actually eligible for nomination. If you have been lucky enough to borrow one of the advance copies of VANEGLORY that are being passed around, you may want to nominate it and we suggest that you do, but do bear in mind that it may not be allowed on the final voting list. Check with the organisers of TSCHAICON. Any persons can nominate publications and people for the DITMAR Awards, but only members of the convention can vote in the final ballot.

Keith Taylor's BARD is also not available here yet, but SPACE AGE and we expect GALAXY and BLACK HOLE, will have copies very soon depending on the strikes. Only limited stocks of THE ANARCH LORDS by A. Bertram Chandler have been available also, but we suggest you try the above mentioned sources. All other titles mentioned in our front page article are on general sale in book shops all over and also available from libraries by now.

The categories are:

BEST AUSTRALIAN SF or FANTASY NOVEL
BEST SHORT AUSTRALIAN SF or F
BEST INTERNATIONAL SF or F
BEST AUSTRALIAN FANZINE
BEST AUSTRALIAN FAN WRITER
BEST AUSTRALIAN SF or F ARTIST
THE WILLIAM ATHELING AWARD

The nominations will close late February. If we can get another issue of the NEWS out before that date, we will attempt to give a run down on other categories, particularly the Australian short fiction. Incidentally it would save a lot of hassles if the National Convention was always held between June and October every year. If we can get some support for it we will consider making a move to have the constitution so amended.

THE WORLD FANTASY AWARD

Winners of the 1981 Awards are:

LIFE ACHIEVEMENT: C.L. MOORE
BEST NOVEL: THE SHADOW OF THE TORTURER
By Gene WOLFE
BEST SHORT FICTION: 'The Ugly Chickens'
by Howard WALDROP
BEST ANTHOLOGY: DARK FORCES edited by Kirby MCCAULEY
BEST ARTIST: Michael WHELAN
SPECIAL AWARD (Professional): Donald A. WOLLHEIM
SPECIAL AWARD (Non-Professional): Pat CADIGAN and Arnie FENNER
SPECIAL CONVENTION AWARD: Gahan WILSON

People and Publishing

This column we would just like to point out is concerned with information on authors, things they are doing, stories they have sold and important events in the publishing scene. It is inevitable that books mentioned here will be mentioned again in the listing when they are actually published or due. In the main titles mentioned in this column are not yet even published and in some cases only the twinkle in an authors eye.

The information given here is gleaned from various sources and we wish to thank LOCUS, SCIENCE FICTION CHRONICLE and ANSIBLE mainly, but a large amount is also obtained direct from the publishers and book trade sources.

L. SPRAGUE DE CAMP has sold a new Krishna novel, *THE PRISONER OF ZAMANACK* to ACE./ *THE MANY COLOURED LAND* by Julian MAY, due for Australian distribution in PAN about March or April, is due to be published by FAWCETT in the USA in an illustrated TPB format and was listed by the U.S.SF Book Club for combined publication with the second in the series, *THE GOLDEN TORC*./Artist RICK STERNBACH won an Emmy award for his work on the T.V. series *COSMOS* episode *THE SHORES OF THE COSMIC OCEAN*. The award was for "Outstanding Individual Achievement in the Creative Technical Crafts".



JULIAN MAY at Denvention.
Photo courtesy Andrew Porter.

ISAAC ASIMOV's new "Foundation" novel, tentively titled *LIGHTNING ROD* could be the hottest sf property ever, and it is not even written yet. Requests for subsidiary rights have been pouring into Doubleday's office, totaling it is rumoured over \$1million./ The World SF organization of professional sf people has announced the publication of a collection of stories, each from a different country. It will be published each year and contain fifteen to twenty stories. Editions will be published in various languages. For further information write to Frederik Pohl, President World SF, 320 East 22nd St., 4M, New York, NY 10010, USA.

ACE Books have announced a new line of Juvenile fantasy books. They have published some titles such as *THE BORRIBLES* and *THE FACE IN THE FROST* packaged as adult, but they have missed the large children's audience. The first two titles in the new series will be *THE THROME OF THE ERRIL OF SHERRILL* by Patricia McKILLIP and *THE SEVENTH SWAN: An Adventure Story* by Nicholas Stuart GRAY. The editor is Terri WINDLING.

TOLKIEN's *THE HOBBIT* has 7,200,000 copies in print after its 79th printing. We assume that is only the U.S. edition./ *SPIDER ROBINSON*'s new novel *MINDKILLER* will be published by Holt Rinehart and Winston in September./ The recent *ANALOG* serial by DAVID BISCHOFF and TOM MONTELEONE, *DRAGONSTAR*, has been bought by Berkley./Tor Books have bought a new novel by JESSICA SALMONSON, *SWORDS-WOMAN OF ENDSWORLD*./ A.W.STRICKLAND and FORREST J.ACKERMAN received Golden Scrolls from the Academy of SF,Fantasy & Horror Films for their collaboration on the book *A REFERENCE GUIDE TO AMERICAN SF FILMS*./ A.E.VAN VOGT has completed a screenplay for *SLAN*.

DARRELL SCHWEITZER has sent us an up-date on his recently published material. The Donning publication *WE ARE ALL LEGENDS* contains eight stories, three of which were published in Paul COLLINS' anthology *DISTANT WORLDS* as one story. *ON WRITING SF: THE EDITORS STRIKE BACK*, is by George SCITHERS, Darrell SCHWEITZER and John M.FORD. Published by Owlswick Press it deals with the things new writers do wrong, and uses several first sale stories to demonstrate various points. Schweitzer's second novel, *THE SHATTERED GODDESS* will be published by Starblaze/Donning early in 1982 and a companion volume of short stories in the same setting will be *ECHOES OF THE GODDESS*. Three of the eight or nine stories to be included have already been written and sold to Fantasy Tales, Amazing and Cory & Collins. An interview by Schweitzer with A.Bertram Chandler is due for publication in *Amazing*.

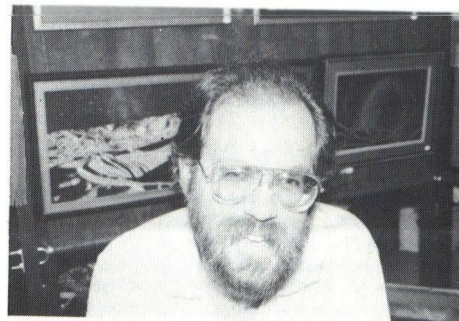
For nearly ten years now we have been waiting for the third book in the series, *THE LAST DANGEROUS VISIONS* edited by HARLAN ELLISON. The earlier books, *DANGEROUS VISIONS* and *AGAIN, DANGEROUS VISIONS* were two of the most successful anthologies ever. The delay has been mainly due to Ellison not having completed the introductions. Two of the proposed three parts have been done but not the third. *BERKLEY/PUTNAM*, who were going to publish it, have now rejected the unsigned contracts. Ellison has given various reasons for the delay including problems with the British publishers, *MILLINGTON* and *PAN*, and he has now bought back the rights from them. *RICHARD CURTIS*, who recently became Ellison's agent has taken over the reselling of the book.

ARBOR HOUSE will be publishing *MAJIPOOR CHRONICLES*, Robert SILVERBERG's second book, following *LORD VALENTINE'S CASTLE*, set on the planet Majipoor. Bantam will do the paperback edition./*CLIFFORD SIMAK* has completed *SPECIAL DELIVERANCE* for *DEL REY*. *DAW* and *DEL REY* have bought up all the back Simak titles and will be doing special promotions./ *MARION ZIMMER BRADLEY* has completed a new novel for *KNOPF* and *DEL REY*, *MISTRESS OF MAGIC*. It is apparently quite long, 492,000 words and *DEL REY* will probably publish it in more than one volume.

A woman has claimed that *THE SHINING* by STEPHEN KING is based directly on her true life experiences, that were confided to a psychiatric social worker between 1972 and 1978. She is claiming \$75 million from King, Doubleday and Warner Brothers, who made the film.

GENE WOLFE has turned in the *CITADEL OF THE AUTARCH*, the fourth and the final volume in his "Book of the New Sun" series, to Timescape. To bring you up to date on the earlier titles, *THE SHADOW OF THE TORTURER* is now on sale here in Arrow paperback, *THE CLAW OF THE CONCILIATOR* is due soon in hc from Sidgwick & Jackson and was published in pb by Timescape in December, *SWORD OF THE LICTOR*, the third book was due to be published by Timescape in HC in January./ *MICHAEL MOORCOCK*'s non-fantasy novel *BYZANTIUM ENDURES* will be published in the U.S. in a cut version by Random House. Timescape have bought *THE CITY IN THE AUTUMN STARS*, a thematic sequel to *THE WAR HOUND AND THE WORLD'S PAIN*./ An unconfirmed report to hand states that GENE WOLFE has been induced by Timescape/Pocket Books to do a fifth book in the "Book of the New Sun" series. It will be titled *THE URTH OF THE NEW SUN*. Publication we would not expect till very late '82 or '83./ *GRANADA* will publish the British edition of *THE BOOK OF SF LISTS* by Malcolm EDWARDS and Maxim JAKUBOWSKI./

PHILIP JOSE FARMER *CONQUERS THE UNIVERSE* by Francois MOTTIER, originally published in France, has been picked up by Berkley. They have also bought *LIZARD ASK NOT* by Barry LONGYEAR, which takes place 250 years after the action in *CIRCUS WORLD*. *A BARNSTORMER IN OZ* by Philip Jose FARMER will be published in 1982 by Berkley./ An option for film rights on Robert ASPRIN's *ANOTHER FINE MYTH* has been renewed by Milton Subotsky and Ace have contracted for two more of Asprin's 'Thieves' World' anthologys./ *LYNN ABBEY* is to do a third "Rifkind" book for Ace./ *RON MILLER* has sold a book to Donning, *YESTERDAY AND TOMORROW*, containing 54 colour reproductions. It is an extensive course on how to paint astronomical and astronautical paintings.



RON MILLER at Denvention.
Photo courtesy Andrew Porter.

JIM FRENKEL, ex-sf-editor for DELL has formed a new publishing company. He has bought mass market rights to *MALLWORLD* by Somtow SUCHARITKUL, who won the John W.Campbell Award at the World Convention last year./*JOHN SLADEK*'s novel *RODERICK: THE EDUCATION OF A YOUNG MACHINE* and it's sequel *RODERICK AT LARGE*, have been bought by Timescape. They will probably be published by Timescape in three books rather than two.

Following the publication of the "No-Frills Books" by Jove, LEISURE Books are planning to publish "Inflation Fighters", which will be novels by well known authors, but will have plain paper covers and only feature the title and

author. First of title due is TIME OUT OF JOINT by Philip K.DICK./ DEL REY plan to publish the hard cover edition of ONE TREE by Stephen R.DONALDSON in April. This is the 5th book in the "Lord Foulesbane" series and we believe the Fontana pb edition will be done about April also, so we may have it on sale here by about June. Space Age staff report that this is the most asked for book at the moment. Del Rey also plan to publish a new five part fantasy series by DAVID EDDINGS, starting with PAWN OF PROPHECY./ The sequel to SWORD OF SHANNARA will be published in TPB in July and the first of a new PIERIS ANTHONY series ON A PALE HORSE, in hc in the fall.

