



ISSUE NUMBER 17

July 1980

The Magazine of The NATIONAL ASSOCIATION for SCIENCE FICTION

Registered at POHQ for posting as a Magazine. ISSN 0110-7577.

WARP is the magazine of the New Zealand National Association for Science Fiction, and is produced bi-monthly. Registered at POHQ for distribution by the Post as a magazine; ISSN number 0110-7577.

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WARP 17 is copy-dated 1st July 1980. Material intended for inclusion in the next issue should reach the Editor no later than Monday, 1st September, 1980.

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We would like to thank the Manager of the SAN FRANCISCO BATHHOUSE for invaluable financial aid in printing this and previous issues of WARP. The Bath-house has borne half the printing cost of WARP's offset portion since the beginning.

THE SF BATHHOUSE: 159 Willis Street: 10am--2am Daily.



THE MAGAZINE OF THE NATIONAL ASSOCIATION FOR SCIENCE FICTION

EDITORIAL CHATTER

That's it. Here it is, July already, and another WARP is on its way out. Things have been busy since last issue---what with WellCon B and working on the Post-Con Booklet and all. The Post-Con Booklet should be posted out a couple of weeks after WARP 17. Which means you should receive it by the end of July.

ABOUT THE ISSUE

My Ghod! The response to WARP 16 was absolutely astonishing. Mostly a little late, but what boots that? The bag is mixed as usual, since I print what I get.

And as usual, I have emptied the stocks of reviews and articles! Please, please, let me have your virgin efforts in time for WARP 18---or else so help me, I'll send you a cover and editorial page and nothing else. Next issue is the Anniversary Issue: WARP's 3rd annish. Definitely something to be in, what?

The organisation and layout of this issue might be a little bit down on last issue's. Without going into long detail, I'll explain that this issue was pasted up, literally, with sticky-tape rather than the gum used last time. The gum-pot had an accident and spilled all through a box of odds'n'ends, and what I salvaged has dried to almost useless stiffness. So all the long strips of text and chunks of artwork are secured in place by Invisible tape, just for this issue---I'll have more gum for nextish.

As you can see, I have found a way to illustrate the duplicated pages. The method is expensive (\$4.50 per foolscap sheet of artwork prepared) and so I am not going to be using very many illustrations there. (Interestingly, the quality of Gestetnered artwork like this is also: as good as the offset printing of some earlier WARPs!)

ABOUT MAGAZINE COSTS

There's a cost-estimate on Page 15. Since I did that there have been modifications: the offset pages are now 12, not 10; the duplicated 8, not 10; and I have added the cost of the electrostencilled art (fraction of \$4.50): new total cost = \$127.26 (I deducted envelopes since I've decided to use a wrapper this time). Est.cost to NASF: about \$65. As you can see, this zine costs money, and the larger it gets the more it costs on a gross scale. And the more it is worth paying to get it! True, I could produce a small zine---one NASF could pay for completely---but who would want a zine that small? It'd not be worth the time.

As you can see from the estimate of what NASF is paying for this issue, the Dues raise is not a way of financing bigger WARPs. It is a way of attempting to reach a position from which, someday, it can begin paying for the WARPs the Editors produce. This cost me over \$30 of my own money, plus \$30 of the SF Bathhouse's money.

No, I'm not asking for sympathy, condolences or co-phantic ditherings. I'm asking for MATERIAL that I can PUBLISH. Give me good material and I'm happy. But if you take the attitude that since you've paid your Dues you don't owe NASF anything, read the figures again. Then pull finger!

ABOUT EVERYTHING ELSE

For starters, the new Dues (again). There seems some confusion. The \$7/\$5 deal is the NATIONAL SUBSCRIPTION, it does not include Branch Dues where applicable. Auckland is no longer a Branch area. And the collection of Branch Dues is up to the Branch. But the \$7/\$6 goes direct to NASF Central's eager coffers... Wellington and Dunedin Branch memberships are therefore a total at present, National Dues included, of \$10.00 (Adult) and \$7.00 (student), since both Branches have an annual Dues of \$3.00 (adult) and \$2.00 (student). The rates are all extremely reasonable. So why are 10 people thinking of dropping from Dunedin, eh?

-----Greg Hills-----

ADDITIONAL TO DUNEDIN NEWS...

Meeting 9th June 1980. -----Things haven't actually been rosy at Dunedin Branch of late---BUT we are trying. A recent Starvathon and several kind donations have boosted the club financially ((Apparently the Starvathon netted about \$70!)) and we intend to use the money to hold what members we have and gather new. At the moment money is being invested in the purchase of sf wargames, more films, and the like. We're also investigating the likelihood of Dunedin holding a convention. ((As well as DUNEDIN IN '82, I take it?))

Our own fanzine and book library is being updated.

One specific area is restructuring of meetings. We've decided to have the "official" meeting for the first half hour--- then onto some kind of programme. E.G.: our next meeting, July 7th, will have a visual talk on WELLCON B followed by an introduction to sf wargaming.

There is also the chance that meetings will be changed to Sunday afternoons (1st Sunday each month), giving more time, access, and more members. Especially during the winter days!

On top of this we now have a regular monthly newsletter for each coming meeting. The first is being mailed for an indication on the apathy-level of various members. Hopefully (and we don't intend to) we will not end up like Auckland! ((Auckland was a gruesome example of what can happen to a club if the members take it too much for granted!))

-----Tom Cardy ((Again))

THEMEZINE -- Zine news from Frank Macskasy jr

THEMEZINE is NZ's first fanzine devoted solely to amateur sf stories. It will feature stories from anywhere between a few sentences to 100 pages. This fanzine will be your chance to get your story into print and to receive constructive criticism about it.

Authors may submit stories of any length, but there is a catch. Since I cannot be expected to bear the cost personally of producing the magazine, each author will pay printing costs for their own story. Calculated as to how many pages it will take up, a contributor of a 1-page story might pay \$6.00 while someone sending in a 20-pager would pay perhaps \$10.00 or \$15.00. Costs of postage, envelopes, etc, will be taken care of by other means.

Contributors will receive a free copy of any issue in which their story has appeared. This will be known as a "courtesy copy". Other people who wish to subscribe shall have to pay \$10.00 per 3 issues.

Why the subscription? Well, as mentioned before, postage and envelopes and other miscellaneous charges still have to be taken care of. Secondly, this magazine intends to be a semi-prozine. This means that the best story will be selected from each issue and a financial prize awarded to its author. This should encourage contributors to try their very best.

Of course, because authors will be paying to have their stories printed, this will mean that all such stories will be printed (although the editor does reserve the right to reject stories received before printing if he finds any material submitted of questionable or objectionable quality).

People wanting to find out more about THEMEZINE should write to: Frank Macskasy jr, EDITOR, THEMEZINE, PO Box 7345, Wellington South.

Exceptional artists please contact the editor!
-----Frank Macskasy jr.

[[This sort of venture seems in the air. I recently heard from an American group attempting much the same sort of venture, but with a few additional frills (such as a criticism service). For more details, try writing to: Fred Singer, UPSF--Co-ordinator, Hanau American School, APO New York, 09165, USA. Enclose a couple of Reply coupons or (if you can get any) US stamps for about 62¢.]]

BLANK



"WHY IS THAT *BLANK* SPACE UP THERE?"



"THE EDITOR DIDN'T GET ANY BRANCH NEWS TO FILL IT WITH!"

DUNEDIN BRANCH REPORT

NASF Committee Meeting 13/4/80 @ 2:00p.m.

Present: Rex Thompson, Tom Cardy, Alan Thompson, Dion Kelly, Stuart Ryder, Michael Lee, and Darryl Wilson.

Apologies: Tim Jones, Vince Whelan, and Owen Kraft.

Money -- Main problem.

First fund-raising venture: Starvathon. Dion Kelly Organiser (publicity from newspapers?). To be held at Corstophine Scout Hall 7:00pm Friday 9may80 to 7:00 Saturday 10may80.

Michael Lee to check printing of fund cards & MEMBERSHIP CARDS.

DUNEDIN WINTER SHOW -- organise a display. (Galaxy Bookshop could possibly sponsor & advertise).

REX THOMPSON -- to send newsletter to ALL ((Dunedin)) members. (A.T. gave \$6.00 costs).

MEETING FEES -- 30¢ from each person. ROLL SYSTEM -- record of members present & money due.

PERMANENT NASF HEADQUARTERS: at 202 Cargill Street. One room which we can use ANYTIME. Will hold printing material, fanzines, etcetc. Donations and further development is proceeding. Can hold up to 15 persons.

Committee Meeting finished at 4:30 pm.

GENERAL MEETING 5 MAY.

This was easily the best meeting so far this year, with a record attendance. Partly due to the fact Rex and I sent out a newsletter to each members. Activities are already being organised---firstly with a Starvathon in the last week of the May holidays. A film produced by Dunedin members was also shown at the meeting. The plot was terrible, but the photography, special effects and costumes were very impressive. (After four months work they should be!) Hopefully this will be shown at WELLCON B ((Sadly, it wasn't)).

Next NASF Meeting: 9jun @ 7:30pm, Churchill Buildings, Manse Street, Dunedin. Also July, venue ditto.

-----Tom Cardy, Secretary.

THE BOOK SHOP
Corner Montreal & Worcester Sts,
Christchurch; ph 60568.

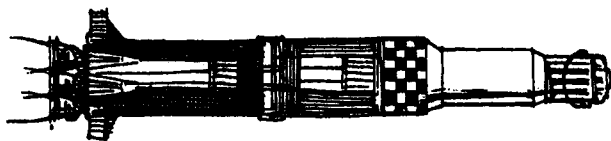
of science fiction have in obtaining paperback editions of books recently published. It is our policy to order paperback editions of all recent American titles as soon as they are available. An instance of this is an order placed today for copies of Frank Herbert's latest novel THE JESUS INCIDENT, Gordon Dickson's THE SPIRIT OF DORSAI, and Patricia McKillip's trilogy ((RIDDLE-MASTER OF HED et seq)). It will be some time before these are available in English paperback editions ((Except that the Futura edition of RIDDLE-MASTER trilogy has been on sale on shops for months... here in Wellington, while THE SPIRIT OF DORSAI is in the shipment of books due in at Huyser Bookshop any day as this is typed)). You will no doubt have noticed advertisements for these titles in FOCUS magazine. If you or any of your members are having difficulty in obtaining paperback editions do not hesitate to contact us & we will order specially for you or record orders for titles already ordered. We are a branch of the University Bookshop and our ordering facilities are second to none.

Yours Faithfully, L. J. Blin.

((This letter raised the question---how many specialist or semispecialist sf bookshops are there in NZ, and where are they located? Your editor has compiled a beginning list:

HEADS & TALES BOOKSHOP, CML Mall, Queen Street, AUCKLAND;
HUYSER BOOKSHOP, Willis Street Village, WELLINGTON;
BROADWAY BOOKSHOP, Broadway Avenue, PALMERSTON NORTH;
CAMBRIDGE BOOKSHOP, George Street, PALMERSTON NORTH;
THE BOOK SHOP, Montreal/Worcester Sts, CHRISTCHURCH;
GALAXY BOOKSHOP, ?????, DUNEDIN.

As you can see the list is incomplete. I have complete postal addresses for H&T, HUYSER's, BROADWAY, CAMBRIDGE, and THE BOOK SHOP...but no data about stock, quantities, sub-specialisations, etc, for anything but H&T and HUYSER's. Also there may be shops I'm not yet aware of. So how about a bit more data, which can be listed---complete---in a future WARP??? ---GRH)).



JOE HALDEMAN,
CONTINUED FROM PAGE 10!

ium, NASF, Martian Way Fan Association, and the University SF Club sat facing Joe and grilled him remorselessly about his novels. He loved every minute of it and the audience and Joe warmed to each other.

I came in late, so I probably missed some discussion of Joe's THE FOREVER WAR. However, questions soon started appearing concerning his STAR TREK (no smart comments!) books. We spent another hour or so talking about his own little "War & Peace" with those two novels, PLANET OF JUDGEMENT and WORLD WITHOUT END.

