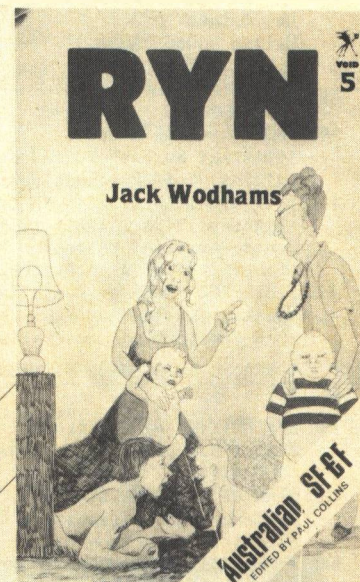
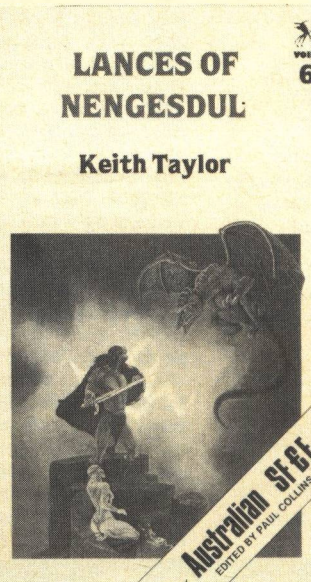
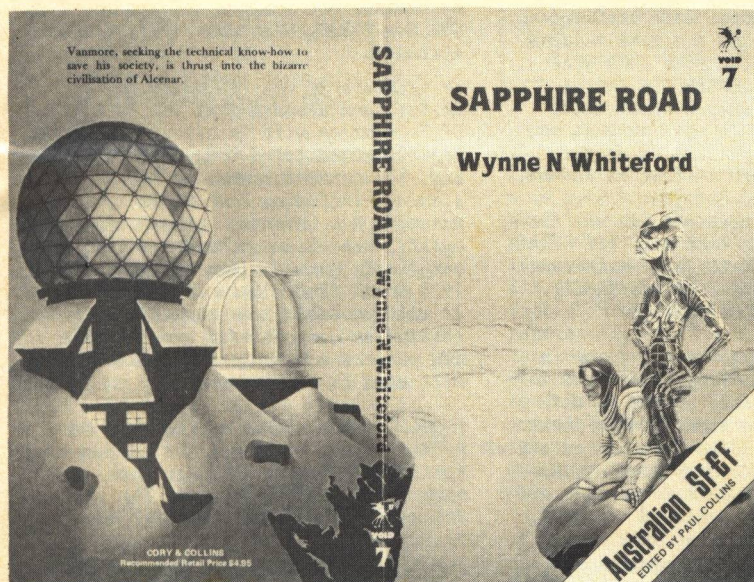


# AUSTRALIAN SF NEWS

Volume 4 Number 2

March 1982

## CORY & COLLINS PUBLISH 3 NEW NOVELS



CORY & COLLINS have published three new novels in their VOID series. RYN by Jack Wodhams, LANCES OF NENGESDUL by Keith Taylor and SAPPHIRE ROAD by Wynne Whiteford. The recommended retail price on each is \$4.95. Distribution is again a dilemma for them and after problems with some of the larger paperback distributors, it seems likely that these titles will be handled by ALLBOOKS. Carey Handfield has just opened an office in Melbourne for ALLBOOKS and will of course be handling all their agencies along with NORSTRILIA PRESS publications.

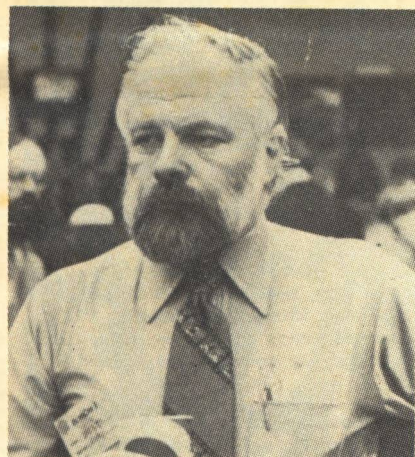
### IN THIS ISSUE:

DITMAR AND NEBULA AWARD NOMINATIONS, FRANK HERBERT TO WRITE FIFTH DUNE BOOK, ROBERT SILVERBERG TO DO THIRD MAJIPOOR BOOK, "FRIDAY" - A NEW ROBERT HEINLEIN NOVEL DUE OUT IN JUNE, AN APPRECIATION OF

TSCHAICON GOH JACK VANCE BY A. BERTRAM CHANDLER, GEORGE TURNER INTERVIEWED, BUG JACK BARRON TO BE FILMED, PLUS MORE NEWS, REVIEWS, LISTS AND LETTERS.

### A. BERTRAM CHANDLER COMPLETES NEW NOVEL

A. BERTRAM CHANDLER has completed his alternative Australian history novel, titled KELLY COUNTRY. It is in the hands of his agents and publishers. GRIMES AND THE ODD GODS is a short sold to Cory and Collins and IASFM in the U.S.A. Work has commenced on FIND THE LADY in which Grimes, having resigned from the governorship of Liberia, is scouring the galaxy trying to find Sister Sue. Bert regrets that he will not be able to attend Tschaicon, due to being recalled to duty by The Union Steam Ship Company. Although officially retired, he is from time to time called upon to fulfil the legal requirements of having an officer aboard ship, when a ship is in dock for repairs and such. He assures us that he will arrange honorable discharge well before Chicon.



### Philip K. Dick Dies

February 18th; he developed pneumonia and a collapsed lung, and had a second stroke on February 24th, which put him into a deep coma and he was placed on a respirator. There was no brain activity and doctors finally turned off the life support system.

He had a tremendous influence on the sf field, with a cult following in and out of sf fandom, but with the making of the movie BLADERUNNER, based on his novel DO ANDROIDS DREAM ELECTRIC SHEEP?, he was starting to receive the acclaim he so much deserved. It is a very great pity that he did not at least see the release of the film. After a break of some years he had two novels published recently, VALIS and a thematic sequel, THE DIVINE INVASION. He completed for Pocket Books last year THE TRANSMIGRATION OF TIMOTHY ARCHER, a non-sf novel.

It is with the deepest regret that we have to tell you that PHILIP KENDRED DICK died, at the age of 53, on March 2nd. He was one of the giants in the science fiction field. He suffered a stroke on

An appreciation of P.K.D. by Bruce Gillespie will be found on page



# The DITMAR Nominations.

AUSTRALASIAN SCIENCE FICTION ACHIEVEMENT  
AWARD NOMINATIONS FOR 1982

## BEST LONG AUSTRALASIAN SCIENCE FICTION OR FANTASY

- THE ANARCH LORDS - A. Bertram Chandler  
(DAW Book U.S.A.)  
BARD - Keith Taylor  
(ACE Books U.S.A.)  
BEHIND THE WIND - Patricia Wrightson  
(Hutchinson U.K./Australia and  
Atheneum and Del Rey U.S.A.)  
CITY OF WOMEN by David Ireland  
(Allen Lane, Penguin Aust.)  
THE MAN WHO LOVED MORLOCKS by  
David Lake  
(Hyland House Aust.)

## BEST SHORT AUSTRALASIAN SCIENCE FICTION OR FANTASY

- ARMSTRONG by Jack Wodhams  
("Distant Worlds" edited Paul  
Collins, Void Publications Aust.)  
TALES OF MIRRIC by Elizabeth Travers  
("Yggdrasil" No 2 1981, edited  
Denise Griffin, Melbourne  
University SF Association.)  
WHERE SILENCE RULES by Keith Taylor  
("Distant Worlds" ed Paul Collins,  
Void Publications Australia.)

## BEST INTERNATIONAL SCIENCE FICTION OR FANTASY

- THE AFFIRMATION by Christopher Priest  
(Faber U.K., Charles Scribner  
U.S.A.)  
THE CLAW OF THE CONCILIATOR  
By Gene Wolfe (Timescape U.S.A.,  
Sidgwick & Jackson U.K.)  
RADIX by A.A. Attanasio  
(William Morrow USA)  
THE SIRIAN EXPERIMENTS by Doris  
Lessing (Jonathan Cape UK,  
Alfred Knopf USA)

## BEST AUSTRALASIAN FANZINE

- AUSTRALIAN SF NEWS  
Ed. Mervyn R. Binns  
Q36  
Ed. Marc Ortlieb  
SF COMMENTARY  
Ed. Bruce Gillespie  
THYME  
Eds. Andrew Brown & Irwin Hirsh  
WEBER WOMAN'S WREVENGE  
Ed- Jean Weber

## BEST AUSTRALASIAN FAN WRITER

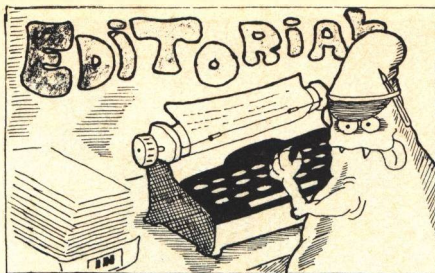
- Leigh Edmonds  
Judith Hanna  
Eric B. Lindsay  
Marc Ortlieb

## BEST AUSTRALASIAN SCIENCE FICTION OR FANTASY ARTIST

- Steph Campbell  
Chris Johnston  
John Packer  
Marilyn Pride

## THE WILLIAM ATHELING AWARD

- Damien Broderick - "The Lately Great  
Alfred Bester" from SF Commentary  
62/66  
Thomas Disch - "The Labor Day Group"  
from "The Magazine of Fantasy and  
Science Fiction", February '81  
Bruce Gillespie - "Sing A Song of  
Daniel", from SF Commentary  
62/66



The further behind I get, the further behind I get, but at least we have some very up to date information in this issue. The news of Phil Dick's death we could well do without. His loss will hit the sf community very hard. An author puts his thoughts and ideas into his writing, even with fiction and the more readers read of his work, the more they feel they know him personally. In the sf field we have the unique opportunity also, of being able to meet many of our favourite authors personally at the conventions. So when we lose an author, we feel that we are not just losing a source of reading pleasure, we are losing a friend. I am sure that all Phil Dick's fans in Australia will join us in conveying our condolences to his family. He will be greatly missed.

We have a lot of information to go in this issue, so some things will have to be cut. There are lots of out of date book reviews laying about and we thank our reviewers for doing them, but we regret we will just have to drop some of them. Also we will not be able to include all the letters we have received in full, but we will see how we go when we get to them.

My thanks to the editors of ANSTIBLE, LOCUS and SF CHRONICLE for a large percentage of the information herein, and to Justin Achroyd for proofreading.

Due to our resident artist being involved with other activities, there is no Anti-

Fan comic strip this issue. Daryl has also decided to withdraw from DUFF and he gives his reasons and apologies in a letter in this issue. Due to the script we were going to use being withdrawn by the writer, because our artist could not do his wonderful script justice, we need to come up with a new story for the Anti-Fan strip. That may also take another issue if we do decide to continue it.

We do not have any further details on the Melbourne in '85 World Convention Bid, but we hope to bring you further information in the next issue. A second issue of the newspaper being published by the Melbourne in '85 bidding committee, THE ANTIPODEAN ANNOUNCER, will be out by Easter. For further details write to GPO Box 2253U, Melbourne 3001, Victoria, Australia.

In relation to the '85 World con bid, it has been decided that the Australian SF Foundation will in effect become the legally constituted body organising the bid. The current committee will be resigning, including Paul Stevens, Daryl Mannell, Rob Gerrard, Peter Darling and myself, Merv Binns. The Foundation was originally formed after Aussiecon, the 1975 World SF Con held in Melbourne. It will probably continue after a successful or unsuccessful bid for '85. Its purpose and reasons for existence will need to be reviewed.

TSCHAICON organisers advise that the DITMAR voting forms must be returned by April 5th. Members only can vote. See membership details page 4. The next con coming up is OCTACON, Dunedin, New Zealand. June 4th to 7th. Details from Box 5516, Dunedin, N.Z. The next World Con is CHICON, in Chicago U.S.A., September 2-6. Bert Chandler is G.O.H. More details next issue or on request. Next years Australasian/National SF Convention is in Sydney, with Harlan Ellison as G.O.H. June 10th -13th 1983.

Merv Binns Ed.

## AUSTRALIAN SF NEWS

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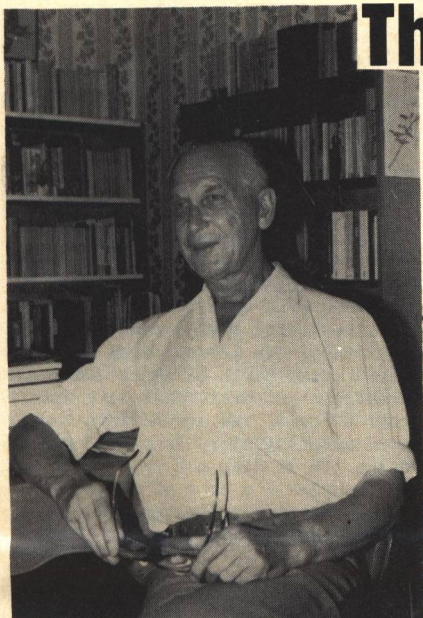
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LOCUS: Subscription rates: \$27.40 12 issues Airmail \$51.30 for 24 issues Airmail.  
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SCIENCE FICTION CHRONICLE: \$24.00 for 12 issues Airmail / \$42.00 for 24 issues.

SCIENCE FICTION BOOKS PUBLISHED IN BRITAIN: \$2.45 for 6 issues





GEORGE TURNER Photo Merv Binns

# The Beloved Critic Revealed

## An Interview With GEORGE TURNER

Following publication of George Turner's latest novel, we thought it was an appropriate time to ask him a few questions about his work and future plans. He was interviewed recently by Stuart Sayers of "The Age" and "Outland" magazine devoted an entire issue to him. To most of our readers he is best known as a most virulent, but at the same time a very constructive critic and reviewer of science fiction books. He has won the "William Atheling Award" a number of times. After making his mark on the Australian literary scene by winning the "Allan Marshall Award" and receiving wide critical acclaim for his mainstream writing, he burst on the science fiction scene with his novel "Beloved Son". He has just recently seen published his second science fiction novel, "Vaneglorry" and a third, "YESTERDAY'S MEN" will be published late this year.

restrained me for many years was the threadbare state of the SF scene. Only action yarns had much chance of publication before 1965 and I was not interested in writing such empty stuff. In any case, I stopped writing fiction of any kind in 1968. For many years I wrote only critical articles.

The precise reasons why I began 'Beloved Son' are hard to pin down, but one of them was that John Bangsund thought I should write a science fiction novel; why, I have never discovered. There was also a growing mutter among those who disliked my iconoclastic criticism - a sort of 'What SF did he ever write?' attitude, as though only a novelist could be a critic. In fact, the great literary critics have rarely been creative fiction writers.

And by then the style of science fiction had changed radically with the success of the 'new wave' writers; the market was more receptive to works which concentrated on character and theme rather than bloody action and mind-blowing gobbledegook. I suppose there was also the question in my mind as to whether I could bring it off, but I had a fair confidence in my technical ability.

ASFN: Before all that, what was your main incentive in becoming a writer?

GT: My childhood was very solitary, for reasons connected with parental strife; most of my young life was lived in books. School and day-to-day living were endured, but the real world was in the Prahran Public Library. A taste for fine prose and poetry; by my mid-teens I had the English canon, from Marlowe and Shakespeare to Dickens and Wilde under my reader's belt. I read thrillers, too, from Tarzan to The Saint, but never confused art with entertainment.

If you wish to argue that art is entertainment, that is only partially true; even in the area of entertainment art has intellectual appeal whereas mass literature plays only to the emotions. There is, of course, a grey area where the two overlap - writers like John Le Carre and Thomas Disch inhabit this no-man's-land - and that is probably the hardest to enter successfully. (So, when my time came, that had to be the area I

aimed at. So help me, we never learn!)

To return to the question, I wrote because it never occurred to me that some other ambition was possible. Exams had to be passed and a living earned, but these were dreary necessities, endured so that at the end of the day writing-time would begin.

Classical reading had nourished my critical faculty, nourished it so well that at twenty I saw clearly that I had a large ambition, a poor education, no social or psychological understanding and not much natural talent. So I set out to learn my trade, determined to offer nothing for publication until it satisfied my own critical sense. Only twenty years and a war later did I think 'Young Man of Talent' was fit for submission, and it was bought by the first publisher who saw it. I know that it was not a very good novel, but the apprentice years seemed to have paid off. At any rate the later ones were more satisfactory - to me, that is - but after six of them I knew that in literary terms I was a permanent member of the second rank. (Yet all of those books are still in the Public Libraries, still read and still paying their yearly tribute of Public Lending Right. It's comfort, of a sort.)

ASFN: What was the main influence on the subjects you chose to write about?

GT: Not science fiction. I wrote only of what I knew. I don't mean that my fictions were regurgitated fact, but that I used my personal experience of industry, war, people, the Public Service and so on to provide background and action. My method, briefly, was to set realistic people in a realistic background and let them interact until a moral, social or psychological problem was worked out. When at last I came to the writing of science fiction, this method would not work.

ASFN: You've said you liked reading SF, but what specifically attracted you? What styles or authors do you prefer to read?

GT: 'Extrapolation' has become almost a dirty word among fan writers, most of whom derive their attitudes from American reviewers, but extrapolative

ASFN: We know you established yourself as a writer of 'mainstream' fiction before you decided to write science fiction, but how far back does your interest go?

GT: Because the books were available in an uncle's bookcase, I had read a lot of Jules Verne and some of H.G. Wells by the time I was 10 (1926) as well as much crude sf in the popular schoolboy's weeklies - 'Magnet', 'Modern Boy', 'Pals', etc.. - and I was primed and ready when 'Amazing Stories' hit the Australian newsstands early in 1927. So I have been reading SF for over half a century and have always kept up with the field, except between '39 and '45, when the war made the magazines unobtainable. Even so, I once found a tattered issue of 'Astounding' half way up a New Guinea mountain, dropped by some passing GI. For the record, it contained Van Vogt's 'Far Centaurus' with the last page torn out. (Guess what for.) Later there were times when I cut my SF reading considerably, fed up with carbon-copy space opera and abominable writing.