The editor of The Magazine of F&SF, ED FERMAN, has initiated a new series of hard covers in conjunction with Scribner. So far he has purchased a new novel by George Alec EFFINGER titled THE BIRD OF TIME. He may use his initials as the new imprint's title: ELF Books./ DONNING publishers intend to reprint THE HARP AND THE BLADE by John Myers MYERS./ The collection edited by Jan Howard FINDER, ALIEN ENCOUNTERS has been put off by the publishers, Taplinger, till May 1982./ Outstanding titles amongst the BERKLEY advance list include: DANSE MACABRE by Stephen KING for TPB, THE SARDONYX NET by Elizabeth LYNN, THE UNREASONING MASK by Philip Jose FARMER, LAVA by Kevin O'DONNELL Jr., ELEPHANT SONG by Barry LONGYEAR, The "Ozark" trilogy by Suzette Hayden ELGIN and THE S F BOOK OF LISTS by Malcolm EDWARDS and Maxim JAKUBOWSKI.

GRANADA BOOKS will publish the sequel to 2001:SPACE ODYSSEY by Arthur C.CLARKE, 2010:ODYSSEY TWO. They paid Ballantine \$230,000 for the privilege and Hayakawa in Japan paid \$50,000 for Japanese rights. Clarke was paid an advance of \$1 million and will receive 75% of all sales after Ballantine have recovered their \$1 million in rights sales./ WARNER Books will publish "The Starfishers" trilogy by Glen COOK early in 1982.

The next meeting of the World Science Fiction Association will be held at the three-day Ars Electronica/Austrian TV symposium, Linz, Austria, September 1982./ L.RON HUBBARD's giant 20,000 page sf novel MAN, THE ENDANGERED SPECIES is currently being considered for British publication. / The truth about the CARL SAGAN NOVEL, CONTACT, for which he has signed a contract for \$2,000,000 advance, seems to be somewhat obscure. The advance will not be paid until an outline acceptable to the publishers is received and our sources say this has not yet happened. Also it is said that the actual writer is Sagan's wife ANN DRUYAN, who it is claimed specialises "in well written treatments of other people's books." Rather strong accusation if entirely accurate.

MAGAZINE NEWS

Publisher Arthur Bernhard is trying to sell AMAZING STORIES. After all these years it would be a pity to see it go down, but so far Bernhard has had no takers.

The companion magazine to STARLOG, FUTURE LIFE has folded. Attempting to compete with OMNI, SCIENCE and other similar magazines was apparently too big a task. We always felt that there was a certain amount of overlapping in the two magazines and we would hope that some of FUTURE'S best features will now turn up in STARLOG.

BEYOND is a new tabloid size magazine featuring a similar content to OMNI, published by Alan Weston Publishing, Inc. in Hollywood. It is being distributed as a supplement to American college newspapers. TWILIGHT ZONE has changed it's cover style and has a new distributor. We may now see it on sale here. QUESTAR has changed it's name to QUEST STAR and changed it's emphasis from movie orientated material to sf.

Two magazines announced for U.S. publication have been dropped due to the problems that have developed between the editors and publisher. They are SCIENCE FICTION NOVELS and SF BOOKLINE./

GALAXY magazine it is reported is a distinct candidate for revival. David Chandler, who is involved with various technical publications has reached tentative agreement with the past owners and plans a 8½"x 11" slick magazine, with some colour and half fiction and half fact. There is enough material on hand to fill the first two issues.

SF & F. FILM NEWS

A report in ANSIBLE December issue indicates that filming of the third STAR WARS film is on the way. "They were recruiting extras for REVENGE OF THE JEDI the last week. 40 pound a day and all the roast bantha you could eat. Provided of course you were under 4'6".

THE TV series of THE MARTIAN CHRONICLES finally came to Melbourne in January '82. I think we could have well missed it. The BBC have done a serial version of THE DAY OF THE TRIFFIDS by John WYNDHAM. One wonders how long it will be before that is seen here. The radio serial version done by the BBC of THE LORD OF THE RINGS is scheduled for air here on the ABC.

HARLAN ELLISON will have complete creative control over a television series that will bear his name, based on 65 of his stories. TV syndicators will offer the series to TV stations for the Fall 1982 season. If this deal comes off, it could be the best sf offered on TV of this nature since ROD SERLING's TWILIGHT ZONE, but one can only be sceptical bearing in mind Ellisons current track record.

Theodore Sturgeon's novel MORE THAN HUMAN has been optioned for filming by producers Robert Gordon and Doris Fendel. Sturgeon has been signed to do the screenplay./ Filming started in September on Ray Bradbury's SOMETHING WICKED THIS WAY COMES at Disney Studios. Kirk Douglas and son Peter who also produced "The Final Countdown" are the producers. Bradbury is doing the script and it is interesting to note that

Bradbury originally did a script in 1958 from the original short story "The Black Ferris" and then wrote the novel based on the unused script. The script did the rounds until Peter Douglas scheduled it for 1976 production. Jason Robards will be one of the cast.

Steven Spielberg, who was executive producer at M.G.M. on POLTERGEIST, with Tobe Hooper directing, has another sf film lined up called A BOY'S LIFE. It involves a group of boys who befriend an extraterrestrial who is left behind when his space ship visits Earth./ Harlan Ellison is working on a script adaptation of his short story "Tired Old Man" for actors Charles Aznavour and David Soul, to be directed by Alain Resnais (LAST YEAR AT MARIENBAD).

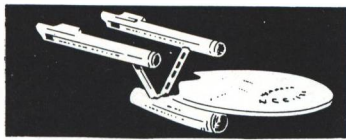
The ten top money making films for '81 included four sf or fantasy films; RAIDERS OF THE LOST ARK, SUPERMAN Part 2, CLASH OF THE TITANS and TARZAN THE APE MAN./ John Carpenter's version of THE THING began filming at Universal about October. This is not a remake of the Howard Hawks film, but a new interpretation of the original John W.Campbell story. The shape changing ability of the creature is being utilized in this new version. Kurt Russell (ESCAPE FROM NEW YORK) stars./ Peter Bogdanovich has decided to add an sf movie to his repertoire. No details are known but it will be shot in Europe./ Michael Douglas' next project will be an sf film STAR MAN. Filming was due to start in January and he will produce, not star in it./ Universal have asked John Landis, who made AN AMERICAN WEREWOLF IN LONDON, to produce a remake of CREATURE FROM THE BLACK LAGOON.

The Edgar Rice Burroughs estate is eager to see the culmination of a project to film a straight version of the Tarzan story. GRAYSTOKE, to be possibly produced by Warner Brothers from a script by Robert Towne, is based on the early E.R.B. books and covers the entire saga of the British aristocrat who is stranded in the jungle as a child. / Producer Michael Philips has announced that he will do the Asimov "Foundation" trilogy. All will be filmed simultaneously and released one after the other in June, July and August 1983.

MAD MAX TWO was released in Australia a few weeks back. It stars Mel Gibson, who since his role in MAD MAX, has done very well with GALLIPOLI. Two is an even better film than the original and it is reported to have broken all local box office records for its first week. It is set in an even more bizarre future, with more elaborate effects and costumes.

In 1980 we decided to drop the film news from ASFN and include it in the Fantasy Film Society's publication, FANTASY FILM FAN. However the Film Society, due to lack of interest by its members and lack of funds, has gone into an indefinite recess. So we will be including some F&SF Film news in each issue of the ASFN from now on.

Our thanks to SF CHRONICLE and their correspondent Kay Anderson for the majority of the above information.



**Star
Trek**

The original series is now being screened here by Channel 7 who apparently intend to run the whole series from the very beginning. Local fans are very pleased and fan club organisers are requesting everybody to write and let channel 7 know that they have a large and very appreciative audience.

Shooting on the second ST film was due to start around November, with rumours flying around that Spock was to die saving the ENTERPRISE from disaster. Gene Roddenberry who is an adviser only on the film, said he is against the demise of Spock. The general opinion is that such an event will kill the popularity of the film, the series and all future interest in it on TV. Maybe that is what Paramount want. It is not clear to us as to whether Nimoy wants out or the studio wants Nimoy out. He denies his contract stipulates that Spock must die in the film. Perhaps a replacement for Nimoy might work, a look alike or a new Vulcan character, but I guess not. He should have enough sense to sit back and accept that he is Spock and the fans will not let him be otherwise, and what is more he should think of all the money the role has and will bring him.

More details on the new ST movie include that the budget will be less than half that of the first film. Nicholas Meyer who directed TIME AFTER TIME will direct. The script has been written by Jack Sowards and Sam Peeples (who wrote the "Where No Man Has Gone" TV episode). Some left over footage from the first film will be utilized in the new film, with new work by Lucasfilm's Light and Magic branch, which recently supplied work for RAIDERS OF THE LOST ARK and DRAGONSLAYER.

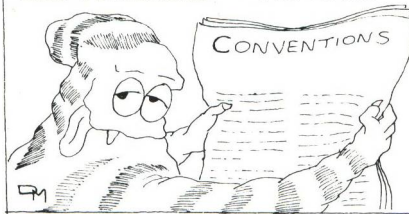
LARRY NIVEN and SHARMAN DIVONO are co-plotting a Star Trek newspaper strip. Ms DIVONO is the strip's regular writer.



MELBOURNE in '85

HAPPENINGS

CONVENTIONS &
OTHER EVENTS



The following conventions are announced for 1982. If you are running a con this year and it is not mentioned here, please do tell us about it for inclusion in the next issue.

SMOFFCON 23rd to 25th of January '82
Trinity College, University of Melbourne. Attending membership \$10.00. Accommodation \$18.00 for the one night. Further details from Christine and Derrick Ashby, The South Melbourne Organisation of Fantasy Fen. A relaxacon.

SWANCON January 30th to February 1st 1982. Westos Motor Inn
Further details from P.O.Box 318, Nedlands, 6009 WA.

MEDTREK Star Trek Convention
February 13th to 14th 1982
The Hydro Majestic Hotel,
Medlow Bath, NSW
Details from 12/207 Birrell St.,
Waverly, NSW 2024

TSCHAICON EASTER April 9th to 12th '82
GUEST OF HONOR: JACK VANCE
The Melbourne Town House,
701 Swanston St., Carlton, Victoria
The First Australasian SF Convention
Australian GOH Leanne Frahm
Fan GOH Eric Lindsay
Attending Membership: \$25.00 now!
At Door : \$30.00
For further details write
G.P.O.Box 2708 X, Melbourne 3001

SYNCON '82 A convention will be held in Sydney this year either in August or October over the long weekend. More details later.

OCTACON NEW ZEALAND'S FOURTH NATIONAL
SF CONVENTION June 4-7 1982
Fan GOH: DAVID HARVEY
All enquiries to P.O.Box 5516,
Dunedin, New Zealand
Attending Membership: \$19.00
Non -attending: \$4.00
Overseas Supporting: \$6.00
The convention will be held at the
OTAGO UNIVERSITY CLUB AND SOCIETIES
BUILDING. An official hotel, for
accommodation only, is to be announced.

CHICON IV 40th World SF Convention
Chicago, September 2-6 1982
Guests of honour: A BERTRAM CHANDLER,
FRANK KELLY FREAS and LEE HOFFMAN
Toastmaster: MARTA RANDALL
At: THE HYATT REGENCY HOTEL
Attending Memberships as of January
1st 1982 is \$50.00. The supporting
membership is \$15.00 up to the cut off
date of July 15th. We do not know
of an Australia agent. Amounts shown
are in U.S. dollars. We hope that as
many people as possible will be attending to not only indicate the local
interest in the World Con, in view of
our '85 bid, but to give moral support
to our own A. Bertram Chandler as G.O.H.