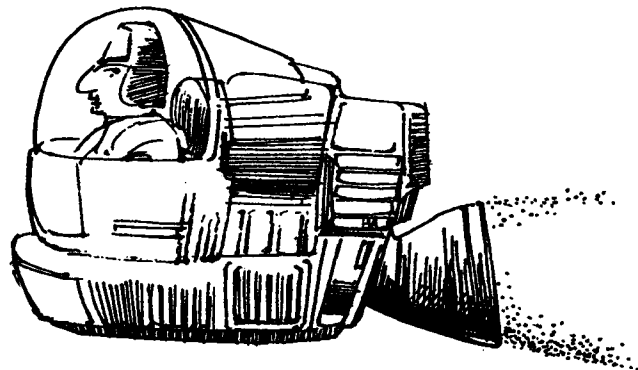
The first novel, Joe explained, was fun to do. He'd gone into some detail over the character of Dr. McCoy, and said that this figure had some marvellous potential for further development. From what Joe described, we believed it. However, Joe was not as enthusiastic about WORLD WITHOUT END, which took many more months to complete than his first. While PoJ was a "labour of love", WWE was a contract deal---and from the way Joe described the project his heart was not really into it. He said that he was finally glad to get it over and done with...

M.B.: The "Hungry Horse" in Auckland is not the same as the "Hungry Horse" here in Wellington. There is a considerable amount of difference. In Auckland you get good food, sexy-looking waitresses (more on that later), and of course, good booze. In Wellington, the "Hungry Horse" offers greasies, hot dogs, excessive amounts of tomato sauce, paua fritters, and a clip around the ear if you tilt the pin-ball! Yes, quite a difference between the two.

Dear Sir, It is brought to our attention with monotonous regularity the difficulty that many readers

remembrances from Joe's tour of duty in Vietnam soon took over the discussion, and his MASH-like experiences has us all laughing heartily. What "fun" war is!?! He explained to us how his literary talents came in very handy when it came to writing out army supply requisition forms (Which, no doubt, are a form of science fiction themselves!)

However, it soon became apparent that man could not live by sf alone. Which means we all got terribly hungry and made our way down to the "Hungry Horse" restaurant.



There were about 15 of us at the Restaurant. We opened dinner with some pre-meal drinks. Duncan had a beer; I had rum 'n' coke; Joe had a beer as well; Nigel Rowe had milk (on the rocks---and as a consequence got pissed silly). While we ~~guzzled~~ sipped our drinks we quizzed Joe further about some of his antics in Vietnam. Our waitress, Liane (great looking) served us with great tolerance and patience, bless her. Then we ordered some more pre-meal drinks.

We got onto other subjects (in between jokes) and discussed such authors as Niven and Heinlein. Joe had some very interesting things to say about Robert Heinlein's character and beliefs. Nothing bad---but definitely interesting.

We ordered more drinks, and continued discussion---which included the preservation of Marxists and dinosaurs alike 'cos they were both a dying breed. Then we started on the Irish jokes. Someone pointed out that all this Irishing was getting a bit racist. We agreed, and started telling jokes about two eskimoes named Paddy and Murphy...

Finally the food arrived, along with plates of hot garlic bread. Someone announced their love for parsley and bits of the green stuff came flying from all directions to oblige him. As we ate, we cracked a few more jokes but these were getting weaker as time wore on (We'd arrived at 6pm and it was now getting on to 9pm). After that came desert, which in turn caused some more humorous remarks to be passed around the table.

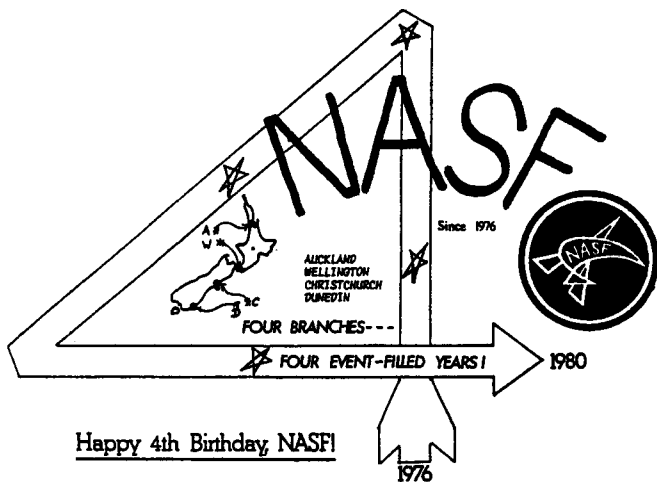
Liane (our adorable waitress) still managed a brave smile whenever she came near our table, and in return she received the constant attention of many of us (except Joe; his wife, Gaye, wouldn't have liked it). However, although we established that she (Liane) wasn't doing anything that night, she still declined all our invitations for her to join our party. **Sigh**. ((You have a wife, too, Frank!))

Well, the time finally arrived. 9pm, and the place was closing up (!) so we left our table, queued up at the cash register, and settled our bills (no damages included). After which we sauntered out into the sobering chill of the early evening and stood milling around on the footpath---wondering what came next.

But we all knew what came next. Farewells. We all said our goodbyes to each other and "had-a-wonderful-time-hic-and-we-should-all-do-it-again-hic" and bade Joe & Gaye a pleasant stay in New Zealand.

Which ended one of the most pleasant evenings which I can remember. Joe and his wife Gaye are certainly two fine people. Warm, friendly, witty, and good company to be with. Why...they could almost be NZers!!! I only hope that they thought similarly of us. Hic!

-----Frank Macskasy jr.



in the past...

GENESIS

Or, How Not To Organise A National Association for Science Fiction.

Written by Frank Macskasy jr.

"Once upon a time, in a land far, far away which teemed with abundant forests, lakes, fields, healthy people, and about 60 million sheep, there lived a young lad who found that on one particular day he really didn't have much to do.

"So he organised a National Science Fiction club.

"Then he lived happily ever after solving all the world's problems, stopping war, and creating friendship and harmony between all people."

Actually, though, the creation of NASF back in 1976 was a slightly more complicated (and expensive) affair. It all started when *THE QUESTOR TAPES* had been screened on NZ TV. It was a pilot movie produced by Gene (STAR TREK) Roddenberry, and it was about the first android to be built in the world. A TV series was to have followed.

However, such was not to be. NBC in the USA cancelled the proposed series after Gene Roddenberry rejected various changes and alterations which the network wanted if the series was to go ahead. Effectively, the entire theme of *THE QUESTOR TAPES* would have been changed from sf social comment to a simple *FUGITIVE/LOGAN'S RUN* plot. So NBC cancelled *THE QUESTOR TAPES* and incurred the wrath of US fandom.

From sources overseas I heard about the letter campaign designed to pressure NBC to return to *QUESTOR* in its original format. So I got into the act and organised my first-ever petition. This was sent off with a staggering 260 (approx.) signatures to NBC. I never heard from them again...

I also began looking around for a science fiction club with which to co-organise a letters campaign to NBC. After a lot of searching I discovered an amazing fact: there weren't any! (Well, Auckland University had a club, but this sort of information spreads poorly. Invercargill's Wells Club was not then started, while *NOUMENON* had yet to publish its first issue. Essentially Frank is correct!) What to do? The dilemma: no organisation of the type suited to my needs existed---apparently anywhere---and this would guarantee to slow down my campaigning.

So I did the obvious---made my own club.

I knew Michael Cleary as a friend of my father's. We started talking one day and we got onto the subject of sf. It turned out that he was a fan as well. Before we knew it we had discussed the groundwork for the beginnings of a sf club. Publicity was attained for us in March 1976 when Alex McNair of *THE SUNDAY TIMES* did an article on me and my efforts in setting up a club. That article netted about 12 to 15 responses, and we organised a meeting. The date set for the first meeting of the sf club was 27th of June, 1976. Venue: a cold, grotty little hall at the Wellington Railway Station. What memories of freezing our a---s off it brings back...

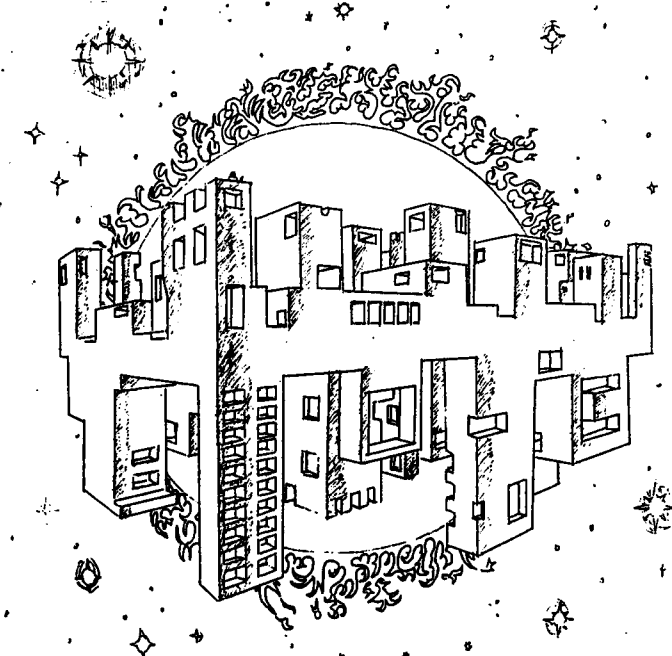
Those brave folks who turned up were: Anne Barwell, Michael Cleary, Meg Downie, George Floratos, Peter Gordon, Richard Mason, Harvey Molloy, Helen Morpeth, Peter ("Night Sky") Read, Richard Taylor, Dean Tynan, and myself. 12! After introductions and chatting we got down to business.

The name of the club was decided as the National Association for Science Fiction. We instituted a voluntary/elected committee, and discussed some ideas to putting out a magazine.

Note: *NOUMENON* began at about the same time as NASF, with Brian Thurogood publishing his first issue in March 1976. It was not till much later when we became aware of each other.

After the initial meeting which took care of the basic groundwork in formalising the Association's business, procedures, etc, we settled down to working out future aims.

On the 25th of July 1976 we held another meeting and the membership rose from the initial dozen to 19. More publicity became available for the Association as various newspapers interviewed some of the leading NASF figures. An appearance by myself on early afternoon TV, being interviewed by Lindsay Parigo also gave good coverage to the club. August 1976 saw the first NASF NEWSLETTER finally in print with Helen Morpeth as the Editress. By October 1976 the rolls stood at 40. In June 1977, the second Branch of NASF was formed in Auckland after I flew up personally to chair the meeting. Sally Greaves became the first Auckland Secretary. In November, 1977 much controversy was caused by changing the magazine's name from NASF NEWSLETTER to WARP. Also in November the Wellington Branch held NASF's first sf public display at the 1977 Scout Expo. Lots of fun and a great success. 1978: March saw the creation of the Science Fiction Fan Confederation by one Greg Hills---both would become closely linked to the Association. September, and NASF found its third Branch in the South Island city of Dunedin. After some quite serious problems, Dunedin settled down to become one of the more active groups. Ivan-John Mahs was elected as the first President of the Branch, September also saw the membership rising past the 100 mark, which was cause for some noisy jubilation when announced! In November, a referendum decided once & for all the magazine's name and ended all controversy ((Yeah???) Or nearly all. In March 1979, a fanzine library was added to the already-existing book library. WARP's format altered drastically to give room for more material. ((Photoreduction)). May 1979 and Bruce Ferguson became the new President and Editor of WARP. A new Constitution was chosen by the National Committee in June. November, and NASF's fourth Branch was formed in Christchurch---calling themselves the Christchurch SF Society. The Branch President elected was Margaret Boyd. We opened the new decade by starting a tape/slides Library for NASF in January. This compliments the Book & Fanzine Libraries and allows Branches to obtain worthwhile material for their group-activities. April, and Greg Hills became Editor of WARP while Linette Horne became President. In May, the Second NZ SF Convention arrived---WellCon B.