In fact SF was never a major part of my reading; it was light relaxation. However, the 'new wave' of the '60's brought a slew of new work, stories and novels far above the relaxation standard, and interest picked up again. But now the output is becoming uninteresting again and I read only a few SF works each year; the 'mainstream' is in general more imaginative in its approach to reality (too much SF is basically naive) and much better written. But I can't see myself giving SF wholly away. It's a lifetime addiction.

ASFN: After reading a large percentage of poorly written material, were you encouraged thereby to show that SF can be literate by having a bash yourself?

GT: By no means. Science Fiction had shown that it could be literate as far back as 1818 and 'Frankenstein'. What



science fiction is the kind I prefer to read and to write. Any literate donkey can set a story in AD 20,000 with a world scene owing nothing to science, psychology or sense; that stuff is only fantasy using time warps and stun-guns to pretend it is science fiction. Well written, it can be entertaining for the passing minute and immediately forgotten, but knowledge, thought, care and a degree of artistry are needed to build a coherent picture of the world even twenty years hence, of another planet however Earth-like, or of another race even marginally non-human. What attracts me in any fiction is an author's dedication to doing his or her intelligent best with the materials and talent at hand. I prefer fiction with something to say to the here and now; no matter how alien the time, place or psychology, theme and treatment should always be relevant to the human condition. So I like Disch, Ballard, Le Guin, Wolfe, the Strugatskis, Aldiss and similar writers.

Like many an old-time fan I started by reading everything I could lay hands on and have finished with a good idea of what to avoid. Restricted taste, you think? So what? If your taste has no restrictions, you have no taste, only an appetite; so-called 'catholic' taste is no taste at all.

ASFN: What do you think have been the major influences in the field in the last forty years or so?

GT: Since 1942, that is? Well, John Campbell was by then established as the Czar of SF; Heinlein, Asimov, Kuttner, Van Vogt and De Camp were all settled in, so the first revolution - the anti-Gernsback, anti-high-tech-nology revolution - had been accomplished, but the real and lasting improvement of writing style - from bloody awful to reasonably good. The next big step was the publication of 'Galaxy' with a policy moving away from the pragmatic to the sociological. Herbert Gold's 'Galaxy', and later 'F & SF', are the real forerunners of today's better SF. Without them the ground might not have been well enough prepared to make possible the huge leap which became the British 'new wave'.

Those 'new wave' writers split SF into two layers - literature and junk - with a number of competent but secondary craftsmen bobbing somewhere between.

One large side-issue has been the rise of academic critical writing; every university seems to have its interested English Department staff, and its thesis-writing undergrads grinding out the contents of such magazines as 'Extrapolation' and 'Foundation' and Australia's own 'Science Fiction'. This may be a useful preservation of in-depth analysis of people who would be otherwise forgotten (and often should be) but the advancement of Science Fiction is not served by such microscopic investigations while the major questions are not attacked. 'What is science fiction?' 'What literary or social purpose does it serve?' 'Does it live up to the claims publishers and writers and in-group critics make for

it?' 'If not, why not - what is wrong with the genre?' 'Why has science fiction, with all its poured-out millions of words, not provided one single novel of recognised world acclaim, other than (perhaps and only perhaps) '1984'.'

We can't do without academic criticism but neither are we doing much with it. The fans couldn't care less but the responsible writers feel the lack of consensus and informed overview criticism.

To revert to the question, the biggest single influences have been J.G. Ballard in England and the Strugatskis in Europe. In America, where most writers follow currently popular trends, the greatest influence has been the cash register.



ASFN: How is SF developing and what trends do you see forthcoming?

GT: Forecasting trends is unsafe, but it is pretty easy to see that thought-writers are abandoning the 'action' story in favour of integrated statements of the human condition, and are making some attempt to solve the twin problems of characterisation and integration of theme and plot - consider such recent novels as 'On Wings of Song', 'Hello America' or 'The Snail on the Slope'. Commercial Science Fiction will remain what it has always been since ERB gave John Carter a sword; also it will remain a useful perch for fledgling writers to try their wings from. Serious Science Fiction will leave commercialism even further behind and become recognised for what it always has in fact been, part of the main stream of fictive creativity.

ASFN: You have come in for a lot of criticism in our letter columns for your criticism of the Australian sf field in general. Briefly, what is your last word on the subject?

GT: The field in general is looking healthier than it has ever done, with people like Lee Harding, Damien Broderick, Cherry Wilder, Bert Chandler and others taking their positions on the world scene. But if, as I think, you are referring to the recent fuss about local magazine publishing, there can never be a last word on such a subject. I was asked what I thought (by yourself, as it happens) and gave an honest answer. That a few didn't like it is more their affair than mine. Would they have preferred that I offer encouraging lies?

ASFN: Your third SF novel, 'Yesterday's Men' is to be published later this year. Most of our readers will be familiar with 'Beloved Son' and 'Vaneglorry', but how does 'Yesterday's Men' relate to them?

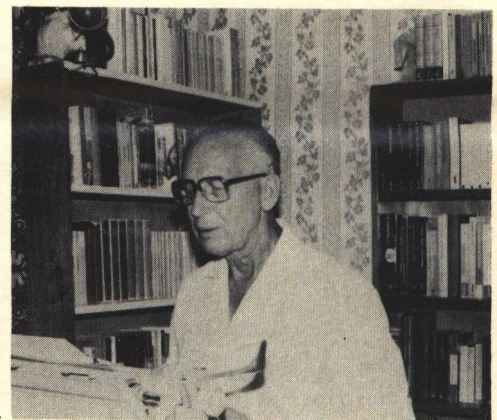
GT: It is set about two generations later than 'Vaneglorry'. The longevity problem is still unsolved but a thorn in governmental sides, while humanity is still busy creating fresh problems for itself (just like today) and arriving at conclusions which create still more problems. The trouble this time is the one mooted in the short story, 'In a Petri Dish Upstairs' - the birth of a new and intractable culture. That tale was a sort of trial run of the idea but proved unsatisfactory in the larger setting, so it does not really belong in the series - a sort of cancelled chapter. It was a treatment which wouldn't adapt properly.

ASFN: Will there be more Science Fiction after that?

GT: I really don't know. I'm not looking too far ahead these days. And there is one more 'straight' novel I'd like to write while there is time.

ASFN: Can you tell us something about the book you are currently working on by virtue of a Literature Board grant?

GT: The current book, which may be called 'Not Taking It All Too Seriously', is a set of autobiographical essays wherein each stage of life and experience leads to a discussion of some aspect of Science Fiction. For this one, Bruce Gillespie has taken over John Bangsund's job of nagging me into doing it; he wants it for Norstrillia Press. Who can understand the mind of a publisher?



The author at work. Photo Merv Binns

## TSCHAICON

THE FIRST AUSTRALASIAN SCIENCE FICTION CONVENTION

April 9th - 12th GoH JACK VANCE  
THE MELBOURNE TOWN HOUSE  
Memberships to April 5th \$25.00. Door -\$30.00  
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Victoria, 3001 663-1777



# People and Publishing

The information in this column is gleaned from *LOCUS*, *SCIENCE FICTION CHRONICLE* and *ANSIBLE*, as well as *PUBLISHERS WEEKLY*, *THE BRITISH BOOKSELLER* and various publishers own lists. We receive little or no information direct from authors or publishers, despite our efforts to obtain same. (Hint! Hint!)

Please realise that many of the titles mentioned here may not be published for a long time and we suggest that you do not upset your friendly local sf bookseller by asking him for them yet. Lists of books actually published or due will be found in our *BOOKS* column or may we refer you to *SPACE AGE BOOKS NEWSLETTER*, *LOCUS*, *SF CHRONICLE*, and our forthcoming *SCIENCE FICTION* and *FANTASY CHECKLIST*. Galaxy Bookshop has also just produced a comprehensive stock list. See booksellers advertisements and page 3 for details and subscription rates to the above mentioned publications.

CHERRY WILDER has a new novel coming from Pocket/Timescape in March called *SECOND NATURE*. The third volume in the "Torin" series, *THE TAPESTRY WARRIORS*, was almost completed late '81 and will be published by Atheneum.

GEORGE TURNER was at Space Age Books on Sunday February 7th to sign copies of his book *VANEGLORY*. DAMIEN BRODERICK has now taken over from George as the sf reviewer for 'The Age' newspaper. LEE HARDING is moving back to the Dandenongs.

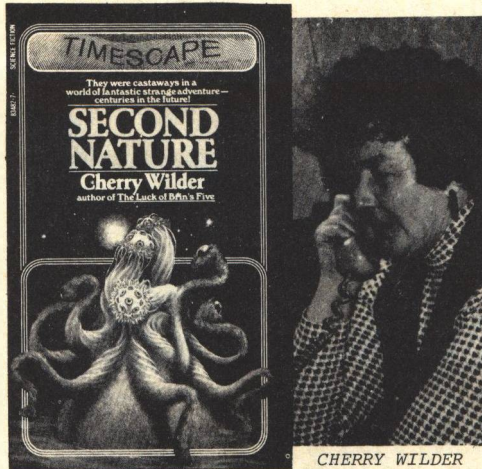
GEORGE TURNER's novel *VANEGLORY* was judged not eligible for the DITMAR Awards this year, so that he will now have two books to be taken into calculation next year, with *VANEGLORY*, and *YESTERDAY'S MEN* due out late this year. "A Pursuit of Miracles", a short story by George will appear in Terry Carr's *UNIVERSE 12* collection due to be published in June this year.

ROBERT HEINLEIN has sold a new novel to HOLT and FAWCETT publishers. Holt will publish the hard cover of *FRIDAY* in June and Fawcett the mass market paperback in the summer of 1983. The first US edition in mass market paperback of *NUMBER OF THE BEAST* will be published by Fawcett, also in June. This is currently available in NEL paperback from U.K. The new book will be somewhat shorter than "Number of the Beast". NEL have bought British rights to *FRIDAY*. JERRY POURNELLE and LARRY NIVEN have reportedly received an advance in excess of \$500,000 for their new novel *FOOT or FOOTFALL*. That's their title, but it will probably be published as *HEEL OF VISHNU* by Fawcett who have bought hard cover and paperback rights. It apparently deals with an alien invasion from Alpha Centauri, but is aimed at a wide audience as *LUCIFER'S HAMMER* was.

DITMAR nomination and NEBULA prelim novel *THE AFFIRMATION* by Chris Priest, has been bought by Arrow for paperback publication. However Chris received nought, as the £2000.00 paid went to Faber as partly their hard-back publisher share and the rest to reclaim their losses on the hard cover. Who wants to be a writer?

JONATHAN CAPE have launched one of the biggest ever publicity campaigns for an SF book in U.K. for *HELLICONIA SPRING* by Brian Aldiss. Apart from double pages in the *Bookseller* and an eight page handout to booksellers and others, the author has been on radio, TV and been written up with a colour photo yet in the *Sunday Times*. If it is half as good as George Turner says it is after reading a proof copy, it is going to be very popular.

PLAYBOY PRESS are launching an sf-porn series called 'Of Alien Bondage'. The editor will be Andy Offutt. The appalling 'No-Frills' sf book that Jove/Berkley tried to foist off on readers was written by ex-Jove editor John Silbersack for 'a pittance (and no royalties)'... Perhaps that is why he is an ex-editor at Jove. One can only hope.



JOHN BRUNNER was one of a number of pros invited to attend JERUCON being held in Israel in June/July, who are not going due to the fact that they are expected to pay all their own expenses. He also reported that an even more inept invitation was received from the 3RD INTERNATIONAL CONFERENCE ON THE FANTASTIC IN THE ARTS (Florida, March), who did not even mention the date, said virtually that fame and glory should be enough without money and then asked which of his works would he be reading from. Our comments are that it is about time some of these con-organisers woke up. Authors have been giving their time free at conventions for years, many because they enjoy attending cons and it is good publicity of course, but it is about time that we stopped taking them for granted. The least you can do when you invite authors to attend conventions is to pay their costs and if you cannot pay their costs don't invite them.

Del Rey will be publishing a new book by JOHN BRUNNER soon called *STEAMBOATS ON THE RIVER*.

ROBERT VARDEMAN has sold a new series to Playboy, "Cenetaph Roads", which features a giant talking spider and will be published during 1983. / Playboy will also publish three new novels by KARL HANSEN set in his "Hybrid" universe and a series by NICHOLAS YERMAKOV called "The Time Wars". / MIKE RESNICK has sold *SIDESHOW*, the first book in a planned series of "Tales of the Galactic Midway", to NAL. / JERRY EARL BROWN's *UNDER THE CITY OF ANGELS* has been optioned for filming by Pantheon Pictures.

ISAAC ASIMOV is well on the way with his new 'Foundation' book. He had completed 70,000 out of the projected 120,000 by January. / DAMON KNIGHT has sold a new novel to Berkley, *THE MAN IN THE TREE*. / DAVID GERROLD has resold *A MATTER FOR MEN* to Timescape after getting it back from Dell, who have dropped their sf line. It is the first in "The War Against the Chtorr" trilogy. Incidentally, we think any major paper back publisher that does not publish any sf is like a horse with three legs. / GREGG PRESS have suspended publication of their classic sf reprint series, until their backlog of stock is substantially reduced. / TOR are to publish new editions of *ACROSS A BILLION YEARS* and *GATE OF WORLDS*, both by ROBERT SILVERBERG. Berkley have bought a French sf novel, PHILIP JOSE FARMER CONQUERS THE UNIVERSE, written by Francois Mottier and translated by Maxim Jakubowski.

*MIDNIGHT'S CHILDREN* by Salman RUSHDIE won Britain's most prestigious literary prize, the Booker. Rushdie is the author of the sf novel 'Grimus'. *THE SIRIAN EXPERIMENTS* by Doris LESSING and *THE AFFIRMATION* by Christopher PRIEST, were also two of the twelve finalists for the Booker Award.

MICHAEL MOORCOCK'S "Elric" series has been bought by Berkley after DAW's five year contract ran out and the books were put up for auction again. This is one of the most popular ever fantasy series and is largely responsible for the new interest in well written heroic fantasy, that has grown since it's publication. Moorcock has just sold a new novel to Timescape entitled *THE CITY AND THE AUTUMN STARS*.

Novels completed and turned into the publishers late last year include: *THE VOID CAPTAIN'S TABLE* by Norman SPINRAD to Timescape. *KINGSBANE* the final book in the "Ironbrand" trilogy by John MORRESSY to Playboy. He also sold them *THE MANSIONS OF SPACE*. *THE UNFORSAKEN PRINCE*, second in the "Hiero" cycle by Sterling LANIER to Del Rey. *SMOKE RING* by Larry NIVEN to Del Rey for a \$100,000 advance. *DRAGONSTAR* by Thomas MONTELEONE and David BISCHOFF to Berkley.

AVRAM DAVIDSON has completed *VERGIL IN AVERNO*, which is a sequel to *THE PHOENIX IN THE MIRROR*. *SPIDER ROBINSON* turned in his new novel *MINDKILLER* to Holt.

*THE LAST UNICORN* by Peter BEAGLE, which is a selection in the new Allen & Unwin Unicorn Fantasy series, is being made into a film, for mid 1982 release.

GEORGE SCITHERS has resigned as editor of *ASIMOV'S SF MAGAZINE*. The new editor is KATHLEEN MOLONEY, former executive editor of Bantam Books. All manuscripts should now be sent direct to the New York office at 380 Lexington Ave., New York, NY 10017. George Scithers intends to expand Owlswick Press, his small press operation and his sword and sorcery fanzine *AMRA*. His departure from Davis was amicable, but there had been some areas of disagreement including George wanting to work from his home in Philadelphia and Davis wanting him in New York. Also he did not have control of the cover illustrations. All concerned were also worried about the drop in sales last year.



ANNE McCAFFREY has signed a contract with Del Rey for the seventh "Dragon" novel, DRAGONLADY. She is doing a Marion Zimmer Bradley and going back to an earlier period, than that written about in the published books. The publication date is not even hinted at this stage of proceedings.

Yes! There will be a fifth book in the "Book of the New Sun" series by GENE WOLFE, THE URTH OF THE NEW SUN. We mentioned this last issue with some doubts, but it has now been confirmed. Wolfe, like a few other authors, will not sign a contract for an unfinished book, but it is more than likely that Timescape will be the publisher. The fourth book in the series, THE CITADEL OF THE AUTARCH is in the hands of the publishers. The third THE SWORD OF THE LICTOR was published in January in the U.S.A. The second has just seen British publication by Sidgwick and Jackson and the first, THE SHADOW OF THE TORTURER has been published in hard covers and paperbacks in both markets.

Both Wolfe and his publishers agreed that too many loose ends were left in the story of Severian, but rather than rewrite the fourth book, Wolfe decided to go on and do a fifth book. This is not the place to start criticising all these series books and after all why should we knock them when they all sell so well, but we refer you to a recent article by Robert Silverberg in AMAZING February 1982. He says it all.

ROBERT SILVERBERG has signed a contract with Arbor house publishers for three books. VALENTINE PONTIFEX, is a direct sequel to LORD VALENTINE'S CASTLE. LORD OF DARKNESS, is an historical novel set in medieval Africa. WORLD OF A THOUSAND COLORS, is a retrospective collection. Silverberg said that he does not like writing sequels, but as he was finishing MAJIPOOR CHRONICLES he realised he had set up the protagonist of the sequel to LORD VALENTINE'S CASTLE. There are a number of unresolved questions in the two books that need to be answered. So despite his reluctance he has decided to complete the trilogy.

CARL SAGAN, according to reliable sources, has not started work on the previously announced sf novel CONTACT. The company he formed in conjunction with the COSMOS TV series, Cosmos Store which published books, calendars and scientific materials, has not been very successful and the TV series also has not sold as well overseas as expected. The book COSMOS however is one bright spot, having sold over a million copies.

DONALD A WOLLHEIM recently was in hospital with an infected heart valve, but apart from losing a bit of weight he is now quite well and back on the job at DAW books./ JOAN VINGE (1981 Hugo Winner) and JIM FRENKEL became the parents of a daughter, Jessica Sarah Frenkel, on December 19th, 1981./ JACK CHALKER and EVA WHITLEY have announced the birth of a son, David Whitley Chalker, on December 19th, 1981./ BARRY LONGYEAR who was reported to be having hospital treatment for alcoholism, has sold THE TOMORROW TESTAMENT to Berkley and optioned "Enemy Mine" to

King's Row Productions./ BRIAN HERBERT, son of Frank Herbert, has sold the novel SIDNEY'S COMET to Berkley./ Timescape publishers have bought MICHAEL REAVES fourth book, THE SHATTERED WORLD./ ROBERT SILVERBERG won the French Cosmos 2000 Award for the French edition of his novel SHADRACH IN THE FURNACE.