SYNCON '83 Sydney June 10-13
GUEST OF HONOUR: HARLAN ELLISON
The 2nd Australasian SF Convention
AKA The 22nd Australian National
Convention
Details from P.O.Box A491,
Sydney South, 2000 NSW

The 1983 WORLD CONVENTION will be held in Baltimore, U.S.A. The Guest of Honour is JOHN BRUNNER. More details in future issues.

We will be happy to supply details on any conventions being held overseas besides the World Cons, to people who may be going over at other times, or you can always find a full listing in any issue of LOCUS.

CIRCULATION ONE Convention was held in Canberra over the weekend of October 3-4. We have not received any written report but believe it went well.

No bid was registered for a UNICON for 1982, when the time came at TOLKON/UNICON '82 held in Sydney last September. Jack Herman, as acting chairman of the Australian Tertiary SF Association, members of which have been the various University SF Clubs, has asked the clubs to rejoin the association and to indicate their possible interest in holding the 1982 Unicon. If nothing is decided beforehand he intends to call an extraordinary meeting of the association at Tschaicon at Easter. You can contact Jack Herman at Box 272, Wentworth Building, University of Sydney, NSW 2006.

MEDVENTION was to be held at the Medlow Bath Hydro Majestic Hotel on December 3rd to 5th, but due to a large increase in the room rates it was decided to transfer the convention to another hotel, at Wyong.

We have heard rumours of another STAR TREK con for Sydney this year, with Walter Koenig as possible G.O.H., but we think it is unlikely to eventuate.

MELBOURNE - AUSTRALIA in '85

As if once wasn't enough in a life time; Melbourne fans want to host yet another WORLD SCIENCE FICTION CONVENTION.

Australia is certainly ready for a second World con, but it is a great pity that it could not have been in Sydney. The bid for '83 was it seems a little premature, but only because Baltimore in the USA wanted it more than we did. But lets have no more post mortems and recrimination. A lot of people worked hard for Australia in '83, some things may not have been well handled, but a lot of people could have done more to help, but that is now all water under the bridge, so lets get on with '85.

Not only the people directly involved with the '83 bid, but probably a lot of other people, particularly readers of this magazine are heartily sick of hearing about another world convention for Australia, but I am sorry folks as you are going to hear a lot more. A lot of money went into the '83 bid, but that was not at all wasted as the publicity it bought with things like the second Anti-Fan film, has laid a very

strong base for the '85 bid. Consequently by supporting the '85 bid both financially and in the many other ways that you can, you are ensuring that the cash and effort you put into the '83 bid is not wasted. If I personally thought about all the effort I put in to the AUSTRALIAN FAN CALENDAR for 1981 for instance, for practically nil response from the skinflints of Australian fandom, I would tell you all to go to hell now. Personally I do not intend to be directly involved with the '85 bid, but I hope that this column which will be a regular feature of the NEWS, will in a small way add to the strong publicity that the MELBOURNE IN '85 bidding committee have already started to produce.

A handout announcing the '85 bid which was handed out at DENVENTION after the '83 bid was lost, had to be so much better than anything done for '83 from go to woe. The intended regular publication, THE ANTIPODIAN ANNOUNCER, is another step in the right direction.

To be quite fair to the '83 bidding committee I say again that even if they had done better with the publicity and other things, Baltimore was very determined to win and had much more going for them because of this determination, being on the spot so to speak. If we do win the bid for '85, just as much work and even more, needs to be done, but it does seem unlikely that a bid as strong and determined as Baltimore's can be expected. Also we have a great number of supporters in the USA already. It was I believe a hard choice for many fans to make and they probably now feel that they should support Australia for '85. BUT, we still have to prove that we really do want '85 and that we can run a good world con.

In future issues of the NEWS this column will deal with how you can help the bid, and I expect to be takling with people directly involved with the bid. Questions such as "Why Run a World Con?" and "Why another one in Melbourne?", I hope will be answered. The cost of supporting memberships or subscriptions to publications can be had from the MELBOURNE IN '85 BIDDING COMMITTEE at G.P.O. Box 2253 U, Melbourne 3001, Victoria, Australia. The committee is John Foyster (Chairman) Peter Darling (Secretary) Christine Ashby (Treasurer) Derrick Ashby Paul Stevens David Grigg

A LAST WORD ON '83. OK! I said it was about time we dropped it but.....

A letter from Jack Herman, chairman of the '83 bidding committee was published in THYME newzine, issue six. Basically he felt that any bid for a world con needs to be a combined effort of all fan groups in Australia, with which I agree to a certain extent, but the initial bidding can only be done by a small group of people who can get together regularly or at the drop of a hat. Decisions must be made quickly and decisively and in '75 we found that a small group worked much better. Of course when it comes to the running of the convention itself you can bring in lots of people to help and even during the bid you can have people on the fringe doing all sorts of jobs, but it

needs a small group of people, necessarily in one city, to see that the jobs get done.

However I do sympathise with Jack to this extent that I got the impression some of the people throughout fandom in Australia, including those who are always knocking what other people are trying to do because it is not being done the way they would do it or its not 'fannish' enough, decided that the A'83 bid did not merit their support and in fact openly condemned it. To be quite honest the committee brought this on themselves, but a bit more constructive criticism and co-operation from fandom throughout Australia would have helped. That is my personal comment I might add, not Jack's.

Jack Herman is still insistent that the help of fans all over should be enlisted in any bid. I agree, but it boils down to what sort of help and what direction is given to them. Jack sees no cause for any bitterness between Sydney and Melbourne over the bid for '85 and offers his help and experience to the '85 committee.

The Britain in '84 bid has been dropped. It came in for some pretty strong criticism by people such as Joseph Nicholas. It was eventually announced that the people responsible for the bid had no idea at the time that Australia would be bidding again for '85, and that they had no intention of undermining the Australian bid. Little thought had gone into the bid it seems and no worthwhile support had been organised in the short time it had been considered. Our thanks to Dave Langford and ANSIBLE, for this information. Perhaps I should explain again for the uninitiated, that it would be most unlikely for the U.S.A. fans, who make up the very great majority of World Con supporters, to vote for two World Cons outside the U.S.A. two years running.

Our report on DENVENTION, the World SF Convention held in Denver last September appeared in the last issue, but we did not have room to include some photographs kindly supplied by Andrew Porter of SF CHRONICLE, which arrived a bit late. They are in this issue on page 11. The attendance figures by the way were slightly lower than we quoted, 3792. Looking at the photographs it seems to me that the standard of the costumes for the Masquerade was very high. Full marks to our friend Jan Howard Finder and his

group for a great effort. Pity they only came second in their section, but they had some pretty stiff opposition.

M.B. Ed.



Goings on over in Perth included the wedding of Roy Ferguson and Julia Curtis in November and for personal reasons Sally Underwood now wishes to be known by her original name of Sally Beasley.

Sue and David Grigg became the parents of a baby girl a few days before Christmas. This explained their absence at the annual Binns New Year's Eve barbecue. Also missing were John and Jennie Foyster, who were in Paris 'enjoying' the winter weather we expect.

DOWN UNDER FAN FUND

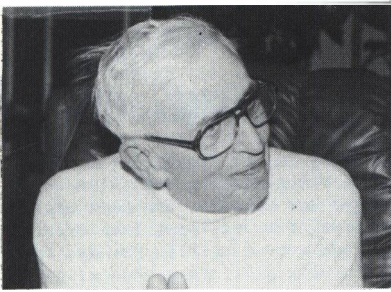
The candidates for the trip to the U.S.A. this year at CHICON World SF Convention time are as follows: Derrick Ashby, Damien Brennan, Daryl Mannell and Peter Toluzzi. A voting form with the candidates platforms is included with this issue of the NEWS.

FINDER'S GUIDE TO AUSTRATERRESTRIALS

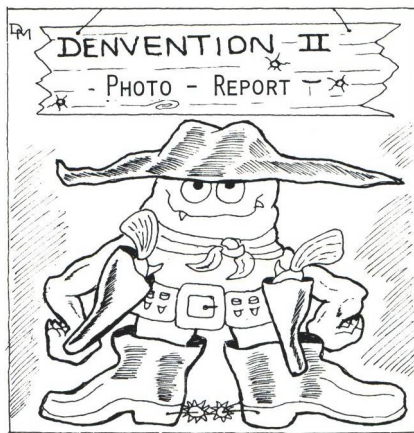
We now have copies available of Jan Howard Finder's GUIDE TO AUSTRATERRESTRIALS, which is a collection of drawings of Australian animals by fan and pro artists both in Australia and the USA. Proceeds from the sale of copies are going to DUFF and it is practically sold out in the USA. Jan himself will be standing for DUFF next year. The cost of the book which you can order from ASFN or Space Age Books is \$5.00 plus \$1.00 postage. We hear Marc Ortlieb has already got his trip report out. What's happened to all the other trip reports that people have supposed to have done, Eh?! P.J.S.'s excuse is that he has no money, but then he has to do it offset doesn't he. Incidentally, Jan Finder says he would love to see his GUIDE TO AUSTRATERRESTRIALS get on the non-fiction Hugo nominations this year. Thats up to you folks.



PARTICULARLY
AUSTRALIAN
FANDOM! Ed.



Clifford Simak, G.O.H. in a relaxing moment

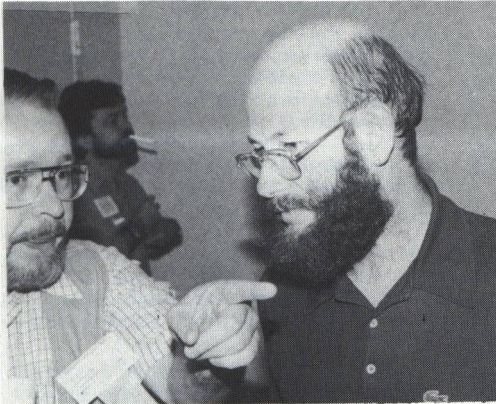


Artwork by Daryl Mannell

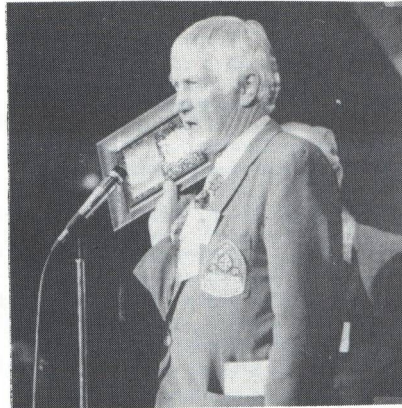


C.L. Moore, co-G.O.H. accepting the Gandalf Award

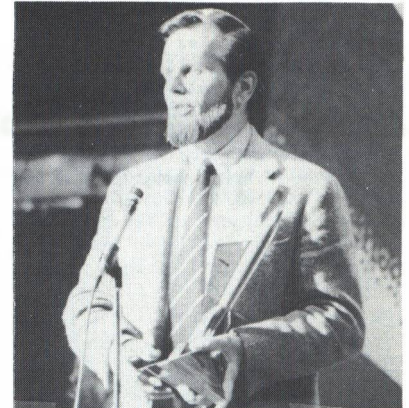
All photographs courtesy Andrew Porter of S F Chronicle



Barry Loneyear, left points out something to Stanley Schmidt of ANALOG



Dave Kyle gives out the Big Heart Award



Gary Kurtz accepting the Hugo for "The Empire Strikes Back"



This group came second in the Master's award



This group won the "Grand Master" award in the masquerade



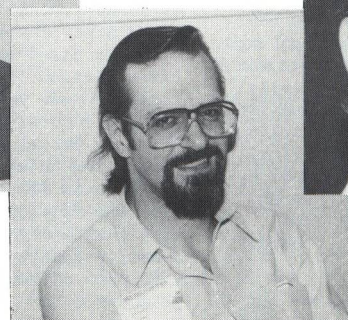
This group, with Jan Howard Finder in the middle, took the second prize in the masquerade



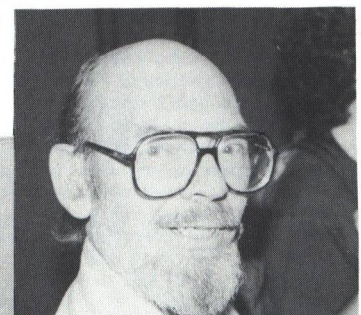
Lee Killough - Author



Dr Robert L. Forward
- Author



Terry Carr smiles while waiting for his hair to dry



Don C. Thompson,
co chairman of Denvention

LETTER COLUMN



A LETTER FROM FRANZ ROTTENSTEINER
September 1st 1981

Dear Mr Binns:

Thank you for having sent ASFN to me for a long time now; thank you for your kindness. I have appreciated the news you supplied, and I wonder whether I can repay you a little with some information that might be of interest to you and your readers.