Which about wraps up four years of NASF's history in a nut shell. Of course, there are many other ((NASF-related but not affiliated)) individuals, clubs and fanzines which I have not mentioned ((WellCon '79 was organised chiefly by Mervyn Barrett---long-time fan and long-time NASF member and NASF Committee-member in Wellington; most of the editors of magazine appearing 1978--80 have been NASFans (Tom Cardy, Greg Hills, Glenn Coster, etc) of varying degrees of interest and temperament)).

Maybe it was a coincidence that 1976 was the year when NASF, NOUMENON and other things started happening in this country. However, I don't really think so. To me, it was simply a matter of the "time being ripe". Groups of people sensed that now was the time to start that fanzine or begin this club. Somehow, if I had not gone ahead with the organising of this Association, I think that someone else would have done it instead.

But that's something no-one will ever know.

Right now, from where I stand, organised fandom in NZ has become as active as those in America, Europe, and Australia. Like a row of dominoes, which once started will keep on moving. Perhaps I'm being overly confident, but I don't think that we'll have to worry too much about NZ fandom slipping into the doldrums again---as it did in the 50's. There are simply too many eager and energetic people out there who just would not let something like this fade away. Kiwi fandom is here to stay. ((I think so, too, provided people do remember that interest needs interest to feed it. And provided people stay interested in NASF, I think it will be part of Kiwi fandom for a long time...))

-----Frank Macskasy jr, 22jul80.

((With interjections by yr.luvvin Editor GRH))



and at present...

FROM NASF NEWSLETTER NUMBER ONE...

"A LETTER FROM THE PRESIDENT"

"The National Association for Science Fiction has been in existence for the past two months and has a membership of twenty-four.

"At the first meeting on 27 June we were delighted that Mr Peter Read agreed to be our patron; an auspicious start to the Association, and we look forward to his guidance and help. Our secretary is Michael Cleary, and the treasurer is George Floratos. H.Morpeth and P.Gordon are the newsletter's editorial staff and several of the new members are our first contributors.

"The aim of the organisation is to organise science fiction fandom in New Zealand, so that people interested in it can communicate with each other. We want to spread our interest in science fiction and to provide information on its various aspects.

"Our future plans are to encourage branches being set up in other cities; to promote talks and discussions; to hold film evenings; to produce a quality newsletter; to import (if possible) products connected with television programmes; to arrange for our members to obtain books at discount prices; and to organise New Zealand's first science fiction convention."

-----Frank Macskasy jr.

((The above notes NASF's beginning aims. How many have we so far met? Well, let's see. Paragraph 3, sentence 1: done, with help and unexpected ease. Sentence 2: Done.

Paragraph 4, sentence 1: Done; sentence 2: Done; sentence 3: Done; sentence 4: Working on it; sentence 5: so-so; sentence 6: as yet to be done systematically, but may yet be achieved; sentence 7: well...Mervyn Barrett is a long-time NASFan...

So that means that NASF has met or answered its initial goals. Where do we go from here? Any suggestions?

-----THE EDITOR.

STUF ~ ~ ~

THE NECRONOMICRON ed. George Hay

reviewed by Peter Graham.

This volume, suitably covered in black and lettered in silver and white, purports to contain the dreaded book that haunts the Lovecraft Mythos. Before that portion is reached, however, there is a longish introduction to Lovecraft as the writer whose mad father had a volume of mystical garbage from which the demoniac mythos arose (slowly and by gradual accretion---and not all by Lovecraft himself according to Lin Carter's LOVECRAFT), or so goes the malspel according to Colin Wilson here.

Following this comes a letter purporting to be from a German occultist, the Dr.Hinterstoisser, about how this arcane booklet got to Lovecraft's father, and then Robert Turner explains what is in the Necronomicron, David Langford has a delightful account of the deciphering of the Elizabethan John Dee's notebooks---Baconian biliterals and the spiral maze-path into squares it is said---and then comes the grand grimoire itself.

No doubt there will be some who will even try using it.

Actually there is a Cthulhu rite in THE SATANIC RITUALS of the Californian cult of Anton Levy, former lion-tamer and current occultist, and doubtless the emotional impact of such invocations on readers of Cthulhu horror stories would exceed that of more traditional hocus-pocus. (This may be the place to point out that the bit labelled "To Conjure of Ye Globes", which gives the names of the 13 globes of Yog-Sothoth---thirteen globes sounds suspiciously like the thirteen lunar months of the year to me---is not unrelated since 5 of the names given, Gomory, Zagan, Sytry, Eligor, and Vual, are the names of demons listed in the Legemeton, although their ascribed appearances differ). The grimoire in this book does have distinct relationships to real ones---it is somewhat simpler to perform these rites, and the powder of Ibn Ghazi, compounded of dust from a two-century-old tomb, ground ivy-leaf, and salt, which is needed to make the conjured spooks visible would undoubtedly work if only the final ingredient, powdered amaranth, could be added. To quote a handy dictionary on that likelihood: "an imaginary flower that never fades"---oh---but also, luckily for Cthulhu fen, any of several cultivated plants with green, purple or crimson blossoms. Take your pick. You could be right and See Things.



And don't forget the lead casket to keep the stuff in.

There's many a true weird written in jest.

After the little black book---is that what wizards keep the call-signs of succubi in?---Christopher Frayling and Angela Carter write more about Lovecraft technique and a bibliography completes the booklet.

Needless to say to ILLUMINATUS fen, Sprague de Camp's item on the young Lovecraft deals with the 23-year-old Lovecraft.

This booklet is commended to fans of the Cthulhu mythos, to the gullible, to those who like excuses to dress up, and, most of all, to occultists with a sense of humour. May the globular clusters of Yog-Sothoth succour you!

THE NECRONOMICRON, *Corgi*, 1980, NZ\$4.85.
-----Peter Graham.



George O Smith's *THE PATH OF UNREASON*
reviewed by Greg Hills.

"We hold NO truth to be self-evident," states this book on the page following the dedication. The rest of the book is an exposition built around this.

From one viewpoint the book is abominably plotted and written, staming a brilliant but raving paranoiac as the hero; from another point it is simply a terribly-written novel with loose ends all over the place and the main points still unresolved at the end; from a third viewpoint it is a carefully-worked-out and reasonably well-brought-off tale about a paranoid saving the world for all the wrong reasons; a fourth looks simply at a paranoid's world-view as his psychosis takes its course. It might all be a dream belonging to someone who is locked up in a mental hospital all the time.

So let's look at it. The book opens with James Carroll in a dreamlike state, denying everything. It turns out he was a brilliant physicist examining the mysterious Lawson Radiation before he lapsed into this state. The examining psychologist decides to supply Carroll with freedom to find his own way back to normalcy. And so the story begins.

Carroll wanders around for a while, slowly gathering up the threads of his past self. He begins to notice strange things (such as a black limosine only he is aware of, which regularly picks up the messenger carrying papers from the Lawson Laboratory to a library nearby), and sets out to solve the riddle. Eventually he beleives himself kidnapped by the mysterious people responsible and carried off to a distant mansion, where he becomes convinced that the people are aliens deliberately working to keep Earth's science backwards.

And so it goes, with Carroll getting more and more enmeshed, while all his 'evidence' breaks down when examined, and he is gradually beaten back from his conviction that the people are aliens, to the idea that they are alien brains in human bodies, to the idea that they are humans controlled by aliens...

This sort of duality---is his idea of an alien conspiracy truth or just a delusion?---is the reason why the book's plot seems loose. If they are aliens, it is loose. So poor is the book in that case that it would almost surely never have made print (it is the novelisation of the novelette "Kingdom of the Blind" which appeared in *STARTLING STORIES* in 1947).

I have read and enjoyed Smith's Venus Equilateral series. I do not think he would be guilty of such a pitiful effort. The conclusion is that Carroll is definitely paranoid; in which case it is still poorly written but much of it is excusable.

My dictionary of psychology defines paranoia thus: "a psychotic disorder characterised by highly systematised delusions of persecution or grandeur with little deterioration. In either case they are persistent, defended strongly by the patient, and incapacitating." Deterioration & incapacitation are psychologese; in this case it means the paranoid does not suffer a progressively worse withdrawal from reality in most cases, but that he or she is incapable of effective function in society. Note that it doesn't impair ability. You can still be nutty and yet be able to sit down and invent Relativity from scratch, or write Shakespeare, or...

So there you are. Carroll's delusion is that he is fighting aliens who are trying to harm Earth; he suffers from hallucinations; he misinterpretes almost everything relating to the subject-matter of his delusion; he is almost completely unable (initially) to relate to people as he comes out of his initial autism-like state. And yet he is apparently still able to solve complex equations (perhaps all the better qualified by his imbalance).

Of course, there is an even more solipsistic course than the previous paragraph intimates, namely that the whole thing is a hallucination by a sick mind.

So now we are back to that quote I gave earlier in this review: "We hold no truth to be self-evident." I hope by now even those of you with no knowledge of psychology are starting to see the relevance of these lines to the story.

What part of the story is correct? Smith doesn't say. The reader must reach their own conclusion. But no matter what, while I do not think much of this book as a novel, I do think its complexity lies far deeper than meets the eye. Bolstered by basic University paper on the subject, I found the evolution of Carroll's delusions utterly fascinating---and horrible. Carroll is the only character developed beyond the cardboard stage---and what we are shown is so poignant that it hurts.

So there you are. Less a novel than the study of one unbalanced mind, I cannot recommend it as the former but must admire it as the latter. The way Smith slips in the background material (as an example, more is slipped in wherever Carroll attempts to prove his thesis, appearing as the case of the person he is arguing with against Carroll's argument) is very slick indeed.

And in conclusion, it raises the question---are you sane? Refer to the definition of paranoia, then examine your attitudes and convictions. All of them. Hold no 'truth' to be self-evident (not even the statement itself!). There is only one 'safe' attitude, folks; I'll leave you all to figure it out. But even said attitude relies on one unprovable hypothesis (this is a clue): namely that *it assumes it is correct*. and with that I'll leave you...

THE PATH OF UNREASON by George O Smith
Ballantine paperback, 1975.

P.S.---I refuse to defend my interpretation of the book. Apart from the self-evident truth of my conclusions, this whole review could be up a tree...

-----Greg Hills.

Paddy Chayefsky's *ALTERED STATES*

reviewed by Peter Graham.

Greg Hills hates reviews that give the plot away. Too bad, because I'm going to. Why? To save you from reading this novel, that's why. So---boy meets girl, boy's drug experiments make a monkey of him, her love makes him human again. Yes, he literally goes ape and slaughters a zoo antelope. The blurb says the writer is well-known as a *television dramatist*, and I wouldn't presume to doubt it. As a late-night show it'd go down well, I suppose. Unfortunately, this is a novel, his first one, needless to say.

I do not intend to say anything kind about this work (wait, there is one thing, the guy did lots of research talking to scientists before writing it and that may account for the surfeit of jargon and tech-talk in it. Thus almost the first thing the heroine---she has a career but worships the male monster for his ego/brain/whatever but certainly not his manners, a nicely sexist role for her---says after her first boring lecture from him about his work is "fucking fantastic". As a character indicator it is lousy---it doesn't fir later evidence of that and puts you off her. He also uses gratuitous swearing---the secret he wants is "the fucker" in his terms---and it detracts from the declaration of intent. It is non-functional and even antifunctional swearing, storywise.

His tenses jump all over the place, so: "Anthropology seems to attract good-lookers. The psychologist was---", which is easily done when writing but nonetheless bad as writing.

The chapters have imaginative titles like: *Beacon Hill: May 1976* and the prose inside is "I think we're chasing our tails, looking for a single etiologic agent produced by a single pathogenic mechanism" standard---that is the hero talking to a girl at a party, just met, and if several pages like this have her in raptures, they have me suffering.