FRANK HERBERT has signed a contract with Berkley/Putnam for a fifth DUNE book. He is due to turn in the manuscript by March 1983. Herbert recently completed a novel THE WHITE PLAGUE, which is a mainstream novel set in Ireland, with mad scientists, plague, the destruction of the human race, and various other things.



FRANK HERBERT

Photo M.Binns

MERCHANT'S LUCK by C.J. CHERRYH is her latest sale to DAW./ ROBERT SHECKLEY has finished a new novel called DRAMOCLES./ JERRY POURNELLE has turned in JANNISARIES II to Ace./ M. JOHN HARRISON has finished IN VIRCONIUM, the third in his fantasy trilogy for Timescape./ IAN WATSON has sold a collection, SUNSTROKE AND OTHER STORIES to Gollancz and THE WOMAN FACTORY to PLAYBOY.

Ace have bought the BLACK GOD'S SHADOW and SCARLET DREAM, both by C.L. Moore, which were published in limited hard cover editions by Donald M. Grant last year. They may also publish other Jirel of Joiry stories./ PIER'S ANTHONY'S novel CENTAUR AISLE with 195,000 copies published, was a candidate for the best seller list in Publisher's Weekly./ Harcourt Brace have postponed publication of MORE TALES OF PIRX THE PILOT by Stanislaw Lem to June. They also have on the way HIS MASTER'S VOICE, IMAGINARY MAGNITUDE and EDEN, all by Lem.

STEPHEN KING has sold a new novel to Doubleday, which completes his five novel contract with them. He has now changed over to Viking who will publish his collaboration with PETER STRAUB, THE TALISMAN, in 1984.

The Pinnacle offshoot series TOR Books, originated by Thomas DOHERTY and James BAEN, have been quite successful in the short time they have been in operation. Good titles and very good presentation. They have now increased their output from two to three titles per month.

STARBLAZE will publish a book on the artist CHESLEY BONESTELL. His great work on interplanetary and space sub-

jects has been around for about thirty years and is still some of the best. The book is expected to be published late 1982.

British bookman NICK AUSTIN, who was largely responsible for establishing the sf lists at Sphere and Futura, has just left Corgi. Their list has recently begun to show some improvements, although they rely almost entirely on British editions of Bantam originals. Austin will most likely find himself with another publisher, whose sf list is most likely to improve.

Recent purchases by DAW include: AMAZON'S OF MYDA by Sharon GREEN, which is the second in a trilogy following THE CRYSTALS OF MYDA. THE DEADLY SKY and THE DIMENSIONERS by Doris PISERCHIA. KESRICK by Lin CARTER. CYRION IN STONE by Tanith LEE. A package of ten Clifford SIMAK titles will be released starting with WEREWOLF PRINCIPLE in February.

The two Hs, HERBERT and HEINLEIN have some tremendous sales figures for their titles at Berkley. The 22nd printing of DUNE brings it up to 1.8 million and the 33rd printing of I WILL FEAR NO EVIL brings it up to over 1.1 million. That doesn't include hc sales or British editions of course. Other titles of Heinleins in particular, are also very impressive.

STEPHEN GOLDIN has sold THE PARSINA TRILOGY to Berkley./ We have not seen yet WEB OF LIGHT, WEB OF DARKNESS and THE COLOURS OF SPACE by MARION ZIMMER BRADLEY, which were announced in Starblaze trade paperback edition last year, but we will see them in mass market editions from Timescape eventually. Starblaze has also announced WIZARDS, a graphic novel by RALPH BAKSHI, along with THE ART OF RALPH BAKSHI./ MacMillan New York are expected to strongly promote a new title, THE SELKIE by Charles SHEFFIELD and David BISCHOFF in spring.

The American CBS company have sold their interests in the Fawcett publishing line to Random House. Crest, Gold Medal and other paperback lists will now be added to Random House's Ballantine/Del Rey line up. They have some big titles such as Heinlein's NUMBER OF THE BEAST and his new title FRIDAY, along with the NIVEN/POURNELLE titles LUCIFER'S HAMMER and their new one, THE FOOT. The back list also has titles from ASIMOV and NORTON, and classics like EARTH ABIDES and DAY OF THE TRIFFIDS. Sounds as though Random will have all in, the best sf back list around.

STARBLAZE have bought what was probably the best book published in the defunct Laser series, BLAKE'S PROGRESS by Ray Nelson. They also purchased his books THE PROMETHEUS MAN and TURN OFF THE SKY! Starblaze have also done a three book deal with R.A. LAFFERTY, with AURELIA, THE BEST OF R.A. LAFFERTY and an unwritten novel. Artists signed for the HEROINES OF SCIENCE FICTION include Ron Miller, Steve Hickman, Mark Rogers, Tom Miller, Victoria Poyser, Dawn Wilson and Larry Todd. That probably explains why we have not seen this volume which was announced in 1979.

A READERS GUIDE TO FANTASY by Baird Searles, Michael Franklin and Beth Meacham will be published by Avon in



July and THE READERS GUIDE TO SF will be published by Penguin in the UK.

PETER STRAUB'S excellent novel GHOST STORY now has 2.4 million in print in the USA. But don't wait for the movie, the book is much better. SHADOWLAND is an even better novel, about the uses and misuses of magic and it is due from Fontana soon.

FOREST J. ACKERMAN has signed a contract with Triton Books to act as anthology co-ordinator for a series of books to be called THE GERNSBACK AWARDS. It will consist of 26 books reprinting stories from 1926 to 1951, giving retrospective recognition in Gernsback's name to the best stories of those years. Selections will be voted on by the members of First Fandom and first, second and third selections will be included. A reminder list compiled by Forrie Ackerman will also appear in each volume. He also reports that Ted Dikty will publish MR SCIENCE FICTION, a series of interviews compiled by Elton Elliot. Also FJA will lecture in Bucharest, appear on TV in Zagreb, visit Karl Capek's home, and participate in the International SF Convention in Jerusalem. He has written the introduction to a biography of L. Ron Hubbard, FABULOUS FICTIONEER. He adds that Hubbard's 500,000 word novel, MAN: THE ENDANGERED SPECIES, has been bought by St Martin's Press. Hubbard has also completed a 1.3 million word novel involving time travel. Forrie has also been quite successful recently, in selling stories by the authors he represents for foreign publication.

THE SCIENCE IN SF is a new volume edited by Peter Nicholls, to be packaged by Roxby Press U.K., who did THE ENCYCLOPEDIA OF SF. Nicholls was forced to get other writers to do all the work, Brian Stableford and Dave Langford to be quite specific, because he was tied up with work on the OMNI BOOK OF THE FUTURE, only to find after that folded he could have done all the work himself. Who wants to be an editor?

THE WHITE HOTEL by D.M. THOMAS has been a best seller in the U.S.A and U.K. Recently released here by Penguin. It is fantasy or even sf of a sort, but has been marketed as mainstream even if it is rather offbeat. In fact one wit described it as "literary pornography". The author is British, but he is currently a writer-in-residence at the American University, in Washington.

A further report about ex-sf-editor for Corgi, Nick Austin, is that he was 'shamefully sacked' due to internal politics at Corgi and people were quite unhappy about it. In contrast no tears were shed when Anthony Cheetham left Futura. He is credited with building the sf list and more at N.E.L. and later Futura, and has now formed his own company in his own name. The new company will be general publishers, largely hard cover and some trade paperbacks.

MALCOLM EDWARDS has been appointed associate sf editor at Gollancz./ RICHARD CURTIS, literary agent, has sold a book based on his column in LOCUS, HOW TO BE YOUR OWN AGENT./ ROGER ZELAZNY'S new novel, EYE OF CAT, is to be published

by Timescape./ NORMAN SPINRAD'S column in LOCUS, STAYIN' ALIVE has also been sold as a book to Donning Publishers.

ASGARD by Nigel FRITH will be published by Allen and Unwin late 1982, in their new fantasy series, Unicorn Books. Maxim JAKUBOWSKI is editing a fantasy anthology for them, which we assume will eventually appear in this series. It will not be sword and sorcery or horror. Interested authors should write to Jakubowski at 95 Finchley Lane, London NW4, UK.

More terrible gossip from that scandal fan-rag ANSIBLE, is that a certain popular science writer and TV person, has submitted eight different outlines for his proposed sf novel, all of which were rejected by the publisher concerned. The agent of a big name British sf writer proposed that his author ghostwrite the novel, but this offer was refused....

Authors who had sold books to Dell before Dell decided to drop their sf line, were having difficulty in reaching a satisfactory arrangement for return of their titles. They finally agreed to pay back 30% of their advances. Titles involved were CHEREK by Marta RANDALL, ACROSS THE SEA OF SUNS by Gregory BENFORD, COURTSHIP RITE by Donald KINGSBURY, A MATTER FOR MEN by David GERROLD, CIRCUMPOLAR and SUN'S END both by Richard LUPOFF. As some of these titles were not scheduled, some advances were returned in full or in excess of 30% depending on the individual authors situation. Other books still being written under contract by authors including Linda BUSHYAGER, Jeff CARVER and Diane DUANE will probably come up against the same problems. Seeing Dell have apparently changed management again, rumour has it that they may even start up their sf line again in the future. Agents are also trying to tie Dell down on out of print back titles, with apparently little luck.

THE FILMWAYS CORPORATION along with Ace and Grosset publishers, has been sold to the Orion Pictures Corporation top executives, who have made it quite clear they intend to sell off all non-theatrical pieces of Filmways. Buyers, including Stanley Sills, president of Grosset and Dunlap, and Warner Books have already shown interest. What effect this will have on ACE in the long run we will have to wait and see.

## MAGAZINE NEWS

Word is that British magazine AD ASTRA has folded. A new British sf magazine recently published is EXTRO, cover date February /March. Subscription is £4.00 for 6 issues to Specific Publications, 27 Cardigan Drive, Belfast, BT14 6LX UK. The editor is Paul Campbell, Dave Langford is non-fiction editor and the first issue has a Chris Priest story. INTERZONE is another new British mag, which was due to be published after delays, in March. THE OMNI BOOK OF THE FUTURE, a British spin-off from the US magazine, saw five test issues and ceased with... you guessed it... the last part of a serial, "The Test" by Stanislaw Lem un-completed.

ANDREW PORTER reports that due largely to a drop in advertising revenue, he has been forced to delay publication of his magazine STARSHIP. He has no intention of killing it and has a number of options open to him in cutting the cost of production. Subscribers will be advised in due course.

THE BEST FROM OMNI #3, edited by Ben Bova and Don Myrus, published in January in the U.S.A., has four original stories, 15 reprints from OMNI, a reprint story from a 1945 ASTOUNDING ("The Cure" by Lewis Padgett), and five pictorials. At \$4.50, it's one of the highest priced newstand items ever. Depending on a survey questionnaire being distributed with this issue, a new regular all sf magazine may have arrived.

QUESTAR magazine which recently changed its emphasis from just f&sf films to an sf orientated magazine, has suspended publication. It's the same old story, it tried to do too much in too short a time.

ANSIBLE reports that IPC publishers intend to re-publish EAGLE magazine.

## A HELLO FROM THE HALDEMAN'S

Well, it was an interesting year at the Haldeman house. Joe taught a class at University of North Florida on writing fiction. We both enjoyed being back in the classroom. We watched the launch of the space shuttle Columbia from the press area. We saw the second launch from Joe's parents' house. Beautiful! Daytona Beach had its first weekend science fiction convention and it was a success. We spent a month camping in Maine. We realised that it was the first real vacation we've had in years, unconnected to work. A good rest. Joe taught a week at the Clarion sf writing workshop in Michigan, where we met some very nice new writers. In July we went to Joe's 20th high school reunion (argh!) and we wondered why everyone looked so much older than we remembered...

Joe will have two books out in 1982. THERE IS NO DARKNESS is a collaboration between Joe and his brother Jack. And WORLDS will be out in paperback, both in spring.

In April we're planning to go to Russia for two weeks with a group of writers. Joe expects to finish STARS, the sequel to WORLDS, before we go.

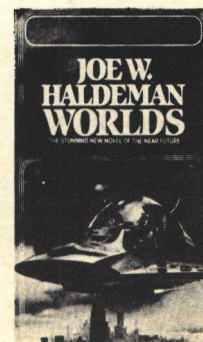
We hope everyone will have a good year in 1982. Keep in touch.

Gay Haldeman

Our thanks to Gay Haldeman for the above information.

One item to add is that Joe received \$1,200 for a poem he sold to OMNI. That's pretty good for a poem, if this item is correct!

Ed.





# An Appreciation of JACK VANCE

By A. Bertram Chandler

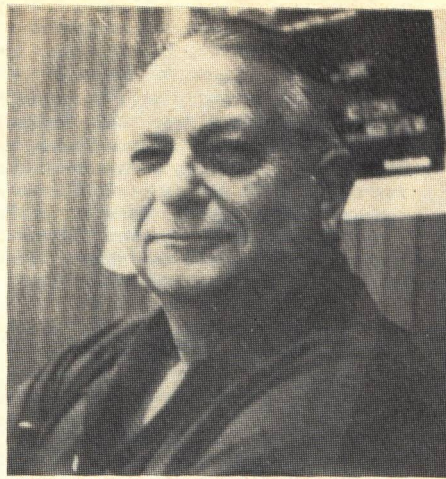
When I was in Japan in 1977, I met the translators employed by Hayakawa Shobo, my publishers in Tokyo, to convert Occidental fiction into the Japanese language. We discussed the problems of translation. I was told that I am an easy writer to translate because I employ a relatively small vocabulary. (Of course, now and again, there is trouble with idioms. My own translator said, "I am paid to translate from English to Japanese, not from Australian to Japanese!") All the bilingual ladies and gentlemen agreed on one point, which is that Jack Vance is a very hard writer to translate. This is because of the richness of his language.

Jack, of course, is a master craftsman. Should he, as a writer, fall upon hard times (which, for such as he, would be extremely unlikely) he could make a good living as a carpenter. At one time he aspired to be a boat builder and his ambition was to construct his own trimaran and, in this craft, to sail around the world. We had quite a lengthy correspondence while this project was on the drawing board. I did not share his enthusiasm for multi-hulled vessels but he was among those - and how their number has dwindled over the years! - who honestly believed that a catamaran is twice as good as a keel yacht of the same tonnage and a trimaran three times as good.

Now Jack's pride and joy is a very smart, conventional keel yacht. Rather surprisingly, perhaps, Jack's ideas are rather conventional.

Although he is among the top rank of Science Fiction writers he is representative of Middle America. (But Middle America, at its best, is representative of good, old-fashioned values which should never be allowed to disappear from the earth.) He respects legally constituted authority, whether it be Queen or President. For example, during the Vietnam War, the Science Fiction Writers of America paid for a full page advertisement in GALAXY deploring the American participation in that conflict and demanding the withdrawal of U.S. forces from the Nam. A large number of SFWA members had their names attached to this. Many other members, Jack among them, deplored this official SFWA action and, at their own expense, arranged for their own full page advertisement in the magazine, disassociating themselves from this and demanding that U.S. forces remain in Vietnam.

I recall well a rather amusing episode when, some years ago, Jack and Norma, his wife and Johnnie, his son, were spending some weeks in Sydney. Susan, Norma, Jack and myself were enjoying dinner in a small but rather popular restaurant in



JACK VANCE

Photo by C.N. Brown

Paddington. The other diners within ear-shot of our table all seemed to be well-to-do Liberal Party supporters, the sort of people to who Imperial honours are of great importance.

And Imperial honours, the recently announced Birthday Honours, were the topic of conversation among our party. It was when the Beatles' MBEs had aroused the ire of many stuffed shirts throughout the British Commonwealth.

Said Jack, in his very decent American accent, "If Her Majesty, the English Queen, had ever seen fit to honour me, and then I saw those hairy insects getting the same honour, I'd turn in me button!"

At the neighbouring tables, where most people had reached the coffee and liqueurs stage, ears were beginning to flap almost audibly.

Said I, in a vile Orstrilian accent, "I didn't notice Sir Douglas Fairbanks Junior turning in his button!"

Said Susan, in too, too upper class Pommy accents, "Anyhow, it all goes to show the utter absurdity of the entire Honours system."

The other diners gave us very dirty looks, paid their bills and left.

On his own home ground, in Oakland, California, Jack is a generous and considerate host. He loves good food, good drink and good talk, although he tends to avoid conventions and similar functions. Although he has mellowed considerably over the years, he does not approve of the long hair and beards sported by so many of the fans and so many of the young writers. For this reason quite a few American fans are rather frightened of him.

They should not be.

As a person, and as a writer, he is a very good man.

*Thank you Bert, for those few words about Jack Vance, who I am now, more than ever, looking forward to meeting. I cut my ~~sf~~ teeth on STARTLING STORIES and THRILLING WONDER STORIES in the '50s and some of the first stories I read were by Jack,*

## JACK VANCE THE FIVE GOLD BANDS



such as THE FIVE GOLD BANDS and THE BIG PLANET. I have been a fan ever since. On behalf of his many fans in Australia, I wish to welcome him to Australia for TSCHAICON, and I hope he enjoys his stay.

Merv Binns Ed.

### CHRISTOPHER PRIEST IN AUSTRALIA

Chris Priest spent a few days in Melbourne recently and was a guest of local fans at the monthly NOVA MOB meeting, held at Damien Broderick's home. He was on his way to Adelaide as a guest speaker in association with the Adelaide Festival of Arts.

A large part of the discussion dealt with the problems of getting work published, and those taking part included Chris Priest, Lee Harding, Damien Broderick and George Turner, plus an audience of about thirty people. Some authors including Ian Watson, D.G. Compton and Chris Priest, have been having difficulties selling their books, due to the fact that the publishers in the U.K. cannot afford to publish, if they do not sell the U.S. rights as well. The U.S. publishers seem to be only interested in books that fit into the current popular selling trends, so that if a book is in any way innovative it is not in the race.