STANISLAW LEM IN ENGLISH

Harcourt Brace Janovich, Inc. will publish a second volume of the Pirx stories in November: More Tales of Pirx The Pilot. This will be followed in January '82 by a second volume of The Star Diaries, probably titled Memoirs of a Space Traveller. Four of these stories have just been accepted by The New Yorker who will begin running them this September; this makes a total of seven Lem stories to appear in The New Yorker; they have already published three stories from A Perfect Vacuum. Further titles under contract to HBJ are His Master's Voice (which is currently being translated by Michael Kandel), Imaginary Magnitude, and Eden, an sf novel of 1959. All HBJ titles will also be published by Martin Secker and Warburg in the U.K.

Avon have just published Tales of Pirx the Pilot in a Bard edition, and will follow with Mortal Engines and Return From the Stars to follow later.

In Germany, I have just edited a Lem Reader More Fantastic Tales of Stanislaw Lem; this anthology will have a print run of at least 30,000 copies in hardback. Last year's Fantastic Tales of S.L. was for four months on the Spiegel bestseller list, and sold more than 55,000 copies so far in hardback. This is still small compared to some of his East German printings: a six volume quality paperback edition of a selection of his works had printings of 70,000 copies of each, with a further 70,000 copies to appear in the future...

I have also edited a Best of Stanislaw Lem for Daiwa Shobo in Japan.

In Germany, I am currently editing, besides a series of Fantastic Novels in hardback and the German H.G.Wells editions for Zsolnay, the "Fantastic Library" of Suhrkamp Verlag in Frankfurt. Beginning with October, there will be two releases a month in this series, both science fiction and weird fantasy. For this series, which is probably the most unusual in Germany, my usual enlightened policies apply: all works that have won any sort of sf award are automatically excluded from consideration. We publish Lem, the best works of the Strugatskys, are developing some new German writers, and have just acquired a dozen books by J.G.Ballard, both older works that had previously appeared in Germany from other publishers, and his latest books, including HELLO AMERICA!

I shall also act as fiction editor for a new German SF magazine to appear next

year. Details haven't been fixed yet, but the magazine appears to be similar to a German Omni, and certainly pays better than the German paperback publishers. I should like to consider Australian submissions of short fiction for this magazine. This will be more action-oriented than the Suhrkamp paperback series.

All the best
Frans Rottensteiner

My thanks to Mr Rottensteiner for those details and I am very sorry I have taken so long to publish them. The figures on Lem's sales are particularly enlightening.
M.B.

Neville J. Angove
P.O. Box 770,
Canberra City. A.C.T. 2601.
August 28, 1981.

Dear Merv,

ASFN #25 was as usual, interesting and informative. And although it does not aspire to literary excellence, it was extremely enjoyable and excellent reading.

I am glad that my suggestion to George Turner at the ANU conference (on the conducting of a workshop for editors) may bear some fruit. I have argued over the past few years that Australia does not lack authors, but does lack the people who are qualified/competent to help those authors develop: editors.

Neither Lee Harding's nor George Turner's letters (or comments therein to or about me) raise new issues (except that I do not publish CYGNUS for self aggrandisement - I am on record as stating that I do not wish to be a fiction editor, but have been temporarily forced into that position because no one better qualified is willing to expend the time and effort required for the obvious lack of gain). But one comment of Turner's does need comment. There may be excellent Australian authors crying for publication, but all those whom I could contact (in one way or another) displayed a distinct lack of willingness to contribute to CYGNUS, except perhaps by sniping from the sidelines.

In any event, because of recent changes in personal circumstances (and there seems to have been a communication breakdown: her name is KATHERINE, not Karen), I have even less time and money to contribute to "vanity" press. I have been willing to contribute at least 20 hours per week, and in excess of \$2000 per year, in my vain attempt to foster local SF. But the time spent is now more than I can afford (after all, CYGNUS is supposed to be a review magazine), and I simply do not have the spare money any more. As it stands, the September issue may be the last ever to carry fiction (if only because the contents have largely been set). In spite of a slowly growing subscription list, my losses are not reducing fast enough, and unless I receive a massive increase in financial support, I will drop the fiction entirely. In fact, even with the needed finance, unless I can convince someone to take on the role of fiction editor, the fiction will still be dropped.

THE CYGNUS CHRONICLER will not fold under any circumstances, since it is still receiving enough support to survive as a more frequent short review vehicle. But the tripling of cost involved in publishing the current fiction, content, and the additional demands made on my time in the editing of that fiction, are far too high to justify in the light of the limited support received. The many kind words received are welcome, and much appreciated. But my printer and typesetter expect something more tangible. Perhaps the next three months will see a change in circumstances - more money, an editor with much ability but no reason, or hell freezing over - but I strongly doubt it.

A final comment, relating to nothing in particular. It is one thing to strive for literary excellence - that path may lead to academic recognition of Australian fiction (a recognition already given to out mainstream authors). But books are bought by those who enjoy reading: is it too much to ask that the authors and critics striving for literary excellence also include in their goals the need for fiction to be enjoyable as well. Or is that too much to ask since it so far seems quite beyond most local sf authors?

N.A.

My apologies to Nev and my readers for the delay in publishing this and the next letter by Michael Hailstone. I have a later letter from Nev which I will include next issue.

I have a stack of letters to cover and some of them are now horribly out of date, but I will try and answer them all if not include their content in full.

M.B.

Michael Hailstone
P.O. Box 193,
Woden, A.C.T. 2606.
August 27, 1981.

Dear Merv,

For a start, I'd like to repeat what I said in an unpublished letter, that I too am not impressed by Jeffrey Buchanan's letter. I've had enough of such people who say "good on you" but don't put their money where their mouth is. Blaming the "fascist turds in Canberra" is a pathetic excuse. I too have to live in the same country under the same "fascist turds", yet they still haven't stopped me from taking on the monumental task of putting out four issues of CRUX on a very limited budget. And even now I don't blame them for my present dismal financial plight; rather I blame the likes of Mr Buchanan. It's clear that Australian sf readers and fans are not really interested in the establishment of a local sf scene here.

Now on to George Turner's latest letter, which I feel bound once again to answer. It's not because I violently disagree with him; on the contrary, I'm rather flabbergasted at how dimwitted he takes me to be. I agree with him almost fully about Bondi beach, kangaroos, jumbucks and Billabongs, my beef being that we should be able to write sf unselfconsciously as Australians rather than imitation Americans or English.

I'm well aware that Wynne Whiteford, Lee Harding, John Baxter, David Grigg, Jack Wodhams and Cherry Wilder got themselves established through the overseas

markets, and I certainly can't gain say that they are successful writers, but, I feel, their success has been achieved at a price, a compromise, which I feel isn't worth it. Quite frankly, (and here I'm letting myself in for big trouble, for I'm going to be much more franker than I was in the CRUX 1 editorial), I was bitterly disappointed by Baxter's two Pacific anthologies, the only decent stories therein I remember being George Johnston's, which was barley sf, and Bert Chandler's, which was, very slightly. We should be able to write simply as ourselves, free of the cultural cringe, and this has always been my approach ever since I began to write in my teens, (which was long before I even heard of the stupid cringe). Likewise for not imitating or borrowing the conventions of imported sf. I've rejected quite a few stories because they've dealt with tired timeworn hackneyed themes - battles in outer space, humanity forsaking the Earth for the stars, robots and so on.

George thinks I should publish less often, in order to improve the quality of the fiction. Surprise, surprise, I'm forced to publish barely twice a year, if even that, because I can't afford to do it more often than that. Which means that both writers and readers tend to lose interest, hence the fiction declines in quality.

But I'm not afraid to ask a contributor to rewrite part of a story if I think that is needed: for instance, I asked Eric Harries-Harris to rewrite the beginning of his story CORRIDA DE TORRES, which appeared in CRUX 4, in order to clarify what the story is about.

Okay, I haven't actually asked the " competent writers " for material, but they must have been living in exile on Mars if they don't know CRUX exists. I sent out pamphlets to 270 supposedly interested people in the early days, but only a few responded. Can somebody please tell me what BOGGLE had that CRUX lacks?

I don't remembering complaining about losing writers in my last letter. It might surprise George to learn that I've received material from lots and lots of writers. I've heard from so many that I don't remember whether I've heard from Tony Peacey, though the name sounds familiar, but I've certainly heard from Tony Huntington, who has sent me loads of stories. I think I've been quite tough with him. I still have one of his stories. (I wish he'd renew his subscription, like many others whose subs have also run out; it would help raise the chances of seeing his work in print).

No, I haven't looked down the contents list of TRANSMUTATIONS, because I don't remember ever seeing a copy. It was quite unobtainable in Sydney when I tried to get one. Besides, I can't afford the \$11.00 or whatever it costs, when I'm sinking all my funds into CRUX.

I agree that an editors workshop might be a good idea, if it doesn't cost too much. But what's this crap about out " high horses " ? Let me tell you that

I'm on no high horse, rather the very opposite.

Lastly, it might please George to know that I've learnt a bit more about editing from seeing two stories of my own published this year, and from that about liberties editors may take with work they accept. So now I have a little bit more confidence to be henceforth bold, bloody and resolute.