Do I recommend it? Hell, no---this pointless swearing and crudity is infectious, it seems---I suggest you avoid the novel like the plague. The climax would look pretty on TV but the hero's solipsism isn't compatible with his comments on the effects of the drug that has banked up in his system---quite how the onlookers see "infrared waves of light" gets me, so I assume it's the author playing omniscient, but as he has just been giving us subjective in-their-minds views the switch is sheer lousy technique---and so I leave the novel. I suggest everyone else does too.

Actually, I don't entirely agree that tellingt the plot ruins a book for others. ((*the Editorial pen swoopeth close here*)) If a book is to stand rereading and it should, then the manner of the telling should outweigh the sequence of events. A little internal cross-reference of images and scenes so one forms a look-what-could-have-been hint about another, the way the action is related to how the people feel and think---these are less easily capsulated and make books good or bad. ((*this is opinion*)) I don't deny the role of plots, but multilayering makes a book. It must have echoes of life as we experience it and yet be distanced enough to make it bearable. That's why *WAR AND PEACE* / *THE ILIAD* / and other books work---they are set in a past as it wasn't, with a golden tinge and sf works the same way with the future in place of the past, allowing a writer more freedom. This book, however, is basically a horror film script with a happy ending---domesticity is bliss.

Did I say it stinks? If not, let me

-----Peter Graham.

Jane Roberts' *THE EDUCATION OF OVERSOUL 7*

reviewed by Harvey Kong Tin.

Not a book you will likely find amongst the science fiction books although it is classified as fiction. It is more speculative fiction. It deals with Oversoul 7's examination by Cyprus over his various aspect selves that he looks over. They are: Ma-ah, a primitive beautiful black woman barely surviving with her male companion on the desolate surface of the Earth in 45,000 B.C.; they stumble on a doorway and enter a new world of learning. Joseph, a 15th-century frustrated



painter, very down-to-earth and hopeless until he clasps his visions and captures them on canvas. Lydia, who lives in our present-day when she steps through the passageway of death to the world beyond. Finally Proteus, living above 23rd-century Earth in huge self-contained cities, and how he attempts to follow his ever-recurring dream to rediscover something long since lost amongst the ruins of abandoned Earth. Oversoul 7, Ma-ah, Joseph, Lydia, and Proteus are all interconnected and are all living at the same time.

The basic concepts of time are re-examined and Reincarnation is looked at in a different light. The book makes delightful reading because of its humour, intellectual ramifications and the overall structural framework of the story. The book was written through automatic writing, involving only a first-draft in record time. A very good introductory book, before one re-examines the concepts in Jane Roberts' non-fiction mind-bender book *SETH SPEAKS*.

-----Harvey A Kong Tin.



ADVENTURE & DUNGEON

review by Bruce Ferguson.

Computer programmers should be as diverse a group as any other profession, but there seems to be a large number that are interested in sf, fantasy and games. This has produced such results as the various space/star wars/trek games and various other sf-oriented games. One sub-genre is the computerised fantasy game represented by *ADVENTURE* and *DUNGEON* (also known as *ZORK*).

To play either, you need a medium-size computer with a terminal (preferably video---or a lot of paper can be used). The versions I am discussing are run on a PDP 11/70 computer but I suspect that all timesharing computers have at least one (or both) of these games.

The object of the games is to collect treasure (points vary for difficulty) and return said items to the treasure room. The challenge of the game is to solve various puzzles and get all the points. One team I know of at Waikato Uni, after discovering how to get all 350 points in *Adventure*, then started to have races---current record stands at 20 minutes! That is in a game that can take months to investigate properly.

In the beginning there was *Adventure*, which was created at M.I.T.. *Adventure* was a lot of fun and had few difficulties for the game-player to overcome. In particular, mad dwarves kept attacking and the pirate would appear and take treasure. The puzzles of the various rooms and caverns, and specific objects were fun to solve. A nice, straight-forward game.

That game was based on the game *DUNGEONS AND DRAGONS*, which I am not familiar with.

A far more difficult venture was involved in *Zork*. This game is also known as *Dungeon*. "Zork" being a nonsense-word like Frobozz (the company that owns the Dungeon you wander around in and makes the boats, balloons, alarms, robots,

etc that the adventurer (referred to in the programme as Cretin) meets). The worst villain in Dungeon is the Thief or Bagman. He always has a lean and hungry look and carries a nasty stilleto. He can be killed but only with great difficulty. His treasure chest is worth a great deal of points, as well you recover anything that he has stolen from you.

Adventure has 80 rooms while Dungeon has 191 rooms. The puzzles in Dungeon are considerably more difficult to solve. Total points in Adventure = 350 and in Dungeon = 560. Fellow adventurers take great delight in hinting about puzzles to solve in yet-to-be-found rooms ("Tried the blue button in the Dam control-room?"---it floods the room!!!).

The game also relies on fantasy for the solution to some puzzles: a plant murmuring "Water, water" after being watered twice (you may have to find a nearby source of water) becomes a giant beanstalk, which you can climb to get to the giant room and get the golden eggs (treasure, of course). The Tea Room (whose occupants were obviously mad!) contains a table set with four cakes (all different colours)---one labelled EAT ME. If you eat the cake, you shrink and can enter a small hole in the wall and recover some more treasure. The other cakes evaporate a pool of water, explode and enlarge you. The fun is eating the right cake! The vampire is defeated by carrying garlic (they obviously have not read Sabernagen).

Beginners start these games with no idea of where to go, and then start mapping out the various rooms and treasures. Some items have to be discovered before others. (You need the pump to inflate the boat to go down the river to get the emerald and the statuette (and I suspect the pot of gold, but I haven't been able to find that yet!)). The mazes are particularly difficult to map---all the rooms have identical descriptions and you can only find your way around by dropping various articles in each 'room'. However you can usually find some valuable item of treasure in the maze, so it is worthwhile in the end. Both games have an endgame

Both games have an endgame. This is only played once you have all the points in the first game. The end-game is extremely challenging from all accounts. I haven't been able to get either yet, although I am very close in Adventure.

Recommended as essential on any computer. Happy adventuring.
-----Bruce Ferguson.

THE BLACK HOLE by Disney Productions

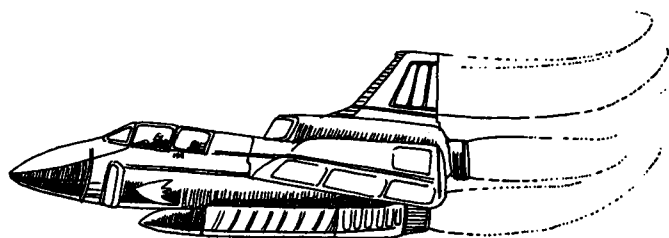
Preview by Bruce Ferguson.

Starring Maximilian Schnell, Anthony Perkins, Earnest Borgnine, Catherine Denavue, etc. And various robots. (Details available from most Cinerama Theatres)).

We had the pleasure to see this movie at its Sydney premiere with the local fen. Unlike STAR WARS, STAR TREK (TMP) and other divisive cinematic efforts, all were in agreement with this one---YEECH/NAUSEA/etc...

The movie starts with a space-ship on a mission. The crew are all the old stereotypes: handsome captain, young, inexperienced member, telepathetic (the right word) female whose father has disappeared years earlier, a scientist, and a selfish journalist (a villainous character of the Dr. Zachary Smith mould (again, the right word)).

The space-ship discovers an immense black hole previously unknown to mankind, except that a derelict starship, the Cygnus, is in orbit around it. After a perilous approach they discover that the Cygnus is surrounded by a null-gravity field (no reason why the black hole didn't grab the null-g field, derelict and all).



Next thrill, the derelict turns out not only to be occupied, but the ship the girls father disappeared on. They visit the mysterious captain, who looks and acts like a misplaced Captain Nemo. His dining-room looks like a leftover from the 20,000 Leagues... set.

This Nemo character has a menacing Robot henchman with multi-use hands including a lawnmower-type attachment. The setup is operated by some moronic android characters. The actual spaceship design I did like---it actually looks like a spaceship, built and designed for space rather than the spitfire-like fighters of STAR WARS.

The artificial gravity has been created and an expedition has been planned to enter the black hole. Various plot devices develop in a weak kind of way---after all, we knew all along that Schnell was really a baddie. Several crew members escape when the Cygnus is suddenly attacked by a meteorite storm and they can only escape by GOING THROUGH THE BLACK HOLE. Special effects to great delight at this stage, but it left us with the feeling "I'm glad it's over."

There are even greater disappointments. One crew-member is this obnoxious robot called V.I.N.C.E.N.T.! ---The acronym means Very Irritating Nauseating Computer: Expect Needless Trivia. Designed along the cutesy lines of R2-D2 and K-9. This has to be the most obnoxious robot in any movie yet! I still wish they had let it fall into the black hole.

There are also errors in the science that are just too glaring to forgive. The meteorites demolishing a starship that has been in the same location for 10 years (and protected by its Null-G shield!) is unlikely and I doubt if anyone will believe the actions of the heroes in a vacuum.

It is not a movie to ignore, because you can't forget it. I still shiver when I think about parts of it (like Anthony Perkins' wooden performance of adulation upon discovering the scientific secrets of Maximilian Schnell). What I recommend is that, rather than seeing it yourself, you send along someone you don't like and ask their opinion later. (The real benefit of a sf club is that you can all pool resources and send along only one victim).

The evening was not a total waste, however. One of the shorts before the movie was THE THREE LITTLE PIGS. The highlight of the evening, although I did enjoy the book more.

-----Bruce Ferguson.

JOHN WILLIAMS -- A FILMUSICIAN

written by Terry Collister.

We know John Williams as the composer of some of the greatest film sf music. STAR WARS etc; want to know more about him?

John Williams was born in New York in 1932. He lived there for most of his early life and lives there today. He has always been interested in music and at age 5 he started playing the violin, but soon veered over to the piano. In his late teens he found that with piano-playing you can only play other people's work, that he mostly did not like, so he started composing his own. Eventually he was influenced by famous men like Erich Wolfgang-Korngold, Bernard Herman, Benny Goodman, Glenn Miller, Igor Stravinsky, Jerry Goldsmith and others for their radical departure from the ordinary composing scene, but to compose for the movies. His first recording, strangely enough, was a violin concerto. His first motion-picture soundtrack was a lesser one for BLACK SUNDAY. His big hit, though, which threw him into stardom, was for JAWS, which he also won an Oscar for. About the same time as he was finishing JAWS, director Steven Spielberg introduced him to Spielberg's friend George Lucas. George approached Williams to compose a soundtrack for his upcoming film STAR WARS. Lucas wanted an almost 19th Century romantic symphonic score compared to the trend of the time made by Jerry Goldsmith for a haunting Rock or semi-rock concrete music with electronic undertones such as in the film PLANET OF THE APES. Lucas wanted to create something different, trend-making even, much like his film. Lucas wanted Williams to do the soundtrack because of the approach Williams had used on JAWS. It was unique and Lucas liked it; the approach was a type of theme whenever the shark was seen: a pounding beat, with the percussion throbbing and pounding like a heart-beat. It was a thrilling piece of music and it worked well.

For STAR WARS Lucas had a number of different characters and

he wanted a different theme for each of them. Williams did not then go out and get a script and record them, he waited for the film to be finished and for Lucas to choose what parts of the film needed to be held up by background music. The overall sound is terrific and unforgettable. Most of the major characters have a theme:

Princess Leia's Theme: a very romantic theme, a fairy-tale theme, it is used in a lot of the scenes with the robots.

Luke Skywalker's Theme: A bold, brassy masculine theme with noble undertones. The brass section is used extensively for this theme.

Ben Kenobi's Theme: A very magical theme with undertones running into other themes. It used an English Horn and it can be heard very softly under much of the dialogue.

Darth Vader's Theme: This is the opposite of Ben's theme, it contrasts with it and is always played as Vader walks on-screen.



To get the right feeling for the film he got clips of the film and composed the music with the film screening over the heads of the orchestra. As he was finishing *STAR WARS* Spielberg contacted him again and asked him to do the score for his latest film, *CLOSE ENCOUNTERS OF THE THIRD KIND*.