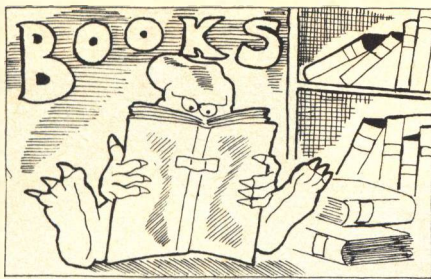
### CHERRY WEINER VISITS HOME

Literary agent Cherry Weiner was here this month to see her family and friends, but managed to see some of her clients, and pick up some new work as well. SF is her main love she said, but the romance field is booming at present. Amongst some of her most successful sales recently, was the "War of the Powers" series for Robert Vardeman and Victor Milan, to Playboy. Cherry is a real go getter and any local authors looking for a U.S. agent need not look any further.

### HORROR WRITER JAMES HERBERT IN AUSTRALIA

British horror story author JAMES HERBERT was recently in Australia to publicise his books for his publisher N.E.L. THE JONAH was a new release along with reprints of his earlier titles.





The following books listed have been published or announced by publishers to be published up to March 1982. Details have been kept to a minimum, with 'first-publication' titles in caps and reprints and new editions in lower case. First pb publication editions are underlined. All titles listed are mass market pbs unless marked HC (Hard cover) or TPB (Trade paperback).

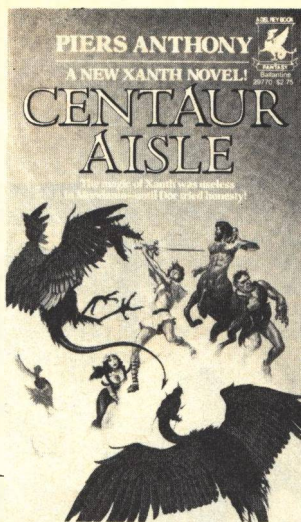
ARROW: The Pig Plantagenet by Allen ANDREWS; Smile on the Void by Stuart GORDON; They Used Dark Forces, They Found Atlantis by Denis WHEATLEY and The Claw of the Conciliator by Gene WOLFE.

ACE: SOFTWARE by Rudy RUCKER; FIRST CYCLE by H. Beam PIPER, ed. by Michael Kurland; WATER WITCH by Cynthia FELICE and Connie WILLIS; The Space Enterprise by G. Harry STINE; Nine Hundred Grandmothers by R. A. LAFFERTY; The Lavalite World by Philip J. FARMER; The Iron Man/The Adventures of Dennis Dorgan by Robert E. HOWARD; The Peregrine by Poul ANDERSON; Lavender Green Magic by Andre NORTON; Planet of Exile by Ursula K. LeGuin; At the Earth's Core, Back to the Stone Age, Land of Terror, Pellucidar, Savage Pellucidar, Tanarof Pellucidar, Tarzan at the Earth's Core, all by Edgar Rice Burroughs; Federation by H. Beam PIPER; THE GOLDEN NAGINATA by Jessica SALMONSON; The Borribles Go For Broke by Michael de Larrabeiti; How the Gods Wove in Kyrannon by Ardath MAYHAR; Tin Woodman by David BISCHOFF and Dennis BAILEY; The Time Hoppers by Robert SILVERBERG; The Undying Wizard by Andrew OFFUTT; The Borribles by Michael LARRABEITI; Red Hart Magic by Andre NORTON; Dragon Magic by Andre NORTON; Tomoe Gozen by Jessica SALMONSON. Expanded Universe by Robert A. HEINLEIN; THE WARLOCK UNLOCKED by Christopher STASHEFF; The Seekers of Shar-Nuuh by Ardath MAYHAR; Seeking the Mythical Future by Trevor HOYLE; HIGH TENSION by Dean ING; RED SONJA #2: DEMON NIGHT by David C. SMITH and Richard L. TIERNEY; The Warlock in Spite of Himself by Christopher STASHEFF; The Last Castle by Jack VANCE; Callahan's Crosstime Saloon by Spider ROBINSON; Trey of Swords by Andre NORTON; Time Travelers Strictly Cash by Spider ROBINSON; SATAN'S CHANCE by Alan Ross SHRADER.

AVON: CHIY-UNÉ by Susan COON; Mortal Engines by Stanislaw LEM; The Star Dwellers by James BLISH; THE SCIENCE-FICTIONAL DINOSAUR Ed. by Robert SILVERGERG, C. G. WAUGH and M. H. GREENBERG; Mission to the Heart Stars by James BLISH; The Science Fiction Hall of Fame Vol. III, ed. by Arthur C. CLARKE and George W. PROCTOR.

ARBOR HOUSE: MAJIPOOR CHRONICLES by Robert Silverberg (HC & TPB)

ARKHAM HOUSE: BLOODED ON ARACHNE by Michael BISHOP is published. THE



DARKLING by David KESTERTON is due soon. THE SOLAR PONS OMNIBUS by August DERLETH and MASTER OF SHADOWS by Margery LAWRENCE, have both been postponed indefinitely. (HCs)

ATHENEUM: Helliconia Spring by Brian ALDISS. (HC)

ADVENT : PUBLISHERS: (HC) FOOTPRINTS ON SAND - A Literary Sampler by L. Sprague and Catherine de Camp, illustrated by C. H. Burnett, published in conjunction with X-CON held in Milwaukee June 1981.

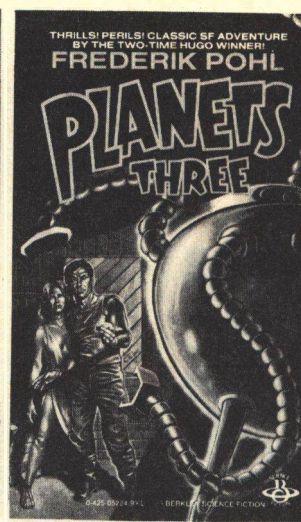
BALLANTINE/DEL REY: CENTAUR AISLE by Piers ANTHONY; CERBERUS: A WOLF IN THE FOLD by Jack CHALKER; At the Mountains of Madness and Other Tales of Terror, The Tomb and Other Tales both by H. P. LOVECRAFT; AVENTINE by Lee KILLOUGH; Project Pope by Clifford D. SIMAK; A GREATER INFINITY by Michael MCCOLLUM; A Choice of Gods by Clifford D. SIMAK; THE WIZARD IN WAITING by Robert Don HUGHES; The Prophet of Lamath by R. D. HUGHES; The Case of Charles Dexter Ward and The Lurking Fear and Other Stories, both by H. P. LOVECRAFT. The Cool War by Frederick POHL; Millenium by Ben BOVA; Bipohl (Drunkard's Walk and The Age of The Pussyfoot) by Frederik POHL; Journey Beyond the Wind by Patricia WRIGHTSON; The Dream-Quest of Unknown Kadath and The Doom That Came to Sarnath and other stories, both by H. P. LOVECRAFT.

DEL REY Hard Covers:

SPECIAL DELIVERANCE by Clifford D. SIMAK; JUXTAPosition by Piers ANTHONY.

BANTAM: GOSH! WOW! (Sense of Wonder) SCIENCE FICTION Ed. by Forest J. ACKERMAN; SYZYGY by Frederik POHL; MATHEW SWAIN THE DEADLIEST GAME IN TOWN by Mike McQUAY; Babel-17 by Samuel R. DELANY; SONG OF SORCERY by Elizabeth SCARBOROUGH; WAR OF OMISSION by Kevin O'DONNELL, JR; HEROES OF ZARA by Guy GREGORY; THE THING by Alan Dean FOSTER (Based on the John W. Campbell story).

BERKLEY: The Language of Night by Ursula K. LeGuin (Essays of F&SF) Ed. by Susan WOOD; Beneath An Opal Moon by Eric VAN LUSTBADER; PLANETS THREE by Frederik POHL; Dream Dancer by Janet Morris; The Book of Philip Jose Farmer; FALL INTO DARKNESS by Nicholas YERMAKOV; Chthon by Piers ANTHONY; The World of Null-A by A. E. Van VOGT; Peace by Gene WOLFE.



CORGI: DEMONSTRAND by Robert ALEXANDER; The Gardens of Delight by Ian WATSON; Dragonquest by Anne McCaffrey; Divine Invasion by Philip K. DICK; The Lovers by Philip Jose FARMER.

JONATHAN CAPE: (HCs) HELLICONIA SPRING by Brian ALDISS; THE MAKING OF THE REPRESENTATIVE FOR PLANET 8 by Doris LESSING.

CORONET: Uncertain Midnight and The Last Continent by Edmund COOPER; Space Opera and Slaves Of The Klau by Jack VANCE; The Clowns of God by Morris WEST.

CROWN: The Restaurant at the End of the Universe by Douglas ADAMS. (HC)

CREATURES AT LARGE: THE CREATURE FEATURE MOVIE GUIDE by John STANLEY. TPB.

CROSSWAY BOOKS: WHALESONG by Robert SIEGEL (HC).

CARCOSA: LONELY VIGILS by Manley Wade WELLMAN (HC); DEATH STALKS THE NIGHT by Hugh B. CAVE illustrated by the late Lee Brown COYE. (HC)

DAW: THE PRIDE OF CHANUR by C. J. CHERRYH; The Silkie by A. E. Van VOGT; ALDAIR: THE LEGION OF BEASTS by Neal BARRETT Jr; UPSIDE DOWNSIDE by Ron GOULART; HECATE'S CAULDRON Ed. by Susan M. SCHWARTZ; THE WARRIOR WITHIN by Sharon GREEN; THE Werewolf Principle by Clifford D. SIMAK; Vazkor, Son of Vazkor by Tanith LEE; THE RAPE OF THE SUN by Ian WALLACE; SAVAGES OF GOR by John NORMAN; The Gray Prince by Jack VANCE; THE PILLARS OF ETERNITY by Barrington J. BAYLEY; Flight to Opar by Philip Jose FARMER; The Napoleons of Eridanus by Pierre Barbet.

DOUBLEDAY: THE GODS OF CERUS by Gary Alan RUSE (HC); THE ENGINES OF THE NIGHT: SCIENCE FICTION IN THE EIGHTIES by Barry N. MALZBERG N/F (HC); GYPSY EARTH by George W. HARPER.

EXTEQUER PRESS: OMEGA SIGMA by A. E. VAN VOGT.

FAWCETT: ACROSS THE FAR MOUNTAIN by Neil HANCOCK.

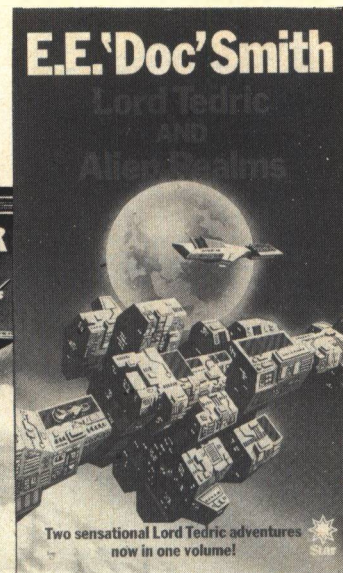
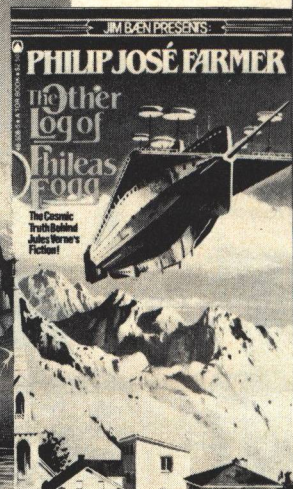
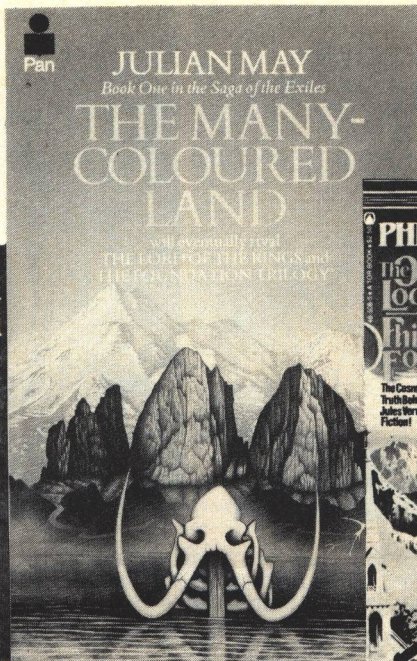
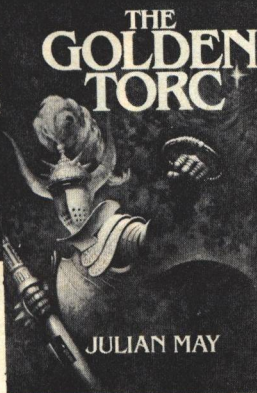
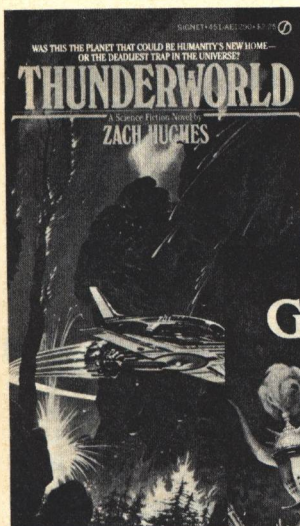
FONTANA: CRUISER DREAMS by Janet MORRIS; Dragonslayer by Weyland DREW.

FUTURA/ORBIT: King David's Spaceship, Future History and Black Holes by Jerry POURNELLE; Beyond the Blue Event Horizon by Frederik POHL; Gateway by F. POHL; Serpents Reach by C. J. CHERRYH

GOLLANCZ: A BETTER MANTRAP by Bob SHAW. (HC)

GRANADA: FALLBACK by Peter NIESWAND. (HC)





HARCOURT BRACE: MEMOIRS OF A SPACE TRAVELLER by Stanislaw LEM (1st ed. in English).

ROBERT HALE: WINTER PLACE by Jo BANNISTER; DEEP SPACE PROCESSIONAL by R.Snowden FICKS & Roger BEAUMONT.

HAMLIN: The Dancers of Arum by Elizabeth A.LYNN; Hellborn by G.BRANDNER; Mind-flight by Stephen GOLDIN; ENTOMBED by Guy N.SMITH.

G.K.HALL: DICTIONARY CATALOG OF THE J.LLOYD EATON COLLECTION OF SF AND FANTASY LITERATURE. (HC)

HOUGHTON MIFFLIN: LAUGHING SPACE: AN ANTHOLOGY OF SF HUMOR ed. by Isaac ASIMOV and J.O.JEPPSON. (All HCs)

KNIGHT: The Boy Who Saved Old Earth by Jim SLATER.

LEISURE: UFO/MIB by J.N.WILLIAMSON.

MICHAEL JOSEPH: FLASHPOINT by Madelaine DUKE. (HC)

MAGNUM: Voyagers by Ben BOVA; City by Clifford SIMAK; 334 by Thomas DISCH.

MAYFLOWER: Ship of Shadows by Fritz LEIBER; A Wizard in Bedlam by Christopher STASHEFF; The Time Dweller by M.MOORCOCK.

WM. MORROW: THE COMING OF THE DEMONS by Gwentyth HOOD (HC).

NEW ENGLISH LIBRARY: The Prisoner: Who is #2 by David McDANIEL; Time Enough For Love and Fear No Evil, both by R.A.HEINLEIN; Windhaven by George R.R. MARTIN & Lisa TUTTLE; Small World by Tabitha KING; SCORPION SECOND GENERATION by M.R.LINAKER.

PANTHER: God's World by Ian WATSON; The Moment of Eclipse, Brothers of the Head by Brian ALDISS; Asimov's Mysteries by Isaac ASIMOV; Capella's Golden Eyes by Christopher EVANS; Skylark of Valeron, Skylark Duquesne by E.E.SMITH; The Sot Weed Factor by John BARTH; Last Orders by Brian ALDISS; Dark is the Sun by Philip Jose Farmer; Space, Time and Nathaniel by Brian ALDISS; I, Robot by Isaac ASIMOV.

PAN: Ridley Walker by Russell HOBAN (Picador); The Many-Coloured Land by Julian MAY.

PENGUIN: Midnight at the Well of Souls by Jack CHALKER; A Quest for Orion by Rosemary HARRIS (Puffin).

ODYSSEY: SECRETS OF DOC SAVAGE by Will MURRAY (TPB); THE INCREDIBLE RADIO EXPLOITS OF DOC SAVAGE, Scripts by Lester DENT.

PLAYBOY: THE WAR OF THE POWERS; Book 4: THE FALLEN ONES, Book 5: THE SHADOW OF OMIZANTRIM, Book 6: DEMON OF THE DARK ONES all by Robert E.VARDEMAN and Victor MILAN.

PINNACLE: STARSHIP ORPHEUS #1

POCKET BOOKS: The Hunger by Whitley STRIEBER; World War III by Brian House.

SIGNET/NAL: THUNDERWORLD by Zach Hughes; BIRTHRIGHT: THE BOOK OF MAN by Michael RESNICK; REVENGE OF THE HORSECLANS by Robert ADAMS; The Black Cloud by Fred HOYLE.

SILVER BURDETT: UNDERSTANDING SCIENCE FICTION by Michael A.BANKS (HC?)

SIDGWICK & JACKSON: Science Fiction Specials #s 40 and 41. (HC)

STAR/TARGET: DR WHO AND THE STATE OF DECAY by Terrance DICKS; The Man in the Maze by Robert SILVERBERG and his Hawksbill Station; Nebula Winners #14 ed. by Frederik POHL. The Indians Won by Martin Cruz SMITH.

SPHERE: The Guns of Avalon by Roger ZELAZNY; Timescape by Greg BENFORD. WARP 3: THE BALUSTRADE PARADOX by Neil ORAM; HEX by R.C.FORD.

TIMESCAPE: The Mindmaster (The Dreamers) by James GUNN; A Storm of Wings by M. John HARRISON; THE BEST OF RANDALL GARRETT Ed by Robert SILVERBEDG; THE RED MAGICIAN by Lisa GOLDSTEIN; The Clewison Test by Kate WILHELM; The Demolished Man by Alfred BESTER; THE BEST OF WILSON TUCKER, The Lights of Barbrin by Joseph BURGO; The Claw of

The Conciliator by Gene WOLFE; The Gardens of Delight by Ian WATSON; Rite of Passage by Alexei PANSHIN; THE PROMETHEUS DESIGN (Star Trek) by Sondra MARSHAK and Myrna CULBREATH; SOLDIER BOY by Michael SHAARA; Retief's War by Keith LAUMER; SECOND NATURE by Cherry WILDER.