Michael Hailstone

J.M.Dorian,
68 Station St.,
Aspendale 3195
1/7/81

Dear Mr Binns,

Thanks for the NEWS. Hope you are surviving the winter. Thank the planets for Buck Rogers on Tuesday nights as a relief from football ad nauseum! The crop of letters you had in response to George Turner's about Magazines seemed interesting. I feel it is wise to look carefully at one's own writing - does it really make sense? - is always the best phrase to use in respect of it. What may seem a brilliant piece of work to oneself may read like a half witted computer's misprints to an editor and/or audience. Getting published by a local student run effort is not the same as being in print by say Gollancz, Sphere or whatever. The competition in the latter instance comes from many established writers plus the screenplay mush pulps of populars, like spin offs from the "Star Wars" series, the Han Solo efforts, fantasy reprints of Tolkien and so on. Ask yourself how do you really measure up in that company? O.K. you may write as well as George Lucas. Nine out of ten of his books are written up screen ideas done by writers like Brian Daley and Donald F. Glut. He already is guaranteed a market through the efforts of his effects men, actors and producers. His reputation is not, therefore, on the line if a book bearing his name reads like Mickey Mouse under hypnosis having a freak out. If however your writing reads like the latter and is printed by magazines for the sake of filling up space you could be ruined before you get started - and a loss to sf. Do you read like Germaine Greer of the late '60's? Kenny Everett? Marxist propagandists without imagination? You have a right to be printed, but your audience has a right to be entertained, relaxed, made to think, and above all to get value for its hard earned money. If you prefer horror and occult, do you concentrate on making people sick only? Have you something to say about these media which is new and original, or are you re-writing "The Exorcist", "The Omen" and "The Amityville Horror" because you saw them on tv? I feel it is wrong to blame writers entirely however. Editors must be made more responsible. A negative often inspires, rather than retards the aspiring writer of whatever age. Sure one feels like a brick has dropped on one's head with every rejection, but the bliss of one really good acceptance note frequently alleviates the pain of a thousand bricks. I don't think all magazines here are rot, as George may, but most could do with a lot of improvement in presentation

and selection of material - if they wish people to pay money for them.

All the best
Josephine Dorian.

July yet! Well again I apologise, but I believe a lot of what Josephine has to say is still very relevant so I have decided to include this letter as old as it is. A later one will be published next issue. And a note to other letter writers to please wait till next issue before writing again, as by then I will have cleared all letters on hand. I do not think I can comment constructively on what Josephine has to say, but I do believe that she makes a number of points that new writers will do well to take in to account.

Getting back to Michael's letter, there as well I feel I can add very little to what he has to say. I have one letter from Nev Angove to publish next issue and then I would like to see this subject taking up a bit less space in this column. If any readers still have something to say on the matter I will certainly publish it in the issue after next, but please do keep it brief. The next letter from Bert Chandler is back a bit also, but it is still relevant.

M.B.

.....

A.Bertram Chandler,
Flat 23, Kanimbla Hall,
19 Tusculum St.,
Potts Point, NSW 2011 24/viii/81

Dear Merv,

Isn't the price of pommy paperbacks dreadful now? One of my whinges used to be that I could browse through the bookstalls on Grand Central Station in New York and find my titles - but not on central station in Sydney. This is no longer true. Such was my pleased surprise that I just couldn't resist the temptation of buying a copy of the Sphere edition of THE RIM OF SPACE. Price in the UK - £1.25. Price in Australia - \$4.50. What peculiar mathematics makes \$1.25 = \$4.50?

There'll be another price hike, I suppose, if the Sales Tax on books goes through. What is especially infuriating is that the Holy Joes were able, almost at once, to get an assurance that this would not apply to the Bible and Prayer Book. It is only authors not in the Public Domain who will suffer the consequences of diminishing sales...

In the same mail as your letter was one from Harlan Ellison. He is still embroiled with publishers but - I quote - The three books (The Last Dangerous Visions) will be in the production chute of Putnam's by year's (sic) end...

Mphm. He may as well wait another ten years and then he will be able to claim that the anthology is one of adult sf.

With best wishes,
Bert

Well regarding that last paragraph I can only refer you Bert and our readers to the "People and Publishing" column in this issue. No further comment. As to the hike on book prices, I can only tell you that the local distributors have to make a crust at least as sweet as the parent company and at the same

time throw a few crumbs to us book-sellers. So it is not just a matter of converting the British price. I know it is hard for Australian readers to accept, but the Australian distributors can fully justify what seems to be a very high mark up. I do certainly agree however, that some add on a lot more than others and I can also add that we booksellers get little or none of it.

M.B.

Colin Steele/ Librarian,
The Australian National University,
P.O.Box 4, Canberra, ACT 2600

9/11/81

Dear Merv,

With reference to the issue on the Canberra Conference, it might be helpful for those interested in following up the state of play on the paper for you to indicate, if you have the space, that the George Turner and Bruce Gillespie's papers will be published in Van Ikin's SCIENCE FICTION magazine in 1982. His paper will be published as the introduction to his University of Queensland Press anthology PORTABLE AUSTRALIAN SCIENCE FICTION and that copies of the papers mentioned above and the tapes of the second day have been deposited in the National Library.

Best wishes,

Colin Steele

Thank you Colin for that information particularly the book of Van Ikin's, which I had no knowledge of till now.
M.B.

Harry J.N.Andruschak,
P.O.Box 606,
La Cañada-Flintridge,
CA 91011 USA

21/9/81

Dear Merv,

Received Australian SF News #25. Sorry to hear about your financial problems, since that makes you the latest statistic in a growing list. I wonder how many more postal increases will be needed to kill off fanzine fandom totally?

Anyhow, I am sending you my genzine, Intermediate Vector Bosons 3 by sea mail, as I cannot afford airmail. Actually, two copies one for you and one for Mannell.

Not much else to say....although I am unhappy that A in '83 lost to Baltimore. Hopefully the A in '85 will learn the lesson and ADVERTISE!!

Please announce that if A in '85 wins the bid, I intend to run for DUFF that year.

I understand some fans are upset by my puns, such as the thing I perpetuated in Q36. Remember.... punsters should never be hanged, just drawn and quoted.

Andy

Well the copies of your zine have not turned up yet Andy, but then we have had a few strikes here, both mail and dock, with lots of mail still missing and overdue. I was considering dropping the fanzine reviews section due to space limitations. I am a little put out by some fanzine fans because they do not recognise ASFN as a fanzine. Well perhaps LOCUS isn't either, but it still wins the Fanzine Hugo repeatedly. ASFN is a non-professional magazine devoted

to SF fandom, so I do not see their reasoning.

M.B.

Darrell Schweitzer,
113 Deepdale Rd.,
Strafford PA 19087 U.S.A October
14th 1981

Dear Merv,

The May/June issue has just reached these shores, so that may give you some idea how long it takes. One thing that sparks a reply from me is the letter from Michael Hailstone, in which he describes the overseas markets as "hopeless" for an Australian author attempting to establish himself. Now if Michael means they are hopeless for the establishment of a clearly defined Australian tradition, he is probably right, because the Australian authors are scattered among all the rest, but if he means that Australian authors can't get published in American magazines, this is demonstrably untrue.

Since I work for one of the leading ones, I can tell you this from first-hand experience. The editors are not interested in the author's country of origin. They are interested in the story. A new Australian author is at no disadvantage whatever. He may suffer the inconvenience of greater postage expenses and longer intervals going and coming, but otherwise he can compete equally. In the novel market it would probably be best to have an American agent. I think some publishers might feel tempted to pay slowly an author who is 10,000 miles away (or however far you are from New York, which is the navel -- some say anus-- of the universe).

Let us consider a few things:

A.Bertram Chandler has been selling to American markets since 1946. As I understand it, the common complaint is that he is not published enough in Australia.

Wynne Whiteford sold to America in the 1950s.

Jack Wodhams, like Chandler, is a Campbell discovery, first published in American markets. His first novel was published over here. (The Authentic Touch, published by Curtis.) He has a novelet in the current issue of AMAZING.

Lee Harding has been published a lot in this country, mostly in the Jakobsen GALAXY and IF. Displaced Persons was recently published here in hardcover.

Cherry Wilder has been published here in both hardcover and paperback.

Keith Taylor established himself in an American magazine, FANTASTIC, and has also been published in Swords Against Darkness. His novel Bard is due to be published by Ace.

Philippa Maddern has been published in American anthologies.

In fact, LeGuin's Australian workshop book has been published by a major American publisher (Berkley).

Damien Broderick has published two novels in this country (A third is coming up).

And so on. ISAAC ASIMOV'S recently bought a first (or very early) story by a new British writer, Tony Richards. The only difference was that when the story went back for a rewrite, the mails took longer, so the process stretched out over months rather than weeks. None of us had ever

heard of Richards, so you can't say we only buy big names from abroad.

So, while Australian markets are very much a good thing, and will lead to the developemnt of "a truly Australian brand of SF ", I would be curious to know in what sense American markets are to be regarded as hopeless.

One bit of advice I would give overseas writers: Regardless of the cost, airmail the manuscript. Send a xerox, which can be thrown out if not bought, and instruct the editor to do so in your cover letter. Make sure the xerox is of good enough quality that it can be copied and still come out legible. Enclose two or three reply coupons and an envelope for an airmailreply. (Airmail for us is 40¢ to the ounce.) This way you can probably get a reply back in six weeks, or less if the editor is fast. IASFM and ANALOG seldom take more than a few days.

Darrell went on to give us a little bit of news about his current activities in the field, but that information has been superceded by a later letter, from which information is printed elsewhere in this issue. One additional item that I do not think we have mentioned is that OWLSWICK PRESS are to publish a deluxe edition of THE HAND OF ZE1 by Sprague De Camp, which will contain the text of the two Avalon volumes, HAND OF ZE1 and SEARCH FOR ZE1, with the original Ed Cartier illustrations, with a reconstruction of the original cover from ASTOUNDING done by Kelly Freas from Cartier's roughs.

My thanks to Darrell for his comments on the sf market as viewed by Aussie authors and the news.

Well that is all I can squeeze in this issue. I have letters from Eric Lindsay, Kim Huett, Owen Salter, Jean Weber, Garry Linnell, Heather Chauncey, Margaret Arnott, Albert Vann, Gregg Hills and Vera Loneragan, with news and comments that should be acknowledged. All of these will be covered in the next issue, which I expect to have out by early March.

Merv B. Ed.

Obituaries

LEE BROWN COYE died in Hamilton, New York, on September 5th 1981. Coye was an artist who illustrated mainly horror stories for WEIRD TALES and more recently the books published by Carcosa Press and Arkham House. He won the World Fantasy Award for Best Artist twice. He was born July 24th 1907.

FRANCIS G. RAYER died on July 11th 1981. He was 60. An English author who was a frequent contributor to NEW WORLDS and AUTHENTIC in the 1950s. His novels included TOMORROW SOMETIMES COMES (1951), JOURNET TO THE STARS (1964) and THE STAR SEEKERS (1953). He also wrote under the name of George Longdon and edited an anthology anonymously, WORLDS AT WAR (1948).

ERIK FENNELL, 67 died in Hawaii on August 10th 1981. He was a computer expert who wrote about a dozen stories for PLANET and other pulp magazines in the forties and early fifties.

NICHOLAS STUART GRAY, the Scots dramatist, actor, and children's author, died in London on March 17th 1981. The best known of his works is the SEVENTH SWAN which is a follow on to the Hans Anderson story of the same name.

G.KEN CHAPMAN, the noted British book dealer and sf fan died on October 9th, 1981. He was widely known the world over and had many customers in this country including the late Ron Graham. He helped organise the British SF Association, which grew from the first British SF Convention held in Leeds in 1937. After the war he helped found NOVA publications which published NEW WORLDS, which soon became the leading British sf magazine. In 1951 along with John Wyndham, Leslie Flood and Frank Cooper, he inaugurated the International Fantasy Award, which preceded the Hugos, being presented annually, except in 1956, from 1951 to 1957. He was always willing to help sf researchers and his knowledge of the field was such that you will find frequent acknowledgements for his help in many of the reference books.