CLOSE ENCOUNTERS is concerned with UFO's so Williams had to think up a strange, unearthly sound for it. A special 5-note piece of music was needed to be used as the Aliens' galactic greeting-card. Because the Aliens speak in music, music is regarded as the universal language. The five note piece used in the scene when the men confront the mothership, is a rising C-G combination finishing with a C, G and E combination which classical composers use to indicate power and optimism. He has just done the lyrical *SUPERMAN* soundtrack, which is fairly different from some of his other scores. He is now finishing the soundtrack for *THE EMPIRE STRIKES BACK: STAR WARS II*. I hope he will compose for many sf films to come.

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STAR WARS LP, insert.
JAWS Record flap.

-----Terry Collister.

In sf, just once in a while
 There's a story that's written with style.
 When it isn't New Wave
 Nor some feminist's rave
 Nor anything else that will rile...
 -----David Cropp.

UNICON VI REPORT

written by Bruce Ferguson.

The 6th Unicon was held in Melbourne's Victoria Hotel during Easter, 1980. We travelled down from Sydney with hostess Vera Lonergan a couple of days early and had a casual look at Melbourne before the Con began. A delightful, relaxed city but with this terrible habit of putting tram-lines down the middle of the main streets, and in one case through a pedestrian mall. Passengers are expected to board and disembark in the middle of the traffic!

The guests-of-honour at the Con were Hugo & Nebula Award winning author Joe Haldeman; his delightful wife Gaye; writer George Turner; and Merv Binns, Bookshop-owner and long-time fan. The Haldemans were great fun and very popular guests, and Merv Binns was previously on first-names terms with everybody, anyway. George Turner was brought in at the last minute and only attended the compulsory items. Little was seen of him otherwise.

The organising committee did a reasonable job of keeping the chaos under control, although a few problems were caused by the hotel. There was also this obstructive practise of recording the major events on videotape. Under bright lights the panels waited for the equipment to be readied. We were also told that we would be unable to take flash photos under the spotlights. This was wrong. At least our NZ film came out alright.

The programme-book was a bit lightweight, but then I am not used to the Oz norm. There was certainly a lot more content in our first WellCon Booklet. Panel topics included dragons, comix, future war (very interesting that one, with Joe, George Turner, a soldier, and an ex-Vietnam war veteran war-gaming reformed war-monger), writing, films, and even the opportunity to do your own panel.

The masquerade was interesting, and with an obvious winner in a sketch based on all the life-forms of *ALIEN*. Although, having not seen the film, I don't believe the original monster started, as this one did, with an Easter Egg! Topical, and a deserved win.

Membership was around the 200 mark, but attendance at many of the events was poor. After a committee goes to a great deal of trouble to program items that are interesting, it is sad that the long-time fans prefer to spend their time in the bar renewing old friendships. However the bar was a great meeting-place.

On the whole it was an interesting experience and I hope we see more NZfen at these overseas cons. They aren't really that much different from us. And then there is all that duty-free you can bring back!

-----Bruce Ferguson.

AN EVENING WITH JOE HALDEMAN

written by Frank Macskasy jr.

I went up to Auckland on the 2nd of May as part of some political activity I was doing in that city on May 4th (nothing to do with NASF). However, as well as succeeding with my main project, I also managed to come away with some extra "bonuses".

An evening with the famous American sf author Joe Haldeman was one of them.

Duncan Lucas and I met Joe (first names used throughout) on the Saturday. I couldn't stay for long as I had someone else to meet (one of my other "bonuses"), so it was mainly a "Hello, pleased to meet you; have a good time and see you later" conversation before leaving.

However, after completing my business on the 4th of May (Sunday) I eventually found my way to the WEA Building in Auckland. This I managed by asking many people along the way--- my five road-maps on the car-seat next to me being totally useless. (Did you know that there are more than half a dozen "Princes Street"s in Auckland? Aargh!)

Joe Haldeman sat at the end of one of the large rooms in the WEA Building, fielding questions with all the ease of a 15-year-old High School pool-shark. About 30 sfans from Millen-

((CONTINUED ON PAGE 4))

doubles!

Written by Robert Fowles

The wall was grey.

"This is highly ridiculous!" complained the author as he looked at the empty notebook in front of him. "I'll never be able to think of something decent to put in there."

"Pardon?" murmured the blond, turning, to knock a cup of cold coffee over four newly typed sheets of story. "Oh, oops. I'll get a cloth."

The author slithered into a blubbing mound under his chair, whimpering as his companion carried the pages off to the sink.

It reached into the sky, towering above a growing crowd. A lanky man in black tights bounced up and down on the balls of his feet as people gathered around amidst the popping of flashbulbs. A sign at his side read: 'BURT THE WUNDER KID---CLIMB ANYWHERE FOR A LAUGH.'

Somebody was laughing. "I swear I heard somebody laugh," hissed Arnold through clenched teeth. "I don't like it. You can't tell with people who choose to live this far out in the wild!"

"Nah! Don't go on. We'll be right as a monkey's wotsit. You'll see. I got all the gear. The shuttle was full of stuff made for this kind of terrain!"

Their anti-gravity van sizzled around a gravelly corner and hurtled into the trees. The vast plain behind them receded into the haze.

"OK, don't worry. I'll just do it again and put it away as soon as I've finished it." The author gripped the edge of his work-table.

"Yeah, it wasn't so bad really, was it," added the girl, repositioning to show a bit more thigh through the slash in her dress. "You're so understanding."

"I must be, Yvonne. Otherwise I'd go off my...um, it doesn't matter."

Harry dropped onto the sidewalk and looked furtively up and down the street. So far he had escaped detection even though he had practically wiped out the entire shift of guards that were on his wing when he broke out.

Luck was with him as he scuttled around a corner just before three Robocops burst into the backstreet and ravaged the area with radar. He jogged down the alley looking for a likely hovercycle to pinch for a getaway vehicle.

He knew exactly what he was looking for, after all, he had read 'GET OUT THE EASY WAY' four times before the authorities realised it wasn't a book on divorce procedures, and confiscated it. Jumping high, he clamped the hand-suckers onto the grey solidity of the wall.

The specially-designed foot clamps clunked onto the rock and the tights tightened as the leg-muscles swelled into action. Slowly a foot detached itself from the wall and moved up to clamp higher. The crowd screamed for more...but Arnold didn't!

"Come on. Admit it! We're bluddy well lost in this accursed jungle!" He wiped his forehead and flicked the sweat onto the floor of the van. "Haven't seen a flicking sign for hours and the sun will be setting in a few hours...though it's so darn dark under all this foliage that I doubt we'll notice. We're really in the stew this time, you know!"

"Stuff a space-suit in it, will ya! How can we be lost? There's only one road through the trees!" The man replied through tight lips. He flipped the fan up a couple of notches, but just succeeded in blowing the facing panel off the dashboard and through the back window, which crashed down into the back seat.

"If you say anything, Arnold..."

"I can't even think of anything! It's so frustrating sitting in front of a blank page playing with a pen." He looked over to the female who was reclining seductively on the couch. "That doesn't help!"



"Ohh, come on coochy-poo, take a break," whispered the girl, running her hand up her leg.

"Aarrgh! I haven't done anything yet. And I've a schedule to keep!" The author's brow furrowed with thought.

And with a swish he was off, wobbling into the main-street traffic to mingle with dozens of identical hovercycles. Harry felt rather pleased with himself, mind you, he didn't mean to smash up those other two cycles; he hadn't realised it was so difficult to get your balance on one of these things.

A familiar face passed behind him in the crowd and he grimaced at the thought of being recognised: it would be so pointless if he was identified at this stage. The cycle wobbled on... hand after foot, after foot, after hand.

"Jump!" yelled some bloodthirsty individual from the teeming crowd far below. "Don't get lost!" cried another.

Burt 'the Wunder Kid' took no notice, he was concentrating on the muscles straining away inside him. If he could get to the top he would be a national hero; he would go down in history; he would have enough money to last him for the rest of his life! And if he didn't make it, well, they would just have to come up and get him on a grav-board.

With a gurgle, the van died.

"Oh hell's teeth and stone the buzzards!" Arnold blurted before he began beating his head against the glove-box.

"Heave it, Arnold! We ain't going to get home if you just sit there putting dents in the dashboard! Get out and find something useful to carry, we're gonna have to walk."

The banging stopped long enough for the banger to groan something, then continued.

"Alright, so maybe we should have waited three months for the next shuttle, but we've come this far and it's too late to go back," he got out.

He got up. "How can I think of a story when you keep doing that?"

The blond looked up soulfully.

"Come on, honey. Rest up for a minute." The author rolled his eyes.

"I've got nothing to rest from! And do your shirt up, will you---it's all hanging out!" Red lips puckered at him. He groaned. And cunningly took a side-street to avoid a Robocop roadblock.

Harry put another mental tick next to his name and swerved to avoid a stopped car. In a few more blocks he would be at the spaceport, then...freedom!

The people below were now just milling specks, surging back and forth like waves on the beach. The Wunder Kid was feeling the first signs of physical exhaustion. His calves throbbed with strain and his arms were shaking and dripping with perspiration. He moved on...plodding slowly into the gloom with makeshift packs on their backs.

"I'm not going to make it," muttered Arnold casually as they passed by a rotting log. "I'll end up like that. That is if we aren't eaten by some beast first!"

The other man stopped in his tracks. "If you don't stop raving on like a damn loony, I'm gonna make sure you don't make it. There can't be much further to go and..." His mouth fell open.

Arnold dropped to his knees and started blubbling. "Now the trail is a dead end...we're doomed!"

"No, wait!" blurted Arnold's companion with great animation, "I can see a faint light through the trees over there!"

"That's verging on disgusting."

"Oh, well, if you joined in it wouldn't seem so bad. Come on." The girl indicated the area she was presently touching.

The author slapped himself across the face and looked away. His pen lay in front of him, looking lonely on the blank page. "I've got an idea!" he cried, flinging the pen and pad into the air then hurrying to regain them before the thought drifted.

"I've nearly done it!" gurgled Harry as he hustled through the jostling crowds of the spaceport. A green sign flashed on and off repeatedly in a far corner. Harry made for it, muttering to himself under his breath and keeping a wary eye out for officers of the law. Around a corner, and there was the dream of a spaceship, its automatic outer hatch just beginning to move down to lock position. A quick jump and Harry was through the closing door and into the last stage of his escape.

Centimetre after precious centimetre the clamps crawled toward the top edge of the never-before-climbed wall. Burt looked down the cliff-face at the blob of the crowd below and sighed inwardly: a few more metres and he'd made it.

Up moved the figure, black and flesh, inching over the top edge and onto the plateau above. Burt 'The Wunder Kid' threw off his climbing gear and turned his back to the forest, to face out over the void from which he had just come. From a skin-tight pouch he pulled a rubber weighted success note, then hurled it out into the air. It faded from sight as Burt peered after it.

"Hey!" shouted Arnold to the man ahead. He staggered forward into the light, but the man turned in surprise, the feet beneath his black tights loosing their hold. He toppled slowly backwards out of sight. "Oh, I'm darn well fed up," grunted Arnold.

"It'll be a story of a prison escape..."

"You've already done one of those," interrupted the girl, stretching her half-naked body along the couch.

"Yes, but when I wrote 'GET OUT THE EASY WAY' I made so many mistakes that it couldn't possibly work. This one will be so real!"

Harry edged into the darkness of the hold and searched for a place to hide.

"Over here," grated a voice. Harry froze.

Lights flashed on and he found himself surrounded by more than twenty police, their guns pointed in his direction.

"Ah...I was just out for a walk?" He gave a weak grin.