TIMESCAPE Hard Covers:

THE SWORD OF THE LICTOR: Volume 3 of The Book of the New Sun by Gene WOLFE; THE GOLDEN SPACE by Pamela SARGENT.

TOR: The House in November by Keith LAUMER; Not This August by C.M.Kornbluth, ed. and revised by Frederik POHL; Planet of No Return by Harry HARRISON; The Other Log of Phileas Fogg by Philip Jose FARMER; THE HUNTERS by Jack LOVEJOY; STATIONS OF THE NIGHTMARE by Philip Jose FARMER.

ALLEN & UNWIN/ UNICORN BOOKS:

The Last Unicorn by Peter BEAGLE (TPB); The King of Elfand's Daughter by Lord Dunsany (TPB).

UNDERWOOD & MILLER: The Pnume by Jack VANCE; TO SPIN IS MIRACLE CAT by Roger ZELAZNY (Poetry); PKD: A PHILIP K.DICK BIBLIOGRAPHY by Daniel J.H.LEVACK. All hard covers. PKD is also in TPB.

WARNER: SHADOWLINE by Glen COOK

ZEBRA: DEATH-ANGEL by J.N.WILLIAMSON.

SCRIBNER: SCIENCE FICTION WRITERS: CRITICAL STUDIES OF THE MAJOR SF WRITERS, ed. by Everett F.BLEILER (HC).

BATSFORD: HORROR FILM HANDBOOK by Alan FRANK. (HC)

McFARLAND & CO.: THE FRANKENSTEIN CATALOG by Donald F.Glut; KEEP WATCHING THE SKIES by Bill Warren (HCs).

SCIENCE FICTION BOOK CLUB (USA): Camber The Heretic by Katherine KURTZ; The Pride of Chanur by C.J.CHERRYH; The Ozark Trilogy by Suzette Haden Elgin; Stephen Kings Danse Macabre; 666 by Jay ANSON; The Many-Coloured Land/The Golden Torc by Julian May; Madwand by Roger ZELAZNY; The Divine Invasion by Philip K.DICK; The Dark Between the Stars by Poul ANDERSON;



Nightmare Country by Marlys Millhiser.  
Centaur Aisle by Piers ANTHONY; The  
Wine of Violence by James MORROW;  
Sandkings by George R.R. MARTIN; The  
Lost and the Lurking by Manly Wade  
WELLMAN.

The titles underlined we know as first  
time in hard cover.

SCIENCE FICTION BOOK CLUB (UK):  
Project Pope by Clifford SIMAK; Starry  
Messenger by Charles C. RYAN.  
ENCOUNTER: Firestarter by Stephen KING;  
Unlimited Dream Company by J.G. BALLARD;  
The Claw of the Conciliator by Gene  
WOLFE; The Chronicles of Narnia by  
C.S. LEWIS; The Letters of J.R.R. Tolkien  
ed by Humphrey CARPENTER.  
BCA: The Dancers At The End of Time  
by Michael MOORCOCK.

Titles underlined are first time in HC.

## NEW RELEASES FROM AUSTRALIAN DISTRIBUTORS

BOOKS RELEASED by Australian wholesalers  
and distributors between January and  
and March 1982. This list is quite com-  
prehensive regarding paperbacks, but we  
are unable to completely cover the bound  
books. All titles listed here are imported.

WILLIAM COLLINS: DICTIONARY OF ASTRON-  
OMY Ed. by Valerie Illingworth (Pan).  
GILA! by Les Simons and SOUL EATER by  
Michael Resnick (Signet). FONTANA BOOK  
OF GREAT HORROR STORIES ed, Christine  
Bernard. THE UNBORN by David Shobin  
(Pan). DEATH OF A LEGEND by Robert  
Adams (Signet). DARK HORN BLOWING by  
Dahlov Ipcar (Lion). INHERITANCE by  
Owen Brookes, 17th BOOK OF GHOST STORIES  
(Fontana). THE SURROGATE by Nick Sharman.  
SPACE RANGER/PIRATES OF THE ASTEROIDS by  
Isaac Asimov (NEL), THE JONAH, FLUKE, THE  
FOG, THE LAIR, THE RATS, THE DARK, THE  
SPEAR and THE SURVIVOR by James Herbert.  
COSMIC ENCOUNTER by A.E. Van Vogt, VAMPIRE  
by Jory Sherman all N.E.L. THE MANY  
COLOURED LAND by Julian May (Pan) and  
RIDLEY WALKER by Russell Hoban (Picador).  
BEST OF TREK #4 By Irwin & Love (Signet).

ONE TREE by Stephen Donaldson will be  
released by Collins in Fontana in May.  
They will not be distributing N.E.L.  
after April. Hodder will have N.E.L.  
from June on and will be releasing GOD  
EMPEROR OF DUNE June 1st.

DOUBLEDAY AUSTRALIA PTY. LTD.: THE ENTROPY  
EFFECT by Vonda McIntyre (Futura).  
JANISSARIES by Jerry Pournelle, THE  
MOTE IN GOD'S EYE by Larry Niven and  
Jerry Pournelle (Futura). TOMORROW'S  
HERITAGE by Juanita Coulson (Del Rey).  
Other titles are due from Futura and  
Del Rey, but Doubleday are a little  
behind schedule at present.

GORDON & GOTCH: STARWORLD by Harry  
Harrison (Granada). THE LAND LEVIATHAN by  
Michael Moorcock (Granada). EARTHWRECK  
by Thomas N. Scortia (Fawcett) plus  
THE SEVEN CARDINAL VIRTUES OF SF ed  
Isaac Asimov, GREYFAX GRIMWALD and  
FARAGON FAIRINGAY by Neil Hancock.  
THE SWORD AND THE STALLION by Michael  
Moorcock, MARRIAGES BETWEEN ZONES 3,  
4 and 5 by Doris Lessing, THE ORPHAN by  
Robert Stallman, THE UNLIMITED DREAM  
COMPANY by J.G. Ballard (Granada). LORD  
TEDRIC & THE ALIEN REALMS by E.E. Smith  
and Gordon Eklund. DR WHO PROGRAMME  
GUIDE Vol 1 by J.M. Lofficier (Star).

TOLKIEN RELATION by William Ready (Warner)  
GALAXY, Volume 1 ed. Frederick Pohl  
(Playboy). THE STEEL TSAR by Michael  
Moorcock is a new book by him for  
April release in Granada.

HODDER & STOUGHTON: BLAKES SEVEN-  
SCORPIO ATTACK by Trevor Hoyle (BBC).  
ISLAND OF DR DEATH AND OTHER STORIES by  
Gene Wolfe, A CHOICE OF CATASTROPHES by  
Isaac Asimov (NF) (Arrow). THE BOOK OF  
FACTS by Isaac Asimov Vols 1 & 2, STRANGE  
STORIES OF U.F.O.S by Len Ortzen (Coro-  
net). THE WEB BETWEEN THE WORLDS by  
Charles Sheffield (Arrow). EARTH SEARCH  
by James Follett (BBC). PIG PLANTAGENET  
by Allen Andrews, SMILE ON THE VOID by  
Stuart Gordon (Arrow). UNCERTAIN MIDNIGHT  
and THE LAST CONTINENT by Edmund Cooper  
(Coronet). THE BOY WHO SAVED EARTH by Jim  
Slater, FLAMERS by Nicholas Fisk (Knight).

METHUEN Australia: Due in hard cover  
from Granada is AFTER MAN A Zoology of  
the Future by Dougal Dixon. DARYA OF  
THE BRONZE AGE by Lin Carter, DELUSION'S  
MASTER by Tanith Lee, THE ANARCH LORDS  
by A. Bertram Chandler (DAW). CELESTIAL  
CHESS by Bonty, THE DOOR INTO FIRE by  
Diane Duane, THE GOLDEN MAN by Philip  
K. Dick (Magnum). BANNERS OF THE SA'YEN  
by B.R. Stateham, IRSUD by Jo Clayton,  
THE YEAR'S BEST HORROR STORIES IX ed. K.E.  
Wagner, KING OF ARGENT by J.T. Phillifent,  
HORN CROWN by Andre Norton, WAVE WITHOUT  
A SHORE by C.J. Cherryh (DAW).

THOMAS NELSON: Due for release, but not  
yet seen is MISSION by Patrick Tilley in  
HC and TPB from Michael Joseph. A Graham  
Masterton promotion included; THE HEIRLOOM,  
WELLS OF HELL, REVENGE OF THE MANITOU,  
DEVILS OF D DAY and CHARNEL HOUSE. CHILD  
GRAVE by Jessica Hamilton, THE REIGN OF  
WIZARDRY by Jack Williamson, (Sphere).  
PLAGUE PIT by Mark Ronson (Hamlyn).  
THEY THIRST by Robert R. McCammon, HAN  
SOLO AND THE LOST LEGACY by Brian Daley,  
SCHRÖDINGER'S CAT II: THE TRICK TOP HAT  
by Robert Anton Wilson, ARIEL by Lawrence  
Block, BETHANY'S SIN & NIGHTBOAT by Robert  
R. McCammon (Sphere). THE WEB by Richard  
Lewis (Hamlyn). THE BOOK OF PAPERBACKS  
by Piet Schreuders (Virgin Books).  
TIMESCAPE by Gregory Benford, HEX by  
Robert Curry Ford, WARP 3: THE BALUSTRADE  
PARADOX by Neil Oram (Sphere). NIGHT'S  
MASTER by Tanith Lee (Hamlyn).

PENGUIN: CREATOR by Jeremy Leaven,  
THE CHAIN OF CHANCE/SOLARIS/ A PERFECT  
VACUUM by Stanislaw Lem, SPLIT SECOND  
by Gary Kilworth, THE WHITE HOTEL by  
D.M. Thomas, PLAYING BEATIE BOW by Ruth  
Park, CITY OF WOMEN by David Ireland.

TRANSWORLD: BLACK PRISM by David Lippin-  
cott, VALIS by Philip K. Dick, SLOW FALL  
TO DOWN by Stephen Leigh\*, REVOLT OF  
THE MICRONAUTS by Gordon Williams,  
DRAGONDRUMS by Anne McCaffrey, MATHEW  
SWAIN: WHEN TROUBLE BECKONS by Mike  
McQuay\*, DECISION AT DOONA by Anne  
McCaffrey, CENTURY'S END by Russell M.  
Griffin\*, THE GARDENS OF DELIGHT by Ian  
Watson, DEMONSTRAND by Robert Alexander.  
All marked \* Bantam, others all Corgi.

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## AUSTRALIAN PROFESSIONAL NEWS

### PORTABLE AUSTRALIAN SF

VAN IKIN, editor of SCIENCE FICTION, has  
completed the first historical anthology  
of Australian sf. It will be published  
by the University of Queensland Press in  
simultaneous hardcover and paperback  
editions, and at approximately 400 pages  
it will be the biggest Australian sf anth-  
ology yet published. The Literature  
Board has given support for the project,  
and publication is expected before the  
end of 1982. The book will be titled  
PORTABLE AUSTRALIAN SCIENCE FICTION, and  
will be part of UQPs "Portable Australian  
Authors" series.

Starting with a brief sf piece published  
in 1845, the anthology includes: extracts  
from romances and utopian novels of the  
1890s and earlier; items of political sf  
from the first decade of the twentieth  
century; selections from the "invasion of  
the Yellow Peril" novels of the 1920s;  
and extracts from major Australian works  
of the 1930s and 1940s. The second half  
of the book deals with the current scene  
(the '50s and onwards) and reprints work  
by Frank Bryning, Wynne Whiteford, A.  
Bertram Chandler, George Turner, Lee  
Harding and other familiar names. Van  
Ikin's own contribution is a 15,000 word  
essay on "The History of Australian SF".

### NEW NORSTRILIA PRESS NOVEL

The next publication from NORSTRILIA  
PRESS will be THE PLAINS, by Gerald  
MURNANE. It is a humorous novel about  
an alternative Australia, wherein most  
people live in the interior of Australia,  
not around the coast. The squatters of  
Australia devote themselves to the arts  
and a series of complex philosophical  
speculations. The main character of the  
book seeks the 'secret' of the Plains.  
Not strictly science fiction or fantasy,  
but a book that will interest many of  
our readers. Publication June '82.

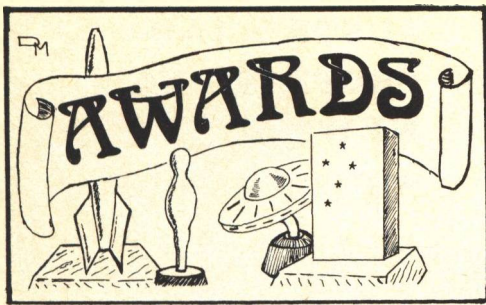
### GIANT WOMBAT FOSSIL FOUND

Rocks discovered at an archaeological  
site near Kellor, Victoria indicate  
Aborigines and donkey-sized wombats  
lived on the banks of the Maribyrnong  
river about 35,000 years ago.

*(We thought Wombat fandom might be  
interested in that item. On a more ser-  
ious note, the Tasmanian state govern-  
ment have decided to go ahead with  
plans to flood the Franklin River area  
for an hyrdo-electric scheme. Apart from  
the wiping out of native flora and  
fauna, rare archaeological finds have  
recently been made in the area indic-  
ating that man lived there 70,000  
years ago, which is one of the oldest  
finds anywhere in the world. Letters of  
complaint to the Tasmanian Government  
would not go amiss. Ed.)*

NOMINATE AUSTRALTERRESTRIALS FOR THE HUGO!  
(And see Jan Howard Finder in a tuxedo **11**  
at the banquet!)





## BRITISH SF ASSOCIATION AWARDS

NOMINATIONS for the BSFA Award are as follows: NOVEL - J.G. Ballard *HELLO AMERICA* - (Cape), Robert Holdstock - *WHERE TIME WINDS BLOW* (Faber), Chris Priest - *THE AFFIRMATION* (Faber), Gene Wolfe - *THE SHADOW OF THE TORTURER* (Sidgwick, Arrow).  
 SHORT: Robert Holdstock - 'Mythago Wood' (F&SF Sept), Keith Roberts - 'The Check-out' (F&SF Feb), Edward Shaver - 'The Killing Thought' (F&SF May), Lisa Tuttle - 'Treading The Maze' (F&SF Nov), Ian Watson - 'A Cage for Death' (Omni Jan).  
 MEDIA: Blake's Seven (BBC), Dr Who (BBC) Excalibur (Boorman/Warner), Stalker - Tarkovsky/Mosfilm), Time Bandits - (Gilliam/Handmade Films).  
 COVER ARTIST: Chris Archilleos, Pete Lyon, Chris Moore, Bruce Pennington, Tim White.  
 These are all for work done or published in 1981.

## NEBULA AWARD NOMINATIONS

BEST NOVEL: RADIX by A.A. Attanasio (Morrow); THE VAMPIRE TAPESTRY by Suzy McKee Charnas (Pocket); LITTLE, BIG by John Crowley (Bantam); RIDLEY WALKER by Russell Hoban (Summit); THE MANY COLORED LAND by Julian May (Houghton Mifflin); THE CLAW OF THE CONCILIATOR by Gene Wolfe (Timescape).  
 NOVELLA: 'The Saturn Game' by Poul Anderson (Analog Feb); 'Swarmer, Skimmer' by Gregory Benford (SFD Oct/Nov); 'Amnesia' by Jack Dann (Berkley Showcase 3); 'In the Western Tradition' by Phyllis Eisenstein (F&SF March); 'True Names' by Vernor Vinge (Binary Star 5); 'The Winter Beach' by Kate Wilhelm (Listen, Listen).  
 NOVELETTE: 'The Quickening' by Michael Bishop (Universe II); 'Sea Changeling' by Mildred Downey Broxon (IASFM Aug); 'The Thermals of August' by Ed Bryant (F&SF May); 'The Fire When It Comes' by Parke Godwin (F&SF May); 'Mummer Kiss' by Michael Swanwick (Universe II); 'Lirios: A Tale of the Quintana Roo' by James Tiptree Jr. (IASFM Sept);  
 SHORT STORY: 'Going Under' by Jack Dann (Omni Sept); 'Disciples' by Gardner Dozois (Penthouse Nov); 'The Quiet' by George Florance-Guthridge (F&SF July); 'Johnny Mnemonic' by William Gibson (Omni May); 'Venice Drowned' by Kim Stanley Robinson (Universe II); 'Zeke' by Timothy R. Sullivan (Twilight Zone Oct); 'The Bone Flute' by Lisa Tuttle (F&SF May); 'The Pusher' by John Varley (F&SF Oct). A tie is responsible for the extra two short stories. Our thanks to Dave Langford, editor of *ANSIBLE*

for these details, so if they are all wrong blame him or Chris Priest, who was trying to buy magazines off me while I was typing this up.

## PRELIMINARY NEBULA

### NOVEL NOMINATIONS

Other titles that were on the preliminary nominations list in the novel category only were; STARSHIP AND HAIKU by Somtow Sucharitkul; TOO LONG A SACRIFICE by Mildred Downey Broxon; WAR GAMES by Karl Hansen; THE CAPTIVE by Robert Stallman; VALIS by Philip K. Dick; THE DREAMERS by James Gunn; JUNCTION by Jack Dann; PEREGRINE SECUNDUS by Avram Davidson; PROJECT POPE by Clifford Simak; THE SOUL EATER by Michael Resnick; THE AFFIRMATION by Christopher Priest; AT THE EYE OF THE OCEAN by Hilbert Schenck; THE DIVINE INVASION by Philip K. Dick; THE SARDONYX NET by Elizabeth A. Lynn; WHITE LIGHT by Rudy Rucker; AND NOT MAKE DREAMS YOUR MASTER by Stephen Goldin; A SENSE OF SHADOW by Kate Wilhelm; LAST COMMUNION by Nicholas Yermakov; OCTAGON by Fred Saberhagen; SYSTEMIC SHOCK by Dean Ing; WINDHAVEN by George R.R. Martin and Lisa Tuttle; A DREAM OF KINSHIP by Richard Cowper; BARD by Keith Taylor; THE BOOK OF DREAMS by Jack Vance; DOWNBELOW STATION by C.J. Cherryh; LILITH: A SNAKE IN THE GRASS by Jack Chalker; MASKS OF THE ILLUMINATI by Robert A. Wilson; OATH OF FEALTY by Larry Niven and Jerry Pournelle; PATH OF THE ECLIPSE by Chelsea Quinn Yarbro; THE WAR HOUND AND THE WORLD'S PAIN by Michael Moorcock and WORLDS by Joe Haldeman.