ROBERT SHIRLEY RICHARDSON, who wrote under the name of Philip Latham, died November 12 at the age of 79. As he was an astronomer his stories were strongly influenced by his knowledge of the planetary scene. He began by writing books on popular astronomy and wrote stories for ASTOUNDING and a number of juvenile novels for Winston publishers. Gregory Benford in LOCUS said of him: "His understated approach seemed closer to the spirit of science than the far-flung adventure of sf's starship captains." He had a quiet career that influenced many."

My thanks to both LOCUS and SCIENCE FICTION CHRONICLE for the above details.

M.B.



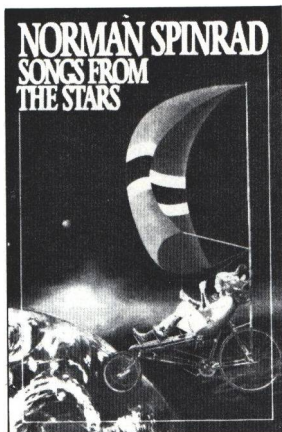
REVIEWS BY GEORGE TURNER

SONGS FROM THE STARS
by Norman Spinrad.
Sidgwick & Jackson,
286 pp; \$21.50

This is in many ways a good novel. It has a solid plot, potentially interesting characters, some originality of approach - and I disliked it thoroughly. The reasons may lie with my predilections rather than with the book, so some explanation is in order.

The story is set a couple of centuries after the Holocaust. The clans and tribes use 'white science', such as solar power and non-polluting technology, but beyond the mountains are the 'black scientists' who have resurrected atomic energy and such pollutants as petrol. The

'blacks' discover that the pre-Holocaust world was on the verge of interstellar communication and are building a rocket to reach the ancient satellite which preserves the secret.



The plot concerns the efforts of the 'black' scientists to obtain 'white' tribe co-operation - for psycho-political reasons - and the action is played out in terms of moral conflict and blackmail until the stellar secrets are finally revealed. Spinrad has created a couple of fairly plausible societies to carry his thoughts on honesty, corruption and the grey areas between right and wrong.

All this sounds intrinsically interesting. What bothers me - or, as Spinrad would undoubtedly write, 'bugs' me - is the style. His 'white' hero and heroine are called Clear Blue Lou and Sunshine Sue and no toughness on their parts can blow away the nursery tale atmosphere created by the names. The 'black' villain is the more acceptable Arnold Harker.

Lou and Sue talk a sort of modified jive when they aren't talking sexual politics (their frequent sexual encounters reek of everything except love despite Spinrad's efforts to ram 'love' into the reader's mind). They are supposed to be leaders of their clans and highly intelligent (Lou is a sort of implicitly trusted arbiter, Sue a communications expert) but their speech is so larded with words lacking exact meaning (e.g. 'mindfuck', 'boogie together', 'shitheadedness') that one wonders what really went on in their intelligent heads. One of the pin-pointing signs of intellect is the ability to communicate clearly, concisely and accurately; Lou and Sue communicate on the contextual fringes of meaning.

What Spinrad is doing, I fear, is writing down to his audience - being with-it, mod, groovy and the rest of those words already out of date. If his target is the under-25 group who are reputed to represent the bulk of SF readers, I think they will not be fooled; they may become bored, as I did, with the too-trendy overkill.

Then there are the 'literary techniques'. He uses everything from rough-house realism to a reasonable facsimile of lyric prose and lays it on with a trowel. The climax of technique comes in the endless computer-translations of the messages from the stars. Here he offers, quite legitimately, a translation couched in alternative vocabularies in an attempt to indicate the shades of alien meaning not encompassed by English. Like this:

'Detailed instruction data for gene-tailoring your species to harmony bioform for perfect environment that I-we-it long love yearn to provide is broadcasted urged in data readout provided.'

Fair enough - as a sample. Two chapters of such extracts left me totally uninterested in the messages from the stars. Fortunately there were only a few more pages to go, so I staggered on to the end of a potentially excellent novel spoiled by the writer's determination to wallow in trendy techniques, vitiating a very considerable talent with surface trivia.

THE SPACE MACHINE

by Christopher Priest
363 pp; \$4.95

It is curious how quickly this good novel has dropped from sight while dozens of lesser works crowd the shelves. It is something of a curiosity, a little to one side of the general flow of SF, but an endearing curiosity, worth preserving.

For his plot Priest begins with H. G. Wells's time machine, turns it quite logically into a space machine and lands his characters on the Mars of 'The War of the Worlds'. His variations on the Wellsian themes are neatly conceived and the old master would have had an appreciative chuckle for such as the Martian space gun whose barrel is lined with ice.

He plays quite a few tricks with Wellsian characters, including a 'new woman' who could teach Ann Veronica a thing or two and the introduction of Wells himself as a player in his own scenario. If the attempt at turn-of-the-century speech and rhythms is not always successful, it is better than most might have managed. (Remember how beautifully Aldiss did it in 'The Saliva Tree'?) Buy this one for your shelf; it is worth keeping for a re-read next year or the year after.

THE MAN WHO LOVED MORLOCKS

by David J. Lake;
Illus. by Steph Campbell;
Hyland House
128 pp; \$13.95

After a long production holdup this 'Time Machine' sequel proves worth waiting for. It may be short in wordage (approximately the same length as the Wells original) but is the kind of loving production job that makes an ideal Xmas present. Aside from the story itself there are the really fine illustrations by Steph Campbell, who has carefully observed the hints given by Wells as to the structure of the time machine and done a very nice job of reproducing the turn-of-the-century mixture of simple line for the figures with a florid decoration of inconsequential (see particularly pages 18 and 40 and the beautiful chapter lead-ins).

David Lake has picked up the story at precisely the point where Wells left it, but has shown that the facts related in the first adventure can be re-interpreted to show that the Time Traveller's tomorrow was in no way the place he thought it but a far more complex and puzzling milieu. The authorial ingenuities here (extending even to a tangential brush

with Dr Kemp of 'The Invisible Man') are a delight.

Lake has not repeated the mistake of the pastiche writers by trying to recreate Wells style. He has, instead, observed the commonly careful, gently modulated, undecorated narrative English of the period and so fitted his tale neatly into its setting without calling obtrusive attention to its origins. This one-of-a-kind novel deserves your attention.

AN INFINITE SUMMER
by Christopher Priest
219 pp; \$2.75

I have read and liked all of Priest's novels but have never found his short stories to my taste; they are feather-light they lack solidity, they promise but do not deliver, their often good ideas peter out unrealised.

This is, I think, a better collection than his earlier 'Real-Time World', written in a more flexible, more meaningful prose - but the subtleties and strengths of the prose do not add up to meaningful stories.

So - a rather tearful time travel tale ends in a paradox no amount of unravelling can render logical or useful, in 'The Negation' a promising situation is resolved in cliché and the interesting 'whores' winds down with little said.

The final novella, 'The Watched', nearly saves the book; if it ends inconclusively it also manages to be dramatically satisfying, which the other stories do not. All in all this is a competently written collection but unmemorable.

FUNDAMENTAL DISCH
by Thomas M. Disch
Gollancz; 372 pp;
Bantam (pb); 398 pp

There's no point in writing about Disch unless you write at length, so there's nothing for it but to assume that you know just how good he is and confine myself to pointing out what is collected here.

The eighteen stories appeared between 1964 and 1976 and cover very nicely the development of the man who is arguably our most literate and intellectually convincing writer of science fiction - and of some other works also. His improvement in quality was spectacularly fast it is hard to believe that the writer of the smooth, middle-of-the-road, magazine oriented, 1965 writer of 'White Fang Goes Dingo' produced only two years later the accomplished 'Casablanca', in 1970 the haunting 'The Asian Shore' and in 1971 the perfectly crafted 'Angouleme'. They are all here; see for yourself.

Then he diverged into 'mainstream' fiction and the publication of some fine poetry, making further stages in a seemingly endless development.

He has by no means left SF behind (there is at least one SF novel in preparation) but it may be significant that the best story in this book, 'Getting Into Death', is not SF.

I could go on indefinitely - but then, I am a devoted Disch fan, a proper Disch

bobbysoxer...

Read and enjoy.

ALTERED STATES
by Paddy Chayefsky
205 pp; \$3.95

Though the film of 'Altered States' is a pretty faithful rendering of the novel, the film succeeds where the novel does not. The trouble would seem to be that the brilliant scenarist of such as 'Network', with its trenchant dialogue and unerring selection of visual symbols, is simply not a novelist.

Science fictionally, Chayefsky has done his homework and has obviously researched as much as he needed (but no more) for verisimilitude in the sense-deprivation scenes, only to take an imaginative leap at the end which makes nonsense of biology, metaphysics and common sense. This comes across on the screen by sheer visual impact; in the novel it flouts one's sense of rightness. And the brilliant writer of screen dialogue relaxes, as a novelist, into interminable speeches he wouldn't allow us within shouting distance of a film script.

All in all, a disappointment - but other critics have liked it, so perhaps you should try it for yourself.

George Turner

REVIEWS BY JOHN LITCHEN

CLONE
By Richard Cowper
Pan Books.

This is a reprint of an earlier novel first published by Victor Gollancz in 1972. Quartet Books also did it as a paperback in 1974, and if you missed it then, do read it now. It is a delightfully funny book, full of crazy characters and zany situations. There is Alvin, a clone who has lost his memory, Norbert, his anthropoid mentor, Cheryl, a good samaritan who administers death to those wanting to commit suicide, the lesbian Professor Poynter who created Alvin and his brothers, and many more. Norbert and Alvin are separated during a massacre at Marble Arch while on their way to visit Professor Poynter. Alvin is rescued by Cheryl the good samaritan, and both of them are later captured by the Universal Anthropoid Brotherhood, an organisation seeking equality with humans through social revolution. Alvin who has bizarre powers of teleportation and hallucination creates havoc with the brotherhood simply because he is in love with Cheryl and dreams about her. Meanwhile Professor Poynter and Norbert are searching for Alvin, who is slowly becoming aware of his powers. What will happen when he decides to exercise them?

This is a book well worth reprinting.

A DREAM OF KINSHIP
by Richard Cowper
Victor Gollancz.

This book completes the cycle started with the novelette 'Piper at the Gates Of Dawn', and the novel 'Road to Corlay'.

Unlike the previous two stories, this one is somewhat drawn out and not a lot happens. The picture of a drowned England a thousand years in the future having returned to barbarism and feudalism with the Church controlling knowledge is very well presented and conceived. The conflict between the Church and the Brotherhood of Kinship with their vision of the white bird of Kinship and Universal Brotherhood is the main thrust of the novel. There are the usual intrigues between the feudal lords and priests, but it all somehow seems tedious, perhaps because I felt that the first two stories were a complete whole while this one was merely an embellishment.

CONGO by Michael Chrichton
Allen Lane.

A novel which on the surface appears to be nothing more than the account of an expedition into the Congo in search of rare industrial diamonds that can be used in the upcoming generation of super computers. Deeper down the story is about whether primates are more intelligent than we give them credit for, and whether humans and primates can relate to each other culturally. These questions are never answered.

Unfortunately the author can't make up his mind to tell a good story (and it could have been a ripper!), or whether to feed us great indigestible chunks of scientific and historical facts relating to primate research, computers, and congo exploration. A better writer would have inserted the necessary information without the reader being aware of it.

In general, the story moves along fairly rapidly and it would probably make an excellent film if the actors playing the gorillas could be made up like those in 2001, and not like those in Planet of the Apes. The ending is contrived and is probably and easy way out for an author who got his protagonists into an awkward situation once he'd run out of story to tell.