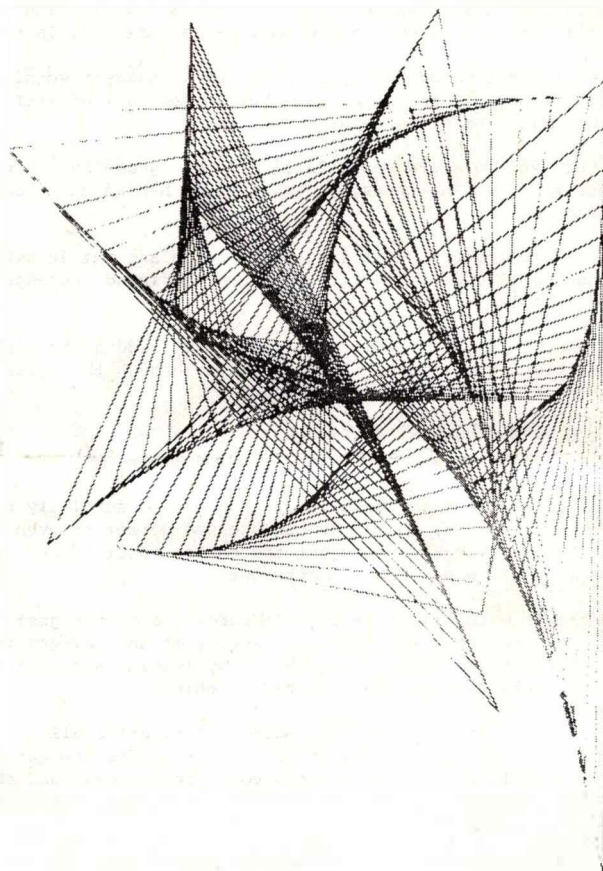
"Could you hurry it up a bit?" asked Arch, leaning in the door chewing an oil-filter. "We do have other planets to check, and I have to clean the computer's input relays before we leave."

THE END.

Robert Fowles notes this is the second in a series of five stories. The first, printed in WARP 12, was titled "Bullseye". He noted at the end of this story, among other items:

"May I explain why the first story was called "Bullseye" in the first place? Well, as you may recall, the many varied characters in it seemed in no way related in the beginning, but as the story wound to a close we saw that they were all in the same area and, indeed, were all killed by the landing of the mammoth vessel and the troublesome computer who, I'm afraid, tends to spring from the talkative bombs in the movie DARK STAR. Arch's landing on that spot reminded me of a chance in a million that you'd hit a bullseye on the first shot. So the second story, "Doubles", revolves around such. Doubles are on the outside ring, so all the characters were 'out' in some way..."

-----Robert Fowles.



"METAL MKN WILL TEST OUR METTLE

"The western world is under threat from robots.

"By the beginning of the next century they will have taken over virtually the whole of the West's manufacturing industry and 90 percent of the jobs.

"This is the vision of the near future spelled out by Professor Tom Stonier, professor of science and society at Bradford University in England.

"He says that soon all our material needs---our food, our clothing and everything else---will be provided by only 10 percent of the workforce...the rest of the work will be done by robots.

"But don't dipair. According to the professor, robots are better workers than humans and if we get the gchangeover right humans will be able to do what they do best---develop new skills and knowledge." (THE DOMINION, 10/3/80)

COMMUNICATIONS

((Well, I found that in the mad rush of WellCon B I was not able to do the collection of arriving letters full justice again; but nevertheless, I have managed to assemble a fair sampling of the response to last issue. AND a WAHF!))

#####

Damian Brennan,
"South Warren",
21 Gold Street,
South Fremantle,
WA 6162, AUSTRALIA

I won't be able to afford to get to WellCon B, though if I take the year off next year I'll be there for WellCon C. I was going to ship you some Vegemite for the con in case you couldn't get any, but apparently it's against postal regulations to send foodstuffs overseas. Either that or it will be 1983 before it gets out of quarantine. Oh, well.

I think you sent me a WARP but I may have read Roy Ferguson's copy at Como ((Como?)). In any case it was enjoyable. Is this National Association for Science Fiction world-wide or just a NZ concern. Where do I join? ((Almost completely a NZ concern. But we do have an Aussie member---Vera Lonergan---so the precedent for overseas members is there. // There is no shortage of Vegemite on this side of the Tasman, and a fine fannish food it is, too...))

#####

Terry Collister,
108 Morris Spence Ave,
Napier

A good ish---a different style than Bruce's that we became used to---but, Hills---you'll do. ((Thanks.))

You were probably bogged down lastish, but I was surprised at the weeny lettercol---only six entries. Why don't you print all the letters you receive on the cheaper Gestetner---and make "Communications" a separate (N3F-like) zine from WARP. We don't need fancy pics or nice headings to read letters and if the boom in contributions increases you will have a good zine. Talking about contribs, we have a crossword! with clues! But no answers, have one filled out soon. ((You want answers, too? You mean you couldn't work it out yourself??? // I could have printed a much longer lettercolumn last issue, but quite frankly, most of what I received wasn't worth the duplicator ink it would have wasted or the stencil it would have ruined. And after all the cutting was done I cut a little more, to make a point: letters should say something sensible, and say it well enough for the readers to understand what exactly is being said. Savvy? Now write!))

#####

Bruce Ferguson,
5 Helena Road,
Hamilton

Did like the cover. Chris Morrin is a fine artist. We should be thankful that we have such artistic talent in the club. I am sorry that I didn't get round to using that as a cover myself. (But then I do know that you have a few other excellent covers still to be used). Artwork in general was of an excellent standard. The reproduction was certainly superior to any previous issues.

Interested to see you print an GH cartoon---considering where it started. ARE YOU GOING TO PRINT THE OTHER???????? (Nudge, nudge, wink, wink, he-said-KNOWINGLY!!!). ((WHAT OTHERS???????? he-said-innocently!!!!!!))

Peter article was a high-calibre effort. I hope we can see more from Peter in the future. ((Done. And agreed.))

After meeting Debi Kean I can see that she is concerned about political issues. It is an integral part of our lives---current events prove that! Could I suggest that for sf with a political bias, look no further than Heinlein or Haldeman. Joe's known for his political views. Joe told an amusing tale of the Heinleins at lunch talking about their new shotgun:

"It's not a bird gun, it's a people gun!"

It's not just liberals that push their political ideas via fiction.

For economic reasons, a mixed-media zine is a good idea. For the library pages and the letter-col this is a good idea. However, I do not like Lynne Holdom's format. I would rather the address was in one line than in it's own little corner. It does tend to break up the first paragraph. ((Cont'd over...))

Could someone persuade Gary to present his pages in the same format as the others. Now that we have moved towards mixed-media magazines, how about Gestetnering those pages? It's not as though they need quality offset. ((I agree. I wanted Gary to do them that way last time, but for various reasons he managed to do them the traditional way. I'm working on it. // I like this letter-column's format!!!)

#####

Peter Graham,
PO Box 264,
Papakura

...Spent today feeling very tired but am getting out this letter, have finished one poem for BEYOND THE HYADES next ish and discovered there be a real game Quintet pre-the-movie one but the real-world one is a perfect information card-game: take a 32-card Piquet deck (Ace high, 7 low)---shuffle, deal off top 7 cards face-up. The other player takes his Piquet deck and tosses out the same 7 cards ----after this these discards are out of the game entirely.

Each player now secretly arranges his remaining pack into 5 poker hands of 5 cards each, placing them in a pile with first at top and fifth hand at bottom of the pile. Once this is done they compare hands in turn; highest hand on any display wins, they get points for each hand as follows: 3,4,5,6,7 respectively. If they deal identical hands on any display (reveal them, I mean), they split the points equally. At

At the end, when all 5 hands have been compared thus the winner is the guy with the most points.

Hubert Philips invented it and as each player has exactly the same cards as his opponent he has the same chance of winning the game. So much for a rather odd card-game. Now---interesting question is whether there is any one array that will always draw or win at worst versus all other possible arrays. Any ideas? Will probably be an unsolved problem in the general case, I'd suspect.

#####

Dave Harvey,
PO Box 21113,
Henderson,
Auckland 8

((No, Dave is not a NASFan. But I think this letter will be of interest to readers. Besides, I want Dave to join NASF!))
Well, the conference has come and gone and I didn't even become a supporting members. Really shocking and my apologies but, as you know, I was off to Melbourne.

I have heard from Gordon Hieatt that the Con was absolutely fantastic, it was well organised, a splendid time was had by all, and the next con is to be held in Auckland. Gordon isn't the sort of fellow who is very easily satisfied and I will rely on his hearsay evidence to tip my hat to you and to the organisers for what must have been a splendid occasion. I think your pre-con registration indicates that there was a tremendous groundswell of enthusiasm from the '79 con so I suspect that everything was okay. ((Thank Ghod))

We had a splendid time in Melbourne and I was able to pursue sf, gaming, photography and professional interests while I was there. Ten days, unfortunately, was not long enough.

I went to Merv Binns' SPACE AGE BOOKSHOP and was very impressed with the wealth of material that he had there. As you probably know, the bookshop is a sort of alternative bookshop affair which specialises in all forms of alternative and cult literature as well as science fiction. There is a lot of interesting material there.

The gaming scene, at least as far as Melbourne goes, is obviously flourishing. I went to a place called The Games Palace in Frankston which was a real blast as well as dropping into Military Simulations, with whom I deal on a mail-order basis. In addition, in a number of the larger shopping complexes and in Melbourne itself, there were gaming shops which had a reasonable range but certainly not up to the range available at the Games Palace or at Military Simulations. I believe that there are at least three or four gaming clubs in Melbourne alone, but when one considers that that city has the population of NZ, it is not surprising. Judging, however, by the variety of games and the obvious proliferation of gaming shops, the hobby is definitely on the increase.

I suppose with your involvement in the Con the production of TANJENT has fallen behind somewhat but I hope that you will be able to resume your publishing activities in the near future. ((Sooner than you think, bucko!!!))

#####

Antony Howe,
SF Science Fiction Assn,
Box 249, Holme Building,
Sydney University,
NSW 2006, Australia

Please find enclosed a copy of the SUSFA fanzine ENIGMA and a leaflet pertaining to it. Would you be able to include a copy of a leaflet with the next mail out of WARP? And if so how many leaflets do you want me to send to you for inclusion? ((Oops, I'll just change the type-ball))

I regularly receive WARP (I edit ZERINZA, a Dr. Who 'zine) & appreciate being kept on the mailing-list despite my failure to write very often. ((Well, we are about to have a thorough re-examination of NASF's trading policy. Some people feel that we are trading too freely, and others would like to see clubs given priorities in trades. I'll let traders know what the outcome is. // WARP is happy to distribute pre-printed leaflets sent it by legitimate clubs or magazines free of charge. We do charge if we are expected to print it for the advertiser, and we also charge professional firms wanting to advertise in our envelopes. Copycount for preprinted pamphlets, at any rate, is at least 150 copies and preferably up to 200.))

#####

Philip Ivamy,
46 Montrial Road,
NELSON

Before I start---could you please send the 2 badges I paid for 2 issues ago? ((I'm not doing the badges---that was a project inaugerated by Bruce & I know little of what gives in it. But Gary says he is dealing with it and the badges will be available shortly. He has noted your payment & comment.))

Is there any chance of you having a review of THE EMPIRE STRIKES BACK in the next ish? ((Depends whether I'm sent one.))

I like the way WARP now has a nooz and events page! I reckon you should have a column every ish where all of us skiffys can discuss sf media, if you like I'd gladly contribute...

#####

Harvey Kong Tin,
49 Richmond Street,
Dunedin

My trip to WellCon B has been worthwhile. I got to meet a lot of new people, got to know people I remotely knew a lot better, and even got around to talking with pepple I didn't approach at the first Convention. My feelings towards the two WellCons are detailed in a Con Report which I hope will be printed in FANTASY. ((Peter Hassall, 21 Invermay Ave, Mt. Roskill, Auckland 4)).

I do urge all participants of one or both WellCons SF Conventions to write their opinions to WARP and other magazines. Feedback is very important to the continuing success of all Conventions. It is all-too-easy to become part of the silent majority, who contribute nothing, say nothing and wind up reading nothing. Your views are all-important, pro or con, even a point blank statement is a glimmer, though attached reasons will be invaluable. It is not asking too much for people to write in, all will benefit from it.