## JUDGES FOR WORLD FANTASY AWARD ANNOUNCED

The judges for the World Fantasy Awards for 1981 have been announced and they are PAT CADIGAN, VIRGINIA KIDD, CHELSEA QUINN YARBRO, THEODORE STURGEON and DOGLAS E. WINTER. The 1982 World Fantasy Convention will be held over the Halloween Weekend, at the Park Plaza Hotel, Newhaven, Connecticut, U.S.A.

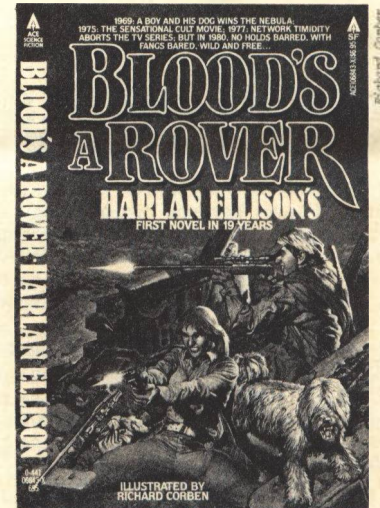
## HARLAN ELLISON ON THE LINE

In the last issue of the NEWS we mentioned a number of items relating to the activities of American author HARLAN ELLISON. It appears that these reports were not quite accurate and he took the trouble to phone me last month to put things straight. He is by the way, Guest of Honour at the 1983 AUSTRALASIAN SF CONVENTION to be held in Sydney in June 1983.

As we have previously reported, the publication of some of his projects has been delayed and the emphasis on most of these reports that we have printed, has been that Ellison has been at fault. Because he is prepared to fight for what he believed is correct, and does not mind stepping on a few toes in the process, nobody misses the opportunity to have ago at him. Anything he does or says tends to be quite often blown out of proportion. No doubt he is outspoken and what he says often gets him into trouble, but his reputation as an ogre, who eats publishers and convention

organisers for breakfast, is repeatedly refuted by those people who know him personally. Paul Stevens, who met him on his trip to the U.S.A as the DUFF winner in '78 and Bert Chandler, are two of my personal friends who have nothing but admiration for Ellison.

As I have said elsewhere, we have not had a great deal of direct response from professionals overseas, so I am very glad to know that Harlan actually reads the NEWS and took the trouble to contact me. Most of the news we print from overseas is second hand, so any details we can get direct is most appreciated. Now to put a few things straight.



The cover of the cancelled ACE edition.

BLOOD'S A ROVER, which is a collection of stories of which "Boy and His Dog" is the key story, was originally sold in a package deal to ACE. Ellison was paid for it by ACE, but not for the other books in the deal. The book was close to completion when I spoke to him last month, but it was decided under the circumstances, that it was better to transfer payment to the other books in the deal, which are reprints, and re-negotiate the sale of BLOOD'S A ROVER when completed.

Numerous problems have delayed the completion of THE LAST DANGEROUS VISIONS, not the least of which being an illness that has plagued Ellison over the last five years and made concentration on his writing difficult. He is over the worst of the illness now and completion of LAST DANGEROUS VISIONS is in sight. It was originally to be published by Doubleday in the USA and Millington in the U.K., but due to dissatisfaction in the way that Millington handled his earlier "Dangerous Visions" collections, he bought back the rights from them. Doubleday we assume withdrew because of the delays. The sole rights were then sold to Berkley/Putnam, and the only reason that they will not be doing it now is that they refused to publish it in hard cover, which Ellison insisted upon and had no option but to take it off them. As we reported last issue, Ellison's new agent Richard Curtis is currently handling the sale of the collection, which we believe contains a number of stories by Australian authors. Part of the problem in selling the collection, Ellison points out, has



been in trying to get the best deal for his authors.

In the F&SF FILM NEWS column in #27, we mentioned a deal for a TV series that Ellison was initiating, which would bear his name and be under his control. This report was almost completely fictitious and was based entirely on an idea that he had confided to a friend/interviewer some time back, and is still no more than a pipe dream. We sincerely regret any embarrassment that this report may have caused Ellison. Our facetious remark also regarding his track record, was referring to his problems with the TV studios and our surprise that he had been able to deal with them again, and again we apologise for that remark.

Finally he assured us that he is very much looking forward to his trip to Australia next year and we can assure him, that all the fans here are also eagerly looking forward to meeting him.

(I hope I have the facts right this time. After scribbling the details down while talking to Harlan on the phone, I sent a copy to him, so I expect I would have heard from him if there were any errors. Merv Binns Ed.)

## Obituaries

**HARRY BATES**, author of the story "Farewell to the Master", on which the movie "The Day The Earth Stood Still" was based, died in New York City late 1981, at the age of 81.

He was the first editor of *ASTOUNDING STORIES* magazine, editing 34 issues from January 1930 to March 1933. He also edited a short run magazine called *STRANGE TALES*, which was intended as a competitor to *WEIRD TALES*. His publishers the Clayton company went bankrupt and *STRANGE TALES* was axed and *ASTOUNDING* was sold to Street and Smith. The rest is history.

Some of Bates's best known stories were "Hawk Carse" which he wrote in collaboration with his assistant editor Desmond W. Hall, "A Matter of Size" (1935), "Alas, All Thinking" and "Farewell to the Master" 1940.

**DENNIS FELTHAN JONES** died mid 1981. He was the author of *COLOSSUS*. He was born in England in 1915. His novel *COLOSSUS* was made into a film "Colossus: The Forbin Project" and two other books in the series were *COLOSSUS* and *THE CRAB* and *THE FALL OF COLOSSUS*. Other books he wrote included *IMPLOSION* (1967) *THE FLOATING ZOMBIE* (1975), *DENVER IS MISSING* (1971) and *EARTH IS FOUND* (1979).

**RUSS MANNING**, well known Burroughs illustrator, died of cancer on December 1, 1981. He was 52. He did Tarzan strips for the comic books and the newspapers from 1965 On.

**WALLACE WOOD**, cartoonist, illustrator, and fantasy artist, died November 2nd 1981, of a self-inflicted gunshot wound. He was 54. In 1978 he suffered a stroke which prevented him from drawing. He did sf comics, published his own comics magazine *WITZEND* and in 1978 completed

a long term project the publication of the comic strip book *THE WIZARD KING*.

**DR FREDERIC WERTHAM**, a psychiatrist died December 1, 1981 at the age of 86. He wrote a scathing attack of comics called "Seduction of the Innocents", which was instrumental in stopping publication of the EC comic series and probably forced the introduction of the comics code. He was a critic of all violence in society, but his attack on other things such as TV had little effect. He wrote a book on fanzines called *THE WORLD OF FANZINES*, published 1973, in which after reading all the worlds leading fanzines, he concluded that they were a good creative outlet and source of communication.

## PHILLIP K. DICK 1928-1982

Philip K. Dick died of a massive stroke on 2nd March, 1982. He was fifty-three years old. Unbelievable, isn't it? What more can I say?

I could say, for a start, that Philip K. Dick was a visionary, a prophet, a mystic, a doomsayer, a social satirist and, above all, a writer. I could say that he burned himself out; that he packed into his life about 150 years of anybody else's life. Indeed, I was not surprised when I heard of his death; he had had a serious heart ailment for some years, and his lifestyle could only be called self-destructive.

But saying all those things does not give much idea of what Philip Dick meant to many of us. As a writer, he showed what Science Fiction could be at its best - exciting, disturbing, visionary, unique. As a person, he made friends with many fans and writers, especially during the early 1970s. As a prophet, he could see to the heart of some of the world's most bedeviling problems, and his insights could turn your own view of the world inside out. I suspect that nobody ever found Phil Dick an easy man to get along with, but those who were influenced by him found the relationship invigorating and - dare I use the word? - mind-expanding.

Merv Binns wants me to write about Phil Dick's work. Does he know what he is asking? (An entire magazine filled with one article?) It's easy to write thousands of words about the short stories alone. Then there are the forty novels. And Phil's articles about his own work. And, in the last decade, all the critical articles and reviews which have given Dick's work, at last, the status which it always deserved.

So I cannot talk of Dick's work; I can only ask readers to experience it. To gain that experience, start with a book of Dick's early short stories (several collections of them are around) You will find brilliant social satire and landscapes of collective technological disaster. Enjoy the crisp, can't-put-down prose.

Then read his first novel, *SOLAR LOTTERY*

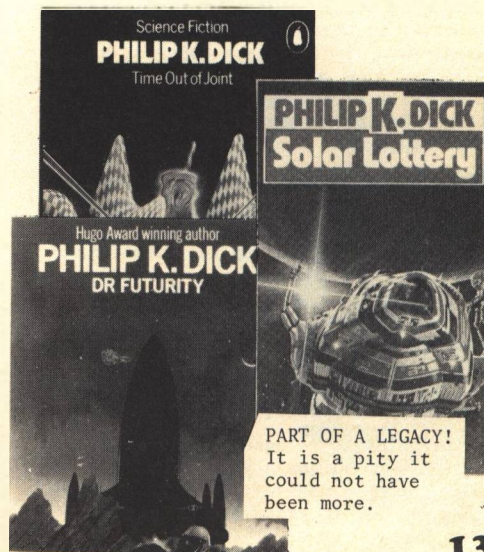
(1955). Satire and exciting writing are here again, but also is an ability to write a ferociously convoluted plot. Not only that, but the story has hardly dated (government-by-assassination has become fashionable since 1955).

But, to experience the Phil Dick who became most familiar to us, begin with *EYE IN THE SKY* (1957). It is a bizarre thriller telling of a group of people caught in worlds moulded according to alternative philosophical and religious systems. You find here the excitement of ideas and idea-systems, both for their own sake and as engines of tragedy.

In 1962, Philip Dick wrote about ten novels. (No wonder he burned out.) Among them were some of his greatest books: *THE THREE STIGMATA OF PALMER ELDRITCH*, *CLANS OF THE ALPHANE MOON*, and *DR BLOODMONEY*. These books appeared during the next three or four years. Other fine books appeared by 1968: *NOW WAIT FOR LAST YEAR*, *UBIK*, and *DO ANDROIDS DREAM OF ELECTRIC SHEEP?*. To me, reading Science Fiction during the 1960s was the excitement of waiting for the next Philip Dick book to appear. Each book seemed like a further episode in a wonderful nightmare/dream. In *PALMER ELDRITCH*, reality is abolished altogether, as the whole world becomes swallowed up by the mind of Palmer Eldritch. In *NOW WAIT FOR LAST YEAR*, a time-manipulating drug renders characters' lives into an elaborate maze of alternative destinies. In *UBIK*, Joe Chip is left at the end of the book sitting on a footpath in purgatory, not quite alive, not yet killed.

That's how I will always remember Philip Dick: painfully involved in the strange, nightmarish late twentieth century 'real' world; but also perched on a platform with his feet dangling out into the transcendent unknown which we usually call Death. His life was a constant conflict between the two realms. Now that Philip K. Dick has made the last step between life and death, I trust that he has found a small, quiet place where his conflicts are resolved.

- Bruce Gillespie, 17th March, '82





# SF & F FILM NEWS

BLADE RUNNER from the Philip K. Dick novel "Do Androids Dream Electric Sheep" is being produced by the Ladd Company. The director is Ridley Scott who did ALIEN. Dick was said to be happy with the final script, in fact one scene that was added Dick said "moved me to tears". The film is true to the theme but not a literal translation he said. To clarify the title use, there was a future medical thriller by Alan E. Nourse of that title which the film makers have bought, but the movie is all P.K. Dick. Sydney Mead ("Sentinal") worked on the set design with Douglas Trumbull on the special effects. The film stars Harrison Ford, Rutger Hauer, and Sean Young and is expected to be released in June. There will not be a novelization of the film done, but the original book of "Do Androids Dream Electric Sheep" is being reissued.

Filming of REVENGE OF THE JEDI, the third segment of the STAR WARS Trilogy, started in January in London. The release date is set as May 1983. Richard Marquand is directing the \$25 million film, with Howard Kazanjian Producer and George Lucas Executive Producer. The script is by Lawrence Kasdan who wrote the RAIDERS OF THE LOST ARK and co-authored 'Empire' along with the late Leigh Brackett.

Michael Mann will write and direct THE KEEP for CBS Theatrical Films. He also has plans to shoot a science fiction film called RIMWOLDS, a story he wrote on a development deal with Warner Bros.

George Romero has completed production of his episodic film CREEPSHOW. This "comic book come to life", is Stephen King's first screenplay. King also appears as an actor in the film, which stars Hal Holbrook, Adrienne Barbeau, Fritz Weaver, Leslie Nielsen, Carrie Nye, E.G. Marshall and Viveca Lindfors. NEL will publish a paperback. Romero and his long-time producer, Richard Rubenstein, are preparing to film Stephen King's THE STAND, as a \$17 million movie.

The BEASTMASTER, sword and sorcery adventure set in a distant time, began shooting in December in the Los Angeles area. Marc Singer, Tanya Roberts, Rip Torn and John Amos star, with Don Coscarelli directing, from an original screenplay he co-wrote with producer Paul Pepperman.

STAR WARS has reportedly been sold to American TV for \$25 million. 20th Century Fox apparently retained TV rights when they put up the finance for the film. George Lucas is reportedly unhappy with the studio's decision, because he feels that the film would have done better with theatre re-runs. He has retained all rights on the EMPIRE STRIKES BACK and the forthcoming REVENGE OF THE JEDI.

Disney studios released the film WATCHER IN THE WOODS about a year ago. After poor business and very critical reviews, they decided to withdraw the film and

re-edit it. In fact they shot additional footage and after re-editing it was released again recently. This time it has received quite favourable reviews. HALLOWEEN II is the box office runaway at the moment, making a HALLOWEEN III almost inevitable. With new interest in 3-D films a number of horror films mainly are due for release; TICKLE ME, ROTTWEILER and PARASITE are some mentioned. The last two being made with a new camera system called Future Dimension, developed by Chris Condon. 3-D films will also be screened on TV.

Following the success of the almost 'super-hero' MAD MAX, the film CAPTAIN INVINCIBLE is currently in production in Australia. It is about a super-hero who is not all he is cracked out to be, and stars Alan Arkin, Christopher Lee and Australian actress Kate Fitzpatrick. Arkin is the hero who has become a drunk and buried himself in the outback. Philippe Mora is directing the \$7 million film.

Work on the sf film BRAINSTORM, starring the late actress Natalie Wood, was completely suspended. There were five scenes to be shot to complete the film and she was to appear in all, including the most vital, on which the plot of the whole film revolves. The film was the 2nd directorial effort of special effects wizard Douglas Trumble and deals with the invention of a machine, that can record and playback an individual's thoughts. Trumble previously produced SILENT RUNNING in 1971. The special effects are complete and the entire film has been shot in 70mm to give the best quality to the special effects. The fate of the film lies in the hands of the insurance company Lloyds of London, who have a potential payout of \$12 million. Due to Natalie Wood not being able to shoot the key scene, it would seem that they would have to re-shoot all her scenes with a new actress, or scrap the film, but the late actress's husband, Robert Wagner said in a TV interview that the film was being completed.

A Muppet film, BIG BIRD IN CHINA and the sequel to RAIDERS OF THE LOST ARK will both be shot in mainland China. The bamboo curtain is going up!

David Bowie and Catherine Deneuve will star in MGM's THE HUNGER, which begins filming in London and New York in March. It is based on the novel about modern day vampirism by Whitley Strieber.

The recording industry has decided to certify the issuing of gold, silver and platinum discs for high sales. CLOSE ENCOUNTERS (Revised), JAWS, FLASH GORDON, XANADU and 2001: A Space Odyssey have all been certified as gold and ALIEN, THE MUPPET MOVIE and SUPERMAN as platinum.

A new sophisticated system of electronic tape-to-film photography will be used to film OSSIAN'S RIDE, from the book by Fred Hoyle, with the screenplay by Robert Stone Jordon. A PLACE BEFORE TOMORROW is an original screenplay by Jordon to be filmed with the same process, which he invented. The Plot seems to be similar to SOMEWHERE IN TIME with a happy ending. The new system was used to film a pilot for the TV series CHIPS, and eleven hours of filming wrapped up shooting that would

have taken 10-14, fourteen hour days with normal equipment.

A newly-formed independent film production company, Con Artists Productions, has developed a made-for-TV movie project with LARRY NIVEN's story "The Inconstant Moon". It has yet to be sold to a network.

The filming of FOUNTAINS OF PARADISE by ARTHUR C. CLARKE now seems a very strong possibility, as he has sold the film rights to G. Robert Schinella, a special effects expert, for \$100,000 and royalties on profits the film makes.

Despite the fact that almost all the crew in BLAKES 7 were blasted into eternity in episodes shown recently in Britain, the series will continue.

Following the success of the TV production of Ursula LeGuins LATHE OF HEAVEN, American TV stations KCET in Los Angeles and New York and WNET in New York, who kindly loaned a print of 'Lathe' for screening at CINECON in Melbourne last year, have announced that they will co-produce a series of sf productions. David R. Loxton at WNET and Geoffrey Haines-Styles, a senior producer and director of the series COSMOS, are the brains behind the deal. They want to make first class TV sf films with the assistance of the authors and VASTER THAN EMPIRES AND MORE SLOW by Ursula Le Guin and ROGUE MOON by Algis Budrys have both been acquired and scripted by the authors.

A more recent report on the project is not so promising. Due to financial problems Geoff Haines-Styles and other key personnel have been fired by KCET, who have also withdrawn from the project. However they have formed an independent organisation, which will make the films and then sell them to the PBS stations.