It's got everything in it: Industrial Spies, Congo mercenaries, talking gorillas, tribal wars, cannibals, wild rivers, and an erupting volcano, not to mention space age technology, super computers and laser beams.

It could have been a lot better, but on the other hand there are many books a lot worse than this one around.

John Litchen

REVIEWS BY JOHN ALDERSON

THE RIM OF SPACE by A. Bertram Chandler
Allison & Busby 127 pages £ 5.95
Volume one in the Rim World Series.
WHEN THE DREAM DIES by A. Bertram Chandler, Allison & Busby. Volume two in the Rim World Series £ 5.95
(Both also received in Sphere PB. Ed.)

Very nice to see Bert's books out in hardback, and very nicely produced too. The publisher aims to publish the entire series, and more power to his elbow.

There is a bitter - sweet quality The Rim of Space. Derek Calver joins the

"Forlorn Lady" to run away from himself, and finds the rest of the crew are similarly lost souls. He rises rapidly to command, due to deaths and the crews are very small. Immediately he goes to the rescue of a pleasure yacht and destroys his ship in the effort to save the other. Despite his triumph in saving the other ship, his success is ashes in his mouth.

In When the Dream Dies Alan Kemp apparently realizes his dream of owning and operating his own ship, but a series of disasters robs him of his ship and he dies in the crash of his home-coming. Perhaps as well... his wife has run away with someone else in his absence. The title aptly describes the book. Bert doesn't write for immature school boys.

These books are excellent, mature reading.

THE DREAMING DRAGONS

by Damien Broderick

245 pages, Penguin Books \$4.50 PB

A typical example of an overseas publishing house publishing Australian fiction; Penguin republishes a successful book pioneered by Norstrilia Press. Their courage deserves a medal. As for the book, despite it being written to what is becoming an obvious formula for Australian SF The Dreaming Dragons is worth reading, one of the several worthwhile books since Chandler's The Bitter Pill. It has pretensions to being a novel although in my opinion the ending does not sufficiently wrap up the story. The colour and the characters are vivid.

AUSTRALIAN FUTURISTIC TALES

Magazine September 1981

32 pages \$1.60

This issue does not contain any world-shaking stories, in short, its just like other magazines here and overseas. However, there are half a dozen stories of varying quality, most with a pronounced Australian slant so one may presume that the authors are Australian, and most too, betray some sort of cutting edge. Whatever the merits or demerits of the stories the authors are trying to say something and with some critical encouragement may rise to greater things. The illustrations vary in quality, the layout is good but could be improved, the paper is good and the type excellent, a marked contrast to the unreadable nature of the two most famous overseas journals. However, it is a modest but worthwhile publication and deserves the support and the constructive criticism, of all sf fans.

John Alderson

REVIEWS BY ROWENA CORY:

THE GRAIL WAR by Richard Monaco
Sphere; \$6.50

This book according to the publisher's blurb is '...a magnificent, stirring and beautifully moving Arthurian tale in the classic fantasy tradition of LORD OF THE RINGS.' (their emphasis, not mine). I doubt that Tolkien fans would find that description even vaguely applicable.

The author details the adventures of three characters, who are instrumental in defeating Clinschor, whose motivation

for razing Britain, is that only the sturdy would survive.

The only fantasy consists of dubious hints of a sinister nature. But apart from not being what it promises, it is an enjoyable book. Some hilarious moments do not however, relieve the monotony of wading through 369 very questionable pages of British history..

A STORM UPON ULSTER by Kenneth C. Flint
Bantam \$2.50

Working from the legendary Meave, warrior queen of Ireland, at the time of Christ, Flint has fleshed out the myth to make a novel. Along with her ageing king Meave controls nearly all the land, except Ulster. Her druid forments trouble by insinuating that the king of Ulster owns a bull which is more magnificent than her pride of the herd. He hints that this is bad for the stability of her throne because of the existing rivalry between the two kingdoms.

The voice of sanity is that of her Champion, leader of the army, and he is also her lover. But as you know from the start, Meave is going to lead her people to death in a pointless war that all grew out of a misunderstanding fostered by the druid who plays the typical role of sweet-tongued liar. You've read it all before.

ZANTHODON by Lin Carter

Daw, \$2.95

Reviewed by Rowena Cory.

Further Adventures in the Underground World.

Take one beautiful female, who conveniently gets herself stolen by the villain; add the bland Hero, several

companions, all male, and spice it all with plenty of action - here you have the ingredients of this novel. If you want a simple afternoon's reading then the lack of characterisation won't bother you.

But the poor writing might. eg. "...I met and befriended a beautiful stone age girl Darya,who was seventeen and absolutely the most gorgeous girl I have ever seen. Which may perhaps explain how she recruited so easily a tough, hard-bitten soldier of fortune like myself...."



THE GREY MANE OF MORNING

by Joy Chant

Bantam \$7.95

The authoress's knowledge of nomadic society enables her to build a believable tribe, the Alnei. They are strongly reminiscent of the Plains Indians, or the mongols of the Russian Steppes.

The plot is a little unusual for S&S; it reads more like an account of the meeting between whites and the Plains Indians -- an honourable people of Con.n.p.



SUBSCRIBE TO CRUX, ONE OF THE VERY FEW SCIENCE FICTION MAGAZINES IN AUSTRALIA. ISSUE 4 IS OUT NOW, WITH A BEAUTIFUL SEA/TIME-TRAVEL DRAMA BY CHARLES ELLIOT, AN EPIC OF A BULL THAT SURVIVES A BULL FIGHT BY ERIC HARRIES-HARRIS, AND DID YOU KNOW THAT THERE'S REALLY NO SUCH PLACE AS MONT ALBERT? ALSO FICTION BY ALBERT VANN, DAVID EARL, PETER LYONS. THE ONGOING SAGAS OF SHERRA OF NORMANSK AND HORG, PLUS THE WEATHER REPORT SENT BACK BY THE VIKING LANDERS ON MARS. ISSUE 5 HAS NOW GONE TO PRESS, WITH 6 NOT LONG TO FOLLOW. GOOD FICTION BY DIMITRI KUMASHOV, ALBERT VANN, ERIC HARRIES-HARRIS, JOHN ALDERSON, ALSO THE THE INCREDIBLE SAGA OF A GREAT SHIP THEFT, A FINE TALE ON A PLANET WITH A SEVEN MONTH DAY. ALSO COULD EINSTEIN BE WRONG? PLUS A GRIPPING SEMI-FICTIONAL RAVE TO WHET YOUR PARANOIA.

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P.O. BOX 193,
WODEN, A.C.T. 2606

simplistic lifestyle are outmanoeuvred by a treacherous, advanced race.

The Golden Ones extract tribute from the Plains tribes, but only Mor'anh of the Alnei questions their ancient 'rights'. When the Golden People take his sister Nai, the 'luck' of the tribe, his steadily growing resentment hardens, and he resolves to free his people.

In real life the less sophisticated society is subjugated and absorbed, in fantasy peoples like the Alnei are favoured by the gods. Both Mor'anh and his sister are chosen, and it is through their guidance when possessed that the tribe is freed.

This process is carefully detailed and plotted from the early horror when Mor'anh swears vengeance, to the tribe's final whole-hearted agreement when he leads them to destroy the Golden Ones' town.

Those who enjoy Conan would probably not be awake to know that Mor'anh has triumphed - while those who are devoted Tolkien fans might find the story lacking in the aura of past history which made his books so enjoyable. Reviewed by Rowena Cory.

Rowena Cory



DAGGER OF THE MIND
by Bob Shaw
Pan PB.

An interesting and original idea with a flavour that is purely British sf writing at it's best. The hero is no superman flexing his mighty thews but is instead a rather seedy and slightly bewildered man faced with outside forces that make him suspect that he may be going insane.

From the best to the worst

SOME RECENT ROBERT HALE RELEASES

Most publishers care about the books they publish, they edit the manuscripts sent to them carefully and make sure that what they publish meets a reasonable standard. Then there are those publishers who just want to publish books. To hell with quality, or story or anything else, they need a certain number of books published each quarter and who cares anyway? Well, the readers obviously do, but when it comes to sf any old garbage will do. One of the worst offenders in this type of publishing is Robert Hale Ltd. I have had a total of eight books handed to me for review, all published by Robert Hale and what I managed to wade through, were all garbage. Let me repeat that so you get my opinion without any frills. Hale sf is garbage.

Now, having said that, and whilst awaiting the process server let me qualify my statement. For a start, good quality sf or even

competent sf needs to have more than just an occasional space ship or alien creature in it to qualify. So what is wrong with the Hale SF line? For a start the editor who passes the manuscripts must be an incompetent, unable to recognise when bad writing and limp plots are being served up to him. It is this bad writing which is at the core of everything.

My explanation of how they get away with it is quite simple. Library sales guarantee that 90% of what they print of any title is sold. Most librarians don't know what good sf is and would not recognise it if it came up and bit them, so when borrowers ask for sf they get pointed to the Hale titles and so it goes on. If Hale relied on bookstore sales and if they published in paperback, I can guarantee that very few of their titles would sell more than a few hundred copies. One of the exceptions would be A. Bertram Chandler and a few other established authors.

To give you some idea of how bad the writing is that abounds within the pages of Hale sf books, I will take as an example THE TYPHON INTERVENTION by Douglas R. Mason. The plot is that hoary old standby, the alien invasion of Earth by a bunch of nasty lizards from a dying planet, by the use of some sort of matter transmitter. However it is the writing that makes this book top of the "worst sf or fantasy novel for 1981" list. Cop this for example: "Braced against the swaying of the carrier, he bent his arms in a piece of component orientation that brought their mouths on a precise docking sequence". Translation: He kissed her.

Another bit of turgid writing where the blond heroine is about to be ravaged by the lizard's commander. I quote: "For the commander's convenience, Edwina Bolton had been staked out on a circular chart table with a three-in-one slope. Cruciform. Ankle and wrists tethered to compass point markers. Nude as a needle. Elegant as the marine Venus. Taut and straining against the holdfasts, in a vain struggle to evade Zet's predatory fingers."


Great Ghu! Of course Zet has his tiny reptilian head blown off before he can have his wicked way and Edwina gets a bath of viscous, yellow green ichor and has to find a shower as soon as possible..... with writing like this on British bookshelves it is no wonder that British fans drink like they do. I might add that I managed to read five of the eight books sent for review; the one mentioned plus ESPER'S WAR by Roger Perry, THE FIVE DOORS by Jack Rhys, CALIFORNIA DREAMING by Nicholas Garlick and SCORPION by Neville Kea. Others received were THE POWER BALL by John Lymington, GENESIS II by David Wiltshire and THE SECRET SEA by Thomas F. Monteleone.

(We have it on good authority that one title Paul did not read, THE SECRET SEA by Thomas F. Monteleone is, if not great, a cut above the rest. M.B. ed.)

UNDER THE CITY OF ANGELS by Jerry Earl Brown, Bantam PB \$1.95 (US) has a future Los Angeles being dropped into the Pacific Ocean due to some meddling with the various crustal faults by big business and a reactor meltdown. As government agencies try to keep salvage operations out of the area an alien race send one of their brainwashed agents to Earth to try and keep anyone on Earth from finding out they were responsible and the plot gets rather complicated. The blurb, attributed to Clive Cussler quotes the book as being EERIE, EROTIC, AND INTRIGUING .. SF AT IT'S CLASSIC BEST which proves one of two things, that either Clive Cussler can be bought or he hasn't read any science fiction worth a damn. The book had an interesting idea but was overlong and was certainly not classic sf!