The above does not apply in reference to Conventions alone, but also to all readers of WARP, in regard to WARP being their own magazine. That WARP works only if the readers contribute something to it. Whether it be only a letter of opinion, poetry, short stories, reviews, or artwork, and anything else you can muster. Communication and feedback are essential for WARP to reach new heights. The printing quality is slowly going up and up, if the trend continues, then the contributors will have to try keeping up likewise. ((So...it ain't the rubbish you can't read that we should worry about; but the rubbish that better reproduction renders readable!))

Enclosed are some screening efforts I have been up to the other day. I can't get only hard blacks, have to try graphic arts materials for that if I can get information on them. Don't know if the printers of WARP would be able to do same or better. in regard to the photocopies enclosed, ie if they use the copies provided, will they be able to reproduce it the same or perhaps print it better? Anyhow if this screening method works I'll offer my services to produce screened prints, have to work with 35mm negatives as source material though. Maybe better to pay up for the printers to screen photos? ((Well, one way to find out if the screening is going to work is to try it---either here or (as this is typed) in the post-con book. Can any reader help Harvey out with suggestions on screening techniques applicable to the home-hobbyist?))

#####

How is stencil-cutting related to debating? One puts holes in arguments; the other puts arguments in holes!

Vera Lonergan,
PO Box 148,
Earlwood,
NSW 2206, Australia

Hi there, I hope that you have recovered from the strain of WellCon B. Just think, there will come a day when you will look back on the whole thing with nostalgia and think, "those were the good old days", and before you know it, you may even be hosting another Con. Next time, when you get the Con from the very beginning, you may be surprised how easy it will all seem. Running a Con isn't really difficult if things are properly planned from the beginning, and you have some competent help that you can rely on. ((It was the competent help this time---Mervyn Barrett, Catherine Walton, and Dave White---that made WellCon B work out okay. I leaned particularly heavily on their advice...))

Actually, you managed fairly well. Did WellCon B eventually break even? ((Yes--- despite my fears and spendthrift ways. More than even, even.))

Russell Hobbs has agreed to enter his movies in the SWANCON competition, and may even put another one in Merv's CINECON. By the way could you let me have Russell's address so that I can write to remind him and keep him in touch with the amateur movie scene here? ((Done. Do we have any other movie producers present, ffolgess?))

I've written to Gordon Hieatt suggesting that his committee consider doing without a Big Name GOH, as they have little chance of being able to afford a Yank, and the only Aussie I think might be suitable, is Bert Chandæer who will probably be coming... Actually, I just rang him and he thinks that he should be able to come. Very interesting chap to talk to.

I thought that as these Cons are a NZ thing, that it might be a good idea to have a NZ GOH. Even Aussies, with our government grants can't afford to have overseas GOH's at every single Con. Both SynCon and next years Tolkon are having older Sydney fen as GOH's. SynCon is having one of the original founders of the SFFF, and Tolkon someone equivalent. Yout M K Joseph might be okay, but I don't know anyone who has ever met him, Bert certainly can't remember him.

One thing that I slipped up on this year was getting all the addresses of people who promised to join DENVENTION II and donate to A83. I can't even remember their names. ((Lucky sods...but seriously, anyone who wants to support Ain83 or Denvention II (to bid on the 1983 Convention site) should send their money to me, Vera or/and Denvention as soon as possible. You have only just over a year left, and sub rates for Denvention are now rising faster!))

Another thing, I wonder if it would be possible to start a NZ zine along the line of NOREASCON's VOICE OF THE LOBSTER. I suggested this to the NorCon concommittee. If they keep carefullrecords, it shouldn't be too hard. A zine detailing the problems they strike, and how they overcame them, or figure out afterwards how they might have been avoided, with the results of different courses of action, and suggestions for future conooms, would be very beneficial to NZ fandom in general and to pepple planning future cons in particular. You and Cath might do something about the haasles of WellCon B, and Mervyn Barrett could do a piece on WellCon. It could develop into a very significant document, and start another tradition.

Another thing I'd be interested in, and I'm willing to pay for them, is photos of Gary Perkins wearing the head of his costume, so I could show them around here, also if anyone took any flattering pics of me. I rarely take a good photo, and would hate to miss out on any which make me look pretty...

#####

Frank Macskasy jr,
99A Major Drive,
Kelson,
Lower Hutt

Well, it's about time I locced onto WARP 16 so here goes.

Loved the cover; good stuff by Chris Morrin. If we begged and bribed him, could he do some more for us? At any rate, the lettering was very good. Try to copy for other issues!

Hated the idea of stapling the zine in the top corner. Wassamatter, are we running short of staples? Have the arabs gained control of that as well? ((No)) At any rate, please put the staples where they've existed quite happily for the past 19 issues of NASF's magazines. ((You want I should charge NASF for staples? A4 paper requires at least three staples along the side for proper securement. That's a lot of staples.))

#####

John Howard Finder,
PO Box 428,
Latham,
NY 12110, USA.

A happy Queen's Birthday Weekend to you and everyone at WellCon B. I do hope that the Con was a very big success and that you also managed to pick up about 100 members for Den-vention! ((Not quite...but not too badly nonetheless...))

If you use a good typer and a good machine, there is no reason that the lettercol shouldn't continue to be mimeod. You might want to try different available typers and machines. #16 looks as if you're using Thurogood's printer. It does look much better. ((Next issue should see the letters done on a different (still electric) typer. I have to clean this one too often when I type stencils in it, and it does not cut the clear stencils I want. My manual cuts good stencils but I'd rather not bruise my fingers with it for this zine... Glad you liked the printing of the offset portion of the last WARP. At the piece (only slightly more than our old printer used to charge) it is well worth it, I agree.))

As I mentioned above ((I cut that bit)), I'm a ~~colophonist~~ American, it was/is that I got into sf fandom in the UK. Hmmm, that's right, youse guys in NZ aren't quite so hostile toward POMS as the Aussies. ((No---we hate Yanks even more!)) I knew that Queen's Birthday is chosen for convenience and not with any sort of veracity in mind. I take it, then, that it is the last weekend in May or the 1st in June. ((This year it was a little of both)) Washington's is now on the 3rd Monday in February, I think. I just know that it is a day off from work. You/WARP do a good service in the spreading of news and views. While much of the zine is of marginal interest to one half a world away, I did find Peter Graham's article on the Theology of Teleportation to be most interesting. Ghod only knows what you'll find in the bible and its spin-offs. As to politics in sf, Debi Kean should read a bit of Pournelle. For the wordophiles in your audience may I suggest MRS. BYRNES DICTIONARY OF UNUSUAL, OBSCURE & PREPOSTEROUS WORDS, Citadel Press, and POPLOLLIES AND BELLIBONES, A Celebration of Lost Words by Susan Kelz Sperling from Penguin, are both delicious.

#####

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#####

T-t-t-that's all, folks! WAHF: Peter Graham (again), Frank Macskasy jr (again), T. Collister, Bruce Ferguson (again), Tom Cardy, Harvey Kong Tin (again, again); and oh, damn, forget it. I heard from so many people on WellCon B that I'm finding it hard to seperate the Con-letters from the WARP letters; and often the letter contains a little of both!

So I'll just say "Thanks heaps!" And let it go at that. DO write, everyone; even if I can't organise a decent WAHF, I can print your letters if they make sense!

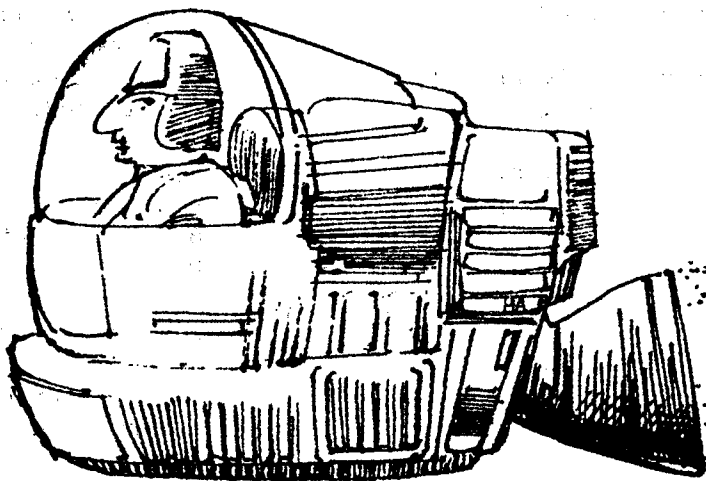
One last WAHF...Judith Yeatman. Gal, what use is a DNQ letter to me?

XX

COST-ESTIMATE FOR THIS WARP. PREPERATION: One correctable ribbon @ \$5.85; paper, 50 sheets @ 1.4 ea = \$0.70; staples 150 @ 0.051¢ ea = \$0.077 (\$0.08); Plates/reduction: 10 @ \$2.20 ea = \$22.00; printing: 200 copies each page for 5 sheets of paper (1000 sheets) = total \$50.00; duplicator stencils: 10 @ 52¢ ea = \$5.20; duplicating paper 1000 sheets: \$11.90 (\$6.45 + \$5.45); ink one tube @ \$5.85 = \$5.85; envelopes 130 @ 3¢ ea = \$3.90; postage 130 @ 10¢ = \$13.00+Registration fee fraction \$ 1.70.

TOTAL: \$114.33...

give or take a bit; probably take! I have possibly missed some expense...



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226. **BLACK IN TIME** by John Jakes.
A black militant and a white supremacist cause chaos when they each use a time travel device to rewrite history to suit their own prejudices.
227. **THE FORTY-SEVEN WAR** by Joe Haldeman.
A story about a professional soldier of the future who, in the process of protecting us against an alien menace, gives up his home, family and friends and the society he protects.
228. **SOLAR LOTTERY** by Philip K Dick.
Is a look at the society of 2203 AD whose culture is based upon Heisenberg's ideas of randomness and von Neumann's Games Theory with public office selected by lottery and formal, overt assassination.
229. **THEY WALKED LIKE MEN** by Clifford Simak.
The aliens did not need to kill as they were shape-changers and could assume the human form. They would take over the Earth and Man would have to survive if he could.
230. **ROCKETSHIP GALILEO** by Robert Heinlein.
A prophetic story of man's first piloted flight to the moon.
231. **BEST SF STORIES FROM NEW WORLDS: 1** edited by Michael Moorcock.
Contains short stories by: Brian Aldiss - Roger Zelazny - J G Ballard - John Brunner - David Masson - Langford Jones - Thomas Disch.
232. **TRIPLANETARIAN** by EE "Doc" Smith.
First book of the Lensman series, in which the human race is the ctaspaw for the Erisian (good guys) in their war against the Eddoreans (bad guys).
234. **NIGHTFALL ONE** by Isaac Asimov.
A collection of 5 of Asimov's short stories.
233. **BEST SF STORIES FROM NEW WORLDS: 7** edited by Michael Moorcock.
Contains short stories by: M John Harrison - B J Bayley - George Collyn - Samuel R Delaney - Charles Platt - Langdon Jones - Leo Zorim - J G Ballard - Josephine Saxton - Michael Moorcock.
235. **NIGHTFALL TWO** by Isaac Asimov.
A collection of 15 of Asimov's short stories.
236. **THE SWORD OF RHIANNON** by Leigh Brackett.
Matt Caise is thrust into the chaos of time when he enters an ancient Martian tomb. He emerges a million years in the past in the mist of a forgotten war for domination of Mars.
237. **A GIFT FROM EARTH** by Larry Niven.
Mount Lookithat was the only habitable place on We Made It, a narrow plateau surrounded by a sea of hot atmosphere. There was no way to leave so the population had to remain stable.
238. **CLASS G-ZERO** by Walter B Hendricksen Jr.
Forced to change their course, the humanoid expedition chose to land on the moon while awaiting repairs. But the moon was inhabited by hostile, panicky humans.
239. **STURGEON IN ORBIT** by Theodore Sturgeon.
Contains five of his short stories.
240. **SLEEPING PLANET** by William R Burkett Jr.
Lulled into a coma by the exotic fumes of a strange planet, the people of Earth slept while the invaders tried to take control. However, a few humans were unaffected and fought back with every weapon of technology and psychology at their disposal.