Universal Pictures are to make a film of Norman Spinrad's novel BUG JACK BARRON. It has taken up the option for \$75,000. The director will be Costa Gravas and producer Edward Lewis. A recent film from the same team, also from Universal, is MISSING. Harlan Ellison has been signed to do the screenplay.

Spinrad said that with this team he believes the film will be more than just another "sci-fi" commercial epic. BUG JACK BARRON was quite a controversial book in its day and the film MISSING, which opened to rave reviews, with Jack Lemmon and Sissy Spacek in the lead roles, also is politically sensitive. Lewis was the producer of EXECUTIVE ACTION and worked with Ellison on the project to film I, ROBOT.

Most of this information is courtesy SF CHRONICLE, some from LOCUS and the final item from Peter Pautz, The SFWA.

## MELBOURNE in '85

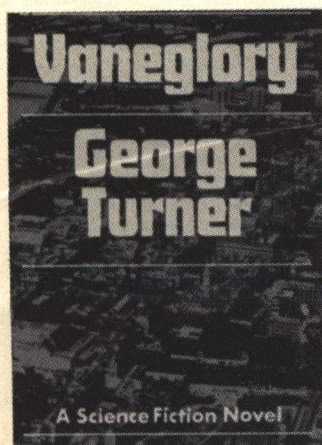
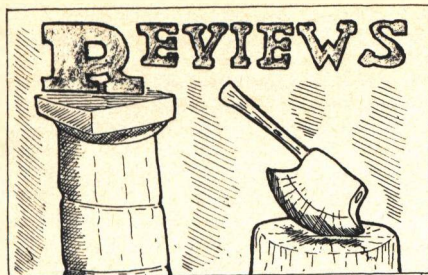
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#### VANEGLORY

by George Turner  
Faber (Penguin Australia) HC \$14.95 ARP  
Reviewed by John Litchen.

At first glance the cover is nothing much, but as George pointed out, the title of the book and his name stand out clearly (white against a green background) with no distraction from the cover art.

AND.... Critics be damned!

George has done it again - this time even better.

He has presented us with a first class SF story set in a very believable future, which explains much and expands upon the world already created in "Beloved Son".

"Vaneglory" begins in Glasgow in 1992 some forty years before the events which take place in "Beloved Son". It moves along at a good pace, quickly involving the reader right in the first chapter. The destruction of civilization is part of the background and is graphically depicted, yet it does not take over from the real story, which is about people.

The following two parts of the book take place 45 years later, 2037, in Melbourne Town and again in Glasgow, and several characters appear who were in "Beloved Son". "Vaneglory" is totally independent of "Beloved Son" and it is not necessary to have to read the earlier book, though having read one you will no doubt want to read the other.

The two themes dealt with in this book are longevity and genetic manipulation, but these are also secondary since the story is about people, and their manipulation by others who wield power either by their position in society, or by the fact that they are long-lived and thus have an advantage over other ordinary people, regardless of their power base.

George has carefully considered the disadvantages of longevity and these are presented with considerable effect.

The Ending is somewhat expected and is left open for the third volume - which of course has already been written and accepted for publication. We should see it towards the end of 1982 or perhaps early '83. The seeds of a fourth volume are also within this book and George is toying with idea, but he has a non-fiction book to write first followed by another mainstream novel.

Personally I feel that "Vaneglory" is one of the best SF novels seen over the last year, and that when the book is generally available this year, do read it. I am sure you won't be disappointed.

John Litchen.

#### DRAGON'S EGG

by Robert L. Forward  
New English Library 1981 \$4.95 ARP  
Reviewed by Michael Hailstone.

Dragon's Egg is a classic piece of modern hard science fiction by that leading gravitation expert, Dr. Robert Forward. A neutron star is hardly the sort of world where one would expect to find life. What with a surface gravity some 67,000 million times the Earth's crushing matter at the surface to a degenerate state a million times the density of normal matter, and hotter than the sun's photosphere. Yet it is but a further step from the alien planet novels written by Hal Clement in the fifties, such as ICEWORLD, about aliens from a world whose temperature is around 500°C (a little hotter than we now know Venus to be), and MISSION OF GRAVITY about a whirling planet with an 18 minute day whose surface gravity varied from 3 G's at the equator to over 700 at the poles.

Dragon's Egg is the name of the star, formed in a Supernova 500,000 years ago, and discovered in 2020, a mere 2300 astronomical units away from the solar system. It being so named because of its position in the sky just at the end of the Dragon constellation. Thirty years later a manned expedition sets forth to visit the neutron star, where it makes contact with the inhabitants, the Cheela, who have a fascinating property of living a million times as fast as humans do, so that in a few days, while the scout ship is visiting the star at the very dangerous close range of 400 kilometers, where it is in synchronous orbit around the rapidly spinning star, the Cheela progress from the hunter gatherer stage to faster than light travel.

Forward certainly has his science right and the early part of the book, where the neutron star is discovered, is a little reminiscent of the beginning of Fred Hoyle's THE BLACK CLOUD. The ring of six superdense asteroids used to protect the ship from the neutron's fierce tidal forces while in close orbit is an engineering marvel, though no force in the universe would ever persuade me to entrust my life to such a device that would need the utmost precision and split second timing, not even with all the marvellous computer technology of the twenty-first century.

The main draw back of the novel is that the human characters are colourless and uninteresting, though at least they are more believable than Clement's characters. The Cheela are more interesting, with their history and their religious cults that spring from the appearance of the human's asteroids and spacecraft in Egg's sky. There is quite a bit of tongue-in-cheek humour here, a parody of human history and society, such as The Inner Eye Institute, (the Inner Eye being the spacecraft,) before the Cheela make contact.

Michael Hailstone

#### THE SONG OF PHAID THE GAMBLER

by Mick Farren  
New English Library PB \$5.95 ARP  
Reviewed by Tony Huntington

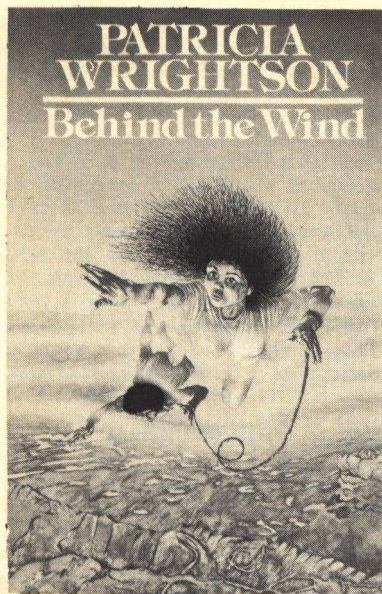
The November, 1981 issue of Heavy Metal magazine carried an article by Mick Farren on changes in the way in which aliens have been perceived in films since the days of Bela Lugosi. He concludes with a vote for a reappraisal of the vague system by which films are made, away from the violence the State film censor was talking about on the TV the other night. But with this, his sixth book, Mick Farren is perpetuating the cult of violence.

Perhaps that is being too hard on him. Because this reviewer thinks that he is not a very good writer. The violent scenes he portrays are not very exciting. His protagonists get into strife from which they are extracted by cute *deus ex machina*. Characters are introduced to get the plot down the block to the next catastrophe, then removed from the scene.

The antihero of this book is, naturally enough when the title is considered, PHAID, THE GAMBLER. The author picks him up when he is considerably down on his luck in a backwater hotel on what is presumably far-future post Apocalypse Earth. Phaid journeys back to the high life in Chrystianville, gets mixed up in a revolution and winds up penniless in another landcrawler town. Supposedly this is meant to tell us that life is like that. This message might have been powerful and exciting if it were not for Farren's megapulp sensibilities. Throughout all the incidents that he reports, there is no feeling of visceral excitement or tension. He does not successfully illuminate the psychological interiors and motivations of his characters, or exploit the full potential of his dramatic scenes or his characters. For example, the comically diverting dialogue of an android Phaid meets was a welcome relief, but after it was placed in the Life Game (a tiresome explanation of an android secret society) it disappears from the book never to be seen again. This is typical of how Farren fails.

Tony Huntington





### BEHIND THE WIND

By Patricia Wrightson  
Hutchinson Australia 1981; 156pp; \$10.95  
Reviewed by Jean Weber

This is the third book in a trilogy, following *The Ice Is Coming* (1977) and *The Dark Bright Water* (1978). All are allegedly "children's fantasy", but only the first seems to me to even vaguely warrant that category: these books have sufficient depth and complexity to stand clearly as adult fantasy. In that they mark a distinct departure from the author's earlier works. I have read *The Rocks Of Honey*, *Down To Earth*, *An Older Kind Of Magic*, and *The Nargun And The Stars*; each had a child (or group of children) of about age 12 or 13 as the central protagonist, and were fairly straight-forward in style. The earlier books were delightful reading for adults as well, but were clearly aimed at younger readers. This trilogy goes well beyond those books.

Wrightson has taken the usual elements of fantasy (clash of good and evil; magic; creatures of the earth; the Land) and incarnated them in the "native" fantasy creatures of Australia. She remarks in a preface to *The Ice Is Coming*, that her spirit characters "are the folk-spirits of the Australian Aborigines - not the ritual figures of the creative myths but the gnomes and heroes and monsters of Australia. I might have written a story about more familiar spirits, the elves and fairies and dragons and monsters of Europe... But for that story I would have to invent a foreign setting, an Earthsea or a Middle Earth; and powerfully magical as those countries are I know one as powerful and as magic. It is the only one I know and the one I want to write about." I am not a student of Aboriginal fantasy, so I cannot comment on the accuracy of her spirit characters, but I would consider that to be irrelevant anyway. Wrightson tells a powerful story, and her characters, both human and spirit, are well drawn.

The main protagonist is Wirrun, a young male Aborigine (I'd guess he's about 19) from an un-named eastern city (probably Sydney) who is called to save

the land from evils caused by spirits. The descriptions of the minutiae of his daily life give us a good basis for really feeling part of the story. His companion is a spirit woman who (in the previous book) he transformed into human shape. Her name is Murra, and she was one of the Yunggamurra, water spirits from the far Northern Territory. Another major character, who only plays a small part in this book, is Ko-in, once a human who is now a spirit and keeps an eye on evil things happening. For some reason he can't seem to cope with them; I think it's because the solutions require an actual human. In *The Ice Is Coming*, Ko-in introduced Wirrun to "the power", a piece of quartz wrapped in possum fur, that gives Wirrun power over the spirits and the wind. Other spirit creatures that help Wirrun on his quest include a Jugi, which takes the shape of a large vicious shaggy black dog; a Pungalunga, an enormous rubber-skinned creature that leaves huge footprints in the sand hills; Jannoks, grey-haired, emu-footed old men; the Noatch, a wispy mist of death; frog-women; the Moomba, shades of men; and the real bad guy of this volume, the Wulgaru, about whom you will have to read for yourselves. If I have any complaint about Wrightson's spirit characters, it is that there are too many of them. I appreciate that each part of this vast continent has its own spirits, but one does get a bit overwhelmed at the number of walk-on characters.

Ah, but what's the story about, you want to know? Well, there's this nasty bit of evil that keeps popping up around the country (bright red eyes in a face with no body), and it's got a lot of people and spirits worried, so they send for Wirrun, who has saved the land twice before. If anyone can figure out what's going on, and stop it, he can. Once summoned, he does quite a bit of travelling, in various fantastic ways: riding the wind, and riding on or being carried by several spirit creatures. Each step of the journey brings clues, and problems to be solved. Fairly early his companion Murra, is reclaimed by her 'sisters'; this loss distracts Wirrun at times, because not only does he want to rid the land of the evil, but he also wants to find Murra. Along the way he learns a lot about friendship, and his own priorities. Like all good fantasy, the surface "plot" of the story covers layers of meaning and complexity, for those who wish to find it.

Wrightson conveys a very real sense of the Australian land. Her descriptions are brief but evoke strong images, at least to someone like myself who has travelled over quite a bit of the country (albeit superficially). She has managed to find a good middle ground between the usual representation of Aboriginal English (with its poor grammar and scanty vocabulary) and a more conventional English which would be very out of place for her characters. They speak briefly, and in some noticeable Australian colloquialisms, but not so much that one cannot clearly understand them. (I'd be most interested to hear the reaction of a recently-arrived non-Australian, who wasn't

used to the colloquialisms yet: they all seem familiar to me now, even though I can spot them easily.) I believe the brevity of speech is appropriate for aborigines: it certainly contributed to the feelings of atmosphere.

I deliberately read this book first, then went back to the beginning of the trilogy and read it all the way through. The third volume was quite self-contained but I felt it had more depth once one had the background of what had gone before. Wrightson recaps briefly, not all at once, but in bits and pieces as needed in the course of the story, so it all makes sense whether you've read the preceding volumes or not; but the details linger in one's mind if one has read them all, bring a lot more to this volume. Still, I wouldn't put off reading it just because you haven't read the others. It's got a lot to offer. I was particularly impressed by the sense of place, of the Australian outback, that Wrightson conveys with an economy of words. I can't imagine that I've been in Australia 7½ years and have only now heard of this excellent writer. Something has been lacking in fandom, I think - perhaps it's just the general disinterest amongst many for fantasy? All I can say is, you're missing a lot if you write Wrightson off as "mere" fantasy - this is excellent writing, good characterisation, and action too. Highly recommended.

Jean Weber

### THE MAKING OF THE REPRESENTATIVE FOR PLANET 8

By Doris Lessing  
Jonathan Cape; 147pp; HC \$19.50\*ARP  
(Price not certain.)  
Reviewed by George Turner

I liked SHIKASTA, the first of this 'Canopus' series, for its intellectual acrobatics, and the second for its air of gentle fantasy, but found the third pointless and carelessly imagined. This, the fourth, is almost incomprehensible.

A planet with an eccentric orbit is dying under an oncoming ice age. Canopus promises to rescue the inhabitants but, for vague reasons, is unable to do so. The planet's people go through the agony of perishing, apparently developing spiritual strength through torment. Maybe, but I have my doubts. It seems to be tied up, in Lessing's mind, with Scott of the Antarctic, which doesn't really help.

### THE SONGS OF SUMMER

By Robert Silverberg  
Pan; 173pp; PB \$3.95 ARP  
Reviewed by John Alderson

Undoubtedly, all these stories once read well in a magazine, but bound together in a book, they appear as very lightweight stuff. It has to be confessed, that although they read well, there is just nothing in most of them to warrant a re-telling. They are, in fact, written to a formula and remain "magazineish".



## KINSMAN

By Ben Bova  
Dell; 280pp; PB \$2.95 US  
Reviewed by John Alderson

Kinsman is a bit of a turd and finally gets his way by screwing the wife of a life-long friend. Little else Kinsman does, is any more commendable and it is difficult to feel any sympathy at all for the character. It makes one wonder why Ben Bova writes this sort of trash, when he could more profitably be getting drunk. The only thing that can be said in favour of this book, and this is a negative one..., it does not, as seems usual with the subject matter, give the entire history of space exploration. For this mercy, we give thanks. However, Bova is a good writer...

## CHINAMAN'S CHANCE

Harry J. Greenwald  
Robert Hale; 192pp; HC 5.95  
Reviewed by John Alderson

An interesting novel with an interesting idea, and all the makings of a first class book, but it just doesn't make the grade. The political ideas are not developed enough nor is the ecological danger posed by the plant under crop when its danger is realised at all likely...there just isn't enough fight in the book. Then the story dribbles off to an anticlimatic ending. There is a good book in this volume, but it hasn't been written yet. To make it worse the proof-reader did a slovenly job of the proof-reading.

## SHAKEHOLE

by R.W. Mackelworth  
Robert Hale; 208pp; HC 5.95  
Reviewed by John Alderson

Labelled SF, but the science is pot-holing. Actually, it is a fine mainstream novel, a touch of mystery, and a lot of time spent under the Yorkshire moors. The ending is either murky or very subtle in an English fashion. Well drawn characters and interesting action, and reactions.

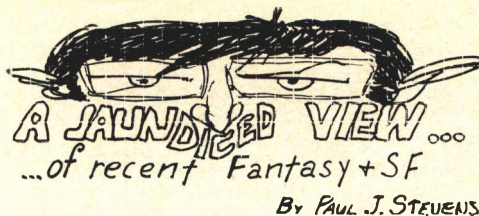
## MASTERS OF EVERON

By Gordon R. Dickson  
Sphere; 244 pp; PB \$4.95 ARP  
Reviewed by John Alderson

Another SF novel with a fine up-beat ending which goes through my credibility ceiling. Apart from the improbability of the ending this is a finely written book with well defined and interesting characters and a complex and fascinating plot. It is a set on a planet where the lifeforms are self-stabilising and where men have to fit into the pattern or perish, not only on Everon, but all over the galaxy. Query - do all these stories where the colonists on new planets come to amiable terms with the new planets signify that Americans have come to terms with their new country?

Your slipping John! You actually said something good about a couple, however next issue you dismember 4 by Anne McCaffrey.

Ed.



THE WORLDS OF ANNE McCAFFREY  
Anne McCaffrey Andre Deutsch HC  
\$23.95

This three novel hardcover is good value for the collector, containing as it does DECISION AT DOONA, THE SHIP WHO SANG and RESTOREE. If you haven't read any novels by this authoress then you had better get at it at once and if you have, then you don't need me to tell you how good she is.

THE MERMAN'S CHILDREN  
Poul Anderson, Sidgwick & Jackson HC  
\$20.95

Another of Poul Anderson's fantasy novels, dealing with the lost magic races of prehistory. I didn't like it, but others have said it was very readable. More for fans of the fantasy story.

I have five Michael Moorcock books to review, but what is there to say about a man who is almost an industry all by himself and one of the most popular writers in the English language. MOORCOCK'S BOOK OF MARTYRS (\$4.95), Granada pb, is a collection of short fiction dealing with martyrdom, salvation and apocalypse and contains the classic story, BEHOLD THE MAN. A new story dealing with Elric of Melniboné is good news, and with SAILOR ON THE SEAS OF FATE, we have Elric being sent on another quest, this time side by side with heroes from other times. The first two volumes of the Oswald Bastable series are at hand, and are now in Granada paperback at \$3.50 and \$4.95 each. If you like alternate history, then try WARLORD OF THE AIR and THE LAND LEVIATHAN, and THE STEEL TSAR, which is the third in the series and has just been published by Granada.