As a slight change I can recommend THE BREAKING OF NORTHWALL and THE ENDS OF THE CIRCLE by Paul O. Williams, Ballantine PB \$3.25 (Aust) each. Another post-holocaust series but well written with interesting characters and believable cultures set in the future. Worth reading.

Paul J. Stevens



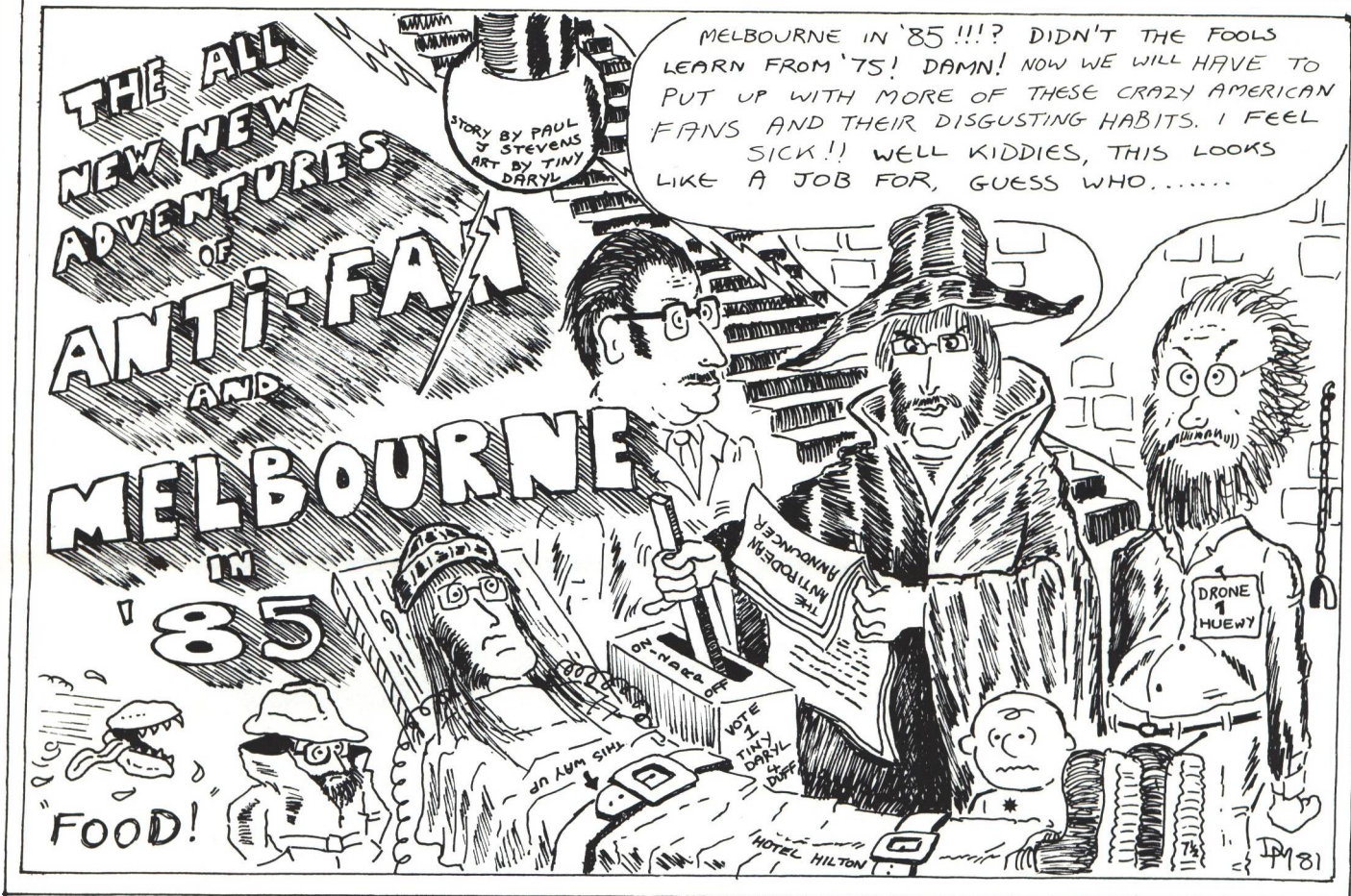
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EDITORS NOTE: Please do accept our apologies if you are unable to recognise the famous fans caricatured above, but Leonardo was indisposed and we had to get Daryl Mannell to do the job. By the way, * that is not Andrew Brown.



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DUFF The Down Under Fan Fund was created in 1972 to encourage closer ties between fans in Australia and North America. With host country alternating each year, there have been 9 exchanges of fan representatives since then, supported entirely by voluntary contributions from fans all over the world. DUFF representatives visit a major sf convention in the host country and visit with fans they might otherwise never meet in person. DUFFERS are treated as special guests and are always well looked after.

DONATIONS DUFF exists solely on the contributions of fans and always welcomes material that is auctionable and donations of money. There will be auctions of DUFF material at future conventions. Contributions may be brought to a convention or sent to the local administrator. Anyone may contribute, even if ineligible to vote, and donations in excess of the voting donation are gratefully accepted. Cheques should be made out to: Down Under Fan Fund.

VOTING Any fan active in fandom since January 1981 may vote. Ballots must be signed and be accompanied by a donation of at least \$2.00 (US or Australian). Each person is allowed only ONE VOTE. If you think your name may not be known to the administrators, please include the name of a fan or fan group who can vouch for you. We will not count unverifiable votes. ALL VOTES MUST REACH AN ADMINISTRATOR BY SATURDAY 10th APRIL, 1982.

DUFF uses the Australian preferential system of balloting to guarantee an automatic run-off and a majority win. You rank the candidates in order of preference (1,2,3,4 up to 5); if there is no absolute majority for one candidate after the first count of votes, first place votes for the lowest ranking candidate are dropped and the second place votes on their ballots are assigned to the candidates named. This goes on until one candidate has a majority. It is therefore important to vote for second and third places at least, if you choose to write in a candidate. (You are not required to fill in more than your first choice.)

CANDIDATES Each candidate has posted a \$5.00 bond, provided signed nominations, and has promised (barring acts of God) to travel to the 40th WORLD SCIENCE FICTION CONVENTION, CHICON IV, September 2-6, 1982, in Chicago, Illinois. Platforms are reproduced on the reverse side of this form, and ballot form is bellow.

ADMINISTRATORS: (AUSTRALIAN) KEITH CURTIS, BOX J175, Brickfield Hill, NSW 2000. Aust.
(NORTH AMERICAN) JOYCE SCRIVNER, 2528 15th Avenue South, MINNEAPOLIS, MINNESOTA, 55404.

*** BALLOT FORM *** BALLOT FORM *** BALLOT FORM *** BALLOT FORM *** BALLOT FORM ***

Administrators MUST receive this form by 10th April, 1982.

I vote for (list 1,2,3,4,5)

DERRICK ASHBY

DAMIAN BRENNAN

DARYL MANNELL

PETER TOLUZZI

Write-in

SIGNATURE:

NAME (print)

ADDRESS

If you think you may not be known to the administrators, please give the name of a fan or fan group to whom you are known.

Reproduction of this form is encouraged, provided that the text on both sides is reproduced VERBATIM. Please indicate who is producing the ballot.

DUFF 1982 Australia--- North America CANDIDATE PLATFORMS

DERRICK ASHBY: 100 well-chosen words on why Derrick Ashby should be chosen by the General Fannish community to represent Australian Fandom as the DUFF winner in the 1982 season (and I reckon that counts as 31 words already, Curtis). I am 29 which means that I won't be too old to travel when I win, or too young to appreciate the experience. I have been a fan for 8 years and have been around for long enough to know what I'm getting myself into. I have helped organise numerous conventions, survived my time in the Magic puddin' club, am current editor of ANZAPA and have published several genzines over the years. I have thus been involved in most facets of fandom. I've smoothed with Tucker, lost Mike Glicksohn Locs and eaten cheese salad at Degraives (and survived)...

NOMINATED BY: LEIGH EDMONDS, KEN FLETCHER, JERRY KAUFMANN, ERIC LINDSAY and MARC ORTLIEB.

DAMIAN BRENNAN: Groping his way from the sandy wastes of Western Australia into the true light of fandom, see our Damian, indutibably red-headed (Redheads of the world ignite!) though somewhat overgrown, chef extraordinaire, purveyor of Ratoons and the all-potent Vegemite! The first person to turn up at Swancon 1 in 1976, Damian assisted at the birth of WA fandom and has compiled a fanzine history of its developement. A desciple of the Great Carrot in his guise as Big Bunny, he produced BIONIC RABBIT, one of the best and most regular of the wacky WA zines. With his recent migration to the shores of ~~sun-soaked~~ sun-soaked sity of Sydney he has forsworn his former frivolous image, converted to a neo-paganism, and is producing a new genzine, CAAMORA.

NOMINATED BY: SALLY BEASLEY, JUDITH HANNA, ROBIN JOHNSON, FRAN SKENE and CLIFFORD WIND.

DARYL MANNELL: Welcome to this, my very own DUFF platform. Just sit back and put your feet up and let me amuse you for the next 80 words or so. First Question: what is a "Tiny Daryl"? David Atten borough's hairdresser has a witty theory that is little more than a figment of Von Danniken's bank balance, others mutter "Hoyle's Not-so-big bang theory". (More like a faint pop, really.) Seriously though, I entered fandom in 1978, became the Monash Uni's Association dictator and editor of the clubzine, COR SERPENTIS. Chairperson of UNICON VI which was a great success--- ask the Haldepeople (not that I want to drop names, but this is politics), Secretary of CINECON 1981, current committee member of Australian SF Foundation, regular ratbag at Space Age and regular attendee at other cons. If I win I'll produce a trip report within 12 months of return, plus meet huge members of fans etc., etc., so vote 1 for Tiny Daryl, the candidate with a heart to match his stomach.

NOMINATED BY: MERVYN BINNS, JAN HOWARD FINDER, CAREY HANDFIELD, LEE SMOIRE and PAUL J. STEVENS

PETER TOLUZZI: SF reader since age ten. Discovered fandom in 1975 at AUSSIECON (wow!) -- instantly hooked. Helped found 2 university sf clubs and contracted D&D early in '76; recovered just in time to pass exams... Co-chair of one National Convention (Syncon '79) and helped organize many other cons. A in '83 committee member. Con addict-- I have't missed an Aussie convention in over three years. Founding member and second editor of APPLESAUCE; former member of ANZAPA; editor of one clubzine, SCYTALE; currently producing genzine, THE PETER PRINCIPLE. Official Mascot at Circulation One (Canberra 1981). Currently President of the Sydney SF Foundation. Founder of Aussie chapters of Massage Fandom. Frisbee Fandom. HiFi-chondriac and indefatigable music freak. Influences: Monty Python, Hitch-hiker's Guide..., Doonesbury, Tom Robbins. Piscean Rather fuzzy. Definitely gregarious. Recently titled, 'Self-appointed Guardian of Fandom's immorality'.

NOMINATORS: A. BERTRAM CHANDLER, MIKE GLYER, LINDA LOUNSBURY, JACK HERMAN and JEAN WEBER.