1981 NASF STORY CONTEST

AIR MAIL

Yes!

NASF is holding a second story-contest. The subject this time is open, but it would be best if the stories centred again on NZ. Preferred topic: NZ in 2100.

As an alternative line, the option of writing a 'predictive' story about the future course of history is offered. But there's a hitch---you start with the world of 2000 AD. Nct predicting it---writing it from the viewpoint of someone living in the year 2000!

The deadline for stories will be the 1st of DECEMBER 1980. That gives you almost 5 months in which to prepare the world for...er, to prepare your stories.

Similarly, there will be an artists contest this year. First option: draw a cover for WARP. Either the title must be incorporated into the design, or space must be left sufficient to insert a reasonably large title-logo. In either case space must be left strategically for the rest of the publishing information.

Second option: Draw a piece to head one or more of: (a) a review section; (b) Yggdrasil, the news-section; (c) an article section; (d) a fiction section.

Third option: draw 3--5 related pieces of artwork suitable for scattered placement throughout the issue or an article without losing their obvious relationship to one another.

Deadline for the Art contest is 15th November.

As for last year, prizes will be offered, with a first prize in each contest the value of about \$10--\$15. This year there will be two second prizes in each, worth about \$5--\$7; or exchangeable for a year's membership in NASF.

The address for entries, as usual, is PO Box 6655, Te Aro, Wellington.

Remember, deadline 1st December for stories; 15th November for Artwork!



WARP



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THE MAGAZINE OF THE NATIONAL ASSOCIATION FOR SCIENCE FICTION

PO Box 6655,
Te Aro,
Wellington,
NEW ZEALAND.



PRINTED MATTER

WARP 17
July, 1980

An "x" in this box signifies that it is time for you to renew!

TO: SPANG BLAH
c/o JAN HOWARD FINDER
P.O. BOX 428
LATHAM
NY 12110
U.S.A.

One of Vera Lonergan's local flyers aimed at news.
Can you spot 2 errors?

AUSTRALIA IN 83

WHAT IT'S ALL ABOUT HOW YOU CAN HELP

WHAT IT IS ALL ABOUT

Most of you will already have heard of "Australia in 83" or "A in 83", the common abbreviation. These are the slogan or catchcall of Sydney's bid to hold the 1983 WORLDCON in Australia.

WHAT YOU MAY ASK IS A WORLDCON?

The World Science Fiction Convention, or WORLDCON, as it is fannishly nicknamed, is the biggest, the most prestigious fannish event of the year. It has the largest attendance by fans and Science Fiction writers and notables, is usually the best organised, and most interesting convention, and it is the one con that all fans most want to attend, at least once in their lives.

The very first WORLDCON was held in 1937, over the American 4th July long week-end, in New York city. It was attended by about 200 guests, and the programming included movies, panel discussions, an auction of books, magazines, and artwork, a banquet, and a baseball game. These items are still the staples of present day WORLDCONs, except for the baseball game, which for some strange reason has been discontinued.

Since then, the WORLDCON has become an annual event, and has grown bigger, better, and more international. Although it is still predominantly held in the USA, there have now been seven WORLDCONs held outside of America. Britain won it in 1957, 1965, and 1979, Germany in 1970, Canada in 1948 and 1973, and Melbourne, Australia in 1975. This year's WORLDCON, NOREASCON, to be held in Boston USA from 29th August to 1st September, already has over 7,000 people planning to attend, and SEACON in Brighton England last year, had over 3,000 attendees, including over 400 SF writers.

Modern WORLDCONs usually last for three or four days, and have a very varied programme. This includes movies, talks, lectures, panel discussions, readings by famous authors from their own works, war games, Dungeons and Dragons, computer games, a blood drive, masquerade, Awards presentations, speeches, cabaret, theatrical productions, a writers' workshop, Pick-a-Box or Mastermind type quizzes, an art show, art and book auctions, an instant cartoon competition, filksings, frisbee-throwings, autograph sessions, meet-the-author lunches, and often many other items as well.

There is always a Dealers or Hucksters Room, in which you can buy new and second-hand books, magazines, and fanzines, models, toys, souvenirs, t-shirts, nametags, badges, jewelry, hats, scarves, flags, and beanies, collector's items, and junk, anything in fact which could conceivably be of interest to SF fans.

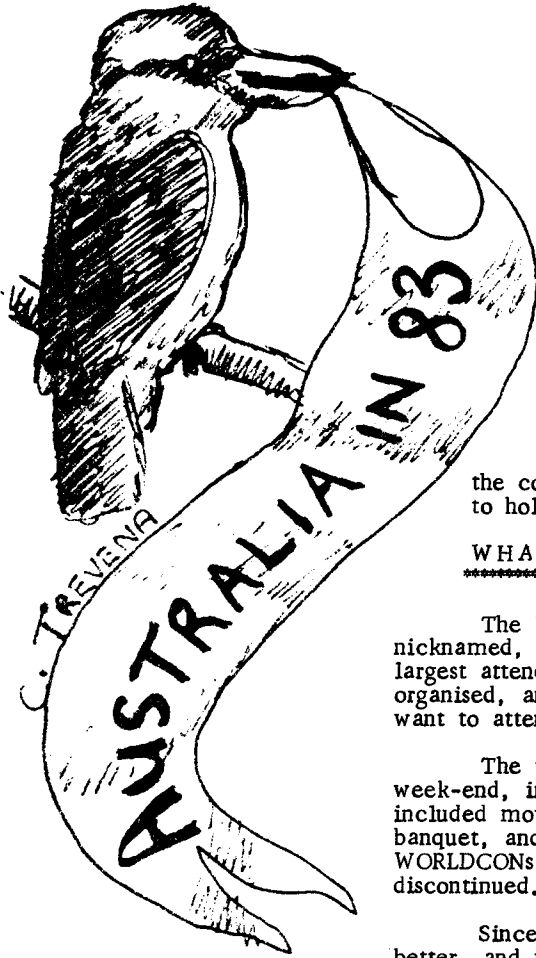
There are many room parties held every night of the con, in which you can sit and talk, or just watch and listen to the famous, the unknowns, and everybody else. If you like singalongs, you can participate in the filksings accompanied by guitar and other instruments, you can drink Blog, bbeer, softdrinks, or tea, and generally have fun in the way that pleases you most. There are always at least a few items to suit every possible fannish taste or preference.

At every WORLDCON, you will see flyers and posters advertising future bids, and there will probably be a few bidding parties, at which the various contenders vie to win support for their bids. Each WORLDCON holds a ballot to determine the winning site of the WORLDCON two years hence, and the 1983 site will be determined at the 1981 WORLDCON, DENVENTION II, in Denver Colorado USA, held 3rd to 7th September, 1981. Only DENVENTION II members are eligible to vote for the 1983 site selection.

OUR OPPOSITION

Sydney's is not the only bid for 1983. We are competing against Copenhagen in Sweden, and Baltimore in the United States. Ours is the first "Outside-North-America" bid to come up against another "foreign" bid, PLUS ours is the first "outside" bid to have to compete against a strong "home" bid. There have never before been two foreign bids for a WORLDCON in the same year, and it has always been believed that an outside bid had no chance against a strong American one. We intend to prove otherwise.

About 90% of the fans who regularly vote for site selection at the WORLDCON, are North Americans, and naturally, they would prefer to have the WORLDCON held where it is most convenient for them to attend.



We have several enthusiastic and very hard working American agents helping promote A in 83 in the States, but we cannot rely solely on them. We need to gain at least 400 new voters in Australia and New Zealand, to constitute a sufficiently large voting bloc to enable us to win the ballot. To do this, we must have the active participation of ALL local fans.

COPENHAGEN

The Swedes are also trying hard to win, and although they are popular in Europe, at present they do not have much support in the USA. Their rowdy drunkenness and poor sportmanship at SEACON lost them most of the support they did have. The approximately 1600 Americans present at Brighton were not impressed, and the English fans have been less than pleased by the behaviour of the Swedish attendees at later British cons. Europe has never had a large number of WORLDCON members, and unless the situation changes drastically, we need not worry too much about the Copenhagen bid.

BALTIMORE

However, we cannot discount Baltimore so lightly. Theirs is one of the strongest American bids for years, and they have a bidding budget of up to \$7,000 to spend on advertising in American fanish publications, to print and distribute promotional literature, and to hold bidding parties at the many regional cons held throughout America. They have the advantage of working on their own home ground, and they have many supporters attending all the local cons, helping to push their bid and win them more votes. Also they have the enormous advantage of experience. They are used to the hurly burly of WORLDCON bidding; they have seen many failing and successful bids in operation right from the beginning, and they know what works and what doesn't.

OUR POSITION

We have the geographic disadvantage of being on the opposite side of the world to the majority of voters. We cannot get many Australian fans to go to America and promote the bid for us there, mailing rates for that distance are exorbitant, yet we still must persuade as many so far undecided fans to vote for us, as is possible.

The successful Melbourne bid for 1975 was mainly promoted by the ANTIFAN movie, which they made and had shown throughout the States for the year preceding the 1973 WORLDCON. At that time also, there was a great resurgence of fanzine publishing in Australia, which helped persuade the Americans, that we were an interesting, enthusiastic bunch of fans whom it would be fun to meet. As Australia had never previously held a WORLDCON, we also had "underdog" appeal, and as no American city was putting in a strong bid for 1975, and as few Americans had visited Australia before, we attracted the tourist minded.

WHAT HAS ALREADY BEEN DONE TO PROMOTE AUSTRALIA IN 83

The A in 83 Bidding Committee has been collecting money in Australia and New Zealand through auctions, donations, Bulletin subscriptions, and by selling "Friends of Australia in 83" cards. We have had three different flyers printed and distributed at US regional cons, and a special flyer was handed out by Captain A. B. Chandler at the Science Fiction Writers of America Nebula Awards Presentation Banquet. We have placed adds in the NOREASCON and DENVENTION Progress Reports, and will have about 30 adds in the NOREASCON Programme Book, which have all been sponsored by clubs and individual Australian fans. We have had made a sequel movie, ANTIFAN STRIKES BACK, which is currently being edited, and will be premiered at NOREASCON. This, we hope will be as successful for us as the original film was for Melbourne.

Jan Howard Finder and our other American agents have been attending all major US cons, showing the first movie with a short trailer film he made himself advertising the coming sequel, as well as hosting bidding parties for us and getting us American "Friends of A in 83".

OUR FUTURE PLANS

We will have about five Aussies attending NOREASCON, as well as our agents, and as this is our last chance to hit the WORLDCON attendees en masse before DENVENTION, we want to make as big a promotion as possible. To do this, we need a lot of money as quickly as possible, so it has been decided to impose a LEVY on Australian and New Zealand fans of about 1% of what it would cost to attend an overseas WORLDCON, i.e. \$10-\$15. All donations over a dollar make the contributor a Friend of A in 83, and entitle him or her to a free drink at the 1983 Australian WORLDCON. We already have about 140 Australian and New Zealand Denvention members, but we need more. To join as a supporting member of Denvention costs \$A14 at present, but this may rise after 15th September,

so join now while it is relatively cheap. The committee also publishes a quarterly Bulletin costing \$3 for four, to keep fans informed on the bid's progress.

Please send your donations, subscriptions, and Denvention joining fees to AUSTRALIA IN 83, P.O. BOX A491, SYDNEY SOUTH, 2000, clearly stating your name and address, and what the money is for. If you have any enquiries, suggestions, or ideas, write to the committee at the above address. Remember, this is a bid by AUSTRALIA.

The committee consists of eighteen hardworking fans, but we are all only human, and we cannot win the bid by ourselves.

WE NEED YOUR HELP NOW!!!