Also on hand, is the Dell edition of COUNT BRASS, though this excellent first volume is also available in a British Mayflower edition and just doesn't stop selling.

Bantam/Transworld sent us two original SF adventures, QUAS STARBRIGHT by James R. Berry and THE JANUS SYNDROME by Stephen E. McDonald, neither of which really delivers the goods promised in the blurbs. Star Wars they ain't! Star bores they is!

Much more interesting and exciting is Transworld's Mathew Swain series, a future private eye takes on the underworld in the 21st century and the reader comes off the best. Good fun with more in the series to follow. HOT TIME IN OLD TOWN and WHEN TROUBLE BECKONS, both at \$2.95. Raymond Chandler lives!

BLAKE'S 7 - SCORPIO ATTACK  
Trevor Hoyle BBC pb \$4.95

A novelisation of four stories from a new series of the popular British TV show. Avon is the ruthless hero and leader of this new group of Federation rebels, most of the originals having been lost or killed in the previous two series. This is for fans of the series and no-one else.

STAR WORLD  
Harry Harrison Granada pb \$4.95

Everybody is into series books these days and Harry Harrison was one of the pioneers and now he brings you the TO THE STARS trilogy, featuring HOMEWORLD, WHEELWORLD and STARWORLD. I was not impressed but then very little impresses me these days. Harry Harrison fans will like this, padding and all.

ESCAPE FROM NEW YORK  
Mike McQuay Bantam pb \$2.95

The book of the screenplay and it reads fairly well as it was adapted from a good script and a fresh idea. If you saw the film then the book gives you lots of background that the movie missed in an entertaining way. Almost as good as the film.

ROADMARKS  
Roger Zealazny Orbit pb \$4.95

This is a good idea gone wrong but what the hell, most people I know who read ROADMARKS enjoyed it, so you should... and it is a damned good idea.

WAR GAMES  
Brian Stableford Pan pb \$3.95

Originally published in 1981 as OPTIMAN in a Daw edition, WAR GAMES is a dusty sort of story that takes a time to get going and ends in a welter of blood, both human, alien and synthetic. There is a plot that takes a lot of unravelling and various types trying to kill the main characters. I found it obtuse.

THE FACE  
Jack Vance Coronet pb \$3.95

Book 4 of the DEMON PRINCES series. Yet another series book, but this time we have class. Jack Vance is one of the best science fiction writers in the world and he proves it with this book. A galactic manhunt for the five master criminals who killed his parents and this time, Kirth Gersen is hunting Lens Larque, does he find him and gain vengeance? Read THE FACE and find out.

THE ORPHAN  
Robert Stallman Mayflower pb \$5.95

Here is a book to read and really enjoy, a fantastic look at a young boy who has a beast living inside him. Stallman died last year, after he had completed the third book of this vividly written series. Acclaimed as a masterpiece, it is a great pity that we will not see any other books from such a fine author.

Paul J. Stevens



# LETTER COLUMN



Even without any large advertisements from the publishers this issue, I have been pushing to include everything in it that was absolutely necessary. 20 pages is our economic limit. Consequently, the poor old letter column has to suffer again. I do appreciate very much the letters I have received, but I do consider that this section has the least general interest. I may in future be forced to edit letters a little and perhaps cut out things that are not of particular interest to other readers. So if you are writing letters to me for publication, please keep them brief and to the point.

Neville Angove,  
P.O. Box 770,  
Canberra City, ACT  
2601 9/11/81

Dear Merv,

I was not too surprised by the reaction to my diatribe on local attitudes towards sf, but the Ashbys' comments (ASFN#26) did bring me up short. My first response was of anger, but the humour of the situation finally made itself known. Briefly, their letter was a fine example of the facile stupidity and hypocrisy for which sf fandom seems synonymous.

"Futuristic Tales" is professional, in spite of the Ashbys' collected ignorance. Professionalism is the willingness to accept responsibility, and the approach to a task. The quality of the product does not detract from the professionalism involved in its production, and neither does high quality add professionalism to a product. Bruce Gillespie's SF COMMENTARY is an extremely high quality amateur magazine, while Don Boyd's FUTURISTIC TALES is a low quality professional magazine. Boyd put up the money, and took the risks, quite contrary to the knowledgeable opinions of fandom, he has succeeded (the last issue of FT sold out in Canberra in a week). My own approach was only semi-professional (if such a contradiction can exist): I wasn't willing to take a large enough risk, as so lucked out.

The attack which "had not taken place", and against which I defend myself, did in fact occur at the conference at the Australian National University in July, and I am proud of my skill in predicting that such an attack would occur. Unfortunately George Turner was not involved, and for that slight on him I apologise profusely. But after BELOVED SON and VANEGLORY I deny his credentials as a critic still!

My comments regarding poor sf and George Scithers were to explain why I still published local sf that I did not feel was up to scratch. Most short sf is not up to scratch, and if I waited for 10,000 perfect words before publishing, I would be waiting forever. My argument was that much of the fiction I published was equal to most published by Scithers, was written by (mainly) professional writers, and suffered because of my lack of editorial skills.

If the Ashbys' cannot accept that a type-

written manuscript reads differently to an unskilled editor than does a typeset manuscript, then I suggest that they consult any decent psychologist and have him/her explain the effects of context and set on preceptual skills.

I still believe that publishing poor stories (not substandard, since the stories in question achieved a certain minimum standard) will help a writer better to learn his trade, because I have been told so by many writers. The fact that George Turner and Lee Harding (among others) reject this view does not invalidate it; the fact that the Ashbys reject it is of no consequence at all.

At least the Ashbys have jumped on the "editors' workshop" bandwagon - about six months after I proposed it, but at least before the ANU conference when this notion did take hold - so perhaps this portion of their comments must be the ten percent that isn't crap.

Your own comments to the Ashbys' letter (about publishing ASFN) are quite similar to my views about TCC. I only wanted to publish the magazine, and did not wish to edit any fiction because I lacked the skill to do so adequately (an aside: I have received much mail supporting my editorial skills, so perhaps I am not as bad at it as I think). But I could not find a fiction editor and had to take on the (thankless) job myself. At least I tried, didn't I, and if I have failed then part of the blame falls on people like the Ashbys who were willing only to destructively criticise and nothing else.

I have invested over \$5000 in the past three years in publishing the CYGNUS CHRONICLER, and I have built up a small but devoted readership. I can no longer afford to spend (rather to lose) \$2000 a year with little hope of return. By dropping all fiction, I will save most of that money, and also save a great deal of my time. THE CHRONICLER will still make a loss because much of its distribution will be free, but I hope that the increasing sales of late will soon reduce that to an amount I can afford. The real losers, though, will be the writers who have lost another local market, albeit only a small one. Perhaps they will learn to write in the American fashion, and sell there instead. Now wouldn't that be a grand case of cultural cringe!

Neville Angove

Well Nev, I agree and sympathise with a lot of what you have said, although I think you have left yourself open for criticism on some things still. Criticism within Australian fandom, whether it be of other peoples publishing efforts or of organising conventions or bids, is mostly destructive and largely non-productive for all. At least some of us do try to do things even if they aren't perfect, and in time, with experience, our efforts do improve. We can all learn from criticism, but it's a matter of sorting out what is meaningful and what is just sheer know it all hot air.

Merv

Michael Hailstone  
P.O.Box 193,  
Woden, ACT 2606  
15/2/82

Dear Merv,

For a start, I'd like to make some corrections in my letter in ASFN #27, mistakes that are yours rather than mine, lest readers think me illiterate. In paragraph three "much more franker" should read just "much franker". If any readers are wondering what the hell "barley sf" is, that should be "barely sf", and "Bert Chandler's, which was, very slightly." should read "Bert Chandler's, which was very slight." And in the fifth paragraph CORRIDA DE TORRES should read CORRIDA DE TOROS, which means "bullfight", whereas CORRIDA DE TORRES would mean "towerfight"!

So Darrell Schweitzer wants to know in what way I mean the overseas (not necessarily American) markets are hopeless. Actually I didn't say that overseas markets were hopeless; I just said that the overseas markets are a hopeless means of establishing an Australian sf scene. The reason should be clear from my own letter in the same issue, but, if Schweitzer finds this not so but needs to have it all spelt out and spoonfed to him, then I refer him to Paul Collins' introduction to his third anthology ALIEN WORLDS. I don't want to say any more about it here.

Furthermore, I'd like to make it known that about two years ago, on Paul Collins' advice, I wrote to Schweitzer, enclosing a copy of CRUX, since, according to Paul, he was willing to review it in GALAXY, yet I never received the courtesy of an answer. So, with that contemptible performance in mind, I think Schweitzer has a bloody hide now to come forth with such a tract of condescending waffle in the NEWS letter column.

Sincerely  
Michael Hailstone

Sorry about the typos Michael, but I make that many with my two finger typing, that it is inevitable that some are overlooked by my proofreaders. Whatever my space limitations, I will always endeavour to give all letter writers a chance to reply to published letters in which they are mentioned.

I have received letters from Jean Weber, Gary Linnell, Eric Lindsay, Mark Loney, Val Rogers and others, with advice and ideas about what I should include or not include in the NEWS and such. I do thank them all, but I think it would only bore most of my readers to print them in full, even if I did have room. One comment made by more than one reader is that I do not trade for other fanzines, and so indicating that being a reason for ASFN not being called a fanzine. I do actually trade, but I have never made a point of it. People keep sending me their zines, but I do not have the space or the time to acknowledge them. I will try and rectify that in the future.

A letter I should have printed last year from GREG HILLS in New Zealand, told us that N.Z. would most likely not be bidding for the 1984 Australasian Convention. We will know if anybody is bidding for '84 at TSCHATCON, but we may not know the New Zealanders intentions till after OCTOCON in June. The same committee that was considering '84 is bidding for the NZ National convention in '83, and it does seem a little ambitious to got for both. More later.

Merv Binns Ed.



## DARYL MANNELL WITHDRAWS FROM DUFF

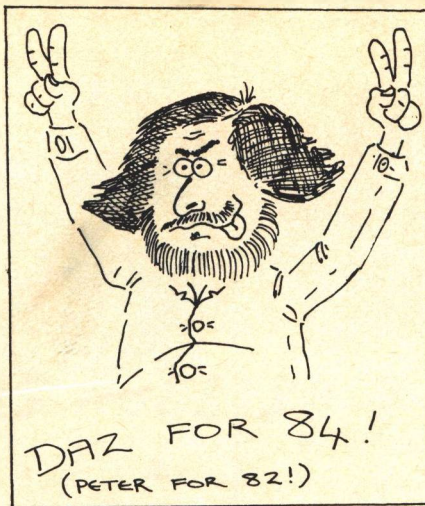
Dear Uncle Merv & Master Stevens, Esq.

I would like to take this opportunity to thank both of you for the support you have given me over my DUFF race. I would also like to thank my other nominators, Carey Handfield, Lee Smoire and Jan-Howard Finder for their support. All of you have placed your faith with me and for that I am eternally thankful. Now comes the bad news.

Unfortunately I now find myself in a position where I am forced to withdraw from DUFF. For sometime now I have been trying to break into the film industry and it now appears to be bearing some fruit. Because of future commitments in this area, I could not guarantee the time needed to tour the U.S. if I won DUFF. Therefore I feel it is only fair to both fandom and myself that I withdraw from DUFF.

This does not mean that I intend to scale down my fannish activities though. No siree! You can't get rid of me that easily. But once again I would like to thank those who have supported me and wish them all the best for the future. I would also like to announce my support for Peter Toluzzi for DUFF. I have known Peter for some time and I know he will make an excellent representative for Australia. All my best Peter. Who knows, it could be DAZ FOR DUFF IN 84! ( Watch this space for details. )

Yours faithfully,  
Tiny Daryl.  
( The Anthropoid. )



## 1981: THE SCIENCE FICTION YEAR

LOCUS reported that 1053 sf&f books were published in the year, an 11% drop from 1980. The average price on paper backs rose from \$2.25 to \$2.50 and the average hard cover hit a high of \$16.00. The number of hard covers published dropped only 6%, but the trade paperbacks, which are an absolute dead loss here, no matter how good they are, dropped 18%. The magazine field was the healthiest since 1977, with three new magazines starting and only one died. There were more total issues than '77 and more pages and stories. However newsstand circulation figures continued to drop.



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### THE NOVA MOB

- \*Next meeting: 6th April
- \*Meet 6.00PM at The Danube Restaurant  
Acland St., StKilda.
- \*Meeting: 8.00PM Foyster/Bryce residence,  
21 Shakespeare Grove,  
St Kilda
- \*Subject: "Women as Portrayed in Science  
Fiction". Marjorie Dedman,  
speaker.

WYNNE WHITEFORD did well on a daytime TV quiz show this week. Although he was not the ultimate prize winner, he did give the winner a run for his money.

# Science Fiction



ISSUE #1 - Sold out!

ISSUE #2 - Interviews with Roger Zelazny and Lee Harding, plus poems by Zelazny and an article on Lee Harding's novels.

ISSUE #3 - Our best-seller: now in its third printing, with over 2000 copies sold. Featuring Terry Dowling's 28,000-word appreciation of the work of Jack Vance. Plus an interview with George Turner, and an artist's bestiary of Vance's aliens. 154 pages.

ISSUE #4 - A Humorous art folio by Australian sf artist Michael Kumashov; an informative, relaxed interview with Australia's hard-science sf writer, Frank Bryning.

ISSUE #5 - Another of our best-sellers, now in its second printing. Articles on Roger Zelazny and the state of sf in Australia; editorial debate on the definition of sf.

ISSUE #6 - Articles on Kurt Vonnegut and Jack Vance (the identity of the Connatic revealed at last!); plus material on one of the best and earliest Australian sf novels, *The Germ Growers* (1892).

ISSUE #7 - The last few dozen copies of our interview with Peter Weir, Australia's foremost film director. (You know about *Picnic at Hanging Rock*, *The Last Wave*, and *Gallipoli* - but did you know they invited him to direct *The Thorn Birds* and a re-make of *The Thing*?)

ISSUE #8 - An article on myth in sf, and an interview with Australian sf entrepreneur Paul Collins. Plus superb paintings by Australia's Nick Stathopoulos.

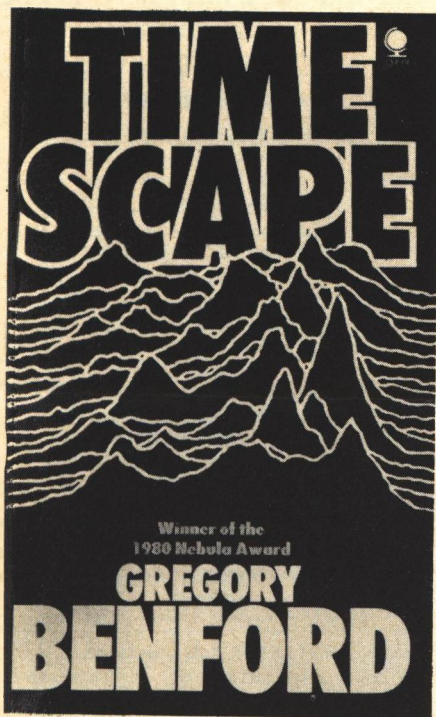
ISSUE #9 - Just released! A long interview with Frank Herbert (66 questions and answers!); and an interview with best-selling Australian novelist, David Ireland. (Have you read *City of Women* yet?)

**SUBSCRIPTIONS:** The bookshop price for *SCIENCE FICTION* is \$1.70, but on a subscription you receive issues for only \$1.50. A subscription costs \$4.50 for three issues, and should be mailed to: V. Ikin, Editor - *SCIENCE FICTION*, Department of English, University of W.A., Nedlands, W.A. 6009. (Your subscription will begin with issue #9, unless you request otherwise. Back issues are available at \$1.70 each.)

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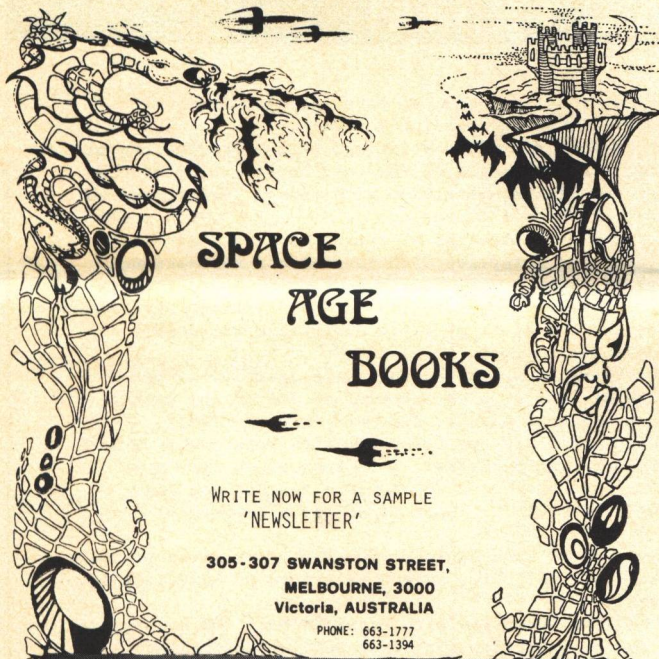
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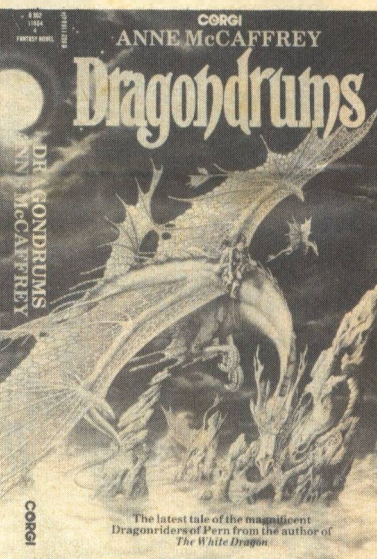
# CORGI

Piemur, a boy soprano, had been chosen out of all the singers at the Harperhall of Pern for the leading role in the dramatic choral work to be presented at Lord Groghe's Gather. But during practice one day his voice broke - and suddenly his whole future at the Harperhall seemed uncertain.

But Masterharper Robinson, Menolly and Sebat had other plans for Piemur - they were sure that his quick wits and discretion could be used to keep a check on the troublesome Oldtimers and their strange traffic in fire lizards.

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